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TheatreGoer

EQUUS

by
Peter Shaffer
with

Guest Artist, Donal Donnelly

October 18, 19, 20, 1984

8:15 p.m.

October 21, 1984

2:30 p.m.

DIRECTOR:

Charles W. Dodrill

SCENIC DESIGN:

Michael S. Slane

COSTUME DESIGN:

Lucy Lee Reuther

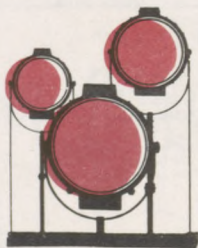
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OTTERBEIN COLLEGE THEATRE

Dept. of Theatre & Dance

Center for the Arts

GUEST ARTIST: DONAL DONNELLY

Donal Donnelly has played a wide variety of stage, film and television roles in both the United States and England, as well as his native Ireland and elsewhere in Europe. He first came to Broadway in 1966 to star in David Merrick's production of *Philadelphia, Here I Come*. His debut proved to be very successful, winning the Outer Critics Circle Award and a Tony nomination. He was also voted Most Promising Newcomer to Broadway by the critics. In fact, the last time Donnelly was in Columbus was when he went on a national tour with the show.

The versatile Donnelly, who now resides in Westport, Connecticut with his wife and three children, has made a number of European films in his career, including *Young Cassidy* and *The Mind Of Mr. Soames*. The most memorable is Dick Lester's *The Knack*, which remains today after twenty years, as the only comedy film ever to have won the Cannes Film Festival. He brought his comedic acting as well to the popular ITV sit-com produced in London, *Yes, Honestly*, which ran for two years.

Recently he has established himself as a director, directing a new play last fall, *Big Maggie*, at New York's Douglas Fairbanks Theatre, off-Broadway. Donnelly was also busy acting last year, when he co-starred with Shelly Winters in the U.S. tour of *84 Charing Cross Road*. He repeated his role this year in the Canadian tour with Sandy Dennis and later, Lois Nettleton.

He has played Dr. Frederick Treves on Broadway in *The Elephant Man*, opposite David Bowie and also appeared on Broadway in *The Faith Healer* with James Mason. Donnelly played Maitland in *The Chalk Garden* with Irene Worth and Constance Cummings at the Roundabout Theatre, and performed with Deborah Kerr on the national tour of *The Last of Mrs. Cheyney*. He also replaced Albert Finney in *A Day In The Death of Joe Egg*.

Donnelly first met Equus playwright Peter Shaffer when he co-starred with Anthony Quail in *Sleuth* in 1972. *Sleuth* was written by Shaffer's twin brother, Tony, and ran on Broadway, as well as in London and Dublin.

Donnelly is quite comfortable on a college campus for he has travelled extensively to colleges across the United States and in Canada for the past several years with his one man show, *My Astonishing Self*, based on the life of George Bernard Shaw.

"I find it very stimulating to be around students. They are young and full of enthusiasm which is very invigorating." Donnelly said. "To me, theatre is perhaps the most difficult acting medium to make ones living from, but it is definitely the most rewarding artistically and spiritually."

The Shaw show is something that means a lot to Donnelly and he will be taking it back on tour after he completes *Equus* at Otterbein. "I find that everywhere I go I am able to stimulate an intense interest in the man," he explained. "Students always line up after performances to ask which is the best biography to buy."

Donnelly also has performed *My Astonishing Self* at the Shaw Festival in Canada, at the Players Theatre in New York, and for the Library of Congress in Washington, D.C.

Donnelly began his career at the Dublin Gate Theatre in Ireland. He first played in London in *Shadow Of A Gunman* for Jack McGowran's Irish Players. He has also appeared at London's Royal Court in *Progress To The Park* and *Sargeant Musgrave's Dance*.

* * * * *

This marks the 24th consecutive season that Otterbein students have had the opportunity to develop their craft by working with an accomplished professional guest artist, one who functions as a role model and master teacher who teaches by example. In this situation, young actors have the opportunity to get to know the working professional on a personal basis, but more importantly, they can observe the skill and technique, working habits and methodology, concentration and discipline that result from years of experience on the professional stage. They learn that professional quality is achieved only through the "wedding" of talent and hard work, creative imagination and artistic skill. Our goal of helping young actors prepare for careers in professional theatre is deeply enhanced by the guest artist program and we are grateful to DONAL DONNELLY for sharing his time, talent and professional expertise with us.



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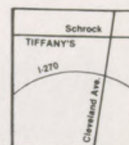
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ABOUT US ...

The Otterbein College Theater and the Otterbein Summer Theatre are the producing organizations of the Department of Theatre and Dance.

The Department offers several alternative degree programs, including:

The Bachelor of Fine Arts degree in acting or design-technical theatre, designed to prepare students for careers in professional theatre.

The Bachelor of Arts degree is a fundamental theatre training sequence with options in Music Theatre, Children's Theatre, Theatre Education and Theatre Arts Management.

The Department of Theatre and Dance combines with the Department of Music and Visual Arts to form the new CENTER FOR THE ARTS. While each department provides separate intensive student education and performance opportunities, they frequently combine efforts in co-curricular performance activities that are annually attended by thousands in the central Ohio area.

Theatre students combine intensive classroom study with practical production work to develop and practice their craft. Our curriculum places strong emphasis upon the development of well-rounded persons within the liberal arts spectrum, while at the same time providing specialized theatre training in all areas of theatre. The purposes of the Otterbein College Theatre are:

1. To train students in the arts of the theatre and prepare them for careers.
2. To provide opportunities for disciplined work in classes and on stage.
3. To develop high artistic standards thru the use of guest professionals.
4. To "bridge the gap" between educational training and career goals.
5. To provide entertainment, education, and cultural enrichment for students and community thru public performances.

The above goals are reached thru intensive class work and the 12 annual productions in winter and summer theatre programs. Approximately 9 studio productions are also presented each winter. Most of our students work in summer theatres here or at other Ohio theatres, and our seniors spend 15 weeks on professional theatre internships either in New York City or in regional theatres all over the country. The highly qualified faculty is frequently augmented with visiting professional actors, directors and designers, thus providing the link between academia and the realities of the professional theatre world.

FOR YOUR INFORMATION

LATECOMER'S POLICY: The House Manager may seat latecomers only during times which minimize disruption of the play. The management accepts no responsibility for inconvenience to latecomers and can make no adjustment on account of it.

FIRE NOTICE: The exit indicated by a red light and sign nearest to your seat is the shortest route to the street. In the event of a fire or other emergency please do not run - WALK TO THAT EXIT.

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PARKING: There are 5 parking lots less than 2 blocks from the Theatre. This includes the Uptown lots off of College Avenue, the Cowan Hall lot and the 3 lots off Park Street just west of the Theatre.

MAILING LIST: If you would like to be on our mailing list and receive announcements of college cultural activities, please fill out a card at the Box Office.

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

RESTROOMS and TELEPHONE: The restrooms and telephone are located off the main corridor immediately beneath the lobby.

ABOUT THE AUTHOR

PETER SHAFFER (*Playwright*) came to prominence in 1958 with his first play, *Five Finger Exercise*, which won both the London Evening Standard Drama and the New York Drama Critics' Circle Awards. His double bill, *The Private Ear: The Public Eye* ran for 18 months in London and played in New York the following season. In 1968 he wrote a one-act play, *The White Liars*, and in 1970 his play *The Battle of Shrivings*, directed by Peter Hall, was presented in London. Mr. Shaffer enjoys the distinction of being the contemporary playwright most frequently presented by the National Theatre of Great Britain. Four of his plays have started life there: *The Royal Hunt of the Sun* (1964), *Black Comedy* (1965), *Equus* (1973)), and *Amadeus* (1979). *Equus* ran for over a 1,000 performances in New York and won the Tony Award, the Drama Critics' Circle Award and all other major accolades. *Amadeus*, which was in the National Theatre's repertory, has transferred to the West End's Her Majesty's Theatre. Mr. Shaffer won the 1981 Tony Award for *Amadeus*. Mr. Shaffer was born in Liverpool in 1926. He was educated at St. Paul's School, London, and Trinity College, Cambridge. Before finding his career in the theatre, he worked at such diverse jobs as coal-miner (during World War II), assistant in the New York Public Library and editor for the symphonic department of a distinguished firm of English music publishers. He was the music critic for the celebrated magazine *Time and Tide* (1961-62). He now resides in N.Y.—a city for which he feels an immense and undiminishable passion. His hobbies include architecture and walking.

Courtesy of *Playbill*, April 1983, Vol. 83, No. 4.

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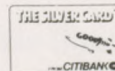
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Coordinator of Dance	Dean Joanne VanSant
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ACKNOWLEDGEMENTS

Michael Seemueller and Scott Berkes for sound.
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RousHonda for a courtesy automobile for the guest artist.
Wright State University Theatre (horse masks)

EQUUS is entered as an Associate Production in the American College Theatre Festival presented and produced by the John F. Kennedy Center for the Performing Arts in cooperation with The University and College Theatre Association, a division of the American Theatre Association supported in part by a grant from the U.S. Department of Education sponsored by the AMOCO COMPANIES.

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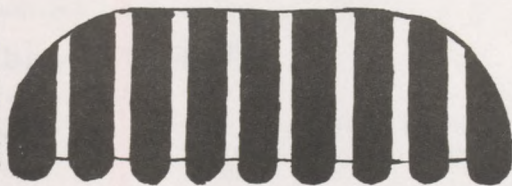
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Jill Mason	Charlotte Dougherty*
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SYNOPSIS OF SCENES

The main action of the play takes place in Rokeby Psychiatric Hospital in Southern England.
The time is the present.
There will be one intermission.

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Otterbein College Theatre is affiliated with the American Theatre Association, the American College Theatre Festival, the Ohio Theatre Alliance and the United States Institute of Theatre Technology.

* Indicates membership in Cap and Dagger Drama Club.

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Why produce **EQUUS**? In fact, why do any play? I am often asked this question by students, teachers, season ticket holders, etc. Since we pick 12 plays a year (6 winter and 6 summer), please be assured that we labor many hours over play choices — numerous meetings, reading dozens of plays, discussions about technical and acting requirements, challenges for directors and designers, appealing to an audience, a variety of choices for each student generation — the list is endless. Still, the question remains — why **EQUUS**? The answer is never simple, often as complex as the choices, but the final rationale would include the following: (1) Is the play and/or playwright important? (2) Is the message or theme of the play important? (3) Do the plays challenge the theatre artists involved? (4) Do the plays appeal to and provide a variety of theatrical experiences for the audiences?

Peter Shaffer qualifies as one of the most important current playwrights as his plays are produced and win awards all over the world. Certainly **EQUUS** was one of the most highly acclaimed plays of the 1970's (see "About the Author"). The play has been widely produced on regional, college and university stages.

We are also interested in producing plays that have an important message or theme, that challenge and excite theatre artists and audiences. The basic message of this play is that we need something bigger in our lives than ourselves — in fact, the psychiatrist suggests that "without worship we shrink." **EQUUS** raises great questions about man's relationship with his God, about passion, psychiatrists, normalcy, law and order, relationship of human beings — great issues that seem closer to classical concepts than the contemporary world. All of this is, of course, not without controversy as there has been much debate about the nature and messages of the play. For example, some theologians have "damned" the play as anti-Christ, while others have "praised" the play for addressing fundamental religious issues. Why shouldn't plays be controversial, challenging and stimulating to an audience? Anything that leads to discussion that excites, that makes one think surely belongs in an academic and/or thoughtful community! The purpose of theatre (if I may paraphrase Aristotle) is "to hold the best of man up for emulation (tragedy), and the worst of man up for ridicule (comedy)." You may not like Shaffer's view of the world, but we hope you will be excited and challenged by it.

Certainly this play has challenged the theatres artists involved in producing it. In fact, we must pick plays that provide an opportunity for students in our professional training program to stretch their growing artistic skills. This play demands total concentration and commitment, sharply honed skills that involve an audience as participants rather than spectators. From these kinds of experiences we continue to develop young artists who can and do compete successfully in the professional theatre world.

Finally, we seek a variety of the best plays of the past and the present that will attract an audience while meeting our educational goals. Occasionally we undoubtedly pick a play you don't like, but we don't wish to produce the same kind of play over and over and we know you wish to be exposed to changing ideas about the nature of man in the world beyond central Ohio. We strive to produce the play well, and the allegiance of our audience (this year has witnessed another increase in the number of season ticket holders) indicates continued success. We hope you enjoy and are challenged by **EQUUS** and our other plays this season. Thanks for being with us.

Charles W. Dodrill



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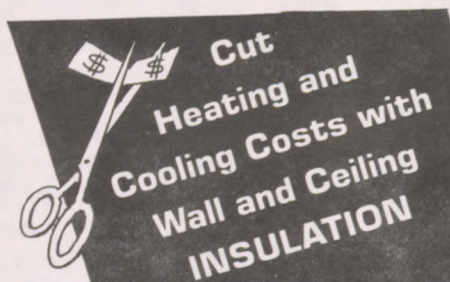
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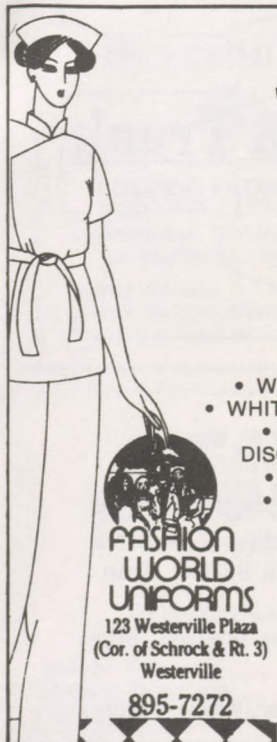
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Tickets go on sale October 17 at the Battelle Box Office from 1:00 - 4:00 p.m. weekdays. Phone 890-3000, Ext. 358 for reservations.

DANCENTRAL

We are pleased to announce that DANCENTRAL, the Columbus based modern dance troupe, has agreed to become the resident professional dance company at Otterbein. This affiliation with the Department of Theatre and Dance means that professional dancers will teach all dance courses at Otterbein. Otterbein will provide DANCENTRAL with office space, rehearsal facilities and the Cowan Hall stage for performances.

DANCENTRAL artistic director, Robert Small, will hold auditions for dancers for the resident company on November 3 and 4 at the Dance Studio in the Battelle Fine Arts Center.

DANCENTRAL's spring concert will be held in Cowan Hall on March 29-30, 1985. Additional information will be provided in the winter theatre NEWSLETTER and playbills.

We are pleased to welcome DANCENTRAL. We look forward to the challenges and opportunities of the coming year as we work together in this new relationship.



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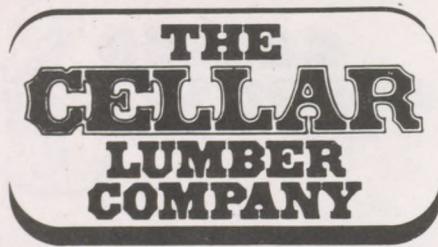
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CENTER FOR THE ARTS CALENDAR

Oct. 21 - Michael Haberkorn & James Lyke piano recital, 7:00 p.m. Battelle Fine Arts
Oct. 26 - David DeVenney tenor recital, 8:15 p.m. Battelle Fine Arts
Oct. 31 - OPUS ZERO Concert, 7:30 p.m. and 9:00 p.m., Battelle Fine Arts
Nov. 2 - Early Music Ensemble, 8:15 p.m., Philomathean Room
Nov. 4 - Marching Band Concert, 7:00 p.m., Cowan Hall
Nov. 7 - Men's Glee Club & Women Chamber Singers, 8:15 p.m., Battelle Fine Arts
Nov. 14 - Percussion Ensemble, 8:15 p.m., Battelle Fine Arts
Nov. 17 - Concert Choir, 8:15 p.m., Battelle Fine Arts
Nov. 16-18 - Children's Theatre *WIZARD OF OZ*
Nov. 18 - Westerville Civic Symphony, 7:00 p.m., Westerville South High School

CHILDREN'S THEATRE: WIZARD OF OZ

Nov. 16 - 7:30 p.m.
Nov. 17 - 10:30 a.m. and 1:30 p.m.
Nov. 18 - 1:30 p.m.

This timeless tale will enchant children of all ages. Come with Dorothy on her visit to the Land of the Munchkins and her journey to see the Wizard of Oz. Adventures with the Scarecrow, the Tin Man and the Cowardly Lion, will delight young and old in this musical version.

Children's Theatre Tickets: \$2.00; groups over 25, \$1.50

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