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Amadeus

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TheatreGoer

Amadeus

By PETER SHAFER

Directed by **Dr. Charles W. Dodrill**

Scenic Designer: **David Hammond**

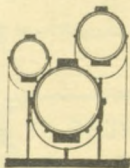
Costume Designer: **Katie Robbins**

Lighting Designer: **Robert Johnson**

Coordinator Design /Technology: **Fred J. Thayer**

Technical Director: **Robert Fox**

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October 16, 17, 18, 1986 8:00 P.M., • October 19, 1986 2:00 P.M.

OTTERBEIN COLLEGE THEATRE

Department. of Theatre and Dance

• C E N T E R • F O R • T H E • A R T S •

MOSTLY MOZART

It was very shortly after the death of Wolfgang Amadeus Mozart at one in the morning of December 5, 1791, that rumors started to go about to the effect that his fellow composer and rival, Antonio Salieri, had poisoned him. Just before Salieri's abortive suicide attempt in November, 1823, the now demented old man is said to have revived and confirmed these rumors. Seven years later, the Russian writer Alexander Pushkin wrote a short verse drama about the poisoning entitled *Mozart and Salieri* (later to be turned into an opera by another Russian, Rimsky-Korsakov). Most scholars today discount the poisoning theory: it is the stuff of folklore, not of history. In *Amadeus*, Peter Shaffer shows Salieri administering not a literal poison, but a figurative one.

If Salieri did not kill Mozart, what did? The doctors continue to disagree as to whether the medical evidence points to poisoning at all. The official death register cites "high fever accompanied by rash." In 1824, to dispel the renewed poisoning rumors, a friend to the attending physician gave his assurance that Mozart died of "rheumatic inflammatory fever." The most widely held theory is that he died of nephritis, a kidney infection. It has been suggested that the cause could have been syphilis, or mercury poisoning as a side effect of a treatment for syphilis. It is not impossible that he died of cholera; there was an epidemic in Vienna at that time. But the cause is unknown and presumably unknowable.

Much of Shaffer's source information must have relied on Pushkin's "little tragedy," but for some

things the playwright has turned to the little known facts of Mozart's life during his final ten years. Sometimes the slightest hint in the documentary record forms the seeds from which grow full-blown scenes. Authority for the hanky-panky at one of the Baroness Waldstätten's parties, for example, is found from a letter in which Mozart criticizes his wife-to-be for allowing a gentleman to measure her calves during a game of forfeits.

Perhaps the most alarming of the various aspects of Mozart's personality that Peter Shaffer brings out is the vulgar and childish speech which the real life Mozart occasionally adopted in the letters he wrote to his Cousin Maria (known affectionately as "Basle"). The chief features of this style were a tendency to lapse into nonsense rhyming and frequent references to bowel functions. In one, dated February 28, 1778, he apologizes for not having written to Basle and asks "...whether to make peace with me, Coz Fuzz, you'll be so kind? If not I swear I'll let off one behind! Ah, you're laughing! Our arses shall be the symbol of our peacemaking.... Today a letter sent from my Papa Ha! Ha! dropped safely into my claws paws...." And so on. The fact that Shaffer uses these lapses into childish crudity for the foundation of Mozart's stage personality offends some audiences. Some people refuse to accept this characterization. How can it be possible for a man of great genius, a creator of sublime beauty, to be at the same time a vulgar and obscene child, they ask. So does Salieri.

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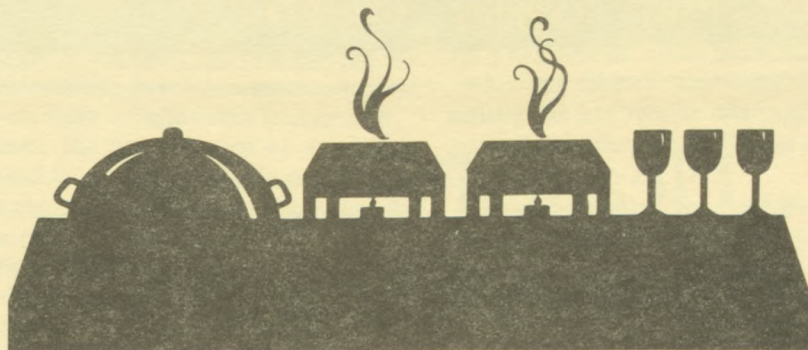
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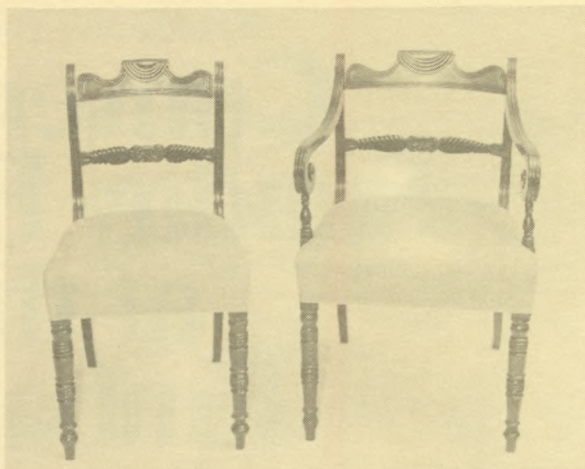
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About Us...

The Otterbein College Theatre 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 performances opportunities, they frequently combine efforts in co-curricular performances 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:

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.

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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 because 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.

Box Office Hours: Weekdays, 1:00 - 4:30 p.m., phone 614/890-3028.

Group Sales: Contact the Theatre Office 614/898-1657.

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.

Vienna: A Brief Time Line

1740

Maria Theresa ascends Habsburg throne
at age 23. Wars against Frederick the Great
of Prussia begin, embroiling Europe
for more than 20 years.

1749

Schonbrunn Palace completed by
Nicholas Pacassi.

1756

January 17. Mozart born at Salzburg.
Outbreak of Seven
Years' War.

1765

Joseph II succeeds Francis I of Austria.

1766

Prater, former imperial game reserve,
becomes a public park.

1767

Mozart has smallpox.

1769

Napoleon born.

1770

Beethoven born.

1772

Mozart appointed Konzertmeister at Salzburg.

Hieronymus von Colloredo
appointed Archbishop of Salzburg.

1773

Lorenzo Da Ponte ordained priest.

1774

Louis XV dies.

1778

Mozart in love with Aloysia Weber.
December, out of love.

1780

Maria Theresa dies.

1781

Mozart signs contract to marry
Constanze Weber.

1782

August 4, Mozart marries Constanze Weber.
Johann Christian Bach dies.

1783

June, Mozart's son Raimund Leopold born
(died in infancy). Mozart meets Da Ponte in
Vienna. Salieri's II Ricco D'un Giorno.

1784

Mozart's second son, Karl, born (died 1859).
Mozart initiated into Freemasonry.

1786

Mozart's son, Leopold, born (died in infancy).

1787

May 28, Leopold Mozart dies. December,
Mozart appointed chamber-musician and court
composer in Gluck's place by Joseph II.

1790

Leopold II succeeds Joseph II.

1791

Mozart's son Wolfgang born (died in 1844).
December 5, Mozart dies in Vienna, unmourned.

1825

Antonio Salieri dies in Vienna.

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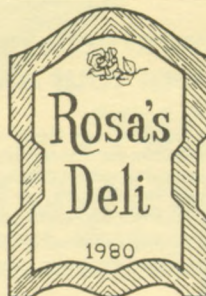
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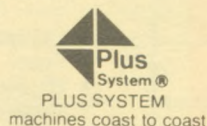
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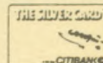


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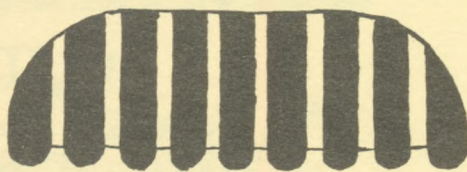
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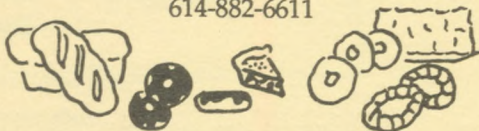
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Amadeus Cast

(in order of appearance)

Antonio Salieri	Tim Gregory**
The "Venticelli"	Tim St. John*
	Steve Geyer*
Salieri's Valet	Marc Foster**
Salieri's Cook	Jeff Offenberger*
Joseph II, Emperor of Austria	Ralph Scott*
Johann Kilian von Strack	Scott Willis**
Count Orsini-Rosenberg	Todd Alan Kreps
Baron Von Swieten	Duff Woodside*
Giuseppe Bonno	Craig Summers
Teresa Salieri, Wife of Salieri	Gina Grogg**
Katherina Cavalieri, Salieri's Pupil	Lori Schubeler*
Constanze Weber, Wife of Mozart	Charlotte Dougherty**
Wolfgang Amadeus Mozart	Kevin Ford Carty*
Citizens and Servants	Chris Clapp*
	Lisa Davidson*
	Kyle Moore*
	Brent Ries
	Robert Witherow

The action of the play takes place in Vienna in November 1823,
and in recall, the decade of 1781-1791.

There will be one intermission.

Use of cameras or tape recorders is strictly prohibited

Otterbein College Theatre is affiliated with the Association for Theatre in Higher Education, 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

** Indicates membership in Theta Alpha Phi Theatre Honorary

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About the Playwright

Peter Shaffer enjoys the honor of being the contemporary playwright most frequently to be presented by the National Theatre of Great Britain. Three of his plays have been produced by the celebrated Company over a ten-year period: his epic *The Royal Hunt of the Sun* in 1964, his farce *Black Comedy* in 1965, and in 1974, *Equus*. Peter Shaffer first came to critical notice in 1958 with *Five Finger Exercise*: the play won the *Evening Standard* Drama Award in London and the New York Critics' Circle Award the following year. His double bill, *The Private Ear/The Public Eye*, ran for 18 months in London and the following season on Broadway. His first play, *The Salt Land*—a tragedy set in modern Israel—was hailed as a powerful television drama. His most recent,

before *Equus*, was *The Battle of Shrivings*. Mr. Shaffer was born in Liverpool in 1926. Before finding his life in the theatre, he worked at such diverse jobs as "Bevin Boy" (coal miner in World War II Britain), assistant in the New York Public Library, and editor in the Symphonic Department of a distinguished firm of London music publishers. Although a resident of London, he tries to spend at least a third of every year in New York—a city for which he feels an immense and undiminishable passion. *Amadeus* won the *Evening Standard* prize for best play of 1979, the London Critics Award, and the 1981 Tony Award for Best Play. The film won 8 Oscars in 1985 including Best Picture, Best Actor, Best Director and Best Screenplay.

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trical codes, reduce the number of hours required to arrange lighting for each show and will provide much greater control, flexibility and uniformity for our current and future lighting needs.

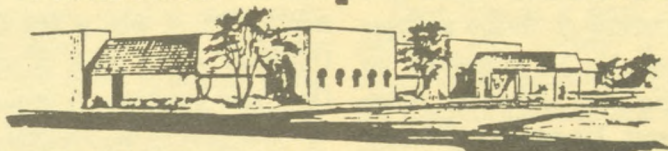
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Guest Designers

David Hammond, an Otterbein Theatre grad of 1974, is currently Director of Theatre at Upper Arlington High School. He has completed his master's degree at Ohio State University. A frequent free lance designer, his previous Otterbein design experience includes: *My Fair Lady*, *Ladyhouse Blues* and many Otterbein Summer Theatre productions.

Robert Johnson, presently designer/technical director for the Roth/Resler Theatre at the Leo

Yassenoff Jewish Center is a BA graduate of Bowling Green with a MA from West Virginia University and a MFA in set/light design from Ohio State University. A frequent professional free lance designer he has designed over 25 productions in a variety of theatres. Recent favorites include: *The Mikado* for Columbus Light Opera, *A Day in Hollywood*, *A Night in the Ukraine* for Gallery Players, and *Godspell* for Bowling Green State University.



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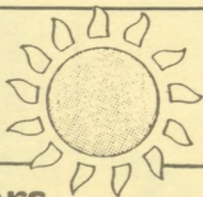
Stage Manager	Nadine Sheridan**
Assistant Stage Manager.....	Lisa Davidson*
Box Office Manager	Christine Cox **
Costume Mistress	Mandy Brockett*
Master Carpenter.....	Robert Witherow*
Master Electrician	T.J. Gerckens**
Master Painter.....	Chris Clapp*
Prop Master.....	Trad Burns*
Sound Engineers	Cathy Collins*
	Steve Geyer*, Deron Hickman
Wigs and Make-up Designer.....	Melissa A. Helm*
Costume Shop Assistants	Leisl Zinaich*, Marc Foster**, Charlotte Dougherty**
Scene Shop Assistants.....	Trad Burns*, Susie Walsh*, T. J. Gerckens**, Ralph Scott*, ScottWillis**, Chris Clapp*,
Box Office Assistants	Laurie Price*, Bethany Smith, RobertWitherow*
Costume Construction Crew.....	Leisl Zinaich*, Jeff Offenberger*, Brent Ries, Shane M. Frampton*, Laurie Price*, John Gutknecht, Kelli Glaser, Diana Blazer, Zeke Avradopoulos, Kevin O'Neil, Julie Oberholtzer, Dolly Kelly, Gwen Griffin, Colleen Cleary
Lighting Crew.....	Molly McGovern, Bev Rogers, Julie Wetherbee, Susie Walsh*, Dan Stanton, Jeff Offenberger*, C. S. Denton
Prop Crew	Rachael Harris, Cheryl Gaysunas, Kristen Gregerson, Marsha Goldfarb, Jennifer Sawyer, Tim Deak, Meghan Johnson, Kathryn Barnhardt
Publicity Crew	Marc Foster**, Chairman, Heidi McDahnauld, Vickie Kayati, LoriSchubeler*, Tony Pierce
Set and Painting Crew.....	Anne Alexander, Heather Huprich*, Bill Busche, Bethany Smith, Michelle Thompson, Ann Cupps, Meg Williamson*, Carla Jo Weaver, Rich Essex, Rick Uhrich, Rebekah S. Patty, Robert Witherow, Keith Berkes, Beth Gardner, Jim Williamson, Beth Chandler
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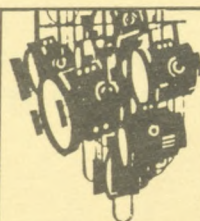
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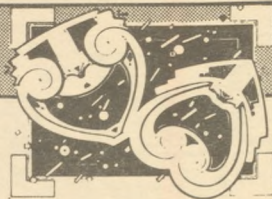
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Acting/Directing Instructor,
Steve Buckwald

Technical Director,
Robert Fox

Costume Shop Supervisor,
Patricia Gaines

Coordinator of Dance Training,
Denise David

Dance Instructors,
Dean Joanne VanSant
Mary Sweeney
Joan Moos

Public Relations Director,
Patricia Kessler

Administrative Assistant,
Jeanne Augustus



Otterbein Center For The Arts Calendar

ART

Oct 20 - Nov 21, 1986

Faculty Show: Joanne Stichweb, Albert Germanson, and Earl Hassenpflug
Battelle Fine Arts Center

MUSIC

Oct 26, 1986

Joyce Brereton, saxophone, 7:00 p.m., *Battelle Fine Arts Center*

Oct 31

Craig Johnson, baritone, 8:15 p.m., *Battelle Fine Arts Center*

Nov 2, 1986

Marching Band Concert, 7:00 p.m., *Cowan Hall*

Nov 7

Opus Zero Concert, 7:00 p.m. and 9:00 p.m., *Battelle Fine Arts Center*

Nov 8

Westerville Civic Symphony with Michael Haberkorn, piano,
8:15 p.m., *Cowan Hall*

Nov 15

Woman's Chamber Singers and Men's Glee Club, 8:15 p.m.,
Battelle Fine Arts Center

Nov 16

Jenny Armendt, mezzo-soprano, 7:00 p.m., *Battelle Fine Arts Center*

Nov 19

Percussion Ensemble, 8:15 p.m., *Battelle Fine Arts Center*

Nov 22

Concert Choir, 8:15 p.m., *Battelle Fine Arts Center*

DANCE

Oct 20, 1986

Otterbein Artists Series presents Jazz Tap Ensemble, 7:30 p.m., *Cowan Hall*

Oct 24, 25

Moving Arts Co., 8:00 p.m., *Cowan Hall*

Children's Theatre... *Sleeping Beauty*

The story of a princess cast under a magic spell to sleep for 100 years, who can be awakened only by the kiss of a brave prince. To be presented in a fully staged musical version in Cowan Hall for children of all ages.

Nov. 21 7:30 p.m.

Nov. 22 10:30 a.m. and 1:30 p.m.

Nov. 23 1:30 p.m.

Children's Theatre tickets: \$3:00,
groups over 25 - \$2.50

Box Office Opens November 10, 1:00 - 4:30 p.m. Weekdays