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The Lion in Winter

Otterbein University Theatre and Dance Department

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Otterbein College Theatre

presents

PROFESSIONAL EDUCATIONAL REPERTORY THEATRE

Much Ado About Nothing

by William Shakespeare

Feb. 28, March 2-8-10, 1973

(Special student matinees on March 2 & 6)

Director: DAVID HOOKS

Designer: FRED J. THAYER

Technical Director: MARK PETERS

Costume Designer: PETIE DODRILL

Dances staged by: JOANNE VAN SANT

David Hooks, Jack Gwillim and Robert Stattel appear through the courtesy of
Actors' Equity Association.

The Lion In Winter

by James Goldman

March 1-3-7-9, 1973

(Special student matinee on March 9)

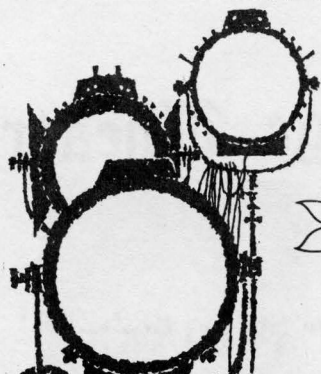
Director: CHARLES W. DODRILL

Designer: FRED J. THAYER

Technical Director: MARK PETERS

Costumes by: EAVES COSTUME COMPANY

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MUCH ADO ABOUT NOTHING cast in order of appearance

Beatrice, niece to Leonato	Bec Holford**
Hero, daughter to Leonato	Barbara Kosciuk*
Ursula	Rebecca Grimes
Margaret waiting gentlewomen attending on Hero	Shelley Russel**
Leonato, Governor of Messina	Tony del Valle*
Antonio, Leonato's brother	Jon Morelli
Balthasar, attendant on Don Pedro	Richard Miller*
Don Pedro, Prince of Aragon	Jerry Confer*
Claudio, a young lord of Florence	Bill Brewer**
Benedick, a young lord of Padua	ROBERT STATTEL
Don John, Don Pedro's bastard brother	John Cain*
Borachio	Sam Militello*
Conrade followers of Don John	Pete Goldhardt
Servant girls	Julie Sickles*
	Dee Miller*
Soldiers	Fred DeBell
	Les Neuhard
	Terry Espenschied
Dogberry, a constable	JACK GWILLIM
Verges, a headborough	Tony Mangia**
Watches	Kevin Follrath
	Joe Humphreys*
	Jim West
Friar Francis	Thom Hastings
Sexton	Randy Adams*

The action takes place in Messina.
(There will be one intermission.)

- * Indicates membership in Cap and Dagger Dramatics Club
- ** Indicates membership in Theta Alpha Phi National Dramatics Honorary

ACKNOWLEDGEMENTS

Our thanks 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.

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THE LION IN WINTER cast in order of appearance

Henry II, King of England	JACK GWILLIM
Alais, a French Princess	Beth Machlan**
John, the youngest son	Carter Lewis**
Geoffrey, the middle son	Jim West
Richard Lionheart, the oldest son	Richard Miller*
Eleanor, Henry's wife	Dee Hoty**
Phillip, King of France	ROBERT STATTEL

The place: Henry's castle at Chinon

The time: Christmas, 1183

(There will be one intermission.)

* Indicates membership in Cap and Dagger Dramatics Club

** Indicates membership in Theta Alpha Phi National Dramatics Honorary

THEATRE STAFF

Director of Theatre	Dr. Charles W. Dodrill
Designer	Prof. Fred J. Thayer
Technical Director	Mr. Mark Peters
Children's Theatre Director, Costume Designer	Mrs. Petie Dodrill
Publicity	Zoe McCathrin
Chairman, Department of Speech and Theatre	Dr. James Grissinger
Student Assistants	Marty Bookwalter, Terry Espenschied, Dave Hammond
	Joe Humphreys, Carter Lewis, Keith Malick, Julie Sickles

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Guest Director's Corner

The most comprehensive training for the student interested in a career oriented to the theatre – be it teacher, actor, designer, stage manager, or whatever – is our old friend William Shakespeare.

The student working on one of his plays soon learns a few imperatives. First, the language, be it verse or prose, is fuller, deeper, more heightened than either his own or, indeed, most other plays. To learn the rhythm, the pace, the subtlety, the psychological insight, and the breadth of language is a great challenge that will open his mind, train his tongue, and put seemingly impossible demands on his voice and breathing.

Secondly, the physical demands on the actor are enormous. He discovers the need of tremendous energy vocally and physically, carrying muscular and emotional weight that must never falter. He must be quick, agile, able to fence, tumble – all without losing a beat of the poetry or character he is portraying. Thirdly, he will discover that though William Shakespeare is deeply complex he must be produced simply.

The design and execution of the sets, props, costumes, and lights must be clear, specific and conducive to free, swift movement. Clutter would destroy time, place, situation, and character. He is done in broad strokes forcing all the participants and the audience to use their imagination. Of course, one works for subtlety and depth, but that simplicity all artists seek is of the essence.

Shakespeare demands hugely. To do him well means you are preparing yourself for all areas of the theatrical profession.

David Hooks

Director's Corner

AUTHOR'S NOTE

The historical material on Henry's reign is considerable insofar as battles, plots, wars, treaties and alliances are concerned. This play — while simplifying the political maneuvering combining a meeting of the French and English kings in 1183 with a Royal Court held at Windsor in the following year into a Christmas Court that never was — is accurately based on the available data.

The facts we have, while clear enough as to the outcome of relationships — such things as who kills whom and when — say little if anything about the quality and content of those relationships. The people in this play, their character and passions, while consistent with the facts we have, are fictions.

The play, finally, contains anachronisms in speech, thought, habit, custom and so on. Those the author is aware of — the way, for instance, Christmas is celebrated — are deliberate and not intended to outrage the historical aspects of the script.

AN HISTORICAL NOTE

Henry II (born 1133, ruled 1154-1189) was the first Plantagenet king of England. His father, Geoffrey of Anjou, was called Plantagenet for his habit of wearing a sprig of broom plant (*planta genistia*) in his cap. Born in Le Mans, France, he was brought to England by his mother during her conflict for the English throne and he became king in 1154.

Henry II was the most powerful prince in Christendom. He held England and Normandy by his mother's right. From his father he inherited, as French fiefs, the important counties of Anjou, Maine and Touraine. By his marriage with Eleanor of Aquitaine, whose marriage with the French king Louis VII had been annulled, he acquired Poitou, Guyenne, and Gascony, so that he held most of the British Isles and about half of France.

Henry II reestablished law and order after the anarchy of Stephen's reign. In fact, his greatest work was the reform of the law courts. He brought the King's Court into every part of England by sending learned judges on circuit thru the land to administer the "King's justice." Gradually one system of law took the place of the many local customs that had been in use, thus establishing the concept of "common law." He also established the use of the grand jury, instead of the old superstitious trial by combat or by ordeal. Henry also attempted to bring churchmen who committed crimes under the jurisdiction of the king's courts, but the scandal caused by the murder of Archbishop Thomas Becket in 1170 forced him to give up this reform.

Henry's last years were embittered by the rebellion of his sons, aided by Philip of France and by their mother. Eventually he had to consent to the terms they demanded of him. When he saw the name of John, his favorite son, among those of his enemies, he exclaimed, "Now let all things go as they will; I care no more for myself, nor for the world." Two days later he died. He was succeeded by his son Richard, and eventually by John in 1199.

A COMPANY NOTE

The Otterbein College Theatre staff and students would like to publicly express their appreciation to David Hooks, Jack Gwillim and Robert Stattel for sharing their time and talent with us. In addition to being fine, solid professionals we have discovered that they are also fine human beings who care about other people. It is not possible to estimate their contribution to the future of the students and of this theatre — but it is possible to say "thank you!"

Charles W. Dodrill

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PRODUCTION CREWS

MUCH ADO ABOUT NOTHING:

Stage Manager: Pamela Hill*

Assistants to the Director: Carolyn Banks, Dee Miller*

Costumes: Pamela Simmons*, chm.; Vicki Arnold**, Jean Butcher, Rosalie Carpenter, Beth Kendig, Mari McDaniel, Pat Perry**, Jo Runnels, Annemarie Soiu*, Linda Thayer, Paula Thrush, Jan Walters

House Manager: Carter Lewis**

Lights: Lighting Class (Speech 25)

Make-up: Rosalie Carpenter, chm.; Julie Wittsberger, Mari McDaniel, Dawn Bosh

Props: Pat Shelden*, chm.; Meg Tucker*, co-chm.; Cindi Moore, Pat Perry**, Paula Shaller

Sound: Dee Hoty**, chm.; Carolyn Banks

THE LION IN WINTER:

Stage Manager: Pam Erb **

Assistant to the Director: D. Marty Bookwalter*

Costumes: Annemarie Soiu*, chm.; Mari McDaniel, Linda Thayer, Paula Thrush, Pam Simmons*

House Manager: Meg Tucker*

Lights: Lighting Class (Speech 25)

Make-up: Bernadette Zingale*, chm.; Rosalie Carpenter, Brenda Perkins, Julie Wittsberger, Heidi Woodbury

Props: Randy Adams*, Sue Kocks, co-chm.; Beverly Baker, Bill Brewer**, Sue Hall, Beth Kendig, Les Neuhard, Brenda Perkins, Sharon West

Sound: Joe Humphreys*

BOTH SHOWS:

Programs: Barbara Kosciuk*, chm.; Randy Adams*, John Cain*, Pat Perry**, Allen Roese, Annemarie Soiu*, Margi Stickney

Publicity: Jude Jacobs**, chm.; John Cain*, Dee Miller*, Robyn Pruett, Annemarie Soiu*, Margi Stickney

Stage Crew & Construction: Speech 25 Class, Jeannette Fifolt, Pam Hill*, Debbie Kaurich, Vicki Korosej**, Barbara Kosciuk*, Jon Morelli, Robyn Pruett, Marsha Rice*, Julie Sickles*

Tickets: Debbie Herr**, chm.; Randy Adams*, Jeannette Fifolt, Kevin Follrath, Denise Kilgo, Allen Roese, Heidi Woodbury (Box Office Supervisor: Julie Sickles)

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ARTIST SERIES — Guameri String Quartet — Friday, April 6; tickets \$2.00 & \$2.50 (or student I.D.). Box Office opens March 26.

Michael Lorimer (classical guitarist)— Friday, April 27; tickets \$2.00 & \$2.50 (or student I.D.). Box Office opens April 16.

THEATRE DEPARTMENT — Workshop Theatre — April 15, 7:30 p.m. Admission free.

MUSIC DEPARTMENT — March 28 — Opus Zero Concert — 8:15 p.m., Cowan Hall. Admission \$1.00.
March 30 — Concert Band Concert — 8:15 p.m., Cowan Hall.
April 8 — Concert Choir Concert — 3:00 p.m., Cowan Hall.
April 13 — Symphony Orchestra Concert — 8:15 p.m., Cowan Hall.



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.

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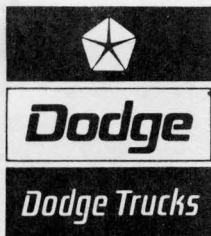


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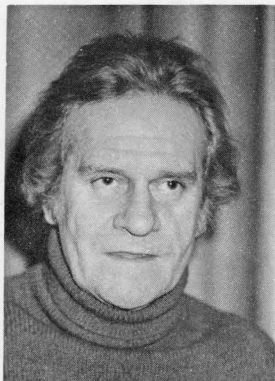


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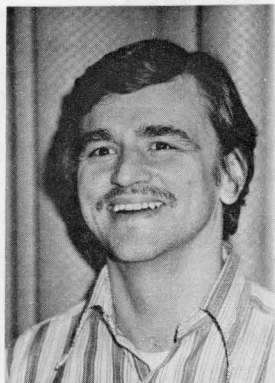
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Guest Artists



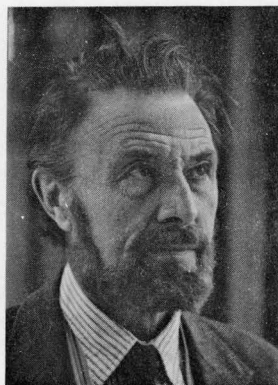
DAVID HOOKS

Actor in over 300 major roles in various repertory theatres, Shakespeare festivals, the APA, off-Broadway and Broadway, Mr. Hooks is no stranger to Ohio theatre audiences having been an actor-director with the Antioch Shakespearean Festival in the fifties and the Cincinnati Playhouse in the Park in the sixties. The development of Regional Theatres throughout the country and the growing association between professional and academic theatre departments have been a major concern of his for most of his career. It is here, he believes, the American Theatre will find its health and growth in the coming decades. Among his most recent appearances as an actor are Tennessee Williams' newest play *Small Craft Warnings* off Broadway, the Broadway musical *Gantry*, the movies *The Hospital* and the as yet unreleased *Choosday*. Soap opera fans may have seen him in *The Edge of Night* and *Secret Storm*.



ROBERT STATTEL

Robert Stattel is a native of New York and received his B.A. in English Lit. from Manhattan College. After a two year stint with the Navy he began his professional career in earnest. He made his Broadway debut as Maximillian Schell's best friend in *A Patriot for Me*. Since then his Broadway appearances have included: *The Incomparable Man*, *Voices*, and *Lorenzo*. He was one of the principal players for the opening of the Vivian Beaumont Theatre at Lincoln Center and has since returned there to portray Edgar in Lee J. Cobb's *King Lear*. In the past few years he has frequently been a performer with Joe Papp's New York Shakespeare Festival. His most recent role there was Horatio in *Hamlet*. A firm believer in regional theatre he has acted with many of the major repertory companies across the country. Off-Broadway audiences have seen him in over a dozen productions, the latest being *Blue Boys* by Allan Knee. When not busy at his career, Mr. Stattel is building his own home in upstate New York.



JACK GWILLIM

After six years with the Old Vic in London and the Royal Shakespeare Company at Stratford-upon-Avon, and a further six in London's West End, Jack Gwillim emigrated to the U.S.A. in 1969. His first job was in 1970 at the Cincinnati Playhouse in the Park, to which he returned in 1971 and again in 1972. Roles he played there include Polonius, Sergeant Rough (*Angel Street*), General Leon St. Pe (*Ardele*), Sir Anthony Absolute in *The Rivals*, in which David Mack, a recent Otterbein graduate, played his son, and in *The Crucible* when he portrayed the prosecutor, Deputy Governor Danforth, and David Mack again, the persecuted Proctor.

In between all this he has sandwiched in two Broadway musicals — *Ari*, based on the Leon Uris best seller, *Exodus*, playing General Sutherland, and *Lost in the Stars* by Maxwell Anderson, music by Kurt Weill, playing the white settler James Jarvis opposite Brock Peters as the black parson.

Immediately before coming to Otterbein College, he was in Washington D.C. playing Jason, opposite Mercedes McCambridge in *Medea*. After his season here he joins the American Shakespeare Theatre Company, Stratford, Connecticut.

His films include the three Oscar winners, *Lawrence of Arabia*, *Man for All Seasons* and *Patton*. He is here now with his wife Olivia and his one year old son Jaxon.