

Midsummer Night's Dream



— Future Cap and Dagger Productions —

A TASTE OF HONEY

by Shelagh Delaney

December 4, 5, 6

Directed by Janis Ekman

THE FIREBUGS

by Max Frisch

March 6, 7, 12, 13, 14

Directed by Shirley Ambrose

THE RIMERS OF ELDRITCH

by Lansford Wilson

April 30, and May 1, 2

Directed by Richard Schmenner

CAP AND DAGGER

presents



A MIDSUMMER NIGHT'S
DREAM

by

WILLIAM SHAKESPEARE

Directed by

PHILIP S. JOHNSON

Production Designed by

JAMES D. LYON, JR.

Music Composed and Produced by

F. RICHARD MOORE



BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

OCTOBER 24, 25, 30, 31, and NOVEMBER 1

1969

Production Notes

Some of the outstanding technical firsts which appear in this show are the use of light interfusion, cross projections, ultraviolet dimable lighting, and computer generated music. Light interfusion, a property based upon the Tyndall Effect, relies upon the dispersion of a completely non-toxic fog through which light patterns are projected by high intensity wide-angle projectors. Mercury vapor lamps are used as the major ultraviolet light source supplemented by specially filtered incandescent instruments, while the patterns projected upon the corrugated background are specially distorted color slides which were produced in the theatre photographic laboratory by Mark Lipschutz. The success of these three technical features is due mainly to Jim Lyon who has utilized the experience gained at the Stanford University Theatre to coordinate the technical portions of the production.

University Theatre has finally overcome the lack of sound facilities inherent in the theatre by borrowing, renting, and building a complement of components equal in quality to the best of professional theatres. The incentive for this step was the offer extended by F. Richard Moore to produce an entire computer generated music score for this Cap and Dagger production. The music for *A Midsummer Night's Dream* was realized at Bell Telephone Laboratories on a DDP-224 computer. The GROOVE music system developed there by Dr. Max V. Mathews and F. R. Moore allows the computer to control electronic sound-producing devices such as oscillators, amplifiers, filters, etc. The composer, using the GROOVE system, manipulates various devices, such as levels, switches and a keyboard, while the computer remembers all of his current and previous actions with these devices. The sound is produced while the composer is working on it; he can, for example, play a melody on the keyboard, while the computer replays previous inputs to the system. He then may edit the sound by changing or deleting parts of the control functions stored in the computer's memory. During the final run, he interacts with the music being played solely by the computer in much the same way that a conductor interacts with his orchestra; he controls and varies tempos, balances, sound qualities (timbre), etc. The results can be striking or inane—it still depends upon the musician who uses the computer as his instrument.

Depending upon the interest generated in reference to this music, plans are being made to sell tapes or possibly records of this score at a minimal cost. (Call 524-1235 or leave a request with an usher).

I sincerely hope that these notes have heightened your awareness of the usually little publicized aspects of such a massive production, and may I extend my wishes that the total production effort combines to create for you a completely enjoyable theatrical experience.

P. S. J.

Dramatis Personae

THESEUS, <i>Duke of Athens</i>	James McShane
EGEUS, <i>father of Hermia</i>	Glen Maynard
LYSANDER, <i>beloved of Hermia</i>	Stuart White
DEMETRIUS, <i>suitor to Hermia</i>	Ron Osach
PHILOSTRATE, <i>master of the revels</i>	Ted Cuthbertson
PETER QUINCE, <i>a carpenter</i>	Raymond Fulmer
NICK BOTTOM, <i>a weaver</i>	Charles Pollock
FRANCIS FLUTE, <i>a bellowsmender</i>	Jeff Brittin
TOM SNOT, <i>a tinker</i>	Kurt Gebauer
SNUG, <i>a joiner</i>	Ed Denny
ROBIN STARVELING, <i>a tailor</i>	Jeff Bryan
HIPPOLYTA, <i>Queen of the Amazons</i>	Sandra Martin
HERMIA, <i>daughter of Egeus</i>	Alison Blake
HELENA, <i>in love with Demetrius</i>	Shirley Ambrose
OBERON, <i>King of the Fairies</i>	Neil Hendershot
TITANIA, <i>Queen of the Fairies</i>	Randi Douglas
PUCK	Richard Schmenner
PEASEBLOSSOM	Linda Reback
COBWEB	Nancy Brown
MOTH	Margie Gough
MUSTARDSEED	Sue Bowen
RAGWEED	Lynn Wilson
GRASSEED	Diane Betzendahl
MALE FAIRIES	Rich Resnikoff
	Mike Hastings
	Gary Koutnik
	Mike Schmidt
NOBLEMEN	Judy Richardson
	Becci Nisley
	Doug Melrose
ATTENDANTS	Peter Hagen
	Jeff Yingling

PRODUCTION STAFF

STAGE MANAGER ----- Jan Ekman
 ASSISTANT STAGE MANAGER ----- Katy Ertz-Berger
 SUPERVISORY CONSULTANT ----- Richard Gardner
 ASSISTANT DESIGNER ----- Dave Barnes
 CHOREOGRAPHY ----- Randi Douglas
 REHEARSAL SECRETARY ----- Becci Nisley
 CONSTRUCTION ----- Barry Evans, Jeff Hickman
*Jack Blyskal, E. Nelson Jones, John Tiscornia, Dave Stacy, John Walters,
 Doug Melrose, Jac Ferber, Bob Drake, Ed Frost, Steve Cope, Paul Daisey,
 Ray Valdes-Mendez, Steve Smolinski, Rick Gardner, Jack Goodman,
 Diehl Snyder, Jim Berrie, Jeff Yingling, Rich Greene*
 PAINTING ----- Susan Kaufmann
Anne Swoope, Maria Mayor, Sue Steyer, Bill McGowan, Ginny Pascucci
 LIGHTS ----- Roger Geer
*Al Ford, Rick Gardner, Dave McKenna, Ginny Pascucci, Tina Tante, Bob
 Drake, Bill Greaves, Kurt Gebauer, Jeff Hickman, Don Richman, Peter
 Hecht, Carol Bethards*
 COSTUMES ----- Kathy Kennedy
*Chris Francello, Marty Kandelin, Carol Bethards, Nolie Jenkins, Sue
 Dickler, Terry Ellis, Beth Gladin, Jeanne Hamscher, Shirley Kaness, Carol
 Lauer, Sandy Marcus, Rene Marshall, Dave Maurer, Maureen Clernan,
 Susan Middlestadt, Janice Moser, Quica Ostrander, Cindy Pawulich, Susan
 Schell, Janet Seely, Diane Young, Pat Kohn, Chellie Colio*
 VISUAL MEDIA ----- Mark Lipschutz
*Peter Hecht, Ed Frost, Don Richmond, Steve Dykstra, Bill McGowan,
 Bob Lewis*
 PROPS ----- Karen Beatty, Sharon Handforth
*Mary Sue Beyer, Sue Dickler, Fran Incerto, Mary Johnson, Pat Kaufhold,
 Trish Kono, Nancy Port, Linda Reichner, Ann Swoope, Karen Seddon,
 Martha Weltzel*
 SOUND ----- Peter Van Brunt
*Doug Ogrian, Robert Murcek, Charles Arnao, Pete Poulsen, Larry Dwork,
 Charles Crider, Kent Timmerman*
 STAGE CREW ----- Jack Blyskal
Marc Feinberg, Steve Smolinsky, Ray Valdes-Mendez, Doug Warman
 MAKE-UP ----- Joyce Frederick, Barbara Smith
*Lisa Carpenter, Barb Fetherolf, Jeanne Hamscher, Marianne Long, Mau-
 ree McClernon, Tina Mante, Renee Marshall, Dawn Maurer, Elaine
 Wolf*
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SCENE

The action takes place in Athens, in the palace of Theseus,
 Duke of Athens, and in a large woods outside the town.



PLEASE NOTE: There will be a ten minute intermission after Act III;
 the fog used in this act is completely NON-TOXIC.

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Director ----- Harvey M. Powers, Jr.
Acting Director ----- Randi Douglas
Designer and Technical Director ----- James D. Lyon
Technical Assistants ----- Mike Wise
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WHO'S WHO

PHILIP JOHNSON—Decorating his new apartment, building a harpsichord, and dissecting hopping frogs are just a few of the qualifications that enable Philip S. to assemble this production of *A Midsummer Night's Dream*. Phil is a senior pre-law biology major with a concentration in drama. Last spring Phil directed Lanford Wilson's *This Is the Rill Speaking*.

RICHARD SCHMENNER—During the last four years, Rich has starred in five productions, has served as president of Cap and Dagger, and is currently president of Bucknell's chapter of Theta Alpha Phi, the National Dramatics Honorary. After having spent the summer acting at Tufts University, Rich is looking forward to directing *The Rimers of Eldritch*, the last production for this season.

RANDI DOUGLAS—Coming to Bucknell as Acting Director of the Theatre from Stanford University, where she received her MFA in acting, Randi has directed *The Spoon River Anthology* at Bucknell. At the Colorado Shakespeare Festival this past summer, she played such roles as Queen Margaret in *Henry VI, Part III*, and the Nurse in *Romeo and Juliet*.

RICHARD MOORE—One of today's leading composers of computer music and co-developer of the GROOVE music system, Dick is a research associate for the Bell Telephone Laboratories at Murray Hill, New Jersey. In addition to having composed all the music for this production, Dick's credits include work with the Museum of Modern Art in New York, and a book on the technology of computer music.

JAMES D. LYON—Returning after a two years leave of absence for study at Stanford University, Jim begins his sixth year at Bucknell as Designer and Technical Director of the University Theatre with his set, light, and costume designs for *A Midsummer Night's Dream*. Specializing in Shakespearean design, Jim also designed Cap and Dagger's production of *Romeo and Juliet*, and is presently writing his thesis on Shakespeare.

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WHO'S WHO

ERIC JONES—A senior biology major, Eric has been working in a major capacity since his freshman year. Having headed the construction of several sets during his first two years, Eric has served for the past two years as a technical assistant. In addition, he is presently chairman of the Cap and Dagger Constitution Committee, and a major supporter of the newly formed Cocktail Theatre Program.

RICHARD GARDNER—A junior biology major and technical assistant, Rick has headed lighting for numerous shows in the past, while specializing in light design for the arena productions of Cocktail Theatre.

CHARLES ARNAO—As super-senior, Charlie is the oldest active member of Cap and Dagger, and has worked extensively on every production, and for *A Midsummer Night's Dream* he has built several amplifiers for the sound system. Charlie made his acting debut from the light booth in *Six Characters in Search of an Author*.

NEIL HENDERSHOT—After extensive high school experience, Neil is starring in his first Bucknell role as Oberon and is also involved with the chorale.

JEFF HICKMAN—As a very nocturnal construction crew head, Jeff debuts with a creation of wood and fiberglass which is an actor's and director's delight.

KATHY KENNEDY—Returns to the theatre as organizer and supervisor of costume production. A biology major, Kathy worked diligently during her first two years, most notably on the Renaissance costumes of *The Dutchess of Malfi*.

STUART WHITE—Having grown half a mustache for the production, Snooz is handling his first major romantic role. Previously, Snooz shone in *Blood Wedding*, filched in *The Threepenny Opera*, and gave a truly elevated performance in *Lysistrata*.

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WHO'S WHO

SHIRLEY AMBROSE—a senior drama major and president of Cap and Dagger, Shirley is handled in her first romantic lead. Besides playing in numerous productions here in the past, Shirley spent a semester at American University, concentrating on movement and voice.

RON OSACH—This is Ron's first romantic role; previously he specialized in character acting; his most notable performance being that of three characters, ranging from a thirteen year old boy to a fifty year old farmer.

ALISON BLAKE—A freshman, Alison is in her first major role at Bucknell. In addition to Hermia, her romantic leads include a starring role in her high school's junior play.

CHARLES POLLOCK—Charlie, a Senior Drama major, has played in a variety of roles since coming to the B. U. stage. He also has worked outside the confines of University Theatre in last year's Children's Play, in addition to directing the Demie's production of *Arsenic and Old Lace*. A summer at Tufts finds Charlie putting on a new face for this production.

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