

Summer 1997

# 1997 Illinois Shakespeare Festival

School of Theatre and Dance  
*Illinois State University*

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1564

1616

HAMLET

—  
All's Well  
That Ends Well

—  
ROSENKRANTZ &  
GUILDENSTERN ARE DEAD

ILLINOIS SHAKESPEARE FESTIVAL

97



# ILLINOIS SHAKESPEARE FESTIVAL '97

## ALL'S WELL THAT ENDS WELL

In Order of Appearance

Helena .....	KATHLEEN LOGELIN
Servant .....	ALEXANDRA BALONG
Lord .....	BRAD JOHNSON
Reynaldo, Steward to the Countess Rossillion ..	MICHAEL MILLIGAN
The Countess of Rossillion .....	SUSAN D'AUTREMONT
Lafeu, advisor to the King .....	RODERICK PEEPLES*
Bertram, Count of Rossillion .....	MARTIN YUREK
Parolles, a follower of Bertram .....	TIMOTHY KANE
King of France .....	PATRICK O'GARA
1st Lord of Dumaine .....	PATRICK NEW
2nd Lord of Dumaine .....	ANTHONY IRONS
1st Lord & Interpreter .....	TIM HAMELEN
2nd Lord .....	STEVEN L. EMANUELSON
3rd Lord .....	P. FRANCOIS BATTISTE
4th Lord .....	CRAIG A. MILLER II
Lord .....	MICHAEL BRUCKMUELLER
Lavatch, Clown to the Countess of Rossillion .....	JAMIE AXTELL
Maudlin, Daughter of Lafeu .....	STEPHANIE CHILDERS
Diana .....	JOYCE THI BREW
Widow .....	ALEXANDRA BALONG
Mariana, Friend of the Widow Capulet .....	STEPHANIE CHILDERS

*Note: there will be one 15-minute intermission.*

Director .....	KAREN KESSLER
Costume Designer .....	KATHRYN ROHE
Scenic Designer .....	PETER BEUDERT
Lighting Designer .....	PETER BEUDERT
Sound Designer .....	DAVID ZERLIN

**Bertram, the new Count of Rossillion, has been called to the court of the ailing King of France, who is now his guardian. Helena, the orphaned daughter of a celebrated physician has been reared at Rossillion, much loved by the Countess of Rossillion, Bertram's mother. Helena is in love with Bertram but feels unable to reveal her love due to her lowly social status. She decides to follow Bertram to Paris, in hopes of using some of her father's medical secrets to cure the King and win from him a boon...**

### SOME OF THE PEOPLE WHO CREATED THE '97 FESTIVAL

— Stage Managers —	
Debbie Alley .....	Production Manager/Company Manager/Green Show Director
Colleen Kenny .....	Stage Manager (All's Well)/A.S.M. (R&G are Dead)
Heather N. Mestel .....	Stage Manager (Hamlet)/A.S.M. (All's Well)
Christina N. Pickett .....	Stage Manager (R&G are Dead)/A.S.M. (Hamlet)
Edward Alan Gass .....	Assistant Director (R&G are Dead)/Assistant Company Manager/ Crew
— Text and Movement —	
Robin McFarquhar .....	Fight Director
Anthony Irons .....	Fight Captain
Connie de Veer .....	Choreographer (All's Well)
Kate Ufema .....	Vocal/Text/Dialect Coach
Michael Bruckmueller .....	Assistant Vocal Coach
Elizabeth Reitz Mullenix .....	Dramaturg
Heather McMahon .....	Assistant Dramaturg
Michael Littman .....	Green Show Adaptations/Green Show Director
— Assistant Designers —	
Andrew Catron .....	Assistant Lighting Designer
Ian A. Floyd .....	Assistant Scenic Designer (Hamlet)
James R. Granger .....	Assistant Scenic Designer (R&G are Dead)
Karen M. Kangas .....	Assistant Costume Designer (R&G are Dead)
Jackie Lodge .....	Assistant Costume Designer (All's Well)
Terry Rothenberger .....	Assistant Costume Designer (Hamlet)
Peter Windingstad .....	Assistant Scenic Designer (All's Well)
— Technical Staff —	
James Lyden .....	Festival Technical Director
Bradley T. Hellwig .....	Festival Assistant Technical Director/ Green Show Stage Designer
Dennis Mays .....	Scene Shop Supervisor
Erin M. Byrnes .....	Master Electrician/ Crew
Thad Hallstein .....	Electrician/ Crew
Patrick M. Leahy .....	Electrician/ Crew
Robert G. Prythergh .....	Props Artisan
Jill Czarnowski .....	Assistant Props Artisan/Crew
Sean Boat .....	Master Carpenter/ Crew
Karen L. Bohm .....	Carpenter
John Evans .....	Carpenter/Crew
Brendan J. Komala .....	Carpenter/Crew
Zane D. Richter .....	Carpenter
Mimi Stone .....	Carpenter/Crew
Elizabeth Tyson .....	Scenic Artist
— Costume Staff —	
Kari Beth Rust .....	Costume Shop Supervisor
Sara C. Curran .....	Costume Technician/Wardrobe Supervisor
Janet Early .....	Cutter/Draper
Lesley Gray .....	Costume Technician
Tracie L. Hanks .....	Costume Technician/Crew
Lois Jett .....	Cutter/Draper
Nathan King .....	Costume Technician
Alex Kitay .....	Costume Technician
Loretta Lee .....	Costume Technician/Crew
Dean Lodge .....	Crafts Artisan
Christal Schanes .....	Crafts Artisan
— Management Staff —	
Caroline Gordon .....	Office Manager/Box Office Manager
Summer Snow .....	Box Office Manager/Group Sales
Robert C. Roarty .....	Photographer/ Box Office Manager
Jenny Rosenberg .....	Marketing Director
Karen Dunton .....	House Manager
Bev Pelton .....	Museum Coordinator/ Gift Shop Manager
Katie Smithson .....	Assistant House Manager
Brent Engelen .....	Parking Attendant
Georgia Bennett .....	Accounting Supervisor
Eva J. Mahnich .....	Assistant to Barbara Funk
— Executive Staff —	
Calvin MacLean .....	Artistic Director
Alvin Goldfarb .....	Managing Director/Dean, College of Fine Arts
Peter Guither .....	General Manager
BarbaraFelmleyFunk .....	Executive Director, Illinois Shakespeare Society
Sandra Zielinski .....	Interim Chair, Department of Theatre
Fergus G. Currie .....	Incoming Chair, Department of Theatre
— The Madrigal Singers —	
James Major .....	Director of the Madrigal Singers
featuring: Stacie Hunt, Amanda Stroud, Samantha Hammer, Christine Shallberg, Nathan Edwards, Scott Noonan, Edward Corpus, Benjamin Cubberly	
— The Ewing Consort Recorders —	
featuring: Sally Hoffman, Missy Braun, Angela Latham, Polly Middleton, Mandy Grizzle, Karen Choi	

— Plus a Host of Very Important Volunteers —

### Festival Policies

- Cameras, glass bottles, coolers, and picnic baskets are not allowed in the theatre.
- Patrons are asked to refrain from walking on the stage at all times.
- Latecomers will not be seated until a suitable break in the play's action at the discretion of the House Manager and only in available seats as determined by the House Manager.
- Smoking is not allowed in the theatre or its immediate area.
- Please turn off watch alarms and pagers.

### Rain Policy

The Illinois Shakespeare Festival is committed to outdoor theatre under the stars (and the occasional sprinkle). We encourage patrons to wear comfortable clothes and bring the rain jacket when there are clouds.

If an outdoor performance is stopped for good before intermission, patrons may exchange their tickets for another performance. If the play is stopped after intermission, the evening will be considered complete and no ticket exchange will be possible. No refunds can be made.



1978 *As You Like It*  
*Macbeth*  
*Twelfth Night*

1979 *Hamlet*  
*1 Henry IV*  
*The Taming of the Shrew*

1980 *The Merry Wives of Windsor*  
*A Midsummer Night's Dream*  
*Romeo and Juliet*

1981 *The Comedy of Errors*  
*Julius Caesar*  
*The Winter's Tale*

1982 *2 Henry IV*  
*Love's Labour's Lost*  
*Othello*

1983 *Macbeth*  
*Much Ado About Nothing*  
*The Two Gentlemen of Verona*

1984 *Pericles*  
*The Merchant of Venice*  
*The Taming of the Shrew*

1985 *Cymbeline*  
*King Lear*  
*A Midsummer Night's Dream*

1986 *As You Like It*  
*Hamlet*  
*The Tempest*

1987 *Measure for Measure*  
*Romeo and Juliet*  
*Twelfth Night*

1988 *All's Well That Ends Well*  
*The Comedy of Errors*  
*Richard III*

1989 *Henry V*  
*The Merry Wives of Windsor*  
*She Stoops to Conquer* by Oliver Goldsmith

1990 *Julius Caesar*  
*Much Ado About Nothing*  
*The Rivals* by Richard Brinsley Sheridan

1991 *Antony and Cleopatra*  
*Othello*  
*The Taming of the Shrew*

1992 *Macbeth*  
*As You Like It*  
*The Winter's Tale*

1993 *Richard II*  
*Pericles*  
*A Midsummer Night's Dream*

1994 *Romeo and Juliet*  
*The Two Gentlemen of Verona*  
*1 Henry IV*

1995 *Cymbeline*  
*2 Henry IV*  
*The Comedy of Errors*

1996 *Twelfth Night*  
*The Tempest*  
*The Triumph of Love* by Marivaux

## 20<sup>TH</sup> SEASON

# ILLINOIS OF SHAKESPEARE FESTIVAL

## HAMLET

by William Shakespeare

June 19, 21, 27, 29, July 6, 10, 12, 19, 20, 23, 25, 29, August 3, 8



## ALL'S WELL THAT ENDS WELL

by William Shakespeare

June 20, 22, 26, 28, July 8, 13, 16, 18, 22, 26, 27, 31, August 2, 3



## ROSENCRANTZ & GUILDENSTERN ARE DEAD

by Tom Stoppard

July 5, 9, 11, 15, 17, 24, 27, 30, August 1, 9

EWING MANOR, BLOOMINGTON \* WESTHOFF THEATRE, NORMAL

The 1997 Illinois Shakespeare Festival is made possible in part by funding and support provided by the Illinois State University Foundation; the Illinois Arts Council – a state agency; the Illinois Department of Commerce and Community Affairs, Bureau of Tourism; the Town of Normal; State Farm Companies Foundation; and Illinois State University, the College of Fine Arts, the Department of Theatre; as well as through the generous contributions of Illinois Shakespeare Society members.

# HAMLET

## SYNOPSIS

Hamlet returns home for the funeral of his father, the King of Denmark. Claudius, brother of the deceased king is crowned the new King and has married Hamlet's mother, Gertrude. All of this happens within 2 month's time and is marked by a tremendous celebration encompassing the wake, the marriage and the coronation. Lost in the maelstrom of Denmark's great euphoria, Hamlet is overwhelmed by the loss of his father.

Hamlet's close friend Laertes asks his father Polonius for permission to leave Elsinor, advises his sister Ophelia to be cautious with her love for Hamlet, and sails for France. Polonius, chief coun-

cilor to Claudius, ever cautious of his allegiance to the new King, forbids Ophelia to see Hamlet.

Hamlet is told by his friend Horatio of the appearance of a ghost resembling Hamlet's dead father. On the rampart later that night the ghost appears again. In a moment of private council, Hamlet is told by the ghost that Claudius killed his father. Hamlet makes his comrades swear that no matter how oddly he behaves they will say nothing of the ghost.

Hamlet's "antic disposition" soon becomes the concern of all who know him and is most confusing to his lifelong love, Ophelia. Claudius too has become gravely concerned with the behavior of his new "son" and sends for Hamlet's school friends, Rosencrantz and Guildenstern, to help uncover the reason. They try to find out what's wrong, but to no avail. Just then a troupe of players arrives from the city. The actors inspire in Hamlet a plan to reenact his father's murder during the performance of a play. Here Hamlet hopes to expose Claudius' guilt.

Remaining steadfast in his belief that Hamlet's derangement is love, Polonius positions Ophelia as a lure for Hamlet. Polonius and Claudius then hide. In the scene that follows, Hamlet reveals nothing of his true feelings to the two hiding men, and leaves Ophelia lost and confused. Claudius is now completely convinced that Hamlet's behavior has nothing to do with love. Fearing his own safety, Claudius makes plans to send Hamlet to England.

That night, at the performance given for the King and Queen, Hamlet's plot to reveal Claudius is a success. The King flies into a

rage at the performance and Hamlet is convinced that the ghost spoke true. On his way to confront his mother, Hamlet encounters Claudius in a vulnerable moment of prayer, but chooses not to kill him in the "purging of his soul."

Gertrude awaits her son, while Polonius hides behind a curtain as a witness. Upon arriving in his mother's bed chamber, Hamlet begins to tell his story, but in a moment of alarm and confusion, he kills Polonius. This act fuels his emotional turmoil and he lays bare the truth of Claudius' guilt. The King arrives to discover Gertrude alone, and in fear of his own life, sends Hamlet to England in the escort of Rosencrantz and Guildenstern. Claudius orders Hamlet's execution in England.

In the aftermath of Polonius' murder, Ophelia drifts into a fragile state of delusion, and her brother Laertes returns from France primed for revenge. Urgent letters inform Claudius that Hamlet is returning and that by some intrigue "Rosencrantz and Guildenstern are dead." Claudius hatches a plan to conduct a sword fight in which Hamlet will be poisoned by an envenomed rapier. As a backup to the sword, Claudius will poison Hamlet's wine. Pushing Laertes deeper into an emotional abyss is Gertrude's mournful news of Ophelia's suicide.

Upon his return, Hamlet meets up with Horatio in a graveyard where he witnesses the burial of Ophelia. In his grief, Hamlet enrages Laertes further by claiming that his love for Ophelia was greater than any other. Claudius manages to contain this passionate moment and the challenge is made to Hamlet that he and Laertes vent their differences in a sportsmanlike fencing match.

As the fight unfolds, Gertrude accidentally drinks the poisoned wine and both Hamlet and Laertes are wounded by the poisoned sword. As Laertes lies dying, he and Hamlet reconcile and Claudius is revealed to be the architect of the entire slaughter. With his last breath, Hamlet kills Claudius and then himself dies. Horatio alone stands to tell the "yet unknowing world how these things came about."



# DIRECTOR'S NOTES

Inspired by the recent film version of *Romeo & Juliet* and particularly by the impassioned response of the teenagers in the audience, I returned to *Hamlet* with an eye towards the generational conflict. Here, too, is a play where the adults have reaped what they have sown and the harvest is tremendous carnage. With this key element haunting me throughout the past year, I decided to make Hamlet a full ten years younger than his stated age of 30. His dilemma seems more fully realized if one takes into account his youth.

A ghost tells a 20 year old that his uncle killed his father! What does one do with such information? Your friends have seen the specter, but did not hear the foreboding news... do you act upon such information? What as an audience do we want Hamlet to do... kill his uncle? Is this the conscionable thing to do? What is the action we long for Hamlet to take? His confusion is our confusion.

On his journey towards a decision, Hamlet's most devastating act is made on impulse and ends in the death of Polonius... a meddler, but an innocent man. What a burden to realize that you have taken a life by mistake. In our rediscovery of this play, the death of Polonius marks a major shift in Hamlet's true emotional equilibrium. Here is a point of no return for this young man, where few survivors will emerge.

In 1993, I directed *Pericles* for the Illinois Shakespeare Festival. Much of the critical literature questioned the central character's strength because he seemed incapable of acting decisively. *Pericles* does not spend pages of text exploring his feelings, but his movement from the beginning of the play to the end has as much genuine decision-making in it as *Hamlet*. Perhaps the quandary of "what should I do?" is more human than "this is what I'll do?" Perhaps indecision is a "fate" of our own making, and in many situations, the best we can do is simply keep our head up in the storm.

There is a special providence in the fall of a sparrow. If [death] 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, of aught he leaves, knows aught, what is't to leave betimes?

*Hamlet* V:ii:215

# CAST

Horatio .....	ANTHONY IRONS
Claudius .....	MICHAEL LITTMAN
Ghost of Hamlet's father .....	RODERICK PEEPLES*
Gertrude .....	SUSAN D'AUTREMONT
Hamlet .....	MICHAEL MILLIGAN
Polonius .....	PATRICK O'GARA
Ophelia .....	JOYCE THI BREW
Laertes .....	MARTIN YUREK
Osric .....	BRAD JOHNSON
Francesca .....	ALEXANDRA BALONG
Marcellus .....	P. FRANCOIS BATTISTE
Bernardo .....	TIM HAMELEN
Voltemand .....	JAMIE AXTELL
Cornelius .....	STEPHANIE CHILDERS
Reynaldo .....	CRAIG A. MILLER II
Rosencrantz .....	PATRICK NEW
Guildestern .....	TIMOTHY KANE
Player Prologue .....	ALEXANDRA BALONG
Player King .....	RODERICK PEEPLES*
Player Murderer .....	STEVEN L. EMANUELSON
Player Queen .....	KATHLEEN LOGELIN
Follower of Laertes .....	P. FRANCOIS BATTISTE
Follower of Laertes .....	STEVEN L. EMANUELSON
Sailor 1 .....	CRAIG A. MILLER II
Sailor 2 .....	TIM HAMELEN
Gravedigger 1 .....	JAMIE AXTELL
Gravedigger 2 .....	STEPHANIE CHILDERS
Priest .....	MICHAEL BRUCKMUELLER

*Note: there will be two short intermissions.*

# PRODUCTION STAFF

Director  
Doug Finlayson

Costume Designer  
Dan Wilhelm

Scenic Designer  
John C. Stark

Lighting Designer  
J. William Ruyle

Sound Designer  
David Zerlin

*\*The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States*

**UNION AUTO INDEMNITY ASSOCIATION**



# ALL'S WELL THAT ENDS WELL

## SYNOPSIS

Bertram, the new Count of Rossillion, has been called to the court of the ailing King of France, who is now his guardian. Helena, the orphaned daughter of a celebrated physician has been reared at Rossillion, much loved by the Countess of Rossillion, Bertram's mother. Helena is in love with Bertram but feels unable to reveal her love due to her lowly social status. She decides to follow Bertram to Paris, in hopes of using

some of her father's medical secrets to cure the King and win from him a boon.

At court, the King is sending many of the lords off to the Italian wars, keeping Bertram behind, telling him that he is too young. The King's trusted advisor, Lafeu, introduces Helena to the King, and asks that the King give her the chance to attempt a cure of his illness which all but Helena believe is terminal. She achieves her end, and the healthy King offers as a reward her choice of husbands from all the men at court. She chooses Bertram who rejects her, but at the King's command agrees to marry her. Following the marriage, at the urging of his cunning friend, Parolles, Bertram runs away to Florence to fight in the Italian wars, sending Helena home to Rossillion with a letter that reads: "When thou canst

get this ring upon my finger which shall never come off, and show me a child begotten of thy body that I am father to, then call me husband."

Disguised as a pilgrim, and later, letting it be thought that she has died, Helena follows Bertram to Florence where she discovers he is a brave and celebrated captain in the service of the Duke of Florence. She also discovers that he is smitten with a young woman named Diana. Helena promises a generous dowry if Diana will pretend to yield to Bertram's advances, demand the ring he wears, fix a time for an assignation and then switch places with her. Diana agrees and the switch is made.

The wars over, Bertram takes his leave of Florence, but not before his friends, the brothers Dumaine, reveal to him precisely how cowardly and unworthy Parolles is of Bertram's friendship.

Bertram returns to France, at first to the forgiveness and acceptance of the Countess and the King, but then to suspicions of foul play in the supposed demise of Helena. He is confronted by Diana who presents his ring as proof of their relationship. As the King tries to understand what has happened, Helena reappears to the joyous surprise of all and declares that she has fulfilled Bertram's conditions and asks whether he will now be hers. To everyone's delight his reply is yes.



The web of our life is of a mingled  
yarn, good and ill together. Our  
Virtues would be proud if our faults  
whipped them not, and our crimes  
would despair if they were not  
cherished by our virtues.

— *All's Well That Ends Well* IV:iii

...time will bring on summer,  
When briars shall have leaves as well  
as thorns  
And be as sweet as sharp...  
All's well that ends well; still the  
fine's the crown.  
What'er the course, the end is the  
renown.

— *All's Well That Ends Well* IV: iv

# CAST

In Order of Appearance

Helena..... KATHLEEN LOGELIN  
Servant ..... ALEXANDRA BALONG  
Lord ..... BRAD JOHNSON  
Reynaldo,  
    Steward to the Countess Rossillion . MICHAEL MILLIGAN  
The Countess of Rossillion ..... SUSAN D'AUTREMONT  
Lafeu, advisor to the King ..... RODERICK PEEPLES\*  
Bertram, Count of Rossillion ..... MARTIN YUREK  
Parolles, a follower of Bertram ..... TIMOTHY KANE  
King of France ..... PATRICK O'GARA  
1st Lord of Dumaine ..... PATRICK NEW  
2nd Lord of Dumaine ..... ANTHONY IRONS  
1st Lord & Interpreter ..... TIM HAMELEN  
2nd Lord ..... STEVEN L. EMANUELSON  
3rd Lord ..... P. FRANCOIS BATTISTE  
4th Lord ..... CRAIG A. MILLER II  
Lord ..... MICHAEL BRUCKMUELLER  
Lavatch,  
    Clown to the Countess of Rossillion .... JAMIE AXTELL  
Maudlin, Daughter of Lafeu ..... STEPHANIE CHILDERS  
Diana ..... JOYCE THI BREW  
Widow ..... ALEXANDRA BALONG  
Mariana,  
    Friend of the Widow Capulet ..... STEPHANIE CHILDERS

*Note: there will be one 15-minute intermission.*

## PRODUCTION STAFF

Director  
Karen Kessler

Costume Designer  
Kathryn Rohe

Scenic Designer  
Peter Beudert

Lighting Designer  
Peter Beudert

Sound Designer  
David Zerlin

***FIRST OF AMERICA BANK***



ROSENCRANTZ  
& GUILDENSTERN  
ARE DEAD

BY  
TOM  
STOPPARD





# DIRECTOR'S NOTES

In 1964 Tom Stoppard (pronounced STOP-PARD, with the syllables evenly accented) saw the National Theatre's production of *Hamlet* starring Peter O'Toole. So impressive was this production on Stoppard that his agent suggested that he write a play about it, perhaps following Rosencrantz' and Guildenstern's journey with Hamlet to England. By 1967 Stoppard's play *Rosencrantz and Guildenstern are Dead* was produced at the National Theatre and then in New York. Critics on both sides were ecstatic, audiences were enthralled, and Tom Stoppard was famous.

*R&G* is hard to explain. Part farce, part absurdist tragicomedy, part philosophical musing, Stoppard borrows from Shakespeare, Beckett, Pirandello and even Abbott and Costello. These borrowings are apparent to anyone familiar with *Hamlet*, or *Waiting for Godot*, or *Six Characters in Search of an Author*, or *Who's on First*. But Stoppard is truly original. Arthur Koestler speaks of creativity as something that "uncovers, selects, reshuffles, combines, synthesizes..." rather than something that creates out of nothing. Stoppard reshuffles and combines astonishingly.

Rosencrantz and Guildenstern, like Beckett's absurdist antiheroes, wait impatiently for something or someone to make sense out of things. In the meantime, like Didi and Gogo, they bide their time playing games. Trying to figure out what they are supposed to do, they take no action while their fate is being decided by others elsewhere. Like Pirandello's six characters, Ros and Guil are prisoners in a story. They remember little of their lives prior to being summoned to the Danish court and into Hamlet's tragedy. And like Pirandello's doomed family, there is no escape for Ros and Guil from their inevitable destiny. It's all been written.

But it is *Hamlet* that is most astonishingly reshuffled by Stoppard. As Jock Kroll pointed out, insight into Shakespeare's *Hamlet* is gained by Stoppard's *R&G* "brilliantly manhandling it." Drawing from a deep understanding of *Hamlet*, Stoppard goes much further than simply parodying it. *R&G* stands on its own both as an uproarious comedy and as a chilling play of ideas. Or as Stoppard says himself, "I want to demonstrate that I can make serious points by flinging a custard pie around the stage for a couple of hours." As a companion piece to this season's *Hamlet*, we hope to not only do a bit of manhandling of our own, but to revel in Shakespeare's enduring inspiration upon one of our time's most brilliant dramatists.

# CAST

In Order of Appearance

Rosencrantz	PATRICK NEW
Guildenstern	TIMOTHY KANE
1st Player	RODERICK PEEPLES*
Alfred	STEPHANIE CHILDERS
Players	JAMIE AXTELL P. FRANCOIS BATTISTE STEVEN L. EMANUELSON TIM HAMELEN
Hamlet	MICHAEL MILLIGAN
Ophelia	JOYCE THI BREW
Claudius	MICHAEL LITTMAN
Gertrude	SUSAN D'AUTREMONT
Courtiers	ALEXANDRA BALONG KATHLEEN LOGELIN BRAD JOHNSON MICHAEL BRUCKMUELLER CRAIG A. MILLER II
Polonius	PATRICK O'GARA
English Ambassador	JAMIE AXTELL
Laertes	MARTIN YUREK
Horatio	ANTHONY IRONS

The setting: In and around Elsinore and on the way to England

Time: As in *Hamlet*

*Note: there will be two short intermissions.*

*Rosencrantz and Guildenstern are Dead* by Tom Stoppard

Produced by special arrangement with Samuel French, Inc.

# PRODUCTION STAFF

Director  
Calvin MacLean

Costume Designer  
Tona Schenck

Scenic Designer  
John C. Stark

Lighting Designer  
J. William Ruyle

Sound Designer  
Roderick Peebles

*THE PANTAGRAPH*

# THE SUBLIME OR THE RIDICULOUS?:

## HAMLET'S ENIGMATIC POSITIONING WITHIN THE AMERICAN CULTURAL HIERARCHY

by Elizabeth Reitz Mullenix

Theatre historians are fond of recounting a hackneyed anecdote about a nineteenth-century adolescent, William Henry West Betty (1791-1894), who performed the role of Hamlet at the age of eleven. Such "infant phenomenon" received ubiquitous admiration and attention during the early decades of the nineteenth century as audiences flocked to see children perform challenging canonical roles. Indeed, Master Betty was so popular with British audiences in 1803 that he played to crowded houses at both London's patent theatres: the Covent Garden and the Drury Lane. Historians report that the Young Roscius created such an "epidemic mania" that Parliament adjourned so that its members could attend Betty's performance of Hamlet. This bit of beloved—perhaps slightly apocryphal—theatrical lore suggests two things about the nineteenth-century theatre: [1] audiences craved any novelty entertainment that would assuage the tedium of the standard repertory and [2] Shakespeare—often regarded by twentieth century scholars and artists as an icon of lofty aesthetic craftsmanship, a "genius"—was afforded a position within the ranks of popular culture.

Lawrence Levine discusses Shakespeare's pedestrian status in his book *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* and begins his study with an account of Mark Twain's use of Shakespeare in *Huckleberry Finn*. Twain's representation of Hamlet's soliloquy given by the "Duke"—an itinerant actor/humbler temporarily befriended by Huck and Jim—is emblematic of the parodies and burlesques based on Shakespeare's works in the nineteenth century. The "Duke" declaims: "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..."<sup>41</sup> As Levine explains, lampooning Shakespeare, especially *Hamlet*, was one of the nineteenth-century's most popular comedic practices. "Hamlet was a favorite target in numerous travesties imported from England or crafted at home. Audiences roared at the sight of Hamlet dressed in fur cap and collar, snowshoes and mittens; they listened with amused surprise to his profanity when ordered by his father's ghost to 'swear' and to his commanding Ophelia, 'Get thee to a brewery.'"<sup>42</sup> Such "infinite jests" obviously suggest a common knowledge of Shakespeare among nineteenth century audiences, who in many cases were as familiar with the Bard as they were with the Bible.

Hamlet's monologues were delivered in Irish brogues and set to popular tunes as Shakespearean poetry became fodder for child prodigies and minstrel parodies. Hamlet was played by dogs, women<sup>3</sup> and black face performers—a significant coupling in that such associations between literature's most lionized tragic hero and marginalized figures, women and people of color, demonstrates the degree to which burlesque (and popular culture in general) reinscribed hegemonic social/cultural prescriptions. Examples of the incorporation of *Hamlet* into popular nineteenth-century fare are abundant. George H. Coes's minstrel show entitled *Sublime and Ridiculous* provides a typical example of the way in which Shakespeare's text was transformed into "lowbrow" entertainment. Two characters from this short skit (who both would have been played by white actors in black face—burnt

cork or greasepaint), the Tragedian and Julius, engage in conversation representative of (racist) minstrel dialogue:

TRAGEDIAN: Angels and ministers of grace defend us.

JULIUS: [*To audience*] He looks very healthy for a sick man.

TRAGEDIAN: Be thou a spirit of healthy or goblin damned—

JULIUS: You be damned yourself ...

TRAGEDIAN: —Thou com'st in such a questionable shape that I will speak to thee.

JULIAN: He's going to say something.

TRAGEDIAN: I'll call thee Hamlet. [*Kneels*]

JULIUS: Gimlet?

TRAGEDIAN: King!

JULIUS: He calls me King.

TRAGEDIAN: Father!

JULIUS: Go away; I ain't your fader. Nice-looking fader I'd make!

TRAGEDIAN: Royal Dane.

JULIUS: Royal dame—ha, ha, ha!<sup>44</sup>

The two proceed to talk about going to a nunnery (a grocery? a bummery? a brewery?) and ultimately work their way into a scene from *Othello*.

Despite Shakespeare's popular appeal in the nineteenth century, his status changed drastically as a new century dawned. Big business began to control the theatre in the 1890s and entrepreneurs were more and more attracted by large scale spectacular entertainment or contemporary star vehicles that would appeal to the masses and were less interested in Shakespeare, whose metamorphosis from proletariat to bourgeoisie was duly noted by both critics and producers. Levine explains the Bard's radical transformation as part of an attempt by the ruling powers, the social and cultural elite (white, Anglo-Saxon, and male) to contain the threat of the chaos engendered by immigration and industrialization. A cultural hierarchy was established and maintained, Levine argues, by a hegemony bent on drawing boundaries between themselves and the waves of working-class and ethnic peoples that flooded American cities throughout the early twentieth century.

Levine's theories concerning the emergence of a cultural hierarchy in America and the implications these theories generate in regards to Shakespeare—whose work in the twentieth century has been regarded as highbrow entertainment—are especially interesting today considering the proliferation of recent movies based on Shakespearean texts and the number of luminaries undertaking the role of Hamlet in theatres and movie houses across the country. In the last ten years, audiences have witnessed Hamlet played by Kevin Kline (1986), Richard "John Boy" Thomas (1987), Daniel Day-Lewis (1989), Mel Gibson (1990), Keanu Reeves (1995), Ralph Fiennes (1995), Robert Wilson (1995) and Kenneth Branagh (1997). Does this list suggest that Shakespeare is beginning to descend back down the cultural



ladder, that his plays are not simply to be performed and studied within the university or enacted by the R.S.C. or B.B.C.? Is *Hamlet* once again on the verge of becoming popular entertainment?

Contemporary critics suggest that the answer to these questions is yes. In an article printed in the *New York Times* shortly after the release of Franco Zeffirelli's 1990 version of "Hamlet," Caryn James stated that interviews with Zeffirelli revealed that the film-maker was inspired to cast Gibson as Hamlet after he saw "Lethal Weapon." James explains, "There, as a grief-stricken cop who does a mean Three Stooges impression, Mr. Gibson puts a gun to his head and comes close to suicide. The scene, when you think about it, is 'to be or not to be' with a vengeance, but it doesn't lead directly to Shakespeare. It leads to jokes about 'Lethal Bodkin' or 'Mad Hamlet, the Road Warrior.'" This "sometimes slick" rendition of *Hamlet* is, as the critic suggests, "not for philosophers or purists."<sup>1</sup>

While the popularity of Gibson's blockbuster "Lethal Weapon" economically sopped Zeffirelli's cinematic hook and introduced Hamlet to contemporary popular audiences as a man of the nineties, other recent manifestations of Shakespeare's fall from the Ivory Tower appear evident. Four years after Gibson's success as the Dane, Shakespeare's text made a cloaked reappearance for Disney. "The Lion King," which critic Perri Klass called "Hamlet with fur" thrilled both adult and child audiences with its all-star cast and its story about a young prince, Simba (Matthew Broderick), who must revenge the death of his father the king, Mufasa (James Earl Jones) and bring his evil uncle, Scar (Jeremy Irons), who is responsible for the King's death, to justice.<sup>2</sup>

Yet echoes of Hamlet's highbrow status remain. In 1994, New York lawyers and Shakespearean scholars gathered at the City Bar Association in Manhattan to debate Hamlet's case. In a relatively well-publicized mock trial, experts used Hamlet's predicament to sharpen their wits and improve their legal skills as part of a movement entitled "law and literature." As the newspaper coverage of this event implies, Shakespeare is still considered the intellectual property of the elite. Similarly, Robert Wilson, the renowned postmodern playwright, director and performer, staged his own version of the play entitled *Hamlet: A Monologue* for the Alley Theatre in Houston in 1995. Wilson attempted to create a *Hamlet* that did not cater to contemporary popular tastes. He explains, "All the theatre I see—I hate to say it, but I find no exception in recent years—the way plays are directed or spoken, the way they are written, demands a response like in a television sitcom. The audience never has longer than three minutes to respond. And still the fear is of losing the audience. I believe: lose the audience; let them get lost."<sup>3</sup> Wilson's postmodern staging of



the play focused on issues of psychological identity and movement and resisted the temptation to entertain his audiences in the fashion of more recent directors (such as Zeffirelli and, more recently, Branagh).

Kenneth Branagh seems to walk the line between highbrow and lowbrow with his recent cinematic production of "Hamlet": he, like Zeffirelli, draws upon, as one critic reports, "a cast so big-name and polyglot that it could be assembled almost as reasonably for a celebrity roast,"<sup>4</sup> yet simultaneously makes a greater effort to preserve Shakespeare's text (in his four hour version of the movie) than any other recent commercial director of the theatre or cinema. Although a *Wall Street Journal* critic reported last December that a two-hour version of the play would be released in January of 1997, the original version of the film—which played in most theaters throughout the country—was of a length to perhaps separate the true Shakespeare aficionado from the philistine.

Perhaps Shakespeare is neither highbrow nor lowbrow but simply a good fit for the nineties with his metatheatrical texts that allow directors to capitalize upon our postmodern preoccupation with art as self-referential. Indeed, a majority of recent Shakespearean films call attention to themselves as cinema or make reference to other plays by Shakespeare. Branagh's "Henry V" begins with Derek Jacobi seated backstage a film set reciting the chorus's first metatheatrical speech in a black trench coat and asks the film audience to "kindly judge our play." Baz Luhrmann's recent "Romeo and Juliet," starring Leonardo DiCaprio and Claire Danes, begins with the image of a T.V. screen which features a news clip about the recent civil strife between the Montagues and Capulets and later makes reference to both Shakespeare's *Tempest* and *Merchant of Venice* as the camera pans across the seedy billboards that pepper Verona Beach. Oliver Parker also makes the most of Shakespeare's metatheatrical techniques as Branagh's Iago repeatedly addresses the camera in Parker's 1995 rendition of "Othello." Perhaps such examples simply demonstrate how well Shakespeare fares in a postmodern era where highbrow is juxtaposed with lowbrow in order to illustrate the constructed and arbitrary nature of such labels. Perhaps Shakespeare truly is, as many claim, a timeless and universal artist. And what do we call such a man? Do we claim that he is simply a remarkably successful and enduring commercial playwright? Or do we call him genius?



<sup>1</sup> As quoted in Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988) 13.

<sup>2</sup> Levine 14.

<sup>3</sup> For a discussion of women who played Hamlet see Jill Edmons's article "Princess Hamlet" in *The New Woman and Her Sisters: Feminism and Theatre 1850-1914* eds. Vivian Gardner and Susan Rutherford (Ann Arbor: The University of Michigan Press, 1992).

<sup>4</sup> George H. Coes, *Sublime and Ridiculous* from Richard Moody, *Dramas from the American Theatre: 1762-1909* (New York: World Pub. Co., 1966) 498-499.

<sup>1</sup> Caryn James, "From Mad Max to a Prince Possessed," *New York Times* 19 Dec. 1990: C15.

<sup>2</sup> Perri Klass, "A 'Bambi' for the 90s Via Shakespeare," *New York Times* 19 June, 1994: B1.

<sup>3</sup> Jan Hoffman, "The People v. Hamlet: An Appeal of Infinite Jest," *New York Times* 18 Oct. 1994: B2.

<sup>4</sup> Robert Wilson, "'Hamlet' as Autobiography, Spoken in Reflective Voice," *New York Times* 2 July 1995.

<sup>5</sup> Janet Maslin, "More Things in 'Hamlet' Than are Dreamt of in Other Adaptations," *New York Times* 25 Dec. 1996: C7.



# PREYING UPON THE "THEATRICAL PARASITE": A REEXAMINATION OF STOPPARD'S INFLUENCES IN *ROSENCRANTZ AND GUILDENSTERN*

by Elizabeth Reitz Mullenix

Although Tom Stoppard established his reputation with *Rosencrantz and Guildenstern Are Dead* when it was first produced in 1966, the playwright often appears reluctant to talk about his second play. Stoppard, who most critics report to be a very private person, repeatedly offers his interviewers only cryptic responses to their questions about the meaning of the piece. When asked whether or not *Rosencrantz and Guildenstern* embodies any particular philosophy, Stoppard replied that the play does not reveal any profound theories or metaphysical insights "on a conscious level, but one is a victim and beneficiary of one's subconscious all the time and, obviously, one is making choices all the time. . . . It's difficult for me to endorse or discourage particular theories. . . . I personally think that anybody's set of ideas which grows out of the play has its own validity." Stoppard, like many renowned playwrights before him, seems almost to delight in adopting such an equivocal stance. As he tells Rodger Hudson, Catherine Itzin, and Simon Trussler—the editors of *Theatre Quarterly*—in a frequently cited interview, "insofar as it's possible for me to look at my own work objectively at all, the element which I find most valuable is the one that other people are put off by—that is, that there is very often *no* single, clear statement in my plays."<sup>1</sup> Similarly, in an interview with Jon Bradshaw, Stoppard explains, "the play had no substance beyond its own terms, beyond its apparent situation. It was about two courtiers in a Danish castle. Two nonentities surrounded by intrigue, given very little information and much of that false. It had nothing to do with the condition of modern man or the decline of metaphysics. One wasn't thinking, 'Life is an anteroom in which one has to kill time.' Or I wasn't, at any rate. God help us, what a play that would have been. . . . But *Rosencrantz and Guildenstern* wasn't about that at all. It was about two blokes, right?"<sup>2</sup>

Despite Stoppard's coy evasions regarding the play's more trenchant themes (according to the playwright, the drama was chiefly "calculated to entertain a roomful of people"<sup>3</sup>), critics have confidently posited several popular theories regarding the philosophical influences inherent in *Rosencrantz and Guildenstern* and, rather than view the play as a piece written to please more than to instruct, have suggested that the play is too intellectual, too literary, too inaccessible. Norman Berlin called the play "derivative" and argued that Stoppard's obvious dependence on Shakespeare, Beckett and Pirandello causes the play to "think" too much which results in a lack of feeling "or [the] union of thought and emotion that we associate with *Waiting for Godot* and *Hamlet*."<sup>4</sup> While not all critics argue that Stoppard's borrowings are detrimental to the play, most agree that the playwright is in some sense a "theatrical parasite"—a phrase coined by Robert Brustein in a 1967 article in the *New Republic*. Richard Andretta writes, "*Rosencrantz and Guildenstern Are Dead* is based on *Hamlet* and *Waiting for Godot*. It is also reminiscent, in spite of Stoppard's protestations, of Pirandello's *Six Characters in search of an Author* and *Each in His Own Way*. . . . [Rosencrantz and Guildenstern's] bewilderment and angst, their metaphysical specu-

lations and the games in which they indulge to while away the time and overcome their fears of the unknown resemble Vladimir's and Estragon's activities in *Waiting for Godot*. Their dependence on the script to give them directions and provide them with a purpose is similar to the six characters' plight in Pirandello's play. . . . There are also references to Albee, Oscar Wilde, Osborne and many others."<sup>5</sup>

As Andretta suggests, Stoppard resists, in part, this interpretive reading of his play. Stoppard does, of course, readily discuss the play's allegiance to *Hamlet* but argues that *Rosencrantz and Guildenstern* is much more than a Shakespearean pastiche like the burlesque one-act he wrote two years prior to the play, *Rosencrantz and Guildenstern Meet King Lear*. This short farce centers around the messengers's appointment with the English King who happens to be Lear. While Stoppard was interested in this idea, he quickly abandoned it in favor of focusing on Rosencrantz and Guildenstern's situation at Elsinore.

As for his supposed referencing of Beckett, Stoppard admits that he admires the Irish playwright and had read a great deal of Beckett's non-dramatic literature when he wrote *Rosencrantz and Guildenstern* but denies any direct links between his play and *Godot*. Most critics agree that Rosencrantz and Guildenstern resemble Beckett's tramps Didi and Gogo in that both pairs are trapped in a situation that is inescapable; they all confront an existential condition and ultimately lament the meaninglessness of their existence in the face of an "author" who proves no savior and prescribes for them only eventual death. Indeed, *Rosencrantz*, like *Godot*, is termed by theatre historians and drama critics an "absurdist" play in reference to Martin Esslin's seminal text, *The Theatre of the Absurd*. The Theatre of the Absurd, according to Esslin, refers to a body of dramatic work by post WW2 playwrights whose plays are all colored or patterned by an existentialist ideology. Based in large part upon the theories of Albert Camus and John Paul Sartre, existentialism addresses the feelings of "Absurdity" [the absence of purpose or meaning] humanity encounters in a world of shattered beliefs—a world where millions of people are killed in concentration camps and whole cities are annihilated by atomic bombs. "This sense of metaphysical anguish at the absurdity of the human condition is, broadly speaking, the theme of the plays of Beckett, Adamov, Ionesco, Genet, and [others]. . . . [T]he Theatre of the Absurd strives to express its sense of the senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought."<sup>6</sup> Ros and Guil, many critics argue, encounter such a world where their queries are made in vain, where meaning is arbitrary and where they become victims of a seemingly random circumstance they neither proscribe nor control.

Like Beckett (and Hamlet), Pirandello also addresses humanity's sense of isolation in the universe but is more preoccupied with the concept of illusion and reality. Pirandello argued that truth was something that could not be fixed or ultimately



determined by any person or persons but was variable, in a constant state of flux and dependent upon one's particular point of view. The nature of reality therefore was mercurial; individuals were perpetually creating new realities for themselves—a Pirandellian verity that was best exemplified through a theatrical (and therefore ephemeral) medium. Stoppard's supposed reference to the dramaturgy of Pirandello—specifically *Six Characters*—emerges in the basic premise of his play: two characters from another play (*Hamlet*) find themselves in an “un-, sub- or supernatural” world where they are forced to adopt a role or embrace a fate which has been sealed by their author (Shakespeare). Ros and Guil's reality (a condition Guil refers to as “thin... the name we give to the common experience” in Act I) is not something which they can definitively establish but is continually altered as new information is provided by the playwright who controls their destiny. Stoppard denies any conscious “quoting” of Pirandello's work in his play, however; he states, “As for Pirandello, I know very little about him, I'm afraid. I've seen very little and I really wasn't aware of that as an influence.”<sup>7</sup>

Because Stoppard so often denies that the play is a largely derivative work, many critics have looked for analytical tools within the text itself to unlock the secrets behind the play's meaning. One metaphor, however, that has been neglected reveals Stoppard's skillful incorporation of mathematical theory in addition to Shakespearean rhetoric. A central image that runs throughout the play is the game of chance. Ros and Guil begin the play by flipping a coin only to discover that heads are produced consecutively. After the eighty-ninth flip, Guil begins to ponder this seeming anomaly in an attempt to explain how such a phenomenon could occur. “List of possible explanations. One: I'm willing it. Inside where nothing shows, I am the essence of a man spinning double-headed coins, and betting against himself in private atonement for an unremembered past. ... Two: time has stopped dead, and the single experience of one coin being spun once has been repeated ninety-times. ... On the whole, doubtful. Three: divine intervention. ... Four: a spectacular vindication of the principle that each individual coin spun individually is as likely to come down heads as tails and therefore should cause no surprise each individual time it does.”<sup>8</sup> In his article “The Circle and its Tangent” R.H. Lee makes reference to this passage and notes that Guil's final explanation “is statistically accurate, and presents us with a world of total unreliability—an amazing combination of phenomena simply cannot be made to yield either a sequence or a precedent. The eighty-sixth spin is totally undetermined by the previous eighty-five. Facts remain isolated, refuse to form chains, and explanations remain forever ‘possible,’ the nature of circumstances determining the run being beyond our comprehension.”<sup>9</sup>

While most critics, like Lee, interpret this coin flipping as an indication to Guil that he and Ros are within an irrational world

devoid of logic and reason, Stoppard actually presents a much more complicated metaphor here. As Guil suggests later in Act I, Stoppard introduces the mathematical theory of probability to help explain Ros and Guil's “absurd” predicament. Contemporary mathematicians create and employ statistical theories to explain the seeming paradox of chance. Casinos do not gamble but are consistently profitable just as lotteries provide a dependable source of income for state governments. The reason that such enterprises are lucrative depends upon the mathematical concept of randomness. Contrary to the connotative meaning of the word, a statistician defines the term random as an order that can be created only over long-term observation of phenomena. This description of randomness comprises the theory of probability for “probability describes the predictable long-run patterns of random outcomes.”<sup>10</sup> The coin toss is a basic example used to illustrate this theory because while one might reason that the coin is balanced equally and therefore will come down heads half the time and tails half the time, contemporary mathematicians explain that this personal opinion does not exactly correspond with observed data. Mathematicians have found that coin tosses only yielded a .5 probability after ten thousand times. A graph created to explain this example shows that the outcome for the first four hundred or so tosses was surprisingly unpredictable because as Guil says “each individual coin spun individually is as likely to come down heads as tails and therefore should cause no surprise each individual time it does.” In other words, the short-term outcome of the coin toss yielded a result that did not ultimately reflect the long-run probability: Ros' experience of flipping coins was not statistically inaccurate or technically improbable.

The theory of probability serves as an excellent metaphor for the play because Stoppard suggests that Guil's initial response to the unorthodox results of the coin toss are a bit more complicated than critics have made it seem. Guil, who knows the theory of probability, uses mathematical principles to mitigate his fear about the kind of world he and Ros now inhabit (a place where they have no memory prior to their summons, where illusion and reality are indiscernible, and where a supernatural force of some kind seems to be controlling their destiny without regard to their individual will); “The scientific approach to the examination of phenomena is a defense against the pure emotion of fear.”<sup>11</sup> What Guil fears most, however, is not that he and Ros exist in a world of, as Lee says, “total unreliability” but that he is in a world governed paradoxically by the theory of probability, a world where initial events seem “random” but where the end is irrevocably fixed or determined (ie. death for Rosencrantz and Guildenstern). By employing the theory of probability, Stoppard actually enhances Ros and Guil's sense of frustration with their circumstances—a sense of frustration that could be interpreted as “absurd.”



<sup>1</sup> Tom Stoppard, interview, “Ambushes for the Audience: Towards a High Comedy of Ideas,” *Theatre Quarterly* 4.14 (May 1974) as quoted in *Tom Stoppard in Conversation*, ed. Paul Delaney (Ann Arbor: University of Michigan Press, 1994) 58.

<sup>2</sup> Tom Stoppard, interview, “Tom Stoppard Nonstop: Word Games with a Hit Playwright,” *New York*, 10 January 1977, as quoted in *Tom Stoppard in Conversation*, ed. Paul Delaney (Ann Arbor: University of Michigan Press, 1994) 95.

<sup>3</sup> “Ambushes for the Audience: Towards a High Comedy of Ideas,” Delaney, 57.

<sup>4</sup> Normand Berlin, “*Rosencrantz and Guildenstern are Dead*: Theatre of Criticism,” in *Modern Drama* 16:3 (December 1973): 271.

<sup>5</sup> Richard Andretta, *Tom Stoppard: An Analytical Study of His Plays* (New Delhi: Vikas Pub., 1992) 23.

<sup>6</sup> Martin Esslin, *The Theatre of the Absurd*. 1961 (New York: Peregrine Inc., 1987) 23-24.

<sup>7</sup> Tom Stoppard, interview. *Transatlantic Review* 29 (Summer 1968) as quoted in Delaney, 21.

<sup>8</sup> Stoppard, *Rosencrantz and Guildenstern are Dead* (New York: Grove Press, 1967) 16.

<sup>9</sup> R.H. Lee, “The Circle and its Tangent,” *Theoria* 33 (Oct. 1969): 41.

<sup>10</sup> Lynn A. Steen, *For All Practical Purposes: Introduction to Contemporary Mathematics* (New York: W.H. Freeman and Co., 1994).

<sup>11</sup> Stoppard, *Rosencrantz and Guildenstern*, 17.



# SO OLD AND YET SO NEW: ALL'S WELL THAT ENDS WELL AS PROBLEM PLAY

by Elizabeth Reitz Mullenix

One of the salient themes that emerges from Shakespeare's comedy *All's Well That Ends Well* is the conflict between old and new, age and youth, wisdom and folly, reason and passion. As one critic points out, a simple glance at the *dramatis personae* of the play reveals an almost equally balanced cast of octogenarians and ambitious cadets. "In performance it is apparent that the youth of the leading characters, Helena, Bertram, Diana and Parolles, is in each case precisely balanced by the greater age of their counterparts, the Countess, the King of France, the Widow of Florence and the old counselor Lafeu."<sup>1</sup> Indeed, the dialectic between youth and age is established in the first act as the Countess sees a mirror of her former self in Helena's love sick countenance in scene three when she exclaims "Even so it was with me when I was young," and Bertram's worthiness to the ailing King of France in the previous scene appears to hang upon his youthful resemblance to his deceased father. As the King explains, "Such a man might be a copy to these younger times,/Which followed well would demonstrate them now/But goes backward" [I.2. 49-51].

Like so many literary youths of his day, Shakespeare went backward for his source material for *All's Well* and based the play on Giovanni Boccaccio's *Decameron*. Boccaccio's early sixteenth-century story revolves around Giletta of Narbona, the daughter of a wealthy and respected physician. Giletta, like Helena (the daughter of the deceased—and indigent—Gerard de Narbonne), falls in love with young count Beltramo, follows him to Paris where she remedies the King's incurable disease, and, because of her newly-acquired royal favor, is granted the right to demand a husband: Beltramo. Despite the King's elitist reluctance to grant Giletta her wish (which contrasts the Shakespearean monarch's unmitigated blessing), he keeps his promise and orders the count to marry the physician's daughter. The rest of Boccaccio's story proceeds in like fashion to Shakespeare's with the exception of Giletta's arrival at Rossiglione (vs. Rossillion) with twin sons as opposed to a single fetus.

As W. W. Lawrence points out, conventional folk motifs such as "The Fulfillment of the Tasks" and "The Healing of the King" undergird Boccaccio's—and thus Shakespeare's—tale.<sup>2</sup> In addition to these narrative devices, the play also contains another folk motif, that of the "bed-trick"—a frequently used convention in Renaissance drama that allows one lover to be substituted for another unbeknownst to the first party of a particular amorous tryst. Shakespeare relies on tradition to provide character types for him as well as thematic elements. The puffed-up Platonic soldier or *miles gloriosus* figure makes his appearance in *All's Well* in the guise of Parolles, who "descends from a venerable line of braggart warriors, talkers and not doers, who originate with Aristophanes and then swagger their way through Menander, Plautus, and Terrence into Elizabethan comedy."<sup>3</sup>

Thus, Shakespeare collects old conventions, devices and

stock characters to create a new fairy-tale, one that bears the distinctive mark of tradition but reveals new insights. For Shakespeare's archetypal story is one that gives genesis to some difficult questions. As many critics testify, *All's Well* differs from many of Shakespeare's other comedies in its dark overtones. He illustrates certain problems at court but provides no Greenworld; he introduces a love story without two active lovers; he creates a seemingly equivocal heroine and a callow, prevaricating hero. "In this world," Anne Barton explains, "unicorns do not exist to testify to the mystic power of virginity, and Prince Charming is likely to prefer the fashionably dressed elder sisters to beauty in rags. Love itself is not simply the servant of a fantastic plot, but a matter of complex adjustments within the personality."<sup>4</sup>

Indeed, Shakespeare's old skins produce potent and problematic new wine for, as many critics note, the psychologically complex characters in this play prove far too sophisticated for the formal stylistic vehicle that contains them. This fairy-tale ends happily, but only if we suspend our disbelief to allow for Bertram's all too brief conversion and forgive him of certain newly rendered sins that further cast him as a rather unworthy prize. This fairy-tale ends happily if we can resolve the problems presented by Helena's character: Is she a "saintly maiden" or a "cunning vixen"?<sup>5</sup>

It is this debate surrounding Helena that has most often caused critics to label *All's Well That Ends Well* a problem play. Two diverse assessments of the heroine have been favored by Shakespearean critics throughout the history of this play. "Some regard her as a genuine romantic heroine—resourceful, yes, but also virtuous, feminine, charming, and modest. She never behaves cynically, and her motives are above reproach . . . The alternative view is that Helena mercilessly pursues Bertram. Whether she is at first motivated by love, sex [or] ambition . . . [s]he sets out to trap Bertram, succeeds, and—when he flees her—captures him again. She gets the husband she deserves, a spoiled aristocrat."<sup>6</sup> More recent critics view Helena as one who successfully adopts a masculine subject position since it is her desire that drives the play/motivates the action and her gaze that is privately noted and publicly sanctioned. David McCandless argues that Helena is the subject and Bertram the object, one who "occupies the feminine space of the Other, even as he struggles to define himself as a man by becoming a military and sexual conqueror."<sup>7</sup> One problem with this argument concerning gender reversal in *All's Well* (an issue that has caused the play to be regarded as controversial throughout its relatively meager production history) has to do with Helena's self-abasing tendencies. In her first monologue, she is quick to set Bertram up as her "bright particular star" while she regards herself as too base to occupy "his sphere" and must be content to view this heavenly body from below. She is continually sabotaging her strong

(Continued on page 32)

<sup>1</sup> J.L. Styan, *All's Well That Ends Well* (Manchester: Manchester University Press, 1984) 15.

<sup>2</sup> W.W. Lawrence, *Shakespeare's Problem Comedies*, 1931 rpt (New York: Ungar, 1960).

<sup>3</sup> Anne Barton, "Introduction," *All's Well That Ends Well* in *The Riverside Shakespeare* ed. G. Blakemore Evans (Boston: Houghton Mifflin, 1974) 501.

<sup>4</sup> *Ibid.*, 500.

<sup>5</sup> David McCandless, "Helena's Bed-trick: Gender and Performance in *All's Well That Ends Well*" *Shakespeare Quarterly* 45 (1994): 455.

<sup>6</sup> Richard A. Levin, "All's Well That Ends Well, and 'All Seems Well,'" *Shakespeare Studies* (1980): 131.

<sup>7</sup> McCandless, 450.

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### Festival Artistic Director

#### Director (Rosencrantz & Guildenstern are Dead)

Cal is an Illinois State faculty member and has been Head of Directing for the Department of Theatre since 1991. This is his sixth season directing for the Festival and his second as Artistic Director. He directed *The Triumph of Love* last year, *Cymbeline* the year before, *The Rivals* in 1990, *As You Like it* in 1992, and *Two Gentlemen of Verona* in 1994. Cal was Artistic Director for the Commons Theatre in Chicago where he directed Eugene O'Neill's *A Touch of the Poet* and Anton Chekhov's *Three Sisters*, both of which earned Joseph Jefferson nominations for production and direction. Other credits include *Twelfth Night* (Guest Artist at the University of Illinois), *The Comedy of Errors* (Free Shakespeare Company), *Hard Times* (at Indiana Rep), *Sweeney Todd, Our Country's Good*, and O'Neill's *Long Day's Journey Into Night* (all at Illinois State). As Ensemble Member and Resident Director at Chicago's Famous Door Theatre, Cal has directed *Salt of the Earth*, by John Godber, *The Conquest of the South Pole*, by Manfred Karge, and, most recently, Anthony Clarvoe's *The Living*. Both *Salt of the Earth* and *Conquest* have earned Jeff Awards for outstanding direction, ensemble acting, production, and others.



## DOUG FINLAYSON

### Director (Hamlet)

This is Doug's third season with the Illinois Shakespeare Festival and as always it's a pleasure to be back. In 1993 he directed *Pericles* and in 1989 he directed *The Merry Wives of Windsor*. Doug just completed directing a production of *The Night of the Iguana* at the University of Arizona in Tucson where he is on faculty. This past winter he directed *The Ice-Fishing Play* at the Next Theatre in Evanston and in the fall he had his directing debut in Los Angeles with *Tales of the Lost Formicans* at the Evidence Room Theatre Company. Other productions at the University of Arizona include *Richard III*, *Lend Me A Tenor*, and *Mad Forest*. During the summers of '91 and '92 Doug served as Artistic Director for the Belfry Theatre in Lake Geneva, WI, where he staged productions of *Count Dracula*, *Greater Tuna*, *It Had To Be You* and *The Miss Firecracker Contest*. From 1983-88, he served as Associate Artistic Director for Wisdom Bridge Theatre in Chicago, where his work included *Painting Churches*, *'Night Mother*, *Circe & Bravo* and *Hunting Cockroaches*. His work has also been seen at Northlight Theatre, Bailiwick Repertory, the Wheeler Opera House in Aspen, the New American Theatre in Rockford and at Madison Repertory Theatre.



## KAREN KESSLER

### Director (All's Well That Ends Well)

Karen Kessler is a freelance director in Chicago. Recent credits include *My Simple City* and *Hamlet*, both co-productions of Rivendell Theater Ensemble (RTE) and Powertap Productions, both Jeff nominated. Last season, Karen directed *Wrens* for RTE, a production that won three Jeff Awards, including awards for Ensemble and New Work. Karen has been an artistic associate of Touchstone Theatre and is the artistic director of RTE. Other directing credits include *The Tooth of Crime*, *Learned Ladies*, *Bedroom Farce*, *Into the Woods*, *Prin*, *Don Juan Comes Back from the War* and *Don Juan in Hell*. Karen received her MFA in directing from the University of Massachusetts at Amherst. This fall, Karen will be directing *Mr. Roberts* and *Anne of a Thousand Days* for Powertap Productions.



# FESTIVAL ACTING COMPANY



## JOYCE THI BREW

**Ophelia** (Hamlet)  
**Diana** (All's Well)  
**Ophelia** (R&G are Dead)

Joyce hails most recently from State College, PA, where she just completed her 1st year as an MFA candidate at Penn State University. Far from her home in Sacramento, CA, Joyce is absolutely thrilled to be a part of The Illinois Shakespeare Festival. Her most recent role was Daisy in *Daisy Pulls It Off*. Several Sacramento credits include: Queen Elizabeth in *Richard III*; Titania in *A Midsummer Night's Dream*; Queen Dieniera in *Women of Trachis*; and Lucy in *The Would-be Gentleman*. Joyce sends her love to her parents and Brian in California. Thanks to Don Fibiger for his support.



## SUSAN D'AUTREMONT

**Gertrude** (Hamlet)  
**Countess of Rossillion** (All's Well)  
**Gertrude** (R&G are Dead)

Susan d'Autremont recently moved from Boulder, CO (where she received the Denver Drama Critics Circle Award for Best Actress in a Supporting Role for her part in *Broadway Bound*) to Tucson, AZ, where she will be working toward her MFA degree in acting at the University of Arizona. Some of her favorite roles include: Blanche in *A Streetcar Named Desire*, Lee in *Marvin's Room*, Mrs. Klein in *Mrs. Klein*, Mrs. Warren in *Mrs. Warren's Profession*, and Nora in *A Doll's House*. She is very excited to be working with the Festival.



## ANTHONY IRONS

**Horatio** (Hamlet)  
**2nd Lord Dumaine** (All's Well)  
**Horatio** (R&G are Dead)

Born and raised in Birmingham, AL, Anthony received his BA from the University of Alabama at Birmingham. Professional credits include: *To Kill A Mockingbird* (B'ham Children's Theatre), *One Flew Over the Cuckoo's Nest* (Summer Theatre at Mt. Holyoke College, MA), *Blue Jacket: The Epic Outdoor Drama* (First Frontier, Ohio) and the folk opera *Treemonisha* (B'ham Broadway Series). Anthony is currently enrolled in the MFA Acting Program at Penn State University. He also works, when time permits, as a professional storyteller. This is Anthony's first season with the Festival and he dedicates this summer's performances to all of its actors who came before him.

permits, as a professional storyteller. This is Anthony's first season with the Festival and he dedicates this summer's performances to all of its actors who came before him.



## TIMOTHY KANE

**Guildestern** (Hamlet)  
**Parolles** (All's Well)  
**Guildestern** (R&G are Dead)

Tim joins the Festival after completing his first year of MFA acting training at Northern Illinois University in DeKalb, Illinois. Tim also serves as the Literacy Manager for Summer NITE, a NIU sponsored equity acting company in Chicago. Prior to graduate school, Tim received his Bachelor's Degree from Ball State University in beautiful Muncie, Indiana. Favorite roles include, Pericles in *Pericles*, Macbeth in *Macbeth*, Dr. Wally in *Marvin's Room*, Stanley Kowalski in *A Streetcar Named Desire*, and Lenny Ganz in *Rumors*. Tim is both excited and grateful to be a part of the Festival.



## MICHAEL LITTMAN

**Claudius** (Hamlet)  
**Claudius** (R&G are Dead)  
**Green Show Director/Adapter**

Michael is a founding member of the Round House Theatre in Maryland. He has performed at Ubu Rep and the Brooklyn Academy of Music in NY, The Champlain Shakespeare Festival in Vermont, the Vancouver International Theatre Festival in

Canada and as a guest artist at Plymouth State College in New Hampshire. In NYC, he was an actor/teacher and Associate Workshop and Performance Director with the Creative Arts Team, a theatre-in-education company in residence at NYU. Michael has also taught Headstart at the Woltrap Farm Park for the Performing Arts, Improvisation & Mime at the Ringling Brothers Barnum and Bailey Clown College, and wrote and directed original plays for the Pennsylvania Renaissance Faire and for the North Country Center for the Arts Children's Theatre Touring Company in New Hampshire. For the past six years, Michael and his wife Terry Stoecker, have toured their two-person show *Herein Lies a Tale* through New Hampshire and Massachusetts. At present, he is in the MFA Directing Program at Illinois State.



## KATHLEEN LOGELIN

**Player Queen** (Hamlet)  
**Helena** (All's Well)  
**Courtier** (R&G are Dead)

**Green Show Performer**

Kathleen just completed her junior year at Illinois State as an acting major. Last summer in the Festival she was seen as a spirit in *The Tempest* and as a lady in *Twelfth Night*. Her roles at Illinois State include

Nelly in *Kite's Book*, Artie in *Eleemosynary*, Joy in *Shadowlands*, and Beatrice in *Much Ado About Nothing*. Kathy is a native of South Holland, IL and would like to thank her mom for her love and support.



# FESTIVAL ACTING COMPANY



**MICHAEL MILLIGAN**  
**Hamlet** (Hamlet)  
**Reynaldo** (All's Well)  
**Hamlet** (R&G are Dead)

Michael Milligan is overjoyed to be making his debut at the Festival. He is filled with glee by the prospect of playing the hopelessly depressed Hamlet. It is quite ironic that an actor is filled with the highest joy when playing the most despondent character. The summer promises to be filled with irony, and nothing more ironic than being happy

playing sad in Normal. Michael is a founder and managing director of the Poor Box Theater in Columbus, Ohio. Some of his favorite roles include: Tom in *A Poster of the Cosmos*, Huld in *The Trial*, Dillard in *Foxfire*, Tim Timko in *Reckless* and the Birdyman in *Conversations with The Birdyman*. Aside from his performances as an undergraduate at Ohio State University, Michael has performed for the Utah Shakespeare Festival, Red Herring Theater, Players Theater, Total Theater, Valley Ridge Studio, and The Poor Box Theater. Michael is also a founding member of the Green Party of Central Ohio. In the fall he will be going to school at Julliard.



**PATRICK NEW**  
**Rosencrantz** (Hamlet)  
**1st Lord of Dumaine** (All's Well)  
**Rosencrantz** (R&G are Dead)

Patrick is an ensemble member with the Famous Door Theatre in Chicago where he has performed in *Mam Ist Mann*, *Una Pooka*, *Hellcab*, *Hitting For The Cycle*, and *The Living*. As co-founder of the Folio Theatre Company, he acted in *Zastrozzi*, *Theatre of the Film Noir*, and as Mercutio in *Romeo and Juliet*, while also directing *Theatre of the Film Noir*, and *As You Like It*. Patrick co-wrote and directed

*Me, Me, Me, Me, Me!* for the Rhino Fest, and has worked as actor or director with Prop, Writer's Theatre of Chicago, Blue Play, Chicago Dramatists, The Bozo Show and others. He has written, directed, and produced two short films, and has written two feature length screenplays which he hopes to eventually direct.



**PATRICK O'GARA**  
**Polonius** (Hamlet)  
**King of France** (All's Well)  
**Polonius** (R&G are Dead)

This is Patrick's ninth season with the Festival. In 1995 he performed the roles of Belarius in *Cymbeline*, Northumberland and Justice Shallow in *2 Henry IV* and Stinky, the Spoiled Brat in *Comedy of Errors* (He will, of course, never live the latter role down.) Patrick has also directed seven productions for the Festival, among them: *Merchant of Venice*,

*Hamlet*, *All's Well That Ends Well*, *Antony & Cleopatra*, *Romeo and Juliet*, and last season's *The Tempest*. He is an Associate Professor of Theatre at Illinois State where he teaches acting and directing.



**RODERICK PEEPLES**  
**Ghost/ Player King** (Hamlet)  
**Lafeu** (All's Well)  
**1st Player** (R&G are Dead)

Rick is pleased to return to the Festival, his "summer home" since 1992, and work once again with all these fine folks. In Chicago, Rick recently played Mayor John Lawrence in Famous Door's *The Living* (directed by Mr. MacLean), Ross in Shakespeare Repertory's *Macbeth*, and Harold in CT20 Ensemble's acclaimed revival of *Orphans*. With the Illinois Shakespeare Festival, Rick has played major roles in *Cymbeline*, *2 Henry IV*, *As*

*You Like It*, *The Winter's Tale* and *Macbeth*. Other Favorite Chicago work: Ephraim Cabot in *Desire Under the Elms* for Touchstone, roles in *Conquest of the South Pole*, *Shrapnel in the Heart*, and *Salt of the Earth* with Famous Door (of which he is a member), Benteen in *Custer* (for which he received a Jeff Citation nomination) and the title role in *Julius Caesar* at Next Theatre. Rick appeared in the Coen brothers' film *The Hudsucker Proxy*, co-starred in an *Untouchables* episode and guest-appeared on the CBS series *Early Edition*.



*In mid-May, the Company first arrives and begins to explore the stage which will be their home for the next 12 weeks.*



**MARTIN YUREK**  
**Laertes** (Hamlet)  
**Bertram** (All's Well)  
**Laertes** (R&G are Dead)

Martin is excited to be a part of this season at the Illinois Shakespeare Festival. A graduate of the theatre school at DePaul University and a native Chicagoan, Martin was last seen as Master Fenton in Shakespeare Repertory's production of *The Merry Wives of Windsor*. Regional credits include Romeo in *Romeo and Juliet* and Arviragus in *Cymbeline* at the Wisconsin Shakespeare Festival, Giles Ralston in *The Mousetrap*, and Simon

Gascoyne in *The Real Inspector Hound* at the Buffalo Theatre Ensemble. Other credits include, MacDuff in *Macbeth*, John Merrick in *The Elephant Man*, and Capt. Arthur Phillip and John Wisehammer in *Our Country's Good*. Martin would like to thank his friends and family for their support and faith.

# GREEN SHOW



## Picnics

Bring a bucket of chicken or go all out with the picnic basket, candles, bottle of wine and blanket on the Great Lawn of Ewing Manor. Grounds open at 5:30 pm. Enjoy your picnic while being serenaded by the ISU Madrigal Singers.

Then, move to the Ewing Courtyard for...

## Mini-Plays

Free light fare for kids of all ages on the new Courtyard Stage beginning one hour before the main event. Get the live-action synopsis of that night's play (or perhaps a tribute to Shake-



spare with a touch of silliness) or come another night, bring the kids and give them a brief, altered taste of the Bard. See the schedule at right. Also get an introduction to Shakespearean action with the stage combat demonstration as part of the Green Show.

*"Though this be madness,  
yet there is method in't."*



THE 1997 GREEN SHOW IS SPONSORED IN PART BY  
**ISU CREDIT UNION AND AMERITECH**



## Pre-Show Talks

Join us in the courtyard during the Green Show activities each evening for a brief lecture based on that evening's show, given by Assistant Dramaturg Heather McMahon.

## Shakespeare Garden

Visit a special garden of flowers and herbs from Shakespeare's plays just behind the Courtyard Stage in the Shakespeare Garden, the inspiration of Darcy Loy of Illinois State Grounds.

## Ewing Museum of Nations

The Ewing Museum of Nations is located in the east wing of the Manor and is open beginning at 6:30 pm on outdoor performance evenings during the run of the Festival. Please sign the guest book when you visit.

## Gift Shop

Visit the gift shop located in the courtyard of Ewing Manor and the outer lobby of Westhoff Theatre featuring T-shirts, mugs, wine glasses, games, books, and much more. The gift shop is open before and after the shows and during intermissions.

## Concessions

The Festival concession area is located in the courtyard, with soda, frozen yogurt and other snack items.

## THE MADRIGAL SINGERS

Directed by JAMES MAJOR

featuring

STACIE HUNT, SOPRANO  
AMANDA STROUD, SOPRANO  
SAMANTHA HAMMER, ALTO  
CHRISTINE SHALLBERG, ALTO  
NATHAN EDWARDS, TENOR  
SCOTT NOONAN, TENOR  
EDWARD CORPUS, BASS  
BENJAMIN CUBBERLY, BASS

## HAMLET IN A TRUNK

adapted by Michael Littman  
from Shakespeare's *Hamlet*

June 19, 21, 27, 29, July 6, 10, 12, 19, 20, 23, 25, 29, August 3, 8  
Directed by Michael Littman

### • The Players •

JAMIE AXTELL • ALEXANDRA BALONG • P. FRANCOIS BATTISTE  
STEPHANIE CHILDERS • STEVEN L. EMANUELSON • TIM HAMELEN  
BRAD JOHNSON • KATHLEEN LOGELIN • CRAIG A. MILLER II



## ALL'S WELL THAT ENDS QUICKLY

adapted by Michael Littman

from Shakespeare's *All's Well That Ends Well*  
June 20, 22, 26, 28, July 8, 13, 16, 18, 22, 26, 31, August 2  
Directed by Michael Littman

Narrator #1 ..... P. FRANCOIS BATTISTE  
Narrator #2 ..... ALEXANDRA BALONG  
Helena ..... STEPHANIE CHILDERS  
Servant ..... MICHAEL BRUCKMUELLER  
Countess ..... STEVEN L. EMANUELSON  
Lafeu ..... CRAIG A. MILLER II  
Bertram ..... TIM HAMELEN  
King of France ..... JAMIE AXTELL  
Diana ..... ALEXANDRA BALONG  
Widow ..... BRAD JOHNSON



## THE 15-MINUTE HAMLET

by Tom Stoppard

July 5, 9, 11, 15, 17, 24, 27, 30, August 1, 9  
Directed by Debbie Alley

Shakespeare/Claudius/Polonius ..... JAMIE AXTELL  
Horatio/Gravedigger ..... KATHLEEN LOGELIN  
Ophelia ..... BRAD JOHNSON  
Fortinbras/Osric/Francisco/Ghost .... STEVEN L. EMANUELSON  
Gertrude ..... ALEXANDRA BALONG  
Hamlet ..... STEPHANIE CHILDERS  
Marcellus/Bernardo/Laertes/Horatio ..... TIM HAMELEN  
Everyone else ..... P. FRANCOIS BATTISTE  
All the others ..... CRAIG A. MILLER II

Produced by special arrangement with Samuel French, Inc.



## PRODUCTION STAFF

Costume Designer	Assistant Director	Green Show Stage & Courtyard Designer
KARI BETH RUST	EDWARD ALAN GASS	BRADLEY T. HELLWIG

# ASSOCIATE ACTING COMPANY



**JAMIE AXTELL**  
**Voltemand/ Gravedigger 1**  
 (Hamlet)  
**Lavatch** (All's Well)  
**Player/ English Ambassador** (R&G are Dead)  
**Green Show Performer**

Jamie, a 1993 graduate of The College of William and Mary, is entering his second year as an MFA Acting Candidate at Illinois State. Over the past year, he has played C. S. Lewis in *Shadowlands*, Nonno in *The Night of the Iguana*, and Dad in Steve Martin's

one-act play, *WASP*. Jamie is also a member-at-large of the Virginia Academy of Historic Dance and Colonial Williamsburg's Company of Colonial Performers.



**STEPHANIE CHILDERS**  
**Cornelius/ Gravedigger 2** (Hamlet)  
**Mariana/ Maudlin** (All's Well)  
**Alfred** (R&G are Dead)  
**Green Show Performer**

Stephanie is very happy to return to the Festival after playing Corine in *Triumph of Love* and a spirit in *The Tempest* last season. She just completed her junior year at Illinois State and has been seen there as Hannah in *Night of the Iguana*, Karen in *Speed the Plow*, Lydia in *The Rivals*, Poppy in *Noises Off*, and Ellie in *Heartbreak House*. She would like to thank her family for their love, support and courage to admit they are related to her.



**ALEXANDRA BALONG**  
**Francesca/ Player Prologue**  
 (Hamlet)  
**Widow/ Servant** (All's Well)  
**Courtier** (R&G are Dead)  
**Green Show Performer**

Alexandra is an MFA candidate in the Acting Program at Illinois State. She received her BA in Theatre from Saint Mary's University of Minnesota. Alexandra has worked professionally for the Minnesota Musical Theatre Company, and she has worked with the Attic Theatre in London, England.

Alexandra's recent acting credits include Mary in *Kite's Book*, and Julia in *The Rivals*, both at Illinois State this year. Alexandra grew up in Marshalltown, Iowa, where her parents still reside.



**STEVEN L. EMANUELSON**  
**Player Murderer/ Follower of Laertes** (Hamlet)  
**2nd Lord** (All's Well)  
**Player** (R&G are Dead)  
**Green Show Performer**

Steven L. Emanuelson joins the Festival for his second year. Steve is a senior acting major at Illinois State and will graduate this fall. He was last seen as the Red Chess Queen in *Alice in Wonderland*, Herr Fahrenkopf in *Night of the Iguana* and was also in Illinois State's Studio production of *The Love of the Nightingale*. He wants to thank his entire family for their love and support.



**P. FRANCOIS BATTISTE**  
**Marcellus/ Follower of Laertes**  
 (Hamlet)  
**3rd Lord** (All's Well)  
**Player** (R&G are Dead)  
**Green Show Performer**

Francois is returning for his 2nd season with the Festival. Last season he appeared as Curio and Fabian in *Twelfth Night* and Alonso in *The Tempest* Greenshow. His most recent roles include Wendal in *Before It Hits Home*, F. C. Carr Gomm in *The Elephant Man*, and Romilly in *Kite's Book*. A busy season for

Francois who originally hails from Dolton, IL. He just completed his Jr. year at Illinois State majoring in Theatre and minoring in English. Francois would like to thank his family and friends for their support.



**TIM HAMELEN**  
**Bernardo/ Sailor 2** (Hamlet)  
**1st Lord & Interpreter** (All's Well)  
**Player** (R&G are Dead)  
**Green Show Performer**

Tim is returning for his second year at the Festival. He has just finished his junior year at Illinois State. He has had the pleasure of playing Edmund in *Long Day's Journey Into Night*, McMurphy in *One Flew Over the Cuckoo's Nest*, and Fox in *Speed the Plow* this past year. He would like to thank his family and friends for their support.



**MICHAEL BRUCKMUELLER**  
**Priest** (Hamlet)  
**Lord** (All's Well)  
**Courtier** (R&G are Dead)  
**Green Show Performer**

This is Michael's first season with the Festival. Michael will graduate from the University of Minnesota-Duluth this coming fall, where he most recently appeared as Arnold Epstein in *Biloxi Blues*. Michael appeared as Adam in The Renegade Comedy Theatre Production of *The Complete Works of William Shakespeare (Abridged)* and is a member of the improvisational comedy

troupe at Renegade. Michael is also the Assistant Vocal Coach for the Festival this season. Michael would like to thank his friends and family for their love and support.



**BRAD JOHNSON**  
**Osric** (Hamlet)  
**Lord** (All's Well)  
**Courtier** (R&G are Dead)  
**Green Show Performer**

Brad is a senior in the Illinois State Theatre Department. His recent roles include Will Carew in *Kite's Book*, Jack Absolute in *The Rivals* and Pale in Lanford Wilson's *Burn This*. Brad will be graduating in May of 1998 and hopes to go on to a master's degree in theatre history and criticism at the University of Colorado. On May 16, 1998, he will marry his favorite actress, Lisa Stevens.



**CRAIG A. MILLER II**  
**Reynaldo/ Sailor 1** (Hamlet)  
**4th Lord** (All's Well)  
**Courtier** (R&G are Dead)  
**Green Show Performer**

Craig is a senior acting/directing student at Illinois State. He recently directed *One Flew Over the Cuckoo's Nest* in the Studio Theatre, where he also recently played Frederick Treves in *The Elephant Man*. Craig finishes his major coursework at the end of this summer and is moving to Chicago to start his career, joined by his better half, Jenny.



# DESIGNERS



## TONA SCHENCK

### Costume Designer (R&G are Dead)

Tona is a Costume Designer for the Theatre Department at Illinois State. She received her BA from Eureka College and earned both an MS in Painting and Drawing and an MFA in Costume Design at Illinois State. Her credits include costume design for *Twelfth Night* (1996 Festival), *Threepenny Opera*, *Pygmalion*, and *The Adding Machine* at Illinois State. She has designed for Eastlight Theatre in East Peoria and for the Breadline Theatre Co. Recently she designed costumes for The Famous Door Theatre's production of *The Living* in Chicago.



## KATHRYN ROHE

### Costume Designer (All's Well)

Kathryn has been teaching at the University of Virginia for the past five years, where she received a Lilly Teaching Fellowship, and a Teaching Technology Initiative grant to develop a student-run website on historical clothing. She has worked as a designer and technician for the past fifteen years, most notably as a cutter/drafter for the Utah Shakespearean Festival from 1994-96. She is happy to be making new friends at the Festival, and is especially pleased to be working with Cal MacLean, Karen Kessler, and Peter Buedert again, and getting a glimpse of Rebecca, Rachel and Sam every once in a while.



## DAN WILHELM

### Costume Designer (Hamlet)

A Professor and Costume Designer for the Illinois State Department of Theatre, Dan is in his fifteenth season with the Festival. He has previously designed costumes for *Comedy of Errors*, *Twelfth Night*, *The Tempest*, *Cymbeline*, *Pericles*, *Macbeth*, *She Stoops to Conquer*, *The Rivals*, *Othello*, *As You Like It*, *Two Gentlemen of Verona*, and *Triumph of Love*. Professionally, he has designed for the Grove Shakespeare Festival in California; the Philadelphia Company; the Encompass Theatre and the 13th Street Theatre, both in New York; Steppenwolf Theatre Company and The Bailiwick Repertory in Chicago.



## PETER BEUDERT

### Scenic Designer (All's Well) Lighting Designer (All's Well)

Peter is the Theatre Design Area Head at the University of Arizona. He has a BFA degree in design from Boston University and an MFA in design from the University of Wisconsin-Madison. Peter's design portfolio includes extensive work in opera and dance as well as for plays. He has designed hundreds of productions all over the United States including New York, Chicago and Detroit. He worked extensively with the actor Jeff Daniels at his Purple Rose Theatre in Michigan including designing the scenery and

lighting for Mr. Daniels comedy *The Vast Difference*. He also designed scenery for the award-winning *Salt of the Earth* for the Famous Door Theatre in Chicago. Peter was a Fulbright Scholar to France where he designed several plays and worked in the French national theatre system. Mr. Beudert is also co-author of *Scenic Art for the Theatre: History, Tool and Techniques* which will be released later this year.



## J. WILLIAM RUYLE

### Lighting Designer (Hamlet, R&G are Dead)

Bill is celebrating fifteen years with the Festival and returns as Resident Lighting Designer. He began his association with the Festival in 1980 as Technical Director and as Scenic Designer for Sanford Robbins' production of *Romeo & Juliet*. Since that time he has served as Managing Director, Scene Designer and Resident Lighting Designer. Last season he was Scenic Designer for *Twelfth Night*. As a Professor of Design at Illinois State, he heads the design faculty and has designed sets and lighting for Illinois State productions for the past 18 years. He has designed in Chicago at the Body Politic, Bailiwick Repertory

Theatre and Sterling Theatre, and has been Artist in Residence for two seasons for the University of Missouri at Columbia. Additional Festival design credits include scene designs for *Julius Caesar* in 1981 and 1990, *The Winter's Tale*, *The Taming of the Shrew*, *Hamlet*, *1 Henry IV* and a "Road Warrior" treatment for *King Lear*, directed by Tom Irwin. Bill is a member of the United States Institute for Theatre Technology and a member of The Lighting Commission. He resides in Normal with his wife Carol and the cats - Mercutio and Benvolio.



## JOHN C. STARK

### Scenic Designer (Hamlet, R&G are Dead)

John is returning for his fifth year with the Festival. A native of Nebraska, John received his MFA in scene design at the University of Nebraska-Lincoln. He is currently on the Illinois State Theatre design faculty and has also taught at Illinois Wesleyan University and Arizona State University. John has designed for many theatres with recent designs including 1996's *The Tempest* and *Triumph of Love*, 1995's *Cymbeline* and *Comedy of Errors*, 1994's *Romeo and Juliet*, and 1993's *Pericles*, plus *Die Fledermaus*, *Shadowlands*, *Sweeney Todd* and *Guys and Dolls* at Illinois State, *The Living* at Famous Door Theatre, and *Hard Times* at Indiana Repertory Theatre. John resides in Normal with his wife Lori Adams and their children Anna and Nathan.



## RODERICK PEEPLES

### Sound Designer (R&G are Dead)

Rick has designed sound, and often written original music, for more than 75 productions across the county over the years. His designs for the Illinois Shakespeare Festival include *Triumph of Love*, *The Tempest*, *Twelfth Night*, *Cymbeline*, *Comedy of Errors*, *Henry IV, part 2*, *Two Gentlemen of Verona*, and *As You Like It*, among others. Favorite designs for Famous Door Theatre in Chicago include *The Living*, *Una Pooka*, *Mann ist Mann*, *Tiny Dimes*, *Shrapnel in the Heart*, *Conquest of the South Pole* and *Salt of the Earth* (for which he received a Jeff Citation). For Steppenwolf Outreach he designed *A View From the Bridge* and *Antigone*. When not performing or designing, he spends most of his waking hours forcing

personal computers to do something useful. He holds a BFA in Theatre from the University of Texas at Austin.



## DAVID ZERLIN

### Sound Designer (Hamlet, All's Well)

David Zerlin drinks oceans of audio (and has made soundscapes for films by Katy Maguire, Shaz Kerr and Rob Sabal, for performance art by Michael Meyers, and for theatrical productions at Northlight Theater, Court Theater and Steppenwolf Theater. He received a Joseph Jefferson Citation for his design of *Rhinoceros* at Next Theater and has taught sound design at the University of Arizona. David returns to the Illinois Shakespeare Festival after designing *Richard II*, *Pericles*, *1 Henry IV*, and *Romeo and Juliet* in previous seasons).

# ASSISTANT DESIGNERS

**ANDREW CATRON**  
Assistant Lighting Designer

**IAN A. FLOYD**  
Assistant Scenic Designer  
(Hamlet)

**JAMES R. GRANGER**  
Assistant Scenic Designer  
(R&G are Dead)

**KAREN M. KANGAS**  
Assistant Costume Designer  
(R&G are Dead)

**JACKIE LODGE**  
Assistant Costume Designer  
(All's Well)

**TERRY ROTHENBERGER**  
Assistant Costume Designer  
(Hamlet)

**PETER WINDINGSTAD**  
Assistant Scenic Designer  
(All's Well)

*There's a design at work in all art — surely you know that?*  
— Rosencrantz & Guildenstern are Dead

Andy Catron shows that lighting designers and vertigo don't go together



Ian Floyd painting scenery



Terry Rothenberger deals with some of the paperwork involved in costume design



Jackie Lodge wrestles with the fact that there are twice as many feet as there are actors



*Another hit; what say you?  
A touch, a touch, I do confess.  
— Hamlet*

**ROBIN MCFARQUHAR**

**Fight Director**

This is Robin McFarquhar's second season with the Festival. Choreographic credits include: *A Clockwork Orange*, *Time to Burn*, *The Libertine* (with John Malkovich), and *A Streetcar Named Desire* (with Gary Sinise) at the Steppenwolf Theatre Company; *Richard II*, *I am a Man* and *All the Rage* at the Goodman Theatre; *Othello*, *Richard III*, *Hamlet*, *Julius Caesar* and *Macbeth* at Shakespeare Repertory; *I Hate Hamlet* at the Royal George Theatre; *Hamlet* at the Oak Park Theatre Festival; *Achilles* at the Peoples Light and Theatre Company; *Zorro* at the Birmingham Children's Theatre, as well as work at the Virginia and Idaho Shakespeare Festivals. His work has been seen throughout the United States as well as on tours to Japan, Cyprus and Hungary. He is the recipient of two Meritorious Achievement Awards for Fight Choreography from the American College Theatre Festival at the Kennedy Center.



**ROBIN MCFARQUHAR**  
Fight Director

**ANTHONY IRONS**  
Fight Captain

**CONNIE DE VEER**  
Choreographer (All's Well)

**KATE UFEMA**  
Vocal/ Text/ Dialect Coach

**MICHAEL BRUCKMUELLER**  
Assistant Vocal Coach

**ELIZABETH REITZ MULLENIX**  
Dramaturg  
Program Guide Articles

**HEATHER MCMAHON**  
Assistant Dramaturg  
Lecturer

**WILLIAM WOODSON**  
Consultant/ Lecturer  
Teacher of "Shakespeare on Stage"

**MICHAEL LITTMAN**  
Green Show Adaptations



*Speak the speech, I pray you, as I pronounced it to you,  
trippingly on the tongue.  
— Hamlet*

**KATE UFEMA**  
Vocal/Text/Dialect Coach

Kate comes to the Festival from Duluth, MN where she is presently the voice and speech specialist in the professional actor-training program at the University of Minnesota Duluth. Additionally, Kate is an Equity actress and singer, a professional director and musical director who has performed in, directed, and/or vocal coached over 150 productions across the country. She has also been employed by ABC, CBS, CNN, NBC, National Public Radio, American Public Radio, and their affiliates to vocal coach numerous radio and TV broadcast personalities. Kate is the current Treasurer and a charter member of the Voice and Speech Trainers Association, and she holds BA, MA, and MFA degrees from Penn State University.

# TECHNICAL STAFF

**JAMES LYDEN**  
Festival Technical Director

**BRADLEY T. HELLWIG**  
Festival Assistant Technical Director  
Green Show Stage Designer

**DENNIS MAYS**  
Scene Shop Supervisor

## LIGHTING

**ERIN M. BYRNES**  
Master Electrician/ Crew

**THAD HALLSTEIN**  
Electrician/ Crew

**PATRICK M. LEAHY**  
Electrician/ Crew

## PROPS

**ROBERT G. PRYTHERCH**  
Props Artisan

**JILL CZARNOWSKI**  
Assistant Props Artisan/  
Crew

*First Clown: What is he that builds stronger than either the mason,  
the shipwright, or the carpenter?  
Second Clown: The gallows-maker; for that frame outlives a thousand tenants.  
— Hamlet*



Initial preparation of the Ewing stage



Mimi Stone hanging one of the hundreds of lighting instruments



Elizabeth Tyson begins work on a painting for the set



Brad Hellwig supervises construction of the new Green Show Courtyard stage



Karen Bohn is getting pretty deep in the well that she's building, but assures us that "All's Well."



# TECHNICAL STAFF

## CARPENTRY & SCENERY



Technical work requires a wide range of skills  
performed under a variety of conditions



**SEAN BOAT**  
Master Carpenter/ Crew

**KAREN L. BOHN**  
Carpenter

**JOHN EVANS**  
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**EDWARD ALAN GASS**  
Crew

**BRENDAN J. KOMALA**  
Carpenter/ Crew

**ZANE D. RICHTER**  
Carpenter

**MIMI STONE**  
Carpenter/ Crew

**ELIZABETH TYSON**  
Scenic Artist



Pat Leahy and Erin Byrnes work on the cabling  
for the lighting system

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**TRACIE L. HANKS**  
Costume Technician/ Crew

**LOIS JETT**  
Cutter/ Draper

*Ophelia: O, my lord, my lord, I have been so affrighted!...  
My lord, as I was sewing in my closet,  
Lord Hamlet, with his doublet all unbraced;  
No hat upon his head; his stockings foul'd,  
Ungarter'd, and down-gyved to his ancle;  
Pale as his shirt; his knees knocking each other;  
And with a look so piteous in purport  
As if he had been loosed out of hell.*  
— Hamlet



**Costume Designer Dan Wilhelm shows his designs to the  
Costume Shop staff**



**First job is to measure all the actors... thoroughly**



**Dean Lodge works on masks for the  
*Hamlet* Festival scene**



# COSTUME STAFF

**NATHAN KING**  
Costume Technician

**ALEX KITAY**  
Costume Technician

**LORETTA LEE**  
Costume Technician/ Crew

**DEAN LODGE**  
Crafts Artisan

**CHRISTAL SCHANES**  
Crafts Artisan



**Tracie Hanks demonstrates the proper way to store pins**



**Nathan King defies the traditional Festival dress code**



**Lois Jett building a costume from scratch**

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Production Manager  
Company Manager

**COLLEEN KENNY**  
Stage Manager (All's Well)  
Asst. Stage Manager  
(R&G are Dead)

**HEATHER N. MESTEL**  
Stage Manager (Hamlet)  
Asst. Stage Manager  
(All's Well)

**CHRISTINA N. PICKETT**  
Stage Manager (R&G are Dead)  
Asst. Stage Manager  
(Hamlet)

**EDWARD ALAN GASS**  
Assistant Company Manager  
Assistant Director (R&G are  
Dead)

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**FERGUS G. CURRIE**  
Incoming Chair, Department of  
Theatre

*Dress rehearsal.*  
*Now if you two wouldn't mind moving back... there... good...  
Everyone ready? And for goodness' sake, remember what we're doing.*

## Rosencrantz & Guildenstern are Dead

355  
The name and not the thing.  
Bertram Both, both. O, pardon!  
Helen O, my good lord, when I was  
I found you wondrous kind. There is  
And, look you, here's your letter. This  
"When from my finger you can get it  
And are by me with child," et cetera  
Will you be mine now you are doubt  
Bertram (to the King) If she, my  
me know this clearly  
I'll love her dearly, ever ever dearly



Colleen Kenny in the  
Stage Manager's Office



Debbie Alley in the theatre with  
Brad Hellwig and Michael Littman

in pleasure  
st yet a fresh  
nd and I'll  
thy honest aid  
self, thyself a maid  
gress more and less  
ure shall express.  
and if it end so meet,  
welcome is the sweet.

Flourish of trumpets

nas Well

the Cuts As Of 5/27/97  
The following is referenced by line number.  
Giving the line number, this indicates the entire line  
Otherwise, the line is cut starting or ending on that word, respectively.  
If you have any questions, please contact Colleen.

ACT	Begin Cut	End Cut	ACT	Begin Cut	End Cut
I.1	41.....	42	III.2 (Con't)		
	44.....	45 (in)		41 (the).....	42 (childre
	88..	90 (flesh)		49 (I)	51 (unto't
	123				pray you)
	158				
	169				
	178				d)..... 3 (letter)
	212				ad)..... 22 (prever
	217.				e)..... 31 (justice
I.2	32 (				y)..... 35 (sharpl
	43 (				
	50 (				
I.3	12 (t				hic jacet)
	19 ..				
	142				
	233	235	IV.1	None	
	264 (t II)	265			



Keeping the Company fed is an important part of the job

*Let us haste to hear it,  
And call the noblest to the audience.*  
**Hamlet**



Summer Snow demonstrates procedures for processing ticket orders... "only 11,000 more to go"



Jenny Rosenberg tries to get Managing Director Alvin Goldfarb to do an interview.



Bob Roarty caught on the wrong side of the lens



General Manager and Webmaster Pete Guither adds more information to the Festival's online web site. <http://www.orat.ilstu.edu/shakespeare>

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## ADDITIONAL FEATURES

### SUNDAY NIGHT TALK-BACKS

Immediately following the performance on Sunday nights, you may move to the front rows of the theatre for a brief discussion period led by Artistic Director Calvin MacLean. This is your opportunity to meet some of the artists who have put this Festival together, discover their thoughts about the play, and share any questions or opinions you have.

### CONCERTS ON THE QUAD

Spend your Monday evenings relaxing under the summer sky to the sounds of the Illinois State Department of Music's Concerts on the Quad Series. The concerts are free and are held on the Illinois State University Quad (near Cook Hall) beginning at 7:00 pm. Bring lawn chairs or blankets for seating.

June 30 — **The Maxwell Street Klezmer Band** — This big band sound has been called "Yiddish Dixieland" with its evocative gypsy cadences and earthy spirituality

July 7 — **Carl Anderson & His New Orleans Jazz Band** — An evening of Dixieland Jazz

July 14 — **Rich Corpolongo Quartet** — (one of Chicago's hottest jazz bands) featuring guest faculty artist, Jim Boitos

July 21 — **Singing Under the Stars** — popular selections from the musical theater featuring vocal faculty and special guests

July 28 — **An Evening of Chamber Music** — featuring faculty artists: Sarah Gentry, Gregory Hamilton, Julian Dawson and special guests

For more information, call (309) 438-3839.



## A LASTING LEGACY

Hazle Buck Ewing, a pioneer in the field of women's rights, community action and world peace, was born on December 25, 1880. Her father, Orlando J. Buck, co-founded the Wrigley Gum Company. After earning a Ph.D. from the University of Chicago in 1902 and becoming active in the women's suffrage movement, she embraced several local projects when she moved to Bloomington with her husband in 1907. A life-long member of the League of Women Voters, Mrs. Ewing also made generous contributions to the establishment of the Illinois Wesleyan School of Nursing, the development of Victory Hall and the Lucy Orme Morgan home, and the preservation of Funk's Grove.

International relations was also one of Mrs. Ewing's abiding interests. She established the School of Nations at Principia College in Elsau, and was an ardent supporter of the League of Nations and the United Nations. Ewing Manor itself is yet another legacy from Hazle Buck Ewing. A Bloomington-Normal landmark, affectionately nick-named "The Castle," the Manor served as the family residence from its completion in 1929 until Mrs. Ewing's death forty years later.

The Manor was designed in a "Channel Norman" style by Bloomington architect Phil Hooten. The landscaping and the formal garden

on the south lawn near Emerson Street were done by the gardener who designed the Lincoln Memorial Garden in Springfield. A recent addition to the Manor grounds is a lovely Japanese garden placed there by the Sister Cities Committee. It serves as a reminder of the Twin Cities' sister city in Japan.

Today Ewing Manor is owned and administered by the Illinois State University Foundation, a not-for-profit corporation chartered by the State of Illinois. The Manor is a lasting legacy to Hazle Buck Ewing and her dedication to the present and future contributions of Illinois State University to international relations.



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The Illinois Shakespeare Festival would not be celebrating its 20th season if it were not for the support of the individuals and organizations listed below. We gratefully thank all of our members, both past and present, for their time and efforts on our behalf.

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Founded in 1982 by persons interested in enhancing the Illinois Shakespeare Festival, the Society is a membership organization made up of individuals and businesses who see the Festival as an important cultural resource for Bloomington-Normal, McLean County and all of Central Illinois. The Society's membership has been essential to the Shakespeare Festival's continued growth and increasing artistic quality. (Contributions received after the printing of the Festival Program will be acknowledged in next season's publication.)

For more information call the Society at (309) 438-7134, or write:  
Illinois Shakespeare Society, Campus Box 5600, Normal, IL 61790-5600

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## SO OLD AND YET SO NEW (continued from page 12)

choices by delivering herself over to Bertram "guiding power." McCandless argues that Helena's moments of seemingly contradictory passive subordination are moments in which she simply performs the "feminine" or, as Teresa de Lauretis explains, reflects a cultural view of Woman, engages in communicating a role that she has been socialized to play since gender is, according to Judith Butler, a repetition of stylized, socially constructed acts.

Regardless, however, of the ways in which Helena's character is interpreted (and many problems have equally been expressed by critics concerning the unsympathetic Bertram), it is clear that Shakespeare has left it up for us to decide—as he so often does. How do contemporary audiences deal with *All's Well's* problematic characterizations? Are we more likely to champion Helena as a feminist hero (or a virgin hero) or are progressive contemporary patrons more likely to castigate her excessive obsequiousness? Furthermore, do modern spectators jar at the play's archaic folk themes? Do we embrace the fairy-tale as we do television sitcoms or do we dismiss the tired plot machinations and mechanical devices? Is there fresh wisdom to be gained from this conventional,

17th century play?

Perhaps Shakespeare's tale—now simultaneously old and new—resonates for contemporary audiences most particularly. Certainly our fascination with miracle health cures and talk shows that feature such topics as "Men Afraid of Commitment," "Bad Men and the Women Who Love Them," and "Effeminate Men and Feminazis" can find purchase in Shakespeare's text. Our culture is still fascinated with generational tensions (how many times have we heard our parents lament bygone days when children were more respectful of their elders, people were more concerned with moral values, and Shakespeare was more accessible!) and identity politics (Is Helena a bitch? a feminist? an ingratiating doormat? Is Bertram a wimp? a creep? secretly in love with Parolles?). Indeed, the problems inherent in this play seem especially appealing to a contemporary culture that strives to negotiate identity among the confusing and difficult landscape of gender politics and postmodern deconstruction. And rather than accept Helena's all too confident statement that "All's well that ends well," we might more willingly embrace the King's more ambiguous statement, "All yet seems well."



<http://www.orat.ilstu.edu/shakespeare>

## ILLINOIS SHAKESPEARE FESTIVAL ONLINE

You can keep up with the Festival all year long with the Festival's own award-winning web site on the internet.

Season information, background on the company, photos, costume and set designs, free online newsletter, free Shakespeare font, plus scholarly and entertaining articles on Shakespeare's plays — of great interest to both students and fans of Shakespeare.

To visit the site, point your browser to this address, or do a search on "Illinois Shakespeare Festival" on any internet search site.

## FESTIVAL FACTS

### RESTROOMS

Restrooms are located on the north side of Ewing Manor, lower level. Handicapped facilities are available — please ask an usher.

### BOX OFFICE

#### Westhoff Theatre Box Office

(Corner of School & Beaufort Streets in Normal)  
Campus Box 5700 • Normal IL 61790-5700  
Open 12:00 - 5:00 p.m. Tuesday thru Saturday and before indoor performances.  
(309) 438-2535

#### Ewing Box Office

(Ewing Courtyard)  
Open 6:30-8:00 p.m. on outdoor performance evenings  
(309) 828-9814

Advance tickets may also be purchased at the ISU Credit Union.

### FESTIVAL POLICIES

- Cameras, glass bottles, coolers, and picnic baskets are not allowed in the theatre.
- Patrons are asked to refrain from walking on the stage at all times.
- Latecomers will not be seated until a suitable break in the play's action at the discretion of the House Manager and only in seats chosen by the House Manager.
- Smoking is not allowed in the theatre or its immediate area.
- Please turn off watch alarms, beepers and pagers. If you need to be reached for an emergency, the House Manager will assist you.

- For emergency contact, babysitters may call (309) 828-9814 (outdoor performances) or (309) 438-7314 (indoor performances). Please make sure the babysitter knows your seat location.

### It's OUTDOOR THEATRE! (RAIN POLICY)

The Illinois Shakespeare Festival is committed to outdoor theatre under the stars (and the occasional sprinkle). If the weather is too dangerous for a performance at Ewing Manor, patrons will be offered the choice of an indoor performance of *All's Well That Ends Well* or an exchange for another Festival performance based on availability. A special indoor version of the Festival Theatre is located in Westhoff Theatre, at the corner of School and Beaufort Streets in Normal. Listen to WJBC-AM (1230) or WGLT-FM (89.1) after 5:30 p.m. for notification of the move indoors. Parking attendants at Ewing Manor will be able to direct you to Westhoff Theatre.

If weather conditions are deemed dangerous during a performance which is being held outdoors, the play will be stopped. If the play is stopped before final intermission and cannot continue, patrons will be able to redeem their ticket stubs at the Box Office for an upcoming performance. If the play is stopped after intermission, the evening will be considered complete and no ticket exchange will be possible. No refunds can be made for any performance.

### CONTACTING THE FESTIVAL

Illinois Shakespeare Festival  
Campus Box 5700  
Normal, IL 61790-5700

Box Office ..... (309) 438-2535  
Ewing Box Office ..... (309) 828-9814  
Group Sales ..... (309) 438-2141  
Management Office ..... (309) 438-7314  
Costume Donations ..... (309) 438-5150  
Shakespeare Society ..... (309) 438-7134  
Fax ..... (309) 438-7214  
email ..... theatre@oratmail.cfa.ilstu.edu

*Program Guide design, editing and layout by Peter Guither. Primary photography by Robert C. Roarty.*

*The Festival's image of Shakespeare used on the cover was made by Ray George, professor of Art at Illinois State University.*



# ILLINOIS SHAKESPEARE FESTIVAL '97

## ALL'S WELL THAT ENDS WELL

In Order of Appearance

Helena . . . . .	KATHLEEN LOGELIN
Servant . . . . .	ALEXANDRA BALONG
Lord . . . . .	BRAD JOHNSON
Reynaldo, Steward to the Countess Rossillion . .	MICHAEL MILLIGAN
The Countess of Rossillion . . . . .	SUSAN D'AUTREMONT
Lafeu, advisor to the King . . . . .	RODERICK PEEPLES*
Bertram, Count of Rossillion . . . . .	MARTIN YUREK
Parolles, a follower of Bertram . . . . .	TIMOTHY KANE
King of France . . . . .	PATRICK O'GARA
1st Lord of Dumaine . . . . .	PATRICK NEW
2nd Lord of Dumaine . . . . .	ANTHONY IRONS
1st Lord & Interpreter . . . . .	TIM HAMELEN
2nd Lord . . . . .	STEVEN L. EMANUELSON
3rd Lord . . . . .	P. FRANCOIS BATTISTE
4th Lord . . . . .	CRAIG A. MILLER II
Lord . . . . .	MICHAEL BRUCKMUELLER
Lavatch, Clown to the Countess of Rossillion . . . . .	JAMIE AXTELL
Maudlin, Daughter of Lafeu . . . . .	STEPHANIE CHILDERS
Diana . . . . .	JOYCE THI BREW
Widow . . . . .	ALEXANDRA BALONG
Mariana, Friend of the Widow Capulet . . . .	STEPHANIE CHILDERS

*Note: there will be one 15-minute intermission.*

Director . . . . .	KAREN KESSLER
Costume Designer . . . . .	KATHRYN ROHE
Scenic Designer . . . . .	PETER BEUDERT
Lighting Designer . . . . .	PETER BEUDERT
Sound Designer . . . . .	DAVID ZERLIN

**Bertram, the new Count of Rossillion, has been called to the court of the ailing King of France, who is now his guardian. Helena, the orphaned daughter of a celebrated physician has been reared at Rossillion, much loved by the Countess of Rossillion, Bertram's mother. Helena is in love with Bertram but feels unable to reveal her love due to her lowly social status. She decides to follow Bertram to Paris, in hopes of using some of her father's medical secrets to cure the King and win from him a boon...**

### SOME OF THE PEOPLE WHO CREATED THE '97 FESTIVAL

— Stage Managers —	
Debbie Alley	Production Manager/Company Manager/Green Show Director
Colleen Kenny	Stage Manager (All's Well)/A. S. M. (R.&G are Dead)
Heather N. Mestel	Stage Manager (Hamlet)/A. S. M. (All's Well)
Christina N. Pickett	Stage Manager (R.&G are Dead)/A.S.M. (Hamlet)
Edward Alan Gass	Assistant Director (R.&G are Dead) Assistant Company Manager/ Crew
— Text and Movement —	
Robin McFarquhar	Fight Director
Anthony Irons	Fight Captain
Connie de Veer	Choreographer (All's Well)
Kate Ufema	Vocal/Text/Dialect Coach
Michael Bruckmueller	Assistant Vocal Coach
Elizabeth Reitz Mullenix	Dramaturg
Heather McMahon	Assistant Dramaturg
Michael Littman	Green Show Adaptations/Green Show Director
— Assistant Designers —	
Andrew Catron	Assistant Lighting Designer
Ian A. Floyd	Assistant Scenic Designer (Hamlet)
James R. Granger	Assistant Scenic Designer (R.&G are Dead)
Karen M. Kangas	Assistant Costume Designer (R.&G are Dead)
Jackie Lodge	Assistant Costume Designer (All's Well)
Terry Rothenberger	Assistant Costume Designer (Hamlet)
Peter Windigstad	Assistant Scenic Designer (All's Well)
— Technical Staff —	
James Lyden	Festival Technical Director
Bradley T. Hellwig	Festival Assistant Technical Director/ Green Show Stage Designer
Dennis Mays	Scene Shop Supervisor
Erin M. Byrnes	Master Electrician/ Crew
Thad Hallstein	Electrician/ Crew
Patrick M. Leahy	Electrician/ Crew
Robert G. Prytherich	Props Artisan
Jill Czarnowski	Assistant Props Artisan/Crew
Sean Boat	Master Carpenter/ Crew
Karen L. Bohn	Carpenter
John Evans	Carpenter/Crew
Brendan J. Komala	Carpenter/Crew
Zane D. Richter	Carpenter
Mimi Stone	Carpenter/Crew
Elizabeth Tyson	Scenic Artist
— Costume Staff —	
Kari Beth Rust	Costume Shop Supervisor
Sara C. Curran	Costume Technician/Wardrobe Supervisor
Janet Early	Cutter/Draper
Lesley Gray	Costume Technician
Tracie L. Hanks	Costume Technician/Crew
Lois Jett	Cutter/Draper
Nathan King	Costume Technician
Alex Kitay	Costume Technician
Loretta Lee	Costume Technician/Crew
Dean Lodge	Crafts Artisan
Christal Schanes	Crafts Artisan
— Management Staff —	
Caroline Gordon	Office Manager/Box Office Manager
Summer Snow	Box Office Manager/Group Sales
Robert C. Roarty	Photographer/ Box Office Manager
Jenny Rosenberg	Marketing Director
Karen Duntton	House Manager
Bev Pelton	Museum Coordinator/ Gift Shop Manager
Katie Smithson	Assistant House Manager
Brent Engelen	Parking Attendant
Georgia Bennett	Accounting Supervisor
Eva J. Mahnich	Assistant to Barbara Funk
— Executive Staff —	
Calvin MacLean	Artistic Director
Alvin Goldfarb	Managing Director/Dean, College of Fine Arts
Peter Guither	General Manager
BarbaraFelmleyFunk	Executive Director, Illinois Shakespeare Society
Sandra Zielinski	Interim Chair, Department of Theatre
Fergus G. Currie	Incoming Chair, Department of Theatre
— The Madrigal Singers —	
James Major	Director of the Madiral Singers
featuring: Stacie Hunt, Amanda Stroud, Samantha Hammer, Christine Shallberg, Nathan Edwards, Scott Noonan, Edward Corpus, Benjamin Cubberly	
— The Evening Consort Recorders —	
featuring: Sally Hoffman, Missy Braun, Angela Lathem, Polly Middleton, Mandy Grizzle, Karen Choi	

— Plus a Host of Very Important Volunteers —

#### Festival Policies

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- Smoking is not allowed in the theatre or its immediate area.
- Please turn off watch alarms and pagers.

#### Rain Policy

The Illinois Shakespeare Festival is committed to outdoor theatre under the stars (and the occasional sprinkle). We encourage patrons to wear comfortable clothes and bring the rain jacket when there are clouds.

If an outdoor performance is stopped for good before intermission, patrons may exchange their tickets for another performance. If the play is stopped after intermission, the evening will be considered complete and no ticket exchange will be possible. No refunds can be made.



*20<sup>th</sup>  
Season*