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Vanities

Otterbein University Theatre and Dance Department

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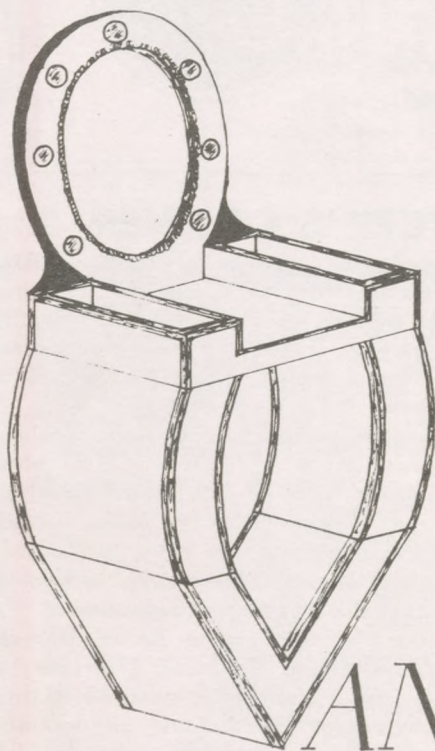
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Otterbein College Theatre

presents



ANITIES

by JACK HEIFNER

FEBRUARY 7-8-9-10, 1979

Director – CARTER LEWIS

Designer – D. SCOTT DILLON

Technical Director – WILLIAM G. FAIRCHILD

Costume Design – CHRIS MARKLEY

Lighting Design – GREG KIMBRO

Producer – CHARLES W. DODRILL

Design-Technical Supervision – FRED J. THAYER, KATE LEWICKI

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PRODUCER'S CORNER

It is a great pleasure to present for the second year an all-student designed and executed production! Student designs utilized for *Tartuffe* last April successfully inaugurated an annual Student Scene Design Competition and the work in front of you tonight continues this tradition of quality student work. As part of our new Bachelor of Fine Arts Degree in Theatre, with focus on acting-direction and design, we plan an annual competition to draw attention to unique opportunities available to Otterbein students.

Scene design competition rules this season required "perspective color renderings of the setting. . . design is to be set on a thrust stage and raked." First place was awarded to D. Scott Dillon (\$175), second place to Carlton Ritenour (\$50) and third place to Chris Markley (\$25). Numerous student designs have been utilized in recent years, including last season's Children's Theatre production of *Robin Hood* designed by Mary Jo Yeakel (just returned to campus after her fall internship in technical theatre at Arena Stage in Washington, D.C.), work by Carlton Ritenour on the Music Department Opera Theatre production of *The Gondoliers*, and several productions by D. Martyn Bookwalter (now designer for Boston University Theatre).

Recent costume designers have included David Robinson (*Tartuffe* last season), Beth Kendig and John Woodland. Chris Markley was chosen to do costume designs on the basis of her extensive work on costumes, (Eve's costumes for *Applause* and her work with Lancaster Summer Theatre) and her continued interest in costumes and design. William Fairchild and Greg Kimbro were selected as technical director and lighting designer on the basis of their activities and developing skills to complete the all-student production team for this event. Prof. Fred Thayer and Kate Lewicki have functioned as faculty advisors and supervisors.

No theatre program can exist without dedicated and talented students, both onstage and backstage. We are delighted to share with our audience visual evidence of some of the creative talent and hard work that makes theatre at Otterbein an exciting opportunity for all concerned.

Charles W. Dodrill



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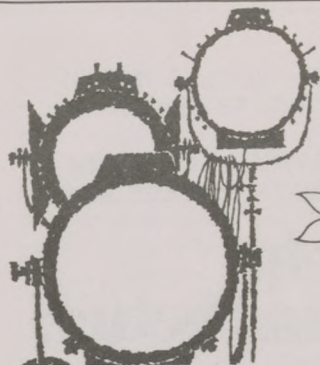
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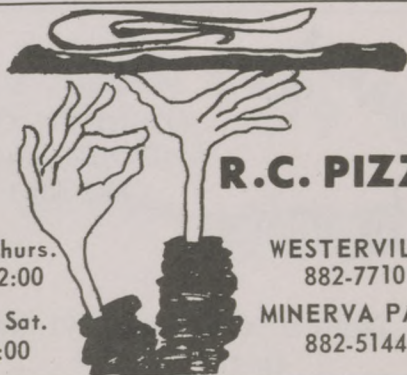
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DIRECTOR'S CORNER

Vanities is a play about values, the onward process of finding, maintaining and discarding them. Values may be inherited, passed down with grandfather's watch and the family stamp collection. They may be found in flight, in opposition to what is standard, or pursued endlessly by those who would enjoy the wisdom of their own insecurity. The nature of the human condition demands their existence in one form or another. In *Vanities*, Heifner makes no judgement on what values should succeed, or what values should survive, but pleads for values from within, that are flexible and will change, as people change.

Vanities is a play about women, that half of the human race which is not male, and often suffer undue pressure because of it. Values may be universal but womanhood, sisterhood and motherhood are not. *Vanities* concerns women in some of those uniquely female experiences of high school cheerleading, college sororities, and a bullying professional world. Yet, the play is written by a male, and in this case directed by a male, which becomes a point of controversy only for those who would view the world in factions and not as a harmonious whole. As the characters are uniquely female, the identification belongs to women, but as the issues are universal, they belong to all who would listen.

Vanities is a play about aging, the selective process of what people do with the time they have. Although the women in the play are only observed as far as the ripe old age of 28, the pressures of age and expiration are present in Heifner's third scene. Retrospect becomes the greatest determinant of the future. How have they spent their time? How should they have spent their time? How will they spend their time? When the initial shock of mortality awareness passes, it becomes the core of inspiration to live wisely and fully, this is the thread of hope which Heifner instills in us in the final scene of *Vanities*.

Vanities, in spite of all this, has been a good time for all!

Carter Lewis

CARTER LEWIS, a 1973 graduate of Otterbein College, has had extensive directing experience. He directed the American premiere of *Da* at Player's Theatre in Columbus, a play that has gone on to win numerous awards. At Columbus Player's Theatre, he has also directed *Relatively Speaking* and *Boys In The Band*. While at the University of Oklahoma, Carter directed *Rosencrantz and Guildenstern Are Dead*. A playwright, as well as a director, Carter has had numerous original scripts produced at various theatres.

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CAST

Kathy SANDY MARTIN
Mary KELLY MAURER*
Joanne LISA DURHAM**

SYNOPSIS

SCENE I – A Gymnasium
Fall, 1963

SCENE II – A Sorority House
Spring, 1968

SCENE III – The Garden of an Apartment
Summer, 1974

* Indicates membership in Cap and Dagger Drama Club

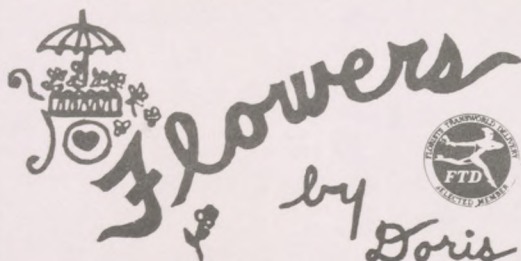
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Instructor-Director	PROF. DONALD L. PAISLEY
Instructor-Designer	PROF. KATHLEEN LEWICKI
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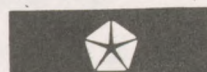
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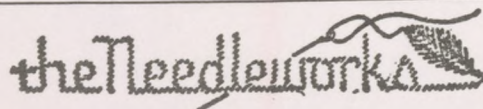
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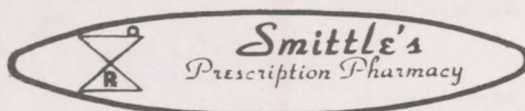
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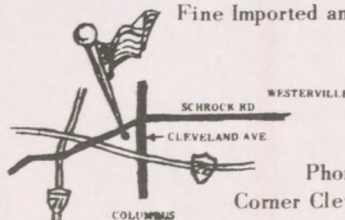
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Props: MIKE ECHOLS*, Chm.; TOM LAWSON, JOHN TENER, GWEN TORRY, KIM LUTHER, KELLY FISHBAUGH

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Feb. 27 – **ARTIST SERIES:** Gene Tucker, Tenor, Battelle Fine Arts Center

Feb. 28 – **MUSIC DEPARTMENT:** Jazz-Lab Band, Battelle Fine Arts Center

Mar. 3-4 – **MUSIC and THEATRE:** "Opus Zero" pop concert, Battelle Fine Arts Center

Mar. 7-8-9-10 – **THEATRE:** *The Merchant of Venice*, featuring professional guest star for 18th consecutive year, Cowan Hall



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