



DAUPHIN  
COUNTY



# HAMLET

28TH ANNUAL FREE SHAKESPEARE

**JUNE 4-19** IN THE PARK

WED, THURS, FRI, & SAT @ 7:30 PM

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gamuttheatre.org (717) 238-4111



Gamut® Theatre Group's mission is to tell classic stories in new and exciting ways. Our vision is a world where all people cherish classic stories and share them with future generations.



Each year Gamut presents approximately 250 performances to 30,000 people. Moreover, 20,000 students per year enjoy our theatre school classes, workshops, residencies, and shows. Since our inception in 1993, Gamut has cumulatively reached over 650,000 children and adults through our touring and educational programs.



We have been recognized by the press and the public for the quality of our productions, the breadth of our programs, our reach into all segments of the community, and our ability to keep classic stories relevant and alive. Gamut Theatre is an Educational Improvement Organization as approved by the PA DCED and is an approved Arts in Education Roster Artist through the PA Council on the Arts.

# ANTI-RACISM & GAMUT THEATRE

Gamut Theatre tells classic stories because we've found that even if a story was written hundreds of years ago, it can still resonate, still feel immediate and urgent. And here we are, as a nation and a world, watching the oldest story of all - systemic, institutionalized racism - laid bare before us, once again.

Gamut strives to foster an inclusive environment for everyone who walks through our doors: our audiences, our students and their families, the staff and artists who work with us. We also understand that it's easy for a statement like that to become a vague platitude. We are committed to the work that it takes. We're committed to listening and learning. And we are committed to an actionable plan as we move forward.

We grieve those who have been senselessly lost to violence at the hands of those who are sworn to protect us. We believe that Black Lives Matter, and we stand in defiance of systemic racism. We believe that Black Voices Matter, and should be amplified. We believe that Black Stories Matter, and should be told. We stand in solidarity with the Black community in Harrisburg and beyond, and with Black artists, colleagues and collaborators.



There are many ways in which you can support the work of Gamut Theatre Group and help us bring theatre to people of all ages throughout Central Pennsylvania. Please consider making a donation to our General Operating Fund. We offer companies a range of sponsorship and in-kind support opportunities.

For further information on how you can support Gamut, please visit [www.GamutTheatre.org](http://www.GamutTheatre.org) or call 717-238-4111.

## **VOLUNTEER**

Gamut Volunteers usher, tend the bar, help with special projects, and receive free tickets to performances. Learn more by contacting our Resident Theatre Manager at (717) 238-4111 or [Info@GamutTheatre.org](mailto:Info@GamutTheatre.org)

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Gamut offers many sponsorship opportunities that help your company increase their visibility in the community. Our shows and programming reach 30,000 people each year. By sponsoring a program or show, our audience becomes your audience. For more information on sponsorship opportunities, please contact Melissa Nicholson at [Melissa@GamutTheatre.org](mailto:Melissa@GamutTheatre.org), or by calling (717) 238-4111. All donations are tax-deductible.

Artistic Director  
Clark Nicholson

Executive Director  
Melissa Nicholson

# HAMLET

28TH ANNUAL FREE SHAKESPEARE  
JUNE 4-19 IN THE PARK

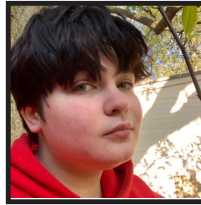
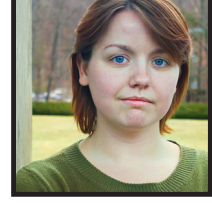
Adapted by Melissa H. Nicholson and J. Clark Nicholson for  
Gamut Theatre 2019-2020 Educational Engagement Tour

Director .....Clark Nicholson  
Production Stage Manager.....Alexandra Nornhold  
Technical Director.....Ross Carmichael  
Costume Designer.....Stephanie Jones  
Lighting Designer.....Tristan Stasiulis  
Dramaturg.....Kim Greenawalt  
Sound Technician.....Martin Kolb  
Assistant Stage Manager.....Kim Greenawalt  
Production Assistant.....Emily Dempsey  
Run Crew.....Jade Jarrell, Leighann Koppenhofer,  
Lunden McClain, Najuma Norman  
Volunteer Coordinator.....Abby Carroll  
Logo Art Design.....Rob Smith  
Program Design.....Gabriella DeCarli

Gamut Theatre Group gratefully acknowledges support from



# CAST



Francesca Amendolia..... Gertrude  
 Dan Burke.....Claudius  
 Ross Carmichael.....Hamlet  
 Abby Carrol.....Polonia  
 Lyeneal Griffin.....Horatio  
 Grace Hoover.....Marcellus/Rosencrantz/Player/First Gravedigger  
 Clark Nicholson.....Ghost, Player Murderer, Attendant  
 Erin Shellenberger.....Ophelia  
 Andrew Webb.....Bernardo/Guildenstern/Player/Second Gravedigger/Priest  
 Alex Winnick.....Laertes

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## WHO'S WHO in the CAST

FRANCESCA AMENDOLIA (Gertrude) recently directed one of two versions of *The Stronger* at Gamut Theatre. Before Covid, she played Mrs. White in *The Monkey's Paw* (Gamut) and Ruby LeRoy in *Jeeves Takes a Bow* (Oyster Mill Playhouse). Favorite roles with Gamut include Oberon in *A Midsummer Night's Dream*, Feste in *Twelfth Night*, and Cleopatra in *Antony and Cleopatra*. While teaching in Cairo, Egypt, she founded the Howard Café Theatre Company to facilitate experimental and original theatrical works.

DAN BURKE (Claudius / Fight Choreographer) Park show roles include: Tybalt, Antonio, Duke Fredrick, Launce, Lord Capulet and Duke Senior. Some of Dan's favorite roles with Gamut indoors include: Brutus, Laertes, Macbeth, Claudius, Sir Toby Belch, and Socrates in *Barefoot in Athens*. Dan's Fights have been seen in hundreds of productions in the Mid-Atlantic region. He has taught full semester classes in Stage Combat at Fairfield University, Lebanon Valley College and York College. [www.safeviolence.com](http://www.safeviolence.com)

ROSS CARMICHAEL (Hamlet/Technical Director) graduated from York College of Pennsylvania with a B.A. in Theatre. Since then, he has worked professionally as an actor, a director, and in technical theatre. Technical credits: Scenic Designer (The Lion, the Witch, and the Wardrobe, As You Like It, Pericles, Robin Hood, A Streetcar Named Desire) Production Manager (Powerhouse Apprentice Company,

*Medea, Comedy of Errors, Julius Caesar*); Head Carpenter (Gamut Theatre, York College of PA). Directing credits: Foodplay (FoodPlay Productions); *Picasso at the Lapin Agile* (York College of PA).

ABBY CARROLL (Polonia) is in her second season with Gamut Theatre Group. She is currently part of the Core Company as the Resident Theatre Manager. Abby has a BA in Theatre Arts and Astronomy from Mount Holyoke College.

LYENEAL GRIFFIN (Horatio) is a Mississippi native and has worked professionally as an actor and teaching-artist along the East Coast. He is grateful to his family and friends for their love and support and would like to thank the cast and creative team for an amazing experience. Regent University (MFA in Acting), The University of Southern Mississippi (BFA Theatre Performance).

GRACE HOOVER (Marcellus/Rosencrantz/Player/First Gravedigger) is a Bolivian American transracial adoptee raised in Central PA. Previous work with Gamut Theatre has included *Antony and Cleopatra* (Soothsayer), and 10 years ago, the behemoth uncut viking *Hamlet* (2nd Gravedigger). A strong believer in social justice and helping others, Grace is also a company member of Unlikely Wonders Theatre Project [www.unlikelywonders.org](http://www.unlikelywonders.org).

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## WHO'S WHO in the CAST

**ERIN SHELLENBERGER** (Ophelia) Gamut Core Company - Erin is excited for her third Free Shakespeare in the Park production. She has a B.A. in Theatre from Messiah College and also studied at The Shakespeare Theatre of New Jersey and The Gaiety School of Acting in Dublin, Ireland. Previous HSC shows include *A Midsummer Night's Dream* (Hermia) and *Much Ado About Nothing* (Dogberry). She would like to thank her family (Michelle, Ron, Sarah, and Jake the dog) for their love and support.

**ANDREW WEBB** (Bernardo/Guildenstern/Player/Second Gravedigger/Priest) has been acting since he was eight years old, which, now that he's seeing that written down, strikes him as far too young an age to be indoctrinated by the dramatic arts. Past roles include Touchstone in *As You Like It*, Rafe in *Gallathea*, Edmund in *The Lion, the Witch, and the Wardrobe*, and Morten in *An Enemy of the People*.

**ALEX WINNICK** (Laertes) Gamut Theatre: *Macbeth* (Malcolm), *Romeo and Juliet* (Benvolio), *Space Vampire* (You), *All The King's Men* (Tom Stark); PHP YAC: *Robin Hood* (Robin Hood), *As You Like It* (Jacques); Hershey High School: *The Miracle Worker* (James Keller), *Our Town* (Stage Manager), *Radium Girls* (Arthur Roeder); Stagedoor Manor: *Crimes of the Heart* (Barnette Lloyd), *Harvey* (Elwood), *Back County Crimes* (Doc Autry); Oyster Mill Playhouse: *Fox on the Fairway* (Justin Hicks).

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## DRAMATURG'S NOTE

### BY KIM GREENAWALT

March of 2020: move home from working with a jousting company, their contract outside of Miami having been cut short due to a disease called COVID-19.

Fast forward to March 2021: I am now cleaning out a desk, finally able to return to in-person work at Gamut Theatre with vaccines on the horizon, not only for myself but for my family. While taking stock of what was in the drawers of this new desk, I stumbled upon student artwork for *Hamlet*--the same play Gamut would be presenting for Free Shakespeare in the Park in June of 2021.

*Hamlet*. Where to even start? Why not with student artwork? The drawings I found appeared to be posters, created by Gamut Theatre Summer Academy students working on this particular play. Thematically, these posters were great; the students clearly understood the major events and images presented in the play. Many featured knives or swords dripping with blood. Others featured a single flower. Some featured poison. Others had the iconic skull associated with Yorick and Hamlet's graveyard scene. Two even punned off the name Hamlet, utilizing pigs. I would pay good money to see a mashup of *Animal Farm* and *Hamlet*. But I digress.

How would these posters be different if they were drawn in 2020, 2021, and beyond? We've all been irrevocably changed by a global pandemic that has claimed 3.32 million lives worldwide and almost 600,000 lives in the United States.

To me, in this almost-but-not-quite post-pandemic world, Hamlet's grief hits differently. Children losing parents, siblings, hasty funerals--it's all now too familiar. Hamlet's quest to prove his father was murdered by his uncle, regardless of the consequences, becomes much more plausible as, in our nation's haste to place blame for the virus on the Chinese, we enabled a surge of hate crimes against Asian Americans. Denmark as a prison has new meaning with travel bans and anti-intellectualism rears its head in Claudius and Gertrude's request that Hamlet does not return to university. After all, Wittenberg's most famous alumnus was Martin Luther--the man who overthrew the Catholic Church. We have all experienced the gaslighting of Ophelia--I loved you not--as politicians claimed the pandemic was no worse than the flu, claimed election fraud despite overwhelming evidence to the contrary, and downplayed the Capital insurrection. Hamlet's murder of Polonius, for which he faces no repercussions by the state on top of the already planned deportation smarts of the non-violent apprehension of white male mass shooters. Laertes knowing, with the contraction of poison--or a disease--that he's been sentenced to die,--those not with us today may have known that feeling this past year. I could go on, but surely I've made my point.

Kids are smart: their posters would be different now. Should ours be different now? No amount of set dressing, fabrics, and 80's music can obscure that we live in a different world than that of one to two years ago. I hope *Hamlet* can give this new world some meaning for our audiences and that folks can take what they need from this production, whether it be time to grieve what's been lost, time to giggle at puns and dirty jokes, or time to commune with the outdoors and with other humans.

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## PRODUCTION TEAM

**KIM GREENAWALT (ASM/Dramaturg)**

While not typically part of stage management, Kim is no stranger to dramaturgy, having filled that role in Gamut's COVID conscious offerings in 2020-2021. Previous FSIP credits include *Much Ado About Nothing* and *Measure for Measure*. She hopes audience members can enjoy the company of other humans after a year of little to no live entertainment and to continue working on theatre indoors, post-FSIP, as more of the general public receives COVID vaccinations.

**STEPHANIE JONES (Costume**

**Designer) Costume Shop Manager: Great River Shakespeare Festival 2017 to Present. Resident Designer/ Costume Shop Manager, University of Utah School of Dance. Utah Ballet Gala Various pieces 2017/2019. *Mama Mia*, Totem Pole Playhouse, *Wizard of Oz* and *Romeo and Juliet* Gamut Theatre Group. Sweet Charity 'Iolani, Hawaii. *The Butterfly* and *Ruined*, University of Hawaii at Manoa. Defiance The Actors Group. Viral: The Musical University of Utah Theatre for Youth. *The Marvelous Wonderettes* The Grand Theatre. Artistic Director for Pacific Okinawa Players, 2004-2009 a military community theatre for service members who are stationed in Okinawa, Japan.**

**MARTIN KOLB (Sound Board Op)** is glad to be back at Gamut for his first FSIP show. Previous Gamut Credits: *Voices of the Eighth: Rhythms of Resilience* (Sound/AV Designer), *The Lion, The Witch, and the Wardrobe* (Sound Assistant). Other credits include: *The Sunshine Boys*, *The Ghost Train* (Sound Designer, Centenary Stage Co), *Snow White, The Birds* (Technical Director, Messiah University), *Infidel, The Tempest*, and *Eurydice* (Sound Designer, Messiah University). Soli Deo Gloria.

**CLARK NICHOLSON (Director)** is the Artistic Director of Gamut Theatre, which he founded with his wife Melissa as the Popcorn Hat Players Children's Theatre in 1992. Since that time he and his partner in work and life, along with numerous other artists, board members, benefactors, and volunteers inaugurated the Harrisburg Shakespeare Company. After those two constituent companies were unified under the name Gamut, Clark helped to found various other branches of that new entity including the TMI Improv Troupe and the Gamut Educational Council. Clark wants you to know that he "appreciates your presence, and is so happy to welcome you back!"

**MELISSA NICHOLSON (Producer)** has worn many hats in her professional theatrical career, including actor, director, stage manager, playwright, and teacher. In addition to creating Popcorn Hat Players Children's Theatre and Harrisburg Shakespeare Company with

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## PRODUCTION TEAM

her husband, Clark, she is also a past president of the Shakespeare Theatre Association International, a founding Board member of Harrisburg Area Theatre Alliance, and serves on the Arts & Entertainment committee of the Ned Smith Center.

**ALEXANDRA NORNHOLD** (Production Stage Manager) is a professional stage manager and lighting designer in the Central Pennsylvania area. She has recently stage managed *Silenced Voices* and *Machinal* with Penn State Harrisburg, *Urinetown* with the Pollock Center, and *Chekhov Comedies: Love Hurts* with Gamut Theatre. Alexandra is from Central Pennsylvania and graduated from York College of Pennsylvania in 2016 with BAs in Theatre and Professional Writing.

**TRISTAN STASIULIS** (Lighting Designer) **GAMUT THEATRE GROUP:** *Much Ado...; All The King's Men; Pericles...; Midsummer...; Our Town; A Streetcar Named Desire.* **OPEN STAGE OF HARRISBURG:** *Amélie; The Diary of Anne Frank; The Wolves; For Colored Girls...; A Christmas Carol; Carrie; Fun Home; Red; Bill W. and Dr. Bob; A Raisin In The Sun; Gidion's Knot; Fences; Clybourne Park; Joe Turner's Come And Gone; Frost/Nixon; Talk Radio; Ma Rainey's Black Bottom;* and others from 2011 to present.

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## DIRECTOR'S NOTES

BY CLARK NICHOLSON

Good evening, and WELCOME BACK TO RESERVOIR PARK! We're so glad to again gather with you under the open sky to share one of William Shakespeare's most beloved stories. Because of the pandemic, we missed seeing you last year, and we are very pleased to once again bring you our yearly rite of Summer!

A bit of explanation is in order concerning the form of our production of *Hamlet: Prince of Denmark*. You will notice as you look to the stage that the set is quite a bit more spare than you may have become accustomed to seeing in a Harrisburg Shakespeare Company production. There are several reasons for that. Coming out of quarantine, we knew that our ability to get many people together to construct a highly detailed stage design was just not feasible. Nor was it desirable or possible to cast and rehearse a full-sized ensemble. Even though mask mandates have now largely been lifted, this was not the case when we began production over a month ago.

However, there was a fortuitous situation that presented itself to solve several problems at once. Each year, Harrisburg Shakespeare's parent organization, Gamut Theatre Group, produces an edited version of a Shakespeare classic. These productions are highly truncated and the casting is doubled and tripled to keep to a manageable size, because this yearly offering is kept in repertory usage to tour to schools and other municipalities. The aesthetic focus is on the essential parts of the story presented, and what remains is the raw dynamic of the play's construction with an emphasis on Shakespeare's language.

As bad luck would have, when Covid lock-down happened in March of 2020, Gamut had an educational engagement production of *Hamlet* in its pocket which had only been put onstage twice. We were very sad to have mounted this effort, only to have it be seen by a small handful of Central PA students. However, the need to be responsible far outweighed any regrets we might have about not being able to have a full season of performing this show.

You probably see where I'm going here: earlier in this year, it looked as if we might actually be able to take steps to come out of semi-hibernation, and the first really sizable offering we knew we would make would be the resurrection of our annual offering of a Free Shakespeare production in this lovely park. And so, we knew what we needed to do. We set to work pulling this edited version of *Hamlet* out of the mothballs and getting it back on its feet. We are so happy that this is what you will see tonight.

I also am glad that we get the opportunity to show you a sample of the work we've been bringing into Central PA schools for many years now. Should you wish to have one of these productions come to your school or organization, you need only get in touch with Gamut and we will be happy to set up a tour for you.

A note about this particular production: Although it is a heavy edit (roughly half as long as an uncut version of the play) it still holds the basic storyline and the dynamics of the major players. It is our hope that this doorway into Shakespeare in general, and *Hamlet* in particular, will spur audience members to seek out a more full production in the future, wherein they will find the speeches, sub-plots, and scenes that were necessarily omitted in this streamlined version of the story.

Also, you will notice that this production, while contemporary in setting, harkens back in time some 30-40 years to the musical era I call “proto-Goth.” This *Hamlet*’s fashion and musical taste tend toward those sounds and sights rooted in the work of Joy Division, Gary Numan, late 70s David Bowie, and Kraftwerk. Why? Well, to be totally honest, it’s because that’s a large part of where my head and heart were at when I was Hamlet’s age, and his brooding introspection was something that I understood in that time and empathized with in that context. That’s the *Hamlet* we bring you tonight: Doc Martens, dark clothes, guy-liner and all. Imagine that a slightly younger Hamlet, before our story begins, discovered his mom’s old mix tapes and subsequently made himself a killer Smiths, Depeche Mode, Cure, Art of Noise Spotify playlist. Then he smoothed in the thick honey of his own bittersweet gloom.

That’s all I have for you. All that needs to be said. I do hope that if you enjoy this and don’t know the uncut versions of this script, you’ll seek out a more full version wherein you’ll meet Francisco, Cornelius, Voltmonde, Roderigo, Osric, and Fortinbras; where you’ll hear Hamlet’s “O, What a rogue and peasant slave...” and “Now how all occasions do inform against me...” Speeches, you’ll delight in the ironic rhetorical daggers within the Rosencrantz/Guildenstern/Hamlet scene popularly called “The recorders,” and where you will see Hamlet “Borne like a prince to the stage...” in the very final moments of the play.

So good to be back. Enjoy!

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**THE 15-MINUTE**

**HAMLET**

**Words by William Shakespeare,  
Edit by Gamut Theatre's Bard Senseless  
Performed by the 2021 Free Shakespeare in the Park  
Intern Company**



**JADE JARRELL**  
Francisco, Horatio,  
Polonius, Ophelia, Laertes



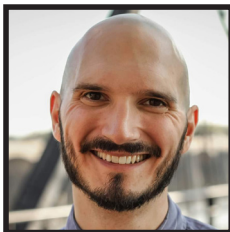
**LEIGHANN KOPPENHOFFER**  
Gertrude, Pirate,  
Gravedigger, Osric



**LUNDEN MCCLAIN**  
Hamlet



**NAJUMA NORMAN**  
Bernardo, Ghost, Claudius



**THOMAS WEAVER**  
Director



**JESS ROSS**  
Stage Manager

JADE JARRELL (Francisco, Horatio, Polonius, Ophelia, Laertes) is an upcoming senior in theatre at CASA and have had the opportunity of reciting the poem “I Sit and Sew” by Alice Moore Dunbar Nelson in the show *Do You Know Me*, a partnered production with Sankofa African American Theatre Company and Gamut Theatre. I’m so incredibly grateful and excited to be a part of this internship here at Gamut and I can’t wait for everyone to see the production of Hamlet!

LEIGHANN KOPPENHOFER (Gertrude, Gravedigger, Pirate, Osric) is 16 years old and an incoming senior at Cumberland Valley High School. Previous credits include *The Lion, the Witch, and the Wardrobe* (Susan), *As You Like It* (Celia), and *Gallathea* (Larissa). She has been a student with Gamut Theatre for the past eight years, and she has also recently served a year-long internship with Gamut preceding this FSIP internship. Leighann is grateful to have had so many opportunities this year to learn so closely about several different aspects of theatre.

LUNDEN MCCLAIN (Hamlet) is a multifaceted up and coming Senior who attends Central Dauphin East High School. She has always had a creative spirit and a love for the arts. She is currently interning at Gamut Theatre Group. Through this internship Lunden has honed her acting skills and learned what it takes to put on a production. Lunden hopes to continue to share her gifts and talents with the world.

NAJUMA NORMAN (Ghost, Claudius, Bernardo) I’m an upcoming CASA graduate and planning to take a year to expand my resume. I recently had the opportunity to play Maude Coleman in *Do You Know Me*, a partnered production with Sankofa African American Theatre Company and Gamut Theatre. I’m excited to be a part of this internship and learn everything about what goes into making Gamut’s production of Hamlet!

JESS ROSS (Stage Manager) has been seen on and off the Gamut stage and is thrilled to be assisting Tom and working with this truly amazing and talented group of interns!! She is “so glad to be back and can’t wait to preform again!”

THOMAS WEAVER (Director) Tom is a past member of Gamut’s core company, formerly serving as Associate Artistic Director. Past directing projects include *Pericles*, *A Midsummer Night’s Dream*, and *Our Town*. He is currently the Artistic Director of the Unlikely Wonders Theatre Project.

## PLOT SUMMARY

Does Shakes-fear have you quaking in your boots? Does the Bard's use of inverted syntax make you feel as if you've seen the ghost of language past? Well never fear: a plot summary is here. Additionally, this evening's production of Hamlet is our abridged Educational Engagement tour that we were scheduled to tour to high school audiences prior to the COVID-19 Pandemic. This particular cut streamlines the play into its primary storylines and frequently features narrations to transition from scene to scene. So, for any Hamlet aficionados, you may notice the absence of several subplots as we strive to keep our stage's traffic to under two hours for the sake of our originally intended audience.

## GAMUT'S ACT ONE

The entirety of the play takes place in and around Elsinore Castle, in Denmark. On guard duty, Bernardo and Marcellus think they see a ghost who looks suspiciously like Prince Hamlet's dead father—the former King Hamlet. They get Hamlet's best friend, Horatio, a scholar, to try to talk with the ghost. None of these men are able to communicate with the ghost and all three decide to tell Hamlet what they have seen.

Prince Hamlet is still in mourning over his late father's death while his mother, Queen Gertrude, has married Hamlet's uncle, Claudius. (Marrying a dead spouse's sibling counted as incest by Elizabethan standards.) Hamlet voices his displeasure with his mother and uncle, the new King of Denmark. Shortly afterwards, Horatio and Marcellus tell Hamlet about the ghost.

Diverging from this, we meet the family of Polonia<sup>1</sup>, Laertes, and Ophelia. Laertes is leaving for school and bids farewell to his mother and sister. Polonia, mother of Laertes and Ophelia, advises her son before his departure and warns Ophelia that she ought to stop dating Hamlet.

When Horatio and Marcellus bring Hamlet to speak with the ghost, Hamlet is able to talk to the ghost in private. According to the ghost of Hamlet Sr., Claudius murdered him. Hamlet vows to avenge his dead father.

The other residents of Elsinore notice a change in Hamlet's behavior. Claudius and Gertrude send for Hamlet's school friends, Rosencrantz and Guildenstern, to see if they can figure out what is causing Hamlet's odd behavior. Polonia attributes the change to Hamlet's relationship with Ophelia. Claudius and Polonia plan to orchestrate an encounter between Hamlet and Ophelia where they will spy on their children. Meanwhile, Rosencrantz and Guildenstern meet with Hamlet, who deduces that his two school friends are in Elsinore for nefarious purposes. However, these two school friends of the Prince let him know that a group of traveling actors is coming to Elsinore. Hamlet plans for the players to stage a play that's contents will reveal Claudius' guilt in the murder of Hamlet Sr.

<sup>1</sup>In Gamut's Hamlet, we've regendered Polonius as Polonia. Shakespeare originally wrote this part as a male character.



Before the play, Claudius and Polonia spy on Ophelia as she interacts with Hamlet. Based on how Hamlet treats Ophelia, Claudius deduces that Hamlet is mad, not lovesick, and must be sent to England. Hamlet then proceeds to give advice to the actors prior to their performance. During the play, called *The Mousetrap*, the players reenact a scenario similar to that of the former King Hamlet, Claudius, and Gertrude. Claudius, upset at the play's implications, puts an end to the performance.

## **GAMUT'S ACT TWO (BEWARE--SPOILERS AHEAD!)**

Claudius tries to repent for the murder of Hamlet Sr. while Hamlet, catching Claudius deep in prayer, debates killing his uncle on the spot. Instead, Hamlet chooses to speak with his mother, confronting Gertrude about her incestuous marriage to Claudius. Hearing some noise in the room, Hamlet kills a spy, revealed to be Polonia, leaving Gertrude horrified. The Ghost appears again, reminding Hamlet to avenge him without harming Gertrude. As Hamlet converses with the Ghost, Gertrude worries for her son as the Ghost is not visible to her. Hamlet disposes of Polonia's body.

Claudius gets Rosencrantz and Guildenstern to find Hamlet and Polonia. Claudius sends Hamlet and his school chums to England, where he hopes the English will kill Hamlet. Ophelia, distressed over her mother's death and Hamlet's behavior towards her, appears to Gertrude and Claudius singing. Laertes returns to Elsinore upon hearing of his mother's death and is devastated at his sister's mental break. Horatio receives word from Hamlet that, during a scuffle at sea with pirates, he rid himself of Rosencrantz and Guildenstern and has returned to Denmark. Claudius, upon learning of Hamlet's return, knows he must do something to protect himself. He plans a duel between Hamlet and Laertes in which Laertes will have a poisoned dagger with which to stab Hamlet and Hamlet's drink will be poisoned, making the prince's death inevitable. Gertrude returns, bringing shocking news regarding Ophelia.

The scene shifts to a graveyard. Hamlet and Horatio find two gravediggers. Shortly afterward, the royal family and Laertes appear in the graveyard, in a processional with a dead body. Hamlet discovers that the deceased is Ophelia. Seeing Laertes jump into the grave, Hamlet reveals himself and engages Laertes in a fight. The combatants are separated.

Hamlet receives a challenge to the duel planned by Claudius and Laertes. Hamlet accepts the challenge. Hamlet expresses remorse to Laertes for his former behavior and the two young men begin to duel. While Hamlet fares well in the first two rounds of the duel, Gertrude drinks some of the wine meant for Hamlet, Hamlet and Laertes are both wounded by the poisoned dagger, and Claudius is revealed as the poison's maker.

# SPECIAL THANKS

JOHN BIVINS

JOEL COLVIN

CODY DAWSON

BRENNEN DICKERSON

KIM DICKERSON

KAREN GASSER

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THE HUTCHINS FAMILY

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