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**THE OHIO
HARDWARE ASSOCIATION**
ORGANIZED 1894



(Affiliated with National Retail Hardware Association)
OFFICE OF THE PRESIDENT, NEWARK, OHIO

Friday morning

Dear Mother:-

Of course I'm tremendously sorry for not having written before, but you know how it is. I hoped you would write on Sunday, but as I have not got anything yet, I suppose you have been too busy. As you know, the Play kept me very busy until Tuesday night, and since then I have been so busy trying to make up back work, etc. that I haven't had time to write. I have been hoping to write to Herman and Betty and find out how the camp is coming along. Any news you can tell me about this would be very welcome. I don't suppose they will be able to put over the three period stunt, will they? It seems hard in these times of depression. Is the promised swimming pool going to materialize?

The Aegis competition will soon be over now. I think today is probably the last, as they will have to rush to get it all printed by the end of this month. We raise the editor that the book will probably come out the Fourth of July. It is a large and lovely book. I will bring my copy home and show you all the mistakes that would have been in if I hadn't found them. Of course, they have been having a hard time to sell the thing, and an even harder time to collect the money for it. The Business Board only have a few heeblers, so they tried to get the members of the editorial competition to go out and sell subscriptions. I had the play

Next Ohio Hardware Association Convention and Exhibit, Cleveland, February 17-21, 1931

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on hand, so I didn't spend any time seling. When they saw that didn't work, they gave me some bills to collect, so in my odd moments, (odd because of their extreme rarity) I have been going around dunning Seniors for their ten dollars. Although I have called on about ten fellows, I haven't made a single collection yet. But O the hard luck stories I have heard. I don't try very hard to collect: if they say they can't pay, I merely ask if they won't call in at the office and see the business manager. They are glad to get off so easily, I know, so everybody is happy -- except the business manager.

Will you ask daddy to see about my camp box? Last year it was in pretty bad shape, and it will either have to be repaired or a new one gotten together. Although English has been changed to June 4 thus relieving most of the freshmen of having to stay here so late, I still have Latin on June 15. It is in the morning, and I intend to leave that very afternoon for home. I don't know whether I can get a ride or not, because almost everybody will have gone by that time except the seniors, and they won't be going until after Commencement. Did you see in the Dartmouth that Frank Heath has been elected to Green Key? We were all very proud of him. He represents the Aegis, the Green Book, and the Pictorial. This does not mean, as some one thought, that he is on all those boards, but only that he was chosen from all three. Well, I jope you are all well, and that you will have time to write sometime soon;

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Will you have someone get a Reveille annual? My picture's going to be in it.

Will you have someone get a Reveille annual*? My picture's going to be in it.
* Newark High School yearbook


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THE DARTMOUTH PLAYERS

Present

KING HENRY IV

PART I



By

WILLIAM SHAKESPEARE

Under the Direction of Warner Bentley
Technical Director, Henry B. Williams

8:30 p. m. May 17 **Webster Hall**

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CHARACTERS

King Henry the Fourth.....	A. E. Hewitt
Henry, Prince of Wales.....	R. Jackson
John of Lancaster.....	T. Bledsoe
Earl of Westmoreland.....	J. M. Howe
Sir Walter Blunt.....	R. A. Sellmer
Thomas Percy, Earl of Worcester.....	Q. M. Anderson
Henry Percy, Earl of Northumberland.....	N. B. Jacobson
Henry Percy, surnamed Hotspur, his son.....	J. D. Shevlin
Edmund Mortimer, Earl of March.....	F. J. Cornwell
Archenbald, Earl of Douglas.....	G. Dyche
Owen Glendower.....	D. F. Pierce
Sir Richard Vernon.....	H. W. Libbey
Sir John Falstaff.....	E. B. Watson
Poins.....	C. M. Vail
Gadshill.....	R. S. Hirschland
Peto.....	C. K. Liggett
Bardolph.....	S. A. Jacobson
Francis, a drawer.....	C. H. Colton
Lady Percy, wife to Hotspur, sister to Mortimer.....	Mary Gray Gile
Lady Mortimer, daughter to Glendower.....	Marian Folger
Mistress Quickly, hostess of the Boarshead Tavern.....	Alice Cox
Sheriff.....	J. W. Knibbs, III
Travellers and Attendants.....	R. Stauffer, W. Riegelman, E. W. Holmes

SYNOPSIS OF HENRY IV, PART I

Henry Bolingbroke, who with the help of the Percys of Northumberland has deposed the weak Richard II, has ascended the throne as Henry IV. The Welsh rise in rebellion and capture young Mortimer sent with the king's forces to subject them. Henry refuses to ransom Mortimer, whom he suspects of treason because Mortimer has married the daughter of his captor, Glendower. Hotspur, who is related to Mortimer, is angered by the king's refusal and in reprisal keeps from the king prisoners whom Hotspur has captured from the Scots at Holmedon in a recent battle with Scotch invaders led by Douglas. Betrayed by the king for disobedience Hotspur's anger fires him to rebellion. Aided by his wily uncle Worcester he plots to join against the king the forces of Northumberland, Scotland, and Wales, with the purpose of raising Mortimer, a legal claimant, to the throne.

The king's embarrassment is the greater because his own son Harry, Prince of Wales, is given to recrey and horse-taking with a company of illers led by the witty and selfive old knight, Sir John Falstaff. In the midst of a tavern delaunch, the prince is summoned to the court. He convinces his father that he will redeem himself in battle and actually does so when the royal armies meet at Shrewsbury the greatly reduced rebel forces led by Hotspur.

Before the battle the king offers Hotspur satisfaction and reconciliation. In his plight Hotspur might have accepted it and avoided his tragedy had not his treacherous uncle, Worcester, falsely reported the king's offer. Thus the last note of utter futility is sounded in Shakespeare's satirical symphony on the romance of war and its follies when these are masked in the guise of honor.

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ACT FIRST
Scene 1 London. The Palace.
Scene 2 London. The Palace.
Scene 3 London. The Palace.

ACT SECOND
Scene 1 Gadshill. The highway.
Scene 2 Warkworth Castle.
Scene 3 Eastcheap. The Boar's Head Tavern.

ACT THIRD
Scene 1 Bangor. The Archdeacon's House.
Scene 2 London. The Palace.
Scene 3 Eastcheap. The Boar's Head Tavern.

INTERMISSION

ACT FOURTH
Scene 1 Shrewsbury. The Rebel Camp.
Scene 2 A Road near Coventry.
Scene 3 Shrewsbury. The Rebel Camp.

ACT FIFTH
Scene 1 Shrewsbury. The King's Camp.
Scene 2 Shrewsbury. The Rebel Camp.
Scene 3 The Battlefield.
Scene 4 The Battlefield.
Scene 5 The Battlefield.

SCENE: ENGLAND

Musicians
Music Director—Franklyn Marks

J. D. Tobin J. H. Mullen N. S. B. Alexander R. E. McHose

PRODUCTION NOTE

Warner Bentley and Henry Williams have aimed to make this performance more than the usual so-called Elizabethan production of Shakespeare, which has too often meant merely the use of draperies in place of scenery. By a happy coincidence the shape and size of the Webster Hall stage and the architectural features of its background correspond almost exactly to what is known to have been the acting areas in the Fortune Theatre, which in stage facilities was copied from Shakespeare's own Globe Theatre. The Fortune stage was forty-three feet broad, approximately the width of our platform, and the alcove or back stage separated by the "arras" curtain, is estimated by scholars to have been almost precisely the width of the space between the columns of the central arch in Webster Hall. Although authorities differ as to the details of the use of these stage spaces, there can be little doubt that in the main they were utilized as in this production, sometimes separately, sometimes together, and also to distinguish between the more intimate and the more generalized scenes. The alcove served also for entrances and so supplemented the two or perhaps four additional doors or openings at the back and sides of the stage. The effect of pattern symmetry given the action of the play when so presented is an interesting result, and seems at times to have been consciously planned in the composition of the play. Very rarely has Henry IV been given since Elizabethan times in a manner so closely reproducing original stage facilities.

Among the Elizabethan stage conventions followed in this production are the absence of a main curtain, the change of properties before the eyes of the audience, the soliloquies delivered directly to the audience, the use of the contemporary Elizabethan costume with no thought of historical appropriateness, and the playing of music and fanfares off-stage from the sides or back.

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THE PLAYERS STAFF

Warner Bentley.....	<i>Director</i>
Henry B. Williams.....	<i>Technical Director</i>
Nathaniel G. Burleigh.....	<i>Graduate Manager</i>
James D. Shevlin.....	<i>President</i>
Jay T. Newton.....	<i>Business Manager</i>
Mac G. Collins.....	<i>Assistant Business Manager</i>
Henry A. Hawgood.....	<i>Publicity Manager</i>
John K. Metzger.....	<i>Assistant Publicity Manager</i>
T. B. Almy.....	<i>Head Usher</i>
D. C. Bunting.....	<i>Assistant Usher</i>

PRODUCTION STAFF

Paul H. Fox.....	<i>Student Director</i>
Edward M. Holmes.....	<i>Stage Manager</i>
Darwin S. Bates.....	<i>Stage Carpenter</i>
Robert W. White.....	<i>Lighting Manager</i>
Charles H. Wagner, Jr.....	<i>Electrician</i>
E. Kluge.....	<i>Assistant Property Manager</i>
Robert R. Adams.....	<i>Costume Manager</i>
Henry Weitz.....	<i>Scenic Manager</i>

PRODUCTION ASSISTANTS

R. Hardt, A. O'Connell, A. Salisbury, D. Willard, D. E. Richardson, E. L. Whytlaw, R. C. Stauffer, B. P. Anderson, W. Bradt, H. Colton, R. Hirschland, R. A. Sellmer, S. A. Diamond, H. W. Griffin, W. L. Kriegel, J. M. Howe, R. C. Lewis, A. Seitner, J. H. Berkeley.

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Tapestries by Henry Weitz.
Research on Armorial Bearings made by Richard Hirschland.
Costumes designed by Henry B. Williams.
Costumes executed by Miss Marina Berini.

A questionnaire will be mailed out to the community at some future date.

