

THE GRINNELL COLLEGE DEPARTMENT
OF THEATRE & DANCE PRESENTS

SHAKESPEARE'S
HAMLET
Directed by Ellen Mease

In honor of the upcoming 450th
celebration of Shakespeare's birth in 1564.



November 22-24, 2013
(7:30 p.m., Nov. 22-23; 2:00 p.m. Nov 24)
Roberts Theatre
Bucksbaum Center for the Arts

GRINNELL COLLEGE



This three-hour performance will run with one intermission,
which will take place after the first two hours.

Please turn off all cell phones and pagers.
No texting or flash photography permitted during performance.



WILLIAM SHAKESPEARE'S
HAMLET

(1600-1601)

Directed by Ellen Mease

In honor of the upcoming 450th
celebration of Shakespeare's birth in 1564.

Scenic Designer	Erica Zaffarano
Lighting Designer	Carolyn Voss '07
Composer and Sound Designer	Michael Croswell
Costume Designer	Erin Howell-Gritsch
Fight Director	Casey Kabela
Technical Director	Erik Sanning '89
Stage Manager	Jackson Blais '16

*This production is based on the Royal Shakespeare Company First Folio
edition of Hamlet, edited by Jonathan Bate and Eric Rasmussen '82.*

CAST LIST

Hamlet, Prince of Denmark	Matt Steege
King of Denmark, Hamlet's uncle Claudius	Ian Saderholm
Ghost of old Hamlet,	Mark Montgomery
former King of Denmark, Hamlet's father	
Gertrude, queen of Denmark, Hamlet's mother	Kate Whitman
Polonius, councilor to the state of Denmark.....	Joe Kloehn
Laertes, Polonius' son	Charlie Eddy
Ophelia, Polonius' daughter	Quinnita Bellows
Reynaldo, Polonius' agent	Jen-Ai Notman
Horatio, Hamlet's friend and fellow student.....	Ben Charette
Members of the Danish Court	Mary Adams
	Debbie Msekela
	Daniel Nanetti-Palacias
Security agents.....	Alex Hsieh
	Jen-Ai Notman
Rosencrantz and Guildenstern,.....	Hutch Freeland
former school fellows of Hamlet	Charlie Eddy
Cornelia, Danish ambaassador	Sophiyaa Nayar
Sentinels of the king's guard:	
Barnardo.....	Scout Slava-Ross
Marcellus	Hutch Freeland
Friends and fellow students	
of Hamlet and Horatio	
Another sentinel of the king's guard:	
Francisco	Daniel Nanetti-Palacias
Osric, a courtier.....	Scout Slava-Ross
Players.....	Mary Adams
	Michael Croswell
	Debbie Msekela
	Daniel Nanetti-Placias
	Sophiyaa Nayar
	Jen-Ai Notman
Fortinbras, Prince of Norway	Hutch Freeland
A Captain in his army.....	Daniel Nanetti-Palacias
Two pirates.....	Joe Kloehn
	Daniel Nanetti-Palacias
English Ambassador	Sophiyaa Nayar



We are often taught that the English Renaissance was a golden era of rebirth and optimism, a new flowering of discovery, knowledge, and confidence in human potential. English triumphalism soared in Elizabeth I's reign: Sir Francis Drake began his circumnavigation of the globe in 1577 and the English navy defeated the invasion force of the Spanish Armada in 1588. But the literature of the period often reflects an age of doubt, skepticism and even decay, expressive of social, spiritual and intellectual changes brought on by the dissolution of the medieval belief in an ordered cosmos, by the rise of urban economies and commercialism, by the articulation of pragmatic approaches to the problems of political rule, by protracted religious and political conflict during the Reformation on the Continent and in England, and by the emergence of competing ideas on the nature of the cosmos, the natural world, and especially the character of humanity, its potential and its limitations.

Revenge tragedy thus grew out of the intellectual ferment, social transformation and spiritual upheaval which would soon culminate in the first European revolution, the Puritan interregnum under Cromwell 1642-1660.

Written in 1600-01, *Hamlet* was in its time the most popular of the revenge tragedies or "tragedies of blood" in vogue from the 1590s through 1620. As a genre, revenge tragedy became the privileged means by which an entire generation of young Englishmen interrogated the values and ideals of courtly conduct, famously elaborated earlier in the sixteenth century in Castiglione's *Book of the Courtier*. Particular scrutiny would fall on the aristocratic swordsman's code of honor. With the introduction of the Continental full-length rapier to the English aristocracy in the 1590s, and the greater chance of serious injury and death in the event of a duel, a gentleman was expected to justify thoroughly the use of his weapon in the pursuit of vengeance and restored honor. While Shakespeare sent up the duellist's code in the comedy *As You Like It* (1599), in *Hamlet* he made special use of the duellist's introspective scrutiny of motive by wedding it to the tragic hero's traditional habits of serious ethical deliberation and the age's treatment of "cases of conscience" in theology and practical statesmanship. In *Hamlet* Shakespeare takes up again his great theme, the killing of a king, deliberated as the duty, the burden and the temptation of a prince bound to avenge, born to set right the disjointed times.

DIRECTOR'S NOTES

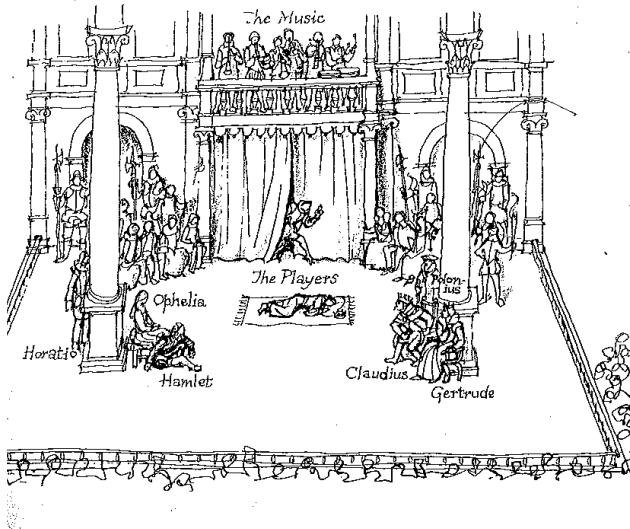
Hamlet's self-conscious interrogation of the heroism of revenge and his ethical analysis of the motives and cues for justifiable violence are the play's leitmotifs. In the famous soliloquies Hamlet's reflections on the interaction of "blood [the passions] and judgement" lead him to condemn equally both unthinking violence and paralyzing deliberation—the "wild justice" of the sort we see modeled in the Players' passionate speech about the vengeance visited by the "rugged Pyrrhus" on "old grandsire Priam" during the fall of Troy or in Laertes' ill-considered submission to the machiavel Claudius, and on the other hand "thinking too precisely on the event," a condition expressive of an extreme and inhumane ideal of disinterestedness which cripples the will and renders a man incapable of action in even the most just of causes. In the play's recasting of the traditional question of classical ethical philosophy, whether our happiness lies in the exercise of the active or the contemplative virtues, both the motivations of will and reason become suspect.

The commingling of "blood and judgment" Hamlet values in his stoically inclined friend Horatio becomes difficult in the crucible of a vengeance action. This is especially so if in all the events of the world around him Hamlet sees only evidence of the general corruption of the species itself, localized in Claudius' fratricide, Gertrude's adultery, and their incestuous union, but mining all within. That sublime "piece of work," humanity fashioned on the loom of providence, noble in reason, infinite in faculty, express and admirable in action, angelic in action, godlike in understanding, seems nothing more than the quintessence of dust when those gifts are misused. Reasonableness itself is tainted if a Claudius approves it; passionate commitment is hellish in a Pyrrhus and misdirected in Laertes. The instinctive promptings of the blood, a son's grief over the death of a father, the passions themselves become suspect to a man of scrupulous conscience, especially if unthinking commitment to a weak cause risks him the injury of eternal damnation.

According to the duellist's code of conduct, as it was moralized at the turn of the century, "the avenger must assume a state of mind that proceeds from ethical contemplation, social awareness, a quenching of passion, and ends in a nerveless resignation to the will of God." As Sheldon Zitner observes, of such avengers Hamlet is the first in the English theatre. "In his self-conception, in his efforts to free himself from passion, in his speculations on man and men, in his final accord with providence, one discerns [the



ideal figure for the age of the courtier], the gentleman duellist who may combat lawfully” (“Hamlet, Duellist,” 1969). The plot’s ironies, however, will entangle Hamlet and the Danish court in “accidental judgements, casual slaughters, deaths put on by cunning and forced cause, purposes mistook fallen on the inventors’ heads.” The story of the maturation of a Renaissance humanist prince ends in death. Hamlet’s fifth-act serene and mature mastery of passion, his exercise of independent moral choice, and his resignation to divine providence as its ministerial agent of retribution cost him his life. The romance of the hero’s rite of passage to moral maturity intersects the tragic irony of a revenge plot: the princely, lawful avenger becomes himself the victim of an avenger in whose cause Hamlet sees mirrored his own.



SPECIAL THANKS

The *Renaissance Hamlet* seminar members Fall 2013
 Hans Niehus '86, fencing coach at Scattergood Friends School
 John Rommereim, Loren Ludwig and the Music Department
 Peter Craze, English director and actor, for the Shakespeare Acting workshop
 Dennis Barnett, Theatre Dept., Coe College
 Newton Flooring
 Ron Cooper
 Faulconer Gallery

A SHAKESPEARE CHRONOLOGY

1558 Accession of Queen Elizabeth I

1564 (April 26) William Shakespear baptized in Stratford-upon-Avon in Warwickshire, near the Forest of Arden. His mother, Mary Rden, was the daughter of prominent landowners. His father, John Shakespeare, was a tanner, glove-maker and dealer in wool and grain—a “capital burgess.” John Shakespeare held important public office in Stratford, serving as bailiff (the highest office) in 1568, when William would have been four. Educated at Stratford grammar school in Latin language, rhetoric and classical poetry, William also would have enjoyed touring performances at Stratford by the Queen’s Men and Earl of Worcester’s Men (1568), The Earl of Leicester’s Men (1572), The Earl of Warwick’s Men (1574) Lord Strange’s Men and Lord Essex’s Men (1578), with return visits annually.

1582 (December) Married to Anne Hathaway

1583 (May 26) Baptism of Susanna Shakespeare

1585 (February 2) Baptism of twins Judith and Hamnet. John Shakespeare, who fell into debt beginning in 1577, is fined for not going to church, a presumed Catholic recusant. He will lose his position as an alderman a year later.

1586 Shakespeare may leave Stratford about this time, leaving his wife to raise their three children. There’s no knowledge of how he supported his family in the late 1580’s. He may have become a country schoolmaster (according to a contemporary) or tutor in a wealthy Catholic household. He’s in London by 1592, beginning to make his way as an actor and playwright.

1589-92 *Taming of the Shrew*

1591-92 *The Two Gentlemen of Verona*
Henry VI, 1, 2, 3
Titus Andronicus



- 1592 Attacked and defended as actor and playwright in London
- 1592-94 Shakespeare probably affiliated with the combined Lord
Strange's and Lord Admiral's Men
- 1592/94 *Richard III*
- 1593 *Venus and Adonis* (poem)
- 1593-94 *The Rape of Lucrece* dedicated to the Earl of Southampton.
These poems were written when plague closed the theatres
for several months.
- 1593-1608 *Sonnets*
- 1594 Joins in forming the Lord Chamberlain's company of actors.
Aristocratic patronage elevates actors from vagabonds to
courtiers.
- 1594 *The Comedy of Errors*
- 1595 *Love's Labour's Lost*
- 1595-96 *A Midsummer Night's Dream*
Romeo and Juliet
Richard II
- 1595-97 *King John*
- 1596 Hamnet Shakespeare dies
- 1596-97 *The Merchant of Venice*
Henry IV, 1
- 1597 Shakespeare buys New Place in Stratford. The second-finest
house in town, its purchase by the playwright suggests his
financial success.

A SHAKESPEARE CHRONOLOGY

- 1597-98 *Henry IV, 2*
Globe Theatre under construction. Materials from James Burbage's demolished Theatre at Shoreditch are transported across the Thames by his son Richard for use in building the new outdoor public theatre.
- 1598 *Much Ado About Nothing*
- 1599 *Henry V*
"To the Queen" epilogue for a court performance
As You Like It (performed in the Globe's first year)
Julius Caesar

Shakespeare applies for right to quarter the Arden family's coat of arms with the Shakespeare coat of arms (drawn up for his disgraced father in 1596)
- 1599-1600 Shakespeare's company moves to the new Globe Theatre. As a permanent member of the Lord Chamberlain's Men occupying the Globe, Shakespeare earns one-tenth of the profits
- 1600-01 *Hamlet*
The Merry Wives of Windsor (perhaps revising earlier version)
- 1601 Shakespeare's father John dies
Shakespeare's company hired by followers of Essex to play *Richard II* (overthrown by Bolingbroke, the future Henry IV) as propaganda for rebellion. Late in her reign, the succession not yet secure, Elizabeth, the target of Essex's abortive insurrection, remarked, "Do you not know I am Richard?"

Twelfth Night
- 1601-02 *Troilus and Cressida*
- 1603-04 With the death of Elizabeth I in 1603 and the accession of James I, Shakespeare's company becomes The King's Men



- 1604 *Othello*
Measure for Measure
- 1605 *All's Well That Ends Well*
Timon of Athens (with Thomas Middleton)
- 1605-06 *King Lear*
- 1606 *Macbeth*
- 1606-07 *Antony and Cleopatra*
- 1607 Shakespeare's daughter Susanna married to Dr. John Hall in Stratford. Shakespeare's brother Edmund, described as a player, dies and is buried in Southwark Cathedral
- 1608 *Coriolanus*
Pericles, Prince of Tyre
The King's Men lease the Blackfriars Playhouse as a second venue, for private indoor performances.
- 1610 *Cymbeline*
- 1610-11 Shakespeare retires to Stratford
- 1611 *The Winter's Tale*
- 1611 *The Tempest*
- 1613 *Henry VIII*, with John Fletcher, his successor as company playwright for the King's Men
- 1613 The Globe burns down during a performance of *Henry VIII*, June 29
- 1613-14 *The Two Noble Kinsmen*, with John Fletcher
- 1614 The rebuilt Globe Theatre re-opens

A SHAKESPEARE CHRONOLOGY

- 1616 Having retired to Stratford, probably in 1610, Shakespeare makes his will on March 25, and dies April 23, on his 52nd birthday
- 1623 The First Folio of Shakespeare's collection of thirty-six *Comedies, Histories and Tragedies* published by members of the King's Men. Ben Jonson saw in this body of work "a monument without a tomb": "And we alive still while thy book doth live / And we have wits to read and praise to give . . . / He was not of an age, but for all time!"

VERSIONS OF *HAMLET*: "TO BE OR NOT TO BE"

Hamlet comes to us principally in three versions, all printed in Shakespeare's lifetime or shortly after his death. The **First** or "**bad**" **Quarto (Q1)** was a pirated and botched memorial reconstruction transcribed from performances at the Globe, printed in 1603. The **Second Quarto (Q2)**, twice as long as **Q1**, printed in 1604-5, was likely based on Shakespeare's autograph, his uncorrected "foul papers" in his own hand (a genuine edition, then, advertised as "newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie"). The **First Folio** version of 1623, printed in the handsome collection assembled by Shakespeare's colleagues, probably based on a playhouse transcript, reflects adaptations to the script as it came to be performed in Shakespeare's lifetime. For this reason many contemporary actors prefer the First Folio for its clues to actual performance, particularly its punctuation.

Printed below is the Folio version of Hamlet's most famous soliloquy, "To be or not to be," followed by notes from Harold Jenkins's Arden edition of the play. (Contrary to a common misconception, Hamlet is not contemplating suicide at this point in the play; after all, his Mousetrap plot to catch the conscience of the King is well in motion. He has no reason to think he will not succeed in exposing Claudius' guilt and accomplish his task.) The Q1



"bad quarto" version follows, and (just for fun) Mark Twain's tribute, from *Huckleberry Finn*.

First Folio:

To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep—
No more--and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to: 'tis a consummation
Devoutly to be wished. To die, to sleep:
To sleep, perchance to dream: ay, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of desprized love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would these fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all:
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn away,
And lose the name of action.

Commentary from **Harold Jenkins, ed., Arden Shakespeare *Hamlet*, 1982**

Far from seeking to determine his own course, Hamlet is debating a "question" and a question which in various aspects (e.g. that it is better to be unhappy than not to be at all) was traditionally debated in the schools. The question--crudely paraphrased as "Is life worth living?"--is essentially whether, in the light of what *being* comprises (in the condition of human life as the speaker sees it and represents it in what follows), it is preferable to have it or not. There is no reference here to suicide, nor even as yet to death. Nevertheless, since the question can only present itself to one who already has being, the implicit alternatives are those of continuing "to be" and ceasing "to be," so that the idea of death is already implied and as soon as "the question" is amplified at once becomes explicit. For of course we come to the end of life's "troubles" not when we put an end to them but when they put an end to us. Hence the alternatives are to "suffer" or "to end," to endure or to die; and these are what the body of the speech discusses. From the cessation of troubles, it passes naturally enough to the attractiveness of dying, expressed in the familiar association of *end*, *consummation*, *sleep*. There is still no hint of suicide; but the idea of death's attractiveness leads no less naturally to the thought of how easily it may be come by and so to the "bare bodkin." Suicide is thus introduced—for the first time—in the question which begins "For who bear the whips and scorns of time . . .?" But this is a rhetorical question, which already presupposes its answer, a hypothetical question brought in only to be dismissed—as, when the question is repeated ("Who would fardels bear, to grunt and sweat under a weary life . . ."), it quite explicitly is ("But that the dread of something after death . . ."). And its dismissal comes as naturally as its introduction; for the metaphor of death as sleep has been extended from sleep to dreams, which bring in the after-life and hence the "rub," the "respect," which determines the argument's course. The impulse to suicide is frustrated before it is even formed: before the consideration of it begins at "Who would bear . . .?", it is already preempted by the "pause." It is impossible therefore to say that Hamlet ever contemplates suicide or regards it as a likely choice for any man. [Already in the first soliloquy, with melancholic heaviness of heart, Hamlet lamented but accepted that "the Everlasting" has "set his canon 'gainst self-slaughter."] The alternative meantime is made vivid by allusions throughout the speech to what life causes us to endure: the "slings and arrows of outrageous fortune," the "shocks that flesh is heir to," [various social] injustices, the "fardels" we "bear," and the "ills we have." The soliloquy holds in skillful balance the opposites of life and death, the desire for death and the fear of death, the pains of death and the pains



of life. **But the conclusion to the debate is clear. Notwithstanding that the condition of human life prompts a longing for death, we “rather bear” the life we have. The question is apparently decided: the alternative we choose is “to be,” “to suffer,” “to bear.”** And the whole is pithily summed upon the aphorism “Thus conscience does make cowards of us all”—conscience makes us afraid of death because the after-life causes us to go on living. This conclusion has of course this paradox: we do not so much choose one of the alternatives as passively accept it from fear of embracing the other; so that the question of which was “nobler” ends with the recognition, in the word “cowards,” of what is the reverse of noble in our attitude toward both.

Q1, the “bad quarto”:

To be, or not to be—ay, there’s the point.

To die, to sleep—is that all? Ay, all.

No, to sleep, to dream—ay, marry, there it goes,

For in that dream of death, when we’re awaked

And borne before an everlasting judge

From whence no passenger ever returned—

The undiscovered country, at whose sight

The happy smile and the accursed damned.

But for this, the joyful hope of this,

Who’d bear the scorns and flattery of the world—

Scorned by the right rich, the rich cursed of the poor,

The widow being oppressed, the orphan wronged,

The taste of hunger, or a tyrant’s reign,

And thousand more calamities besides—

To grunt and sweat under this weary life

When that he may his full quietus make

With a bare bodkin? Who would this endure,

But for a hope of something after death,

Which puzzles the brain and doth confound the sense—

Which makes us rather bear those evils we have

Than to fly to others that we know not of?

Ay, that—O, this conscience makes cowards of us all.

Mark Twain, *Huckleberry Finn* (Huck and Tom Sawyer have fallen in with a couple of con artists posing as Shakespeareans, who rehearse as they float down the Mississippi. The Duke's memory of Hamlet's soliloquy, even faultier than the early Globe Q1 copy-cats, conflates bits of *Macbeth* with *Hamlet*)

To be or not to be; that is the bare bodkin
That makes calamity of so long life;
For who would fardels bear, till Birnam Wood do come to Dunsinane,
But that the fear of something after death
Murders the innocent sleep,
Great nature's second course,
And makes us rather sling the arrows of outrageous fortune
Than to fly to others that we know not of.
There's the respect must give us pause:
Wake Duncan with thy knocking! I would thou couldst;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The law's delay, and the quietus which his pangs might take,
In the dead waste and middle of the night, when churchyards yawn
In customary suits of solemn black,
But that the undiscovered country from whose bourne no traveler returns
Breathes forth contagion on the world,
And thus the native hue of resolution, like the poor cat i' the adage,
Is sicklied o'er with care,
And all the clouds that lowered o'er our housetops,
With this regard their currents turn awry,
And lose the name of action.
'Tis a consummation devoutly to be wished. But soft you, the fair Ophelia:
Ope not thy ponderous and marble jaws,
But get thee to a nunnery—go!



- 1562 Sackville and Norton, *The Tragedy of Gorboduc* (first English play in blank verse, influenced by the Roman classical tragedian Seneca)
- 1562-1593 Christopher Marlowe (*Jew of Malta, Tamburlaine, Dr. Faustus, Edward II*)
- 1564-1616 Shakespeare born to Mary Arden and John Shakespeare, glove-maker and burgher, Stratford-upon-Avon. Educated at Stratford grammar school in Latin language, rhetoric and classical poetry.
- 1567 Red Lion inn theatre built in Stepney by John Braynes, the actor James Burbage's brother-in-law.
- 1572 Vagrancy laws enacted (actors without patrons subject to arrest and branding; a second offense got you hanged)
- 1573-1637 Ben Jonson (*Volpone, Alchemist*, Jonsonian masques for Stuart court)
- 1574 The Earl of Leicester's Men are granted a patent by Queen Elizabeth permitting them to perform in London and the provinces.
- 1576 James Burbage's "The Theatre" built in Shoreditch. Burbage's son Richard would become the leading actor in Shakespeare's company, originating the role of Hamlet.
- 1577 The Curtain Theatre (Shoreditch) opens.
[Sir Francis Drake begins his circumnavigation of the globe.]
- 1578 Lord Strange's Men and Lord Essex's Men perform at Stratford. Shakespeare is fourteen. Regular annual performances continue at Stratford.
- 1583 Queen Elizabeth's Men established by royal order.

CHRONOLOGY OF ELIZABETHAN AND JACOBAN THEATRE

- 1586-7 Thomas Kyd's *The Spanish Tragedy*
- 1587 Henslowe's Rose Theatre built at Bankside on the Thames
Marlowe's *1 Tamburlaine the Great*
[Mary Stuart Queen of Scots executed]
[Drake defeats Spanish fleet at Cadiz]
- 1588 England defeats the Spanish Armada's invasion
- 1589 Thomas Kyd's *Hamlet*, now called the *ur-Hamlet* (not extant; likely source of Shakespeare's *Hamlet*)
- Shakespeare probably working with the combined Lord Strange's Men and Lord Admiral's Men
Master of the Revels authorized to censor and license all plays
- 1592 Marlowe's *Dr. Faustus*, *Edward II*
- 1591-1600 Shakespeare's romantic comedies, histories, early tragedies: *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Comedy of Errors*, *Love's Labor's Lost*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado About Nothing*, *Romeo and Juliet*, *As You Like It*, *Julius Caesar*, *Richard II and III*, *Henry VI*, 1, 2, 3; *Henry IV*, 1 & 2, *Henry V*.
- 1595 Shakespeare becomes a sharer in the newly re-formed Lord Chamberlain's Men.
Swan Theatre built in Bankside
- 1596 James de Witt's drawing of the Swan Theatre, Bankside, important evidence for the interior design of the period's public theatres like the Globe.
- 1597 Second Blackfriars Theatre built by James Burbage
- 1597-98 Globe Theater under construction. Materials from James



Burbage's demolished Theatre at Shoreditch are transported across the Thames by his son Richard for use in building the new outdoor public theatre.

- 1599 Globe Theatre opened, playhouse for the Lord Chamberlain's Men
- 1600 Fortune Theatre built by Edward Alleyn and Philip Henslowe for the Lord Admiral's Men, competing with the Globe.
- c. 1600 Thomas Dekker's *The Shoemaker's Holiday*
- 1600-01 Shakespeare adapts and updates Kyd's *Hamlet* for his company
- 1600-1608 Shakespeare's Tragic Period: *Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra*, as well as *The Merry Wives of Windsor, Twelfth Night, Troilus and Cressida, Measure for Measure, All's Well that Ends Well, Timon of Athens, Coriolanus*
- 1601 Elizabeth I's favorite courtier, the Earl of Essex, leads a failed rebellion against the Queen. Arrested and executed. Essex's followers arrange a staging of *Richard II* at the Globe, to incite rebellion. Fortunately, the company does not lose Elizabeth's favor.
- 1603 Death of Elizabeth I. James VI of Scotland (Elizabeth's godson) declared King James I of England.
- 1604 Coronation of James I. As a member of the newly named The King's Men, Shakespeare participates in the coronation procession through London.
- 1605 *The Masque of Blackness* (first court masque), Inigo Jones
- 1605 Red Bull Theatre built
- 1605-1640 Inigo Jones designs masques in London

CHRONOLOGY OF ELIZABETHAN AND JACOBAN THEATRE

- 1606 Ben Jonson's *Volpone*
Cyril Tourneur's *The Revenger's Tragedy*
Parliament passes "A Act to Restrain Abuses of Players" to curtail blasphemy in plays.
- 1608-1613 Shakespearean Romance or Tragicomedy period: *Pericles*, *Cymbeline*, *Winter's Tale*, *Tempest*
- 1608 Shakespeare obtains a one-seventh share in the Second Blackfriars Theatre, leased by the King's Men as a second venue, for private indoor performance.
- 1608 *Hamlet* and *Richard II* in their first reported international staging, onboard an East India Company vessel, the Dragon, off the coast of Sierra Leone. On March 31, Captain Keeling records in his journal: "I invited Captain Hawkins to a fish dinner, and had *Hamlet* acted aboard me: which I permit to keep my people from idleness and unlawful games, or sleep."
- 1610 Ben Jonson, *The Alchemist*
- 1611 Inigo Jones designs Ben Jonson's masque *Oberon the Fairy Prince*

Shakespeare's *Tempest*, with materials drawn from Montaigne's essay "On Cannibals" and reports from the Virginia Company on the wreck and providential rescue of the 1609 Jamestown relief ship, the Sea Venture, swept to the Bermudas. [One of my ancestors, Captain Robert Beheathland, settled in Jamestown in 1607. Another, Stephen Hopkins, was aboard the Sea Venture. -EM]
- 1611-12 John Webster, *The Atheist's Tragedy*, *The White Devil*
- 1613 The Globe Theatre burns
- 1613-14 The Hope Theatre, combination playhouse and bear garden, built by Philip Henslowe, Bankside



- 1613-14 John Webster, *The Duchess of Malfi*
- 1614 The rebuilt Globe Theatre re-opens
- 1616 The Cockpit or Phoenix in Drury Lane, built by Christopher Beeston
- Ben Jonson publishes *The Works of Benjamin Jonson*, the first collection of plays by an English author.
- Having retired to Stratford, probably in 1610, Shakespeare makes his will on March 25, and dies April 23, on his 52nd birthday.
- 1623 The First Folio of Shakespeare's collection of thirty-six *Comedies, Histories and Tragedies* published by members of the King's Men. Ben Jonson saw in this body of work "a monument without a tomb": "And are alive still while thy book doth live / And we have wits to read and praise to give . . . / He was not of an age, but for all time!"
- 1623 Middleton and Rowley, *The Changeling*
- 1629 The Cockpit in Court, converted by Inigo Jones into theatre
- 1631-1700 John Dryden
- 1633 John Ford, *Tis Pity She's a Whore*
- 1642 English public theatres closed by the Puritans

Affirmations of faith:

Hamlet [*following the death of Polonius*]

For this same lord
I do repent, but heaven hath pleased it so
To punish me with this, and this with me,
That I must be their scourge and minister.
I will bestow him and will answer well
The death I gave him . . . (3. 4. 156-61)

Hamlet [*as he narrates his adventures at sea*]

Rashly, and praised be rashness for it—let us know,
Our indiscretion sometime serves us well
When our deep plots do pall, and that should learn us
There's a divinity that shapes our ends,
Rough-hew them how we will. (5. 2. 6-11)

Hamlet: We defy augury. There's a special providence in the fall of a sparrow. If it be now, 'tis not to come. If it be not to come, it will be now. If it be not now, yet it will come. The readiness is all. Since no man knows aught of what he leaves, what is't to leave betimes? Let be. (5. 2. 167-71)

Perfect Conscience

Horatio: Why, what a king is this!

Hamlet: Does it not, think'st thee, stand me now upon?

He that hath killed my King and whored my mother,
Popped in between the election and my hopes,
Thrown out his angle for my proper life
And with such cozenage. Is't not perfect conscience
To quit him with this arm? And is't not to be damned
To let this canker of our nature come
In further evil? (5. 2. 63-70)



Final Judgments (From Roland Mushat Frye, *The Renaissance Hamlet: Issues and Responses in 1600*, 1984)

Three different appraisals of the Prince and his actions come successively from Laertes, Horatio and Fortinbras. Laertes affirms the essential justice, the rightness, of the nemesis which has come upon him and the King. Horatio speaks from his own uniquely intimate knowledge of Hamlet's mind and character, and assesses him as a human soul *sub specie aeternitatis*; finally, Fortinbras speaks with the objectivity of one who has not been involved in the play's central issues, and who judges Hamlet as a man of action, a prince and a potential king.

Laertes: The foul practice [the unbated and envenomed sword]
Hath turned itself on me. Lo, here I lie
Never to rise again. Thy mother's poisoned.
I can no more. The king, the king's to blame. (5. 2. 272-75) [*Hamlet kills the King*]

...

He is justly served.
It is a poison tempered by himself.
Exchange forgiveness with me, noble Hamlet,
Mine and my father's death come not upon thee,
Nor thine on me. (5. 2. 282-85)

Horatio: Now cracks a noble heart. Goodnight, sweet prince,
And flights of angels sing thee to thy rest. (5. 2. 314-15)

Fortinbras: Let [us]
Bear Hamlet like a soldier to the stage,
For he was likely, had he been put on,
To have proved most royal. And for his passage
The soldier's music and the rites of war
Speak loudly for him. (5. 2. 350-55)

These three climactic appraisals come after Hamlet has already affirmed in the most explicit terms his own confidence in the justice of his cause and the clearness of his conscience, and they thus give final validation to his own judgment. Nowhere else does Shakespeare provide so well-orchestrated a dramatic endorsement for a tragic protagonist The speeches of Laertes,

Horatio, and Fortinbras amount to separate endorsements of Hamlet from the three different points of view of a fiery antagonist, an intimate confidant, and an unbiased rival. Each of these picks up certain major themes and lines of development over which the Prince and the audience have agonized in the course of the play.

The issue of retribution is one of these, and it is in effect addressed by Laertes when he affirms that Hamlet's dispatch of the King was just and deserved. The responsibility of retribution was not all that perplexed Hamlet, however; he was equally concerned lest he might obey that command in a way which would "Damn me." Horatio's words are broadly applicable, of course, but perhaps their primary force is to affirm the state of Hamlet's soul through his own assurance that angels will convey the Prince to his rest. Then there are the Prince's persistent doubts of his own adequacy as a man of action, and these are met by Fortinbras' expression of confidence in him as a soldier and ruler.

In none of his other great tragedies does Shakespeare give us anything comparable to this crescendo of affirmation for the tragic hero at the end of his life. Just as the challenges and problems Hamlet must meet exceed in complexity those of Shakespeare's other protagonists, so does his end receive unmatched approval from all the other major characters who can speak of him after the tragic catastrophe. When all things are considered, Prince Hamlet, with all his faults, stands not only as Shakespeare's most interesting but also as his most admirable protagonist.



Mary Adams '15 (Court, Player) is a third-year French and Theatre & Dance major from DeKalb, IL. Although this is her first time acting on the Grinnell Mainstage, she served as the costume crew chief for *Wit*, and the assistant stage manager for *Waiting for Godot*. She is also assistant directing *Hamlet*.

Quinnita Bellows '15 (Ophelia) is a third-year Psychology and Theatre & Dance/Dance double major from Chicago, Illinois. She has previously been in numerous theatre productions at Grinnell College and has done a Theatre & Dance mentored advanced project over the summer in Taipei, Taiwan with Prof. Craig Quintero. She hopes to pursue a professional acting career in the future and inspire others through her work.

Ben Charette '16 (Horatio) is a second year from Tipton, Iowa. He plans to major in English, with the intent of being an educator. In addition to many productions in high school, Ben appeared in last year's production of *Waiting for Godot* as Lucky, as well as the recent 24-hour Theatre & Dance project. He is part of the on-campus improv group Infinite Coincidence and has also performed in The Rocky Horror Picture Show.

Charlie Eddy '16 (Laertes, Guildenstern) has played Konstantin in *The Seagull* and performed a one-man show about heroin addiction under the tutelage of Craig Quintero. He comes from California, and hopes to travel to Russia to study acting at the Moscow Arts Theater in the fall.

Hutch Freeland '14 (Marcellus, Rosencrantz, Gravedigger, Fortinbras) is a fourth-year German and Math major from Austin, Texas. He has featured in *Sunday in the Park with George* (Boatman), *The Rimers of Eldritch*, and *The Pillowman* (Katurian) at Grinnell College, as well as being a regular member of the The Neverland Players. He also appeared in Shakespeare's *A Midsummer Night's Dream* (Oberon), *The Winter's Tale* (Autolycus), and *Coriolanus* in the University of Texas "Shakespeare at Winedale" program.

Alex Hsieh '14 (Security agent) is a fourth-year Theatre & Dance/General Science - Chemistry double major from Northbrook, Illinois. He has been an active member of the Theatre & Dance Department and has participated in both Mainstage and student-run productions.

CAST

Joe Kloehn '14 (Polonius) is a fourth year at Grinnell College, and this is his fifth Grinnell Mainstage performance. In previous years he has played Robert Lyon in *The Pitmen Painters*, Jules in *Sunday in the Park with George*, Robert Conklin in *The Rimers of Eldritch*, and Michal in *The Pillowman*. In addition to his Grinnell credits, he has a deep background in high school theatre at the Latin School of Chicago, where he played a wide variety of roles ranging from Benedick in *Much Ado About Nothing* to Mr. Van Daan in *The Diary of Anne Frank* and Mr. MacAfee in *Bye Bye Birdie*.

Mark Montgomery (Ghost) has appeared in one previous Grinnell College Theatre Production, as Captain Arthur Phillip/John Wisehammer in the 2001 production of *Our Country's Good*, also directed by Ellen Mease. He has also appeared in a number of productions for Grinnell Community Theatre, most recently as Daddy Warbucks in *Annie*. Mark and his wife, Irene Powell, have taught Economics at Grinnell since 1989. Their daughter, Mary Powell '07, is an alumna.

Deborah Msekela '17, a first year, was born in Stockholm, Sweden and grew up in Dar-es-Salaam, Tanzania. In high school, she played Mufasa in *Lion King*, Maria in *Sound of Music*, and Gertrude in *An Ideal Husband*. Being a first year and thus still finding her academic niche, she's thinking about Biochemistry.

Daniel Nanetti-Palacios '16 (Court, Player, Pirate, Priest) is a second-year intended Computer Science major from Miami, Florida. He was sound board operator in Grinnell's *Hand To Mouth* in Winter 2012, and light board operator in the Dance Ensemble's *When the Elephant Comes Crashing Through The Roof* in Spring 2013. Outside of Grinnell he does voice acting work on YouTube.

Sophiyaa Nayar '17 (Danish and English Ambassadors, Player) is a first-year prospective Theatre & Dance major from India. This is her first production at Grinnell College. She has acted, directed and written scripts for plays performed in her high school.

Jen-Ai Notman '16 (Security agent, Player) is a second-year intended Psychology major. This is her first appearance on a real stage, and she looks forward to being more involved in theatre in her next two years at Grinnell.



Ian Saderholm '15 (Claudius) is a third-year Theatre & Dance major from Berea, Kentucky. After participating in over twenty productions during high school, he continued his theatrical involvement at Grinnell and has been seen as Vladimir in *Waiting for Godot*, Hashim in *Broken Mirrors*, and the Soldier in *Sunday in the Park with George*. Recently he has expanded his theatrical resume from acting to a more holistic repertoire, working this summer as the Assistant Technical Director at the Pioneer Playhouse (Danville, KY) and, this semester, becoming part of the Theatre & Dance SEPC.

Scout Slava-Ross '17 (Barnardo, Court, Osric) is a first year, major undecided. After participating in high school theatre and the Young Shakespeare Players of Madison, WI, she's excited to perform in her first Grinnell production.

Matt Steege '17 (Hamlet) is a first year at Grinnell, where *Hamlet* marks his first production. He is from Racine, Wisconsin, where he has portrayed Hal in *Henry IV Part I* and Posthumus Leonatus in *Cymbeline*, among others. Unsure of his intended major, Matt is largely interested in the humanities and political science.

Kate Whitman '14 (Gertrude) is a fourth-year English and Theatre & Dance double major from Portland, OR. She has acted in and directed the Neverland Players and acted in the Mainstage show *Naked*.

CREW

Fiona Byrne '16 (Run Crew) is a second year from Portland, Oregon, planning on majoring in Computer Science. This is the second production she has been involved with at Grinnell.

Ebony Chuukwu '16 (Assistant Stage Manager) is a second-year Theatre & Dance major from Washington, DC. This is her first time assistant stage-managing a Mainstage production at Grinnell College.

Lizzie Eason '17 (Wardrobe Crew) is a first-year potential Mathematics and Theatre & Dance double major from Lamoni, Iowa. Lizzie is much more accustomed to performing onstage, and this is her first time working behind the scenes.

CREW

Amanda Kettell '17 (Assistant Stage Manager) is a first-year prospective Theatre & Dance major from Clifton Park, New York, where she participated as a member of stage crew for her high school's production of *Beauty and the Beast* and as assistant stage manager for *The Music Man*. This is her first production at Grinnell.

Kate Loftur-Thun '14 (Costume Crew Chief) is excited to be working on her first Shakespeare production at Grinnell. She recently appeared in *Wit* as Vivian Bearing. Past credits include *Sunday in the Park with George* (Yvette/Naomi), *Broken Mirrors* (Ensemble), *The Rimers of Eldritch* (Evelyn Jackson), and *Release* (Olivia). She also co-directed *Columbus & Isabella*, an original adaptation of Salman Rushdie's "Christopher Columbus and Queen Isabella of Spain Consummate Their Relationship, Sante Fé, January 1492", and is currently directing a student production of Adam LeFevre's *Waterbabies*.

Molly Kraus-Steinmetz '17 (Light Board Operator) is a first year from Ann Arbor, Michigan. She's loved theatre since she was young and loved technical theatre since her sophomore year of high school. This fall she ran the light board for *Wit*.

Hannah Storch '16 (Wardrobe Crew) is a second-year Classics and History double major from Albany, NY. She has previously worked wardrobe crew on a few Grinnell Theatre productions, including *Waiting for Godot* and *Wit*.

Zoe Wolter '16 (Sound Board Operator) is a second-year intended Theatre & Dance/Computer Science double major from Cedar Rapids, IA. Last year she participated in both *Waiting for Godot* and *Pitmen Painters* as light board operator, and this is her first time at the sound board.



Mary Adams '15 (Assistant Director) is a third-year French and Theatre & Dance major from DeKalb, IL.

Leslie Bean '13 is a recent alumna who now works full time for the Department of Theater & Dance as their Fifth-Year Intern. As a student, she worked in the scene shop for three years, doing tech work for over ten shows. Her professional theatrical interests lie in carpentry and she plans on using the skills she's honed here to start refurbishing old furniture as a hobby.

Jack Blais '16 (Stage Manager) is a second-year Political Science major from Plano, Texas. Last year, he assistant stage managed *Hand to Mouth* and *Pitmen Painters*.

Michael Crowell (Composer and Sound Designer, Player) is a composer and sound designer based in Minneapolis and Saint Paul. Michael has worked with many Twin Cities and regional theatre companies including Frank Theatre, The Jungle Theater, Ten Thousand Things, Walking Shadow Theatre Co., and The Nebraska Shakespeare Festival. In addition he frequently collaborates with the theatre departments at Macalester College, Minnesota State University at Mankato, Gustavus Adolphus College, and The University of Nebraska at Omaha. Michael has received a McKnight Composer Fellowship and two Jerome Composer Commissioning Project grants. He has also licensed incidental music through CBS television for episodes of *48 Hours* and *48 Hours Mystery*. In 2013 Michael received an IVEY award in recognition of his sound design for Frank Theatre's production of *Misterman* by Irish playwright Enda Walsh. This production starred Grinnell Theater alumnus John Catron.

Stella Gatzke '17 (Assistant Director) is a first-year intended English major. She has been in both the cast and crew of numerous shows at University Liggett School. This is her first show at Grinnell.

PRODUCTION AND DESIGN TEAM

Casey Kaleba (Fight Director) is a Washington DC-based choreographer who has arranged fights for more than three hundred productions, including work at the Folger Theatre, Round House Theatre, Rorschach Theatre, five national tours for the National Players, and the regional Tony-winning Signature and Shakespeare Theatres. Academic work includes productions for Georgetown, Catholic, the University of South Carolina, and the University of Maryland at both College Park and Baltimore County. He has arranged fights for knights, musketeers, princesses, zombies, wolves, pirates, ninjas, and at least one alien tentacle. A Certified Teacher with the Society of American Fight Directors, he has taught throughout the country as well as serving as a guest artist for the Nordic Stagefight Society and Fight Directors Canada. He departs Grinnell to stage two simultaneous productions of Richard III and his thirty-fifth *Romeo and Juliet*.

Erin Howell-Gritsch (Costume Designer) has designed costumes at Grinnell College since 1999, where she is the resident costume designer, and has taught Costume Design and Introduction to Technical Theatre. She has also taught at Cornell College, where she has designed several productions. Other credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, and Hurley Dancers. Erin holds a Master of Fine Arts in Theatre Design from the University of Iowa and a Bachelor of Science from Iowa State University.

Ellen Mease (Director) directs and teaches European dramatic literature, criticism, theory, and theatre history from the Greeks to Beckett and Stoppard. She also teaches interdisciplinary Humanities classes on ancient Greece (HUM 101), Roman and early Christian culture (HUM 102), and medieval/Renaissance culture (HUM 140). On Grinnell's London program in 2003 and 2010 she taught courses on plays of ideas, Samuel Beckett, and the 19th c. English "Age of Revolution." In Florence 2006-07 she taught courses on Dante's *Divine Comedy* and the Florentine Golden Age/Italian Renaissance. During the Beckett centenary in 2006, she served as festival dramaturg for Pittsburgh Irish and Classical Theatre's BeckettFest, when she also directed *Krapp's Last Tape*, *A Piece of Monologue*, *Play* and



That Time. In 2008 she was the dramaturg for PICT's complete cycle of the plays of John Millington Synge, when she also directed his last play, *Deirdre of the Sorrows*. Apart from most of Beckett's plays, directing credits also include Stoppard's *Rosencrantz and Guildenstern are Dead*, *Arcadia*, *Travesties*; *Three Sisters*, *Uncle Vanya*, *The Cherry Orchard*; *Peer Gynt*, *Doll's House*, *Lady from the Sea*; *As You Like It*, *12th Night*, *Measure for Measure*, *Macbeth*, and *Hamlet*. She directed Brecht's *Galileo* in spring 2009, for the 400th anniversary of Galileo's sighting of the largest moons of Jupiter. Recent acting credits include Dysart in *Equus* and the Donne scholar in *Wit* (staged reading). B.A., Drama, Vassar; M.A. Drama, U. Va.; Ph.D., Drama and Humanities, Stanford.

Jen-Ai Notman '16 (Assistant Director) is a second-year intended Psychology major.

Eric Rasmussen '82 (RSC *First Folio Hamlet* co-editor) A 1982 Grinnell graduate, Eric Rasmussen studied Greek drama with Ellen Mease, and Directing with Sandy Moffett. In the English Department he worked with a generation of great teachers: Ed Moore the Shakespearean, Elizabeth Dobbs (Chaucer), Mike Cavanagh, Mike Liberman, Peter Connelly, and Jim Kissane. After completing his B.A. in English, Eric earned his M.A. and Ph.D. at the University of Chicago under the eminent English Renaissance drama scholar David Bevington, with whom he co-edited groundbreaking editions of Christopher Marlowe's *Dr. Faustus*. Eric co-edited *The Norton Anthology of English Renaissance Drama*, the RSC *Complete Works of Shakespeare* with Bate, various works in the Arden Shakespeare and Early Modern Drama series, and is currently producing a New Variorum Shakespeare edition of *Hamlet*. For the upcoming Shakespeare Centennial he has just published, with Jonathan Bate, *William Shakespeare & Others: Collaborative Plays*, a collection of the so-called "Shakespeare Apocrypha"-plays in which Shakespeare is thought to have had a hand, including Thomas Kyd's revenge tragedy *The Spanish Tragedy*, *Arden of Faversham* and *Mucedorus*. He's involved now in producing and dramaturging Original Pronunciation productions of Shakespeare's *Hamlet* (UN Reno) and *Macbeth* (London in 2014). He is Chair of the English Department at the University of Nevada, Reno.

PRODUCTION AND DESIGN TEAM

Erik Sanning '89 (Technical Director and Engineering) is a graduate of Grinnell College. He spent the first two years after graduation working as the Technical Director/Lighting Designer for Ballet Iowa. In the summer of '91, Erik was able to return to Grinnell as the Technical Director. In addition, he is also one of the founding members of Grinnell Productions, a semi-professional theatre company that was based here in Grinnell. Erik has also been a member of IATSE, the professional stagehands union, since 1990.

Carolyn Voss '07 (Lighting Designer) is pleased to return to Grinnell College after graduating from the theatre program in 2007. She has since gone on to complete several residencies and an MFA at Ohio University. Now a freelance lighting and scenic designer in the greater Chicago area, some favorite recent credits include *Almost, Maine* (New London Barn Playhouse), *Assassins*, *The Idiot* (Ohio University), and *In The Heights* (Stagedoor Manor). Visit her at carolynvossdesign.com

Erica Zaffarano (Set Designer) This is Erica's first design for Grinnell College and she is delighted to be back in her home state where she was a founding member of the Old Creamery Theater Company. Currently living and designing in Minnesota, she has worked for other academic institutions: Iowa State University, University of Maine, University of Minnesota, Mankato and Purdue and worked for numerous theaters around the country. Erica is grateful to Grinnell alumna, Wendy Knox '79, for suggesting her to Ellen Mease.

PRODUCTION STAFF



Assistant Directors	Mary Adams '15 Stella Gatzke '17 Jen-Ai Notman '16
Assistant Stage Manager	Amanda Kettell '17 Ebony Chuukwu '16
Light Board Operator	Molly Kraus-Steinmetz '17
Sound Board Operator	Zoe Wolter '16
Wardrobe Crew Chief	Kate Loftur-Thun '14
Wardrobe Crew	Hanna Storch '16 Lizzie Eason '17
Run Crew	Fiona Byrne '16
Poster Photography	Justin Hayworth
Poster Design	Larissa Degen
Program Design	Joyce Bergan Stephanie Micetich

THEATRE STUDENT STAFF

ADMINISTRATION

Production Stage Manager	Deborah Tillman '14
Assistant Production Stage Manager	Rachel Andrew '16
Assistant to the Chair	Kate Whitman '14
Archivist	Benjamin Zeledon '14

FRONT OF HOUSE

Front of House Manager	Lorraine Blatt '14	
Front of House Staff	Teddy Hoffman '14 Deshaun Peters '14 Quinninta Bellows '15 Madeleine Hardt '16 Joe Kloehn '14	Deborah Tillman '14 Lorraine Blatt '14 Anthony Wenndt '15 Jack Blais '16

COSTUME STUDIO

Costume Storage Coordinator	Devon Gamble '15	
Stitchers	Kate Loftur-Thun '14 Mary Adams '15 Mira Hall '16 Daniel Nanetti-Palacios '16	Courtney Martin '15 Devon Gamble '15 Sophie Neems '16 Paulina Campbell '16 Antoinette Cudney '16

SCENE SHOP

Properties Storage Coordinator	Ian Saderholm '14	
Assistant Properties Coordinator	Daniel Nanetti-Palacios '16	
Scene Shop Staff	Alicia Alexander '13 Colin Wong '14 Zoe Wolter '16	Alex Hsieh '14 Ian Saderholm '15 John Brady '16



Ros: A compulsion towards philosophical introspection is his chief characteristic, if I may put it like that. It does not mean he is mad. It does not mean he isn't. Very often, it does not mean anything at all. Which may or may not be a kind of madness.

Guil: It really boils down to symptoms. Pregnant replies, mystic allusions, mistaken identities, arguing his father is his mother, that sort of thing; intimations of suicide, forgoing of exercise, loss of mirth, hints of claustrophobia not to say delusions of imprisonment; invocations of camels, chameleons, capons, whales, weasels, hawks, handsaws--riddles, quibbles and evasions; amnesia, paranoia, myopia; day-dreaming, hallucinations; stabbing his elders, abusing his parents, insulting his lover, and appearing hatless in public--knock-kneed, droop-stockinged and sighing like a love-sick schoolboy, which at his age is coming on a bit strong.

Ros: And talking to himself.

Guil: And talking to himself.

--Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

Exploratorium:

Dancing about the economy

Dance Ensemble/ACTivate

directed by Celeste Miller

December 6-7 - 7:30 PM

December 8 - 1 PM

Balancing Act

directed by Lesley Delmenico

Flanagan Theatre

March 6-8 - 7:30 PM

March 9 - 2 PM

Abundance & Scarcity

choreographed by Celeste Miller

Flanagan Theatre

April 24-26 - 7:30 PM

April 27 - 2 PM