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William Shakespeare's The Tragedy of HAMLET Prince of Denmark

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THE STORY OF THE PLAY

PITTSBURG STATE UNIVERSITY

DEPARTMENT OF SPEECH AND THEATRE

PRESENTS

WILLIAM SHAKESPEARE'S

THE TRAGEDY OF HAMLET

PRINCE OF DENMARK

DIRECTED AND DESIGNED BY

BARRY R. BENGTSEN

WITH

CURT CRESPINO

AS HAMLET

AND

RALPH WALLACE

AS CLAUDIUS

LINDA JAMESON

AS GERTRUDE

TRENETTA TUBWELL

AS OPHELIA

SPEAKING VOICE COACH

MAKEUP

ROBERT W. GOBETZ

SINGING VOICE COACH

JOELLA BOWIE

STAGE COMBAT

LIGHTING

DR. CARY CLASZ

SHAKESPEARIAN
RESOURCE PERSON

DR. STEPHEN TELLER

APRIL 17, 18, 19, 20, 1985

MEMORIAL AUDITORIUM, PITTSBURG, KANSAS

THE STORY OF THE PLAY

DRAMATIS PERSONAE

Two months before the play begins King Hamlet of Denmark died leaving a wife, Gertrude, and a twenty-year old son, Hamlet. However the king's brother, Claudius, was chosen to succeed him, and he promptly married his brother's widow. The young Hamlet is very disillusioned by these events. Told of a mysterious apparition that walked the battlements of the castle, Hamlet follows it - and it tells him that it is his father's ghost, and that King Claudius had murdered him. Hamlet vows revenge.

Hamlet is in love with Ophelia, daughter of the Lord Chamberlain Polonius, and, when Hamlet begins acting strangely, the old man believes he has gone mad from love. Hamlet begins to wonder whether the ghost was real and so persuades a company of actors to reenact the murder before the court to test Claudius' reaction.

Hamlet's plan works - but it lets Claudius know Hamlet is dangerous. Hamlet visits his mother to show her the wrong she had done by marrying Claudius, and while he is with her he kills Polonius, who had been eavesdropping on the conversation. This gives Claudius an excuse to send Hamlet to England - sending secret orders that Hamlet is to be put to death on arrival.

The shock of her father's murder by her beloved Hamlet drives Ophelia insane. Her brother Laertes returns to Denmark seeking revenge, and Claudius has little trouble persuading him that Hamlet was to blame. When a messenger brings word that Hamlet has returned to Denmark without having gone to England, Claudius and Laertes plot to kill him using a poisoned sword, or, if that fails, a poisoned drink. The Queen brings word that Ophelia drowned herself in her madness.

Hamlet returns, and at Ophelia's funeral, quarrels with Laertes. The King uses this as an opportunity for a sword fight. During the fight the Queen unknowingly drinks the poison intended for Hamlet, and both Hamlet and Laertes are wounded with the poisoned sword. Laertes confesses his treachery and accuses the king, Hamlet, with both the poisoned sword and the poisoned drink, kills Claudius; but the Queen, Laertes, and Hamlet also die. "The rest is silence"---

Stephen J. Teller

Place: Elsinore, a fortified castle on the coast of Denmark; Winter, 1150 A.D.

Act I

Scene I---A guard platform of the castle -
midnight

Scene II--The Great Hall - morning of the
same day

Scene III-A room - after noon

Scene IV--The battlements - midnight

Scene V---The room - early the next morning

Scene VI--The Great Hall - afternoon

VII--The Great Hall - early evening

Act II

Scene I---The theatre in the castle - that
night

Scene II--The Great Hall - after the play

Scene III--The Queen's chamber - toward
midnight

Scene IV--The Great Hall - before dawn

Scene V---The Great Hall - a few moments
later

Act III

Scene I---The Great Hall - one week later,
morning

Scene II--The Great Hall - early afternoon

Scene III--The graveyard - early evening

Scene IV--The Great Hall - that night

- - - 15 Minute Intermission - - -

DRAMATIS PERSONAE

Claudius, King of Denmark Ralph Wallace

Hamlet. Curt Crespino
son to the late, and nephew to the present, King

Polonius, Lord Chamberlain Stephen Teller

Horatio, friend to Hamlet J.W. Warlop

Laertes, son to Polonius Kenneth Herman

Rosencrantz, a courtier Jody Ely

Guildestern, a courtier Michael Westhoff

Osric, a courtier David Maddox

A Priest Frank Kuhel

Marcellus, an officer David Maddox

Barnardo, an officer Michael Westhoff

Francisco, a soldier Frank Kuhel

Players Polly Rice
. David Maddox
. Frank Kuhel

A gravedigger Stephen Teller

Gertrude, Queen of Denmark Linda Jameson
mother of Hamlet

Ophelia, daughter to Polonius Trenetta Tubwell

Ghost of Hamlet's father Ralph Wallace

Lords Michael Westhoff
. David Maddox
. Frank Kuhel

Ladies Donna Bogner
. Joella Bowie
. Polly Rice

STAFF and CREW

Stage Manager Nancy Jones
Stage Crew. Rob Burgar
. Rosalynne Cole
. Melinda Hawkins
. Nancy Jones
. J.W. Warlop
. Leonard Mamie
. Greg Whitely
Light Crew Jovanna Brackett
. Melinda Hawkins
Programs Monta Coffman
. Cheri Docherty
Department Secretary Shirley Purdy
Department Chairman Dr. Harold W. Loy

* * COMING ATTRACTIONS * *

PLAYHOUSE-ON-BROADWAY AT MEMORIAL AUDITORIUM

ANNIE GET YOUR GUN JUNE 27, 28, 29, 30
PITTSBURG COMMUNITY THEATRE
TOM CAMERON, DIRECTOR

GUYS AND DOLLS JULY 10, 11, 12, 13, 14
PITTSBURG STATE UNIVERSITY
DR. CARY CLASZ, DIRECTOR

FIDDLER ON THE ROOF JULY 16, 17, 18, 19, 20
PITTSBURG STATE UNIVERSITY
BARRY BENGTSSEN, DIRECTOR

ABOUT THIS EVENING'S PRODUCTION

What you will see this evening through scenery, lights, costume, properties, sound and concept could best be described as a symbolic Hamlet. We are not trying to recreate a Globe Theatre production nor any specific historical production. On the other hand, a production only in ones imagination - would be difficult, if not impossible to achieve.

Hamlet is theatre, meant to be performed and seen by an audience. You, the audience, will see Hamlet's view of the world, a world of death and decay -- indeed "something is rotten in the state of Denmark"! Is it Denmark? The doomed family? Hamlet? Or the entire structure and moral fibre of civilization?

If the setting suggests rotting corpses or exposed portions of rib cage and arteries and nerves, of flesh and bone -- you are perceiving the designer's concept. For our production, this is how Hamlet sees his world. Hamlet is moody, black humored and ribald. He is young, 20 years old; he has made no life decisions, and he deals with life through gut reactions rather than heart or mind. Hamlet views his options only in terms of dichotomies - everyone is either for him or against him. There is no in between. Everyone is put to the test and though his rapier is seldom drawn, he slices and slashes his way through family and friends.

A concept for Hamlet such as the one we are using this evening is not the only concept possible. There may be better ones - but it is the Hamlet you will see.

* * * * *

It is seldom possible for a director to speak to his audience. Two summers ago while I stood before Elsinore Castle in Denmark, this evening's production germinated. From the breath taking views of the North Sea to the dark dungeons several stories below ground, a production of Hamlet haunted me. Though based in Scandanavian myth and history, a real "Amleth" never saw Elsinore. Little evidence is given to indicate Shakespeare ever was in Denmark, much less Elsinore.

I could never have done this production without the help and aid of my colleagues and friends, the devotion and love of cast and crew and the presence of an audience. My fantasies have been realized and, for tonight, Hamlet lives in Elsinore. Thank you all.

Barry Bengtsen, Director

The Department of Speech and Theatre is an organizational member of the Association of Kansas Theatre, Mid-America Theatre Conference, and American Theatre Association.

THE FOLLOWING IS REPRODUCED FROM THE PITTSBURG
MORNING SUN, APRIL, 1985

Exhibit spotlights show biz costumes

Ron
Heilman



Heilman's favorite era for costumes is the 1940s through the 1960s, Bengtsen said. His specialty is hand-beading. "Right now he's looking for some name person to wear his creations, so that he can launch his own line of hand-beaded gowns," Bengtsen said. "Ron has always loved sparkle, his designs have never been blah."

The PSU teacher said that employment opportunities for costume work are good. "In fact, I'd say there are more opportunities for jobs in costuming than in any other area of show business," Bengtsen said. "There are certainly more jobs in costuming than acting, and I'd say there's more money there too."

The Memorial exhibit, which will be up through April 30, includes a blue sequin and lace cocktail dress and a silk striped dress, both worn by Cindy Pickett on "Call to Glory"; a chiffon ball gown with crystal beading from a Carnegie Mellon University production of "Pygmalion"; dance costumes from a North Carolina School of the Arts production of the ballet "Petrouchka"; and two red sequin costumes from an Anheuser-Busch industrial show.

In addition, the exhibit includes many design sketches of costumes.

After leaving PSU, Heilman went to the University of Nebraska for a year. "They advised him there to get to a professional school, so he went to Carnegie Mellon in Pittsburgh, Pa.," Bengtsen said. "It's a big professional school that prepares people for Broadway or California."

However, after getting a master of fine arts from Carnegie Mellon, Heilman taught costume design for a time at the North Carolina School of the Arts. Then he headed for Hollywood.

Heilman has served as an assistant costume designer for "Rhinestone," starring Sylvester Stallone and Dolly Parton; "Two of a Kind" starring John Travolta and Olivia Newton-John; "The Dollmaker" starring Jane Fonda; "Little Gloria, Happy at Last," with Bette Davis and Angela Landbury;

"Independence Day," with David Keith and Kathleen Quinlan; "Personal Best," with Mariel Hemingway and Scott Glenn; "First Family," starring Bob Newhart, Gilda Radner and Madeline Kahn; and "Starmaker," starring Rock Hudson and Suzanne Pleshette.

He has been costume designer for "Midas Valley" with Robert Stack and Jean Simmons, and "Eagles Shooting for the Stars," an Anheuser-Busch television special starring Bob Hope, Bernadette Peters and Susan Anton.

His latest work has been as costume designer for the critically acclaimed but recently cancelled television series "Call to Glory," starring Craig T. Nelson and Cindy Pickett.

By **NIKKI PATRICK**
Morning Sun Family Living Editor

An exhibit now on view at the Pittsburgh Memorial Gallery traces the career so far of costume designer Ron Heilman.

Raised on a farm near Thayer, Heilman is a Pittsburgh State University graduate.

"Ron was one of those students who stood out," said Barry Bengtsen of the PSU speech and theater department faculty. "Sometimes a teacher has students like that, students you know are destined for something. I've had three in about 20 years of teaching."

Bengtsen likes to keep in touch with former students. When Dr. Harold Loy, department chairman, mentioned that he had contacted Heilman during the PSU Alumni phonathon, Bengtsen asked for the designer's telephone number and gave him a call. The exhibit grew out of that contact.

While at PSU, Heilman did costumes for several shows, including "Plaza Suite," "George M" and "Man of La Mancha."

"He did the wedding gown for one episode of 'Plaza Suite,'" Bengtsen remembers. "It had lots of hand-beading, and he spent hours sewing on the beads himself. It was only in one scene, but it cost \$300 and shot my costume budget. It was in our collection at PSU for several years, then bought and used in a real wedding. So the gown made it to church after all."

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