WHO'S WHO

Hamlet - Scott Shepherd
Claudius/Marcellus/Ghost/Gravedigger - Ari Fliakos
Gertrude/Ophelia - Kate Valk
Polonius/Priest - Greg Mehrten
Laertes/Rosencrantz/Guildenstern/Player King - Casey Spooner
Horatio/Rosencrantz/Guildenstern/Player Queen - Daniel Pettrow
Bernardo/Voltemand - Alessandro Magania
Nurse - Koosil-ja

Director: Elizabeth LeCompte
Set: Ruud van den Akker
Lighting: Jennifer Tipton, Gabe Maxson
Sound: Matt Schloss, Omar Zubair, Bobby McElver
Video: Andrew Schneider, Aron Deyo
Assistant to the Director/Stage Manager: Teresa Hartmann
Costumes: Claudia Hill
Wardrobe: Enver Chakartash
Lighting Supervisor: Stacey Boggs
Rigger: Eric Dyer
Technical Assistant: Cooper Gardner
Production Consultant: Bozkurt Karasu
Company Manager: Sandra Garner
Producer: Cynthia Hedstrom

Special Thanks: Richard Prince

Laertes' songs are by FISCHERSPOONER; additional music by Warren Fischer; “Song #1: Laertes, Act IV, Scene VII” and “Song #2: Laertes Act 1, Scene III” written by FISCHERSPOONER for The Wooster Group’s production of HAMLET; FISCHERSPOONER is under Exclusive License to Capitol Records, Inc. FS Studios LLC/Music of Windswept (ASCAP) 2007/All rights reserved.

HAMLET is a coproduction of The Wooster Group and the 30 Festival of Barcelona Grec-Institute de Cultura, Ajuntament of Barcelona.

Running time: 2 hours 40 minutes, including one 10-minute intermission.
Notes from The Wooster Group

We decided to develop our HAMLET by mixing and repurposing previous productions of the play. We settled on Richard Burton’s 1964 Broadway production as our main template.

The Burton stage production (directed by John Gielgud) had been made into a film. It was recorded on videotape shot from 17 camera angles during live performances at the Lunt-Fontanne Theatre, and those recordings were transferred to film and edited into a feature. When it was released, the movie was promoted as a new form called ‘Theatrofilm’, made possible through the ‘the miracle of Electronovision’. It was shown as a special event for just two days in nearly a thousand movie houses throughout the USA, with the idea that it never would be seen again.

In our HAMLET we attempt to reverse this process, reconstructing a hypothetical theater piece from the fragmentary evidence of the edited film.

I am in the process of speaking with my ancestors. And, of course, I am not in agreement with my ancestors. But at the same time, I can’t deny them. They are my base; they are my source. It’s a personal affair between them and me. And that was how I worked on dramatic literature and almost always with authors of the past: exactly because it was a matter of ancestors, of other generations.


...underneath each picture is always another picture.


Technical Note

The performers use in-ear receivers and on-stage video monitors to ‘channel’ the recorded voices and movements from the 1964 Burton film. We have re-edited the film so that the actors’ speeches adhere strictly to the line breaks in Shakespeare’s text. Pauses in the film’s performances have been moved around to ensure that each verse line ends with a pause and has no significant pause within it. This re-editing has produced ‘glitches’ in both movement and speech. In addition, we have shortened the Burton film’s original three-hour length by using fast forward, jump cuts and cross-fades. And some figures in the film have been erased or obscured.
Additional Credits: Bozkurt Karasu was the original Production Manager and created set elements. Geoff Abbas and Matt Tierney originated elements of the sound score; Dan Dobson, John Collins, Jim Dawson, and Joby Emmons also contributed to the sound. Reid Farrington collaborated on the original video design; Anna Henckel-Donnersmarck and Zbigniew Bzymek originated elements of the video; and Margaret Mann, Shaun Irons, and Lauren Petty contributed to the video. Rob Reese and Kent Barrett worked as electricians. Elements of the men’s clothes were provided by Adam Kimmel. Natalie Thomas was the movement coach. Dominique Bousquet, Roy Faudree, Lola Pashalinski, Jim Fletcher, Randy Rand, Bill Raymond, and Judson Williams performed in earlier versions of the piece.

This production is presented through special arrangement with Paul Brownstein.

The 1964 production of HAMLET was produced on Broadway by Alexander H. Cohen in association with Frenman Productions at the Lunt-Fontanne Theatre. It was directed by John Gielgud; scenic design was by Ben Edwards, lighting design by Jean Rosenthal and costume design by Jane Greenwood.

Cast: Richard Burton (Hamlet), Hume Cronyn (Polonius), Alfred Drake (Claudius), Eileen Herlie (Gertrude), William Redfield (Guildenstern), George Rose (1st Gravedigger), George Voskovec (Player King), Philip Coolidge (Voltemand), John Cullum (Laertes), Michael Ebert (Francisco, Fortinbras), Dillon Evans (Reynaldo, Osric), Clement Fowler (Rosencrantz), Geoff Gardland (Lucianus), Barnard Hughes (Marcellus, Priest), Linda Marsh (Ophelia), Robert Milli (Horatio), Hugh Alexander (Cornelius, 2nd Gravedigger), Robert Burr (Bernardo, Ensemble), Christopher Culkin (Player Queen), Alex Giannini (Ensemble), John Gielgud (Ghost), Claude Harz (Ensemble), John Hetherington (Player Prologue, Ensemble), Gerome Ragni (Ensemble), Linda Seff (Ensemble), Richard Sterne (Gentleman), Carol Teitel (Ensemble), Frederick Young (Ensemble).

Video Documentation: Zbigniew Bzymek & Juliet Lashinsky-Revene
Sound Mixing: Matt Schloss, Bobby McElver, Omar Zubair
Sound Mastering: Mark Fuller
Video Post-Production: Max Bernstein
Post-Production Assistant: Hanna Lea Novak
Archivist: Clay Hapaz