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Tartuffe

Otterbein University Theatre and Dance Department

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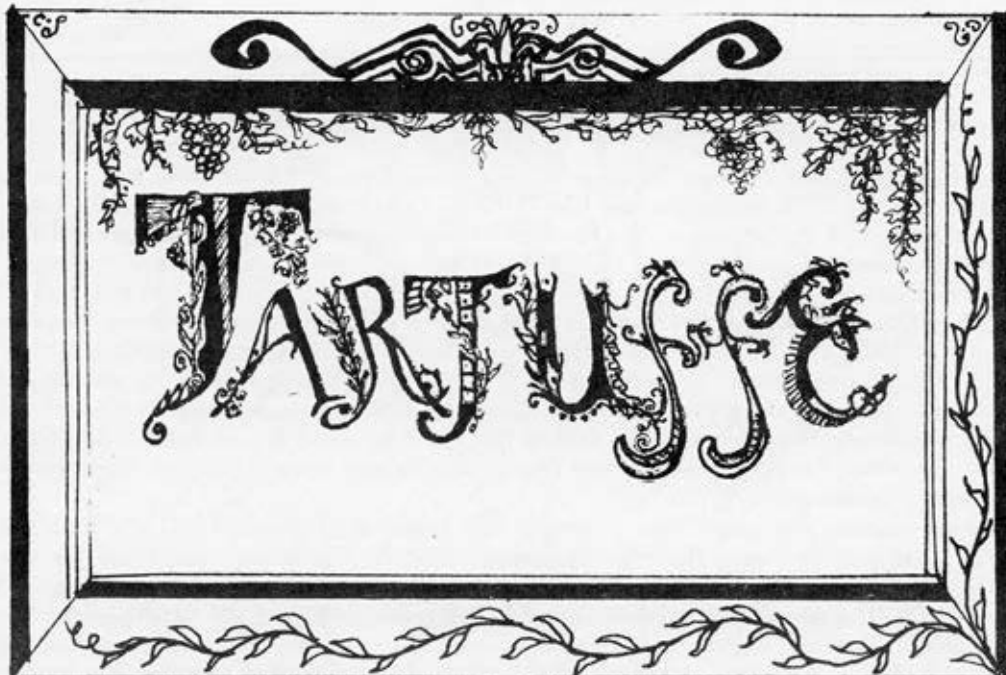
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Otterbein College Theatre

presents



by MOLIERE

(John Woods, translation)

APRIL 5-6-7-8, 1978

Director – DONALD L. PAISLEY

Designer – DAVID J. WELLER

Technical Director – D. SCOTT DILLON

Costume Design – DAVID C. ROBINSON

Lighting Design – ROBERT Y. CRAIN

Producer – CHARLES W. DODRILL

Design-Technical Supervisor – FRED J. THAYER



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PRODUCER'S CORNER

The first Otterbein College Theatre Student Scene Design Competition was announced in November for the 1978 production of *TARTUFFE*. Competition rules requested "perspective color renderings of the setting . . . Production style should be within the general theatrical or stylized framework of the period . . . may include proscenium or forestage concepts." Ten student designs were submitted and these are on display in the lobby. First place (\$175) was awarded to David Weller, second place to Kent Blocher (\$75) and art major Doug Kingsbury won third place (\$50). The Theatre faculty plans an annual scene design competition, a plan which reflects the growing number of theatre majors as well as growing interest in design-technical areas. Some recent student scene designers include: *Robin Hood* by Mary Jo Yeakel; *Aladdin* by John Woodland; *The Wizard of Oz* and *Blithe Spirit* by Terry Espenchied; *The Story Theatre of Hans Christian Anderson*, *A Streetcar Named Desire* and several summer theatre productions by D. Martyn Bookwalter.

Student costume designer David Robinson was selected to design *TARTUFFE* on the basis of past work with costumes (he also designed *Hot L Baltimore* last year) and his continued development in costumes during his internship with the Children's Theatre Company of Minneapolis last fall. Other recent student costume designers include Beth Kendig, John Woodland and Pamela Simmons. Students Scott Dillon and Robert Crain were selected as technical director and lighting designer to complete the all-student production team for this production.

It seems fitting that this focus on student design and technical work should occur during the current College DECISION FOR THE ARTS campaign. Several projects are included, but the principal focus is on renovation and conversion of Alumni Gymnasium into a Music and Fine Arts Building and the addition of a scene shop to Cowan Hall. Scenery is currently constructed and painted in the woefully inadequate scene shop located under the stage, or upon the stage. Either use makes it impossible to rehearse in the building.

(Cont'd. p. 5)



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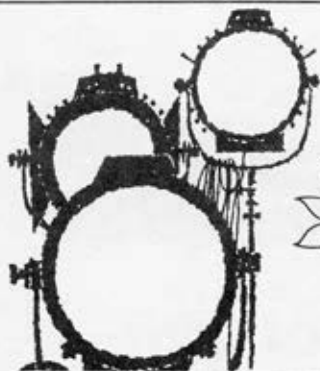
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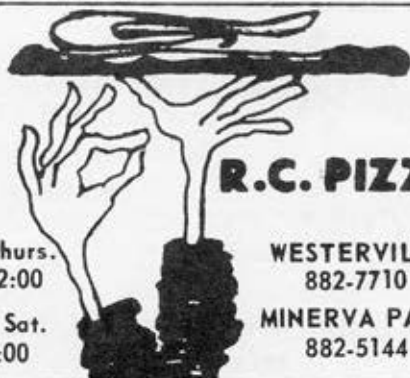


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A new scene shop will permit not only simultaneous scheduling of facilities, but will result in better scenery for productions while providing design-technical students the opportunity to learn their craft. Additionally, the current scene shop can be expanded into costume construction and dressing room space (currently classroom space is used).

Our congratulations to the students for the outstanding quality of their work on *Tartuffe*.

C. W. D.

DIRECTOR'S CORNER

Any director confronted with presenting *Tartuffe* must deal with the question, how serious a play is *Tartuffe*? The script lends itself to equally plausible interpretations as a broad farce and a dark and cynical satire, but within these extremes the director must find a point on the spectrum that is appropriate to the purpose of the play. Moliere in his preface to *Tartuffe* accepts the purpose of comedy to be the chastisement of human weaknesses, and in the play he presents these weaknesses as a series of excesses ranging from excesses of pious devotion to excesses of fashion consciousness to excesses of romance. Reason and moderation are found in the play but function more to provide a sense of proportion than to effectively correct the foibles. Reason glances off characters cloaked in blind stubbornness; it is not a penetrating weapon. It is laughter that pierces the armor and jars the senses. It is laughter that shatters mistaken complacency. The jarring effect of laughter is not limited to the characters within the play; it extends to the laughter of the audience as well. By laughing at what we see on the stage we examine ourselves and chastise our weaknesses. Laughter is a powerful force, so I have attempted to direct a broad laughing comedy, for it is laughter that allows comedy to accomplish its serious purpose.

Donald Paisley

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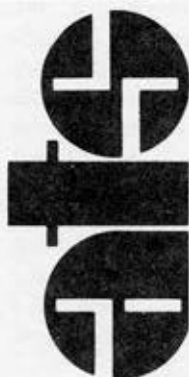
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Damis	DAVID BUTTERFIELD
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Cleante	JOHN EBNER*
Flipote	SUE CARTER
Orgon	KENT BLOCHER**
Valere	TOBY UCHTMAN
Tartuffe	ROBERT KOKAI*
Mr. Loyal	AL JOHNSON*
Officer of the Court	DAVID MARCIA

SYNOPSIS

The scene is in Paris.

The play is in five acts with one intermission.

* Indicates membership in Cap and Dagger Drama Club

** Indicates membership in Theta Alpha Phi National Theatre Honorary

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Designer-Technical Director	PROF. FRED J. THAYER
Instructor-Director	PROF. DONALD PAISLEY
Costumer-Director	PETIE DODRILL
Secretary	ANNE VOIGHT
Chairman, Department of Speech and Theatre	DR. JAMES GRISSINGER
Student Assistants	SCOTT DILLON, CHRIS MARKLEY, KAREN RADCLIFFE, STACY REISH, CARLTON RITENOUR, DAVID WELLER, MARY JO YEAKEL

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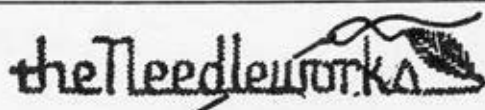
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