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The Merchant of Venice

Otterbein University Theatre and Dance Department

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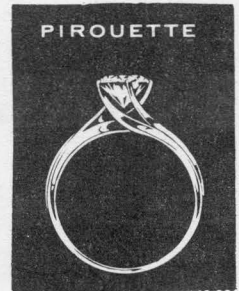


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Otterbein College Theatre presents

198th Production

THE MERCHANT OF VENICE

by WILLIAM SHAKESPEARE

Cowan Hall

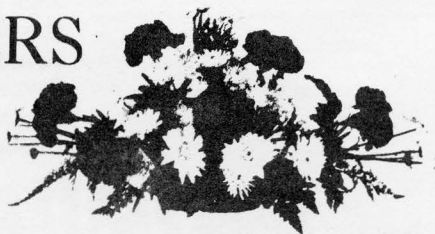
October 19-20-21, 1967

8:15 p.m.

Director Dr. Charles W. Dodrill
Designer-Technical Director Prof. Fred Thayer
Costume Designer and Coordinator Petie Dodrill
Music Director Prof. Anthony Ginter

Original music composed by Richard Peaslee, New York City, commissioned by the American Shakespeare Festival Theatre, Stratford, Conn., for the 1967 production of *The Merchant of Venice* starring Morris Carnovsky, is utilized here by special arrangement and permission.

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Cast

in order of appearance

Antonio	Ed Vaughan
Salerio	Larry Evans**
Salanio	John Peters
Bassanio	Greg Sabatino**
Lorenzo	John Waddingham*
Gratiano	Mike Metzel*
Portia	Mary Furniss**
Nerissa	Gwendy Miles**
Ladies-in-Waiting	Barbara Berst*
	Linda Dugan*
Stephano	Terry Bengel
Shylock	Jim Granger**
Prince of Morocco	Cecil Simpson
Balthasar	Glenn Plum
Launcelot	Gary Sallay
Old Gobbo	Jim Anderson*
Jessica	Linda Grznar*
Prince of Arragon	Frank Hott
Tubal	Mark Peters*
Gaolers	Chris Geiselman
	Bruce Landis
Duke of Venice	Daryl Bojanowski*
Magnificoes	Jim Anderson*
	Mark Peters*

SCENE: Venice and Belmont

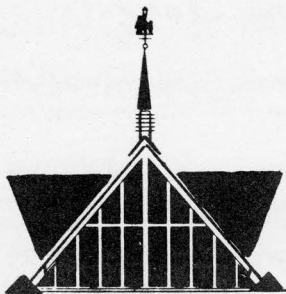
There will be one intermission of fifteen minutes.

Music Ensemble

Carol Wilcox – Flute
 Jane Humbarger – Oboe
 Dennis Wollam – Clarinet
 David Bach – Trumpet
 Alan Howenstine – Trumpet
 John Daubenmier – French Horn
 David Jones – String Bass
 Nancy Lora – Piano
 Joyce Miller – Percussion
 Denise Minter – Percussion
 Donald Liming – Percussion

* Indicates membership in Cap and Dagger Dramatics Club, an organization of students who have attained membership by working on-stage and behind-the-scenes. The Club was organized in 1921 and approximately 600 Otterbein Alumni have been members.

** Indicates membership in Theta Alpha Phi National Dramatics Honorary, an organization of "outstanding" theatre students with chapters in universities and colleges throughout the U.S. The Otterbein Charter was granted in 1927. Nearly 250 Otterbein students and alumni are members.



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New York Spring Theatre Tour

The Otterbein College Theatre is pleased to announce that arrangements have been completed for a five-day New York Theatre Tour during spring vacation. The tour will be open to all students, parents, faculty and friends of Otterbein.

The group will leave Westerville by motor coach on Sunday evening, April 7 and will return on Friday, April 12. The tour group will stay at the Hotel Piccadilly, 242 West 45th Street in the heart of the theatre district on Times Square.

Planned tour activities include admission to four Broadway plays or musicals (a fifth can be selected if desired), the Merv Griffin Show, tours of New York City, Lincoln Center, Rockefeller Center, United Nations and a museum (Museum of Modern Art, Guggenheim Museum or Metropolitan Museum). Other activities include a visit to the Empire State Building and a trip to Radio City Musical Hall. Additional free time can be spent in shopping or other leisure activities.

The overall cost for students, including bus fare, all scheduled activities in the city, tips, hotel bills (based on four to a room) is \$87.50 (less \$5.00 for previous tour participants). Cost for non-students, based on two-persons per room is \$97.50. Tour members will be responsible for their own meals.

The tour will be limited to the first forty-four persons who pay a deposit of \$30. All deposits will be non-refundable after Dec. 9. Final payment will be due six weeks before the tour. For payment of deposit or additional information, see Dr. Charles Dodrill, in the basement of Cowan Hall (phone 882-3601, Ext. 346).

Persons who would like to pay for their own transportation (to fly or go by rail) and meet the group in New York should contact Dr. Dodrill for details and arrangements.

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Theatre Staff

Dr. Charles Dodrill	Director of Theatre
Prof. Fred Thayer	Designer-Technical Director
Mrs. Nancy Norris	Publicity Director
Mrs. Merrie Craven	Seamstress
William Ahl**, Barb Berst*, Kay Brinkman*, Larry Evans*, Nan Searles*, Dave Schein*	Student Assistants

Production Crews

Assistants to the Director: Linda McNeil**, Pat Merryman
Stage Manager: Linda McNeil**, (Pat Merryman, assistant)
Costumes: Dawne Henkel*, chm.; Gloria McDowell, Linda McNeil**, Jo Runnels*
Lights: Dave Schein*, chm.; Gordon Bury, Karen Hillyard, Barb Immel**, Sandy Moomaw, Holly Putterbaugh**, Kathy Titley*
Makeup: Barb Immel**, chm.; Sherry Garvin*, Jeannie Goodman, Kathy Overmier, Janet Rodes, Pat Spreng, Ginny Willis
Properties: Sharon Johnson*, chm.; Dot Goddard, Linda Karl, Peggy Niesen
Scenery: Kay Alexander, Debbie Bowman, Shirley Crossland, Colleen Dunston, Linda Fickert, Kathy Heniger, Jack Slough, JoAnn Turner, Speech Class 213
Tickets: Barb Miller*, chm.; Jim Anderson*, Barb Berst*, Linda Dugan, Bob Fortner, Marsha Long*, Bonnie O'Leary*
Programs: Bonnie O'Leary*, chm.; Barb Berst*, Bob Fortner, Karen Linger, John Waddingham*, Kathy Titley*
Publicity: Nan Searles*, chm.; Linda Dugan, Pam Stine, John Waddingham*, Ginny Willis, Clara Wilson
House Manager: Judi Garrett**



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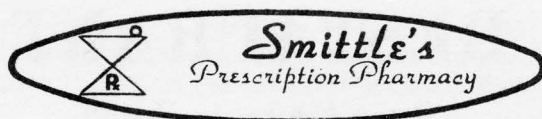
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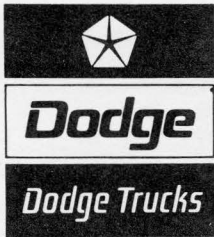
What is the role of the educational theatre in the small liberal arts college? This question, very frequently asked in educational and theatrical circles, is one that deserves our attention.

The nature of theatre has changed radically in the last decade, both for educational and professional theatre. The last fifteen years have brought about the demise of the "realistic" theatre which was born in the social renaissance of the last decades of the 19th century. Educational theatre did not really begin in this country until after the turn of the century; its major growth has been since 1945. Once looked at with scorn and disdain by "card-carrying" professional theatre artists, educational theatre has recently become the working framework for a theatrical renaissance. For decades educational theatre academicians have scorned professional theatre commercialism, while simultaneously preparing students for a career in professional theatre. In recent years this mutual mistrust and suspicion has begun to disappear as their interdependence has become clearer. Professional actors, directors, designers and technicians have discovered that educational theatres frequently have the most advanced equipment and theatres, while educational theatre practitioners have discovered that the professional is a very knowledgeable, practical and human person. Frequent dialogue and contact has been the result — educationally trained persons are more respected by professionals and the former frequently employ the latter. There are currently 36 professional repertory theatres around the country, many with educational development and support, such as the APA at the University of Michigan, the Tyrone Guthrie at Minnesota, and others at Princeton, Stanford, Washington, Kansas, etc. Panel discussions held at the recent American Educational Theatre Association Convention in New York City indicate that many other universities have such theatres in the planning stage.

What then is the role of the theatre at an institution like Otterbein? While it is not impossible to analyze fully this question, it is possible to make a few observations about the past and present, and perhaps dream a little about the future.

Liberal arts theatre has traditionally provided students with an opportunity to "dabble" in the arts, to expose young minds to dramatic literature in performance, and to provide entertainment to the campus community. This concept has changed in the past fifteen years. Liberal arts institutions have built fine theatres and have frequently employed top-notch educationally trained and professionally trained personnel. It is interesting to note that 53 Ohio colleges and universities currently offer course work and theatrical productions; 9 offer graduate work and 12 liberal arts institutions (including Otterbein) meet the minimum criteria for a theatre major established by the American Educational Theatre Association.

A brief comparison of some statistical evidence may clarify this growth. Existing records for 1957-58 indicate that three major productions at Otterbein played a total of five performances to approximately 2100 people. Total college enrollment was about 800. The theatre operating budget was a little over \$2,000 and the Speech-Theatre department had about 20 majors. The annual report for 1966-67 shows that total attendance for four major productions (playing a total of fifteen performances) and a Children's Theatre production (playing three performances) was 11,407 persons. Total college enrollment was about 1450. The theatre operating budget for production expenses was approximately \$11,000. The Speech-Theatre Department had about 75 majors. In addition, the Theatre has a Religious Drama Touring group and the first Summer Theatre program presented five plays for 24 performances in 1967.



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Where then do we go from here? Should we establish closer ties with the professional theatre? Otterbein has employed a well-known professional guest star to work in student productions for the past six years. We are currently giving consideration to the possibility of employing several young professionals to live and work on this campus for 10 weeks. Does this mean that we are forsaking liberal arts? Of course not. We have always attempted to provide our students with the opportunity to experiment and develop in many directions, while simultaneously providing the finest in theatrical entertainment for the campus and community. We are not a professional school and do not wish totally to prepare students to go to New York. We can, however, provide them with sufficient background for teaching, entry into graduate school, or if they desire, the basis for a professional career. Perhaps we can do these things better with increased contact with professional theatre people. We know our guest star program is attractive – would young professionals be just as attractive?

The nature of the modern theatre has changed from a realistic theatre to an abstract, experimental, ever-changing form. A liberal arts theatre must do the old and the new; it must challenge as well as entertain; it must stimulate as well as educate; and above everything else, it must change, expand and adapt to the future or it will die.

We will probably try many of the above ideas – but, we will always try them only if they are consistent with the aims of a liberal arts theatre program designed to provide the best in cultural enrichment, training and audience involvement.

Charles W. Dodrill

Acknowledgements

RICHARD PEASLEE is well known for his scores for the Peter Brook Royal Shakespeare productions of *Marat/Sade*, *The Screens* and *The Theatre of Cruelty*. He has also written the music for *An Evening With Frost* and other productions. A native New Yorker, he has received degrees from the Yale and Juilliard Schools of Music. He has also composed extensively for the jazz field having worked with Bill Russo's London Jazz Orchestra. He recently wrote a concerto for Gerry Mulligan. Other compositions include sonatas, chamber music, film scores and orchestral pieces. Mr. Peaslee is presently residing in New York with his wife and two children. We are grateful for his cooperation in making this music available for our production.

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Coming Events

ROGER WAGNER CHORALE – Friday, November 3

Individual tickets will go on sale to students on Monday, Oct. 23. Any tickets not distributed to students will be sold to the public beginning Friday, Oct. 27.

YOUNG UCK KIM, Violinist – Friday, November 17

Frequently described as "the most exciting young violinist in the world today," the twenty year old Korean Young Uck Kim has appeared as guest soloist with some of the greatest orchestras in the world, including the Philadelphia Symphony, the National Symphony and the New York Philharmonic. He recently appeared as featured guest soloist in a TV appearance with Leonard Bernstein.

COLOR TRAVEL FILM – A Summer in Italy, narrated by Ted Bumiller, Nov. 21

Ted Bumiller, one of the more widely respected young men in the "color travel film business," will visit on Tuesday evening, Nov. 21, to show and narrate his superb film on ancient, medieval and modern Italy. A sampling of film highlights includes: Milan cathedral, Lake Maggiore, Genoa, Carrara marble quarries, Pisa, Roma and all its wonders, catacombs, Bay of Naples, inside Vesuvius, Pompeii, Capri, Florence and Venice. Admission will be 75¢ for students and \$1 for adults.

WAITING FOR GODOT – Wednesday thru Saturday, Dec. 6-9

A tragi-comedy in two acts, *Waiting for Godot* was written by the controversial and colorful Irishman Samuel Beckett. Beckett has spent much of his life in Paris. His first great international success was *Godot*, which was first presented in Paris in 1953 and has subsequently been performed successfully all over the world. The production will be three-quarter arena style.

CHILDREN'S THEATRE – The Wizard of Oz, Feb. 2-3

MAILING LIST – If you would like to be on our mailing list and receive announcements of our activities, please fill out a card at the box-office. We do not intend to send bulk mailings to all Westerville residents after this season.

REFRESHMENTS – The refreshment stand is located in the north lobby for your convenience. We would appreciate your cooperation in not bringing cups back into the auditorium. Thank you.

RESTROOMS and TELEPHONE are located off the main corridor immediately beneath the main lobby.

OTTERBEIN COLLEGE is a member of the GREATER COLUMBUS ARTS COUNCIL.