

Accredited Institutional Member of the
National Association of Schools of Theatre
208.426.3957
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Presented by
BOISE STATE UNIVERSITY
Department of Theatre Arts

DANNY PETERSON THEATRE
BOISE STATE THEATRE ARTS
GENERAL ADMISSION
MARCH 20-22, 24 at 7:30^{PM}
APRIL 4, 6, 10, 12, 14 at 7:30^{PM}
APRIL 15 at 2:00^{PM}
ROSENCRANTZ & GUILDENSTERN
ARE DEAD
BY TOM STOPPARD
PRODUCED BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH™ - NEW YORK CITY

Hamlet

by William Shakespeare

Rosencrantz & Guildenstern are Dead

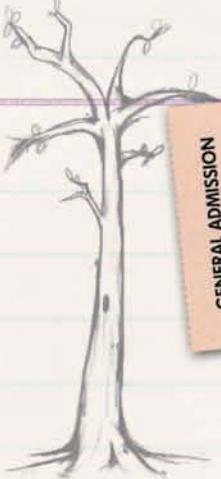
by Tom Stoppard

DANNY PETERSON THEATRE
BOISE STATE THEATRE ARTS
GENERAL ADMISSION
MARCH 8, 9, 10, 23 at 7:30^{PM}
APRIL 3, 5, 7, 11, 13 at 7:30^{PM}
MARCH 11 at 2:00^{PM}
HAMLET
BY WILLIAM SHAKESPEARE
20
12
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GENERAL ADMISSION

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HAMLET
BY WILLIAM SHAKESPEARE

In a pocket at the rear of the seat

Adventure Ahead

LIC

Cast

Act I
a royal palace in Denmark
~ quite a long time ago

15 Minute Intermission

Act II



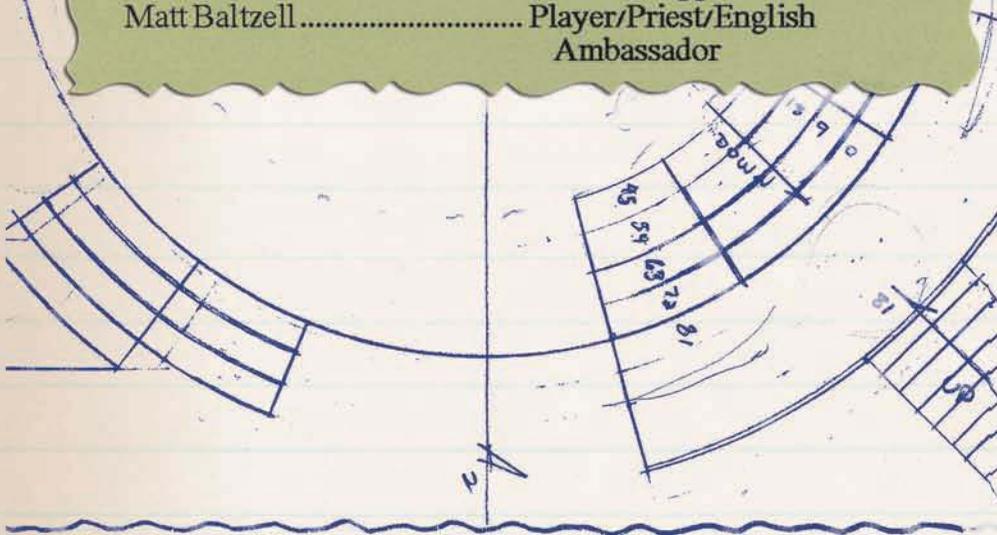
Loren Jones.....	Hamlet
Nathaniel S. Pohl.....	Claudius
Christy Rolfe	Gertrude
Philip Atlakson.....	Polonius
Arianne Sermonia	Ophelia
Declan Kempe.....	Laertes
Jonathan Waters	Horatio
Chris Canfield	Rosencrantz
Mathew Kolsky.....	Guildenstern
Bradford Doolittle.....	Ghost/Player King/Captain
Chad Ethan Shohet.....	Player/Osric
Adrian Leon.....	Player/Marcellus
Spencer Beal.....	Player/Bernardo/Fortinbras
Robert Tombari.....	1 st Player/Francisco/Lucianus/ Grave Digger
Samuel Watts Lounsbury	Player Queen/Alfred/ Grave Digger
Matt Baltzell.....	Player/Priest/English Ambassador



House Announcement

Out of courtesy to your fellow audience members and the actors, please turn OFF your electronic devices. Even silenced calls and text messages interfere with the sound system backstage, on-stage and throughout the theatre. Unauthorized photography, video recording or audio recording of any portion of any performance is strictly prohibited.

If you must leave the theatre during the performance, you may not be allowed to re-enter until an appropriate break or intermission.



Production Staff

Director (Hamlet)	Gordon Reinhart
Director (Rosencrantz & Guildenstern)	Michael Baltzell
Scenic Designer	Michael Baltzell
Costume Designer	Darrin J. Pufall
Lighting Designer	Raquel Davis
Dialect Coach	Ann Price
Choreographer	Marla Hansen
Fight Choreographer	Kenneth Merkk
Sound Designer	Danielle Lyon
Production Manager	Rachel Kaufman
Stage Manager (Hamlet)	Tony Hartshorn
Stage Manager (R & G)	Kelsey Glenn
Technical Director	Michael Baltzell
Scene Shop Supervisor	Fran Maxwell
Assistant Technical Director	Fran Maxwell
Costume Shop Manager	Keri Fitch
Properties Master (Hamlet)	Jessica Vulgamore
Properties Master (R&G)	Ashley Howell
Danny Peterson Theatre Technician	Fred Hansen
Assistant Production Manager	John Farnham
Assistant Stage Manager (Hamlet)	Sasha Allen-Grieve
Assistant Stage Manager (Hamlet)	Kaitie Branton
Assistant Stage Manager (R&G)	Erika Lootens
Assistant Stage Manager (R&G)	RJ Thompson
Assistant Costume Designer	Chantell Fuller
Assistant Lighting Designer	Katie Valentine
Assistant Sound Designer	Ian Falconer
Costume Design Assistant	Megan Hall
Embroidery Artist	Tan MacWilliams
Hair & Makeup	Gretchen Halle
Wardrobe/Dresser	Laurel Curtis
	Debra Mansfield
Properties Assistants	David Cowan
	Natalie Holbert

Costume Construction

Christy Rolfe
Chantell Fuller
Brian Weigel
Kayla Keller
Britani Storey
Jessica Weathers
Students of THEA 118
Costume Lab

Scenic Construction

Nathaniel S. Pohl
Kaitie Branton
Roman Wisniewski
Students of THEA 118
Scenic Lab

Sound Board Operator

Emily Brogna

Light Board Operator (Hamlet)

Corey Rambough

Light Board Operator & Programmer (R&G)

Tess Cregg

Light Board Programmer

Rachel Kaufman

Master Electrician

Ian Falconer

Lighting Hang & Focus Crew

Rachel Kaufman

Tony Hartshorn

RJ Thompson

Chantell Fuller

Katie Valentine

Andrew Clark

Stage Crew

Ariel Price

Erin Fahay

Mitchell Shohet

Student Dramaturg (Hamlet)

Shailla Schmidt

House Manager

Wade Crossman

Box Office Manager

Celeste Olmos

Theatre Arts Department Chair

Richard Klautsch

Administrative Assistant

Carrie Applegate

Program Design

Carrie Applegate

Special Thanks

Idaho Shakespeare Festival
Mike Hartwell
College of Idaho Theatre Arts
Department
CMC and Design
Boise Contemporary Theatre
Nathaniel Pohl
Steve Grothaus
Heidi Kraay
Father David Moser

knack knack
- who's there?

Ophelia
- ophelia who?

Ophelia a bit warm... I think I'll go for a swim

Director & Designer Biographies

Gordon Reinhart – Director, Hamlet

Gordon started at the Attic Theater in Detroit directing *Hamlet*, *Merchant of Venice*, and *Beehive*. As Artistic Director of the Snowmass/Aspen Rep he staged *The Cherry Orchard*, *A...My Name is Alice*, *Speed-the-Plow*, and the American Premiere of *Lucy's Play*. Regional credits include *The Misanthrope* at Theatre 40 in Los Angeles, *Sluth* at the Court Theater and *Much Ado About Nothing* and *Love's Labor's Lost* for the Yugen Theater in Chicago, *A Chorus Line* for the Riverside Theatre in Florida and *Amadeus* at both the Great Lakes Theatre Festival in Cleveland and the Old Lyric Rep in Utah, *Julius Caesar* at Wayne State University and his own adaptation of Moliere's *The Would-Be Gentleman* at the University of Utah. Shows closer to home include *Taming of the Shrew* for the Idaho Rep, *Moonlight and Magnolias* at Company of Fools, *The Memory of Water* and *The Pillowman* at Boise Contemporary Theater, *Amadeus*, *Twelfth Night*, *Greater Tuna*, *Tuna Christmas*, and *The 39 Steps* at the Idaho Shakespeare Festival, where this summer he'll be staging *Noises Off*. Boise State productions include *The Winter's Tale*, *The Visit*, *Twelfth Night*, *Present Laughter*, *Tartuffe*, *Measure for Measure*, *Man of La Mancha*, *Pippin*, and *A Streetcar Named Desire*.



Rosencrantz & Guildenstern aren't dead... yet



HAMLET

Michael Baltzell – Director, *Rosencrantz & Guildenstern are Dead*

Michael is an Associate Professor and Technical Director in the Theatre Department where he designs and directs many of our productions. He directed two student written productions which were chosen to perform at the Kennedy Center in Washington D.C.: *Drop* in 1997 and *In the Sawtooths* in 2007. And this year he directed the student written play *Champagne Breakfast*. He has been a set designer for Boise Contemporary Theater for 14 years. Recently he designed the set, the sound, and performed in the BCT production of *Shipwrecked*. Michael received the Mayor's Award for Excellence in the Arts in 1998, a Nell Shipman Award 1995 and a fellowship grant from the ICA in 1990. Mike also worked as a designer, technical director and scenic artist at Idaho Shakespeare Festival for over 25 years. He has written music for many of Idaho Theatre for Youth's plays, most notably for *Moby Dick*, which performed in the International Congress of Theatre for Children and Young People in Rostov on Don, Russia in 1996. Michael also collaborated with Boise City Arts & History and Zoo Boise on their recent African Plains Exhibit.



The Tragedie of Hamlet
 ...then; and now remains
 ...the cause of this defect;
 ...it remains; and the remainder thus
 ...daughter; and she, who is mine,
 ...in her Dedic and Obedience, makes
 ...give me this: now gather, and I will
 ...The Letter
 ...all Obedience, and I will
 ...Obedience, and I will
 ...Obedience, and I will
 ...Obedience, and I will

...I do beseech you, both
 ...me leave.
 ...Well, God's mercy.
 ...Do you know me, my Lord?
 ...Excellent, excellent, well, you are a
 ...Not my Lord.
 ...Honor! I would you were to have
 ...Honor! my Lord?
 ...I'll pick'd out of the
 ...What's your name?
 ...I'll pick'd out of the
 ...What's your name?

A

Ann Price - Voice Coach

Ann has worked as a voice and dialect coach in Boise for over fifteen years. At Boise Contemporary Theater some shows include *Tru*, *Pavilion*, and *Shipwrecked!* She was the voice and movement coach for *39 Steps*, *Greater Tuna*, and *Tuna Christmas* at the Idaho Shakespeare Festival. Ann also works with Company of Fools in Hailey including their productions of *Violet* and *Syringa Tree*. In 2006 she performed as Vi in BCT's production of *Memory of Water*. Ann directed *The Krumblin Foundation* and *Eleemosynary* for BCT. She has also directed the Boise State University productions of *Metamorphoses*, *Tragedy...a Tragedy*, and *Memorandum*. Ann teaches voice and dialects for the Department of Theatre Arts.



Robert
Hecatia's - p. 45 = 'hekats

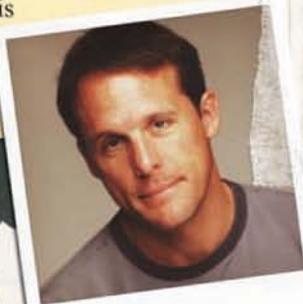
Loren
Ofal = 'ofal - p. 38

All
Pyrrhus = 'pizis > p. 36
Prain = 'prain



Ken Merckx - Fight Choreographer

Ken Merckx has choreographed fights and taught actors combat for theatres and universities all across the country. He is presently a faculty member at Cal State, Fullerton. Ken is the resident fight choreographer the Idaho Shakespeare Festival, Great Lakes Theater Festival (Cleveland) and A Noise Within (Los Angeles). Mr. Merckx received his MFA, in acting, from University of Illinois and his BA, in theatre studies, from the University of Washington.



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+ + + + +
+ + + + +



F

Fran Maxwell - Scene Shop Manager, Assistant Technical Director

Fran is celebrating her 14th season in the the Department of Theatre Arts as the Assistant Technical Director. She has constructed a princess' castle for *Cinderella*, a 2,700 gallon pool for *Metamorphoses*, the Louvre for *Interrogating the Nude*, and most recently the The Prince of Denmark's kingdom. When she's not working for Boise State she works as one of the Property Masters for the Idaho Shakespeare Festival, where she has been every summer for the last 10 years. Or at Boise Contemporary Theater where she has been since the opening of the theatre on Fulton Street. One of her favorite projects was theming the City of Boise's largest public art project - the African Plains Exhibit at Zoo Boise, which opened in 2008. She returned to the zoo theming the What's in a Name Exhibit in 2010. This last fall she worked at the Public Theatre in New York on the production of *King Lear* with Sam Waterston.

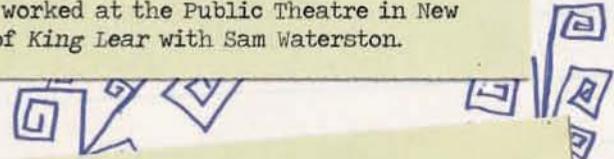
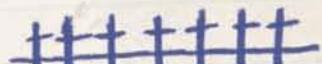


K

Keri Fitch - Costume Shop Manager

Keri has been the Shop Manager for Boise State University for the past six years. Prior to that she was Costume Shop Manager for The California Shakespeare Theatre, San Francisco Shakespeare Festival, Berkeley Repertory Theatre, The Western Stage, and Solano College Theatre. She has taught Costume Design, Stage Make-up and Fashion History. In addition, as a Costume Designer she has designed for Berkeley Repertory Theatre, San Francisco Shakespeare Festival, New Conservatory Theatre, Las Posistas College, and the Berkeley Opera. Her designs have been seen onstage at Boise State in productions of *A School for Wives*, *Pippin*, *Dead Man's Cell Phone*, *A Dream Play* and most recently *Dancing at Lughnasa*.

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m. Sch
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m. Hanf
e, Stro





chainmail & helmet



weekly production meeting



scene shop - mid-build

get more
→ cough drops
for the
Stage
Management kit



jewelry & wrist cuffs



paint brushes



Rosencrantz & Guildenstern
aren't dead... yet



HAMLET

Almost 400 years separate the lives of William Shakespeare and Tom Stoppard. We know little of the former's personal history and much of the latter's. Both men grew up in eras of great political, religious, and cultural upheaval. Shakespeare was born during the English Reformation in 1564 in Stratford-upon-Avon, the son of John Shakespeare, a glover and alderman. In 1570 John was accused of usury and denied a Coat-of-Arms and the title of Gentleman because, many historians surmise, of his Catholic faith. When he was two years old, Stoppard was forced with his family to flee Czechoslovakia on the day of the Nazi invasion in 1939. His father Eugen, a Jewish physician, relocated the family to Singapore and then to Australia to escape the Japanese invasion. Eugen remained in Singapore and was killed in 1941. In 1945 Stoppard's mother married a British military officer, who moved the family to England in 1946.

Both Shakespeare and Stoppard attended grammar school. Neither attended a university. At the age of 18 Shakespeare married Anne Hathaway, with whom he would have three children. At the age of 17 Stoppard left school. At the age of 25 Shakespeare moved to London where he began working in the theatre. Stoppard moved to London in 1962 and started work as a drama critic for Scene magazine under the pseudonym "William Boot." He too was 25 years old when he began looking at the theatre in earnest.

Shakespeare excelled in creating the most magnificent tragedies, histories, and comedies written in the English language, although there is no record of his having any experience with theatre until he moved to London. In 1964, 400 years precisely following Shakespeare's birth, Stoppard received a Ford Foundation grant to begin writing a play that would evolve into *Rosencrantz and Guildenstern Are Dead*. Stoppard had no prior theatre experience either. He is today one of the world's most prolific and highly regarded playwrights and screenwriters.

Shakespeare had no direct knowledge of the English court and yet he wrote of the royals and aristocracy as impressively as he represented members of the lower and emerging middle classes. There exists no evidence that he ever traveled beyond the shores of his home island, yet he creates foreign and exotic landscapes and atmospheres with a rich poetic imagination that makes them both believable and evocative. Stoppard had no formal background or experience in philosophy, philology, metaphysics, advanced mathematics, or circus entertainment. Yet his plays are replete with knowledgeable references to these and other specialized disciplines.

Both writers explore some of the conditions that provoke us to pursue the meaning of life. Wisely, neither tries to answer the questions regarding why we are here. They help us discover the questions; and how to look at them from different angles, from the profound and tragic to the irreverent and silly. They help us wonder at how far we've come; and at how far we haven't. Despite the 400 years between them and the cultural chasms dividing them, the connections between *Hamlet* and *R&G Are Dead* pulse and vibrate with meaning and dynamic theatricality. Just like the plays themselves.

Richard Klautsch, Chair, Department of Theatre Arts

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival™ 44,
part of the *Rubenstein Arts Access Program*,
is generously funded by David and Alice Rubenstein.

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McNichols Foundation,
The Honorable Stuart Bernstein and Wilma E. Bernstein, and
the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival. Those productions invited to the regional festival will be considered for national awards of distinguished achievement, to be presented at the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2012.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Flip book for *Rosencrantz & Guildenstern Are Dead* information...

