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OTTERBEIN COLLEGE THEATRE

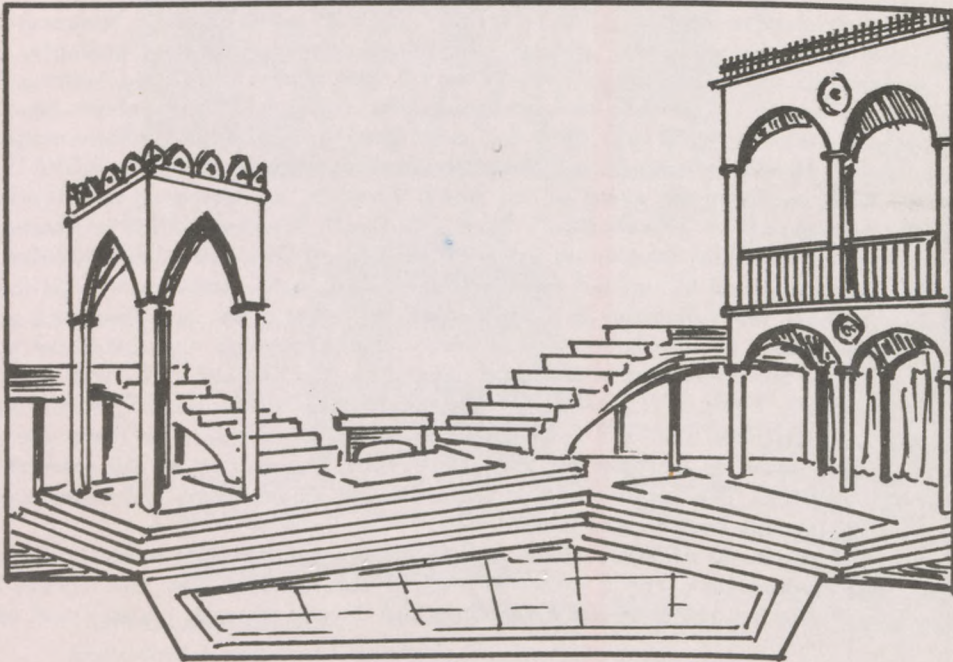
presents

PROFESSIONAL GUEST STAR

ARNOLD MOSS

in

The Merchant of Venice



by William Shakespeare

MARCH 7-8-9-10, 1979

Director – CHARLES W. DODRILL
Scenery & Lighting Designer – KATHLEEN LEWICKI
Technical Director – MARY JO YEAKEL
Costume Design – PETIE DODRILL
Music – RICHARD PEASLEE*

* 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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DIRECTOR'S CORNER

The 1979 production of *THE MERCHANT OF VENICE* marks the 18th consecutive year that professional guest artists and/or directors have worked with Otterbein students. Past guests such as Hans Conried, Ed Begley, Arnold Moss, Kim Hunter, Viveca Lindfors, Pat Hingle, Brock Peters, George Grizzard, Robert Forster, Robert Morse and Tony Roberts have contributed enormously to the growth and development of our students and the total theatre program.

Yes, Arnold Moss has been here before, having directed and starred in *LOVE'S LABOUR'S LOST* in 1964, the featured event of our fourth Festival of Arts program honoring the four-hundredth anniversary of Shakespeare's birth. How well I remember that production! We were still in the early throes of developing a theatre program at Otterbein. After auditions had taken place Dr. Moss believed he needed some "mature" people to complete his casting and I was "drafted" to play the schoolmaster "Holofernes" in what I am confident was an otherwise excellent production. On the basis of this initial Shakespearean experience we subsequently began a series of Shakespearean productions, including *AS YOU LIKE IT*, *THE MERCHANT OF VENICE* (in 1967), *TWELFTH NIGHT*, *OTHELLO*, *ROMEO AND JULIET*, *MUCH ADO ABOUT NOTHING*, *A MIDSUMMER NIGHT'S DREAM* and *HAMLET* (1976). The three year hiatus will not be repeated again as we have all been challenged and excited by our work on *THE MERCHANT OF VENICE*. The wedding of fine professionals, Shakespeare and eager young students seems to stimulate the best in everybody.

Our special thanks to ARNOLD MOSS for sharing his considerable talent and expertise with us. The 1964 program for *LOVE'S LABOUR'S LOST* reported that "He will always be welcome at Otterbein." Our recent experience reaffirms the invitation with respect and appreciation!
C.W.D.



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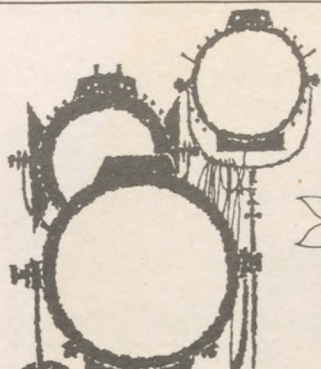
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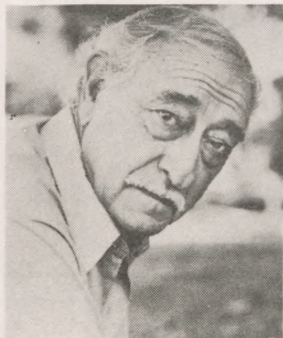
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GUEST ARTIST



ARNOLD MOSS, whose wide-ranging talents are familiar to the Broadway stage, the motion picture screen and to millions of homes through his guest-star appearances on television and radio, has been called by major critics "one of the best American actors we have." Mr. Moss has been a favorite of critics and audiences alike in plays by such distinguished contemporaries as Maxwell Anderson, Elmer Rice, Edna Ferber, George S. Kaufman and Christopher Fry. His interpretations of Shakespeare's "King Lear," "The Tempest," "Twelfth Night" and "Measure for Measure" have also reaped high praise. His Hollywood films, numerous and notable, include "Viva Zapata," "Salome," "Kim" and "Gambit."

Moss is a Phi Beta Kappa graduate of the College of the City of New York, where he majored in Latin and Greek, with an M.A. in Old French from Columbia University. Just a few years ago, while appearing in Harold Prince's *Follies*, he obtained his Ph.D. in Theatre from New York University.

His earliest training was at Eva LeGallienne's Civic Repertory Theatre in New York. He had been teaching at Brooklyn College when he was invited to co-star with Lee J. Cobb and Franchot Tone in the Theatre Guild's production of Ernest Hemingway's *The Fifth Column*.

Dr. Moss has worked in almost every area of the performing arts as actor, director, producer and writer. He has performed as narrator-soloist with the Boston, Detroit and Milwaukee Symphony Orchestras. His Dramatic presentations at the Library of Congress in Washington were, for twenty consecutive years, a major cultural event in that city. He has appeared in Paris, in Brussels and has represented the U.S. State Department as American Specialist in Theatre in Latin America, Africa and the Far East.

He has written some thirty full hour-length scripts for the current CBS Radio Mystery Theatre and his published adaptation of Shaw's *Back to Methuselah* broke all box-office records in a 10,000 mile tour of 42 American cities. In what he calls his "spare time" he constructs cross-word puzzles for the Sunday Magazine of the New York Times.

In 1978 he became the recipient of the Townsend Harris Medal of the City College of New York — an award given in the past to such men and women who "have distinguished themselves in their chosen careers" as Dr. Jonas Salk and various Nobelists.

Dr. Moss made his opera debut three months ago at the Lyric Opera of Chicago in the world premier of the Penderecki-Fry opera "Paradise Lost," appearing as Milton and the off-stage Voice of God (both non-singing). His European debut was at La Scala in Milan (Italy) in January, with a command performance at the Vatican for Pope John Paul II. After the performance, Dr. Moss had a spirited conversation with the Holy Father.

His career is fully outlined in *Who's Who in America* and *Who's Who in the American Theatre*.

John Evans

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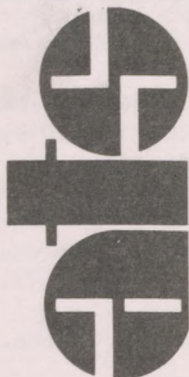
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| Bassanio, his friend, suitor to Portia | DAVID BUTTERFIELD |
| Salerio | RICH TATGENHORST |
| Solanio | TOBY UCHTMAN* |
| Gratiano | MIKE ECHOLS* |
| Lorenzo, in love with Jessica | DAVID WITT** |
| Portia, an heiress | KAREN RADCLIFFE** |
| Nerissa, her waiting gentlewoman | CINDY KACZMAREK* |
| Stephano, servant to Portia | SCOTT CLARK |
| Shylock, a Jew | ARNOLD MOSS |
| The Prince of Morocco, suitor to Portia | JAMES HARLOW |
| Launcelot Gobbo, a clown, servant to Shylock | JAMES SCHILLING** |
| Old Gobbo, father to Launcelot | DAVID MARCIA* |
| Jessica, daughter to Shylock | SHARON BLAIR** |
| The Prince of Aragon, suitor to Portia | JOHN EBNER** |
| Balthasar, servant to Portia | TONY DINOVO |
| Tubal, a Jew, friend to Shylock | JOHN TENER |
| Ladies in waiting to Portia | RUTH PHILLIPS* |
| | AMY VANEK* |
| Jailer | TOM LAWSON |
| The Duke of Venice | RICHARD BUCKLEY |
| Magnificoes of Venice | DAN POHL* |
| | BRUCE MARVIN* |

* Indicates membership in Cap and Dagger Drama Club

** Indicates membership in Theta Alpha Phi National Theatre Honorary

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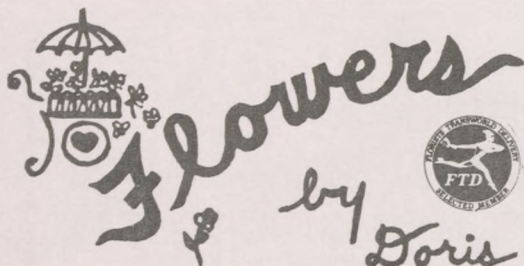
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| Instructor-Director | PROF. DONALD L. PAISLEY |
| Instructor-Designer | PROF. KATHLEEN LEWICKI |
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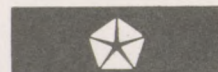
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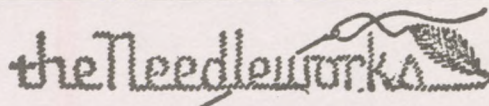
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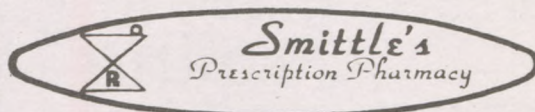
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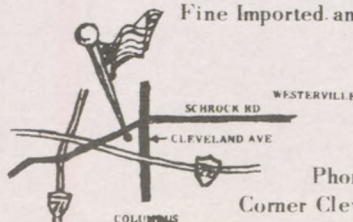
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Costumes: RUTH PHILLIPS*, AMY VANEK*, Co-Chm.; MARCI HANE, CHERYL NEWCOMBE, JO RUNNELS, SUSAN SISK

House Manager: LISA DURHAM**

Lighting: THEATRE 22 LIGHTING CLASS

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Props: JOHN EBNER**, Chm.; JENI DEFFENBAUGH, MARIBETH GRAHAM, LAURIE RUDY, LORETTA SHERER

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Scenery: CHRIS MARKLEY**, Chm.; DOUG BULLIS, LISA DURHAM**, KEN EMERICK, RHONDA FULTON, SHARON HEIL, PAT LAMBERT, BRUCE MARVIN, GWEN TORRY

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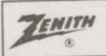


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May 2-3-4-5 – **THEATRE, MUSIC & DANCE:** Lerner & Loewe's *Brigadoon*, high school matinee
May 2, 10 a.m.; evening performances, 8:15 p.m., Cowan Hall

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