



THE UNIVERSITY
OF COLORADO
THEATRE PRESENTS
THE EIGHTH ANNUAL
COLORADO

SHAKESPEARE FESTIVAL

1965 SOUVENIR PROGRAM
25C

18TH ANNUAL CREATIVE
ARTS FESTIVAL

EIGHTEEN YEARS OF CREATIVE ARTS by JOE J. KEEN

One of the most exciting features of the summer session at the University of Colorado is the Creative Arts Program. Not only does this program provide entertainment for the whole University community; it also serves to highlight the University's interest in the creative arts as education in the highest sense and as a way of life. But the progress made in this direction has not been made by accident—diligence and devotion could not succeed without guidance, and the guiding genius for the Creative Arts Program was Vice President Walters Farrell Dyde, now retired. It was he who brought the pieces of the program into a cohesive whole and started the full-scale program on its way.

In 1948, Dean Dyde and Dr. Eugene Wilson, then director of the summer quarter, and now vice president for Business Affairs, presented to President Stearns a request for general fund assistance to subsidize a coordinated creative arts program as a stimulant to campus life during the summer months. The original proposal included all but one of the divisions of the University which now participate in the program: the College of Music, the Department of English, the Department of Speech and Drama, the Department of Fine Arts, the Department of Physical Education for Women. The main objective of the program was to coordinate all the efforts of the various departments in order to provide an intellectual climate for the development of creative talents among the members of our student body.

There have been many "firsts" in the development of the Creative Arts Program as we have it today. In 1950, modern dance under the continuing direction of Professor Charlotte Irey was enlarged to include a professional dancer as visiting lecturer.

Another important "first" was the introduction of the Annual Summer Musical in 1952. For three years Gilbert and Sullivan held sway; then in the summer of 1955, a second step forward was taken when *Brigadoon*, the first large-scale musical, was produced. A steady climb upward in quality of production and in public reception serves to exemplify the spirit of cooperation which exists between participating departments of the Creative Arts Program, for the summer musical is produced through the joint efforts and talents of the University Theatre, the College of Music, and the University Dance Program.

Shakespearean drama in the summers prior to 1958 consisted of one play performed by a student cast during the second 5-week term in the Mary Rippon Outdoor Theatre, now home of the Colorado Shakespeare Festival. Another outstanding "first" in the growth of the Creative Arts Pro-

gram, the Colorado Shakespeare Festival was inaugurated in 1958 under the executive direction of Professor Jack Crouch, whose planning and faith in the venture were the prime factors in bringing the Festival into existence. Since 1963, the University Theatre, of which the Festival is a part, has been under the continuing direction of Professor Seldon Faulkner, and the Festival has continued to prosper. Each year a repertory of three plays has been presented with special complementary programs being added.

The Department of Fine Arts under Professor Alden Megrew has participated actively in the Creative Arts Program since its beginning in 1948 by collecting a large and varying show of contemporary art by distinguished European and American artists. This collection has been assembled by Professor Megrew and displayed in the art gallery of the University Museum each summer through 1964. The 1965 show was assembled by Professor Lynn Wolfe. Speakers are provided by the department for each Wednesday afternoon of the summer show.

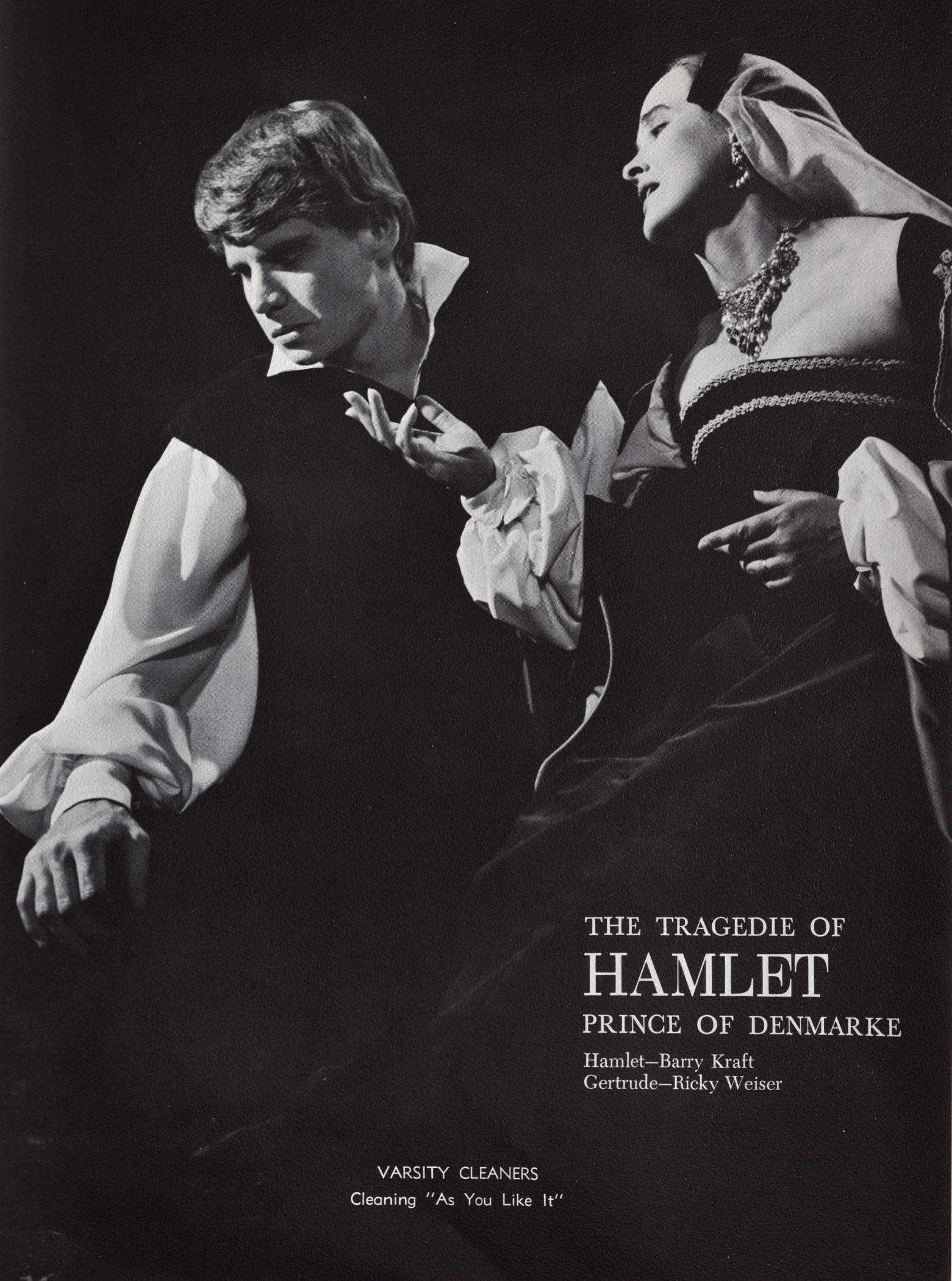
To enumerate the participation of the College of Music in the Creative Arts Program under Dean Warner Imig would be almost impossible because of the inclusion of music in so many of the parts of the program. But certainly outstanding among its contributions have been to bring visiting artists to the campus for special concerts; to carry on the music portions of the musicals; to organize a summer band, a summer choir, and a summer orchestra; and to provide organ concerts. In 1959 the College of Music inaugurated summer opera on the campus.

Beginning in 1961, the School of Architecture became a part of the Creative Arts Program and each successive year has selected significant architectural exhibits under the direction of Dean DeVon Carlson.

When Dr. John R. Little was appointed as the first full-time dean of the summer session in March of 1955, Dean Dyde turned the chairmanship of the Creative Arts Committee over to him. The total program was greatly strengthened by his leadership but especially noteworthy was the inception of the Colorado Shakespeare Festival in 1958. Effective January 1965 Dean Little once again assumed the chairmanship.

* * * * *

Joe J. Keen served as chairman of the Creative Arts Committee from July 1959 through January 1965. He is assistant dean of the College of Arts and Sciences and of the summer session and a member of the University Theatre Board.



THE TRAGEDIE OF
HAMLET
PRINCE OF DENMARKE

Hamlet—Barry Kraft
Gertrude—Ricky Weiser

VARSIITY CLEANERS
Cleaning "As You Like It"

HAMLET: THE DIRECTOR'S NOTE

“Oh there ha's beene much throwing about of Braines.”

—2.2.335

If you are going to try to produce *Hamlet* you have three texts from which to begin: the short first quarto (1603), the substantially longer second quarto (1604), or the text of 1623 (in the first folio collection of Shakespeare's plays) which is rich if a little leaner than the second quarto. We have decided to play the folio text, as purely as we can, believing its (relative) leanness represents the best “acting” version.

To that end we have worked with the folio carefully, weighing its fellows in and not neglecting the centuries of editors whose speculations cram bookshelves. Our present finding sees (and what is more important, hears) the 1623 text as a highly projective one and while we may have erred in insisting upon hearing sense from bits of it, believe we have a truer text than most. We certainly have a more consistent one. Some small but vivid changes of meaning derive from following folio punctuation. There are some omissions (notably Hamlet's soliloquy on seeing the army of Fortinbras) which follow folio omission. A number of words and phrases less familiar because editors tend to prefer the second quarto will be apparent.

I have been writing “we” not imperially at all. A varying clutch of us has met through the winter and spring to check and argue our convictions about the text. Barry Kraft, Glenn Johnson, Peter Morrison, and other friends have helped but none more than Ricky Weiser who is as rigorously dedicated an editor as Shakespeare ever had—as imperious as Dr. Johnson but often much more appositely perceptive.

Whatever text we perform, a good many of you will be bringing your own Hamlet to the theatre, caught from the text or compounded from your remembrance of actors in the part. This we cannot change nor do we want to. Our problem is to give you a fresh one. Here you may assist us and yourselves by forgetting, if possible, what you know of the plot. In *Hamlet* Shakespeare poses a puzzle and sets the delicate prince a graver challenge than ever Sherlock Holmes had: his distaste for his uncle leads him (together with the imminence of the ghost) to a quick and passionate conclusion which his intelligence must then scrutinize and weigh.

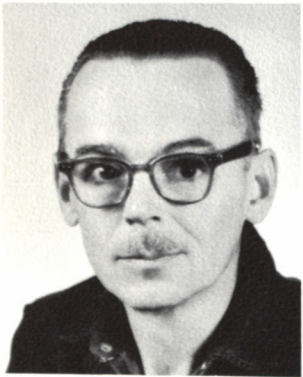
Unless we bring remembrance with us to the theatre, we have only one hint (in Claudius' aside, 3.1.49) that the ghost is true rather than demonic—before the moment at which Hamlet himself is sure at last and at last free to act.

To know whodunit before this point is to know too much.* Your care might well be to begin afresh, see the mystery set and then the trap that solves it.

For a “long” play (our version is 215 lines short of the full text) *Hamlet* is an extremely rapid one in the bursts of its action. Our single intermission, acknowledging the stones of the Mary Rippon Outdoor Theatre, will be taken at a sound, if unconventional point (3.2.306) just after the “Play Scene.”

—JAMES SANDOE

* “O this Learning, what a Thing is it.”



James Sandoe was the first director to stage a Shakespeare play in Mary Rippon Outdoor Theatre—*Romeo and Juliet* in 1944. He attended college at Stanford, Columbia, and the University of California, and spent 11 seasons with the Oregon Shakespeare Festival in Ashland as actor and director.

At CU, Sandoe is an associate director of the University Libraries, and teaches in the humanities.

Last fall he directed Carlo Goldoni's *Mistress of the Inn*; next spring he will direct *Macbeth*.

For the Colorado Shakespeare Festival, Sandoe has directed *Love's Labour's Lost* (1961), *Othello* (1962), *Richard III* (1963), and *King John* last summer.

THE CAMPUS SHOP

1301 Pennsylvania

Open Evening

442-2404

NOTE

For Page Four of the Program (G. F. R.)

COLO. SHAKESPEARE
FESTIVAL

The program says I "authentically designed" the stage for Elizabethan drama. This is a distinction, which I regret I do not deserve, and as I had the privilege of opening the Festival with a short speech I interpolated a disclaimer.

When the theatre was to be built by the W.P.A., I did draw up, in 1936, a simple outline in which I suggested where hedges should be planted to mask the various entrances and perhaps the three ground levels. It is possible that I also suggested the two stone wings, though of this I am not as sure. Mr. Lind, Director of the University Physical Plant--he was not here then--is of the opinion that further plans gradually developed as the work went on. It was begun and dedicated in 1936, but not officially completed till 1939; since then other changes have been made.

Between the stage and Broadway, even then a much traveled street, lay a pleasant lawn with a considerable number of well-grown trees. Before the theatre was used for plays, however, Henderson Museum had been built, which much more effectually limited the audience's view. I protested against the building, urging why have an outdoor theatre and then cut off the natural setting. But the objection was a foolish one. Without the Museum building to limit the field of vision and to shut out the noise of traffic, I doubt if performances could ever have been successfully given in the Mary Rippon Theatre.

Nor can the theatre, strictly speaking, be described as especially Elizabethan. In fact, I doubt if the Elizabethan theatre was in my mind, or anybody else's, when I drew up my simple outline. As a matter of fact, the Board of Regents designated it as a place for lectures and concerts as well as plays, and very early it was used several times as a chapel. I suspect the ladies who urged the laying-out of the theatre in the first place were more influenced by pleasant memories of the annual Senior Class plays which they had seen or taken part in on Class Days in a grove of trees just east of Old Main. At first thought, I ascribed these continuing outdoor class plays to the influence of Ben Greet, whose companies in the first half of the century played Shakespeare outdoors on various college campuses in America. But I would have been quite wrong. His first offering in America seems to have been Everyman, 1902, played indoors. Student class day plays had been given earlier in many parts of the country, and specifically on the Colorado campus (As You Like It, 1898; The Tempest, 1899; Love's Labor's Lost, 1900). These Colorado class day plays continued to be given till the first World War, Professor Wolle coaching the last three (As You Like It, 1914; The Winter's Tale, 1915; Noyes' Sherwood, 1916) before he left for war service. In 1919 when he returned and I had just come to Colorado with Little Theatre ideas, plays acted by students selected more for their special interest in the theatre rather than limited to a class membership were being given. Among such plays, Shakespeare's plays were usually given annually indoors till 1944, when James Sandoe courageously and successfully presented Romeo and Juliet as the first play in the Mary Rippon Theatre, following it with The Merchant of Venice, 1945, and I Henry IV, 1946, with Jack Crouch as technical director of the last one. Dr. Crouch took over the general direction with Much Ado About Nothing, 1947, and climaxed this incomplete history of Shakespeare at the University of Colorado with its first Shakespeare Festival, 1958 (Hamlet, The Taming of the Shrew, and Julius Caesar).

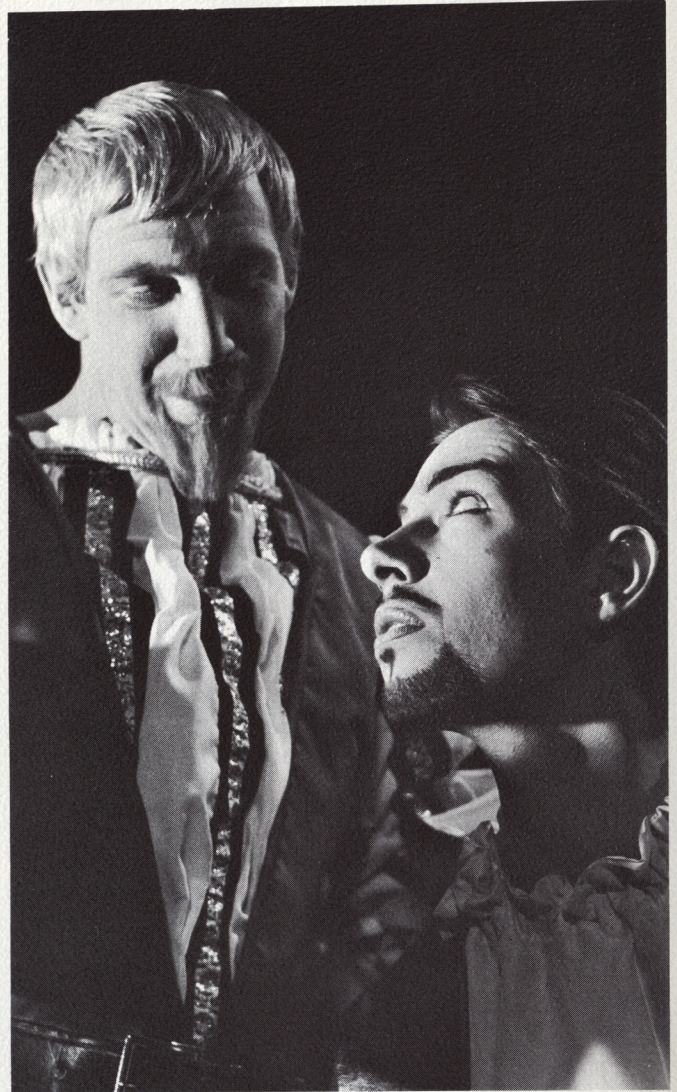
It is through the ingenuity of these directors and the others who have assisted in the Festivals then and since, that the Rippon Theatre has been developed into an effective setting for Shakespeare's plays. Though it does not attempt to duplicate Shakespeare's stage, it does have some of its most important characteristics: it helps to create intimacy between actors and audience, it permits performances uninterrupted by waits, and it centers attention on what the actor says and does, not on furnishings or scenery. It is itself attractive and a direct challenge to a director.

Gift of Dr. Reynolds

Cast of Characters

Barnardo	} soldiers.....	CHARLES W. SITLER, JR.
Francisco		STEVE JACKSON
Marcellus		THOMAS TINI
Horatio	.....	RODERIC PRINDLE
Ghost	.....	EDGAR REYNOLDS
Claudius, King of Denmark	.....	ED STAFFORD
Gertrude, Queen of Denmark	.....	RICKY WEISER
Voltemand	} ambassadors.....	CHRISTOPHER WINES
Cornelius		WILLIAM G. URBAN
Polonius	.....	JAMES BRANNOCK
Laertes, son of Polonius	.....	MICHAEL RENNER
Ophelia, daughter of Polonius	.....	KAREN GRASSLE
Hamlet, Prince of Denmark	.....	BARRY KRAFT
Reynaldo, servant to Polonius	.....	DAVID BILLER
Rosencrantz	.....	PIERRE MINAULT
Guildensterne	.....	ALAN GRIFFIN
Prologue	} players.....	STEVE JACKSON
King		MAURICE BLANC
Queen		IRENE ROSEEN
Lucianus		FRED GORDON
Musician		INGRID ASMUS
Fortinbras, Prince of Norway	.....	TIMOTHY D. CASEY
Norwegian Captain	.....	STEVE JACKSON
Messenger	.....	BOB POLLACK
Sailor	.....	RAYMOND LYNCH
Servant	.....	ROBERT S. MILLAR, JR.
Sexton	.....	EUGENE J. ANTOSZEWSKI
Gravedigger	.....	THOMAS TREVOR
Priest	.....	ROBERT SUKLE
Osric	.....	CHRISTIAN HEDEMANN
English Ambassadors	.....	DAVID BILLER, BOB POLLACK
Danish Banners	.....	LINDA BROWN, MELODY GILLETTE
Norwegian Banner	.....	MARIAN BUSSEY
English Banner	.....	INGRID ASMUS
Court Ladies	.....	MARGARET ASKEW, MARIE WILEY
Court Gentlemen	.....	TIMOTHY D. CASEY, CHRISTIAN HEDEMANN, WILLIAM G. URBAN, CHRISTOPHER WINES
Monks	.....	DAVID BILLER, STEVE JACKSON, CHARLES W. SITLER, JR., THOMAS TINI
Soldiers	.....	FRED GORDON, RAYMOND LYNCH, CHARLES W. SITLER, JR., ROBERT SUKLE, THOMAS TINI, THOMAS TREVOR

* * * * *



Claudius—Ed Stafford
Laertes—Michael Renner

Directed by	.....	JAMES SANDOE
Assistants to the Director	.....	MARGARET ASKEW, RICKY WEISER
Swordplay directed by	.....	LEWIS SOENS
Stage Manager	.....	PETER MORRISON
Prompter	.....	FRANCES FORMAN
Music Supervisor	.....	MARILYN STEBBINS
Drums	.....	GLENN GIFFEN
Trumpets	.....

LEATHERSTOCKING SHOP

Fine Sportswear for Ladies and Gentlemen—Crossroads

Fencing Demonstrations

Lewis Soens, Festival fencing master, has served in that capacity for the past six seasons. He is an avid student of Elizabethan fencing art and, besides blocking the fencing scenes within the plays, conducts classes in this specialty for the Festival acting company.

Shakespeare's audience liked sword-play, and Shakespeare gave them fights. His actors, trained perhaps in Bonnetti's school in Blackfriar's, handled their mayhem well and exuberantly cut and thrust at each other with rapiers and parried with daggers. The audiences got blood, thunder, and, from actors as skilled in fence as Burbage, useful demonstrations of new and dirty tricks.

Shakespeare's fencing style suits drama better than later styles, for the weapons and the motions are large, and even an untrained audience can follow the threats, feints, cuts, and thrusts; any audience can distinguish the difference between a Spanish, and therefore cool, calculating, and un-British, fencer, who dances upright, methodically and elegantly offering his point, and the crouching, feline Italian fencer, whose style was adopted by the British. Instead of hats, the good guys wear crouching Italian, the bad guys upright Spanish styles in movement.

In the Colorado Shakespeare Festival we use weapons which are relatively accurate replicas of Elizabethan rapiers and daggers, and techniques drawn from manuals of Saviolo, Di Grassi, Silver, Narvaez, Carranza, and other fencing masters, who often delight the soul of the student by remarks such as Di Grassi's, about the dagger:

Concerning the dagger, which is to be done therewith, it is to be noted that for great advantage it would be holden before with the arme stretched forth and the point respecting the enemy, which, although it be far from him, yet in that it hath a point, it giveth him occasion to bethinke himselfe.

Fencing demonstrations will be held in the Mary Rippon Outdoor Theatre at 3 p.m., on August 5 and 12.

Elizabethan Music

Marilyn Stebbins, Festival music supervisor, is a senior majoring in piano performance at the College of Music. She was a member of last season's group, the Festino Players, and this summer appears before each evening's performance in a short concert of English keyboard music taken from *Fitzwilliams Virginal Book*, played on a spinet. On Sunday, August 1, Mrs. Stebbins will present a free concert at 3 p.m. in the Forum Room of the UMC.

Film Series

The Festival Film Series will be shown in the afternoons at 3 p.m. during the run of the repertory, in the UMC Forum Room.

MONDAY, AUGUST 2. *Julius Caesar* (Chicago).

WEDNESDAY, AUGUST 4. *A Midsummer Night's Dream* (Max Reinhardt).

FRIDAY, AUGUST 6. *The Ballet of Romeo and Juliet* (Russian).

FRIDAY, AUGUST 13. *As You Like It* (British).

Lecture Series

The George F. Reynolds Lectures will be delivered by Ronald Watkins on Monday, Tuesday, and Wednesday, August 9, 10, and 11, at 3 p.m., in the UMC Ballroom.

Ronald Watkins, from 1932 to 1964 a teacher of classics and English at Harrow, has, since 1941, been producing Shakespeare's plays in conditions similar to those of his own playhouse. He is author of *Moonlight at the Globe* and *On Producing Shakespeare*, and part-editor of *The Harrow Shakespeare*. This summer's Reynolds lectures are the beginning of Mr. Watkins' tour of the United States, which will take him from Boulder to the West Coast and back to the East Coast.



THE TEMPEST

Stephano—Christian Hedemann
Trinculo—Michael Renner
Caliban—Barry Kraft

BOULDER TRAVELODGE MOTEL
For Comfort, Convenience, and Cleanliness

THE TEMPEST: THE DIRECTOR'S NOTE

The object of *The Tempest*, in the words of the epilogue, is "to please." The pleasure, however, stems not alone from the sensual beauty or the delightful humor—satisfying as these rare gifts may be. An equal pleasure is offered in the philosophical insights of a drama that speaks with profound wisdom and amazing relevance to the inner condition of modern man. Certainly, modern man is in need of self-discovery and of resolving the conflict between his primitive instincts and the potentials of his existence as the inheritor of a highly refined civilization. These are present problems which we must seek to solve in the tempests of our own collective and individual lives. Fortunate shall we be indeed if we can solve these problems through the acceptance of both "nature" and "nurture" as essential characteristics of our humanity and through the dedication to respond primarily to the best that is in ourselves and in others. Given this good fortune, we may exclaim with Miranda, "How beauteous mankind is!" Although this vision may appear only to those who see as if for the first time, the essential beauty is always there; our only need is to learn how to see. If the magic of *The Tempest* can clear the dimness from our eyes, we shall truly receive the full treasure of pleasure.



Martin Cobin, who makes his summer home on a mountain 18 miles west of Boulder, was born and raised in New York City. He received a Bachelor of Fine Arts degree from Ohio University in 1942 with a major in dramatic art and minors in painting and music. After four years of military service during World War II, he abandoned his infantry commission, joined the Religious Society of Friends (Quakers), and decided upon an academic career. He received M.A. and Ph.D. degrees in speech from the University of Wisconsin and earned tenure in three successive teaching positions at West Virginia University, the University of Illinois, and the University of Colorado. Currently, at Colorado, he is professor of speech and drama and departmental coordinator of graduate studies. He has a varied list of research projects and scholarly publications to his credit, the main focus of his attention in recent years being on the interrelationship between human communication and social environment. In this regard, he is presently studying the language and culture of Japan. A writer of poetry in his private life, he describes his theatrical activity as satisfying a personal need for artistic experience within the academic complex. His primary interests in the theatre are in playwriting and directing. At the University of Colorado, he has directed University Theatre productions of Lorca's *House of Bernarda Alba*, Chayevsky's *Gideon*, and Shakespeare's *Julius Caesar*. Next fall he is scheduled to direct Ibsen's *Hedda Gabler*. *The Tempest* is his first experience in directing for the Colorado Shakespeare Festival.

Cast of Characters

MasterROBERT SUKLE
 BoatswainED STAFFORD
 Mariners.....CHARLES W. SITLER, JR., MAURICE BLANC,
 STEVE JACKSON, TIMOTHY D. CASEY
 AlonsoFRED GORDON
 AntonioRODERIC PRINDLE
 GonzaloJAMES BRANNOCK
 FerdinandCHRISTOPHER WINES
 SebastianALAN GRIFFIN
 ProsperoGLENN JOHNSON
 MirandaKAREN GRASSLE
 ArielEUGENE J. ANTOSZEWSKI
 CalibanBARRY KRAFT
 Nymphs.....LINDA GORE, INGRID ASMUS, MARIAN BUSSEY
 AdrianSTEVE JACKSON
 FranciscoTIMOTHY CASEY
 TrinculoMICHAEL RENNER
 StephanoCHRISTIAN HEDEMANN
 Strange Shapes and Spirits...LINDA GORE, INGRID ASMUS,
 MARIAN BUSSEY, CHARLES W. SITLER, JR.,
 MAURICE BLANC, ANNE LEAH SANDOE,
 FRANCES FORMAN, IRENE ROSEEN
 Iris.....ANNE LEAH SANDOE
 CeresFRANCES FORMAN
 JunoIRENE ROSEEN



Ferdinand—Christopher Wines
 Miranda—Karen Grassle

Directed by.....MARTIN COBIN
 Assistant to the Director.....FRANCES FORMAN
 Stage Manager.....JEFFREY A. JOHNSON
 Music composed by.....DAVID GREEN
 Choreography by.....EUGENE J. ANTOSZEWSKI

NEXT SEASON

The Colorado Shakespeare Festival Will Present
Its Ninth Year Of Outdoor Shakespearean Repertory

The Merchant of Venice

The Merry Wives of Windsor

Coriolanus

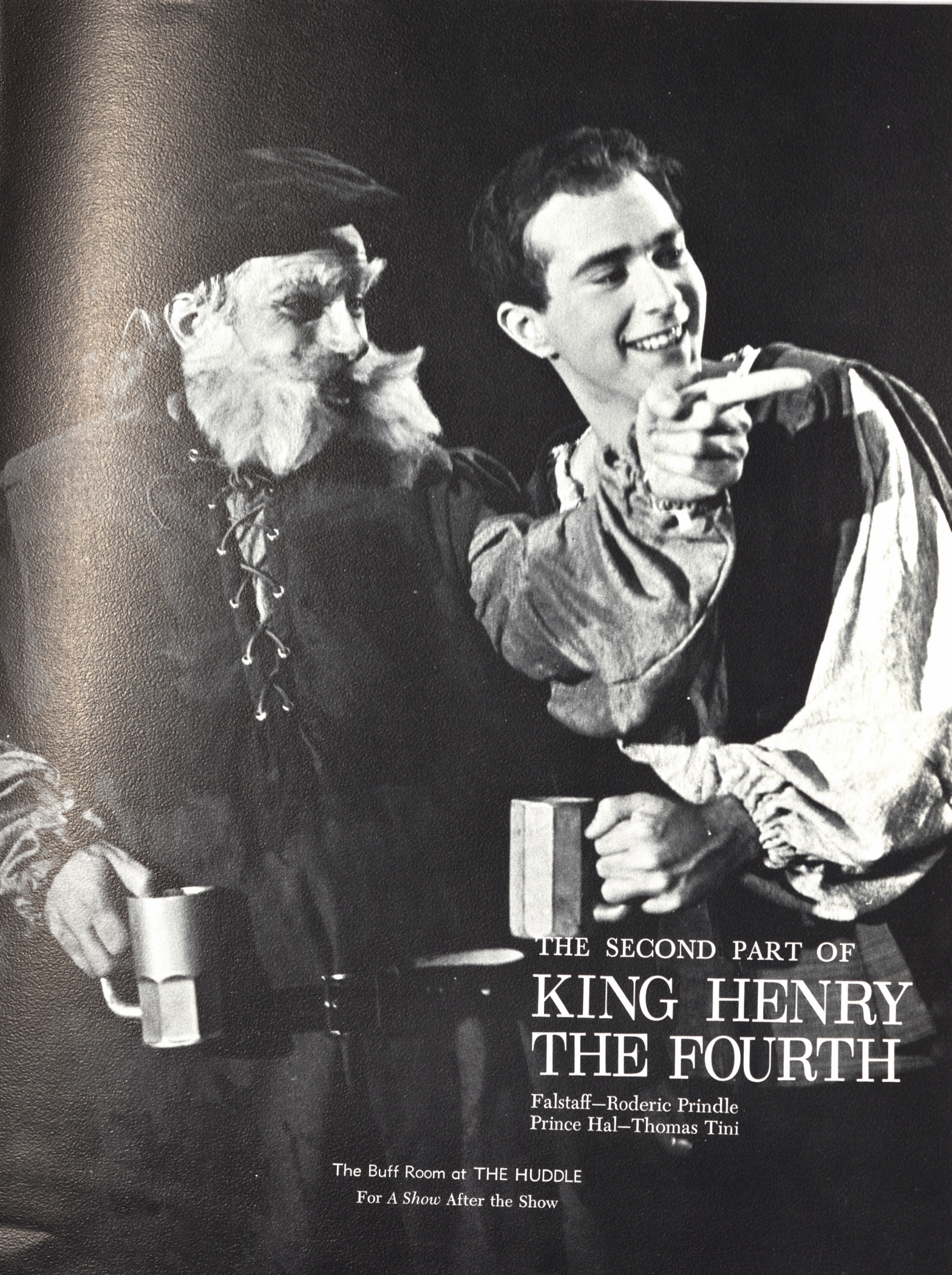
If you wish to have your name placed on the Festival Mailing List, write to:

*Colorado Shakespeare Festival
University Theatre
Boulder, Colorado 80304*



Doll Tearsheet—Irene Roséen
Hostess Quickly—Margaret Askew
Pistol—Maurice Blanc

THE GOLCONDA, ASPEN
HOME SAVINGS AND LOAN



THE SECOND PART OF
**KING HENRY
THE FOURTH**

Falstaff—Roderic Prindle
Prince Hal—Thomas Tini

The Buff Room at THE HUDDLE
For A Show After the Show

KING HENRY THE FOURTH: THE DIRECTOR'S NOTE

It is a singular kind of folly to produce only the last half of a two-part play, particularly when this Festival staged the first part five summers back. The histories are meant to be seen successively. But surely it is multiple folly to neglect the second part entirely; its virtues can outlive more than five years divorce.

Remember, tonight's play is also the third of four plays. The first play, *Richard II*, presents us with a weak and charming poet-king. He is easily murdered by Henry Bolingbroke who becomes the title king of the two parts of *Henry IV*. This King Henry finds that his former allies in deposition begin to turn their traitorous gifts on him: the crime of regicide must be paid for with much suffering by both king and rebels.

With Prince Hal as our chorus in part one, we discover that King Henry's heir will rule more successfully than his father. Hal removes the stain of regicide with a bit of image making: a popular appeal won by association with that most popular knight of Shakespeare's time, Sir John Falstaff. But Sir John seems to have outgrown his author's intentions; he provides a commentary of his own that threatens to corrupt the theatre as well as the heir apparent. Before he becomes Henry V, Prince Hal must publicly discard Falstaff, for as the young man has grown to mature judgment by his association with corrupt companions, Falstaff merely grows older and more incorrigible.

The ironic political comedy of this play may be seen in each man's personal relation to power. Prince Hal is climbing back stairs of his own invention to the throne, just as

the insecure construction of the rebels collapses, mocking their efforts to pull down the usurper-king they had helped to power. Falstaff seeks to climb with Hal, but his years, his grossness, his overweening assumptions, and his batten- ing companions must inevitably tumble him to the bottom, a true clown's descent. Much more subtly, the king of the title, having arrived at the top, is mocked by all others below and fears his heir will make a travesty of his painfully won power.

Shakespeare, as in his other histories, is examining Eng- land's kings with a Tudor eye, censuring all rebels and usurpers in order to flatter Elizabeth's reign of beneficent monarchy, resisting all attempts at overthrow. If, in his examination he discovers Henry IV to us as a murderer, usurper, and hypocrite,

. . . I had no such intent,
But that necessity so bowed the state,
That I and greatness were compelled to kiss . . .

he is no less critical of a young prince who conceives what we today call "managed news" in the opening soliloquy from *Henry IV*, part one:

I know you all, and will awhile uphold
The unyoked humour of your idleness:
Yet herein will I imitate the sun
Who doth permit the base contagious clouds
To smother up his beauty from the world,



Edgar Reynolds is directing with the Colorado Shakespeare Festival for the first time, having acted here in six plays in the last two summers. He played the title role in *King John*, Ulysses in *Troilus and Cressida*, Don Pedro in *Much Ado*, Buckingham in *Richard III*, as well as bit parts in *Measure for Measure* and *As You Like It*.

An assistant professor, he has taught for the last five years at C.W. Post College of Long Island University, serving variously as chairman, direc- tor, designer, and technical director in the Theatre Arts Department. This fall he played Malvolio in *Twelfth Night* there. He has also directed in sum- mer stock, community theatre, and for an off-Broadway musical revue, *Astro- nuts!*

After degrees from the University of Texas and Columbia University, he began his summer Shakespearean studies under James Sandoe at the Ore- gon Festival in Ashland, 1958, and came to Colorado to continue working under Mr. Sandoe's remarkable direction.

That, when he please again to be himself,
 Being wanted, he may be more wondered at,
 By breaking through the foul and ugly mists
 Of vapours that did seem to strangle him.
 If all the year were playing holidays,
 To sport would be as tedious as to work;
 But when they seldom come, they wished for come,
 And nothing pleaseth but rare accidents.
 So when this loose behaviour I throw off
 And pay the debt I never promised,
 By how much better than my word I am,
 And by so much shall I falsify men's hopes;
 And like bright metal on a sullen ground,
 My reformation, glittering o'er my fault,
 Shall show more goodly and attract more eyes
 Than that which hath no foil to show it off:
 I'll so offend, to make offense a skill,
 Redeeming time when men think least I will.

Although all powerful monarchy is no longer currently in fashion, the political ironies of this play express trenchant parallels to the *realpolitik* of present leaders whose ambitions and actions are to be examined no less carefully than those of gothic kings.

— EDGAR REYNOLDS

Cast of Characters

Rumour	BARRY KRAFT
Lord Bardolph	RAYMOND LYNCH
Porter	JOHN MARSHALL
Earl of Northumberland	ED STAFFORD
Lady Northumberland	RICKY WEISER
Travers	EUGENE J. ANTOSZEWSKI
Morton	CHARLES W. SITLER, JR.
Sir John Falstaff	RODERIC PRINDLE
Page to Sir John Falstaff	JOHN DE CHADENEDES
Lord Chief Justice	ALAN GRIFFIN
First Servant to Lord Chief Justice	ROBERT SUKLE
Second Servant to Lord Chief Justice	CHRISTOPHER WINES
Archbishop of York	FRED GORDON
Lord Mowbray	STEVE JACKSON
Lord Hastings	PIERRE MINAULT
Sir John Coleville	THOMAS TREVOR
Hostess Quickly	MARGARET ASKEW
Fang	EUGENE J. ANTOSZEWSKI
Snare	ROBERT S. MILLAR, JR.
Bardolph	BOB POLLACK
Gower	DAVID BILLER
Prince Henry	THOMAS TINI

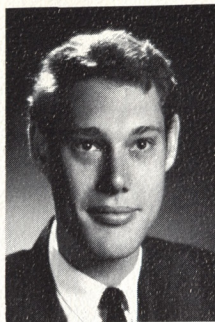
Poins	TIMOTHY D. CASEY
First Wench	SUSAN W. PRINDLE
Second Wench	MARIE WILEY
Lady Percy	KAREN GRASSLE
Francis	JOHN MARSHALL
Second Drawer	WAYNE FULKS
Third Drawer	EUGENE J. ANTOSZEWSKI
Doll Tearsheet	IRENE ROSEEN
Pistol	MAURICE BLANC
Peto	CHRISTOPHER WINES
King Henry IV	JAMES BRANNOCK
Page to King	DAVID DE CHADENEDES
Earl of Warwick	ED STAFFORD
Earl of Surrey	ROBERT SUKLE
Shallow	BARRY KRAFT
Silence	DAVID BILLER
Davy	ROBERT S. MILLAR, JR.
Mouldy	MARVIN SKAGERBERG
Shadow	WAYNE FULKS
Wart	EUGENE J. ANTOSZEWSKI
Feeble	MICHAEL RENNER
Bullcalf	RAYMOND LYNCH
Banner to Archbishop of York	DAVID DE CHADENEDES
Banner to Lord Mowbray	DOROTHY CROW
First Rebel Soldier	JOHN MARSHALL
Second Rebel Soldier	WAYNE FULKS
Banner to Earl of Westmorland	ANNE LEAH SANDOE
Earl of Westmorland	CHRISTOPHER WINES
Wine Attendant	INGRID ASMUS
Blunt	CHARLES W. SITLER, JR.
Harcourt	ROBERT SUKLE
First Soldier to King	TIMOTHY D. CASEY
Second Soldier to King	RAYMOND LYNCH
Third Soldier to King	WILLIAM URBAN
Fourth Soldier to King	SKIP WENZ
Banner to John of Lancaster	LINDA GORE
Prince John of Lancaster	MICHAEL RENNER
Prince Humphrey of Gloucester	MARVIN SKAGERBERG
Prince Thomas of Clarence	PETER MARSHALL
First Beadle	TIMOTHY D. CASEY
Second Beadle	RAYMOND LYNCH
First Groom	EUGENE J. ANTOSZEWSKI
Second Groom	WAYNE FULKS
Monks	DAVID BILLER, FRED GORDON, STEVE JACKSON, PIERRE MINAULT
Gentry	JOHN MARSHALL, ANNE LEAH SANDOE, SUSAN W. PRINDLE
Common People	EUGENE J. ANTOSZEWSKI, INGRID ASMUS, TIMOTHY D. CASEY, DAVID DE CHADENEDES, DOROTHY CROW, LINDA GORE, KAREN GRASSLE, WAYNE FULKS, MICHAEL RENNER, THOMAS TREVOR, WILLIAM URBAN, RICKY WEISER, SKIP WENZ, MARIE WILEY
* * * * *	
Directed by	EDGAR REYNOLDS
Battles staged by	LEWIS SOENS
Assistant to the Director	PHOEBE RENNER
Stage Manager	JAMES RYNNING
Assistant Stage Manager	PETER MORRISON
Director's Aides	RAYMOND LYNCH, BOB POLLACK

THE PINES

The Finest Imported and Domestic Gifts and Yarns

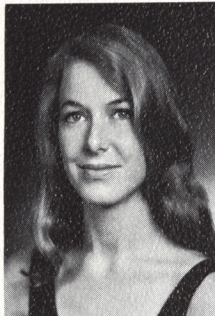
THE ACTORS

Eugene J. Antoszewski (Sexton; Ariel; Fang, Travers, 3rd Drawer, Wart, 1st Groom), a graduate of the University of Toledo in Ohio, has played three lively Shakespearean clowns prior to the 1965 Festival: Gobbo in *Merchant of Venice*, Puck in *A Midsummer Night's Dream*, and Dromio in *Boys from Syracuse*. Since his classic ballet experience is extensive, he is also the company choreographer for the summer. His future plans include graduate degrees in theatre.



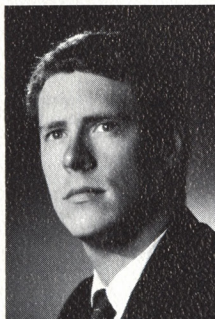
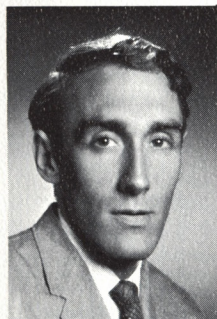
Fred Gordon (Lucianus; Alonso; Archbishop of York), a graduate of the University of California at Berkeley, makes his home in New York City. As a novelist and writer he plans to write for theatre and films. Among his roles have been leads in *Escorial*, *Sleep of Prisoners*, *The Cave Dwellers*, and *All My Sons* (which he directed). This fall he will produce an off-Broadway musical in New York.

Margaret Askew (1st Court Lady; — — ; Mistress Quickly) of Memphis, Tennessee, transferred to the University of Colorado from Cornell University. During the past season she played the title roles in the University Theatre productions of *The Madwoman of Chaillot* and *The Mistress of the Inn*. Miss Askew is Mr. Sandoe's assistant for the production of *Hamlet*.



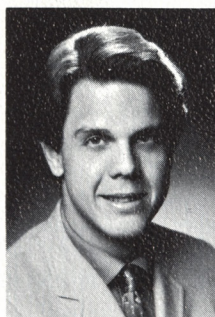
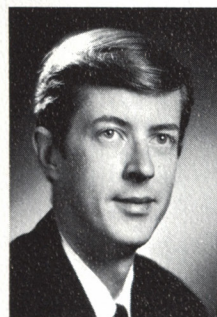
Karen Grassle (Ophelia; Miranda; Lady Percy) last year made her Festival debut as Rosalind in *As You Like It* and Helen in *Troilus and Cressida*. She has played, in addition, Portia in *Merchant of Venice*, and leading roles at the University of California at Berkeley and at Stanford University. She apprenticed at the Actor's Workshop of San Francisco in 1961-1962, and performed there last year. Next year Miss Grassle will, on a Fulbright Fellowship, study acting at the London Academy of Music and Drama.

Maurice Blanc (First Player, Player King; Mariner, Reaper; Pistol), a graduate of Columbia College, will be returning in September to his position as "the entire art department" at Rhodes School in New York. Currently an exhibition of his drawings and paintings may be seen at The Coffee Mill, 46 West 56th Street, New York. He has been associated with several of the most celebrated and experimental avant-garde theatres in New York, and has played roles in Strindberg, Brecht, Shaw, and Congreve as well.



Alan Griffin (Guildensterne; Sebastian; Lord Chief Justice), winner of the open tryout acting scholarship, is a graduate of Portland State College in Oregon. He has played leading roles at the University of Chicago, Roosevelt University, and Community Theatre in Chicago, and has studied at Chicago's Goodman School of Drama. Next year he will be a graduate student in drama at the University of California.

James Brannock (Polonius; Gonzalo; King Henry IV) received his M.A. from the University of Colorado, and in September will continue work toward his Ph.D. at the University of Wisconsin. Brannock was with the first Colorado Shakespeare Festival in 1958, when he played Polonius, and returned in 1960 to play Sir Andrew Aguecheek in *Twelfth Night*. He was a member of the Cleveland Playhouse from 1957 to 1959.



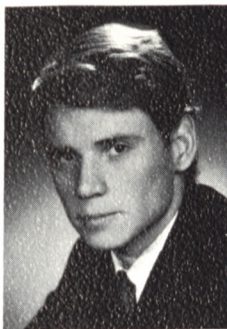
Christian Hedemann (Osric; Stephano; — —) is a University of Colorado student from Honolulu, Hawaii. He is a student of philosophy.

Timothy D. Casey (Fortinbras, Court Gentleman; Francisco, Mariner; Poins, King's Soldier, 1st Beadle) is a sophomore attending Hastings College in Nebraska. He has played Mercutio in *Romeo and Juliet*, Petruchio in *Taming of the Shrew*, Clarence in *Three Men on a Horse*, and has just completed the leading role in a translated classic Chinese drama. A member of the national drama fraternity, Alpha Psi Omega, he hopes to continue as a theatre major, eventually specializing in educational theatre.

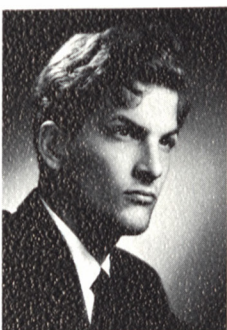


Glenn H. Johnson, Jr. (— —; Prospero; — —) participated in the first Shakespeare production in the Mary Rippon Outdoor Theatre in 1944 as Paris in *Romeo and Juliet*. In the last two Festivals he has played Bishop Ely in *Richard III* and Duke Frederick in *As You Like It*. Mr. Johnson has been on the staff of the University library since 1960 and is at present the librarian of the University's Cragmor Campus in Colorado Springs.

Barry Kraft (Hamlet; Caliban; Rumour; Justice Shallow) transferred to the University of Colorado from Orange Coast College. He was last summer's Bastard in *King John* and Thersites in *Troilus and Cressida*. During the winter season he was seen as Joe in *The Time of Your Life* and Cassius in *Julius Caesar*. He has also acted at the Globe Theatre in San Diego, and played other roles including Cyrano de Bergerac, Renfield in *Dracula*, and Oberon in *A Midsummer Night's Dream*.



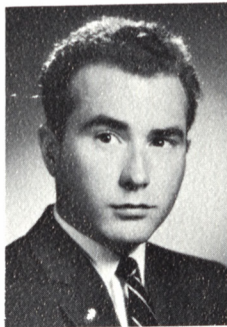
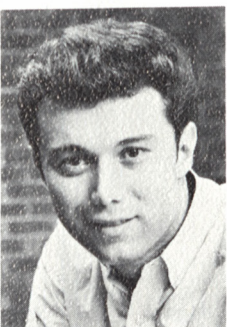
Pierre Minault (Rosencrantz; — —; Lord Hastings; a Monk) from Needham, Massachusetts, is a graduate of Rochester University in New York and a major in anthropology. Some of the roles he has played are Percival in *Misalliance*, the Poet in *La Ronde*, Biff in *Death of a Salesman*, and Hector in *Tiger at the Gates*.



Irene Roséen (Player Queen; Juno; Doll Tearsheet) has performed professionally at the Nutmeg Summer Playhouse and the American Shakespeare Festival at Stratford, Connecticut. Among her roles at the University of Connecticut, where she is a student, are Titania in *A Midsummer Night's Dream*, Electra, Gwendolyn in *The Importance of Being Earnest*, Portia in *The Merchant of Venice*, and Angélique in *The Imaginary Invalid*.

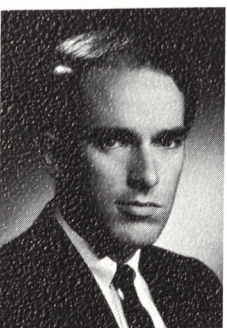
Ed Stafford (Claudius; Boatswain; Northumberland, Warwick) received his M.A. from the University of Colorado this spring. During the 1963 and 1964 Festivals, he played Abhorson in *Measure for Measure* and Hector in *Troilus and Cressida*. With the University Theatre winter season he appeared as Biedermann in *The Firebugs*, Oedipus in *Oedipus at Colonus*, and Orphée in *Legend of Lovers*. He is also this season's assistant fencing director.

Bob Pollack (Messenger, English Ambassador; — —; Bardolph), a graduate of College of the City of New York, has studied acting and voice in New York City. During his several seasons of stock, he has had leads in Schiller's *Mary Stuart*, *Three Men on a Horse*, *See How They Run*, *Say Darling*, *Girls in 509*, and as Woody in *Finian's Rainbow*. He has appeared off-Broadway and on television, and is an affiliated actor with Albee, Barr and Wilder's Playwrights Unit '65.



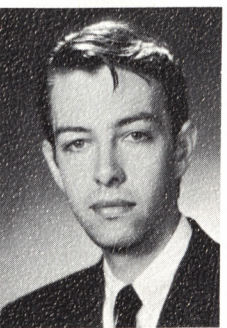
Thomas Tini (Marcellus; — —; Prince Henry) is the news director, radio station WCWP-FM at C.W. Post College, New York, where he is an English-education major. Roles he played before coming to the Festival this summer include Orsino in *Twelfth Night*, Silva Vicarro in *27 Wagons Full of Cotton*, and parts in several original plays. Mr. Tini has also been active in numerous dramatic and poetry readings in New York.

Roderic Prindle (Horatio; Antonio; Falstaff) received his B.A. from Amherst College and his M.A. from the University of California at Berkeley. After another year of professional acting in New York, he plans to return to the University for his Ph.D. Among his many roles have been Biff in *Death of a Salesman*, Aimwell in *The Beaux' Stratagem*, Leporello in *The Antiforce of John and Leporello*, and Troubleall in *Bartholemew Fair*. His Shakespearean roles include Hamlet, Coriolanus, and the Player King in *Hamlet*.



Ricky Weiser (Gertrude; — —; Lady Northumberland), a graduate of Wellesley College and the Yale Drama School, has appeared with more seasons of the Festival than any other performer, playing roles that include Goneril in *King Lear*, Margaret in *Richard III*, and Constance in *King John*. She has directed, acted and served on the Board of Nomad Players, Boulder's community theatre, where her most recent production was *The Fantasticks*.

Michael Renner (Laertes; Trinculo; Prince John, Feeble) returns to the Festival for his third summer, having played Verges in *Much Ado About Nothing* and Patroclus in *Troilus and Cressida*. Elsewhere he has performed Mosca in *Volpone*, Oberon in *A Midsummer Night's Dream*, The Teacher in *The Visit*, and Jack in *The Importance of Being Earnest*. A recent graduate of Whitman College, he will continue his studies in English literature at Claremont Graduate School this September.



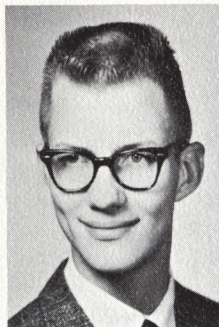
Christopher Wines (Voltimand; Ferdinand; Westmorland, Peto, 2nd Servant), a graduate of the University of Michigan, is a skilled folk guitarist. He has played Chance in *Sweet Bird of Youth* and Mike in *Sundays in New York*. His plans for the future include continuing his studies at the Herbert Berghoff Studio in New York and then working in classical theatre as a member of a resident company.

THEATRE STAFF

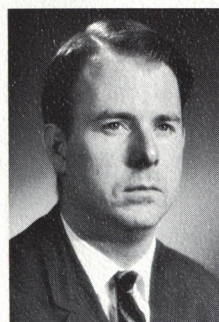
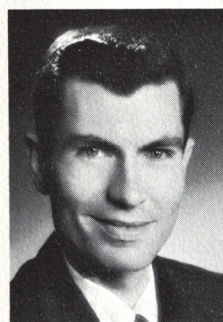
Seldon Faulkner, who joined the University of Colorado Theatre faculty in 1959, has been director of the University Theatre since 1964. He received advanced degrees in dramatic arts from St. Louis University and the State University of Iowa. As a director at the University Theatre he has staged a number of major productions and musical comedies, including *Bells Are Ringing*, which was selected by the American Educational Theatre Association to tour the Far East in 1961.

Frank Ballard has worked for 10 years as scenic designer for the Department of Theatre at the University of Connecticut and three years as a designer for educational TV in Iowa. A puppeteer for 25 years, Mr. Ballard specializes in productions of grand opera with puppets and is an adviser in puppetry to the Connecticut Commission of the Arts. During the past year he was on sabbatical leave studying techniques in puppetry and produced an experimental version of *Samson and Delilah* with marionettes.

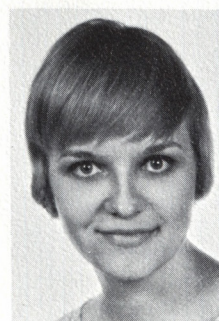
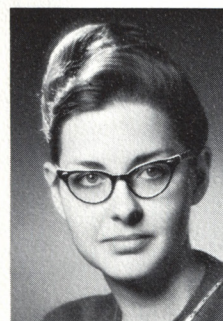
Donna Rae Bartz is an interior designer turned costumer, and this summer marks her first professional productions, although her designs have been seen in University Theatre plays for the past four years. Miss Bartz studied for a summer with designer Caley Summers and last summer was the associate costumer for the opera and Colorado Shakespeare Festival. Having received her M.A. in June, she has joined the University theatre faculty.



Roger Klaiber, technical director, received his B.M.E. from Nebraska State College at Chadron and his M.A. from the University of Colorado. He spent two years as technical assistant here and is now employed as designer, technical director, theatre manager, and instructor of speech and drama at Rhode Island College at Providence where he designed productions of *The Man of Mode*, *Blood Wedding*, *American Dream*, and *The Bald Soprano*. This is his third season with the Festival.



Thomas Ryan, ticket manager and administrative assistant, has been a stage manager at the Oregon and American Shakespeare Festivals and for Tryone Guthrie at Stratford, Ontario. Currently he is working toward a Ph.D. degree at Indiana University. This is his third summer with the Colorado Shakespeare Festival.



Patricia Foster, director of publicity, is in her third season with the Festival. A graduate of the University of Wyoming, she is now working towards the M.A. in English literature at the University of Colorado. During the winter season, Miss Foster was publicity director for the University Theatre and also appeared in *Legend of Lovers* as Lucienne and *The Thirteen Clocks* as Hagga.

Scholarship Acting Company

Eugene J. Antoszewski	Raymond Lynch
Margaret Askew	Pierre Minault
David Biller	Bob Pollack
Maurice Blanc	Roderic Prindle
James Brannock	Michael Renner
Fred Gordon	Irene Roséen
Karen Grassle	Ed Stafford
Alan Griffin	Thomas Tini
Steve Jackson	Christopher Wines
Barry Kraft	

Business and Publicity Staff

Steven Farmer	Marilyn Grotzky
Peter Marshall	

Costuming Staff

Mary Jo Hlavacheck, Associate Costumer

Jane Auer	Nancy Jean Martin
JoAnne Fried	Robert Forrest Shelton
Gari Garrison	Kathy Wilson
JoAnne Wittstrom	

Scenery and Lighting Staff

Peter Phillips, Scenic Associate
Robert P. Stanley, Lighting Associate

Donald Childs	Peter Morrison
Jeffrey A. Johnson	James L. Rynning, Jr.

Arnold Gassan and University Photographic Service,
Photographers
Dave Meier, Armorer
Jim McDonald, Sound Engineer

