

MARCH 4-5-6

Guest Artist Brock Peters To Be Otterbein's 'Othello'

Guest Artist Brock Peters will be featured in the title role of the Otterbein College Theater production of "Othello" March 4-5-6. Curtain time for all public performances will be 8:15 p.m. in Cowan Hall.

Always one of the most popular of Shakespeare's plays, "Othello" has provided many a notable actor's greatest vehicle.

THE ROLE OF the Moor had traditionally been played by white men in dark make-up until 1826, when Ira Aldridge, an extraordinary American Negro actor, played the role with much fanfare in London.

For the next 117 years, it was still reserved for Edwin Booth, Edwin Forrest, Henry Irving and other celebrated white stars.

Then the noted American Negro singer, Paul Robeson, assayed the role, in London in 1930 and in New York in 1943. The latter production earned so much acclaim that it compiled the longest run on record up to then of any Shakespearean production, and toured for a full season following.

SINCE ROBESON'S notable assumption of the role, it has been chiefly played in America by such reputable Negro actors as Earl Hyman, Canada Lee and James Earl Jones.

"Othello" is one of the roles which has won Peters previous critical acclaim.

Appearing with Peters in the Otterbein production will be David Mack as Iago, Stephanie Lewis as Desdemona, Dennis Romer as Cassio, Marc Smythe as Roderigo, Dave Graf as Brabantio and Debbie Bowman as Emilia, with a supporting cast of 17 other Otterbein actors and actresses. The show is under the direction of Dr. Charles Dodrill.

Students To See 'Othello'

The Otterbein College Theatre will present two special performances of its guest artist production of "Othello" for high school and area college students only. The special shows will be at 7 p.m. Wednesday, March 3, and at 10 a.m. Friday, March 5, in Cowan Hall.

Shows open to the public are those Thursday through Saturday, March 4-6, at 8:15 p.m. in Cowan Hall.

Tickets for all five performances may be purchased at the Cowan Box Office. For reservations, phone 882-3601, from 1 to 4 p.m. weekdays.

The Otterbein production of "Othello" will feature professional guest artist, Brock Peters, in the title role. The show is being directed by Dr. Charles Dodrill.

Box office opens early

Director of Theatre, Charles Dodrill, announced today that the Cowan Box Office will open early for ticket sales to the March 3-7 production of "Othello" by the Otterbein College Theatre. The show will feature Professional Guest Artist, Brock Peters, in the title role. (See story elsewhere in this edition.)

Ticket sales will begin Wednesday, February 17. Seats for all performances are reserved. Box office hours are 1 to 4:00 p.m. weekdays. For reservations phone 882-3601.

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FRI., FEB. 19, 1971 H

Two Special Productions Are Planned

Otterbein College Theater will present two special performances of its guest artist production, "Othello," for high school and area college students only.

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SHOWS OPEN to the public will be Thursday through Saturday, March 4-5-6, at 8:15 p.m. in Cowan Hall.

The Otterbein production of "Othello" will feature professional guest artist, Brock Peters, in the title role.

The show is being directed by Dr. Charles Dodrill.



CONFRONTATION

David Mack as Iago confronts professional guest artist, Brock Peters, right, featured in the title role of Otterbein College Theater production of "Othello." It opens a three-night run Thursday in Cowan Hall. Curtain times are 8:15 p.m.

Brock Peters will perform Othello

Although his performances in films (particularly the highly praised "To Kill A Mockingbird," "L-Shaped Room" and "The Pawnbroker") have brought him wide public attention Brock Peters has been performing since he was a teenager.

Born in New York of a French African father and West

Indian mother, Brock graduated from Music and Arts High School, New York's famed scholarship school for gifted children. He studies violin and voice, and on Sundays, earned money singing in church and concerts.

At New York City College his athletic prowess made him a top college athlete. Deciding that teaching might be more

secure than show business, he studied Physical Education and Psychology.

Stage, TV and film star, Brock Peters, will appear as the tenth annual Professional Guest Artist with the Otterbein College Theatre in their March 3-7 production of *Othello*. Peters will play the title role, of the Moore *Othello*.

His stage career began when he left New York City College to tour the United States as Jim in a revival of "Porgy and Bess." This was followed by numerous other roles on and off Broadway including a long run as the juvenile lead in *Anna Lucasta*.

A three-season stint of one-nighters across the U.S. as bass soloist with the famed DePaur Infantry Chorus made Peters a seasoned performer and established his reputation as one of the great contemporary bass baritones.

Then Samuel Goldwyn saw his performance as Tough Sergeant Brown in the film, *Carmen Jones*, and personally chose him to play the evil Crown in his film of *Porgy and Bess*. Peters was so good a villain that it type-cast him for the next two years, a mold he finally broke with a hit performance in the title role of the off-Broadway production, *King of the Dark Chamber*, in 1961.

After a long run with *King*, Brock left to play Obitsebi in

the Broadway musical, *Kwamina*, and did a series of one-man shows for the B.B.C.-TV, before moving on to Hollywood and London where he has scored great success in films. His most recent movies include *P.J.* with George Peppard, *The Daring Game* with Lloyd Bridges, and *The Incident*, which has won major film awards all over the world.

Just recently he teamed again with Monroe Sachson, producer of *The Incident* to star in *The McMasters*, already being touted for its significance and controversial power. He also appeared with Peter Sellers in *Heavens Above*, and in 1970 headed the national company of *Great White Hope*, garnering some of the most triumphant personal accolades of his career.

Amidst the acting assignments, Brock sang on numerous network variety shows, recorded albums, sandwiched in club engagements, and has guest starred on almost every major dramatic TV show in the United States.

He will arrive on the Otterbein College Campus February 20 to begin rehearsals for his appearance as "Othello."

Tickets for *Othello* will be available from the Cowan Hall box office beginning Wednesday, Feb. 19. The box office is open from 1-4 p.m. weekdays.



Brock Peters, critically acclaimed motion picture and stage actor, will arrive on this campus next week to begin rehearsal with the members of the theatre department for *Othello* scheduled for March 3-7. Mr. Peters will play the title role.

Brock Peters will perform Othello

Theatre in full rehearsal for March 4-5-6 production

Guest Artist Brock Peters has arrived in Westerville and the Otterbein College Theatre is in full rehearsal for its tenth annual Professional Guest Artist production, "Othello". Performances will be 7:00 p.m. Wednesday, March 3; and 10:00 a.m. Friday, March 5. Tickets for all shows are on sale at the Cowan Box Office weekday afternoons from 1 to 4:00 p.m.

"Othello", the twenty-seventh of Shakespeare's thirty-seven plays, was written when The Bard was at the peak of his powers. He had already produced all of his Histories, except the life of Henry VIII; and "Othello" was written on the heels of "Hamlet", with "King Lear" and "Macbeth" to come in the next two year period.

Always one of the most popular of Shakespeare's plays, it has provided many a notable actor's greatest vehicle. Several times the nearly evenly matched importance of the two leading roles of Othello and Iago has led stars to appear alternately in them. An enormous stir was created when Edwin Booth, the most brilliant American actor of his time, accepted the invitation of the topmost British actor of the time, Sir Henry Irving, to alternate these roles in the early 1800's in London.

World-wide publicity resulted not only because the two foremost actors in the English language of their era were sharing a stage and alternating roles, but because this was such an extraordinary trick; the two roles being so infinitely antithetical, one the epitome of blunt sincerity, the other a subtle schemer. Richard Burton and John Neville also undertook this alternation at the Old Vic in London in 1956.

Although "Othello" is a tale of Renaissance Venice, it is considered to have un-



Professional Guest Artist, Brock Peters, front, will play the title role in the Otterbein College Theatre production of "Othello" March 4-5-6. Featured with him will be Stephanie Lewis as Desdemona, Dave Mack as Iago, and Dennis Romer as Cassio.

usually modern overtones. Its story of the black man, honored by Venice for his military leadership, loved by a Venetian Senator's daughter, and viciously undermined by his sworn enemy, has particular interest for the second half of the twentieth century with Civil Rights one of the leading topics of our time.

The role of the Moor had traditionally been played by white men in dark make-up until 1826 when Ira Aldridge, an extraordinary American Negro actor, played the role with much fanfare in London. For the next 117 years it was still reserved for Edwin Booth, Edwin Forrest, Henry Irving and other celebrated white stars. Then the noted American Negro singer, Paul Robeson, essayed the role, first in London in 1930, then in New York in 1943--the latter production with so much acclaim that it ran from October 1943 to July 1944 in New

York, 295 times (the longest run on record up till then of any Shakespearean production), and toured for a full season following.

Canada Lee acted the part in New York in 1947 followed by a successful off-Broadway portrayal of Othello by Earl Hyman in 1953. James Earl Jones portrayed the Moor in an open-air production given in Central Park in 1964, which was later that year presented off-Broadway for a long run.

In the Otterbein Theatre production, Guest Artist Brock Peters who has acted "Othello" a number of times previously, will be featured as the Moor of Venice. In lead roles with him will be Dave Mack as the cunning Iago, and Stephanie Lewis as Desdemona, Othello's faithful wife.

Dennis Romer will be seen as Cassio, the swaggering lieutenant who becomes a victim of Iago's plot; Marc Smythe as Roderigo, the foppish tool in the plots; Dave Graf as Desdemona's agitated father, Brabantio; and Debbie Bowman as Emilia, the well-meaning wife of Iago.

Others in the cast include John Aber, Randy Cline, Tony Mangia, Carter Lewis, Shelley Russell with Linda Sheppard, Karen Rossi, Pam Erb, Vicki Langdon, Don Bean, Larry Campbell, Tim Chandler, Ed Hebson, Ed Jenkins, Keith Malick, Ken Myers and Tony Del Valle.

Otterbein 'Othello' To Be Brock Peters

Stage, television and film star, Brock Peters, will appear as the tenth annual professional guest artist with the Otterbein College Theater in its March 3-6 production of "Othello."

Peters will play the title role, one which he has done on numerous occasions to enthusiastic reviews.

ALTHOUGH his performance in films, particularly in the highly-praised "To Kill a Mockingbird," "L-Shaped Room," and "The Pawnbroker," have brought him wide attention, Peters has been performing since he was a teenager.

HIS CAREER in the theater began when he left New York City College to tour the United States as Jim in a revival of "Porgy and Bess." This performance was followed by numerous featured roles on and off Broadway, including a long run as the juvenile lead in "Anna Lucasta."

Then Samuel Goldwyn saw his performance as the tough Sergeant Brown in the film "Carmen Jones," and personally chose him to play the evil Crown in his film version of "Porgy and Bess."

From that time on, it's been an "up, up and away" career for Peters.

HE APPEARED with Peter Sellers in "Heavens Above," and in 1970 headed the national company of "The Great White Hope."

Besides his acting assignments, the busy actor-singer has performed on numerous network variety shows, in addition to cutting several record albums and sandwiching in club engagements.

Peters will arrive on the Otterbein campus Feb. 20 to begin rehearsals for "Othello."

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SUN., FEB. 14, 1971

Guest Artist Is Named

Stage, cinema and television star Brock Peters will portray the title role in Shakespeare's "Othello" at Otterbein College next month.

He will appear as Professional Guest Artist in the Otterbein series in Cowan Hall for five performances, March 3-7.

PETERS WILL bring a working experience to his Shakespearean role. In his years in theater, Brock has done "Othello" many times, a characterization which has caused reviewers to equate his performances with Othello himself, using such lines as "nobility walks the stage" and "All the rage of a wounded lion."

Peters' ability to become the character he is playing and to speak through him, has garnered him some of his greatest personal accolades such as his heading of the

1970 national company of "Great White Hope," one of the highlights of his stage career.

Brock's stage career began when, during college, he auditioned for a revival of

"Porgy and Bess." Eight bars of "Old Man River" won him the role of Jim and he left college to tour the U.S. with a troupe that included the great Avon Long, considered by many to be the greatest "Sportin' Life."

NUMEROUS FEATURED roles on and off Broadway followed including a long run in Chicago as the juvenile lead in "Anna Lucasta." During that period Brock became part of a group of rising young performers that included Charlton Heston, Marlon Brando, James Edwards and Hilda Simms.

He also finished his education at the University of Chicago and served a three-season stint of one-nighters across the country as the bass soloist with the famed DePaur Infantry Chorus.

That job established his



PETERS

See OTHELLO on Page 16



Guest 'Othello'

Stephanie Lewis is featured as Desdemona with professional guest artist Brock Peters, who plays the title role in the Otterbein College Theatre production of "Othello," March 4-6, in Cowan Hall. Curtain time is 8:15 p.m.

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'OTHELLO' READIED

Professional guest artist Brock Peters (center) will play the title role in the Otterbein College Theater production of "Othello" at 8:15 p.m. Thursday through Saturday in Cowan Hall. Featured with him will be, from left, Stephanie Lewis as Desdemona, David Mack as Iago, and Dennis Romer as Cassio.

'OTHELLO' SELECTED

Continued from Page 12 with Rod Steiger as the reputation as one of the great smooth, evil racketeer, Rodriguez, in "The Pawnbroker."

SAMUEL GOLDWYN saw Peters' performance as tough Sergeant Brown in the film "Carmen Jones" and personally chose him to play the evil Crown in his film of "Porgy and Bess." One of the few in the movie to use his own singing voice, he was so effective as a villain that it type-cast him and became the bane of his career for the next two years.

Then, in January, 1961, he was offered the title role in the off-Broadway production of "King of the Dark Chamber," the classic play of Tagore, India's great playwright and poet. The casting of a Negro actor was a most unusual departure, but the role broke the villain jinx and the show was a hit.

After a long run with "King," Brock left to play Obitsebi in the Broadway musical, "Kwamina," and did a series of one-man shows for BBC-TV.

FOLLOWING A busy schedule he moved from Broadway to Hollywood to play Tom Robinson in the film adaptation of the Pulitzer Prize-winning novel, "To Kill a Mockingbird."

From Hollywood he moved to London to co-star with Leslie Caron and Tom Bell in the award winning "The L-Shaped Room" and returned to England almost immediately to co-star with Peter Sellers in "Heavens Above."

He also chose to play a villain once again, co-starring



In this CORNER

With SARA CARROLL
Dispatch Entertainment Writer

An Actor's Actor

In every major theater capital of the world he is recognized by his peers as an "actor's actor." Viewers of television talk and variety shows have enjoyed his splendid singing voice and his gift for articulate repartee. Noted drama critics have described his portrayal of Othello as "nobility walking on stage, with all the rage of a wounded lion."

Film buffs won't soon forget his roles of Sgt. Brown in "Carmen Jones," Killer Crown in "Porgy and Bess," Tom Robinson in "To Kill a Mockingbird" or the smooth, evil racketeer, Rodríguez, in "The Pawnbroker."

His name is Brock Peters and although he frequently has been cast in the "heavy" role, in person he is a soft-spoken, gentle-mannered man whose well-modulated voice exudes an air of warmth and concern.

BROCK CURRENTLY IS guest artist-in-residence at Otterbein College, where he will play the lead role in "Othello" Thursday through Saturday.

"This is my first experience working with students on campus," he said, "but I do hope it's not the last. It has been marvelously enlightening, and let me tell you something—it's not a one way street."

"I've learned a lot from these drama students. Something will occur during rehearsal, the kids will do or say something which makes me view certain bits or action in an entirely different light. I've done Othello several times and I'm still learning."

Brock, who describes himself as a first generation American, was born and reared in Harlem. "My mother was from the West Indies and my father was French African," he commented. "Like most kids, I changed my mind a dozen times about what profession I wanted to follow."

The Bug Bit at 13

"My mother was a cook in a tea room in Greenwich Village. The restaurant was closed on Sundays and neighborhood artists would put on plays. When I was about 13, my mother took me to see one and I can still remember how fascinated I was. I've never wanted to be anything but an actor since that time."

He graduated from Music and Arts High School, famed scholarship school for gifted children, studied violin and voice and earned money singing in church choirs and concerts. He was a top athlete at New York City College, where he studied physical education and psychology.

"I left college," he said, "to tour with 'Porgy and Bess' and have been performing and singing ever since, although I did find time to finish my education at the University of Chicago."

In the intervening years, he has appeared on and off Broadway, done a 3-season stint of one nighters, recorded albums, worked night clubs and concerts and been in demand for numerous character roles in films.

A few years ago, he participated in a cultural conference and went to Africa, his father's native land, for the first time.

"It's a beautiful, beautiful country," he said, "and I felt so much at home there. For the first time in my life, I could walk down the street without feeling that white passersby were aware of and evaluating my blackness. I didn't feel as though I had to present a facade to anyone."

"Don't misunderstand me, I am an American and I love my country, although I can see plenty wrong with it. And I doubt that I would ever consider making Africa my permanent home, but there's no doubt that I feel a great rapport with Africa and its citizens."



BROCK PETERS AT EASE

'Second Class' Rating

He and his wife, the former Dee Dee Daniels, are both active in community and civil rights organizations, although he personally feels some despair about the racist attitude of many Americans, both black and white.

"For far too long," he said, "whites have mistrusted blacks and vice versa, and although the educational, economic and employment opportunities have greatly increased for blacks, there are still many areas where they are considered, and treated as, second class citizens."

"I don't pretend to understand it, but the barrier is there. I have grave doubts that the problem will ever be completely eradicated."

"But I don't honestly think that fighting, killing, burning and rioting will solve anything, anymore than fighting and killing in Vietnam will solve differences between governments."

DEE DEE IS A FORMER television publicist and producer who won an Emmy nomination for her production of the television musical series entitled, "Art Ford's Jazz Party."

"She's a particularly bright and beautiful woman," Brock said, "and although she holds a masters degree in political science, right now she takes care of our 8-year-old daughter, Lisa Jo."

"It's her decision to concentrate on her home and family just now. I'm not one of these men who think the wife's place is in the home, but I think if she wants to be there, she has the right to do that, just as much as she has the right to work in her profession, if she so chooses."

Qualms About Quakes

"First, because I'm her husband and I love her and I want her to do what makes her happy. Secondly, I'd be the last one to hold anyone back, male or female, and I do think that women are notoriously discriminated against, particularly in employment—and I know about discrimination," he grinned.

"You know," he continued, "that's probably why women are less bigoted than men. They understand how it feels to be the underdog and to be discriminated against and are in empathy with anyone in the same position."

The couple resides in New York but currently are house hunting in Los Angeles. "I'm a little leery about moving there now," he commented, "particularly since the earthquake, and the possibility that the San Andreas fault may cause another even bigger one, and of course because of the smog and pollution."

"But it's where my work is, mainly, and so I guess we probably will move soon."

HIS NEXT film, "Cold Coffee," is scheduled to start shooting this year and he and Mike Tolan of "The Bold Ones" have bought a film property which was written by Charles Russell, brother of retired basketball star Bill Russell.

"It's a marvelous comedy," he advised, "tentatively titled 'Five on the Black Hand Side.' It is set in Harlem and deals with many of the very serious problems of the ghetto, but with a sense of humor."

In describing his goals as an actor, Brock says, "I want my audiences to have an experience be it humorous, sorrowful, angry or of love. Therefore, I try to exploit every nuance of a song or role so that the mood lasts long after they've left the theater."

How well he attains this goal will be realized when the curtain goes up at 8:15 p.m. Thursday in Cowan Hall.

"Othello" opens tonight

At Cowan Hall

"Othello", which opens tonight at the Otterbein College Theatre with Professional Guest Artist Brock Peters in the title role, is perhaps Shakespeare's greatest triumph as a stage play.

The violently dramatic play, with its portrayal of the most evil schemer ever drawn, has been described in superlatives from the time Shakespeare wrote it -- the year after "Hamlet" and the year before "Macbeth".

The famous nineteenth century American critic, William Winter, called it unhesitatingly "Probably the best play in the English language", and the English critic, Macaulay went even further, calling it "Perhaps the greatest literary work in the world."

And to Fred Thayer, Designer and Technical Director for the Otterbein College Theatre, falls the task of designing a setting which will best enhance the action of

this monumental drama of human emotions.

Due to the nature and length

of most Shakespearean plays, a single basic set is usually employed. Thayer has chosen to use a set for "Othello" which, at first glance, appears to be the stone exterior of a Morrish castle. At second glance, it serves equally well for interior scenes.

With nine different locations used in various scenes of the play, one problem facing the designer was how to convert the set between scenes easily -- and rapidly.

Thayer's solution is to employ a variety of small props

which can be "flown" in on wires or carried in and put easily in place. Thus, with the addition of a map and flag the set becomes a council chamber; with a bed and door curtain, Desdemona's bed-chamber.

Once the show begins, all scene changes will be carried out by actors in full view of the audience with only minute interruption of the play's action.

Although the costumes used in the Otterbein production of "Othello" will be fifteenth

century, the play itself and the characters involved are as modern today as when Shakespeare conceived them in 1604. Thus, Thayer did not want to confine the locale to the fifteenth century and strove for an indeterminate effect in his set.

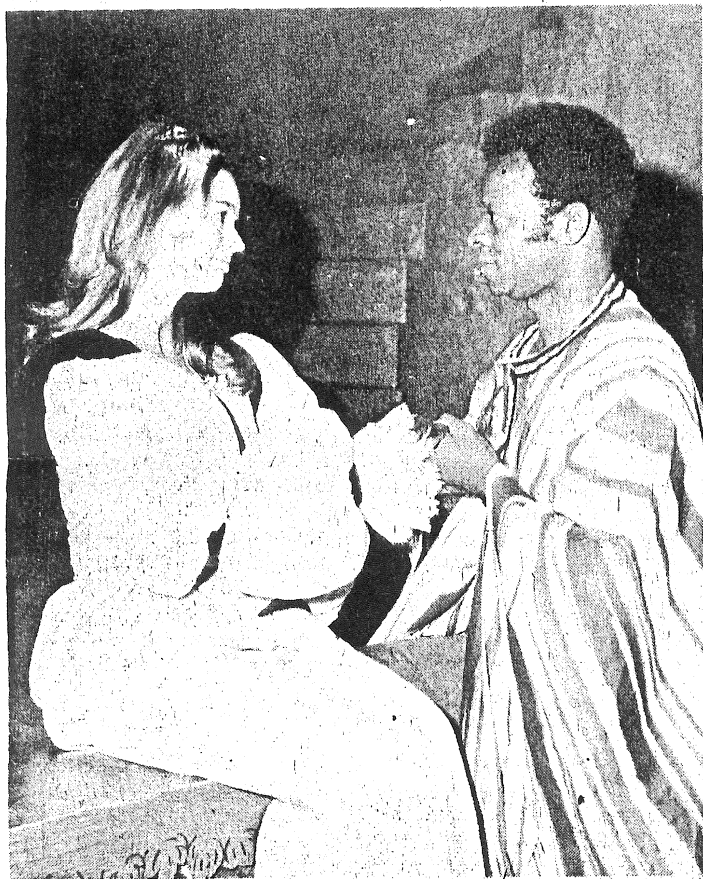
Working with twenty foot flats, the highest ever used in an Otterbein Theatre produc-

tion, new paint techniques, and with props and all furniture built from scratch, Thayer feels a locale has been achieved for "Othello" which suggests neither a special time or place; one which will not detract from the action of the play by calling attention to itself.

Much of the set is irregular in line, suggesting the many-faceted character of "Othello" and special effects installed for the production include light towers to provide side lighting increasing depth and plasticity of the actors; and an "apron" which extends the action further into the auditorium.

"Othello" will be presented tonight through Saturday,

March 6, with curtain times at 8:15 p.m. For ticket reservations phone the Cowan Box Office, 882-3601, from 1 to 4:00 p.m.



Guest Artist Brock Peters is shown above in two scenes from the Otterbein Theatre production "Othello" in which he plays the title role. At left he is seen with



Stephanie Lewis who is featured as Desdemona. At right he exchanges greetings with Dennis Romer who plays Cassio.

Brock Peters brings wealth of experience

BY SARAH SKAATES

You can hear it in the resonant stage voice and the warmly interested off-stage voice of the guest artist.

Brock Peters is a guest star who makes the whole concept of the visiting professional valid, worthwhile and totally positive.

Opening tonight in the little role of "Othello" for the Otterbein Theatre, Mr. Peters brings a wealth of experience including two professional stagings of this same play.

Doing "Othello" with college actors is "proving very exciting to me," Mr. Peters noted this week. "It's making me re-examine this role which I've done before, and hone my approach to it for the future."

While no stranger to the play, Mr. Peters did have some misgivings about working in a campus production.

"I knew that college students can be pretty rough - cynical and critical. I thought to myself, 'You're going to really let yourself in for it,' But it hasn't been that way at all."

While giving generous praise to those with whom he is working at Otterbein, Mr. Peters also indicated a considerable respect for educational theatre in general.

"Commercial theatre is in serious trouble," he said. "This is due to costs and the kind of timidity which leads them to do adaptations of work from other forms. They need new authors, new forms of their own. Educational theatre seems, then, to be the hope for theatre in general. It is encouraging the creative process which will give life to theatre in America."

As a black actor, Mr. Peters is frequently asked to comment on the growth of black theatre. To such questions he answers, "I hope it has some value and will be assimilated into the main stream of the performing arts."

To him, black theatre is

the reflected thought of black scholars and writers who feel most other material either omits them altogether or presents them in narrow stereotyped fashion.

"There had to be a body of black writing to be known as other bodies are known," Mr. Peters contends. "It is important because it reflects certain aspects of life, and because it reaches out to the black community to make it homogenous."

As an actor, Brock Peters is a professional through and through. "There are some performances which just flow out of me; when that happens the audience is the better for it. Other nights it is all uphill with the juices not flowing, and then I depend on technique."

As man, Brock Peters is possessed of great warmth, charm and sincerity. He, like Ed Begley and Pat Hingle, will be remembered by the Otterbein Theatre community not only with respect for his talent, but with great affection for his sharing of himself.

Brock Peters is tenth artist to offer talents in Cowan Hall productions

When Brock Peters appears on the Cowan Hall stage March 3-4-5-6 in the title role of William Shakespeare's "Othello", the Otterbein College Theatre will mark a decade of participation by professional guest artists in its program.

Mr. Peters, a fine performing artist, proficient in a variety of fields, typifies the quality of professional actors who have appeared in Otterbein Theatre productions during the first ten years of the Guest Artist program.

Otterbein launched its Guest Artist program, one of the most successful in the country, in 1962, securing Hans Conreid to appear in a production of "John Brown's Body." The enthusiastic reaction of both professional artists and the theatre community has resulted in successive guest stars of Mr. Conreid's stature.

In 1963, Ed Begley was secured to appear in "J.B.", giving a commanding performance in the role of Zeus. It was during his stay at Otterbein that Begley received word he had been nominated for the Academy Award, which he eventually won, for his role in "Sweet Bird of Youth." One of the most congenial of Otterbein's guest artists, Begley made many friends in the Westerville community and in following years continued to refer to his experience on the Otterbein campus on national TV shows and in personal interviews.

So close was Begley's connection with the college that upon his death in 1970, the Otterbein Los Angeles Alumni Club, with the advice and consent of the Theatre Department, established the Ed Begley Memorial Drama Award to be given annually to an Otterbein College graduate who has distinguished himself in theatre. The first recipient of the award was Dr. Jack Wright, currently Assistant Director of Theatre at the University of Texas. Wright appeared with Begley during his residence at Otterbein, playing the title role of "J.B."

In 1964, Arnold Moss, former Director of the American Shakespearean Festival Theatre in Stratford, Connecticut; and expert actor, director, and lecturer concerning Shakespeare, came to Otterbein to direct a production of "Love's Labour's Lost", in which he also played the part of Don Armado.

Kim Hunter was the first female guest star to appear with the Otterbein Theatre. Her 1965 portrayal of the Dowager Empress in "Anastasia" was one of the most memorable of guest artist

performances. She was followed in 1966 by another female guest star, Viveca Lindfors, who played the title role in "Madwoman of Chaillot".

1967 saw the late Albert Dekker as narrator in a revival of "Our Town" with 1968's guest artist production starring Walter Abel in "The Crucible".

What is generally considered one of the finest guest artist performances in the history of the Otterbein program was given in 1969 when Pat Hingle appeared as Sir Thomas More in "A Man For All Seasons". Hingle gave a sterling performance after only ten days rehearsal in a demanding role that kept him on stage nearly one hundred percent of the play's time.

The ninth annual guest artist was George Grizzard who appeared as Malvolio in last season's production of "Twelfth Night". As an added bonus, "Twelfth Night" also featured an original musical score written for the Otterbein production by John Duffy. Duffy served as music director, conductor and composer for the American Shakespearean Festival and had composed music previously for twenty-one Shakespearean productions throughout the United States.

Charles Dodrill, Director of Theatre, initiated the Professional Guest Artist program to achieve several goals at the liberal arts college. The program provides training for students in an educational framework by exposing them to professional talents and techniques. It also provides them with models and experiences which cannot be secured through regular classroom instruction.

Another principal goal of guest artist participation in

campus productions is to bring focus on the college cultural program by bringing professional artists into the academic community. And, of course, the final result is a better quality entertainment for local theatre patrons.

Dr. Dodrill feels that the experience of working with a professional artist encourages the students to rise to their best abilities and attributes a major share of the credit for the growing success of Otterbein theatre graduates to the Guest Artist program.

Before the program was initiated in the 1960's, Otterbein records indicate that the Speech-Theatre Department had approximately twenty majors in a total college enrollment of eight hundred and the theatre operating budget was a little over two thousand dollars. Currently, the Speech-Theatre Department has approximately one hundred majors in a student body of fourteen hundred and the theatre operating budget for Winter and Summer Theatre productions is in the vicinity of twenty-five thousand dollars.

By achieving the purpose for which it was intended - drawing the best abilities from the students and bringing focus on the theatre program - the Otterbein College Theatre Professional Guest Artist program has played its part in the expansion of the total college theatre program. The fact that a high percentage of Otterbein Theatre graduates in the past ten years are seriously working in the fields of professional or educational theatre also clearly indicates the potential to be achieved from the interaction of professional artists and members of the academic community.

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Soul

by Eddie Parks

Brock Peters: Black Studies are only correct

When I first walked into the apartment of Brock Peters I was impressed. After talking to Mr. Peters for about an hour I was impressed with Mr. Peters as an actor, as an artist, and as a black man.

Mr. Peters talked about several things during an interview conducted by me and Tony Del Valle. The thing which I found most relevant to this article was his comments on the black theatre and black studies.

Mr. Peters stated that the theatre has long been a bastion for white actors only, and until recently, it was difficult for a black person to get any role besides a menial one. He said the black theatre companies that have evolved in the ghettos of many large cities

are very important because they reflect the total experience of the black American, and destroy some of the myths that have developed about the condition of the Afro-Americans.

He felt Black Studies should be established on all campuses because an accurate appraisal of the contributions of black Americans is needed in this country in order to create a more equitable society. He said that Black Studies were not something to be for or against, but something all Americans should realize is only correct.

Mr. Peters displayed himself as a true gentleman, a knowledgeable actor, and someone that has definite ability in speaking. He is a man worth meeting.

ROVING REPORTERContinued from Page 3

with the ideas of housing, co-ed dorms, and the dorm situation in general. One possibility raised by two juniors was, "They oughta start on a lower level - the freshmen, and build a big housing complex, where they wouldn't have to worry about security - make it co-ed. What would be wrong with co-ed dorms with separate wings for guys and girls? Professors could live in the dorms if they desired, and there'd be a central lounge."

Commenting on off-campus housing, a senior found, "If Otterbein would improve it's

dorm system, then it would have a right to make students live in them, but until they do, I feel upperclassmen or students who are 21 or older should be entitled to live off-campus, and sophomores should be allowed to live in fraternity housing, and town housing, and shouldn't be trapped in those army barracks. I'm really sympathetic with the fact that the college has to spend money, and that students benefit by living together, but if the housing were more pleasant, it would be more fun to live together."

"Acting has been my life" - - Brock Peters

by Tony Del Valle

Actor Brock Peters, appearing tonight in *Othello* in Cowan Hall, chatted with the T&C's movie critic, Tony Del Valle, and Soul writer Eddie Parks in an exclusive interview. Mr. Peters film work includes such efforts as "The Pawnbroker," "The L-Shaped Room," and the Academy Award winner, "To Kill A Mockingbird."

T&C: Perhaps we could begin by talking about your experiences with the other three *Othello* productions you've been in.

Mr. Peters: Well, let's see. The first production I did was at the Arena stage in Washington, D.C. And since it was my first *Othello* I was rather fearful, insecure, and uncertain about doing it. As a matter of fact, I had been persuaded both by the director who is a friend, and the operator of the theatre there that I should do *Othello*. I had been reluctant, I felt that I wanted to do the role sometime later in life but not at that point. In any case, they succeeded in convincing me that it was something I should start doing then and continue doing for the rest of my life, which, apparently I've set on the road to do. There were some problems with that production — a first for me. They were physical problems — staging etc. but with all that it worked out fairly well.

Then I did another production of it, south of Los Angeles which went fairly well. And the third production I did with *Othello* was just outside San Francisco — Stanford University and that I think was perhaps the most successful production I have been a part of. We gained some rather fantastic reviews from all the press in the area. With or without those reviews in any case we in the company all felt that we had delivered the audience a rather stunning production of *Othello* in terms of performance. And it is my hope that something like that can happen here at Otterbein.

T&C: How did you happen to go into acting?

Peters: Acting, without question, has been my life. I've been at it for some time and the decision to become an actor came fairly early in my life. I was just coming into my teens and it had come out of an experience — an exposure to theatre in the Village in New York and I had seen some little theatre which had been performed in a tea room which was given over to performances on a Sunday evening. This was my first exposure to theatre. I was very small then. It was a very exciting moment that first time — it stuck with me. Whatever else I thought I wanted to do in the interim of growing up was eventually discarded and I decided, just about the time I was getting to be a teenager, that I wanted to be an actor. My career has had its ups and downs like all actors — and yet it has been a career. I have a reputation which I try to maintain and improve. I find it still exciting. I think I wouldn't change if I

had an opportunity to start again.

T&C: Do you have any particular preference between the stage and the screen?

Peters: Well, I don't really have a preference. What concerns me are the challenges of a given role. I recognize that they are two different mediums — the stage and film. The techniques that one has to have to create a role in each are the same. You have to be a fairly sound craftsman — particularly for film because you shoot out of sequence so much of the time and you are not in charge of the editing of the film, and consequently you have to be pretty sure that when the pieces are put together you're not going to be at a very high level at the beginning of the scene and then discover when they put those pieces together suddenly, in the middle of the scene, the level drops. Then there's the kind of projection that's required for the theatre. First of all, in creating your character you should find the care and truth of it as closely as you can. Once having done that you have to beef that up better than life size two or three times life size so that the man sitting in the back row gets the impact of what you think, what you feel, what you intend to project. That means if you're going to beef that up it still has to be real. It can't become phony or fake. That's a very tricky thing to have to do in theatre — to make something larger than life so that the man in the back row sees it, but sees it as a natural expression. In films, however, the reverse is true. You're in front of a camera, you've got to reduce everything because the camera lies right there. If you aren't thinking, it shows that you aren't. It can be tricked but it is that faithful. If you are standing there delivering lines in a scene and your mind is blank — it's going to show.

T&C: How does it feel to be a black actor in a predominately white profession?

Peters: Well, it's been my life experience. Until fairly recently, the roles that I could get to play were few. As I say for most black actors that has been true. Today since we are in the midst of a kind of revolution in term so challenging tradition, we find that there are more roles being put together for black actors both in television and the theatre. Curiously enough, theatre in New York seems to be dying while there may be more roles, the percentage of productions has dropped seriously. There have been a great number of discomforts of course. They are reflective of

the whole black experience in this country. I have been engaged in fighting this as best I could — given time, money and thought, trying to alter the situation. Black theatre I feel has a contribution to make. Black studies are not only important to black youths in school, but they're important for all American youth, because it is a part of the understanding of the contributions others have made. There has been a serious deficiency of knowledge in this area. Consequently I feel that black studies have a very valuable contribution to make in keeping this country on an even keel, and putting it into the next century.

T&C: What illusions of cinema would you like to see dissolved? Does the image of the actor trapped in a world of glamour bother you?

Peters: Well, the glamour only really exists when the movies involved are being distributed and they have premiere parties that have to do with publicity. The actual work itself is frequently boring. The glamour only comes between times — the Academy Awards, etc. It looks as though you're seeing people always at parties

always so. It's a fine life, yes. But it's no more glamorous than, I suppose, the upper middle class American. It's just that you get a great deal more publicity.

T&C: What is the general attitude of people in Hollywood towards the acting awards — specifically the Academy Awards?

Peters: I know there are a great number of actors and people in the industry who don't think highly of the awards, because one has only to look at the history of the awards to see how political it has been in the past — political in the sense that an award is sometimes given not so much for a performance but for longevity, or seniority or popularity. Apparently they can be manipulated a little. Elizabeth Taylor got the Award for *Butterfield* because she deserved it for *Cat on a Hot Tin Roof* and didn't win it and in the interim between the two movies almost died. There are other examples of the same thing. So, there are a great number who don't have a high regard for the Academy Awards or any other awards for that matter. I have never gone into a role with the idea

that I've got to win an Academy Award. I've always worked with the idea that I wanted to make a real contribution in terms of the concept of the production and I've often said "no" to films and plays that I didn't want to be in because I felt that the philosophy expressed by the author was not one that I believed in and didn't want to be a part of. Or that it was unclear and would only add to the confusion. And for that reason, I've always been regarded as a serious actor. I never go in thinking I've got to do this role so well that I've got to win an award. I think if I did that I would go crazy. I would go up a wall every time I didn't get an award.

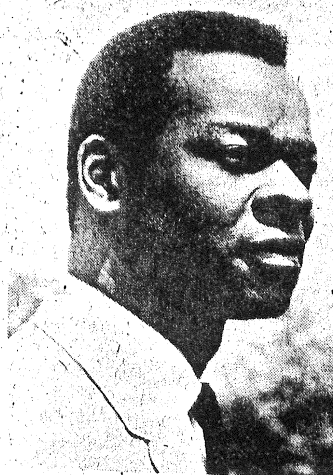
T&C: How does it feel to be coming from a professional repertory company to a college production?

Peters: Well, I don't know yet. I am excited by what I am experiencing here. It's the first time I'm playing with a student group. I can say that it is interesting.

T&C: Well, we appreciate the time you've given us Mr. Peters.

Peters: I enjoyed it. I'll see you at rehearsal tonight.

Brock Peters to be guest artist in Otterbein's 'Othello'



BROCK PETERS

The Otterbein College Theatre announced today that TV, film, and stage star, Brock Peters, will appear as Professional Guest Artist in its next production. Peters will portray the title role in William Shakespeare's "Othello", slated for five performances March 3-6 in Cowan Hall.

The tenth Professional Guest Artist to appear with the Otterbein College Theatre in as many years, Peters will bring a working experience to his Shakespearean role. In his years in theatre, Brock has done *Othello* many times, a characterization which has caused reviewers to equate his performances with *Othello* himself, using such lines as "Nobility walks the stage", and "All the rage of a wounded lion."

Peters' ability to become the character he is playing and to speak through him has garnered him some of his greatest personal accolades such as his heading of the 1970 national company of "Great White Hope", one of the highlights of his stage career.

Brock's stage career began

when, during college, he auditioned for a revival of "Porgy and Bess". Eight bars of "Old Man River" won him the role of Jim and he left college to tour the United States with a troupe that included the great Avon Long, considered by many to be the greatest "Sportin' Life".

Numerous featured roles on and off Broadway followed including a long run in Chicago as the juvenile lead in "Anna Lucasta". During this period Brock became part of a group of rising young performers that included Charlton Heston, Marlon Brando, James Edwards and Hilda Simms. He also finished his education at the University of Chicago and served as three-season stint of one-nighters across the country as the bass soloist with the famed De Paur Infantry Chorus. That job established his reputation as one of the great contemporary bass baritones.

Samuel Goldwyn saw Peters performance as Tough Sergeant Brown in the film "Carmen Jones" and personally chose him to play the evil Crown in his film of "Porgy and Bess". One of the few in the film to use his own singing voice, he was so good a villain that it type-cast him and became the bane of his career for the next two years.

Then, in January 1961, he was offered the title role in the off-Broadway production of "King of the Dark Chamber", the classic play of Tagore, India's great playwright and poet. The casting of a Negro actor was a most unusual departure but the show was a hit and the role broke the villain jinx.

After a long run with "King", Brock left to play Obitsebi in the Broadway musical, "Kwamina", and did a series of one-man shows for the B.B.C.-TV. Following a

busy schedule he moved from Broadway to Hollywood to play Tom Robinson in the film adaptation of the Pulitzer Prize-winning novel, "To Kill a Mockingbird". From Hollywood he moved to London to co-star with Leslie Caron and Tom Bell in the award-winning "The L-Shaped Room", and returned to England almost immediately to co-star with Peter Sellers in "Heavens Above". He also chose to play a villain once again, co-starring with Rod Steiger as the smooth, evil racketeer, Rodriguez, in "The Pawnbroker".

Amidst the acting assignments, Brock sang on numerous network variety shows; recorded albums; sandwiched in club engagements and has guest starred on almost every major dramatic TV show in the United States.

His most recent films include "P.J.", "The Daring Game" and two shows with a remarkable repertory group, "The McMasters" and "The Incident", the latter of which has won major film awards all over the world.

Otterbein marks decade of guest artist's participation

When Brock Peters appears on the Cowan Hall stage March 4, 5 and 6 in the title role of William Shakespeare's "Othello", the Otterbein College Theatre will mark a decade of participation by professional guest artists in its program.

Mr. Peters, a fine performing artist, proficient in a variety of fields, typifies the quality of professional actors who have appeared in Otterbein Theatre productions during the first ten years of the Guest Artist program.

Otterbein launched its Guest Artist program, one of the most successful in the country, in 1962, securing Hans Conreid to appear in a production of "John Brown's Body". The enthusiastic reaction of both professional artists and the theatre community has resulted in successive guest stars of Mr. Conreid's stature.

In 1963, Ed Begley was secured to appear in "J. B.", giving a commanding performance in the role of Zuss. It was during his stay at Otterbein that Begley received word he had been nominated for the Academy Award, which he eventually won, for his role in "Sweet Bird of Youth". One of the most congenial of Otterbein's guest artists, Begley made many friends in the Westerville community and in following years continued to refer to his experience on the Otterbein campus on National TV shows and in personal interviews.

So close was Begley's connection with the college that upon his death in 1970, the Otterbein Los Angeles Alumni Club, with the advice and consent of the Theatre Department, established the Ed Begley Memorial Drama Award to be given annually to an Otterbein College graduate who has distinguished him-

self in theatre. The first recipient of the award was Dr. Jack Wright, currently Assistant Director of Theatre at the University of Texas. Wright appeared with Begley during his residence at Otterbein, playing the title role of "J.B."

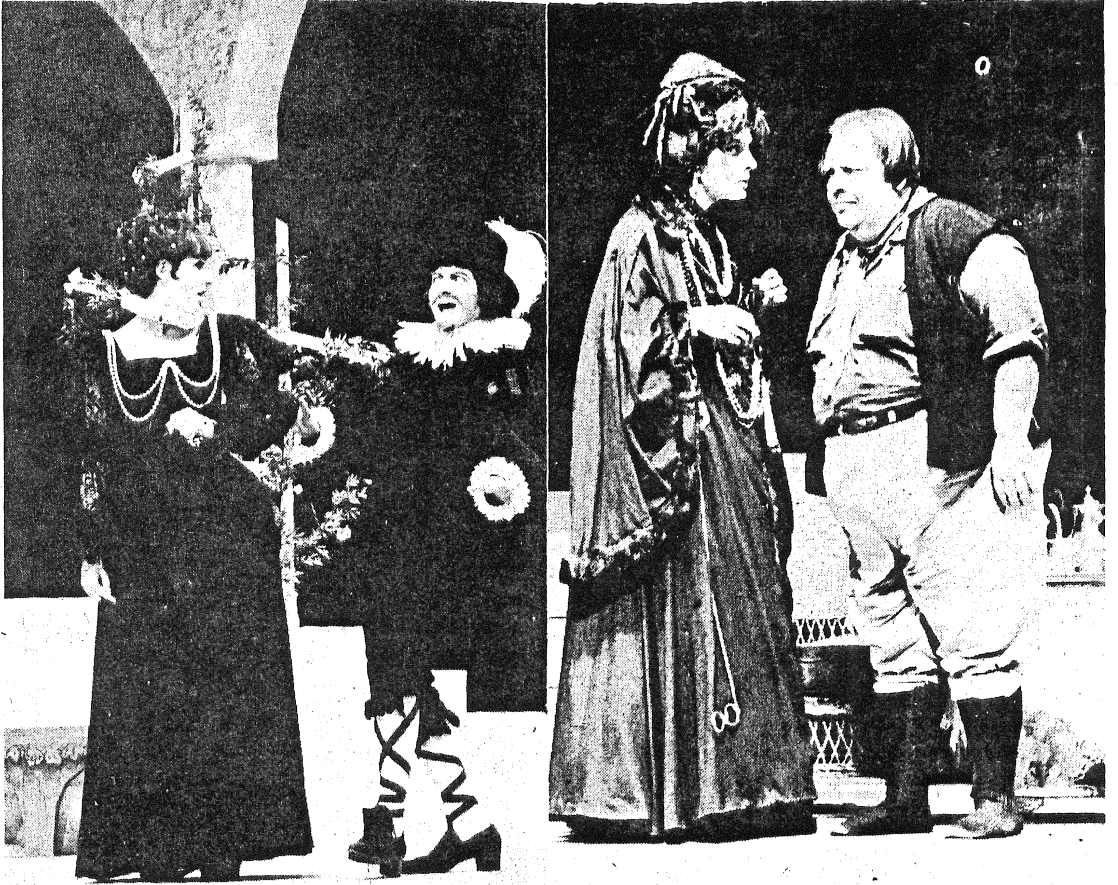
In 1964, Arnold Moss, former Director of the American Shakespearean Festival Theatre in Stratford, Conn.; and export actor, director, and lecturer concerning Shakespeare, came to Otterbein to direct a production of "Love's Labour's Lost", in which he also played the part of Don Armado.

Kim Hunter was the first female guest star to appear with the Otterbein Theatre. Her 1965 portrayal of the Dowager Empress in "Anastasia" was one of the most memorable of guest artist performances. She was followed in 1966 by another female guest star, Viveca Lindfors, who played the title role in "Madwoman of Chailot".

1967 saw the late Albert Dekker as Narrator in a revival of "Our Town" with 1968's guest artist production starring Walter Abel in "The Crucible".

What is generally considered one of the finest guest artist performances in the history of the Otterbein program was given in 1969 when Pat Hingle appeared as Sir Thomas More in "A Man For All Seasons". Hingle gave a sterling performance after only ten days rehearsal in a demanding role that kept him on stage nearly one hundred percent of the play's time.

The ninth annual guest artist was George Grizzard who appeared as Malvolio in last season's production of "Twelfth Night". As an added bonus, "Twelfth Night" also featured an original musical score written for the Otter-



Guest Artist George Grizzard appears as Malvolio in "Twelfth Night."

Viveca Lindfors is Guest Artist in "Madwoman of Chailot."

bein production by John Duffy. Duffy served as music director, conductor and composer for the American Shakespearean Festival and had composed music previously for twenty-one Shakespearean productions throughout the United States.

Charles Dodrill, Director of Theatre at Otterbein College, initiated the professional guest artist program to achieve several goals at the liberal arts college. The program provides training for students in an educational framework by exposing them to professional talents and techniques. It also provides them with models and experiences which cannot be

secured through regular classroom instruction.

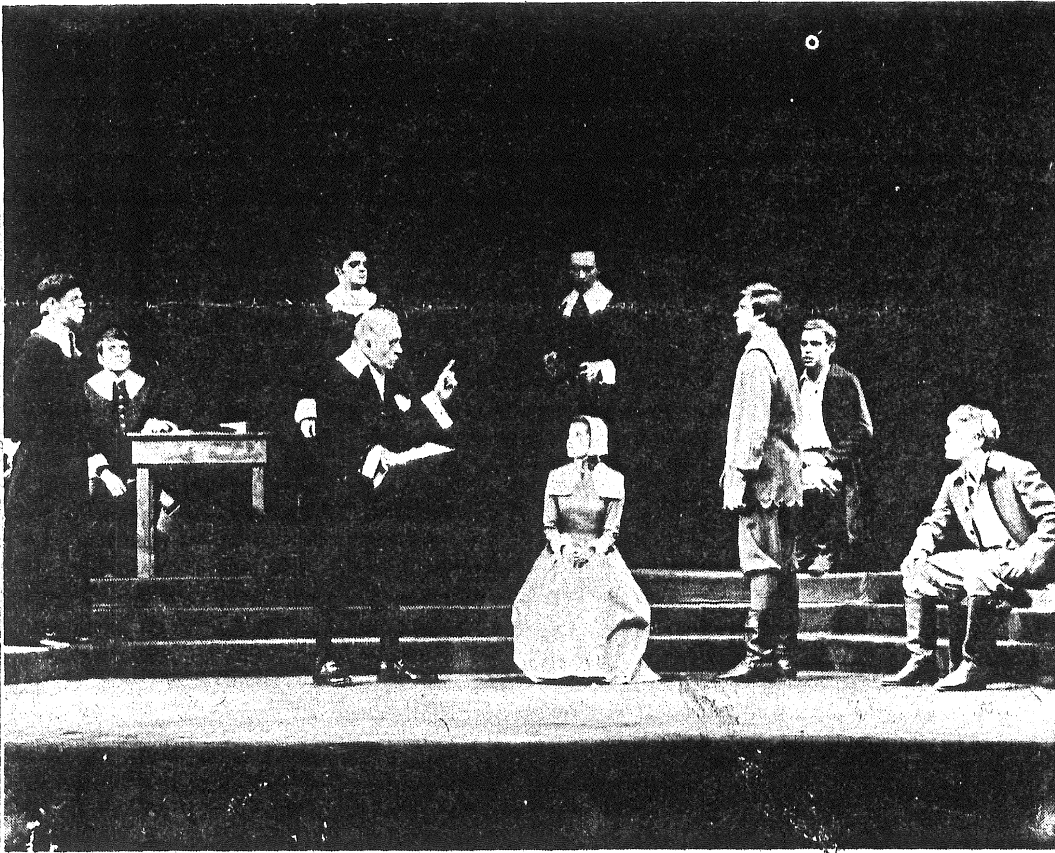
Another principal goal of guest artist participation in campus productions is to bring focus on the college cultural program by bringing professional artists into the academic community. And, of course, the final result is a better way to entertainment for local theatre patrons.

Dr. Dodrill feels that the experience of working with a professional artist encourages the students to rise to their best abilities and attributes a major share of the credit for the growing success of Otterbein theatre graduates to the Great Artist program.

Before the program was initiated in 1960's, Otterbein records indicate that the Speech-Theatre Dept. had approximately twenty majors in a total college enrollment of eight hundred and the theatre operating budget was a little

over two thousand dollars. Currently, the Speech Theatre Dept. was approximately one hundred majors in a student body of fourteen hundred and the theatre operating budget for Winter and Summer Theatre productions in the vicinity of twenty-five thousand dollars.

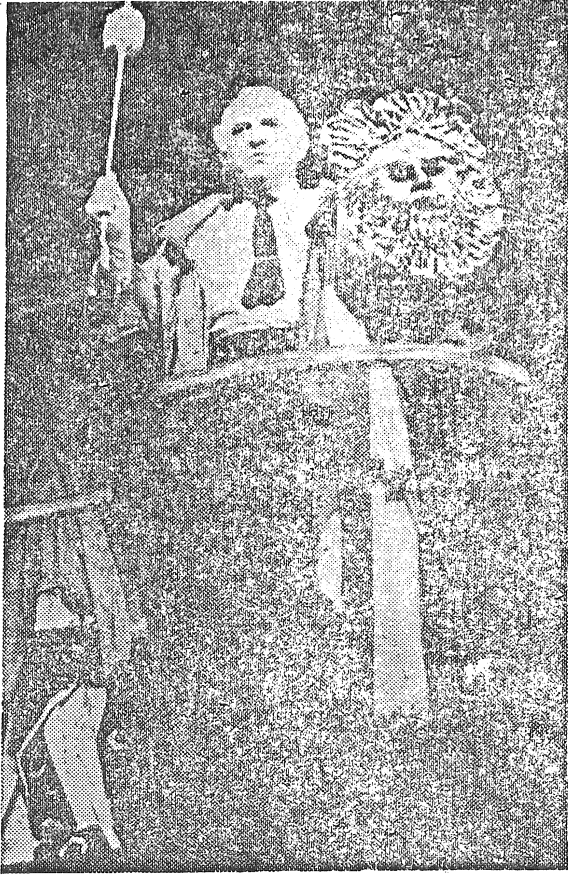
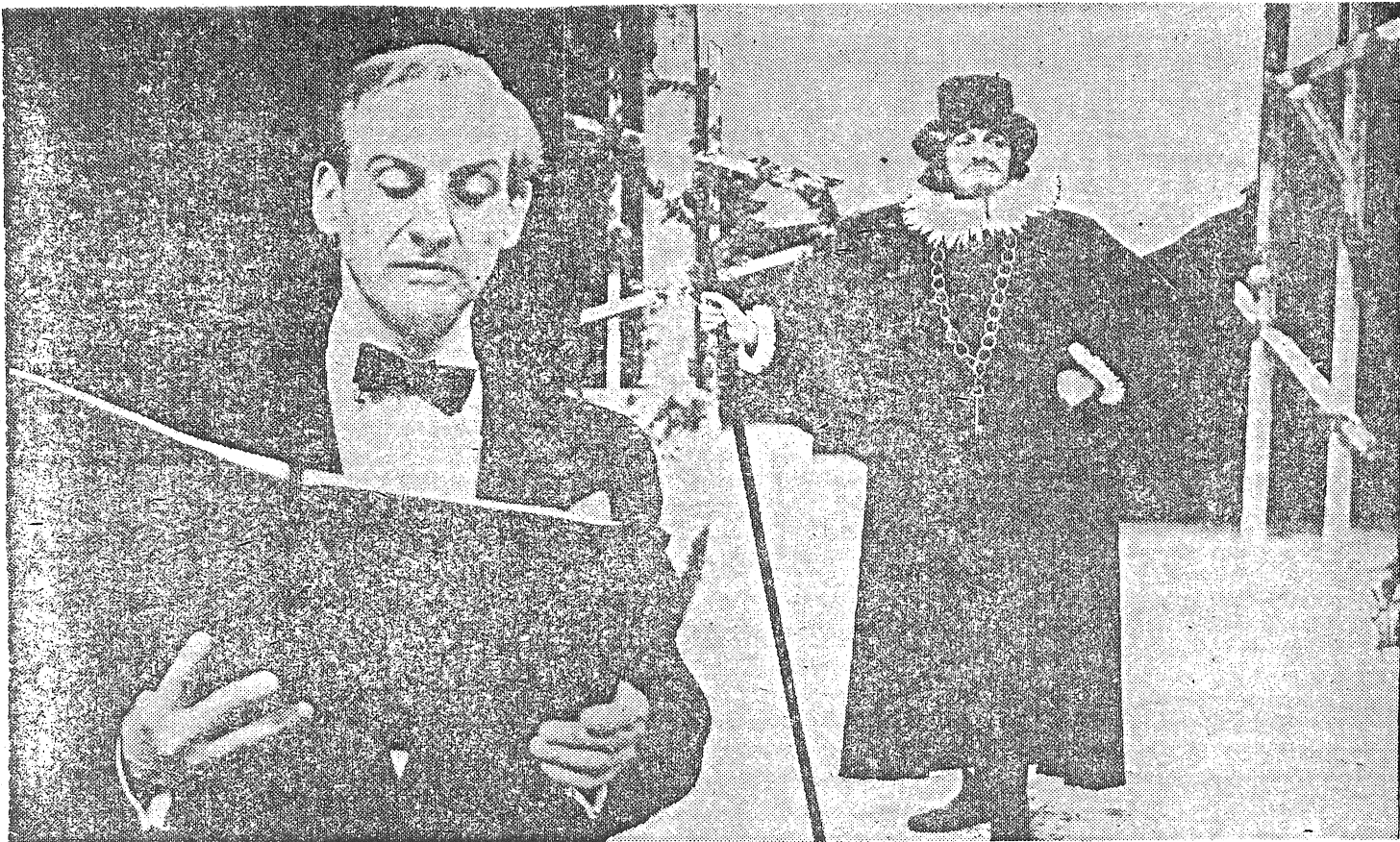
By achieving the purpose for which it was intended—drawing the abilities from the students and bringing focus on the theatre program—the Otterbein College Theatre Professional Guest Artist program has played its part in the expansion of the total college theatre program. The fact that a high percentage of Otterbein Theatre graduates in the past ten years are seriously working in the fields of professional or educational theatre also indicates clearly the potential to be achieved from the interaction of professional artists and members of the academic community.



Walter Abel guest starred in "The Crucible."



Guest Artist Kim Hunter was the dowager empress in "Anastasia."



BIG THREE — Among the theatrical giants who have performed during Otterbein College's Guest Artist series

since 1962 include the above. From left are Hans Conried in "John Brown's Body," George Grizzard as Mal-

volio in "Twelfth Night" and the late Ed Begley as the God, Zeus, in "J. B." in 1963.

Otterbein Guest Artist Series in Its Tenth Year

When Brock Peters appears on the Cowan Hall stage March 3-4-5-6 in the title role of William Shakespeare's "Othello," the Otterbein College Theater will mark a decade of participation by professional guest artists in its program.

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It was during his stay at Otterbein that Begley received word he had been nominated for the Academy Award, which he eventually won, for his role in "Sweet Bird of Youth." One of the most congenial of Otterbein's guest artists, Begley made many friends in the Westerville community. In subsequent years he continued to refer to his experience on the Otterbein campus on national TV shows and in personal interviews.

SO CLOSE was Begley's tie with the college that upon his death in 1970, the Otterbein Los Angeles Alumni Club, with the advice and consent of the Theater Department, established the Ed Begley Memorial Drama Award, to be given annually to an Otterbein College grad-

uate who has distinguished himself in theater.

First recipient of the award was Dr. Jack Wright, currently assistant director of Theater at the University of Texas. Wright appeared with Begley during his residence at Otterbein, playing the title role of "J. B."

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THE NINTH annual guest artist was George Grizzard, who appeared as Malvolio in last season's production of "Twelfth Night." As an added bonus, "Twelfth Night" also featured an original musical score written for the Otterbein production by John Duffy. Duffy served as music director, conductor and composer for the American Shakespearean Festival and had composed music previously for 21 Shakespearean productions throughout the U.S.

Charles Dodrill, director of Theater at Otterbein, initi-

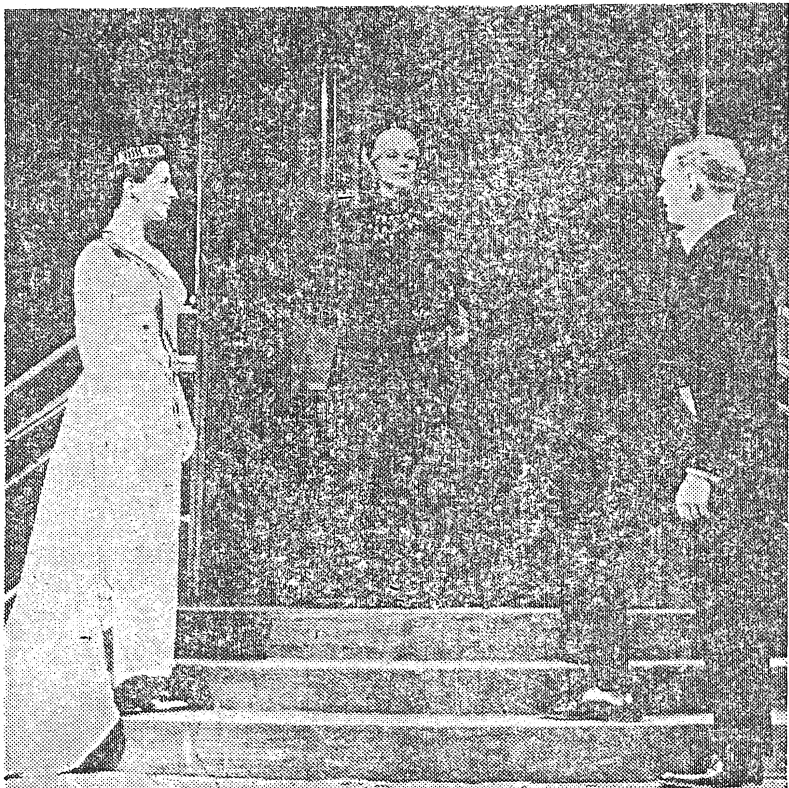
ated the Professional Guest Artist program to achieve several goals at the liberal arts college. The program provides training for students in an educational framework by exposing them to professional talents and techniques. It also provides them with models and experiences which cannot be secured through regular classroom instruction.

Another principal goal of Guest Artist participation in campus productions is to bring focus on the college cultural program by bringing professional artists into the academic community. And, of course, the final result is

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DRAMATICS — Cowan Hall at Otterbein College has been the site of many of the great theater presentations in the school's Guest Artist series since 1962. In the first picture above, Kim Hunter portrayed

a dowager empress in "Anastasia" in 1965. In the second picture, Pat Hingle is Thomas More as he appeared in "Man for All Seasons" at Otterbein in 1969.

OTTERBEIN

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better quality entertainment for local theater patrons.

DR. DODRILL feels that the experience of working with a professional artist encourages the students to rise to their best abilities and attributes a major share of the credit for the growing success of Otterbein theater graduates to Guest Artist status.

Before the program was initiated in the 1960's, Otterbein records indicate that the Speech-Theater Department had approximately 20 majors in a total college enrollment of 800 and the theater operating budget was slightly above \$2,000.

Currently, the Speech-Theater Department has approximately 100 majors in a student body of 1400 and the theater operating budget for winter and summer theater productions is in the vicinity of \$25,000.

BY ACHIEVING the purpose for which it was intended — drawing the best abilities from the students and bringing focus on the theater program — the Otterbein College Theater Professional Guest Artist Program has played its part in the expansion of the total college theater program.

The fact that a high percentage of Otterbein Theater graduates in the past 10 years are seriously working in the fields of professional or educational theater also clearly indicates the potential to be achieved from the interaction of professional artists and members of the academic community.

The Morning After...

Brock Peters' 'Othello' Triumphs

By GENE GERRARD
Citizen-Journal Theater Film Critic

It is not at all surprising to me that a model school like Otterbein College should continue to encourage Charles Dodrill's model program for students of theater, a program which gives young actors the opportunity to perform with a professional guest artist each year.

Otterbein is one of our more adventurous colleges.

THIS YEAR'S artist-in-transient is Brock Peters — "young, gifted, and black." Peters, who has had an exciting and varied career on stage, screen, television, and in night clubs, was brought to the Westerville campus to play "Othello," a role which he has done twice before.

"Othello" is one of Shakespeare's most challenging tragedies, requiring almost virtuoso acting in the pivotal roles. With-

out a really strong Othello and Iago, any production of this difficult play is in trouble. For the Bard's woeful tale of the Venetian Moor's downfall is, in my opinion, one of his less exciting, less moving works.

OTTERBEIN HAS a noble Othello in Brock Peters. His tragic Moor is perhaps softer, more intellectual, and certainly more vulnerable, than past Othellos. There is a certain animalistic, explosive quality missing in Peters' characterization, but what he brings to the part is HIS, and his alone.

This is a distinctive and distinguished performance, one which I strongly advise you to see during its three-night run in Cowan Hall (through Saturday).

THE REST of the company is, as always, made up of students — the pick of Dodrill's youthful crop.

Dave Mack's Iago is properly malignant and slippery — the personification of evil — but he sheds no new light on the mystery of how the Ancient to Othello succeeds in deceiving his supposedly intelligent commanding general.

THAT REMAINS Shakespeare's secret, and it is as baffling as ever.

Stephanie Lewis gives Desdemona a petal-fresh glow and delicacy, as the innocent victim of Othello's green-eyed monster. In the play's final scenes, Miss Lewis rises to the task admirably.

I WAS particularly impressed with Dennis Romer's Cassio. Now here's a young actor with a future.

Debbie Bowman has problems with voice projection, but she manages to make Iago's wife, Emilia, a really vital character — especial-

ly in the play's closing scenes. Miss Bowman moves beautifully.

MARC Smythe makes a perfect dupe of Roderigo, and Shelley Russell plays Bianca with fire and sensuality.

Lesser parts are played by lesser actors.

DODRILL'S direction is fluid and remarkably lucid. He allows us no time to ponder the inevitable question of Othello's gullibility.

Fred J. Thayer has designed an attractive setting, one which allows for a maximum of stage action, and a minimum of clutter.

The professional guest artist program at Otterbein argues well for the inauguration of similar give-and-take programs at other schools.

I'm surprised more of them haven't taken it up.

"Othello" proves to be a dramatic sensation

"Brock Peters a Master Actor"

By SARAH SKAATES

Whatever his strengths or weaknesses as a playwright, William Shakespeare was wise in the ways of humanity.

For the experience of insight alone, Otterbein Theatre's production last weekend of "Othello" was well worth the price of admission. Where else, in such concentrated form, could an audience find a bi-racial marriage, the devastation done by jealousy and greed, man's readiness to believe lies about a loved one, and an argument for women's equality?

Othello brings its bits of wisdom and dramatic glimpses of human character, but it also brings its share of frustration to the audience. Presumably it would not be a Shakespearean tragedy if the stage were not littered with bodies in the final scene. But the audience can't help wondering what would have happened if Othello and Desdemona had really talked to each other instead of in soul-baring monologues or confidences to trusted servants? A second wonder is if the art of marital communication has improved since Othello and

Desdemona staked their honor on a handkerchief.

Regardless of opinion one way or the other regarding the substance of the play itself, there could be no doubt but that the Otterbein Theatre students and guest artist Brock Peters under the direction of Chuck Dodrill gave "Othello" thoroughly impressive treatment.

In the title role, Brock Peters brought immeasurable dramatic strength tempered with subtlety to the role of the Moor. His early love for Desdemona was as totally believable as his later anguish at her supposed betrayal.

Known by many as an "actor's actor" because of his dedication to his work, Brock Peters' mastery of both the inner qualities of Othello and the outward presentation of them was complete. His full resonant voice heightened the image of the noble, if somewhat naive Moor. However, this same voice provided the only flaw to the portrayal when its very richness and emotional projection got in the way of enunciation.

Otterbein theatre-goers have noticed during the past ten years since the first guest artist was invited to campus, that the student actors in such a production take on added lustre. Such was certainly the case with "Othello".

David Mack created a dramatic sensation in his Otterbein debut with Pat Hingle in "A Man for all Seasons" three years ago. Since then his stage career has reflected a steady competence if a fluctuating brilliance. Last week-

end, as the wily and evil Iago, Mack again showed the full reach of his ability.

Perhaps it is only personal bias, but the roles which are most memorable are those in which Mack played a character with sinister overtones. With Iago, the shadings of guile were painted with sure conviction.

Desdemona was played to fragile, lily-white perfection by Stephanie Lewis. Described earlier in the week by her professional co-star as the "most right for the part" of any Desdemona he had previously played opposite, Miss Lewis provided an excellent complement to the characterization given Othello.

Debbie Bowman and Dennis Romer brought their own deft talents to the roles of Emilia and Cassio, respectively, while Marc Smythe postured and pouted effectively as Roderigo. Mention must also be given the highly attractive dancing talents of Shelley Russell as Bianca.

The staging for the Otterbein version of "Othello" was visually and dramatically exciting. Special effects with lighting, the mood-setting background music and overall good design of the set itself made for audience involvement as well as appreciation.

Underlying the whole of "Othello" was the sure directorial hand of Charles Dodrill. Everything clicked along with that smooth and proper pacing which good direction gives.

Congratulations to Brock Peters, Chuck Dodrill and the rest of the talented personnel which made "Othello" such a well done show.

Otterbein's 'Othello' Triumphant

By JAMES T. McCAFFERTY
Entertainment Editor

Otterbein College's director of theater, Dr. Charles W. Dodrill, tackled his first Shakespearean tragedy Thursday night in Cowan Hall, and thanks to the overwhelming presence of guest artist Brock Peters in the title role, "Othello" emerged as a departmental triumph.

Where others have had to emulate the Moor in black face makeup — sometimes with disastrously embarrassing results — Peters is a Negro so proud of his people that he can play the role peerlessly without apology.

HIS IMPOSING stature was the perfect picture of noble dignity, accented by facial expressions of graphic classicism and gestures thoroughly understood only by the truly great. His dark, rich, resonant voice intoned cadence and line like something sung from a score, as musical as though taken straight out of opera.

Armed with these attributes, imbued with instinctive intelligence, his uninhibited approach turned him into a giant, the entire gamut of human emotion flowing so flawlessly that this, the most demanding of all roles, became total and complete.

Peters is Othello. After Thursday, let that fact never be doubted. When one thinks of inflection, remember this man. When one ponders the meaning of the profound, think of Peters and his honesty. So magnetically strong and vibrant is the timber of that voice that many may wish Verdi had written his work for that range instead of tenor.

INSPIRATION emanating from such a fine actor is bound to rub off. It did, and the results showed themselves in a variety of ways. Most impressive was the general tone and pace in other parts, the clarity of diction, the meaningfulness of measured inflection.

Outstanding examples were Stephanie Lewis, whose Desdemona was a model for all Desdemonas, touching in the tenderness of her trust in the man she married, even to

the death she died for betrayal she denied; and Debbie Bowman, who portrayed Emilia as an innocent bystander taken advantage of by her jealous and plotting husband.

For both, the play marked their finest hour to date.

Among the men, Dennis Romer perhaps fared best as Cassio, the hapless and unsuspecting lieutenant victimized by him own loyalty. He looked the part and acted with authority, careful restraint providing the key to his strength and ultimate triumph.

DAVE GRAF, too, revealed elegance and excellence as Desdemona's disappointed father, Brabantio, a brief role too often thrown away or otherwise wasted. Graf spent little time on stage, less time speaking, but few will forget him while he was out there.

Dave Mack as Iago was something of an enigma — perhaps intentionally so. The prime villain of the plot is usually played with more maturity and weight, imparting an obvious, sinister quality

which Mack seemed determined to avoid.

Instead, he chose the route of the least likely, presenting an almost boyish type of prankishness as though he knew what he was perpetuating but wanted to witness the result. If one missed the chilling implications of his early resolve, however, he was wholly captivated by apparent nonchalance.

IT WAS A different approach. Who is to say it was wrong?

Others deserving of mention were Marc Smythe as Roderigo, John Aber as the Duke and Shelley Russell as Bianca. They fared well in varying degrees, with Miss

Russell having the best of it because of her spitfire attitude as Cassio's mistress.

The single set was functional enough to work out well, though scarcely the most lavish one "Othello" has ever had. It made for some curious incongruities of action, though it never appeared to be insurmountably awkward.

A few laughs occurred where they should not have, but this is understandable with a young company. The line is very thin. Watch Peters.

"OTHELLO"

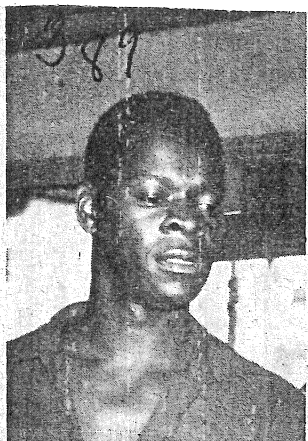
AT COWAN HALL

Otterbein College Theater production of play by William Shakespeare. Directed by Charles W. Dodrill. Design and technical direction by Fred J. Thayer. Original music by Conrad Susa by arrangement with Music for the Theater. Costumes by Eaves Costume Co., New York.

Characters	Players
Roderigo	Marc Smythe
Iago	Dave Mack
Brabantio	Dave Graf
Othello	Brock Peters
Cassio	Dennis Romer
Duke of Venice	John Aber
Lodovico	Tony Mangia
Gratiano	Ken Myers
First Senator	Tony Del Valle
Messenger	Larry Campbell
Desdemona	Stephanie Lewis
Montano	Carter Lewis
Cypriot Soldiers	Keith Malick, Tony Del Valle
Emilia	Debbie Bowman
Bianca	Shelley Russell
Attendants, Soldiers, Officers	Don Bean, Gary Burgard, Larry Campbell, Tim Chandler, Oam Erb, Eddie Jenkins, Vickie Langdon.

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PLAYS OTHELLO --

Stage, TV and film star Brock Peters will appear as the 10th annual professional guest artist with the Otterbein College Theatre in their March 3-7 production of "Othello." Peters will play the title role, one he has done numerous times to enthusiastic reviews. Brock has guest starred on almost every major dramatic TV show in the U.S.