

*Reup*

# "AS YOU LIKE IT"

BY

WILLIAM SHAKESPEARE





*This life exempt from public haunt  
Finds tongues in trees, books in the  
running brooks,  
Sermons in stones, and good in  
everything.*

BUCKNELL UNIVERSITY  
MARCH 29, 30, 31, 1939

## AN ARTIST COURSE PRESENTATION

BARTLETT ROBINSON

GUEST ARTIST

GEORGE BOTH

DIRECTOR



## DRAMATIS PERSONAE

Prologue ..... Jeanne Barns

Orlando, youngest son of Sir Rowland de Boys ..... Bartlett Robinson

Adam, servant to Oliver ..... Paul Rochford

Oliver, eldest son of Sir Rowland de Boys ..... John Fahringer

Charles, wrestler to Frederick ..... Havard Griffith

Celia, daughter of Frederick ..... Ruth Lepperd

Rosalind, daughter to the banished Duke ..... Elizabeth Dinsmore

Touchstone, a clown ..... Norman Simpson

Le Beau, a courtier attending upon Frederick .... Laurence de la Vega

Frederick, brother of Duke and usurper of his dominions

Edward Rapp

Duke, living in banishment ..... George Egan

Amiens, lord attending on the banished Duke ..... Edward Rapp

First Lord ..... Leonard Sternberg

Corin	} Shepherds	{ Robert Q. Jones
Silvius		

Jaques, lord attending on the banished Duke ..... Travis Summersgill

Audrey, a country wench ..... Rae-Louise Shultz

Sir Oliver Martext, a vicar ..... Edmund Fetter

Phebe, a shepherdess ..... LeAnne Boyle

William, a country fellow, in love with Audrey ..... Richard Biow

Jaques, another son of Sir Rowland de Boys ..... Robert Braun

Court Ladies.....

Catherine Bastian, Bernice Henry, Annabelle Kreider, Ilaria Sterniuk.

Pages.....

Richard Nutt, Donald Sholl.

Foresters.....

Thomas Cann (soloist), Walter Drozdiak, James Meister (soloist), Edward Rabe, Philip Roy, Earle Thomas, George Trunk.

Understudy for Orlando ..... Robert Braun

## SYNOPSIS

### PROLOGUE

#### ACT I.

Scene 1. The Courtyard of Duke Frederick's palace.

Scene 2. The Courtyard.

Scene 3. The Courtyard.

Scene 4. The Courtyard.

Scene 5. The Forest of Arden.

Scene 6. Another part of the forest.

INTERMISSION — 10 Minutes.

#### ACT II.

Scene 1. Meeting-place of the banished Duke in the Forest of Arden.

Scene 2. A few hours later.

Scene 3. The Courtyard of Duke Frederick's Palace.

Scene 4. The Forest of Arden.

INTERMISSION — 10 Minutes.

#### ACT III.

Scene 1. The Forest of Arden, high noon.

Scene 2. Early afternoon.

Scene 3. The Forest of Arden, the following day.

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Marion McConnell, Stephen Kraft.

PROGRAMS—Alden Shute.

Frances Gilson, Alma Jacobs, Millard Dolson, Paul Rochford.

PUBLICITY—Dorothy Outman.

Nelle Dean, David Mackey, Alden Shute, Frances Gilson,  
Kenneth Bayless, Richard Biow, Paul Rochford.

INSTRUMENTAL MUSIC—Charles Stickney.

William McRae, spinet; Charles Stickney, violin; Malcolm  
Ferrentz, cello; Willard Warmkessel, flute; Robert Stanton,  
trumpet.

PRODUCTION STAFF—Continued

VOCAL MUSIC—Melvin LeMon.

Richard Sherwood.

HOUSE MANAGER—Horace A. Lowe.

Ralph Kent, Dwight Milleman.

USHERING—Jane Nash.

June Wirth, Nelle Dean, Barbara Colson, Edith Baker, Anne  
Hough, Fern Raymond, Fay Chick, Dorothy Roser, Louise  
Brosius, Lyle Long, Germaine Pepperman.

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COSTUMES—Designed by Mildred Stahler.

SCENERY DESIGN—Alda Baranzelli, Richard Brown,  
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### SONGS:

"Under the Greenwood Tree".

"What Shall He Have That Killed the Deer".

"It Was a Lover".

"Then There's Mirth in Heaven".

"The Red Wine Flows".

—arranged by Melvin LeMon.

Music for—

"Blow, Blow Thou Winter Wind".

—by Melvin LeMon

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### BARTLETT ROBINSON

Praised by leading dramatic critics of New York papers for his work on the stage in that city, Bartlett Robinson, guest artist in "As You Like It", comes to Bucknell directly from stage and radio work in New York.

Writing, in the *New Republic*, of Robinson's work in George Abbott's production of "Sweet River", Stark Young said, "The southern accent—an outside myth and a stage myth since there are a great many kinds of speech in the South—has been given more pains than usual on Broadway. The best performer was Mr. Bartlett Robinson as St. Clare, Tom's master. He is recorded on the program as New York born. At any rate his is the best, good-class, deep south that I remember to have heard on any stage from any actor, southern or not."

Of Robinson's acting in "Naughty-Naughty 'OO", Robert Benchley, *New Yorker* critic, wrote the following: "Bartlett Robinson as Frank Plover, the hero and roving stroke of the crew-team, is more the John Gielgud type of actor". Of the same role, John Anderson of the *New York Journal* said, "If Bartlett Robinson is not perfect as the leading man, then it is a wicked world."

Robinson has not confined his career in dramatics to the legitimate stage. He has been heard on the radio in the Hollywood Hotel, the Lux Radio Theatre, and the Al Jolson shows.

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## The World's a Stage You and I, the Players

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Life is accurately reflected by good plays and fiction. Like Major Hoople—that all-American windbag, with his expansive reflections—the resemblance to real persons is so close that it is more than a coincident. In truth that coincidence alibi is an oft used form of innuendo by way of fiction upon fiction. We mortals are rather pleased to see many characters portrayed by actors rather than the originals. For the inbred morons that pass for royalty, the professional players are certainly an improvement in looks and intelligence. Rather than the realities of life, that is, as you and I like it. For tongues in trees and books in running brooks, speak with more clarity than the discarded blue bloods, that have passed off the stage at long last.

Grant that some present day dictators are good actors in their political roles, but as a court clown or a comedian, they are a joke alright, but not in any good sense. Like Henry Ford who didn't have to know anything about history when a twenty-five dollar clerk could answer all the questions. They had better restore a little levity to their people by way of qualified actors and stop all this suicidal suppression. For the fool doth think himself to be a wise man, but the wise man knows himself to be a fool.

The College Inn management confesses a weakness and fondness for stage life in all its forms. But above all else it enjoys real life. We never tire of our roles in life, except by physical fatigue. And in the place where the activities of the College Inn are staged we have become very familiar and much attached to the actors that play a part therein. Much travel and contact with the public for many years have taught us to become all things to all patrons hoping thereby to please many. No hard and fast rules govern the College Inn and every personality is recognized as a customer, who must be satisfied with all his God given whims and idiosyncrasies. And if you don't know foods, it would be wise to know the man who feeds you.

Payne, '09  
"ON THE QUADRANGLE"





