

Christian Brothers High School presents



Original artwork by  
Natalie Tuley '18

# HAMLET

by William Shakespeare

Nov. 10-12, 17-19  
Fri and Sat @ 7pm, Sun @ 2pm

Tickets available at the door or at  
[tinyurl.com/CBHamlet](http://tinyurl.com/CBHamlet)  
Christian Brothers High School  
4315 Martin Luther King, Jr. Blvd., 95820

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Theatre Department Presents

# **HAMLET**

By William Shakespeare

Original cover art by Natalie Toth '18

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this production is strictly prohibited.**

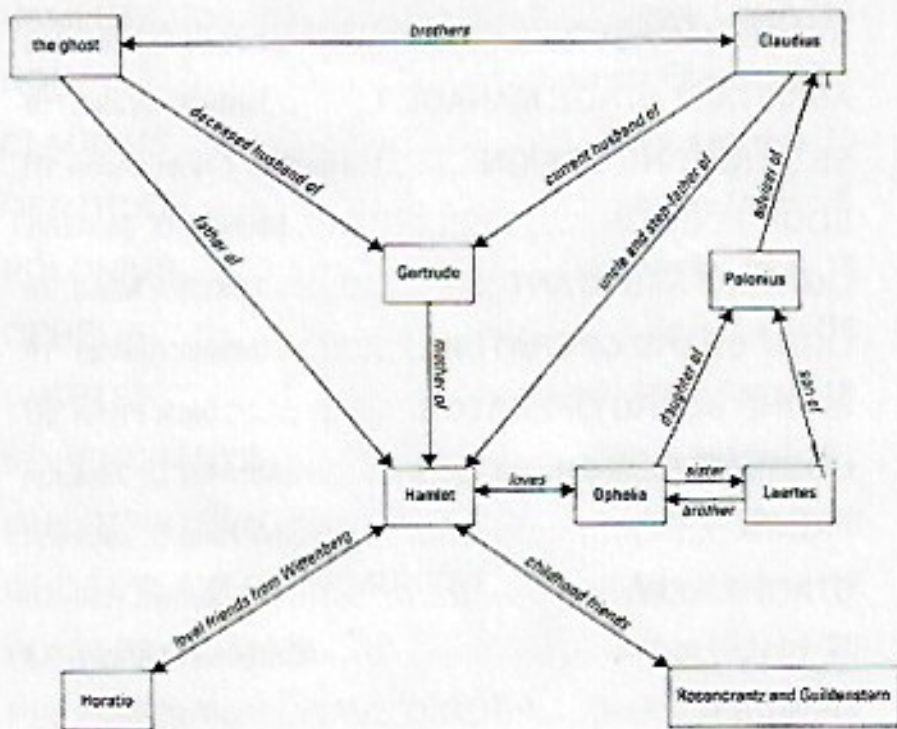
## The Cast

HAMLET.....Jacob Cherry '18  
HORATIO.....Spencer Fitzpatrick '20  
CLAUDIUS.....Nick Kennedy '19  
GERTRUDE.....Mallory Davis '19  
POLONIUS.....Marliss Neal '18  
OPHELIA.....Emily Davis '18  
LAERTES.....Aidan Smith-Fagan '18  
ROSENCRANTZ.....Will Tuschinski '21  
GUILDENSTERN.....Ava Grefrath '20  
GHOST/PLAYER KING/PRIEST.....Alex Vasilyev '19  
PLAYER/LUCIANUS.....Grace Murphy '20  
PLAYER QUEEN/GRAVE DIGGER.....Regina Chapuis '18  
OSRIC.....Audrey (Koda) Smith '20  
GUARD.....Nick Maricle '19

## Technical Crew

DIRECTOR/ CHOREOGRAPHER.....Michael D. Jackson  
STAGE MANAGER.....Jenn Roberts '18  
ASSISTANT STAGE MANAGER.....Isabella Walsh '19  
SET/ LIGHTING DESIGN.....Heather Christianson '01  
SOUND DESIGN.....Michael D. Jackson  
LIGHTING ASSISTANT.....Matthew Miles '18  
LIGHT BOARD OPERATOR.....Jasper Absher '19  
SOUND BOARD OPERATOR.....Jack Flynn '20  
COSTUME DESIGN.....Michael D. Jackson  
PROPS.....Michael D. Jackson  
STAGE CREW.....Kaitlyn Holt '18  
Caroline McIntyre '18  
DRESSERS.....Piper Conwell '19  
Natalie Toth '18

### CHARACTERS IN THE PLAY



## HAMLET SYNOPSIS

### PART I.

Hamlet is the Prince of Denmark. He has recently returned home from college due to the death of the King, his father. Together with his best friend from college, Horatio, Hamlet observes the appearance of the ghost of his father, who tells Hamlet that he was murdered by his brother Claudius, the man who now wears the crown of Denmark. Hamlet vows to avenge his father's death.

Claudius struggles with uncertainty and guilt because of his crime. He has won the throne and the queen, but his nephew, Hamlet, poses a threat to the king's security. When Hamlet begins to act as if he has lost his mind (in order to disguise his intention to exact revenge), Claudius doubts that the madness is legitimate. In an attempt to discover Hamlet's true state of mind, Claudius employs two of the prince's boyhood companions, Rozencrantz and Guildenstern, to spy on the prince.

The king and queen confide their fears about Hamlet to their chief counselor, Polonius, who is also the mother of Laertes and Ophelia. Polonius is an interfering, garrulous person obsessed with her own importance; she has little genuine regard for her children. Polonius spies on Hamlet for the royal couple and tells her obedient daughter, Ophelia, to help. Ophelia ends her relationship with Hamlet on her mother's orders, although she clearly still loves the prince.

Hamlet struggles with his vengeful duty. He must fulfill his father's request, but he is not convinced that killing Claudius is the right thing to do. When a troupe of actors comes to Elsinore, Hamlet uses them to verify Claudius's guilt by

staging a play that mirrors the murder of the King. Claudius's reaction convinces Hamlet that the ghost spoke the truth about the crime against his father.

## PART II.

After the play, Hamlet discovers Claudius in a position of prayer. Claudius cannot truly repent, because doing so would require him to give up his throne and Gertrude, something he knows he cannot do—he is damned. Hamlet draws his dagger to kill Claudius, but he hesitates. To kill the king at prayer would be to send him straight to heaven—a privilege his own father did not receive from Claudius. Hamlet decides that the time is not right. He wants to kill Claudius when the king is steeped in sin. Only then will the revenge be complete.

Hamlet is summoned to Gertrude's bedchamber. Gertrude greets her son with angry words about his behavior toward Claudius at the play. Hamlet can no longer restrain himself and attacks Gertrude verbally, forcing her to look at the truth of her hasty marriage to Claudius. Polonius, who has hidden himself behind a curtain to spy on Hamlet, cries out when he hears Hamlet's angry words. Thinking that the voice belongs to Claudius, Hamlet kills the old man through the curtain.

Hamlet continues to berate his mother until he is stopped suddenly by a second apparition of his father's ghost. The ghost reminds Hamlet not to raise his hand to Gertrude. Hamlet stops his barrage and, after receiving Gertrude's promise to repent and reform her life, he drags the body of Polonius from the room.

Claudius enters the room after Hamlet departs, and when he hears what has happened, he makes up his mind to eliminate the threat that Hamlet poses. Under the pretense that Hamlet

has committed a crime and must leave the country for his own safety, he sends Hamlet to England in the company of Rozencrantz and Guildenstern.

Hamlet escapes the death order that Claudius sends with him to England and finds a way to return to Denmark. Approaching Elsinore, Hamlet, accompanied by Horatio, stops at the sight of a gravedigger, musing on life and death. Hamlet is interrupted by the approach of a funeral procession. To Hamlet's amazement, the funeral is for Ophelia. Driven to the brink of madness by Hamlet's rejection, Ophelia could not bear the news of her father's death at Hamlet's hands.

Ophelia's brother Laertes had returned from France at the news of his father's death. When he loses his sister as well, he vows to revenge both by killing Hamlet. Claudius uses Laertes's passionate hatred to his own advantage. He convinces Laertes to challenge Hamlet to a duel. Laertes, outdoing even Claudius in evil intent, tips the scales in his favor by using a poisoned rapier as his weapon.

At the duel, Gertrude is the first casualty. She dies accidentally after drinking a cup of poisoned wine that Claudius had intended for Hamlet. Out of turn, Laertes delivers a superficial wound with the poisoned weapon to Hamlet. Hamlet fights with renewed fury, and in a heated scuffle, the two men exchange weapons. Hamlet attacks his opponent with a final lunge. Laertes confesses to Hamlet that they are both dying because of the poison that has now killed the Queen as well.

With the king's full treachery revealed, Hamlet finally kills Claudius. Losing strength, Hamlet turns to Horatio, his truest friend, and asks him to spread the story of all that has happened. Horatio is left, holding the dead prince in his arms.



### Director's Note

The particular arrangement of the HAMLET you are about to see comes from Peter Brook, one of the great innovative directors of the past 50 years. Brook's concentration of HAMLET, as he calls it, in which he has not changed a word but has radically cut and shifted lines and reduced the playing time by half, struck me as an ideal version for high school students to tackle. However, Brook's edit included losing some rather famous and oft quoted lines, or "hit tunes" as I like to call them, which I promptly put back in. There is a kind of delight that comes from hearing those familiar quotes, peppered through the play. We all know HAMLET better than we think we do, for it is the most quoted, most produced, most filmed of Shakespeare's plays—but not in high schools.

Why not in high schools? The mere idea of a high school HAMLET sounds daunting—to students as well as audiences, but I have always found it one of the easier of Shakespeare's plays to follow. The play is categorized as a tragedy, but it is also filled with humor, fascinating characters, action and intrigue.

A few years ago I sat behind a row of well-dressed young couples who had clearly bought tickets to see the movie star—Jude Law—live on stage. The fact that he was in HAMLET was secondary to them, but I paid attention to their intermission conversation and they were talking about the play and how amazed they were that they were so drawn into it. HAMLET has a special kind of power, for you can keep finding new ideas in it every time you return to it. Although the Prince of Denmark is royalty and affluent in just about everything, his down to earth friendship with Horatio, his open-hearted nature and his determination to avenge his father, make him extremely attractive and relatable to all.

Orson Wells once said that, rather than casting a well-known actor as Hamlet, the part would be better suited to a new-comer, for it is the "everyman" quality in Hamlet that enables the audience to see themselves in the character. Besides, doesn't a celebrity in the role make Hamlet unattainable? Of course, Hamlet has always been seen as a milestone role for any actor and a superb vehicle for star casting. John Barrymore, Laurence Olivier, Richard Burton, Kevin Kline, Jude Law, David Tennant and Benedict Cumberbatch, among others, have all played him to great acclaim. However, a high school actor playing Hamlet makes him immediately an everyman.

Release yourself from any sense of having to struggle to understand this Shakespearian masterpiece looking down on you from high upon a pedestal. Divorce yourself from the idea that you have come into this theater to see HAMLET because it is culturally good for you. HAMLET is a story—and a very good one. Like the young adults who went to see Jude Law, within five or ten minutes you will be sucked in, the magic will overtake you and you will forget that the marvelous beings telling you the story of HAMLET are mere teenagers.

## WHO'S WHO IN THE CAST AND CREW



**REGINA CHAPUIS '18 (Player  
Queen/Gravedigger)**

Regina is super excited to be playing the Gravedigger and the Player Queen in this production. She has previously starred in the last three One Act Festivals, as well as *The Tempest*. Regina is confident that this will be a spectacular show, even without an iconic Jawa dance number.



**JACOB CHERRY '18 (Hamlet)**

Jacob is very thankful for the opportunity to play Hamlet. Favorite roles include Oscar (*Sweet Charity*), and Harpo (*Animal Crackers*). He is incredibly grateful to his family for everything they have done to support him. He gives special shout-outs and thanks his friends Ian, Nick, Ryan, and Julie, and his inspiring teachers, Ms. Bowers and Mr. Guro.



**EMILY DAVIS '18 (Ophelia)**

Emily is "mad" about playing Ophelia in *Hamlet*. Her previous roles include Frenchy in *Sweet Charity*, and Ingrid in *From The Ashes*. She also wrote and directed an original one act play

last year, *The Theatre*. Emily loves Shakespeare and is so excited to be a part of this production.



**MALLORY DAVIS '19 (Gertrude)**

Mallory has co-starred in a one act play directed and written by Tori Davis '17, as well as her middle-school Christmas pageant. Mallory is totally stoked to finally participate in a Shakespearean play as Queen Gertrude.



**SPENCER FITZPATRICK '20 (Horatio)**

Spencer is playing Horatio in this production of *Hamlet*. His favorite past roles have included Perry in *The Royal Family* and Alfie in *The Theatre*. He is in love with this role and hopes you enjoy the show!



**AVA GREFRATH '20 (Guildenstern)**

Ava is proud to be playing Guildenstern in her first CB production. She would like to thank her family for their support, and hopes the audience enjoys the show.



**NICK KENNEDY '19 (Claudius)**

This is Nick's third CB Theatre appearance. Audiences may remember his performances in *The Royal Family* and the One Acts Festival last year. He thanks his friends and family for their support.



**NICK MARICLE '19 (Guard)**

Nick is thrilled to be in his first CB production. He has dreamed about being on stage for years, and looks forward to bringing it to life. He thanks his family for being so supportive.



**GRACE MURPHY '20 (Player/Lucianus)**

Grace is making her acting debut with CB. She is excited to be playing Player/Lucianus and to be working with a great cast and crew. When not in rehearsal, Grace can be found riding her mountain bike. She thanks her family for being her inspiration.



**MARLISS NEAL '18 (Polonius)**

Marliiss is honored to be or not to be Polonius in her fifth CB production. Her favorite role was the perfidious Mrs. Jones in *Street Scene*. When not on stage, she can be found saving small kittens from tall trees and taking romantic walks on the beach.



**AUDREY (KODA) SMITH '20 (Osric)**

Koda is very excited to be acting in her first production, playing the role of Osric. Her hobbies include rollerskating, reading and writing poetry, and making jokes. She appreciates the support of her friends and family, and hopes to continue her acting career here at CB.



**AIDAN SMITH-FAGAN '18 (Laertes)**

Aidan is making his theatrical debut with CB. Excited to play Laertes, Aidan is hoping that his on-screen skills with KBFT transfer to the stage. Aside from CB's Media Arts program, he also enjoys martial arts, U2, and long walks on the beach.



**WILL TUSCHINSKI '21 (Rosencrantz)**

Will is extremely excited for his first production at CB. He has no particular acting experience and hopes to learn a lot from his first role. He wants to thank his cousins for getting him into acting and his family for encouraging him. He wants everyone to have an amazing time watching the production.



**ALEXANDER VASILYEV '19 (Ghost/Player King/Priest)**

Alex is back on stage in his fifth CB production as the Ghost of Old Hamlet/ Player King/ Priest. Past roles include Wolfe (*The Royal Family*), and Gonzalo (*The Tempest*). He thanks his family for their love and support.

**Michael D. Jackson (Director)**

Michael D. Jackson made his stage debut at the age of eight with the Placerville Children's Theatre. He studied theatre at the Western Stage Theatre Conservatory of Hartnell College and completed his BA and MA in Theatre Arts at CSU, Sacramento. For ten seasons he worked for the California Musical Theatre in a variety of capacities including teaching programs for the Theatre Education Project. In 2000, he moved to New York City where he worked as director, playwright, theatre critic and agent for Music Theatre International. In 2014, he returned to Sacramento to begin

working with the talented teens of CB with the production of *Street Scene*.

**Jenn Roberts '18 (Stage Manager)**

Jenn has been performing on the CB stage since her freshman year, but is enjoying her first try at stage management. She hopes the audience enjoys the show and thanks her family, the cast, and the crew.

**Isabella Walsh '19 (Assistant Stage Manager)**

Isabella is pleased as punch to be working in the production of *Hamlet*. She has worked on three CB productions so far, her favorite being *Animal Crackers*. Isabella wants to thank her magnificent family.

**Heather Christianson '01 (Technical Director)**

Heather is a proud graduate of Christian Brothers and the USC School of Theatre. Her technical theatre background began at CB, and gave her the opportunity to study in Los Angeles and London and to work at Sacramento Theatre Company, California Musical Theatre (Music Circus), and Los Angeles Women's Shakespeare Company. She is impressed by CB's commitment to the arts and is thrilled to return to this exciting, growing program.



**SPECIAL THANKS TO OUR STUDENTS  
IN THE TECH FACTOR FOR THEIR WORK ON  
SETS, PROPS, AND LIGHTING**

Grace Murphy '20, Alyssa Traina '21, Spencer Fitzpatrick '20,  
Shamari Weare '20, Miles Magaletti '18, Matthew Miles '18,  
Nick Maricle '19, Caroline McIntyre '18, Jasper Absher '19,  
Tristan Kimball '20, Michael Mucheru '18, Jack Flynn '20

**AND TO OUR ADULT SUPPORT**

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