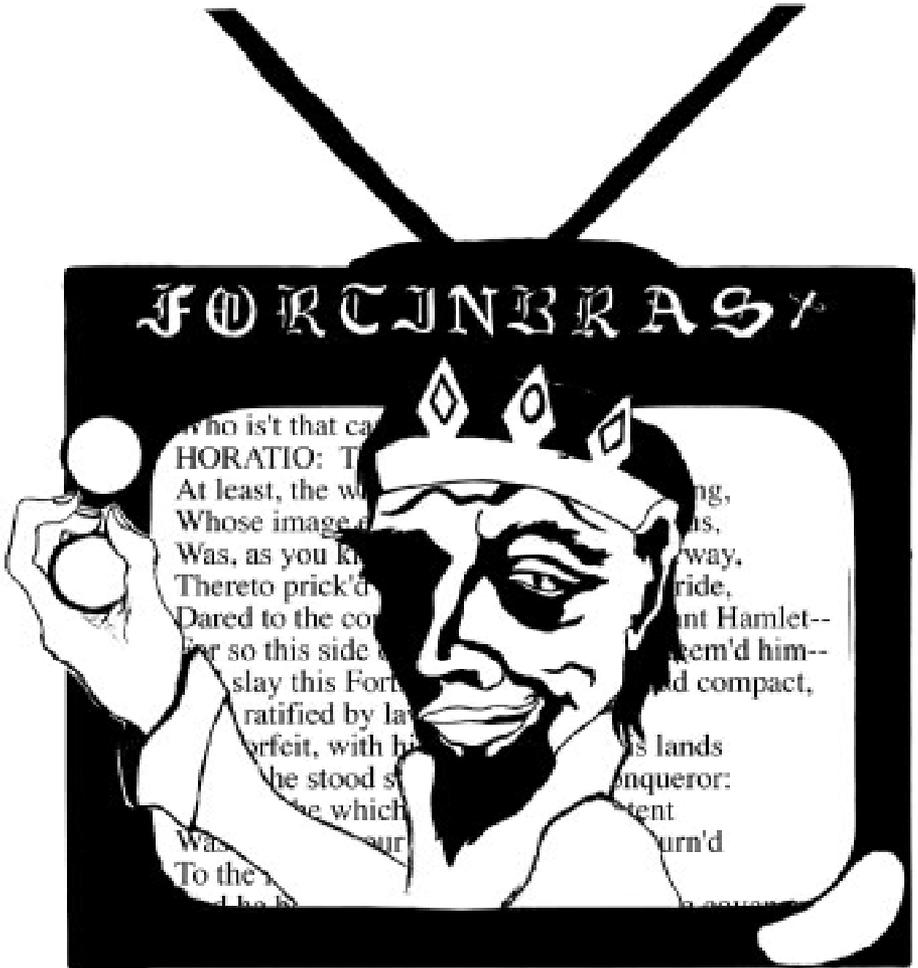


THE MIT COMMUNITY PLAYERS PRESENT

FORTINBRAS

BY LEE BLESSING



THURSDAY-SATURDAY, MAY 22-24, 1997

KRESGE LITTLE THEATRE ON THE MIT CAMPUS

FORTINBRAS

by Lee Blessing

**Produced by special arrangement with Baker's Plays*

The Persons of the Play

<i>Fortinbras</i>	Steve Dubin
<i>Hamlet</i>	Greg Tucker (S)
<i>Osric</i>	Ian Dowell (A)
<i>Horatio</i>	Matt Norwood '99
<i>Ophelia</i>	Erica Klempner (G)
<i>Claudius</i>	Ben Dubrovsky (A)
<i>Gertrude</i>	Anne Sechrest (affil)
<i>Laertes</i>	Randy Weinstein (G)
<i>Polonius</i>	Peter Floyd (A, S)
<i>Polish Maiden 1</i>	Alice Waugh (S)
<i>Polish Maiden 2</i>	Anna Socrates
<i>Captain</i>	Jim Carroll (A)
<i>English Ambassador</i>	Alice Waugh (S)
<i>Marcellus</i>	Eric Lindblad (G)
<i>Barnardo</i>	Russell Miller '00

The Scenes of the Play

Act I: Elsinore

— *ten minute intermission* —

Act II: Still Elsinore

(“S” indicates MIT staff member, “G” indicates graduate student, “A” indicates alumnus, and “affil” indicates affiliation with a member of the MIT community).

Behind the Scenes

Director.....	Ronni Marshak
Producer.....	Alice Waugh (S)
Set designer	John van der Meer (A)
Sound	Ben Dubrovsky (A)
Lighting designer	Mike Bromberg (A)
Stage managers.....	Elizabeth Tustian Beth Jobes (S)
Costumes	Melissa Manolis (S) Anna Socrates
Special effects	Ben Dubrovsky (A)
Props coordinator	Risat Jannat '00
Program	Kevin Cunningham (A, S)
Lighting crew	Shannon Koenig Chris Rezek '99
Scenic artist.....	Christine Manolis
Set crew	Jim Carroll (A) Steve Dubin Ben Dubrovsky (A) Peter Floyd (A,S) Teresa Lyons Melissa Manolis Matt Norwood '99 Anna Socrates Mark Simonoff Greg Tucker (S) John van der Meer (A) Alice Waugh (S) Randy Weinstein (G) Billy Wong
Sword Fight Staging	Brian Wolfe-Leonard
Polish consultant	Joshua Zimmerman
Drop poster	Anne Sechrest
House managers	Beth Jobes (S) Mark Simonoff
Run crew	<i>The Cast</i> John van der Meer (A) Brian Wolfe-Leonard



The **MIT Musical Theatre Guild** announces
AUDITIONS
for our summer production
BLOOD BROTHERS
to be held the week of June 9, 1997

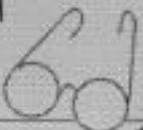
Individuals in the MIT community interested in auditioning should contact the Musical Theatre Guild for details at mtg-board@mit.edu or 253-6294.

Show Info and Synopsis:
Book, Lyrics, Music by Willy Russell

Blood Brothers is a contemporary Rock musical that tells the tragic story of twin boys separated at birth, one raised by the natural mother in poverty, the other by a wealthy couple. As young children, the brothers meet and become friends — “blood brothers”. As they grow, they stay close, but each is envious of the other. They ultimately fall in love with the same woman.... The play begins with the tragic consequence of this and of their original separation; the rest is a flashback tracing how the action got to that point.

The setting is a factory town in England, and the show spans the mid-1970s up to the present. There are strong parts for both men and women.

Show Dates:
August 22 (Fri) — August 24 (Sun)
August 28 (Thurs) — August 30 (Sat)
Sept 4 (Thurs) — Sept 6 (Sat)

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DIRECTOR'S NOTES

I have always loved Shakespeare, and I have always thought about directing one of the shows. But, while I would have loved to attack the richness of his tragedies, I've always thought my style lent itself better to the lighter comedies. Well, *Fortinbras* gave me the chance to do both! What a joy to direct Hamlet's death scene — “Goodnight Sweet Prince” — while still being able to put in as much irony, sarcasm, highbrow humor, low-brow humor, and just plain silliness (not to mention a sword fight and a seduction to boot)!

I could pontificate here — after all, as director it is my right — about the value of truth and soul searching, the examined life versus the unexamined life, action versus deliberation, the nature of lust, the afterlife of virgins, and Polish maidenhood. But I will leave all this up to you. After the show, if you want, find me, and we can talk.

I've directed a lot — too much, some may say. But it is rare to find such an intelligent group of people who are so eager to collaborate to make this show a success. What you see is not just my vision of *Fortinbras*, but a group vision where everyone contributed ideas, not only for their own characters, but for each other and the show as a whole. The cast, crew, and design staff has been phenomenal. It seems such a gyp that we only get to do this for an audience three times!

— Ronni Marshak

About the Cast and Crew

Lee Blessing (Playwright) is the award-winning author of *A Walk in the Woods*, *Down the Road*, *Eleemosynary*, *Independence*, *Nice People Dancing To Good Country Music*, *Patient A*, and *Two Rooms*. He wrote *Fortinbras* in 1992.

Mike Bromberg '70 (Lighting Designer) did lights for MITCP's *Earnest* in December. In between shows, he is a Professional Engineer, mountaineer, peakbagger, cartographer, magazine writer, pianist, and gay hippie motorcyclist. Mike has designed lights for literally dozens of Gilbert & Sullivan productions, and was last seen on stage as Bunthorne in MIT G&S Players' *Patience*.

James Carroll (*Captain*) has previously appeared in the Players' productions of *A Bright Room Called Day*, *Holiday*, *Travesties* and *Hay Fever* and has directed *Foreplay*, or *The Art of the Fugue*. This summer he will take a vacation from theatre to pursue his interests in Brazilian music and flood recovery.

Ian Dowell (*Osric*) tries to please all the people all the time, especially Norwegians. He enjoys spending time in his castle and appreciates good fashion sense. He has appeared in numerous productions at MIT & Wellesley over the years, most notably *A Midsummer Night's Dream*, *The Clandestine Marriage*, *Extremities*, *Phedre*, *Crossing Delancey* and most recently, *The Importance of Being Earnest*, also with the MIT Community Players.

Steve Dubin (*Fortinbras*). If you've seen Steve mumbling to himself at any time during the past six weeks, it's because he's been memorizing his lines for this play. If you've seen him mumbling to himself before that, it's because he forgot to take his medication.

Ben Dubrovsky (*Claudius*) has floated from Tristan Tzara (*Travesties*), Nick Potter (*Holiday*), Rupert Murdoch (*Tintern Abbey*), and a monkey named Swift (*Words, Words, Words*) into the role of a dead king. His cat Snoozy (alias Smedley, Sleazy, Flospy, etc.) was responsible for several special effects.

Peter Floyd (*Polonius*) has been in just oodles of MITCP shows, including *Holiday*, *Travesties*, and *Hay Fever*. After directing last fall's production of *The Importance of Being Earnest*, he is quite happy to have no responsibilities in this show other than showing up on stage and not saying his lines.

Erica Klempner (*Ophelia*) is a graduate student in philosophy but has promised to give it up after next week. She wishes to thank the MIT Community Players for their great efforts over the past three years to keep her happy and sane.

Eric Lindblad (*Marcellus*) has appeared previously as Troy McClure in *Why People Have Four Fingers*, as Art Vandelet in *Latex Blues*, and as Mr. Ed in *Mr. Ed Goes to Washington*. He also has been seen in MITCP's production of *A Bright Room Called Day* and *Foreplay*, or *the Art of the Fugue*. Look for him playing the Groom in *The Wedding* (also featuring Anne Sechrest as the Bride and Steve Dubin as Servant #4), which opens on July 12.

Melissa Manolis (Co-costume Designer, Set Crew) is starting her second season with the Community Players. What started with a simple button has blossomed to her very own glue gun and a close personal relationship with velcro. During the day she can be found shuffling paper in Bldg. 1 or showing people to their room.

Christine Manolis (Publicity Artist, Set Artist) is lending her talent to her second production with Community Players. Her goal is to paint people's walls for money.

Ronni Marshak (Director) has been a member of the MIT Community Players for a *l-o-n-g* time. She has been in about a dozen of their productions, including such roles as Mrs. Boyle in *Mousetrap*, the Head Nun in *House of Blue Leaves*, and Little Buttercup in *H.M.S. Pinafore*. And this is the 10th show she has directed for the group. Others include *Once Upon a Mattress*, *Bad Girls Revue*, and a whole bunch of Gilbert and Sullivan operettas. Ronni is thrilled to be back "home" in Kresge Little, and is looking forward to staying put as she embarks on her next project, directing *Blood Brothers* this summer for MTG. Ronni lives in Brookline with her husband, actor Brian Wolfe-Leonard, who stages a stellar sword fight and has a lot of cool things we could use as props!

Russell Miller (*Barnardo*). Besides appearing in *Fortinbras* — his first MITCP show — and memorizing all of 8 lines, Russell still manages to find time for his first love, Ice Sculpture. He shares a dorm with his goldfish, Sparky, and the fun-loving ghost of Sammy Davis, Jr.

Matt Norwood (*Horatio*) was first sucked into the twisted skein of the Community Players when he played Algernon in *The Importance of Being Earnest* last Fall. He has also performed with the Musical Theatre Guild at MIT. He would like to say hi to his mommy and daddy, who have come all the way from Washington, D.C. to see their darling boy on stage.

Chris Rezek (Light Board, Master Electrician) is doing his first show with MITCP. Chris likes to sleep when he is not awake.

Anne Sechrest (*Gertrude*) is proud to add writhing demurely, not tripping on her really long skirt, and holding humiliating postures for extended periods of time to her acting credentials. She has also appeared in *A Bright Room Called Day* and *The Mice Have Been Drinking Again* with MITCP. Her next role will be starring as the Bride in *The Wedding* (featuring Eric Lindblad as the Groom) on July 12.

Anna Socrates (*Polish Maiden #2*, Co-Costume Designer). *Fortinbras* is the fifth MITCP show that Anna has costumed (or assisted the costume designer), but the first one for which she has made a costume for herself and worn it onstage. She was cast for her Slavic language abilities in a role that will make NATO reconsider its decision to admit Poland.

Greg Tucker (*Hamlet*) is pleased to have finally found a useful outlet for indecisiveness. He previously appeared with MITCP as Sir Keith Murdoch in last summer's *Quintessential Comedies*. When not acting, he devotes his time to studying rivers and mountains.

Alice Waugh (producer, *English Ambassador*, *Polish Maiden #1*) is appearing in her fourth MITCP production. She began acting as Judith Bliss in 1995's *Hay Fever* and is tasting the glamor and excitement of producing for the second time. She edits MIT *Tech Talk* in her spare time.

Randy Weinstein (*Laertes*) has recently finished playing Bob/boob/L.A. in PiP's *Copper Spaghetti*. He has previously performed with MITCP in *Hay Fever*, *The Mice Have Been Drinking Again*, and *The Midlife Crisis of Dionysis*. For the past 4 years Randy has been playing the ChemE PhD student...well, at least he has been successful in some of his roles.

Special Thanks

Tina Trager, Joanne Katz and
the Campus Activities Complex

Mike McCarthy and the Property Office

The MIT Gilbert and Sullivan Players

The MIT Musical Theatre Guild

Brian Wolfe-Leonard, Elizabeth Tustian and
the Theater at Old South

Leslie Cocuzzo-Held, Diane Brainerd and
the MIT Costume Shop

Joshua Zimmerman

Kevin Cunningham

Vonnie Moran

Beth Jobes

About the MIT Community Players

The MIT Community Players is a group of MIT staff, students, alumni/ae, and other interested people who produce a fall and spring show at MIT each year, as well as summer events. We're always looking for people interested in participating on stage and in positions including director, producer, designer, publicity and house management staff, technical staff and stage crew. We're happy to have experienced people looking for a good opportunity to use their creative and technical skills, and we also welcome people with little or no experience, both those interested in being an apprentice or assistant to a certain position, or just helping out for a few hours.

If you'd like to get involved with MITCP, receive e-mail mailings, or send us a comment or question, send e-mail to mitcp-info@mit.edu or call 253-2530 and leave a message. And, of course, you can check out our web page at:

<http://web.mit.edu/mitcp/www/MITCP.html>