

# *Rosencrantz and Guildenstern Are Dead*

## The Audition Packet

You have in your hands the audition packet for *R&G*. It includes:

- Cover Sheet (what you are reading right now.)
- Audition Information/application **THE ONLY PAGE YOU TURN IN - BOTH SIDES**. (you must turn this in on the first day of audition - Nov. 30)
- Sample Proper Etiquette Sheet (This has ALL the information that you need to consider if you would like to be a part of a PHMS Panther Player Production)
- Sample Contract
- Sample Production Calendar
- Sample Script

The auditions will test various skills you have - how well you cold-read (read out of a script you have not rehearsed), how well you LISTEN TO DIRECTIONS, and how well you work with a group. Just come and try out - it's fun!

Auditions are open to EVERYONE. You do not have to be in theatre classes to be a part of the play.

**\*\*REHEARSALS\*\*** The nature of this play requires every actor to be at EVERY REHEARSAL - no exceptions. Please check the calendar! Initial at the bottom that you have seen it and made a note of ALL days. If you cannot be at EVERY REHEARSAL, please do not audition.

The auditions will be held on Nov. 30, after school until 5:30 pm. The cast list will be posted Dec. 2 @ 4 PM, on the PHMS Theatre Website ([www.phmstheatre.com](http://www.phmstheatre.com)).

**\*\*COST\*\*** There is a cost in being involved with any play. **There is an ACTIVITY fee of \$50 to participate in the play.** Each actor/actress will be offered a chance to buy meals (\$7 each time) on each night we run to 8:30. And there is the always popular *R&G* T-shirt that will be available. SO: If you choose to participate in all meals, buy a T-shirt, and pay the fee, it will run between \$75 - \$100 to be in the show. Keep that in mind!

If you have any questions, please see Mr. Bucher.

*Break A Leg!*



Audition information/application for  
*Rosencrantz and Guildenstern are Dead*

Name:

Student ID#:

Grade:

The Proper Etiquette sheet is included with this. Please look over it carefully - we are asking all students and parents to abide by these rules. On the back of Etiquette sheet is the rehearsal schedule. You **MUST** be at EVERY rehearsal you are called to. There are **NO EXCEPTIONS** to this. Please initial the back of this sheet (which has the rehearsal calendar) to indicate that all the dates have been seen by you (and your parents) and noted.

Parts Available (Please circle/highlight your preferred part)

Rosencrantz (M)

Tragedian (non speaking) - 5 (M/F)

Claudius (M)

Guildenstern (M)

Hamlet (M)

Gertrude (F)

Player (M/F)

Ophelia (F)

Polonius (M)

Attendant - 2 (M/F)

Please sign and date your signature and your parents signature on the spaces provided after you have carefully read The Proper Etiquette sheet. Please fill out ALL information needed.

**"I have read and understand all the information on The Proper Etiquette sheet. I understand that I will have to sign the Sheet if I get cast in this play. I also understand that I have to be at every rehearsal I am called to, as indicated by the Rehearsal Schedule."**

**Parent Initials: \_\_\_\_\_ Student Initials: \_\_\_\_\_**

(Please note the Parent Meeting on Dec. 7, at 6 pm - if your child is cast)

\_\_\_\_\_  
(Parent Signature)

\_\_\_\_\_  
(Date)

\_\_\_\_\_  
(Student Signature)

\_\_\_\_\_  
(Date)

\_\_\_\_\_  
(Parent email)

\_\_\_\_\_  
(Home Phone #)

\_\_\_\_\_  
(Student email)

\_\_\_\_\_  
(Parent Cell #)

# R&G Schedule - Initial Please

Monday Dec. 5	Tuesday Dec. 6	Wednesday Dec. 7	Thursday Dec. 8	Friday Dec. 9
	3:45 pm - 5:30 pm PHMS	3:45 pm - 6 pm PHMS - Parent Meet @ 6		3:45 pm to 8:30 pm PHMS
Monday Dec. 12	Tuesday Dec. 13	Wednesday Dec. 14	Thursday Dec. 15	Friday Dec. 16
3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS		
<b>Winter Break!! Memorize lines! MUST BE DONE WHEN YOU RETURN!!!</b>				
Monday Jan. 2	Tuesday Jan. 3	Wednesday Jan. 4	Thursday Jan. 5	Friday Jan. 6
3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS - R&G ONLY	3:45 pm - 5:30 pm PHMS - R&G ONLY	3:45 pm - 5:30 pm PHMS - R&G ONLY	3:45 pm to 8:30 pm PHMS
Monday Jan. 9	Tuesday Jan. 10	Wednesday Jan. 11	Thursday Jan. 12	Friday Jan. 13
3:45 pm - 5:30 pm PHMS - R,G,&P ONLY	3:45 pm - 5:30 pm PHMS - R,G,&P ONLY	3:45 pm - 5:30 pm PHMS - R,G,&P ONLY	3:45 pm - 5:30 pm PHMS - R,G,&P ONLY	3:45 pm to 8:30 pm TBD (off campus - Talent Show)
Monday Jan. 16	Tuesday Jan. 17	Wednesday Jan. 18	Thursday Jan. 19	Friday Jan. 20
NO SCHOOL NO Rehearsal	3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS	3:45 pm to 8:30 pm PHMS
Monday Jan. 23	Tuesday Jan. 24	Wednesday Jan. 25	Thursday Jan. 26	Friday Jan. 27
3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS	3:45 pm - 5:30 pm PHMS	
Monday Jan. 30	Tuesday Jan. 31	Wednesday Feb. 1	Thursday Feb. 2	Friday Feb. 3
4 pm - 7 pm PHMS w/ Miss Polly's	4 pm - 7 pm PHMS w/ Miss Polly's	4 pm - 8:30 pm PHMS Public Perform @ 7PM w/ Miss Polly's	3:45 pm - 5:30 pm PHMS	DENTON PERFORM DAY Gone ALL DAY Leave at 7 AM, Perform @ (?), Back at 9:30 PM
Monday Feb. 6	Tuesday Feb. 7	Wednesday Feb. 8	Thursday Feb. 9	Friday Feb. 10
	3:45 pm - 5:30 pm PHMS		3:45 pm - 5:30 pm PHMS	
Monday Feb. 13	Tuesday Feb. 14	Wednesday Feb. 15	Thursday Feb. 16	Friday & Saturday Feb. 17 & 18
3:45 pm - 5:30 pm PHMS	4 pm - 7 pm PHMS w/ Romeo, You Idiot	4 pm - 7 pm PHMS w/ Romeo, You Idiot	4 pm - 8:30 pm PHMS Public Perform @ 7PM w/ Romeo, You Idiot	Feb. 17 - Move in @ LSHS Feb. 18 - FRISCO OAP ALL DAY Perform @ 10 AM, Awards @ 6 PM, SMORG @ 7 PM

Parent Initials: \_\_\_\_\_

Student Initials: \_\_\_\_\_

# Rosencrantz and Guildenstern Are Dead

## Contract

We are going to use a system of demerits to keep track of the cast. With such a large group, it is even more important to be able to count on responsible behavior for success and safety. If you accumulate a total of ten demerits, you will be removed from the production.

Demerits will be given for the following reasons:

- Absence without notice 5 demerits each rehearsal
- No script, no pencil 1 demerit each rehearsal
- Gum 1 demerit each rehearsal
- Inappropriate rehearsal attire 1 demerit each rehearsal
- Horsing around, bad language or behavior 1 demerit each time corrected
- Cellphone distraction during rehearsal 1 demerit each time corrected
- Using script after deadline 2 demerits each rehearsal
- Unexcused tardy 2 demerits each rehearsal
- Late pick-up 2 demerits each rehearsal
- Failure to clean-up after yourself 2 demerits each rehearsal
  - Costumes, food, prop, etc.
- OTHER issues may be added as deemed appropriate by the director

It is the responsibility of the student to contact the director if they will be absent. If a student is sick, please call or email me before 3:00pm.

Mr. Bucher: 469-633-4795

buchera@friscoisd.org

A rehearsal schedule was given with this contract. Please take note of the times of each rehearsal. It is imperative that cast and crew members show up on time and leave at the appropriate time. (Directors and students are equally busy and need to get home.)

Students need their scripts, pencils and highlighters in order to be successful! Please be off-book by the deadline and do not lose your script.

Costumes, set pieces and props are expensive! Please respect both our property and your own so that we can have a great show!

More information will be coming home soon with your student. Please feel free to contact me if you ever have any questions. Thanks for your continued support of PHMS Theatre!

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I have read the rules with my parents and understand the expectations. I understand the accumulation of 10 demerits will result in my removal from the cast/crew.

Student Signature

**Sample**

Parent Signature \_\_\_\_\_

Date: \_\_\_\_\_

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# **Proper Etiquette Sheet:**

## **Being a member of an acting company**

**(Please Keep for Reference)**

BEFORE YOU CHOOSE TO BE PART A PANTHER PLAYER PRODUCTION, YOU NEED TO CONSIDER THE FOLLOWING:

### **PROFESSIONAL ATTITUDE FOR CAST AND CREW**

- \* Check the callboard daily.
- \* Attend all calls for rehearsal and crew.
- \* Rehearsals and crew calls are **never** missed without prior permission.
- \* Check the Show Schedule and clear all dates indicated.
- \* Any absence must be cleared **in advance** with the director. (This means **asking** if it is okay to miss – not telling the director that you are going to be gone.)
- \* CHECK the show CONTRACT to keep track of demerits and possibilities of being removed from the show.
- \* All line deadlines are to be strictly honored.
- \* All cast and crewmembers will assist in building of the set and the collection/making of props.
- \* All cast and crewmembers will assist in the strike at the conclusion of the run.
- \* All cast and crewmembers are responsible for the maintenance of the auditorium, shop, storage areas, and dressing rooms and for cleaning up after themselves and returning equipment/tools/supplies to their proper place.
- \* Conversation backstage, either in rehearsal or performance, should be restricted to matters concerning the production. Repetitive requests to be quiet will result in you being sent home from rehearsal and/or removed from the show permanently.

### **YOU AND YOUR APPEARANCE**

- \* Actors, please check with your director before any haircuts, dye jobs, tanning etc. that will change even minutely the look with which you auditioned and were offered the role.
- \* Actors, be open to discuss with your director changes that may be necessary to better physically characterize your role. This may include a different hairstyle and or color; using a self-tanning lotion; remaining out of the sun to keep skin natural in color; an exercise regime, etc.

### **PARENT INVOLVEMENT**

\*When a student is involved in a production, whether cast or crew, their parents or guardians are agreeing to volunteer for at least two rehearsal or production dates. This can mean anything from helping out backstage at a performance to crowd control during rehearsals. PLEASE BE AWARE THAT WHEN YOUR CHILD IS CAST, YOU HAVE BEEN TOO! OUR PRODUCTIONS ARE DEPENDENT ON PARENT HELP!

- \*You will be contacted by a member of the P3 booster club for scheduling details.

**KEEP THIS COPY FOR YOUR REFERENCE**



Ros. I see.

GUIL. He's not himself.

Ros. He's changed.

GUIL. I could see that. *(Beat.)* Glean what afflicts him

Ros. Me?

GUIL. Him.

Ros. How?

GUIL. Question and answer. Old ways are the best way: *sit.* Perhaps he'll come back this way.

Ros. He's afflicted.

GUIL. You question, I'll answer.

Ros. He's not himself, you know.

GUIL. I'm him, you see.

*(Beat.)*

Ros. Who am I then?

GUIL. You're yourself.

Ros. And he's you?

GUIL. Not a bit of it.

Ros. Are you afflicted?

GUIL. That's the idea. Are you ready?

Ros. Let's go back a bit.

GUIL. I'm afflicted.

Ros. I see.

GUIL. Glean what afflicts me.

Ros. Right.

GUIL. Question and answer.

Ros. How should I begin?

GUIL. Address me.

Ros. My dear Guildenstern!

GUIL. *(Quietly.)* You've forgotten—haven't you?

Ros. My dear Rosencrantz!

GUIL. *(Great control.)* I don't think you quite under-

stand. What we are attempting is a hypothesis in which I

answer for *him*, while *you* ask me questions.

Ros. Ah! Ready?

GUIL. You know what to do?

Ros. What?

GUIL. Are you stupid?

Ros. Pardon?

GUIL. Are you deaf?

Ros. Did you speak?

GUIL. *(Admonishing.)* Not now—

Ros. Statement.

GUIL. *(Shouts.)* Not now! *(Pause. They separate and*

*sit.)* Perhaps he'll come back this way.

Ros. Should we go?

GUIL. Why?

*(Pause.)*

Ros. *(Starts up. Snaps fingers.)* Oh! You mean—you pretend to be *him*, and I ask you questions!

GUIL. *(Dry.)* Very good.

Ros. You had me confused.

GUIL. I could see I had.

Ros. How should I begin?

GUIL. Address me.

*(They stand and face each other, posing.)*

Ros. My honoured lord!

GUIL. My dear Rosencrantz!

*(Pause.)*

Ros. Am I pretending to be you, then?

GUIL. Certainly not. If you like. Shall we continue?

Ros. Question and answer.

GUIL. Right.

Ros. Right. My honoured lord!

GUIL. My dear fellow!

Ros. How are you?

GUIL. Afflicted!

Ros. Really? In what way?

*(CONTINUED →)*

GUIL. Transformed.

Ros. Inside or out?

GUIL. Both.

Ros. I see. *(Pause.)* Not much new there.

GUIL. Go into details. *Delve.* Probe the background establish the situation.

Ros. So—so your uncle is the king of Denmark?!

GUIL. And my father before him.

Ros. His father before him?

GUIL. No, my father before him.

Ros. But surely—

GUIL. You might well ask.

Ros. Let me get it straight. Your father was king. You were his only son. Your father dies. You are of age. Your uncle becomes king.

GUIL. Yes.

Ros. Unorthodox.

GUIL. Undid me.

Ros. Undeniable. Where were you?

GUIL. In Germany.

Ros. Usurpation, then.

GUIL. He slipped in.

Ros. Which reminds me.

GUIL. Well, it would.

Ros. I don't want to be personal.

GUIL. It's common knowledge.

Ros. Your mother's marriage.

GUIL. He slipped in.

*(Beat.)*

Ros. *(Lugubriously.)* His body was still warm.

GUIL. So was hers.

Ros. Extraordinary.

GUIL. Indecent.

Ros. Hasty.

GUIL. Suspicious.

Ros. It makes you think.

GUIL. Don't think I haven't thought of it.

Ros. And with her husband's brother.

GUIL. They were close.

Ros. She went to him—

GUIL. —Too close—

Ros. —for comfort.

GUIL. It looks bad.

Ros. It adds up.

GUIL. Incest to adultery.

Ros. Would you go so far?

GUIL. Never.

Ros. To sum up: your father, whom you love, dies, you are his heir, you come back to find that hardly was the corpse cold before his young brother popped onto his throne and into his sheets, thereby offending both legal and natural practice. Now why exactly are you behaving in this extraordinary manner?

GUIL. [I can't imagine!] *(Pause.)* But all that is well known, common property. Yet he sent for us. And we did come.

Ros. *(Alert, ear cocked.)* I say! I heard music—

GUIL. We're here.

Ros. —Like a band— I thought I heard a band.

GUIL. Rosencrantz . . .

Ros. *(Absently, still listening.)* What?

*(Pause, short.)*

GUIL. *(Gently wry.)* Guildenstern . . .

Ros. *(Irritated by the repetition.)* What?

GUIL. Don't you discriminate at all?

Ros. *(Turning dumbly.)* Wha'?

*(Pause.)*

GUIL. Go and see if he's there.

Ros. Who?

GUIL. There.

has to be taken on trust; truth is only that which is taken to be true. It's the currency of living. There may be nothing behind it, but it doesn't make any difference so long as it is honoured. One acts on assumptions. What do you assume?

ROS. Hamlet is not himself, outside or in. We have to glean what afflicts him.

GUIL. He's—melancholy.

PLAYER. Melancholy?

ROS. Mad.

PLAYER. How is he mad?

ROS. Ah. (To GUIL.) How is he mad?

GUIL. More morose than mad, perhaps.

PLAYER. Melancholy.

GUIL. Moody.

ROS. He has moods.

PLAYER. Of moroseness?

GUIL. Madness. And yet.

ROS. Quite.

GUIL. For instance.

ROS. He talks to himself, which might be madness.

GUIL. If he didn't talk sense, which he does.

ROS. Which suggests the opposite.

PLAYER. Of what?

(Small pause.)

GUIL. I think I have it. A man talking sense to himself is no madder than a man talking nonsense not to himself.

ROS. Or just as mad.

GUIL. Or just as mad.

ROS. And he does both.

GUIL. So there you are.

ROS. Stark raving sane.

(Pause.)

PLAYER. Why?

GUIL. Ah. (To ROS.) Why?

ROS. Exactly.

GUIL. Exactly what?

ROS. Exactly why.

GUIL. Exactly why what?

ROS. What?

GUIL. Why?

ROS. Why what, exactly?

GUIL. Why is he mad?!

ROS. I don't know!

(Beat.)

PLAYER. The old man thinks he's in love with his daughter.

ROS. (Appalled.) Good God! We're out of our depth here.

PLAYER. No, no, no—he hasn't got a daughter—the old man thinks he's in love with his daughter.

ROS. The old man is?

PLAYER. Hamlet, in love with the old man's daughter, the old man thinks.

ROS. Ha! It's beginning to make sense! Unrequited passion!

(The PLAYER moves.)

GUIL. (Fascist.) Nobody leaves this room! (Pause, lamely.) Without a very good reason.

PLAYER. Why not?

GUIL. All this strolling about is getting too arbitrary by half—I'm rapidly losing my grip. From now on reason will prevail.

PLAYER. I have lines to learn.

GUIL. Pass!

(The PLAYER passes into one of the Wings. ROS cups his hands and shouts into the obssite one.)

HAMLET. Go to, I'll no more on't; it hath made me mad! (*She falls on her knees weeping.*) I say we will have no more marriage! (*His voice drops to in lude the TRAGEDIANS, who have frozen.*) Those that are married already— (*He leans close to the PLAYER-QUEEN and POISONER, speaking with quiet edge.*) all but one shall live. (*He smiles briefly at them without mirth, and starts to back out, his parting shot rising again.*) The rest shall keep as they are. (*As he leaves, OPHELIA tottering Upstage, he speaks into her ear a quick clipped sentence.*) To a nunnery, go.

(*He goes out. OPHELIA falls on to her knees Upstage, her sobs barely audible. A slight silence.*)

PLAYER-KING. Full thirty times hath Phoebus' cart—

(CLAUDIUS enters with POLONIUS and goes over to OPHELIA and lifts her to her feet. The TRAGEDIANS jump back with heads inclined.)

CLAUDIUS.

Love? His affections do not that way tend,  
Or what he spake, though it lacked form a little,  
Was not like madness. There's something  
In his soul o'er which his melancholy sits on  
Brood, and I do doubt the hatch and the  
Disclose will be some danger; which for to  
Prevent I have in quick determination thus set  
It down: he shall with speed to England . . .

(*Which carries the three of them—CLAUDIUS, POLONIUS, OPHELIA—out of sight. The PLAYER moves, clapping his hands for attention.*)

PLAYER. Gentlemen! (*They look at him.*) It doesn't seem to be coming. We are not getting it at all. (*To GUIL.*) What did you think?

GUIL. What was I supposed to think?  
PLAYER. (*To TRAGEDIANS.*) You're not getting across!

(*Ros had gone halfway up to OPHELIA; he returns.*)

Ros. That didn't look like love to me.

GUIL. Starting from scratch again . . .

PLAYER. Act Two! Positions!

GUIL. Wasn't that the end?

PLAYER. Do you call that an ending?—with practically everyone on his feet? My goodness no—over your dead body. (*He laughs briefly and in a second seems never to have laughed in his life.*) There's a design at work in all art—surely you know that? Events must play themselves out to aesthetic, moral and logical conclusion.

GUIL. And what's that, in this case?

PLAYER. It never varies—we aim at the point where everyone who is marked for death dies.

GUIL. Marked?

PLAYER. Between "just deserts" and "tragic irony" we are given quite a lot of scope for our particular talent. Generally speaking, things have gone about as far as they can possibly go when things have got about as bad as they reasonably get. (*He switches on a smile.*)

GUIL. Who decides?

PLAYER. (*Switching off his smile.*) Decides? It is written. (*He turns away. GUIL grabs him and spins him back violently. Unflustered.*) [*Now if you're going to be subtle, we'll miss each other in the dark. I'm referring to oral tradition. So to speak. (GUIL releases him.)*] We're tragedians, you see. We follow directions—there is no choice involved. The bad end unhappily, the good unluckily. That is what tragedy means. (*Calling.*) Positions! (*The TRAGEDIANS have taken up positions for the continuation of the mime: which in this case means a love scene, sexual and passionate, between the QUEEN and the POISONER/KING.*) GUIL (*MUSIC CUE H.*) The lovers begin. The PLAYER contributes a breathless commentary for