HAMLET

By William Shakespeare
Adapted and Directed by Joel Sass

Student Matinees of Hamlet are sponsored by the following:

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Proscenium Stage

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classicalMPR

A STORY OF FAMILY TO SHARE DURING THE HOLIDAYS

DOT

By Colman Domingo; Directed by E. G. Bailey

DEC 8 – JAN 7 Comedy/Drama on the Proscenium Stage

Memory is a funny thing. The holidays are always a wild family affair at the Shealy house. But this year, as Dot struggles to hold on to her memory, her adult children grapple with how to balance care for their mother and care for themselves. Uproariously funny yet emotionally tender, Dot is a testament to the enduring bonds of family. Adult themes. Contains strong language.
Dear Park Square Patron:

I made my Park Square Theatre debut in a Shakespeare production designed for student audiences. The year was 1995 and the play was *Julius Caesar*. That show played to 2,500 people. Mary Finnerty directed the show while simultaneously building the education program with Artistic Director Richard Cook.

Richard longed to have Park Square meaningfully engage teens. His chance came in 1991 with *The Marriage of Figaro*. By personal asks – in $10s and $20s – he raised the money to offer the show at a price students could afford to pay.

With Park Square’s move to the Historic Hamm Building, the theatre had the seating capacity to build a sustainable program and put on that first Shakespeare play for schools. I remember concessions sold Skittles to the students who decided throwing them at the actors would be more fun (than eating them). I also remember how it felt to engage those energetic young minds in great theatre.

Since then, Park Square’s program has grown exponentially to 33,000 teens each year! Now minus the Skittles, every year’s crop of young minds are eager for their first taste of live professional theatre.

More than a generation has passed since my turn in *Julius Caesar*. I am now the Executive Director of One Voice Mixed Chorus, one of the nation’s largest LGBTQA choruses, which engages teens at schools across the state with its signature “OUT in Our Schools” program.

Thanks to Richard Cook, Mary Finnerty, and audiences like you, hundreds of thousands of students have seen theatre here. Because of their work, all local arts organizations have a beacon to follow. Here’s to another 20 years of opening young minds with great theatre!

Christopher Taykalo
Executive Director, One Voice Mixed Chorus

**Our Mission** is to enrich our community by producing and presenting exceptional live theatre that touches the heart, engages the mind and delights the spirit.
SPECIAL THANKS TO OUR FUTURE AUDIENCES CLUB:

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The Future Audiences Club subsidizes performances for students from literary classics to new work rich in social and educational content. Contact Mackenzie Pitterle at 651.767.1440 for more details on how you can become involved and further Park Square Theatre’s Education Programs.

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Grand in scope, rich in language, 
**Hamlet** ranks among Shakespeare’s masterpieces.

Devastated by his father’s death and disgusted by his mother’s marriage to his hated uncle, Denmark’s Prince Hamlet has hit rock bottom. Now the ghost of his father haunts him, driving Hamlet to avenge a crime that may or may not be a product of his own imagining. Director Joel Sass takes us into the mind of Hamlet: “We see a young man grappling with the urgent and timeless questions of how he can demonstrate loyalty and devotion to his murdered father, while struggling with the emotional and moral dilemmas that a path of vengeance raises.”

Hamlet photos by Petronella J. Ytsma
By William Shakespeare; Adapted by Joel Sass

Director and Scenic Designer ....................... Joel Sass†
Costume Designer ..................................... Alice Fredrickson
Lighting Designer ................................. Michael P. Kittel
Sound Designer ..................................... C Andrew Mayer
Properties Designer ............................... Connor McEvoy
Video Designer ..................................... Kathy Maxwell
Fight Choreographer .............................. Aaron Preusse
Dramaturg ........................................... Kit Gordon
Assistant Director ................................. J.P. McLaurin
Stage Manager ...................................... Laura Topham*
Assistant Stage Manager ......................... Samantha Diekman

CAST

Hamlet .................................................... Kory LaQuess Pullam
Claudius ................................................... Charles Hubbell*
Gertrude ................................................ Sandra Struthers*
Ophelia/Gravedigger 2 ......................... Maeve Coleen Moynihan
Laertes/Francisco/Player ......................... Wesley Mouri*
Horatio ................................................... Kathryn Fumie
Polonia/Gravedigger 1 ............................. Tinne Rosenmeier
Marcellus/Player King/Priest ................. Charles Numrich
Barnarda/Osric/Player Queen .................... Imani Vaughn-Jones
The Voice of the Ghost ......................... Theo Langason

SETTING: Denmark, a state of mind

PERFORMANCE TIME: The performance will run approximately
2 hours, 20 minutes with one 20-minute intermission.

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†Member of the Stage Directors and Choreographers Society, a national theatrical labor union.
*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
In the 1993 movie *The Last Action Hero*, a fatherless teenager daydreams as his teacher screens Laurence Olivier’s *Hamlet*. Watching the Prince deliberate over killing Claudius, the exasperated boy urges, “Don’t talk, just do it!” In the boy’s fantasy, Olivier is replaced by a leather-clad, cigar-chomping Arnold Schwarzenegger: “Hey Claudius…” the strongman lilts, “You killed my fadder. Big mistake.” The Terminator launches his uncle/stepfather through a window before a voiceover intones, “Something is rotten in the state of Denmark, and Hamlet is taking out the trash.”

The scene is intentionally ridiculous, yet it underscores an aspect of Shakespeare’s most canonical play that is often overlooked today, and one at which Park Square takes direct aim. With the advent of modern psychology in the nineteenth century, Hamlet became Shakespeare’s philosopher, crippled by ennui and infected with the (Freudian) incestuous impulses explored by Olivier and furthered by Mel Gibson in his 1990 version. Little wonder we assume *Hamlet* is Shakespeare’s longest play, but we could be wrong. Many of the publications after the play’s 1609 premiere so mangled the original text that we can forget Hamlet was indeed the action hero a fatherless (duh) teenager dreamed of in 1993. *Hamlet* debuted within a cultural environment that offered spectators the carnage of the bear-baiting pit. Even as Hamlet “deeply reflects on the worth of his own life and contemplates the mystery of death and mortality,” as director Joel Sass says, audiences need heroes. Shakespeare knew that, and so does Park Square.

When asked what he hopes audiences will experience, artistic director Richard Cook described “a world of young people who feel betrayed and adults who are grasping for their own sense of security.” The play resonates not because it appears in textbooks, and, as Cook suggests, not because we’ve all “seen it before,” but because moments in our lives demand action (if not heroes). For this reason,
the production relies on nontraditional casting, which, as Cook suggests, “opens minds and emotional doors – we know that when a student sees herself/himself on stage – through their own race or gender – they can personally engage and claim ownership of the play; this is ‘access’ at its essence.”

Access has become a vital pursuit as contemporary culture widens to give unprecedented credence to a range of racial, cultural, sexual, and physical identities. Our current moment can find itself in conflict with works of previous ages, works like Shakespeare’s, which, for instance, never accounted for women actors. Of his aim, Sass says, “We will see a young man grappling with the urgent and timeless questions of how he can demonstrate loyalty and devotion to his murdered father, while struggling with the emotional and moral dilemmas that path of vengeance raises.” In part, access concerns representation, but it crucially allows spectators to have their experiences mirrored back to them.

When asked about Hamlet’s relationship to the rest of the Park Square season, Cook noted, “Each of these plays reasserts an essential, life-affirming human bond; they hold up the prospect of sharing, generosity, even sacrifice for another. In our current dark age, they shed light, confirm our common struggles and offer hope.” Or, as the voiceover for The Last Action Hero proclaims, “No one’s going to tell this sweet prince goodnight.”

by Matt DiCintio

Matt DiCintio holds a PhD in Drama from Tufts. He works at Boston University and is a freelance dramaturg.
CAST

WESLEY MOURI*
Laertes/Francisco/Player
Park Square Flower Drum Song (co-production with Mu Performing Arts) Representative Theatre Mu Performing Arts: A Little Night Music; Guthrie Theater: South Pacific, The Cocoanuts, The Music Man; Chanhassen Dinner Theatres: Hello Dolly!, The Little Mermaid, Bye Bye Birdie; Children’s Theatre Company: Cinderella; Ordway: Broadway Songbook: Rebels on Broadway, Jesus Christ Superstar Training B.A., Theater Arts, Bethel University

MAEVE COLEEN MOYNIHAN

CHARLES NUMRICH
Marcellus/Player King/Priest Park Square Romeo and Juliet (Understudy), A Tale of Two Cities Representative Theatre Theatre Coup d’Etat: Equus, The Crucible; Walking Shadow Theatre Company: The Christians; Theatre Pro Rata: Twelfth Night; Theatre in the Round: 15 productions; Pioneer Place Theatre: Romeo and Juliet; Cromulent Shakespeare Company: Julius Caesar; Chameleoon Theatre Circle: The Woman in Black, Wonder of the World; Minnesota Jewish Theatre Company: The History of Invulnerability Training Degrees in Classical Languages, English Literature; Advanced degrees in Theology Accolades/Other Twin Cities Mayors’ Public Art Award as director of Creative Theatre Unlimited “Images for Exiles” project; 2016 Ivey Award (Theatre Coup d’Etat: Equus); Community Leadership Award, American Association of Health Plans; Honorable Mention with UCare Minnesota Upcoming Projects Wayward Theatre Co. at J.J. Hill House: Hamlet

KORY LAQUESS PULLAM
TINNE ROSENMEIER
Polonia/Gravedigger
Park Square
Twelfth Night, The Seagull, The Winter’s Tale

Representative Theatre
Classical Actors Ensemble: The Comedy of Errors; Savage Umbrella: The Awakening; Pangea World Theatre: No Expiration Date: Sexuality and Aging, The House of Bernarda Alba; Cold Comfort Theater: Les Liaisons Dangereuses, Annie!, A Midsummer Night’s Dream, Our Country’s Good; The Basic Theater: Titus Andronicus Training Certificate, National Shakespeare Conservatory; M.A., Educational Theater, New York University; B.A., English Literature, Carleton College

SANDRA STRUTHERS*
Gertrude
Park Square
Six Characters in Search of an Author (Wonderlust Productions), An Experiment with an Airpump

Representative Theatre
Shakespeare Theater Company with Guthrie Theater: The Critic and The Real Inspector Hound; Actors Theater of Louisville: Dracula; Virginia Stage: The Great Gatsby; Walnut Street Theater: A Streetcar Named Desire; Baltimore Center Stage: Ah! Wilderness; Ten Thousand Things: King Lear; Mixed Blood Theatre: Barbecue; Pillsbury House: Far Away; History Theatre: Glensheen Training

M.F.A., Acting, Harvard/MXAT; B.A., Theater/English, Wesleyan University

Accolades Ivey Award for Best Ensemble (Glensheen at History Theatre)

Upcoming Projects Yellow Tree Theatre: A Gone Fishin’ Christmas

IMANI VAUGHN-JONES
Barnarda/Osric/Player Queen
Park Square Debut

Representative Theatre

University of Minnesota/Guthrie Theater
B.F.A. Actor Training Program

Upcoming Projects Park Square Theatre: A Raisin in the Sun

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JOEL SASS
Director and Scenic Designer

**Park Square** (as Director) *Great Expectations*; (as Director/Scenic Designer) *The Realistic Joneses, Good People, Oliver Twist, Triumph of Love, Dirty Blonde, The Mystery of Irma Vep*; (as Scenic Designer) *To Kill a Mockingbird, The Odyssey, Gee’s Bend, A Tale of Two Cities* **Representative Theatre**

**Jungle Theater**: *The Night Alive*; Guthrie Theater: *The 39 Steps*; Arizona Theatre Company: *Vanya, Sonia, Masha & Spike*; Oregon Shakespeare Festival: *The Heart of Robin Hood*; California Shakespeare Theatre: *Macbeth*; History Theatre: *Courting Harry* **Training** B.A., Theatre, University of Wisconsin, Green Bay; Resident Assistant Director 1990-93, Theatre de la Jeune Lune **Awards/Other**

Ivey Awards: *Something is Nothing, Mary’s Wedding* and *Last of the Boys*; McKnight Theater Artist Fellowship; Alan Schneider Director Award, *City Pages* 2002 & 2008 Best Director; *City Pages* 2010 & 2013 Best Designer; Co-founder and Artistic Director, Mary Worth Theatre Company (1994-2003)

**ALICE FREDRICKSON**
Costume Designer

**Park Square** Debut **Representative Theatre**

Minnesota Opera: *Diana’s Garden*; Theater Latté Da: *Six Degrees of Separation, Gypsy, Sweeney Todd, Oliver!*; Commonweal Theatre: *Brand*; Weathervane Theater: *Next to Normal* **Training** Knox College **Accolades/Other**

2017 Ivey Award Winner for Production Design and Execution; Guthrie Theater Costume Design Assistant **Upcoming Projects** Theater Latté Da: *Assassins*

**KIT GORDON**
Dramaturg

**Park Square** Debut **Representative Theatre**


**MICHAEL P. KITTEL**
Lighting Designer

**Park Square** Over 150 productions (as Resident Lighting Designer) including *The Color Purple, Red, Ragtime, Grey Gardens, Democracy, To Kill a Mockingbird, Rock ‘n’ Roll* **Representative Theatre** Ordway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre **TV/Film** tpt: The St. Olaf Christmas Festival **Training** University of Wisconsin-River Falls **Accolades** Ivey Award for *The Pillowman* (Frank Theatre); *Lavender Magazine* Best Lighting Design 2008 & 2009

**CONNOR McEOVY**
Properties Designer

**Park Square** *My Children, My Africa!* 

**Representative Theatre** Great River Shakespeare Festival: *As You Like It, Julius Caesar, Georama, Richard III, Comedy of Errors, Shipwrecked! An Entertainment*; Classical Actor’s Ensemble: *MacBeth, Julius Caesar, Faust, The Tempest, Twelfth Night* **Training** B.A, Theatre and English, Hamline University **Upcoming Projects** Park Square Theatre: *The Pirates of Penzance*
J.P. McLaurin  
Assistant Director

Park Square Debut Representative Theatre  
Boots on the Ground Theater:  
*Grounded*; Coastal Carolina University:  
*Three Sisters, Marisol*; Atlantic Stage:  
*Catatonic*; Fine Arts Center:  
The Giving Tree  
TV/Film  
Lincoln’s Last Day (Smithsonian Channel);  
Identity (CW) Training  
B.F.A., Coastal Carolina University; Shakespeare Theatre of New Jersey Acting Apprenticeship  
Upcoming Projects  
Theater Latté Da:  
*Assassins*

Kathy Maxwell  
Video Designer

Park Square Debut Representative Theatre  
Jungle Theater:  
The Nether;  
Penumbra Theatre:  
Girl Shakes Loose Her Skin, The Dutchman/The Owl Answers;  
Mixed Blood Theatre:  
Vietgone;  
History Theatre:  
*Paper Dreams* Training  
B.A., Theatre and Dance, University of Texas at Austin;  
M.F.A., Lighting and Video Design, University of MN  
Upcoming Projects  
History Theatre:  
All the Way;  
Mixed Blood Theatre:  
The Curious Incident of the Dog in the Night;  
Penumbra Theatre:  
This Bitter Earth

C Andrew Mayer  
Sound Designer

Park Square  
The Realistic Joneses, Great Expectations, Jacob Marley’s Christmas Carol, The Language Archive, The Other Place, The Color Purple, 4000 Miles, Behind the Eye, Johnny Baseball, Red, Oliver Twist, The Odyssey, Opus, Sherlock Holmes and the Case of the Jersey Lily  
Upcoming Projects  
Representative Theatre  
American Conservatory Theater, Jungle Theater, History Theatre, Guthrie Theater,
ARTISTIC STAFF

LAURA TOPHAM*
Stage Manager

Park Square Might as Well Be Dead: A Nero Wolfe Mystery, The Realistic Joneses, Calendar Girls, Jacob Marley’s Christmas Carol, A Midsummer Night’s Dream, Sherlock Holmes and the Ice Palace Murders, The Diary of Anne Frank, 33 Variations, The Red Box, Of Mice and Men, Mary T. & Lizzie K. Representative Theatre

Ordway: Flint Hills Children’s Festival; Theater Latté Da: Beautiful Thing Training

B.A., Theatre Arts, University of Minnesota

Production Staff & Crew

Assistant Stage Manager: Samantha Diekman
Run Crew: Rosie Westphal
Dresser/Wardrobe Crew: Tammara Melloy
Carpenters: Meagan Kedrowski, Brittany Poodadian
Costume Construction: Molly O’Gara, Ted Stumpf
Master Electrician: Michael P. Kittel
Electrician: Brittany Poodadian
Sound Supervisor: Charlotte Deranek

Special Acknowledgements

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6:30-8:30pm for 7:30 evening performances
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*Hold times may be longer due to in-person customer service before performances

Proscenium Stage seats 348. Andy Boss Thrust Stage seats 203. The Historic Hamm Building is a smoke-free facility. Latecomers are seated at the discretion of the House Manager. Restrooms and water fountains are on main floor and lower level. Cameras/audio/video equipment and laser pointers are prohibited.
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DOT
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Drama

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Mystery

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