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Love's Labour's Lost

Otterbein University Theatre and Dance Department

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OTTERBEIN COLLEGE THEATRE



Love's
Labour's
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DEDICATION

The Speech Department and the Otterbein College Theatre dedicates this production to Prof. John Franklin Smith, Professor Emeritus, and former Chairman of the Otterbein Speech Department from 1927 to 1950. During this time he directed and produced nearly 70 plays, coached debate and individual speech events, and taught a continually heavy load of classes.

His background, rich in the Otterbein heritage, traces back to the days in 1910 when he graduated from Otterbein, and appeared in the Senior class play. Since that time he has been a continual bearer of the Otterbein torch, managing at one time to mention the name Otterbein almost 40 times on a national television show. Now in his 84th year, Prof. Smith and his "dear wife" (the former Emma Katherine Barnes) reside at 171 W. Park Street, Westerville.

In 1961 the Otterbein Speech Department established the Mr. and Mrs. JOHN F. SMITH SCHOLARSHIP FUND in honor of Prof. and Mrs. Smith's devotion to Otterbein. We are very proud to announce the first recipient of this fund is Miss Linda Snyder, junior speech major from Louisville, Ohio. We are also extremely pleased to announce that Prof. Smith recently contributed \$2000 to this fund, bringing the current total to approximately \$5,500.

Those persons interested in helping us honor Prof. and Mrs. Smith are urged to contribute to the fund. Information may be obtained from the Speech Department or the Development Office.

Thank you, John F. Smith, for your continued devotion to Otterbein College and to the Department of Speech which you served so long and effectively.

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OTTERBEIN COLLEGE THEATRE

presents

Love's Labour's Lost

BY WILLIAM SHAKESPEARE

. . . From women's eyes this doctrine I derive,
They are the ground, the books, the Academes,
From whence doth spring the true Promethean fire.

directed by

ARNOLD MOSS

Designer-Technical Director, Prof. Fred Thayer

MARCH 4, 5, 6, 7, 1964

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8:15 P.M.

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ACTOR - DIRECTOR - PRODUCER - WRITER - TEACHER
—describes the varied talents of our first professional guest-director, **ARNOLD MOSS**. The Otterbein College Theatre is extremely proud to present this production of "Love's Labour's Lost" under his guidance. Our thanks to the American National Theatre and Academy for helping arrange his appearance.

A fourth-generation native New Yorker, Arnold Moss has distinguished himself in almost every medium of entertainment and in the academic world as well. He was Director of Theatre at Brooklyn College from 1933-39 (B.A. from New York's City College, M.A. from Columbia University and a candidate for the Ph.D. at New York University).

He has been starred or featured in over a dozen important Broadway plays and 16 Hollywood films. He has made hundreds of appearances in leading roles on TV and radio. He is particularly remembered for his starring roles in Shakespeare, as Gloucester in "King Lear," Malvolio in "Twelfth Night," Prospero in "The Tempest" and the Duke in "Measure For Measure," all on Broadway. In 1955-56 Mr. Moss was Director of the American Shakespeare Festival Theatre and Academy where he trained the professional actors of the festival company in techniques of classic acting. He was co-producer, adaptor and co-star of Shaw's "Back to Methuselah" (starring the late Tyrone Power) in 1957-58. He organized, directed and starred in the repertory of the Shakespeare Festival Players, touring university campuses throughout the country in 1959. For the past ten years, he has been the only American actor-director invited to appear in and present a play of Shakespeare's at the Library of Congress. He has been sent by the State Dept. to represent the U.S., as a theatre specialist, in France, Belgium and six Latin American countries.

On the personal side, Mr. Moss married Stella Reynolds in 1933. His son, Jeffrey, graduated from Princeton University in 1963 with honors and his daughter Andrea is a freshman at Chatham College, Pittsburgh.

We are particularly pleased that Mr. Moss has been able to find time in a busy schedule to come to Otterbein. We have found him to be exacting but exciting to work with and for. His vast knowledge and understanding of Shakespeare will leave its mark on all of us forever. His interest and desire to work with young students has made this a rewarding experience for all of us. He will always be welcome at Otterbein. Thank you, Arnold Moss.

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 Moth, his pageVicki Bryan*
 Boyet, Lord attending the PrincessJim Million
 The Princess of FranceSandy Brenfleck**
 MariaCarol Alban**
 Ladies attending the Princess
 RosalinePetie Dodrill
 Sir Nathaniel, a curateJack Wright**
 Holofernes, a schoolmasterProf. Charles Dodrill**

SCENE: The Kingdom of Navarre, between France and Spain

There will be a fifteen minute intermission between the two acts.

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ABOUT THE PLAY

In "LOVE'S LABOUR'S LOST," says the eminent Shakespearean authority Margaret Webster, "Shakespeare wears his youth like a bright cloak, his mastery like a plume of feathers and his wit like a silver-hilted sword." Miss Webster notwithstanding, LOVE'S LABOUR'S LOST, one of Shakespeare's earliest and least frequently performed plays, is not one of his greatest. Then why are we doing it here at Otterbein in this quadricentennial year of the poet's birth?

First, if one is to know the complete genius of Avon's Bard, we should be exposed to the widest range of his writing. Second, the play, written by a young man, is a play about young people, written with grace, with style, with wit and beauty of speech. What more appropriate play for a college than one about college students, about schoolmasters, about the townspeople in their small community?

But most important—it is a play that can take place in any place at all, in any time at all, in a never-never land where coquetry and courtship are eternal, where the sharp pin of commonsense is ever poised to prick the balloon of human pomposity and where we can all laugh with kindness—at the foibles of our fellows and ourselves. It could even be Westerville, Ohio.

And so—as my personal, though slightly belated, Valentine to the students of Otterbein College—as a mischievous Saint Cupid hovers in the wings—let the curtain rise.

—Arnold Moss

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FESTIVAL OF ARTS

The Fourth Annual Otterbein College Festival of Arts, 1964, is centered on the theme "Shakespeare—the Man and the Times", honoring the four-hundredth anniversary of his birth. This production is the first major event of the six week festival, being held from March 2 through April 26, 1964.

Other Festival events include:

Exhibitions from The Folger Shakespeare Library of original folio and quarto editions of Shakespeare's plays and items relating to the Bard's life and times will be on display from March 15-30.

Theatrical costumes based upon paintings of the period will also be concurrently displayed. The costumes come from Paul Reinhardt and Lucy Barton at the University of Texas, Roberta Baker at the University of Miami, and Nancy Gade from Northwestern University.

A display of musical instruments typical of the period will be shown from April 17-23.

Also included are the movies "Hamlet" on March 14 and "Henry V" on April 8; lecture on "The Form and Pressure of Shakespeare in our Time" by Arthur Lithgow, noted Shakespearean director, on April 13; The National Players in "Taming of the Shrew" on April 16; The New York Pro Musica on April 22; movie, "Prince of Players" on April 24; and the Otterbein College A Capella Choir Home Concert on April 26.

For reservations and information, call 882-3601 and ask for the Cowan Hall box office which is open from 1:00-4:00 p.m. on weekdays for 2 weeks prior to all performances.

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FUTURE THEATRE EVENTS

March 25: One Act Play directed by Jack Wright, G. B. Shaw's "Dark Lady of the Sonnets"—a satirical study of Shakespeare and his "dark lady."

May 7, 8, 9: "The Boyfriend" has been chosen to tour the Northeast Area Command to entertain American soldiers for five weeks next summer by the Department of State. This play was formerly presented on Otterbein's campus in October of 1961.

ACKNOWLEDGEMENTS

Costumes from the Eaves Costume Company, New York City

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House Manager—Lyn Puterbaugh*

Lights—Dave Orbin**, Ron Orbin—Co-chmn.

Makeup—Carol Alban**, Sandy Brenfleck**—Co-chmn., Becky Daily, Sue Daniels, Ronda Plessinger, Jinny Schott, Barb Wylie*

Programs—Carol Darling*, Dick Russo**—Co-chmn., Cheri Brooks, Nancy Ertel, Elaine Mollencopf

Props—Liz Beezley*—Chmn., Liz Fenn, Kathy Morris, Charles Nelson, Bette Smith*, Karen Whipkey

Publicity—Marilou Holford*—Chmn., Rosemary Gorman, Viv Morgan, Chris Northrup

Scenery—Carol Alban**, Charlotte Durkin*, Bob Fisher, James Heitt, Marilou Holford*, Keith Kaufman, Jim Lewis, Jim Million, Judy Padfield*, Sherry Perlick, Dave Samson, Jinny Schott, Linda Snyder, Roger Vickers, Shirley Williams

Stage Manager—Barb Wylie*

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