

The Brigham Young University Department of Theatre  
and Cinematic Arts presents



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HAMLET

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PRINCE OF DENMARK

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William Shakespeare

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Directed by Tad Danielewski

January 31, 8:00 p.m.; February 1, 2, 5, 6, 7, 8, 9, 12, 13, 14, 15,  
16. 8:00 p.m. Matinee Performance—February 11. 4:30 p.m.

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# CAST

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Claudius	Tom Nibley
Hamlet	Peter Brunt
Polonius	Nyle Smith
Horatio	Keith Stepp
Laertes	Cory Meacham
Rosencrantz	John S. Huntington
Guildenstern	Mark Trunnel
Osric	Gregory Reece
Marcellus	Ryan Tew
Bernardo	Mark Sheffer
Fortinbras	Casey Jones
Gravediggers, Clown, and Others	Reid Baer, Dalin Christiansen
A Norwegian Captain	Randy Moon
English Ambassador	Robert Canaan
Gertrude	Judith Piquet
Ophelia	Lora Lark Phillips
Ghost of Hamlet's Father	Oscar Lee

## Players

Queen	Laura Conover
King	Leo Paur
Nephew	Greg Newman
Man Player	Scott Ellsworth
Lady Player	Fiona Martin
Lady Player	Mary Dixon

## Knights and

### Courtiers

Keith Dillon  
Brad Henrie  
Doug Erikson  
Gary Bauer  
David Marsden  
Gary Eckhardt  
Palmer del Vecchio  
Steve Tanner  
Kim Wright  
Robert Zabriskie  
David Condie  
Greg Peters

### Ladies

Rosemary Gould  
Meralee Stallings  
Lorna Page  
Lorna Dee Spence  
Heidi Hutchinson  
Laurel Cleamons  
Rebecca Wishart  
Ann Hayward  
Tamara Ryan

### Guards

Genesis H. Destiny  
Wayne Faalafua  
Trevor Matich  
Dave Aupiu  
Vincent Roth  
Scott Ellsworth  
Mylan Moore  
Carter Burch  
Bryant "Smitty" Smith  
Doug Kellermeyer  
Kent Van De Veer

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# PRODUCTION STAFF

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Director	Tad Danielewski
Total Production Design	Eric Fielding, <i>USAA</i> *
Technical Director	O. Lee Walker
Costumer	Gary Call
Pardoe Stage Manager	Steven Lee
Production Stage Manager	Kirk Strickland
First Assistant Director	Scott Swofford
Assistant Directors	Gregory Reece
	Doug Ereksion
Assistant Designer and Property Designer	Stuart Wakefield
Shop Foremen	Dave Dukers
	Kyle Walton
	Dean Lorimer
	Bill Gray
Assistant to the Technical Director	Patrice Wall
Assistant Production Stage Manager	Rhett Fernsten
Master Electrician	Tom Morris
Property Master	Grant Clayton (BYU Sound Services)
Sound Technician	Peter Brunt
Scenic Painter	Nancy Anderson, Mike Handley
Light Crew	Jerry Dunn, Lisa Bird
	Larry Humphries
Property Crew	Ann M. MacMillan, Mickey Jones
Script Prompter	Brenda Shufelt
House Manager	Mark Cleland Burdge
Ticket Office	Colleen Bird
Publicity Director	Peter Wilt
Publicity Photographer	Rick Nye
Publicity Assistant	Judith Blythe Barnard

**Coming in February**

A smash Broadway hit musical in the de Jong Concert Hall

# **GARNIVAL**

Book by Michael Stewart

Music and lyrics by Bob Merrill

A musical theatre presentation of the Department of Theatre and  
Cinematic Arts and the Department of Music.

Directed by Harold Oaks

February 28, 29, 8:00 p.m.

March 1, 4, 5, 6, 7, 8, 8:00 p.m.

Matinee performance March 3, 4:30 p.m.

Tickets on sale Tuesday, February 19, 1980.

**Next in the Margetts Arena Theatre**

# Watch the Garden Grow

A new play by L. Susan W. Lewis

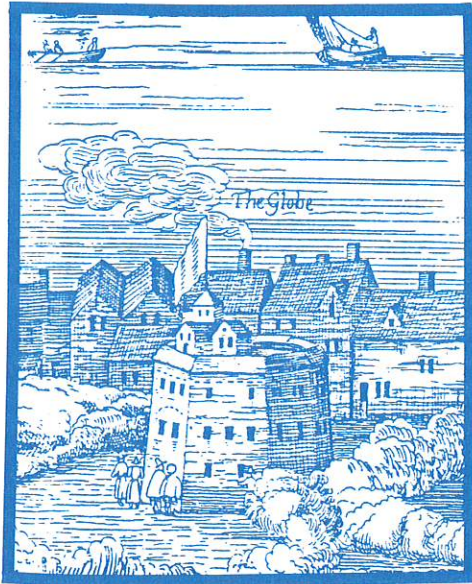
Vera Hinckley Mayhew Playwriting Contest Award Winner

Directed by Ivan Crosland

March 13, 15, 18, 19, 20, 21, 22, 25, 26, 27, 28, 29, 8:00 p.m.

Matinee performance March 24, 4:30 p.m.

Tickets on sale Monday, March 3, 1980.



**Shakespeare's Hamlet** is the most popular play in the English language with both theatregoers and scholars. Since 1900 scholars have published works on Hamlet on the average of once every twelve days. And for well over a century the play has been the test for the serious actor, with a wide variety of actors in the title role--even Sarah Bernhardt.

From one point of view, the play's popularity with scholars is surprising, for at the base of Hamlet is a simple revenge plot. (Tom Stoppard condenses Shakespeare's four-hour play to fifteen minutes and, as an encore, provides a one-minute version.) In the earliest version of the Hamlet story, written in twelfth-century Latin, a young prince of Denmark cunningly pretends "an utter lack of wits" to protect himself from his uncle, who has murdered his brother, the prince's father,

assumed the throne, and married his murdered brother's widow--an act of incest under the church law of the times. The youthful hero in this version is always resolved to avenge his father's murder, and plays the simpleton merely to lull his uncle into feeling secure.

Although the characters of this early version lack the complex motivations of the characters in Shakespeare's play, the same situation is presented that Shakespeare used, as well as suggestions for several of the play's side issues. For example, a young woman is placed in the young prince's path while spies watch to determine how rationally he acts. An advisor to the king, concealed in the queen's chamber, is discovered and slain by the young prince, who then lectures his mother on her sinful ways. And the prince, sent to England to be assassinated, changes the orders so that his companions are slain.

Other material was added to the basic story before Shakespeare wrote his Hamlet, about 1600-1601, for his company to act in the recently built Globe Theatre. A French version of the story, not translated into English until after Shakespeare's play had been published, changes the hero's trick from being the witty simpleton to feigning madness. References to a ghost urging Hamlet to revenge appeared at least a decade before Shakespeare's play was written. An Elizabethan theater account book records an earlier Hamlet play performed by one of the rival theatre companies in the late 1580's and early 1590's. Some scholars argue that this lost play contained the ghost who demands the revenge, the court play through which Hamlet proves to his satisfaction that the king is guilty of the murder, Hamlet's sparing the king when the king is praying, and even the final duel with the poison-anointed sword.

What then did Shakespeare add to the play? Great poetry, subtle characterizations, and

philosophical discussion are obvious answers; but while these intrigue the scholars, and perhaps explain their interest in the play, something else must explain the play's popularity in the theater. Some of the play's appeal may be explained by its universality, that vague term from our school days. We have all, it is true, wondered about death and what it is like to be dead, much as Hamlet does, and though our crimes are less severe than the king's, we know what it is to feel guilt yet be unable to repent.

But there is more. Revenge still fascinates us, especially when it is brought about not by the ruthlessness of the avenger, as it is in the early version of the story, but by the guilty king himself, who attempts to kill the prince as treacherously as he has the father. But this thread of tension is drawn out, hardly sufficient to keep us engrossed for five acts.

However Shakespeare cleverly overlays that thread with shorter threads of tension to construct a veritable cord that pulls us along through a performance of the play. Before the ghost has ever revealed its history to Hamlet and urged him to revenge, we are led to wonder about Hamlet's relationship to Gertrude, his mother, and King Claudius, his step-father, as well as how Hamlet will react when Ophelia follows Laertes's and Polonius's instructions not "to give words or talk with the Lord Hamlet." Then before these questions are answered, Hamlet meets the ghost and receives the challenge to avenge his father's death. Next we are led to wonder if Claudius, Gertrude, and Polonius can discover the cause of Hamlet's madness and whether it is assumed--first through the use of Hamlet's school friends and then by "loosing" Ophelia to him while Claudius and Polonius spy on them. Almost immediately afterwards, we are caught up in the test of the king's guilt by the presenting of the play "near the circumstances" of his father's death. And thus it goes.

Although the revenge is delayed, understandably, until the end of the play, other situations crowd in and we find ourselves involved, scene after scene. For instance, as soon as Claudius discloses his guilt to Hamlet's and his friend Horatio's satisfaction, Hamlet rushes to kill the king, discovers him at his prayers, and postpones the revenge. But before we can worry excessively about the delay, Hamlet has killed Polonius in his mother's chamber, and a new thread of interest has been introduced. What will happen to Hamlet next? As in the earliest version of the story, he is sent to England, with instructions for the English king to kill him. Laertes storms the castle, demanding revenge for his father's death, and finds Ophelia mad. Thus the play rushes on--but not to the final revenge.

No one in the audience ever doubts that King Claudius will get what he deserves, but likewise no one in the audience is too impatient; there are too many things to keep him involved--not the least of which are the play's profound philosophical ruminations and lyrical poetic insights, unsurpassed in English drama.

Marshall R. Craig  
Professor of English

