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HAMLET

**BY WILLIAM SHAKESPEARE
& CHARLES MAROWITZ**



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The Marowitz Hamlet

by William Shakespeare and Charles Marowitz

CREATIVE TEAM

Director	Charles Marowitz
Co-Director	Fran Gebhard
Set and Lighting Designer	Bryan Kenney
Costume Designer	Michelle Lo
Stage Manager	Denay Amaral
Assistant Director	Mika Laulainen
Assistant Lighting Designer	Simon Farrow
Sound Coordinator	Neil Ferguson
MFA Supervisor	Allan Stichbury

CAST

(in order of appearance)

Lucas Hall	Hamlet
Kale Penny	Fortinbras
Ian Simms	Captain/Priest
Robin Gadsby	Ghost
Hayley Feigs	Gertrude
Randi Edmundson	Ophelia
Luke Pennock	Claudius
Alex Frankson	Polonius/Clown
Mik Byskov	Laertes
Jonathan Mason	Rosencrantz
Kieran Wilson	Guildenstern

Company Members

Carol Adamson, Molison Farmer

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Director's *Notes*



Among the classics, *Hamlet* is a very special case. It is the most often performed, the most widely read, the most thoroughly studied of Shakespeare's plays. It has – quite literally – been done to death. It has become a myth, compounded of misunderstandings, distortions, and contradictions. It is a man in black sprawled on a gravestone with a skull in his hands. It is a man looking fixedly at empty air. It is everyone who cannot make up his mind; who talks one way and behaves another. It is the wilful son of a vain mother, and the misunderstood stepson of an unsympathetic stepfather. It is the angry young man flouting conventions, and the cool hipster tuned into Zen contemplation and eschewing violence. It is the LSD tripper floating free on his 'expanded consciousness'. It is the man caught between psychological uncertainties and moral necessities; the man who is provoked by Vietnam and paralysed by Vietnam, terrified by the Bomb and committed to the Bomb; the man weighted with the knowledge that in a corrupt world, whether one acts honourably or not at all, harm is done and corruption grows.

All of these pertinences are in the play, but not demonstrable because the play is imprisoned in its narrative. The play is the story, and to present 'the play' is to retell the story. No matter what the interpretation, it must be expressed through the narrative-line, through the progressive fiction of the play's given situations. And it is this relentless narrativeness, this impregnable closed circuit of storylines, which constricts the power and suggestiveness of what the play has become. Once the narrative sequence is broken, one has direct access to the play's ambiances. One rips open the golden lid of the treasure chest to find other riches within. After a rapid inventory there is nothing to prevent one from closing the lid once more.

Hamlet takes place in Hamlet. For a man locked in a fantasy, real and unreal are meaningless terms. Everything that enters Hamlet's perceptions is real for *him*. In this collage of Hamlet, the dead King is mixed with the living King and then again with the Player-King; the dead father with the stepfather; the faithless mother with the seeming-faithless mistress; the past with the present; the actual with the illusory. We see sights because they are reflected through Hamlet's sensibility. Elsinore is a figment of Hamlet's imagination; so are Gertrude, Claudius, and the Ghost. So is poetry; so is comedy; so is pleasure and pain. Hamlet's cerebrum is our cyclorama, his forehead our proscenium arch.

Charles Marowitz

Excerpt from play's original introduction, 1968

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Creative Team



Charles Marowitz *Director*

Charles Marowitz is one of the few people to successfully combine drama-criticism, acclaimed playwriting and a career in stage direction. He worked closely with Peter Brook at the Royal Shakespeare Company, and was also the founder and director of The Open Space Theatre in London's West End. His play *Sherlock's Last Case* was awarded the Louis B. Mayer Playwriting Award and presented on Broadway in the late 80s starring Frank Langella. His free adaptations of almost a dozen Shakespeare plays, collected in *The Marowitz Shakespeare*, are performed worldwide. He was the co-founder of *Encore Magazine*, lead critic for the Los Angeles Herald Examiner and a contributor to The New York Times, The London Times, Theater Week and American Theatre. He is currently a regular columnist on www.swans.com, the Cultural-Political bi-weekly online publication. He has over two dozen books to his credit including *How To Stage A Play, Make a Fortune, Win a Tony and Become a Theatrical Icon; The Other Chekhov; Stage Dust: A Critic's Cultural Scrapbook of the 1990s; and Roar of the Canon: Kott & Marowitz on Shakespeare*. Marowitz has remounted *The Marowitz Hamlet* several times over his career, including a previous engagement with the Phoenix Theatre in 2003 as a small studio production.



Fran Gebhard *Co-Director*

Fran received her MFA in directing from UBC in 2001. She enjoys directing classic plays as well as those of Canadian playwrights. For UVic she directed *The School For Scandal, Crackpot* and *Wreckage*. Favorites for other theatres include *As You Like It, For The Pleasure of Seeing Her Again, A Midsummer Night's Dream* and *Les Liaisons Dangereuses*. Fran has had a long association with the development of new Canadian work, and served as the Program Head of the Playwrights Colony at the Banff Centre for many years. Acting is Fran's first love. Memorable roles include Brutus in *Julius Caesar*, Lady Wishfort in *The Way of the World*, Elizabeth in *Richard III*, Joanne in Norm Foster's Jupiter in July, and Martha in Joan MacLeod's *Amigo's Blue Guitar*. She does regular performances of her one woman show *Looking For Kitty* and has hosted her own radio and TV talk shows. Film and television credits include appearances on *The Chris Isaak Show*, Stephen King's *Dead Zone, Friday's Curse* and *Moment of Truth*. She played Bette Davis' daughter-in-law in *A Piano For Mrs. Cimino* and was nominated for a Genie award for her work in *Blue City Slammers*. Fran also performed in *As You Like It* and *The Fantasticks* in the inaugural season of Victoria's Blue Bridge Repertory Theatre. Teaching has become a focus in Fran's life – she loves sharing her passion for theatre with the next generation of talented and energetic theatre professionals. Working with Charles Marowitz is a privilege Fran says she will cherish.



Bryan Kenney *Set and Lighting Designer*

Bryan received his BA in Technical Scenography from Dalhousie University in Halifax. This is his second year in the MFA Theatre Design program at UVic. Some of his most memorable credits include lighting designs for the Phoenix Theatre (*Inside, Rookery Nook* and *Eurydice*), the Belfry Theatre (*On The Edge*), Opera Nova Scotia (*Zaide*), Ship's Company Theatre (*Ferry Tales*), DMV Theatre (*The Blue Light, The Leisure Society*) and set designs for Halifax Theatre for Young People (*Merlin, Gravesavers*). Bryan has also designed lighting for Theatre Inconnu's *Pornography, Shining City* and *Love Kills*.

Creative Team



Michelle Lo *Costume Designer*

Michelle Lo is a fourth year design student. Costume design has always been her passion, and she is thrilled to have the opportunity to work on *Hamlet* as one of her last major projects at the Phoenix. Her past credits in the department include assistant costume designer for *Yerma*, assistant set designer for *Inside*, and assistant lighting designer for *Eurydice*. Other credits include costume/prop design for Theatre Inconnu's *Scorched* and *Moscow Stations*, as well as production design for the short film *Waylaid*, directed by Maureen Bradley at the Fine Arts department.



Denay Amaral *Stage Manager*

Denay has been involved with theatre since the age of thirteen. She is a fourth year production and management student. Previous mainstage credits include: Assistant Lighting Designer (*Rookery Nook*), Senior Assistant Stage Manager (*Twelfth Night*), Assistant Stage Manager (*Problem Child*) and Fly Crew (*La Ronde*). She has also worked as Stage Manager for *Clockwork* (SATCo) and *Cariboo Buckaroo* (Theatre SKAM). Denay has been involved with SATCo as Lighting Designer for *Against The Wall*, *Footprints*, *Liberty Rules*, *Crossdress for Success* and *Struwwelpeter*. She looks forward to pursuing stage management after graduation.

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Cast



Carol Adamson *Company Member*

Carol is in her final year of acting at the Department of Theatre and is very honoured to have been directed by Mr. Marowitz. This has been a truly exceptional experience for her. Previous credits include *Yerma* (Phoenix Theatre), *Cantadora* (Catflap Creations), and *The Tirades of Love* (Impulse Theatre).



Mik Byskov *Laertes*

A fourth year acting specialist, Mik is excited to work on *The Marowitz Hamlet* as his final mainstage show at UVic. Previous credits include the Phoenix's *Twelfth Night*, *Yerma*, *The Moons of Jupiter* and the Legislative Assembly's Parliamentary Players. Thanks to everyone at the Phoenix for four amazing years.



Randi Edmundson *Ophelia*

Randi is delighted to be part of this unique experience. Working with Charles Marowitz on a beautiful role and a challenging play is an amazing end to her time at the Phoenix. Favourite credits include: *Twelfth Night* (Phoenix Theatre), *Geez!* (SATCo), and *Twelfth Night* and *The Rocky Horror Show* (Project X).



Molison Farmer *Company Member*

This is Molison's third year in the acting program at the Department of Theatre and her second Phoenix production, following *Twelfth Night*. She is very excited to have the opportunity of performing with such an amazing cast and crew!



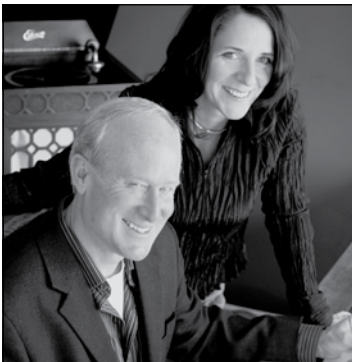
Hayley Feigs *Gertrude*

Hayley is in her fourth and final year at UVic. She is honoured to have worked on this inspiring production with such a talented group of people. Favourite credits include: *Rookery Nook*, *Yerma*, *Medea*, *The Unusual Case of Mr. Morton*, *The Long Goodbye*, *Orangedale Whistle*, *Geez!*, and Queen Victoria with Parliamentary Players.



Alex Frankson *Polonius/Clown*

Alex is a third year student. Some of his past credits include the Phoenix Theatre productions of *Rookery Nook* and *Twelfth Night*, and *BFA: The Musical!* at the Victoria Fringe Festival. He hopes you enjoy the show.



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Cast



Robin Gadsby *Ghost*

Robin is in his third year here at the theatre department. One more to go, fingers crossed. In the last year, Robin has been involved in an assortment of theatre: the Phoenix production of *Twelfth Night*; a variety of SATCo productions; the Fringe show *BFA: The Musical!*; and over the summer he played a pirate at Fisherman's Wharf.



Lucas Hall *Hamlet*

Lucas is a fourth year theatre student at UVic in the acting specialization and is very excited to be a part of this unique production of *Hamlet*. Past theatre credits include *Rookery Nook* and *Twelfth Night* at the Phoenix, and *Struwwelpeter* at the Victoria Fringe Festival.



Jonathan Mason *Rosencrantz*

The Marowitz Hamlet marks Jonathan's fourth and final appearance in a Phoenix mainstage after *Rookery Nook* (2011), *Wreckage* (2010) and *Yerma* (2010). Jonathan's dream role has always been Guildenstern... oh well. Thanks to everyone for their work on this fantastic production, and farewell to the Phoenix. It's been an unforgettable experience.



Luke Pennock *Claudius*

This is Luke's second time acting in a Phoenix mainstage production, having performed in *Inside* last spring. He is a regular performer with local cabaret group Atomic Vaudeville.

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Cast



Kale Penny *Fortinbras*

Kale is a third year acting student as well as the frontman of Victoria band Sunday Buckets. Previous credits include *Twelfth Night* (Phoenix), *Yerma* (Phoenix), *BFA: The Musical!* (Victoria Fringe 2011), *Z-Day* (Victoria Fringe 2010), *Geez!* (Bring Back Pluto Productions), *Against The Wall* (SATCo). Kale is extremely excited to be working with Charles and such a great cast!



Ian Simms *Captain/Priest*

This is Ian's first mainstage at the Phoenix and he is super excited to be working with such an excellent cast. Past credits include *The Mousetrap*, directed by Mika Laulainen, *Dog Sees God*, directed by Karmen McNamara, and *Rent*, directed by Jim Senft.



Kieran Wilson *Guildenstern*

A BC native, Kieran will graduate from UVic having undergone training within the acting, costume and design specializations. Kieran is ecstatic to work with Charles Marowitz on *The Marowitz Hamlet*, which contains his dream role, Rosencrantz. This marks Kieran's second Shakespeare production at the Phoenix Theatre, with a previous role in *Twelfth Night*.

 <p>RABBIT HOLE</p> <p>BY DAVID LINDSAY-ABAIRE</p> <p>DIRECTED BY SYLVIA RHODES</p> <p>March 8 - 24, 2012 Preview: March 7</p>	<p>1959</p> <p><i>Pink Thunderbird Convertible</i></p>  <p><i>by James McLure</i></p> <p><i>Two Plays in One</i></p> <p>Lone Star Directed by Paul Terry</p> <p>Laundry & Bourbon Directed by Heather Jarvie</p>  <p>April 26 - May 12, 2012 Preview: April 25</p> <p>Students/Seniors 2 for \$20 on Previews & Tuesdays Box Office & Info @ 250-384-2142 805 Langham Crt (off Rockland) • www.langhamtheatre.ca</p> 
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 Scenic Construction
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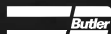
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