



Otterbein College Theatre



presents

247th Production

THE PRIME OF MISS JEAN BRODIE

A Drama in Three Acts by JAY PRESSON ALLEN

Adapted from the novel by MURIEL SPARK

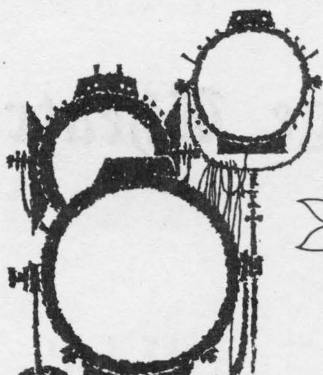
OCTOBER 18, 19, 20, 21, 1972

Director – CHARLES W. DODRILL

Designer-Technical Director – MARK PETERS

Costume Designer-Coordinator – MRS. PETIE DODRILL

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Cast

in order of appearance

SISTER HELENA	DEBBIE HERR**
MR. PERRY	JERRY CONFER
JEAN BRODIE	BEC HOLFORD**
SANDY	VIRGINIA TYLER**
JENNY	SHELLEY RUSSELL**
MONICA	BARBARA KOSCIUK*
MARY MAC GREGOR	MARY MC CLURKIN**
MISS MAC KAY	DEE HOTY*
GORDON LOWTHER	TONY DEL VALLE*
TEDDY LLOYD	RICHARD MILLER*
MC CREADY	TONY MANGIA**
MISS CAMPBELL	PAM HILL*
GIRLS	PATRICE CARLISI, JENNY CONNELL, KELLY FISHBAUGH
	SUE HINDLEY, WENDY LUCIA, MARGIE PEARCE, MAGGI REED

* Indicates membership in Cap and Dagger Dramatics Club

** Indicates membership in Theta Alpha Phi National Dramatics Honorary

Synopsis of Scenes

ACT ONE

The action of the play occurs in Edinburgh, Scotland, now, and from 1931 to 1933.

Intermission

ACT TWO

The action continues from 1933 to 1936.

Intermission

ACT THREE

The action continues two and a half years later.

Use of flash cameras or tape recorders is strictly prohibited.



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Production Crews

STAGE MANAGER: Keith Malick**

ASSISTANT TO THE DIRECTOR: Julie Sickles*

COSTUMES: Barbara Graham*, Jude Jacobs*, Chm.; Jeanne Butcher, Jeanette Fifolt, Colleen McMullen, Jo Runnels, Pam Simmons, Linda Thayer, Paula Thrush

HOUSE MANAGER: Bill Brewer*

LIGHTS: Pam Erb*, Joe Humphreys*, Chm.; Jeanette Fifolt, Susan Hall, Diane Harkness, Vicky Korosei**, Marguerite Tucker

MAKE-UP: Shelley Russell**, Linda Yohn**, Chm.; Denise Kilgo, Dee Miller, Robin Pruett, Laura Young

PROGRAMS: Julie Sickles*, Chm.; Pam Hill*, Sue Kocks, Dee Miller, Pat Shelden

PROPERTIES: Beth Machlan*, Chm.; Randy Adams, Bill Brewer*

PUBLICITY: Brad McGlumphy*, Bernadette Zingale*, Chm.; Randy Adams, Dee Miller, Pat Sheldon

SCENERY: Speech 24 class

TICKETS: Annemarie Soiu*, Chm.; John Cain, Allen Roese, Pam Simmons (Pam Hill*, Julie Sickles*, Supervisors)

SOUND: Marty Bookwalter, Chm.; Dee Miller

Acknowledgements

Special thanks to Miss Penny Morgan for her help with Scottish dialects.

Players Club of Columbus

Columbus School for Girls, Mrs. John Altreuder

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Mrs. Margaret Machlan

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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	MRS. ZOE MC KATHRIN
CHAIRMAN, DEPT. OF SPEECH AND THEATRE	DR. JAMES GRISSINGER
DESIGNER-TECHNICAL DIRECTOR	MARK PETERS
STUDENT ASSISTANTS	MARTY BOOKWALTER, DAVE HAMMOND, PAM HILL
	JOE HUMPHREYS, CARTER LEWIS, KEITH MALICK, JULIE SICKLES

* On sabbatical leave

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 main lobby.

Director's Corner

How does one estimate the importance of educational theatre on the national scene, to the local community and to the participants? In fact, should one even bother?

A cursory examination of history reveals that all civilizations, even in their most primitive state, have had some form of imitative artistic activity. As the early civilization evolved, man's attempts at appeasement of unknown gods and the forces of the universe normally acquired some sense of order and form that resulted in a specific commentary reflecting the nature of man in that period or societal framework. Today's world is reflected in our theatre forms in much the same way.

Art forms in today's world are as diverse as people, varying from people totally in the grasp of presenting reality as it is to people who idealize man while ignoring his problems, to drug culture and its after-effects to people totally immersed in oriental philosophy, to people who abstract qualities in order to isolate them in the hopes of finding truth about the whole from the parts, and the list goes on. This diversity is found in all art forms and the theatre is no exception; in fact, it is reflected in statistics available about educational theatre.

According to information recently published by the American Educational Theatre Association, during 1971-72 over 150,000 students enrolled in formal classes in theatre arts in the twenty-three hundred college and university theatres in the United States. More than 10,000 productions result annually from the combined efforts of these students and their forty-five hundred teachers. The choice of plays varies from Shakespeare to other classics to standard Broadway fare to wildly experimental productions. It is estimated that 750,000 people saw productions of Shakespeare in educational productions, while total audiences for all educational productions are variously estimated from 20 to 30 million people annually.

You may find statistics from last season at Otterbein of some comparative interest. Approximately 100 students major in Speech and Theatre, with about 60 of these students emphasizing theatre. The winter and summer theatre programs produce 10 major productions, utilizing two full-time teachers, one guest professional director and two professional actors (we consider these professionals to be artist-teachers-in-residence), and five guest educational and professional community theatre directors. The five winter productions played to about 17,000 people and the five summer productions to about 6,000.

The 1972-73 season will be similar to previous seasons, but as our number of student majors continue to increase (about 110 this year) we have added nine Workshop Theatre productions to meet the growing need for additional opportunities for student creativity and growth. These students can direct and learn to act without the pressures of paid public performances and they can experiment without the fear of failure.

What does it all mean? From an educational theatre point of view the impact is fantastic. Nationally, though New York is declining as a mecca for theatre people, it continues to be the major production center for new plays. However, the growing importance of regional repertory theatres has signaled the importance of theatre as an integral part of the daily life of a community, not something that *one goes to* in another city or that *comes to you* as a product of another community. Professional theatre has finally recognized that educational theatres have been providing an inestimable service to American communities while offering a diversity of theatrical and cultural offerings, particularly in those instances where the theatre reflects the total community and attempts to meet its needs. The growing tendency is to bring educational and professional theatres together — it appears that the future will see more such liaisons established. And why not? Educational institutions (and the theatre) seek, among their goals, to help students develop an understanding of man and themselves, to have tolerance for human foible and to live together amicably, to seek truth thru inquiry, to enrich man's life by bringing the best of the past and the present to bear upon our daily lives, and finally to enrich our lives intellectually, physically, socially, spiritually and culturally.

The Otterbein College Theatre is pleased to be part of the national statistics that reveal the depth and breadth of educational theatre upon the American scene. Our current season of plays is another attempt to reflect the diversity of the modern world while we continue in our attempt to be an integral part of our total community and strive to achieve some of the specific goals outlined above.

Charles W. Dodrill

BUZZ

Cockerell's

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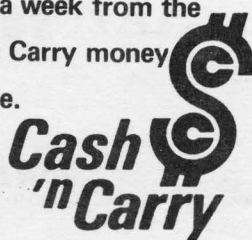
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Coming Events

ARTIST SERIES – Batsheva Dance Company – Cowan Hall – November 15 at 8:15 p.m.
Box Office opens November 1.

THEATRE DEPARTMENT – Otterbein Children's Theatre program presents "Alice in Wonderland" – Nov. 17 at 7:30 p.m., Nov. 18 at 10:30 a.m. and 1:30 p.m., and Nov. 19 at 1:30 p.m. Box Office opens Nov. 6 – children, 75¢; adults, \$1.00.

MUSIC DEPARTMENT ACTIVITIES –

Opus Zero Concert – October 27 at 8:15 p.m., Cowan Hall
Cardinal Marching Band Concert – October 29 at 3 p.m., Cowan Hall
Symphony Orchestra – November 3 at 8:15 p.m., Cowan Hall
Apollo Choir Concert – November 5 at 3 p.m., Cowan Hall

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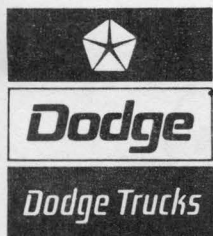


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