

The Speech Department of

OREGON STATE UNIVERSITY

presents

HAMLET

by

WILLIAM SHAKESPEARE

Directed by

DR. ANGUS BOWMER

Producing Director of the Oregon Shakespearean Festival

Mitchell Playhouse

December 1, 2, 3, 4, 5, 1964

William Shakespeare, 1564-1616-1964

*What is your substance, whereof are you made,
That millions of strange shadows on you tend?*

SONNET LIII

IN STRATFORD-ON-AVON, in Moscow, in Tokyo, yes, and in Corvallis, the literary Man of the Year 1964 is William Shakespeare, supposedly dead these 348 years. Clearly the word for the man and his works is *vitality*. His capacity for survival is that of life itself. On the stage, in the study, in the school room, even in the market place, his eternal summer does not fade. In all eternal grace he has some part.

In 1963, so goes the report, 800,000 theater-goers (four times the population of Shakespeare's London) saw forty-one productions of twenty-four of Shakespeare's plays. The totals for 1964 are not in, but eighteen Festivals in the U. S. and Canada alone put Shakespeare on the boards. And riding the crest, Richard Burton has just chosen *Coriolanus* rather than Sartre's *The Devil and the Good Lord* for his 1965 vehicle. As of April, 1964, 404 hardback books *about* Shakespeare were in print. An additional 115 titles, chiefly reissues of out-of-print volumes, are now in paperback. *Hamlet* alone, according to Harry Levin, accounts for a publication on the average of once every twelve days.

Between 1867 and 1963 Shakespeare was clapperclawed in something more than 550 German and American doctoral dissertations. Five of Shakespeare's plays rank among the top ten titles on high school reading lists. *Macbeth*, apparently because it is full of bloody instruction, is taught, if not studied, in more than 90% of American secondary schools, *Julius Caesar* in 80%. Harvard devotes two courses to Shakespeare and to no other man except Plato. "To be, or not to be" is a question now asked in at least seventy-four accents quite unknown to Shakespeare or Caius Cassius—accents from Albanian to Xhosa. Only the Bible is available in, and perhaps on, more tongues than is Shakespeare. An issue of *Time* not long ago borrowed Shakespeare's phrasing some twenty times—in the news, in the features, in the advertisements. Even Madison Avenue has appropriated his word magic.

Shakespeare is the Cleopatra of playwrights: Age cannot wither him nor custom stale his infinite variety. As you will see tonight.

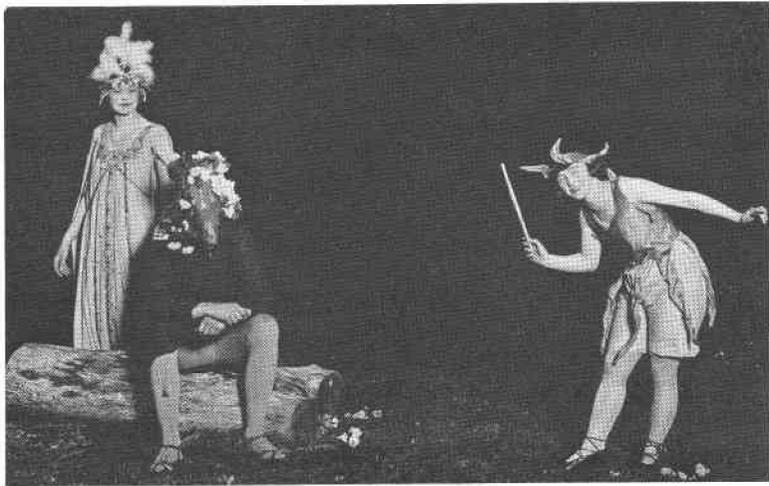
Angus Bowmer of Ashland

DR. ANGUS L. BOWMER, Professor of Drama at Southern Oregon College, began in 1935 the series of performances of Shakespeare's plays that developed into the Oregon Shakespearean Festival at Ashland. The theater, at first a simple open-air stage on the site of the old Chautauqua building, has evolved into what is probably the largest and best equipped theater of the Elizabethan type in the world, and it calls itself America's first Elizabethan theater.

In 1964 the Festival completed its 24th season. For the past dozen years it has typically performed four plays of Shakespeare, a tragedy, two comedies, and a history play, in nightly rotation from late July to early September. The Festival has produced every play in the canon at least once (it is halfway through its second cycle of the histories), and some of the more popular plays several times.

The remarkable success of this company, situated as it is in what seems to Easterners a remote corner of a remote state, is largely due to the efforts, talent, and genial personality of the Founder and Producing Director, Angus Bowmer. Having won many honors, he now is in his own quiet way one of the most distinguished of Oregonians.





BECAUSE OREGON STATE UNIVERSITY began as a private, liberal-arts college a century ago, its early curriculum gave a good deal of attention to literature. In the earliest catalogs of Corvallis College, however, there appeared to be more interest in the classical Greek and Latin than in English literature. It was not until 1873 that the catalog began to list Shakespeare as a regular text book in what was then called the "School of History and Literature."

Literary Societies, such as the Adelpian started in 1869, the short-lived Philomathian in 1870, and the Gamma Chi in 1872, undoubtedly called on Shakespeare for subject matter and examples for their weekly meetings for "debate, declamation, and composition." These Societies launched the *Barometer* as a monthly magazine in March 1896, and the next year included one article on Shakespeare and then later carried a monthly series. The first of these, an article on *Merchant of Venice*, appeared in December 1897. Characterizations of Antonio, Portia, and Hamlet ran in the

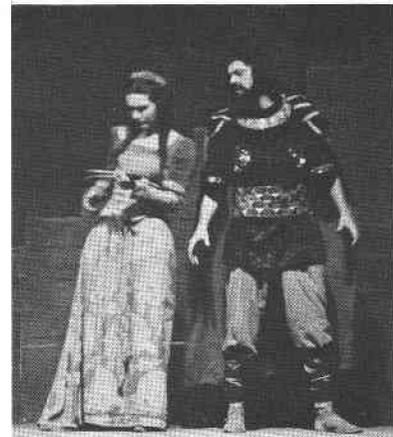
Barometer in 1899. Further discussions of *Hamlet* and of *Twelfth Night* appeared in 1902 and 1903.

The Amicitian Literary Society sponsored Shakespearean readings by five students in November 1898. The Junior Class in March 1899 presented readings and characterizations from *Hamlet* with a printed program. In the scrapbook of the Class of 1902 there are clippings and program for their sophomore production of excerpts from *Merchant of Venice* in May 1900.

The sophomore class in 1912 felt they could improve on Shakespeare and wrote a modernized version of the *Merchant*—using OAC happenings in parody—for a production staged at the old Opera House (on the site now occupied by the Safeway parking lot) downtown. The purpose was to raise money for a new band stand—the dome-topped structure that stood for half a century on the lawn in front of Mitchell Playhouse.

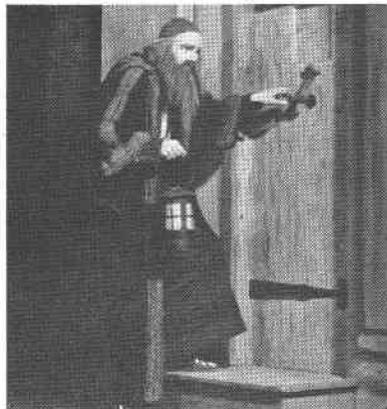
The Mask and Dagger Club, formed in 1911, found its plans to produce *Taming of the Shrew* in 1915 frustrated by lack of time, but presented *Midsummer Night's Dream* on "ye Campus of

1921. Ruth Fowler as Titania, Arthur Boone as Bottom, and Helen Rodolf as Puck (upper left) in the outdoor production of *Midsummer's Night Dream* directed by Norma B. Olson (Potter).



1949. Ed Wilson and Margaret Othus (right) play the leading roles in *Macbeth* staged at the Majestic Theater and directed by E. S. Cortright. D. Palmer Young designed the stage setting.

Shakespeare at Oregon State



1931. Jack Hanford as Shylock (left) in the production of *Merchant of Venice* staged at the Majestic Theater and directed by Elizabeth Barnes.

1954. George Ulnic designed the set and directed *Taming of the Shrew* (lower right) presented at the Mitchell Playhouse on the campus.

ye O.A.C." on May 21, 1921. Norma B. Olson (Potter) directed this production, which the *Gazette-Times* referred to as the first Shakespearean production and the first outdoor production at the College. The Greek amphitheater seated 2,500 for this production on the lower campus near the trysting tree. Costumes came from a Seattle costume house.

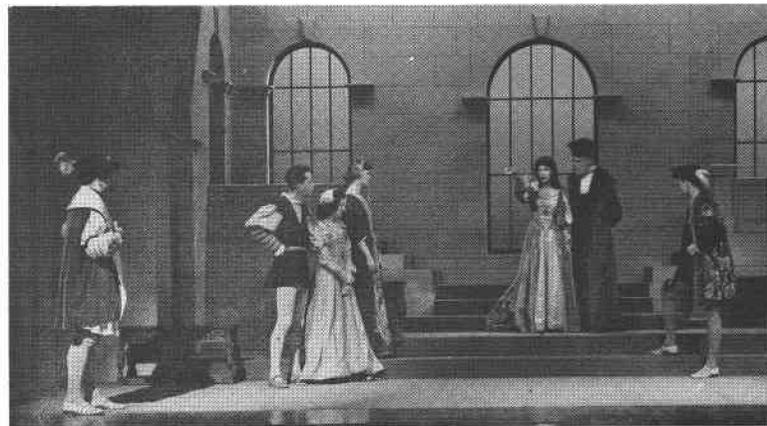
Mask and Dagger became a chapter of National Collegiate Players in 1923 and the next spring they tackled another lavish Shakespearean production. Under the direction of Elizabeth Barnes they presented *As You Like It* in an authentic Forest of Arden among the trees on the lawn near the band stand.

Even though Shakespearean productions came only infrequently on the campus, the community was not entirely starved for the Bard. Traveling companies of players came to the Majestic Theater (now the Varsity) downtown and some of these like the Ben Greet players presented Shakespeare in the 1920's and 1930's.

The College also used the Majestic for its next Shakespearean production—*Merchant of Venice*, directed by Elizabeth Barnes with C. B. Mitchell as art director and D. Palmer Young as tech-

nical director, and presented it on March 6, 1931. E. S. Cortright and H. E. Childs directed the next Shakespearean production, *Macbeth*, again at the Majestic in the spring of 1949. George Ulnic's beautifully staged production of *Taming of the Shrew* in March 1954 required five trunks of costumes from San Francisco.

As literature, Shakespeare has been studied from the earliest years in the college. He has rated a separate course since Dean M. Ellwood Smith came to the campus in 1919 and now has a three-term sequence in the English Department. Through literary societies, play readings, study groups, and the five major productions listed above, Shakespeare has had a continuing influence on the campus. At no time, however, has the impact been as great as it is this term with Dr. Bowmer's seminar, rehearsals open to those interested, and this week's production of *Hamlet*.



HAMLET: *Prince of Denmark*

SCENE: In and about Elsinore Castle, Denmark

There will be a ten-minute intermission

CAST OF CHARACTERS

Francisco	<i>Amos Roos</i>	Gentlemen	<i>Tom Conley, William A. Smith, John Belkengren</i>
Bernardo	<i>Larry Branson</i>	Ladies	<i>Carol Lewis, Susan Bryant, Barbara Morseth</i>
Marcellus	<i>Alan Johnston</i>	Servants, Citizens, Sailors	<i>Benny Masters, Jim Schmidt, Jon Burket, Jim Mater</i>
Horatio	<i>George M. Bent</i>	Rosencrantz	<i>LaRay Harmon</i>
Ghost	<i>Harry Goheen</i>	Guildestern	<i>David Buchanan</i>
Claudius	<i>Gregor Greig</i>	Player King	<i>Rad Dewey</i>
Gertrude	<i>Tracy Blackstone</i>	Player Queen	<i>Carolyn Ostby</i>
Polonius	<i>Harold Marston</i>	Player Lucianus	<i>Mike Onstad</i>
Laertes	<i>John Clevenger</i>	Player Prologue	<i>Jim Thomas</i>
Ophelia	<i>Mara Stahl</i>	1st Gravedigger	<i>Rad Dewey</i>
Reynaldo	<i>Benny Masters</i>	2nd Gravedigger	<i>Amos Roos</i>
Voltimand	<i>Ron Campbell</i>	Priest	<i>Jim Schmidt</i>
Cornelius	<i>Scott Foster</i>	Captain	<i>Jim Thomas</i>
Hamlet	<i>Les Carlson</i>	Fortinbras	<i>Larry Branson</i>
Osric	<i>Mike Onstad</i>		

PRODUCTION CREW

Director	<i>Angus L. Bowmer</i>	Costume Construction Crew	<i>Sue Dick, Lois Ebeling, Ginny Gray, Louise Krumholz, Millie Millsbaugh, Linda Saucen, Sharon Springer, Anne Stringer, Kelsey Tyler, Marta Westling</i>
Designer and Technical Director	<i>Paul Staheli</i>	Make-up Crew	<i>Bill Allred, Fran Benjamine, Vicky Cheeves, Tom Conley, Janet Davenport, Becky Hancock, Fred Lacey, Shelly Mandery, David Wall- work, Kay Winther</i>
Stage Manager	<i>Larry Branson</i>	Properties Mistresses	<i>Carolyn Graham, Cris deLancey</i>
Production and Lighting Crew	<i>Linda Campbell, Scott Foster, Bonnie Gathercoal, Bob Livingston, Georgianna Reeh, Sherry Cessnun, Dave Walkwork</i>	Choreographer	<i>Bonnie Gathercoal</i>
Lighting Control	<i>Ardie Ebeling</i>	Bookholder	<i>Chloe Holland</i>
Sound Control	<i>John Dilts</i>	Publicity	<i>Irene Stauss, Alice Wallace</i>
Costume Designer	<i>Julie West Staheli</i>	House Manager	<i>Kathy Nixon</i>

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For martial music:

John O'Connor, William Wood, David Finn, William Knouff, Dugan Lawrence

Recorder concert:

Charles Heisler (Director), Barbara Heisler, Betty Doerge, Iva Weir

For assistance in vocal music:

Nina Lowry

For arrangements for student matinee:

Mrs. John Keltner

Director's consultant:

Herbert E. Childs

For research, writing, and design of printed programs:

Karen Corder, Walter Foreman, H. E. Childs, J. K. Munford

For cover illustration and photo page 3:

Oregon Shakespearean Festival