

T H E
Tragicall Historie of
H A M L E T
Prince of Denmarke

By William Shake-speare.

As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London : as also in the two Vniuersities of Cambridge and Oxford, and else-where



At London printed for N.L. and Iohn Trundell
1603.

About *Bad Quarto Productions*

Bad Quarto Productions was founded in 2010 to explore the rarely performed plays of Shakespeare's time, and the ways in which Shakespeare's staging techniques can inform modern theatrical productions. The company has produced the earliest printed version of *Romeo and Juliet*; *The Merry Devil of Edmonton*; *The Cronicle Historie of Henry the Fift*; and *The Ballad of Dido*, an original musical developed using Shakespearean techniques, among other plays.

Combining precise work on verse, rhetoric, and other traditional Shakespearean acting techniques with the liveliness of improv, Bad Quarto's performance style has found favor with audiences wherever we've played, and we continue to look for new ways of bridging the gap between Shakespeare's theatre and our own.

If you like what we do, and support our mission, please consider following along with us on Facebook (<http://www.facebook.com/badquarto>), Twitter (@BadQuartoPlays), as well as, Instagram (BadQuartoProductions) and help us get the word out about our upcoming shows and events. While you are there, don't forget to sign up for our email mailing list! If you would like us to bring more plays like *The Tragicall Historie of Hamlet* to your area, please consider making a donation by either turning in the enclosed donation slip to a Bad Quarto cast/company member, mailing it to Bad Quarto Productions 165 Daniel Street Amsterdam, NY 12010 or calling our Box Office at 646.598.2128. And don't forget, to Bad Quarto Productions, audience reviews mean the world to us!

Shak-speare's Text

The first quarto of *Hamlet* was printed in 1603, with William Shakespeare's name appearing on the title page, but scholars cannot agree on the date of its composition (it may be from as early as 1594), or the source text from the printed version, although most agree that the first quarto was not printed from an authorial manuscript. The second quarto of *Hamlet* was printed just a year later, in 1604, and most scholars agree that the second quarto **does** derive from Shakespeare's manuscript. Whether the first quarto represents a playhouse revision, an early draft, or something else altogether is likely to remain a mystery in the absence of further historical evidence.

Shak-speare's Rehearsal Conditions

Shakespeare and his playing companies likely only ever rehearsed a new play as a group once, on the day of their performance. They would gather at the playhouse just after sunrise, and rehearse until about 1 o'clock, with performances at two. In the weeks leading up to this rehearsal and performance, the players would likely meet individually with senior members of the company to rehearse individually. Resulting performances were fresh, energetic, and required the players to actively listen to one another in a way that modern rehearsal processes do not encourage.

Shak-speare's Staging Conditions

Plays in Shakespeare's England were performed in universal lighting, and were written to encourage the audience contact made possible by actors and audience sharing the same pool of light; in addition, audiences commonly sat on the stage, and Shakespeare and others take advantage of these conventions by casting the audience in their plays. Shakespeare's plays tended to be heavily doubled, with an actor playing more than one role, and also made use of minimal scenery to enable fast scene changes, and live music to augment the performance. We have sought to deploy all of these conventions, as best as we may in a modern approximation, in our performance. By convention, all of the roles in Shakespeare's plays were performed by men or boys apprenticed to the company, and we have sought to achieve a similar effect by casting actors without regard to the gender of their characters.

Company

<i>Hamlet</i>	Alex Dabertin
<i>Ofelia/Braggart Gentleman</i>	Beatriz Browne
<i>Queen Gertred</i>	Kitty Mortland
<i>Ghost/Player Duke/Fortenbrasse</i>	James Overton
<i>Rossencraft/1st Sentinel/2nd English Ambassador</i>	Roz Cavallaro
<i>Gilderstone/Gravedigger</i>	Dani Martineck
<i>Marcellus/Player Duchess</i>	Arif Silverman
<i>Corambis/Priest/Ambassador</i>	Sophia Kokonas
<i>Barnardo/Montano/the Player Murderer/Voltemar</i> ..	Owen Moss Hayden
<i>Leartes</i>	Andre Silva
<i>Horatio</i>	Rachel Matuse
<i>King</i>	John Walbolt
Director	Tony Tambasco
Stage Manager	S.M. Payson
Costumer/Marketing Director	Joanne Famiglietti

Cast Bios

Alex Dabertin (*Hamlet*) is an actor, writer, and director who recently graduated from Columbia University, and he is so, so incredibly excited to be a part of Bad Quarto's Hamlet. He has nothing but gratitude for the whole amazing Bad Quarto crew. Recently he was seen in Bad Quarto's "Taming of a Shrew," and The Brewing Department's "Othello." You can find him on Facebook as "Alex Niles Dabertin" and on tumblr as "postmodernnosferatu."

Beatriz Browne (*Ofelia/Braggart Gentleman*) is very excited to be returning to her second production with Bad Quarto. Beatriz is a Brazilian actress and graduate of AMDA. Since graduation in 2015, she has been working extensively in film, television and theater. Past credits include: The Taming of A Shrew, A Midsummer Night's Dream, Marat/Sade, and more. With a passion for Shakespeare, she cannot wait to explore the text and put it to work with her fellow cast members. Big thanks to her family for the constant support, and to Tony for believing in her work.

Kitty Mortland (*Queen Gertrud*) recently appeared in "Richard II" and "Romeo and Juliet" with Hamlet Isn't Dead, "Measure for Measure" with Hudson Warehouse, and "As You Like It" with Folding Chair Classical Theatre. Originally from Chicago, she appeared there in "Down & Derby" (The New Colony), "Devour" (20% Theatre Chicago), and the Jeff Nominated "The Bad Seed: The Musical" (Corn Productions). Kitty also played the title character in "Hamlet: The Series," available on YouTube. When not on stage, Kitty is also a singer/songwriter who has played venues across the Chicagoland area including the Elbo Room, the Underground Lounge, and Reggie's Rock Club. DFTBA.

James Overton (*Ghost/Player Duke/Fortenbrasse*) This will be James Overton's second time working with Bad Quarto Productions and he couldn't be more excited! He last

appeared with Bad Quarto as Lord/Simon in, 'The Taming of a Shrew' and more recently as Andrew Aguecheek in 'Twelfth Night' at the Secret Theatre. James recently graduated from Bennington College where he concentrated in Drama and Music Composition before moving to New York City last summer to pursue his career. He is an accomplished singer, guitarist, and ukulele player. He is a natural blonde.

Roz Cavallaro (*Rossencraft/1st Sentinel/2nd English Ambassador*) is thrilled to be a part of another Bad Quarto production. Some of her previous credits include, Phylema in "The Taming of a Shrew," Ensemble in "Julius Caesar," Rosalind/Ensemble in "Conditions of Love" (a devised Shakespeare and Sondheim piece featured in the Edinburgh Fringe Festival), Bella in "Big Love," Solita in "Capture" by Emily Dinova, and Hera in "The Nemesis Effect" by S.E. Taylor.

Dani Martineck (*Gilderstone/Gravedigger*) is a New York-based actor, writer, and lab manager. Dani recently appeared in Swiftly Tilting Theatre Project's "Twelfth Night" (Viola) and played five seasons with Tennessee Stage Company's Shakespeare on the Square. Favorite Shakespeare credits include "Hamlet" (Rosencrantz) and "Taming of the Shrew" (Grumio).

Arif Silverman (*Marcellus/Player Duchess*) graduated from Oberlin College with a degree in theater this past May. His film **Bless Me, Apollo** recently saw its premiere at Dixon Place in January. Other recent credits include: **All's Well That Ends Well** (Shakespeare on the Sound), **Nolie Min Tangible** (Dixon Place), **Spirits to Enforce** (Cleveland Public Theater), **The Bacchae** (Edinburgh Fringe Festival), **The Taming of the Shrew** (Pulse Ensemble Theater) & **Heart to Heart** (American Globe Theater).

Sophia Kokonas (*Corambis/Priest/Ambassador*) grew up in Chicago and after taking some acting classes in the city she decided to move to NYC to train at the Atlantic Theater Company's Conservatory program. There she had some of the best acting teachers in New York and discovered that Shakespeare, Moliere, and Chekhov are all

she ever wants to do in life. Sophia is so excited to have been cast in Bad Quarto's production of the Hamlet and thanks everyone who made this production possible!

Owen Moss Hayden (*Barnardo/Montano/the Player Murderer/Voltemar*) is in his first production with Bad Quarto. Past credits include: Edgar Willoughby in **The Poet** (Manhattan Rep), Hotspur in **Henry IV, part I** (Hampshire Shakespeare), and Petruccio in **Taming of the Shrew** (Theater Under The Stars). He thoroughly believes flying by the seat of his pants is the best way to travel.

Andre Silva (*Leartes*) is a New York based actor. He recently finished an intensive course at the Royal Academy of Dramatic Arts (RADA). He has been seen in Bad Quartos production of *Taming of a Shrew* and *Second Shepherds Play*, and in Daniel Adams production of *Three Sisters* at the Alchemical Theater Laboratory. He has just finished filming his first indie feature film, *Jay Mancini*, and also has several short films being submitted to film festivals around the country. He is delighted to be a part of this cast and wants to thank his friends and family for their ever growing support!
www.AndreSilva.info

Rachel Matuse (*Horatio*) is thrilled to be returning to work with Bad Quarto Productions in **Hamlet**. **Most recently she was\ involved in their production of *The Taming of a Shrew**. She is a graduate of the George Washington University, and recently trained with the Shakespeare Theatre of NJ, where she performed as Marcus in **Titus Andronicus**. Other notable credits include Olivia in **Twelfth Night**, Nurse Ratched in **One Flew over the Cuckoo's Nest**, and Stella in **Streetcar.** Rachel is a proud teaching artist with George Street Playhouse, and has a particular passion for socially progressive theater. Thank you to her family and friends, and enjoy the show!

John Walbolt (*King*) is thrilled to be doing Shakespeare here in New York with Bad Quarto! Favorite credits include Feste in *Twelfth Night*, Frederic in *The Pirates of Penzance*, and Victor in *Cabaret*. John also develops free mobile Apps for performers,

most notably Pocket Pitch for iPhone. Thanks to Mom, Dad, Grandma, Val, Farns, Peter, Jose, Jassy, UC Irvine and the Golden State Warriors! www.JohnWalbolt.com

For company photos, please visit us online at <http://www.BadQuarto.org>

Please feel free to take pictures! And please tag us on social media!

Facebook: @BadQuartoProductions

Twitter: @badQuartoPlays

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