

**LANTERN
THEATER
COMPANY**

HAMILET

April 3 - May 10, 2009

LANTERN THEATER COMPANY AT ST. STEPHEN'S THEATER
10th and Ludlow Philadelphia PA 215.829.0395 www.lanerntheater.org

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**PLANNING
YOUR VISIT**
BOX OFFICE HOURS

The Lantern box office is open Monday through Friday from 10am-6pm and Saturday from 12pm-6pm during performance weeks. As always, the box office will be open one hour prior to curtain on any performance day.

LATE SEATING

It is often not possible to seat late patrons in the orchestra once a performance has begun. It is distracting both to the performers on stage and the audience enjoying the show. If you arrive late, or need to leave the theater during the performance, the Lantern staff will seat you in the first available seat in the balcony.

CELL PHONES

Please kindly turn off and put away all cell phones, pagers and watch alarms prior to entering the theater so as not to disturb the performance with unnecessary lights and sound.

RECORDINGS

The taking of photographs or recordings of any kind is strictly prohibited.

CONTACT US

Lantern Theater Company
 PO Box 53428
 Philadelphia, PA 19105

Box Office: 215.829.0395
Administration: 215.829.9002
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Email: email@lanerntheater.org

www.lanerntheater.org

**LANTERN
THEATER
COMPANY**

HAMLET

By William Shakespeare
Directed by Charles McMahon

with

Dallas Drummond
Melissa Dunphy
Joe Guzmán*
Dan Hodge*
Dave Johnson
Andrew Kane
Mary Martello*
Tim Moyer*
Geoff Sobelle*

**Member of Actors' Equity Association*

Dirk Durossette
Scenic Designer

Brian Strachan
Costume Designer

Drew Billiau
Lighting Designer

Nick Rye
**Sound Designer
and Composer**

J. Alex Cordaro
Fight Director

Kathryn MacMillan
Dramaturg

Rebecca Smith*
Stage Manager



Lantern Theater Company's production of *Hamlet* is part of Shakespeare for a New Generation, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Additional production support for *Hamlet* provided by The Charlotte Cushman Foundation

**THE
COMPANY**

<i>Hamlet</i>	Geoff Sobelle
<i>Claudius, Ghost</i>	Joe Guzmán
<i>Gertrude</i>	Mary Martello
<i>Polonius, Gravedigger</i>	Tim Moyer
<i>Horatio</i>	Dan Hodge
<i>Ophelia</i>	Melissa Dunphy
<i>Laertes, The Player</i>	Andrew Kane
<i>Rosencrantz, Marcellus, Second Gravedigger, Player Queen</i>	Dave Johnson
<i>Guildenstern, Bernardo, Player King, The Priest, Osric</i>	Dallas Drummond

**THE
SETTING**

Place: Denmark
Time: The Past

Hamlet is performed with one ten-minute intermission.

After the play, CONTINUE THE CONVERSATION...

... with the **IN CONVERSATION BLOG**
www.lanterntheater.org/inconversation

This online component of our audience enrichment series features a variety of new content on a weekly basis, including:

- backstage photos
- topical videos
- guest blogs from artists, audience, and staff
- and much more!

We invite audience members to submit their own stories and opinions to post on our blog, or use the comments section to share your thoughts on current posts.

For more information about the In Conversation Blog, or our on-site audience enrichment programming, please contact:

Kathryn MacMillan, Literary Manager

email: kmacmillan@lanterntheater.org

call: 215-829-9002 x105

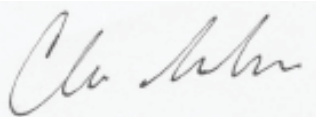
FROM THE
DIRECTOR

Since it was first written and performed just over 400 years ago, *Hamlet* has become one of the most widely read, loved, written about, quoted, studied and ultimately barely understood works of the human imagination. Its influence has been enormous. Its power to inspire is evidenced by the still burgeoning canon of critical and analytical work devoted to it. One could give over the better part of a lifetime to reading all of this material (as many have) and by the time he was finished, there would be more. The extraordinary thing, is that for all the study and debate, there is no firmly established set of conclusions about the ultimate meaning of the play; just flimsy assumptions that come into fashion during one age, only to be refuted in the next. One day we are told that Hamlet is weak and indecisive; the next, that he is rash and impulsive. Many of these opinions are supported by the facts, but each on its own falls short of the full picture.

Each new generation of thinkers, as it clears away the dross and claptrap of its parent's generation, discovers the true meaning of *Hamlet*, freed from the hide-bound myopia of the past. This has been going on now for over a dozen generations. In fact one of the most puzzling things about *Hamlet* is the way that people can project their own assumptions about the world onto the play. To the religious, it is a work of deep faith; to the scientist, it can be about the search for truth, and the value of evidence; to the student of Zen, the need to let go of the desire to control events; to the existentialist, the need to let one's own self-created conscience govern his actions, and so on.

The humbling conclusion must ultimately be that there can *be* no conclusion about this play. How then to approach it?

Our own modest goal with this production has been to separate the assumptions and traditions of the play from the text, and let it speak to us for itself. What we have been finding grows bigger and more mysterious every time we look into it. Hamlet himself spends great time and energy trying to get to the heart of a mystery; to force the world to yield up its secrets and answer his burning questions before he will let fortune make a pawn of him. What is a man? Is it possible to make a free choice? How can I take a truly meaningful action? At the last, something in him yields. He stops trying to dominate the unknown, and accepts his own part in the great drama. What Shakespeare has accomplished with *Hamlet* is far more than a statement on philosophy or aesthetics. He has created a living picture of ambiguity, of the unknowability at the core of our lives.



Charles McMahon, Director

FROM THE
DRAMATURG

Did you know that in Shakespeare's time plays didn't have intermissions? It may have something to do with the enormous influence classical plays had on Shakespeare and his contemporaries—that is to say, Roman plays didn't have intermissions so the Renaissance plays inspired by them didn't, either.

But most likely, Shakespeare's plays didn't have intermissions because they didn't need them. Theater etiquette in Shakespeare's large, outdoor public playhouses was vastly different than ours. All the things we ask audiences to wait to do until intermission—talking with friends and spouses, purchasing concessions, relieving themselves—Shakespeare's audiences did these things while the action of the play was going on. Sometimes they left the theater yard to do them, but often not. There were also saucy young women, called orange wenches, who roamed the yard selling fruit during the performance or, if the play was bad, selling rotten fruit, and even selling themselves (if the play was boring, perhaps?).

Consequently, unlike most modern plays, today's directors of Shakespeare are not given an indication by the playwright where the intermission should be. The director, like our Charles McMahon, must choose for himself where to interrupt the play's action. Sometimes the answer is easy—at the end of Shakespeare's third act, for example, or after an emotional scene or battle. *Hamlet*, however, is not easy.

A climactic moment, and one that happens roughly in the middle of the play, occurs when Hamlet happens upon a praying Claudius. And Hamlet, who is determined to kill the king, is armed. The play has been building to this moment, so it seems at first glance like a great scene to end the act with. And yet the next scene finds a raging Hamlet bursting into his mother's bedchamber—the action is still building! So where should the intermission go?

Weighing these matters, Charles went back to Shakespeare's inspiration: Roman plays. The great Roman playwright Seneca wrote bloody, revenge-fueled tragedies that early Renaissance playwrights are thought to have modeled their own work upon. Shakespeare would have seen these so-called *revenge tragedies* as a young man. And doubtless he would have noticed that they follow a format: they center around an ambitious character; emphasize supernatural elements, often in the form of a ghost that calls for revenge; the action careens toward the hero exacting that revenge, he is chased by his enemies and then everybody dies in a bloody climax.

Shakespeare's audience brought this set of expectations into the theater with them. So when Hamlet raised his weapon against a praying Claudius, they knew that Hamlet would kill the king and, in moments, all would be dead and the play over. But *Hamlet* has two more acts—he was playing with their expectations. "But what is our audience expecting?" Charles asked himself. You may find the answer at intermission, talking with your friends and spouses. Or perhaps just after. Enjoy the show.

-Kathryn MacMillan, Dramaturg

IN CONVERSATION: AUDIENCE ENRICHMENT SERIES

This series offers audiences an insider's look at each show of the season from the Lantern's artistic team, joined by some of the finest humanities scholars on the East Coast.

SCHOLARS: IN CONVERSATION

\$5 suggested donation

Monday, April 6 at 7pm

Discussion with Wine and Cheese Reception

Stealing Shakespeare

What do Stoppard, *Star Trek*, Dickens, and Disney all have in common? Also, Hitchcock, Updike, and *The Simpsons*? They, along with many other artists, writers, and pop culture creators have been inspired by (or out-and-out stolen from) *Hamlet*, the most quoted play in the English language and one of the most influential. Get inspired, yourself, for the Lantern's production of *Hamlet* at this wine and cheese discussion of *Hamlet's* wide reach across cultures the world over.

DIRECTORS: IN CONVERSATION

Free for all ticket holders

Friday, April 10 at 7pm, before the 8pm performance

Kathryn MacMillan, the Lantern's Literary Manager, hosts a pre-show conversation with *Hamlet's* Director Charles McMahon to provide a first-hand look into the rehearsal process.

ARTISTS: IN CONVERSATION

Free for all ticket holders

Saturday, April 25, following the 2pm performance

This post-show discussion focuses on the process of bringing scripts to the stage. Audiences will have an opportunity to talk about the production they've just seen with the director, performers, and designers who created it.

PRE-CURTAIN COCKTAILS

Friday, April 17. Cocktails at 6pm, Performance at 8pm

Marathon Grill, 10th and Walnut

Meet and mingle with other Lantern theatergoers before the show! On select Friday evenings, we host Philadelphia professionals for drinks and light fare. Happy hour specials and complimentary appetizers will be provided.

ENVISIONING HAMLET

April 20-May 3 in the Lantern Lab

Visit the Lantern Lab before the show or during intermission to see art work inspired by *Hamlet* and commission by Da Vinci Art Alliance.

WHO'S WHO

DALLAS DRUMMOND (*Guildestern,*



Bernardo, Player King, The Priest, Osrice) is pleased to be making his Lantern debut, in the play that started his love of theater.

A Philadelphia transplant from the midwest, Dallas has been seen recently in: *The Mystery Plays, Vampire Lesbians of Sodom, As You Like It, User 927, One Flea Spare, and Joseph and the Amazing Technicolor Dreamcoat*. A big thanks to Charles, Beckah, the crew, and especially the cast. As always love to his family, for the support and love, that allow him to follow his passion everyday.

MELISSA DUNPHY (*Ophelia*) appeared



in the Philadelphia Shakespeare Theater's 2008 season as Juliet in *Romeo & Juliet* and Marina in *Pericles*, and is currently playing Lady Macbeth in PST's Chamber Shakespeare tour of *Macbeth*. Previous work includes Play-

Penn 2008, Theatre of the Seventh Sister's *Romeo & Juliet* (Juliet) and *The Winter's Tale* (Perdita), and Harrisburg Shakespeare Festival's *The Tempest* (Ariel), *Henry IV* (Hotspur), *Hamlet* (Ophelia, Horatio), and *King Lear* (Fool). This fall, Melissa will begin earning a Ph.D. in musical composition at the University of Pennsylvania on a Benjamin Franklin Fellowship.

JOE GUZMÁN (*Claudius*) is happy to



return for his ninth production at the Lantern. Previous Lantern roles include Malvolio in *Twelfth Night* and Don Lope in *Lovers and Executioners* for which he received a Barrymore Award. Recently seen as Dr. Brown in *Skin in Flames* (InterAct

Theatre), Gallo in *Roosters* (Theatre Exile) and Cliff in *The Woolgatherer* (New City Stage), Joe has performed in most of the area's theatres including the Arden, the Wilma, People's Light, Philadelphia Theatre Company, Bristol Riverside, and Delaware Theatre Company. Joe is just completing his MFA at Temple University and thanks his friends, faculty and classmates for teaching him so many new tricks.

DAN HODGE (*Horatio*) is thrilled to be



making his Lantern debut on this project. This season, Dan has been a part of *The Compleat Works of Wllm Shkspr (Abridged)* for Theatre Horizon (along with Andrew Kane and Dave Johnson), as

well as *Absurd Person Singular* for Bristol Riverside, *Monster* for Luna, and *Woyzeck* for Ego Po. He has spent two seasons with the Pennsylvania Shakespeare Festival, and appeared for Theatre Exile in both *Mr. Marmalade* and *Glengarry Glen Ross*. Big thanks to the Philadelphia Theatre Community for giving me a home.

DAVE JOHNSON (*Rosencrantz, Marcellus,*



Second Gravedigger, Player Queen) is so excited to be making his debut at the Lantern with such an incredible cast. Work with local theatres include Enchantment Theatre Co., Mum Puppettheatre (Barrmore

nominated casts of *The Wizard of Oz* and *Animal Farm*), Commonwealth Classic Theatre Co. He was seen earlier this season in Theatre Exile's *Dark Play or Stories for Boys* as well as Theatre Horizon's *The Compleat Works of Wllm Shkspr (Abridged)*. Look for him in the 2009 Fringe Festival's still to be named cryptozoological horror comedy, the third installment from the people who brought you *The Jersey Devil* and *The Giant Squid*.

WHO'S WHO

BRIAN STRACHAN (*Costume Designer*) is the director of costume for the University of the Arts Dance Department in Philadelphia, PA where he teaches costume design. Mr. Strachan has designed costumes for many theater companies and colleges in the area as well as nation wide. Some of these include Temple University, Ursinus College, Upper Darby Performing Arts Center, The Philadelphia Shakespeare Theater and Ego Po Theater company. Brian holds a BA in Art from the University of Maine, Orono and a BA in Dance from Point Park College, Pittsburgh, PA. He is a graduate of Temple University where he received his MFA in costume design/Theater. Brian is very happy to be designing costumes for *Hamlet* here at the Lantern.

DREW BILLIAU (*Lighting Designer*) Lighting design credits include Opera Company of Philadelphia's *Falstaff*, *Porgy and Bess*, *La Cenerentola*, *The Marriage of Figaro*, *Così Fan Tutte*, *Don Carlo*, *Faust*, *Die Fledermaus*, *Macbeth* and *Hansel und Gretel*; Lucidity Suitcase's *Red Eye de Havre de Grace* and *Flamingo Winnebago*; Cleveland Opera's *Faust*; Arden Theater's *All My Sons*, ...*And Then They Came For Me*, *Violet*, *Falsettos* and *Ferdinand the Bull*; Ballet X's *2 Different*, *M.O.M* and *Risk of Flight*. Previous work includes lighting designs for The Pennsylvania Ballet, The Iowa Playwrights Festival, Stagewest, Freedom Theater and Venture Theater. Drew is the Lighting Coordinator/Resident Lighting Designer for The Opera Company of Philadelphia and Associate Designer in the corporate/industrial design firm Fine Design Associates.

NICK RYE (*Sound Designer and Composer*) is a Philadelphia based artist, sound designer and composer, and scenic artist. *Hamlet* is Nick's eleventh sound design for the Lantern: previous productions for Lantern include *Richard III* (Barrymore

Award for Outstanding Overall Production of a Play), *The Tempest* (Barrymore Award Nomination for Outstanding Sound Design), *Othello*, *Novecento*, *Death & The King's Horseman*. Philadelphia credits include sound for The Wilma Theater *Schmucks*, Philadelphia Theatre Company *According To Goldman*, Walnut Street Theatre, InterAct Theatre Company, Contemporary Stage Company, Pig Iron Theatre Company, The Arden Theatre, Azuka Theatre Collective, 1812 Productions, Philadelphia Shakespeare Festival, University Of The Arts. More at nickrye.com

J. ALEX CORDARO (*Fight Director*) Regional Fight Directing credits include The McCarter, The Actors Theater of Louisville, the Wilma Theater, (seventeen shows including a Barrymore Award nomination,) the Lantern, Theater Exile, The Philadelphia Shakespeare Theatre, The Pennsylvania Shakespeare Festival, The Arden, Philadelphia Opera Company, Freedom Theater, Prince Music Theater, Jennerstown Playhouse, and others. Alex has directed numerous fights for Philadelphia area dance companies and colleges. Recently, Alex was featured on the Discovery Channel series, "Project Discovery: Fight Director," and his choreography is currently on file at The Lincoln Center in New York.

REBECCA SMITH (*Stage Manager*) is thrilled to have spent this season at the Lantern and is happy to be working on such a great show with such great people! *Hamlet* is her eighth production here at the Lantern; her fourth as stage manager. She is a graduate of Temple University with a Bachelor's in European Military History, and a minor in Theater. Favorite shows include: *The Lonesome West*, *The Hot-house*, *Sizwe Bansi Is Dead*, here at Lantern, and *One Flea Spare* for the Philadelphia Fringe. Rebecca is a proud member of Actor's Equity Association, and is looking forward to working at Lantern for their next season.

PRODUCTION TEAM

Co-Production Manager

Sarah Chandler

Co-Production Manager,

Meghan Jones

Technical Director

Carol Laratonda, M. Craig Getting

Assistant to the Director

Lance Kniskern

Assistant Technical Director

Rufus Cottman

Props Master

Natalia de la Torre

Scenic Painter

Kate Coots

Master Electrician

Chris Hetherington

Audio Engineer, Crew Chief

M. Craig Getting

Production Assistant

Tillman Gruenberg

Set Construction

M. Craig Getting, Lance Kniskern, Sean Maloney

Production Interns

Colleen Sawyer, Ariana Wagaman

Administrative Interns

Isabelle Gruenberg, Ira Luke,

Iris McKenney, Alyse Trujillo

Chelsea Sanz

Literary Intern

Arden Theatre Company, Mary and Bonatso's Florist, Pat Burns, Charles Conwell, Colonial Electrical Supply, Deb Miller and Da Vinci Art Alliance, Drexel University, Trey Lyford, Marathon Grill, Pig Iron Theatre Company, Provenance Old Soul Architectural Salvage, Superior Scaffolding, Temple University, Brett Mapp and Whole Foods Market

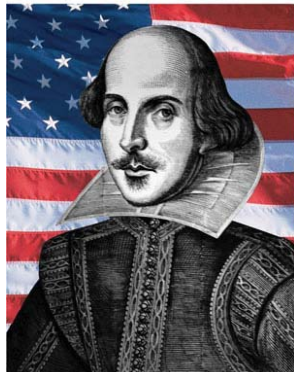
SPECIAL THANKS
AFFILIATIONS AND MEMBERSHIPS


Lantern Theater Company proudly participates in the Barrymore Awards for Excellence in Theatre, a program of the Theatre Alliance of Greater Philadelphia.



ACTORS' EQUITY ASSOCIATION (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, the theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.

NATIONAL ENDOWMENT FOR THE ARTS
PRESENTS



SHAKESPEARE
IN AMERICAN COMMUNITIES

Illumination, the Education Program at Lantern Theater Company

is thrilled to be participating in Shakespeare for a New Generation once again. This initiative has allowed our teaching artists to enter twenty different classrooms throughout the city of Philadelphia and has made it possible for us to welcome nearly 600 students into our theater to see *Hamlet*.

Thank you to the cooperating teachers at the following schools and to our wonderful teaching artists!

Cooperating Teachers and Participating Schools:

Sister Ave Armstrong
Maryanne Cocoran & Ed Coleman
Franco Fiorini
Kathleen Gaynor
John Hillman
Sue Kellar
Julie Lenard
Josh Rothstein & Maureen Boland
Liz Ruiz

West Catholic High School
Visitation BVM Elementary School
GAMP High School
Mariana Bracetti Charter School
Mercy Vocational High School
Motivation High School
Independence Charter School
Parkway Center City High School
Philadelphia High School for
Business and Technology
Overbrook High School

Teaching Artists:

Kate Brennan, Jessica DalCanton, Mike Dees, KC MacMillan, David O'Connor, Sally Ollove, Aaron Oster, George Sedgwick, Larry Smiglewski, and Jane Stojak.

For questions about **Illumination**, contact George Sedgwick, Education Director at gsedgwick@lanterntheater.org
215-829-9002 x104



Proudly Announcing our 2009-10 Season

Founded in 1994, the Lantern has emerged as one of the most successful professional theaters in Philadelphia. Our 16th season remains committed to an authentic and intimate exploration of the human spirit in our choice of classic, modern and original works. We hope you will join us!

Best Theater Company 2007-08, Philadelphia Weekly

"Impressively diverse in genre and style"

Happy Days

By Samuel Beckett

Directed by David O'Connor

September 24 - October 18, 2009

Since the Lantern's first ever production of Beckett's *Waiting for Godot* in 1994, we've built a reputation for approaching major works in new ways. So whether you're a fan of the absurd or seek out more conventional drama, you won't want to miss our *Happy Days*, Beckett's groundbreaking character struggle to maintain cheerfulness in the face of ridiculous difficulties. Winnie, the optimist against all odds, fights for survival in this surprisingly funny, affecting production perfect for the Lantern's intimate space.

Scapin

By Molière

Adapted by Bill Irwin and Mark O'Donnell

Directed by Aaron Cromie

December 3, 2009 - January 3, 2010

A Philadelphia Premiere!

Adaptors Bill Irwin (*The Happiness Lecture*) and Mark O'Donnell soak Molière's sharp-edged comedy in Vaudevillian clownery! This offbeat re-imagining of the classic puts Molière's famous servant Scapin at the center of an inventive interaction between actors and puppets. Scapin is directed by Aaron Cromie, known as a performer, director and puppeteer from projects such as *The Fooocy*, *BFG*, *The Fantasticks*, and *The Comedy of Errors*. Enjoy serious silliness in a production stuffed with pretty young lovers, revenge plots, chase scenes, slapstick and spoofery, live music, and lots of theater magic for the entire family.

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(*upgrade fees may apply*)
- Reduced ticket prices to introduce friends and family to the Lantern
- Exclusive discounts to area businesses and restaurants

The Breath of Life

By David Hare

Directed by Kathryn MacMillan

February 4 - 28, 2010

A Philadelphia Premiere!

The Lantern triumphantly re-introduced playwright David Hare to Philadelphia with our talked about, Barrymore Award-winning *Skylight*. Experience again Hare's intimate, electrifying writing in this unexpected love triangle. Frances, a successful author, takes the late ferry to a remote island to find Madeleine, a retired curator, near-recluse...and her ex-husband's mistress. Frances is chasing a story—the same story Madeleine might be running from. Eavesdrop on two witty, sexy women of a certain age as the night unfolds its secrets and they discover a shared past.

Henry IV, Part I

By William Shakespeare

Directed by Charles McMahan

April 1 - May 2, 2010

If you enjoyed our darkly comic, Barrymore Award-winning *Richard III*, you'll love this gripping, ripping plot from Shakespeare's history canon. Twisted with guilt, King Henry abuses the very noblemen who helped him steal the throne, and his volatile manner ignites a powerful rebellion that threatens civil war. Leading the King's ambitious enemies is the dazzling young Hotspur, while Henry's own son, Prince Hal, is getting drunk with lowlifes and the fat knight Falstaff. If Hal can defeat Hotspur he'll prove his worth to the kingdom, setting the stage for the epic battle that puts the men head-to-head and sword-to-sword.

Plays and dates subject to change

www.lanterntheater.org

Serving the neighborhood.



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Support the Lantern as we celebrate our 15th Anniversary Season!

- \$150 funds one week of one actor's health plan
- \$1,500 funds a teaching artist in a school for 12 classes
- \$15,000 funds essential operating needs for one month



A gift of any size allows Lantern Theater Company to reach 15,000 people and counting in our community.

To make your tax-deductible donation to Lantern Theater Company, contact the Development Office at 215-829-9002 x102 or mail your donation to:

Lantern Theater Company
PO Box 53428
Philadelphia, PA 19105

SPOTLIGHT SOCIETY

We thank these donors who are contributing \$1,000 or more in support of the Lantern.

Welcome to our New and Recently Renewed Members!

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 Dolly Beechman-Schnall
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 Gayle and David Smith
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 Jeanne Wroblewski, Esq.

Thank you to our Founding Members:

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Please consider supporting the Lantern in one of the following ways:
Cash Gifts • Stock Gifts • Sponsorship
In-Kind Support • Planned Giving

SPRING SOIREE

LANTERN THEATER COMPANY
 CELEBRATING 15 YEARS



On Friday, March 6, 2009, Lantern Theater Company held its annual benefit event at The Down Town Club with Spring Soiree: Celebrating 15 Years. We thank the attendees and contributors for this successful evening!

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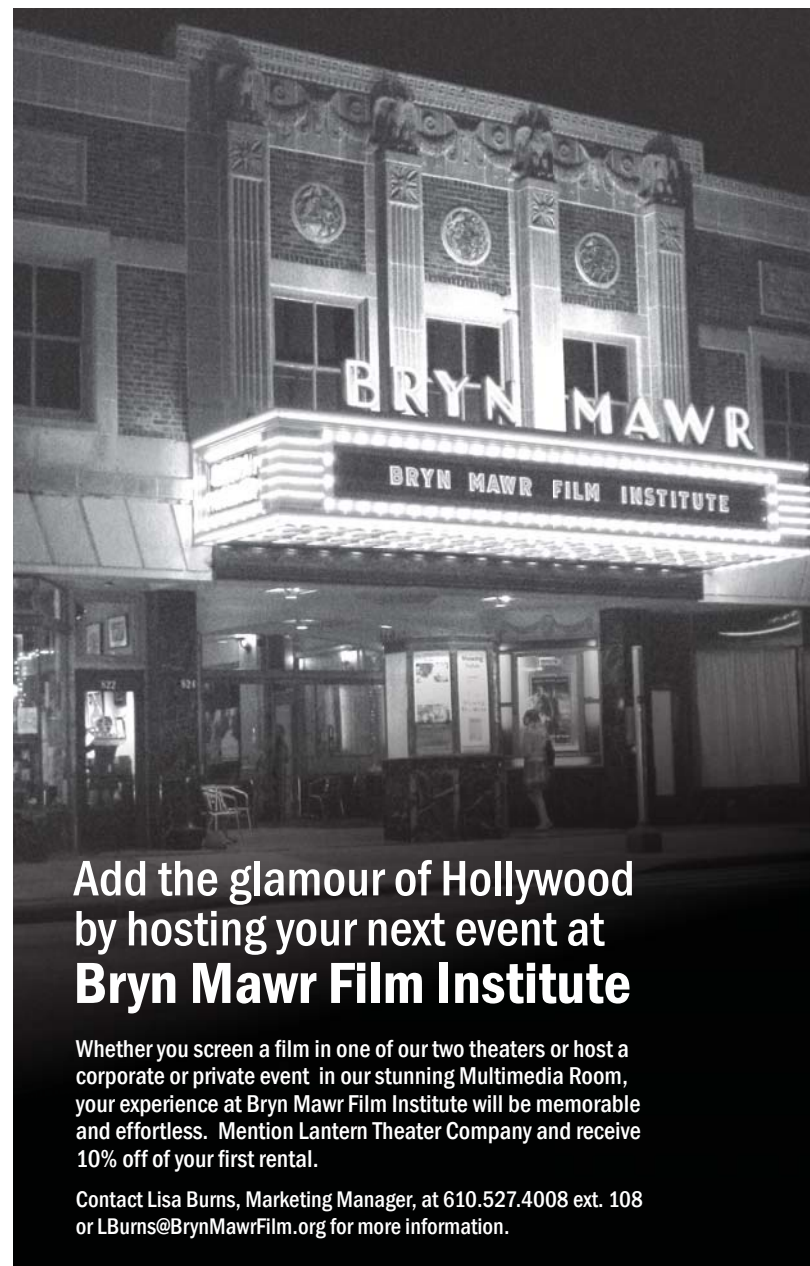
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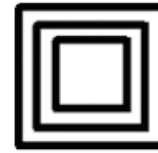
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