



# Otterbein College Theatre

presents

## PROFESSIONAL EDUCATIONAL REPERTORY THEATRE

### ROMEO AND JULIET

by William Shakespeare

March 1-3-9-11, 1972

(Student matinees on March 3-7)

Director: DR. CHARLES W. DODRILL

Designer-Technical Director: PROF. FRED J. THAYER

Costume Designer: MRS. PETIE DODRILL

Fights staged by: JOSEPH DELLA SORTE (professional guest director)

Dances staged by: MISS JOANNE VAN SANT

Music by: GUY WOOLFENDEN, Music Director of The Royal Shakespeare Company

### SCHOOL FOR SCANDAL

by Richard B. Sheridan

March 2-4-8-10, 1972

(Student matinee on March 10)

Director: JOSEPH DELLA SORTE (professional guest director)

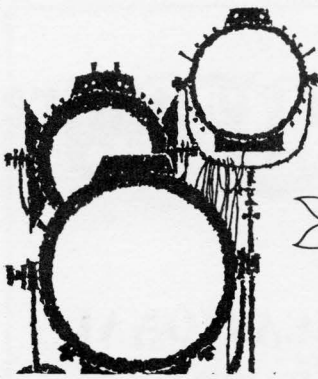
Designer-Technical Director: PROF. FRED J. THAYER

Costume Coordinator: MRS. PETIE DODRILL

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Joseph della Sorte, John Milligan and Paul Jott  
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## ROMEO AND JULIET cast in order of appearance

Chorus .....	Earl Roosa**
Sampson, servant to Capulet .....	Tony Mangia*
Gregory, servant to Capulet .....	Tim Wells
Abraham, servant to Montague .....	Richard Wittenmeyer
Balthasar .....	Dick Miller
Benvolio, cousin to Romeo .....	Carter Lewis*
Tybalt, nephew to Lady Capulet .....	Dave Mack**
Officer .....	Tom Heavy
Citizens .....	Joe Humphreys
	Keith Malick*
	Sam Militello
Ladies .....	Debbie Herr**
	Vicky Korosei*
	Barb Kosciuk
	Shelley Russell
Lord Capulet .....	Dave Graf**
Lady Capulet .....	Chris Chatlain*
Lord Montague .....	Ken Meyers**
Lady Montague .....	Dee Hoty
Prince Escalus .....	Earl Roosa**
1st Watch .....	Stan Taylor
2nd Watch .....	Richard Wittenmeyer
Romeo .....	PAUL JOTT
Paris .....	Jerry Confer
Nurse to Juliet .....	Karen Rossi**
Juliet .....	Becky Holford**
Peter, servant to Nurse .....	John Leamer
Mercutio .....	Marc Smythe**
Friar Laurence .....	JOHN MILLIGAN
Apothecary .....	John Aber*
Friar John .....	Tony Del Valle*

\*\* Theta Alpha Phi member

\* Cap and Dagger member

The action takes place in Verona and Mantua.

(There will be one intermission of 12 minutes.)

### ACKNOWLEDGMENTS

We would especially like to thank Jo Runnels, Jean Butcher, and Ann Hauser for their extensive work on costumes; Mark Peters for his assistance with setting and lighting; and Dave Schein for his assistance with sound. Our thanks also to Fred Vogel and the Foundation for the Extension and Development of the American Professional Theatre for helping secure the services of our professional guest artists.

*This attraction is made possible with the support of the National Endowment for the Arts and the Ohio Arts Council. The Council provides a wide variety of programs and services in the performing, visual and literary arts, available to community groups and organizations throughout the State. For further information on how this agency can contribute to the cultural growth of your community write to: The Ohio Arts Council, 50 West Broad Street, Columbus, Ohio 43215.*



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## *Guest Director's Corner*

When involved in any work of art, one must ask himself over and over again whether or not it is really worth doing. As the director I have arrived at a concept and interpretation that I feel would most suit the idea of why I am here at all in this new and exciting Otterbein Repertory Theatre concept.

It seems that in light of all our current cultural, racial, political, economic and religious upheavals and re-evaluations that the search for Self in people of all ages, especially the young is a fervent and intense desire and need. By changing the setting of the play from 18th century England to mid-19th century New Orleans, I believe that the play's values are greatly heightened by our being able to identify more closely to a period in our nation's history without losing any of the verbal grace, style and intentions of Sheridan.

As a directorial action I've attempted to point out both the goodness and depravity of man, to expose the "phonies" and to show how propaganda, gossip and lies can not only destroy individuals but whole cultures and even entire nations. This to me is what the play is about.

What is being done in this department's repertory concept is the single most important action that **MUST** be done if the theatre in our nation is to not only survive but flourish and produce distinguished craftsmen and artists. De-centralization is the key and our colleges and universities are prime movers in this exciting and as yet unsettled cultural transition. If it doesn't happen *now* we will be continually drawn to the "boob tube" with the magnetic tug of some horrific science fiction tale.

This has been a most rewarding and memorable experience — a bit like being in church for six weeks. Win, lose or draw, "I dig it" and I thank you.

*Joseph della Sorte*

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## SCHOOL FOR SCANDAL cast in order of appearance

Mr. Peter Teazle .....	JOHN MILLIGAN
Mdm. Sneerwell .....	Pam Erb*
Snake .....	Bill Brewer
Nip .....	Becky Grimes
Grumble .....	Jude Jacobs
Joseph Surface .....	Dave Mack**
Maria .....	Vicki Arnold**
Mrs. Candour .....	Gayle Pilie**
Mr. Crabtree .....	Ken Myers**
Benjamin Backbite .....	Don Bean**
Mrs. Teazle .....	Beth Machlan
Rowley .....	Tony Del Valle**
Oliver Surface .....	Dave Graf**
Moses .....	John Aber*
Trip .....	John Leamer
Charles Surface .....	PAUL JOTT
Careless .....	Carter Lewis*
Happy Bumper .....	Marc Smythe**
Turner .....	Rodney Bolton
Lloyd .....	Tim Chandler**
Memphis Minnie .....	Bernadette Zingale*
Jenny Spice .....	Sandy Richardson**
Cherie .....	Carolyn Banks

## SCENE

### Prologue

**Act I, Scene 1:** Garden patio of Mdm. Sneerwell's house — late morning

**Act I, Scene 2:** A street — mid-afternoon and Mr. Teazle's study

**Act I, Scene 3:** Garden patio of Mdm. Sneerwell's — late afternoon

### Intermission

**Act II, Scene 1:** Mr. Teazle's study — early evening

**Act II, Scene 2:** Courtyard of Charles Surface's house — late in the evening

**Act II, Scene 3:** Charles Surface's living room — sporting parlor — same evening

**Act II, Scene 4:** Courtyard of Charles Surface's house — same evening

### Intermission

**Act III, Scene 1:** Joseph Surface's library — next day, late afternoon

**Act III, Scene 2:** Mr. Teazle's study — late afternoon

**Act III, Scene 3:** Joseph Surface's library — early evening

\* Indicates membership in Cap and Dagger Dramatics Club

\*\* Indicates membership in Theta Alpha Phi National Dramatics Honorary

## ACKNOWLEDGMENTS

Don Bean, Debbie Herr, Dublin Barn, La Salle Wine & Import Co., Sanders Frye, Annemarie Soui, Emma Soui, Jude Jacobs, Dave Graf, Raleigh Novelty Headquarters, City Gifts, Yankee Trader, Campus Center, Jo Runnels, Flowers by Doris, Westerville Florists, Talbott's Flowers, Smokers Haven, Earl Hassenpflug.

## *Theatre Staff*

Director of Theatre .....	Dr. Charles W. Dodrill
Designer-Technical Director .....	Prof. Fred J. Thayer
Children's Theatre Director, Costume Designer .....	Mrs. Petie Dodrill
Publicity .....	Zoe McCathrin
Chairman, Department of Speech and Theatre .....	Dr. James Grissinger
Student Assistants .....	John Aber, Don Bean, Carter Lewis, Keith Malick Ken Meyers, Karen Rossi, Julie Sickles

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## *Director's Corner*

### WHY REPERTORY THEATRE?

Since the emergence of the theatre from the medieval church into the streets and the widespread development of the theatre as a profession during the Renaissance, the most often utilized form of theatrical production has been that of the repertory theatre. A Repertory Theatre truly defined is a group of actors, directors and designers producing a series of plays in alternating sequence. This theatrical style affords the greatest potential variety for the audience while providing a constant source of artistic challenge to the theatrical artist.

Repertory Theatre virtually disappeared in America from about 1890 to 1950, largely because of the long run concept and the establishment of a "star" touring system. In Europe the repertory concept is still the heart of theatrical production, and many towns over 50,000 people have their own subsidized, municipal, professional repertory theatre, symphony, ballet company. To most Europeans, cultural companies are as important and integral to a rich city life as parks, police forces and sewage systems. In recent years the American repertory theatre system has been making a slow (and sometimes painful) comeback. There are currently about 40 professional, regional theatre companies, many of them functioning with repertory concepts, some within educational institutions.

For the past decade, the Otterbein Theatre has annually employed name guest stars to work with students. While the list of names is impressive (including Hans Conried, Ed Begley, Kim Hunter, Pat Hingle, George Grizzard, Brock Peters) the contribution to the educational objectives of a liberal arts theatre are probably more important and perhaps more impressive. The guest artist concept has drawn attention to the Theatre (in the past decade audiences have grown from 5,000 to over 20,000 for the winter season); helped educate and train students while providing theatre of increasing quality annually; helped attract quality high school graduates to a program which provides foundation training within the framework of a liberal arts education; provided levels and standards of production for which students, having once attained, will continue to strive; helped stimulate the development of a Summer Theatre program and helped build a Theatre with widely recognized standards of production and quality.

Why Repertory Theatre then?? The Theatre staff believes that association with artists-in-residence is probably the best method of training currently available to college performers. The practical training provided by the intensive rehearsal performance situation is a necessary adjunct to theoretical training in the classroom. The repertory system demands concentration, discipline and devotion, while the potential for learning inherent in working with two professional actors and a professional director is unlimited. Quite frankly, the students may have learned more practical theatre in the past six weeks than in the rest of the year's activities.

Finally, the Otterbein Theatre staff and students would like to publicly express their appreciation to Joseph della Sorte, John Milligan and Paul Jott for sharing their talent and time with us. In addition to being fine, solid professionals we have discovered that they are also fine human beings who care about other people. We know they have helped shape the future of many of our students and of this theatre - thank you!

Charles W. Dodrill

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# Guest Artists

## JOSEPH DELLA SORTE

(Director, *SCHOOL FOR SCANDAL*)

A graduate of the theatre-music department of Boston University, and the Neighborhood Playhouse School of the Theatre where he won a full scholarship, Joseph della Sorte has appeared in every phase of the performing arts, including the circus. Broadway audiences have seen him in *Ross*, opposite John Mills; *Ari*; *South Pacific*, with Florence Henderson; and *Billy*. A long-running TV role on *The Secret Storm* took him to shows on all the major networks, including standouts like *Cyrano de Bergerac* with Chris Plummer; *Prisoner of Zenda* with Farley Granger; and *The Three Musketeers* with Max Schell and Vincent Prince. The role of Sancho, opposite Richard Kiley in *Man of La Mancha*, has been his favorite stage role thus far. Directing is occupying more and more of his time and he prefers period and costume plays to the contemporary. *Othello*, *Where's Charley*, *Picnic*, *He Who Gets Slapped*, *Die Fledermaus*, *Madame Butterfly* have been among his favorite assignments to date. Mr. della Sorte maintains an active interest in archaeology, the Renaissance, poetry and the medieval age. His favorite style of theatre is the *commedia dell'arte* and the exciting range of films; for he believes that "this is where the action is." He has studied acting, directing and voice with some of the outstanding names in the field and has taught music-theatre, technique and scene study in New York City.

## JOHN MILLIGAN

(Friar Lawrence — Peter Teazole)

John Milligan began his acting career as a child radio actor in his native city of Vancouver, Canada. He studied at the Bristol Old Vic Theatre School and upon graduation, joined the Bristol Old Vic Company, doing plays that ranged from pantomime to Chekov and Shakespeare. His first Broadway appearance was in *The Matchmaker* which he followed with *The First Gentleman* and *Love and Libel*, all directed by the late Sir Tyrone Guthrie. Other Broadway credits include *Lock Up Your Daughters*, *Man and Boy*, *The Devils* and *Portrait of a Queen*. He has appeared with many of the leading repertory companies on the continent, including both Stratfords, Arena Stage, Washington, Mummers Theatre, Oklahoma, Barter Theatre, Virginia, Manitoba Theatre Centre, Winnipeg, and for the past two summers with the Great Lakes Shakespeare Festival in Lakewood, Ohio. Over the past year he has portrayed such roles as Lowther, in *The Prime of Miss Jean Brodie*; Benedick, in *Much Ado About Nothing*; Mortimer, in *Arsenic and Old Lace*; Hal, in *Henry IV Part I*; and Valentine, in *You Never Can Tell*. His hobbies are fencing, reading and tennis. He was a fencing instructor for Stratford Connecticut and the American Theatre Wing.

## PAUL JOTT

(Romeo — Charles Surface)

Paul Jott had his first acting role at the age of 12 as "Chinatown" in *Suds in Your Eye* with the Community Theatre in Rapid City, South Dakota. He has a B.A. in Speech and English from Black Hills State College, Spearfish, South Dakota, where he appeared in roles varied from Stanley in *Streetcar Named Desire*, El Gallo in *Fantastiks* to Professor Higgins in *My Fair Lady*. He obtained his M.S. in Theatre from Southern Illinois University where he had an acting assistantship which provided approximately 30 roles, including Richard in *A Lion in Winter* and Doc Sticks in an original play about Abraham Lincoln starring David Selby of *Dark Shadows* fame. Professionally, he has appeared with George C. Scott and Diana Rigg in the film *The Hospital* in New York, played Brendan Behan's *Borstal Boy* in Chicago, and a Coast Guard sailor in a film about prohibition entitled *A Change in the Wind*, yet to be released. Paul Jott's first professional role in New York was as Hamlet at the Roundabout Theatre. Amongst the many laudatory reviews the *Village Voice* remarked that he "...looks and moves like he might be a young prince, thoroughly convincing in his presence. Sort of actor Franco Zefferelli might star in a film *Hamlet*."

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# Production Crews

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Assistants to the Director: Cathy Cray\*, Mary McClurkin\*

Costumes: Sandy Richardson\*\*, chm.; Jean Butcher, Mary Gardiner, Ann Houser, Vicki Korosei, Pat McDermott, Jo Runnels, Sue Wurster\*\*, Bernadette Zingale\*, Vicki Arnold

House Manager: Beth Machlan

Lights: Gayle Pilie\*\*, chm.; Lighting Class, Speech 25

Make-up: Linda Vaughn\*\*, chm.; JoAlice Bailey, Carolyn Banks, Jane Calhoun, Props: Linda Yohn\*, chm.; Shelly Bamberger, Barb Kosciuk, Mary McClurkin\*, Cindi Moore, Pat Perry\*\*, Meg Tucker

## BOTH SHOWS:

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Scenery: D. Marty Bookwalter, Joe Humphreys, co-chm.; Speech 25 Class, Carolyn Banks, Don Bean, Peggy Fagerberg, Beth Machlan, Julie Sickles, Cathy Tropf, Ginger Tyler

Sound: Sue Wurster\*\*, Dave Schein

Tickets: Julie Sickles, chm.; Jane Calhoun, Pam Hill, Nan Mathais, Mary McClurkin\*, Pat Perry\*\*, Marsha Rice, Meg Tucker, Sue Wurster\*\*

## SCHOOL FOR SCANDAL:

Stage Manager: Don Bean\*\*

Assistant to the Director: Ginger Tyler\*\*

Costumes: Cathy Cray\*, Mary McClurkin\*, chm.; Tanya Davis, Dee Hoty\*, Pat McDermott, Joan Rastner

House Manager: Jerry Confer

Lights: Keith Malick\*\*, chm.; Lighting Class, Speech 25

Make-up: Jo Alice Bailey, chm.; Shelley Bamberger, Jane Calhoun, Tina Jacoby, Debbie Miller

Props: Annemarie Soiu, Cathy Tropf, chm.; Carolyn Banks, Rodney Bolton, Tim Chandler\*\*, Becky Grimes, Jude Jacobs, John Leamer, Bernadette Zingale\*

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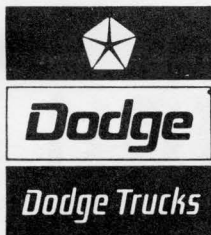
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