

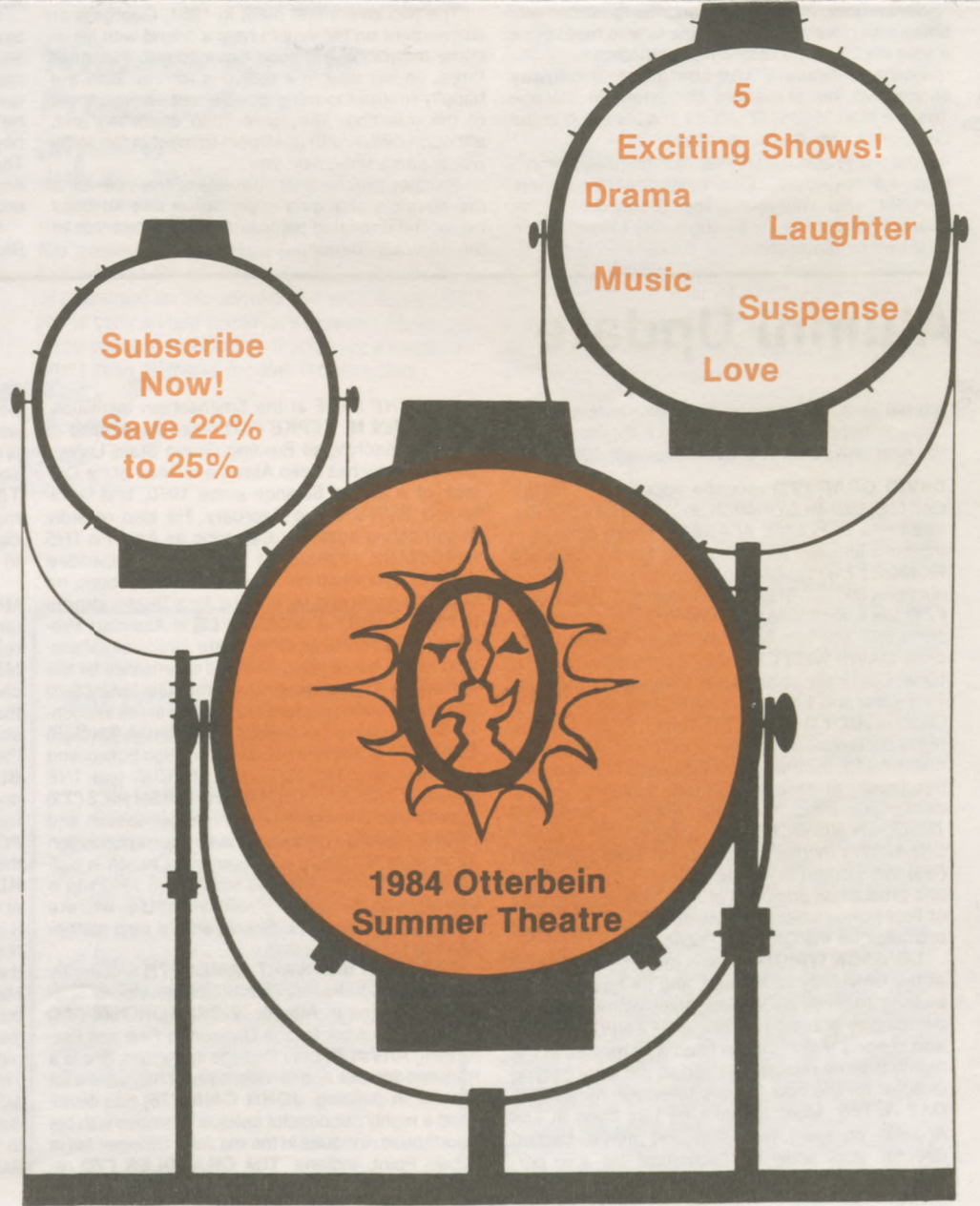
**OTTERBEIN**  
COLLEGE

**Center for the Arts**

# Newsletter

of the Department of  
Theatre and Dance

Spring 1984



# Fiddler on the Roof, May 3-4-5-6



Dee Hoty and David Mack had the leading roles in the 1972 Otterbein College Theatre production of *Fiddler on the Roof*.

*Fiddler on the Roof* is a warm and wonderful musical comedy with universal appeal.

The richly-comic and touching story of Russian Jewish peasant life at the turn of the century will be presented by the Otterbein College Theatre, and the Department of Music, May 3-6, in Cowan Hall.

Based on a series of short stories by the beloved Yiddish author Sholom Aleichem, *Fiddler on the Roof* tells the story of an impoverished milkman Tevye, his sharp-tongued but devoted wife Golde and their five marriageable daughters, all of whom lack dowries.

"It's a colorful story with magnetic appeal for people of all faiths and backgrounds," said Dr. Charles Dodrill, chairman of Otterbein's Department of Theatre and Dance, who will direct the production.

The story takes place in the quaint village of "shtetl" of Anatevka during the days of Czarist repression. Tevye carries on a good-natured, running dialogue with God, bemoaning the harshness of daily life and the disappearance of the old traditions. His daughters spurn the efforts of the local matchmaker and instead choose their own mates, ones deemed unsuitable by Tevye. Czarist forces are menacing the village forcing an exodus to the unknown land of America. Yet, it is a story filled with hope.

Jerry Bock and Sheldon Harnick have fashioned a musical score for Joseph Stein's libretto that is an enchanting and integral part of the plays' total fabric. Among the 16 memorable songs are "Tradition," "If I Were a Rich Man," "Do You Love Me," "Matchmaker, Matchmaker," the haunting "Sunrise, Sunset" and "Wedding Dance," a 20-minute long combination of mimicry, speech, song and

wild dancing.

*Fiddler on the Roof* has enjoyed huge success throughout the world and has been performed in 60 countries. During its 1964 premiere season, it won the New York Drama Critic's Award as best musical as well as nine Tony Awards. It played for a record-breaking 3,242 performances on Broadway and has been surpassed only by *Grease* and *A Chorus Line* as Broadway's longest-running production.

Musical director for *Fiddler on the Roof* will be Lyle Barkhymer, associate professor of music, and vocal director will be Craig Johnson, director of choral activities. Joanne VanSant, Otterbein's vice-president for student affairs and dean of students, will do the choreography. Guest professional Terry Espenscheid, a 1976 Otterbein graduate, will serve as production designer.

## Box Office Information

The box office will open for *FIDDLER ON THE ROOF*, Thursday, April 19. Tickets are \$5.00 for Thursday (May 3) and Sunday (May 6). Friday (May 4) and Saturday (May 5) tickets are \$6.00.

Tickets for *SAME TIME, NEXT YEAR* will go on sale Monday, May 21. Ticket price for Wednesday (May 30), Thursday (May 31) and Sunday (May 27) is \$3.50. Ticket price for Friday (May 25 and June 1) and Saturday (May 26 and June 2) is \$4.50.

To reserve your tickets, call the box office at 890-3028 between 1 and 4:30 p.m. weekdays.

# Same Time Next Year, May 25 - June 2

*Same Time, Next Year* is an intelligent comedy about an unlikely but loving couple who meet once a year for 25 years of one-night stands.

Bernard Slade's two-character Broadway smash will be presented by Otterbein College Theatre May 25, 26, 27, 30, 31 and June 1, 2 in the Campus Center Arena Theatre.

"It's a play about an honest human relationship," said Ed Vaughan, Otterbein theatre faculty member who will direct the production. "The characters cherish their opportunity to meet each year and be themselves."

The two lovers first meet in 1951. George is an accountant on his way to help a friend with his income tax. Doris is a good Catholic girl, mother of three, on her way to a religious retreat. Both are happily married to other people and divorce is out of the question. They give in to chemistry and, although ridden with guilt, plan to meet in the same place, same time, next year.

The play proceeds at intervals of five years and the couple's changing appearance and attitudes mirror the changing politics, sociology and fads of the American nation.

Doris develops from a dependent, insecure girl to a fulfilled competent woman as she goes through several periods—flower child, student and businesswoman. George also changes although never quite in sync with Doris. When she's a flower child, he's a workaholic. When she's successfully running a chain of restaurants, he's a lounge pianist. Throughout all, they retain their love for one another and develop real affection for each other's unseen spouse.

When *Same Time, Next Year*, premiered on Broadway in 1975, Clive Barnes of *The New York*

*times* wrote "It is the funniest comedy about love and adultery to come Broadway's way in years. If that were not enough, it is also touching... Clever, clever author. This is an enchanting evening."

The play was an immediate success in New York, and Ellen Burstyn won a Tony Award as best actress of the 1974-75 season for her role as Doris. Charles Grodin played George.

A native of Canada, playwright Bernard Slade started his career as an actor, turning to writing plays for television in the '50s. He was responsible for initiating the popular television series *The Partridge Family* and *The Flying Nun*. *Same Time, Next Year* marked his Broadway debut which was followed by the success of *Romantic Comedy* staged by Otterbein Summer Theatre in 1982.

Director Vaughan predicted that the play will be both "fun and difficult" for the student actors. "The play spans a period that the students don't know much about. They will need to do some research and then work on building five years of the character's development off-stage for each scene on stage.

"It will be a fun exercise," Vaughan continued. "It's a comedy with some heart to it. It comes out of the human experience."

## Alumni Update

Alumni should send any new information to the Department of Theatre and Dance for inclusion in the next newsletter, scheduled for late 1984.

**DAVID GRAF ('72)** recently appeared in *HARDCASTLE AND MCCORMICK* on TV and he has a featured role in *POLICE ACADEMY* which opened in theatres all over the country in March. **DENNIS ROMER ('71)** reports appearances on two TV productions, *DYNASTY* and *MIKE HAMMER*. **DEE HOTY ('74)** has also moved to the West Coast and she reports that she has been very busy with commercials. **DAVID WITT ('79)** has recently moved to Burbank, California where he is featured on the local TV production *PM MAGAZINE*. Also on the West Coast is **JUDY GARRETT ('67)** who continues to be highly successful as a professional mime with appearances on TV, in films, nightclubs and in Europe. She has taught at several California colleges and recently published her book entitled *LEARNING THROUGH MIME/CREATIVE DRAMATICS: A QUIET CREATIVITY IN THE CLASSROOM*. **TOM LEHMAN ('58)** has worked in a wide variety of management and production positions at the California Institute of Technology where he is currently Production Coordinator for the Office of Public Events.

**DR. JACK WRIGHT ('65)** is the Artistic Director at the University of Kansas, and he has been appearing recently as William Allen White in a one-person play entitled *THE SAGE OF EMPORIA*. Jack also reports that his life is filled with movies at the moment as he recently served as the local casting director for the now famous television movie *THE DAY AFTER*. Most recently he has been in Los Angeles pursuing television and movie casting director work while on sabbatical. He also per-

formed *THE SAGE* at the Smithsonian Institution. **DR. ALLEN N. KEPKE ('57)** recently returned to full-time teaching at Bowling Green State University where he has been Associate Dean of the College of Arts and Science since 1970, and he directed *TARTUFFE* in February. He also recently began acting again by appearing as Argan in *THE IMAGINARY INVALID* at the Toledo Repertoire Theatre, and when his life wasn't busy enough, he began to study and received a Juris Doctor degree in 1983. **LARRY J. EVANS ('69)** is Assistant Professor of Theatre at Ohio State University/Mansfield where he has also directed extensively for the Mansfield Playhouse and at the OSU/Mansfield campus. He also worked as an actor at the Wisconsin Shakespeare Festival in 1982. **LINDA (McNeil) EVANS ('68)** teaches at Lexington High School and last year directed *BYE, BYE BIRDIE* and *THE MIRACLE WORKER*. **DEBORAH HARSH RICE ('72)** reports that she continues to use her speech and theatre training enormously in her current position as vicar of St. Andrew's Episcopal Church in Colchester, Vermont. She was ordained in 1982 and is one of under 50 women priests in the U.S. who are in charge of parishes. She is also a new mother (Joshua is 6 months old).

**DEBORAH BANWART JAMES ('77)** is currently working as Community Events Coordinator for Special Audiences in Atlanta. **VICKI KOROSIE ('74)** continues to work for the Division of Fine and Performing Arts at Sinclair College in Dayton. She is a frequent actress and in recent years has done a lot of work in dancing. **JOHN CAIN ('76)** has developed a highly successful antique business with his Courthouse Antiques in the old John Dillinger Jail in Crown Point, Indiana. **TIM CHANDLER ('72)** re-

ports that after 4 years working as Joe Papp's assistant at the New York Shakespeare Festival he is now working for an entertainment law firm and he soon expects to move into cable television. **RICH TATGENHORST ('81)** has taken a new step in his musical career and he is now playing with a nightclub singing band called "Crossfire". He expects to relocate to Atlanta this summer.

**JEANINE HOWE ('81)** continues to work on her MFA in directing at Carnegie, but has also found time to appear in a seven-member Las Vegas-style review that has played with Bob Hope and Johnny Mathis. She also wrote, directed, designed and choreographed a full length musical folk drama for the Fayette Summer Theatre in Pennsylvania, and she has been named director and playwright for the Pittsburgh Women's Theatre project. **RICHARD BUCKLEY ('82)** is currently pursuing an MFA degree in acting at Temple University. This year he has appeared in *LYSISTRATA*, *THE FEMALE TRAMP* and he portrayed Napoleon Bonaparte in their production of *WAR AND PEACE*. **SHELLEY RUSSELL ('73)** now teaches acting and directing at the University of Michigan. **JIM WEST ('76)** continues to play in children's theatre productions in New York City and has appeared in major roles with the Weathervane Theatre in Whitefield, New Hampshire. **DAVID ROBINSON ('78)** reports a busy costume design schedule with 2 plays at New York's famous LaMama Theatre in March, a dance piece for Senta Driver's Vienna Concert, *SOMETHING'S AFOOT* in Detroit during April and *THE MERRY WIDOW* at the Carousel Theatre in Ohio during May. **LOIS MILLER LOGAN ('68)** continues to work with the Dallas Theatre Center as Group Sales Manager.

## Volume 1, Number 2

This is the second edition of a newsletter published by the Otterbein College Department of Theatre and Dance as a means of informing theatre subscribers, alumni and friends of news of the department. Your comments and suggestions are welcomed.

Contributing to the production of this issue were: Dr. Charles W. Dodrill, Ed Vaughan and Vicki Taylor, Department of Theatre and Dance; Melinda Sadar, Ruth Gerstner and Richard Dalrymple, Office of Public Relations.

Please address all correspondence regarding this publication to:

Dr. Charles W. Dodrill, Chairman  
Department of Theatre and Dance  
Otterbein College  
Westerville, Ohio 43081

# Summer Theatre 1984 with Guest Artists Dennis Romer and Ed Vaughan

## Crimes of the Heart

(Comedy)  
June 19, 20, 21, 22, 23  
(Tues.-Sat.)

This new play by Beth Henley was the winner of the Pulitzer Prize and the New York Drama Critics Circle Award. It is a warm hearted, humorous examination of the lives of three young Mississippi sisters who are betrayed by their passions. "It has heart, wit and a surprisingly zany passion that must carry all before it... It would certainly be a crime for anyone interested in the theatre not to see this play." -Clive Barnes, N.Y. Post.

## The Fantasticks

(Musical)  
June 27, 28, 29, 30, July 1, 5, 6, 7  
(Wed.-Sun. Matinee; Thurs.-Sat.)

This cheerful musical fantasy by Tom Jones and Harvey Schmidt is about young love, parents, the world and human nature. A wonderful combination of beauty, originality, spirit and wise but tender wit. The beautiful score includes "Try to Remember," "Never Say No," "Plant a Radish," and "Soon It's Gonna Rain." (Note special matinee performance on Sunday, July 1 at 2:30 p.m.)

## Whose Life Is It Anyway?

(Drama)  
July 10, 11, 12, 13, 14 (Tues.-Sat.)

Brian Clark has written a brilliant battle of wits in this extraordinary play about a man's search for personal dignity. Ken Harrison (played by guest professional artist Dennis Romer) is paralyzed in a car accident and kept alive by hospital support systems. Harrison decides that he does not want to live only to exist as a medical achievement. His physician is determined to preserve Harrison's life regardless of its quality. *Whose Life* is a sensitive, touching and timely evening of theatre.

## Company

Approximately 20 students comprise the acting and technical company. Actors include Susan Diol, Brent Erdy, Giovanni Moscardino, Laura Stitt, Steve Salyer, Jodi Silk, Jeff Kin, Liana Peters and Tim Gregory. The acting apprentices are Linda Cole, Nancy Fox and John Fisher. Technical assistants include Mike Blankenship as designer assistant technical director, David Caldwell and Karen Frye as properties masters and Dia Huekler as a technical apprentice. The box office manager will be Diane Idapence.

## Directors and Designers

**Ed Vaughan**, Otterbein Theatre faculty member, will direct *Whose Life Is It Anyway?* and play the part of Sir Wilfrid Robarts in Agatha Christie's *Witness for the Prosecution*, while serving as Summer Theatre Managing Director.

**Fred J. Thayer**, Otterbein Scenic Designer, will serve as Technical Director for the summer and will design the sets for *Crimes of the Heart*, *Whose Life Is It Anyway?* and *Witness for the Prosecution*. Assisting Mr. Thayer in the technical areas will be senior B.F.A. student Michael Blankenship who will also design the sets for *The Dining Room*.

**Lucy Lee Reuther**, Otterbein Costume Designer, will design the costumes for *Crimes of the Heart*, *Whose Life Is It Anyway?* and *Witness for the Prosecution*.

**Michael Slane**, recent Otterbein graduate, will serve as Costume Shop Foreman while designing the costumes for *The Fantasticks* and *The Dining Room*. Mr. Slane will also design the set and costumes for our children's production of *Hansel and Gretel*.

**Dr. Charles Dodrill**, Chairman of the Otterbein College Department of Theatre and Dance, will direct the Summer Theatre's opening production of Beth Henley's comedy *Crimes of the Heart*.

**Dennis Romer**, guest professional artist, will play the lead in *Whose Life Is It Anyway?* and will direct *The Dining Room*. Mr. Romer is a 1971 graduate of Otterbein College.

**Geoffrey Nelson**, who last summer directed *God's Favorite*, returns this season to direct Agatha Christie's *Witness for the Prosecution*.

**David Hammond**, who last summer functioned as Designer/Technical Director, returns this season to design the sets for *The Fantasticks*.

**Craig Johnson**, of the Department of Music, will serve as Musical Director for *The Fantasticks*. During the regular school year, Mr. Johnson is director of Otterbein's show choir Opus Zero.



Audiences packed the arena theatre for the 1983 Otterbein Summer Theatre season, which included the critically acclaimed *The Elephant Man*. (Columbus Dispatch photo)

## The Dining Room

(Comedy)  
July 17, 18, 19, 20, 21 (Tues.-Sat.)

A. R. Gurney, Jr. has crafted a richly humorous look at the now neglected room that was once a vital center of family life. A series of interrelated scenes that are funny, touching and rueful combine for an entertaining portrait of American life. *The Dining Room*, directed by guest artist Dennis Romer, promises to be a delightful evening of humor and abundant humanity.

## Witness for the Prosecution

(Mystery)  
July 24, 25, 26, 27, 28 (Tues.-Sat.)

Only Agatha Christie could have written this suspenseful thriller with its uncanny triple flip ending. Guest artist Ed Vaughan will be featured as Sir Wilfrid Robarts in an evening of suspense sprinkled with comedy. Make your plans early as last summer's mystery played to 99% audience capacity. If you love a mystery, don't miss *Witness for the Prosecution*.

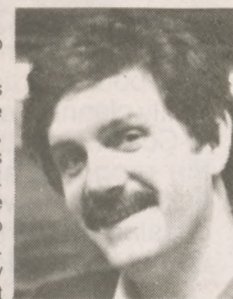
## Box Office: Phone 890-3028

The Summer Theatre box office is located in the Campus Center and will open on Monday, June 11. Regular box office hours are from 12:30 to 9:00 p.m. Monday through Saturday. The box office is closed on Sunday. For information before June 11, please call 890-3000, ext. 1657. The air-conditioned arena seats 287. Reduced rates are available for groups of 25 or more.

## Faculty Profile

## Ed Vaughan

Managing Director of Summer Theatre  
Teacher of Voice & Acting  
Director



Ed Vaughan likes to take risks.

"I treat every day as if it's my last day on the job," says Vaughan, who joined Otterbein's theatre faculty in 1982. "To grow as a theatre artist, one needs to struggle and take risks. My strength lies in my ability to take risks. Out of that comes some exciting stuff—also some awful stuff."

In the exciting category, Vaughan would definitely place the Otterbein College Theatre productions of *The Elephant Man* and *Abelard and Heloise*. "As a director, I am always looking for a way to blend non-traditional staging into a traditional play. We did this very successfully in these two plays.

"One of the risks I take is to see how far the staging can be embellished without overpowering the actor," Vaughan continues. "I strongly believe in theatre as an actor's element—that is, if actors choose it to be."

Although the successes are exhilarating, Vaughan believes one learns more from the failures. "One of my worst moments ever was when I was acting in Connecticut. I was awful! I didn't believe in what I was doing. That's essential. You must believe that a part is your reality at that moment."

At this stage in his career, Vaughan doesn't miss acting. "Right now I'm more interested in exploring the process of acting than in creating the product. I love teaching acting. It's a chance to explore human nature—quite exciting and fun. In teaching and directing, you can't help but be affected yourself; you are continually redefining yourself as an artist."

The practical aspects of working at Otterbein also appeal to Vaughan. "There's so much variety in what I get to do that it never becomes mechanical. And, it's a good feeling not to have to look for a job!"

Vaughan has been fortunate in finding acting and directing work since his 1971 graduation from Otterbein. After attending graduate school at the University of Connecticut, he spent three years with the Beef 'n' Boards Dinner Theatre in Cincinnati followed by a four-year stint at Columbus' now-defunct Country Dinner Playhouse. At both theatres, he worked in a variety of capacities—actor, general manager, resident director and stage manager.

"It was an enormously valuable experience," says Vaughan. "I worked with stars like Martha Raye, who has such an ability to make an honest connection with an audience. I also worked with Ray Walston, Pat O'Brien, Ann Miller, Don Ameche and Cesar Romero among others.

"In dinner theatre, I learned that it's okay for an audience to laugh. I was fresh out of graduate school with some rather esoteric notions about art versus entertainment. I found out that theater is for the audience."

His dinner theatre experiences rounded off his education, says Vaughan. "My undergraduate training was traditional; my graduate training was experimental, and dinner theatre taught me practicality. Now I try for a blend of all three."

After the demise of the Country Dinner Playhouse, Vaughan spent a year as a freelance actor-director before joining Otterbein's staff. "I have great respect for the program here," he says. "Doc (Charles Dodrill, chairman of Otterbein's department of theatre and dance) has a wonderful ability to teach while doing. He's made some very wise decisions about the program which keeps it vital and alive."

Vaughan also enjoys working with students. "I'm very comfortable with them. I've seen their growth in class, in shows, in their awareness and their ability to experiment. I'm not shy about telling them when their work is not up to standard or about complimenting them. My goal is honesty."

Vaughan's wife Linda, a 1972 Otterbein graduate, teaches at Duxberry Alternative School in Columbus. She has done some acting at Players Theatre of Columbus and is active with the Ohio Village Singers. Their children Michael and Emily are 8 and 5. "I'm glad I had a family early," says Vaughan. "It really puts things in perspective. When things aren't going well, the simplicity and acceptance of children provide a nice balance."

Things are going well for Vaughan right now. "I love what I'm doing. I'm making my living in theatre, which was my goal at graduation."

## Patrons

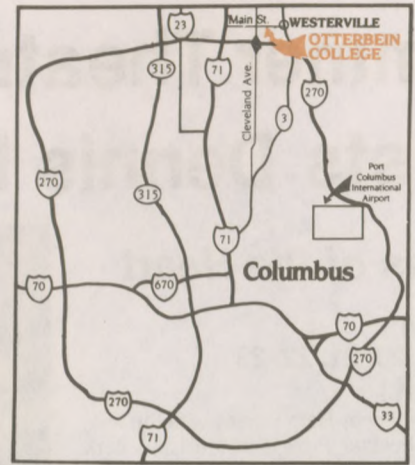
Summer Theatre patron memberships (tax deductible) are available for \$10 or more per couple or individual. Patron receipts are used to pay small stipends to qualified company members and to meet any deficit at the end of the season.

During the past 17 seasons more than 150 families, groups, businesses and individuals have contributed \$10 or more to help establish the Otterbein Summer Theatre program. A minimum of \$2,000 is needed to support the activities and personnel currently planned for the 1984 Summer Theatre.

Current theatre patrons will be listed in the program, and those who are season-ticket holders will have the option of purchasing four extra tickets for each production at the reduced season ticket rates.



## Easy to Reach



## Special! Children's Theatre: Hansel and Gretel

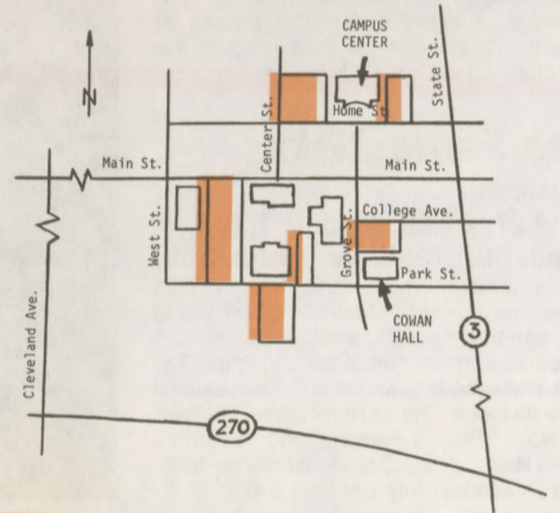
Moses Goldberg has written a superb special treatment of this familiar folk tale. This audience participation version of *Hansel and Gretel* encourages the audience to share the action and plot in a direct, physical way. The play lasts about one hour and is geared to young people five years of age and above. Performance dates are: Fri.-Sat., June 29 and 30 and Thurs.-Fri.-Sat., July 5, 6, and 7. Show time is 1:30 p.m. General admission is \$2.00; groups over 25, \$1.50.

## Subscriber Benefits

Season ticket subscribers enjoy these benefits:

- Savings of 22% to 25% over the cost of individual tickets.
- Choice of seats in advance
- Free parking
- Priority renewal in subsequent seasons, ensuring the best seats available.
- Quarterly newsletters—News of Otterbein College Theatre, including ticket order forms and updates on alumni in the business.

## Free Parking



----- Cut Out and Mail to Otterbein College Summer Theatre, Westerville, Ohio 43081 -----

# 1984 Summer Theatre Season Ticket Order Form

Save 22% to 25%

See 5 Shows for the Price of 4!

### Individual Ticket Prices

	Option 1 Fri.-Sat.	Option 2 Wed.-Thurs.	Option 3 Opening Nite Club
CRIMES OF THE HEART	\$4.50	\$4.00	Tues. (6-19)
THE FANTASTICKS	\$6.00	\$5.00	(Musical date of your choice)
WHOSE LIFE IS IT ANYWAY? (with guest artist Dennis Romer)	\$5.50	\$4.50	Tues. (7-10)
THE DINING ROOM	\$4.50	\$4.00	Tues. (7-17)
WITNESS FOR THE PROSECUTION (with guest artist Ed Vaughan)	\$5.50	\$4.50	Tues. (7-24)
SEASON TICKET COST	\$19.50 (Save 22%)	\$16.50 (Save 25%)	\$14.50 (5 shows at less than \$3.00/show)

Circle desired first choice date for each play and underline your second choice date in case the first is not available. (Opening Nite Club must circle all Tues. plus musical date of your choice)

		TUES.	WED.	THURS.	FRI.	SAT.	SUN
CRIMES	(June)	19	20	21	22	23	
FANTASTICKS	(June)		27	28	29	30	July 1
	(July)			5	6	7	
WHOSE LIFE	(July)	10	11	12	13	14	
DINING ROOM	(July)	17	18	19	20	21	
WITNESS	(July)	24	25	26	27	28	

All performances take place in the 287-seat arena theatre in the Campus Center. Sunday, July 1st performance is at 2:30 p.m. All other performances are at 8:30 p.m.

I wish to order \_\_\_\_\_ Option 1 season tickets at \$19.50 each (Save 22%) \$ \_\_\_\_\_

I wish to order \_\_\_\_\_ Option 2 season tickets at \$16.50 each (Save 25%) \$ \_\_\_\_\_

I wish to order \_\_\_\_\_ Option 3 opening nite club tickets at \$14.50 each \$ \_\_\_\_\_

I wish to order \_\_\_\_\_ tickets for "Hansel and Gretel" @ \$2.00 per ticket \$ \_\_\_\_\_

CIRCLE DESIRED DATE FOR "HANSEL AND GRETEL":  
(6-29) (6-30) (7-5) (7-6) (7-7) Show time: 1:30 p.m.

Theatre Patron \$10.00 (minimum) \$ \_\_\_\_\_

TOTAL ENCLOSED \$ \_\_\_\_\_

PLEASE ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE AND YOUR TICKETS WILL BE MAILED TO YOU

Make check payable to Otterbein College Summer Theatre or charge to:

Master Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_ Visa # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name \_\_\_\_\_ Signature (for charge card) \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Phone (Daytime) \_\_\_\_\_ I am a \_\_\_\_\_ new subscriber

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Westerville, Ohio 43081

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## Center for the Arts Spring Term Schedule

### ART

March 26-April 27—Bob Stull 1984, African paintings and sculptures exhibit Battelle Fine Arts Center

### MUSIC

April 1—Concert Band, Cowan Hall, 7:00 p.m.  
April 13-15—OPUS ZERO PIZAZZ '84, 8:15 p.m. Friday and Saturday, 7:00 p.m. Sunday, Battelle Fine Arts Center  
May 9—Percussion Ensemble, 8:15 p.m., Battelle Fine Arts Center  
May 13—Westerville Civic Symphony and Otterbein Choirs, 7:00 p.m., Cowan Hall  
May 16—Jazz-Lab Band, 8:15 p.m., Battelle Fine Arts Center  
May 20—Combined Choirs, 7:00 p.m., Battelle Fine Arts Center  
May 23—Concert Band, 8:15 p.m., Cowan Hall  
May 30—Michael Haberkorn and Morton Achter, duo-piano concert, 8:15 p.m., Battelle Fine Arts Center  
June 9—Alumni Choir, 8:15 p.m., Battelle Fine Arts Center  
June 10—Alumni Band Commencement Concert, 11:00 a.m., Rike Center

### THEATRE

April 4—ARTIST SERIES, Guthrie Theatre, *THE IMPORTANCE OF BEING EARNEST*, 8:15 p.m., Cowan Hall  
May 3-6—*FIDDLER ON THE ROOF*, 8:15 p.m. Thursday, Friday and Saturday, 2:30 p.m. Sunday matinee, Cowan Hall  
May 25-27, 30, 31, June 1, 2—*SAME TIME, NEXT YEAR*, Wednesday-Saturday, 8:15 p.m.; 2:30 p.m. Sunday matinee, Campus Center Arena Theatre

### POETRY

April 2—William Stafford poetry reading, 8:15 p.m., Battelle Fine Arts Center  
May 7—Paul Smyth poetry reading, 8:15 p.m., Battelle Fine Arts Center