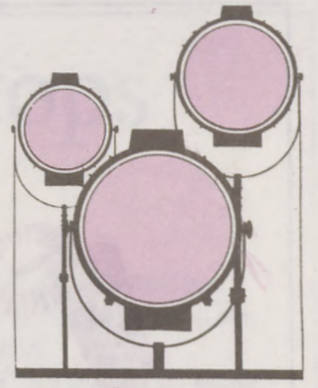


Stages

SPECIAL SUMMER THEATRE EDITION

SPRING 1990 ▼ VOLUME I, NUMBER 2

OTTERBEIN COLLEGE DEPARTMENT OF THEATRE & DANCE



Summer Theatre comes to life 24th season builds on illustrious past

The central Ohio area was ready for the birth of Otterbein Summer Theatre (OST). The dramatic baby was welcomed to the community with open arms 23 years ago and has been lovingly—and increasingly—attended ever since.

The program bounded into artistic life in 1967 with a bantam budget of \$12,000—a figure that today has nearly hit the \$100,000 mark. During that first, formative year OST opened with a production of “The Fantasticks,” a popular play that re-surfaced twice

more over the years on the OST roster, and tackled a season of five, one-week shows.

More than 5,000 people came to see the youngster prove its budding talents during that inaugural year, and 405 committed to the full run by purchasing season tickets. Word quickly spread that OST was the place to turn for quality summer entertainment, causing those first-time-out figures to mushroom. Current figures show that OST is playing to 95 percent capacity, with total attendance nearing the

9,000 mark and regular season ticket holders numbering 1,310.

One of the most memorable seasons in OST history was the celebration of its 20th birthday. Some of Otterbein’s most successful alumni talents reunited on campus to present an unforgettable season of hits. Guest actors Karen Radcliffe, Michael Hartman, David Graf, Dennis Romer and Ed Vaughan combined talents with designers Martyn Bookwalter, David Robinson and David Weller. Bank One provided corporate sponsorship that season, granting the program \$10,000 in support.

THE PROGRAM’S originator is Dr. Charles Dodrill, former department chair and currently performance area coordinator at Otterbein. Dodrill instituted and managed the program for the first 12 years before turning it over to capable successors. Alumnus Carter Lewis, today a successful playwright, managed OST during ’79 and ’80, followed by Fred Thayer (present coordinator of the theatre department’s design/technical program), and Joe Proctor, who each managed the program for one year. Faculty member Ed Vaughan assumed leadership from 1983-89 and was directly responsible for many of OST’s “growth spurts.”

The producer/artistic director for this year’s summer theatre will be Dr. Donald Seay, the new department chair of theatre and dance and artistic director. Seay

has planned a fun-filled season of shows.

One of the highlights of the summer will be the re-uniting of two of Otterbein’s favorite actors and faculty members, Ed Vaughan and Dennis Romer, who are cast in the first production “Move Over Mrs. Markham.” Not only will this be a treat for Otterbein audiences, but an exciting learning experience for the students in summer company. Romer also will be featured in the second summer production, “The 5th of July.”

TRADITIONALLY, summer shows were presented in an arena stage, or theatre in-the-round, in the College’s Campus Center. In 1987, this concept was changed to a thrust format to afford more flexibility to guest designers and increase the type plays that could be produced.

Through 1986, it had been a custom for OST to produce five, one-week-run shows per season, but in 1987 the fifth show was dropped in favor of offering two of the four shows for a two-week stint. Moving to the two-week format proved successful and the next year, all four shows played two weeks each.

Last year marked two OST firsts. “Quilters,” one of the winter seasons most popular plays, was brought back for a one-week run in the summer, and box office records were broken by “I’m Not Rappaport” (attendance 2729), a

(continued on inside back page)



▼ Octogenarian odd couple! Guest artists Ed Vaughan and David Downing in last year’s record-setting production of “I’m Not Rappaport.”

Inside:

An explosive summer schedule lies ahead with these OST productions:

Outrageous Farce
Move Over Mrs. Markham
June 27, 28, 29, 30, July 1;
4, 5, 6, 7, 8; 11, 12, 13, 14

Compelling Drama
5th of July
July 18, 19, 20, 21, 22;
25, 26, 27, 28, 29

Mystery/Thriller
Night Watch
August 1, 2, 3, 4, 5;
7, 8, 9, 10, 11, 12



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If you receive more than one copy of this newsletter, please pass one along to a friend.



Summer explodes with comedy, drama and suspense



▼ **Top photo:** A bizarre moment from last year's Agatha Christie mystery "The Unexpected Guest," with guest artist R. Sebastian Russ and Tim Deak. **Middle:** All aboard! On the train and leaving boot camp for good in this scene from "Biloxi Blues." **Bottom:** Guest artist Bev Petit and Laura Hagan during a playful moment in last summer's "Quilters."



Outrageous Farce!
Move Over Mrs. Markham

by Ray Cooney and John Chapman
 June 27, 28, 29, 30, July 1;
 4*, 5, 6, 7, 8;
 11, 12, 13, 14

Wed.-Sun. Matinee;
 Wed. Matinee-Sun. Matinee;
 Wed.-Saturday
 * Special 4th of July matinee performance

With Equity Guest Artists Dennis Romer* and Ed Vaughan* Guest Director to be announced*

"A riot. The laughter hit of the year . . . I never stopped laughing."—*The People*. "Naughty nonsense at its greatest."—*Daily Express*. "A slick, frantic riot of an evening . . . wildly funny explosion."—*Daily Sketch*. A top floor flat in London provides the setting for this wild, zany, free-for-all, which co-stars professional guest artists Ed Vaughan and Dennis Romer as Philip and Henry, two mismatched business partners whose fifteen-year marriages seem all but undone in one hilarious evening of bed-hopping. The formula for this one is simple: unbeknownst to their respective spouses, a variety of characters simultaneously arrange to meet their lovers for a private, romantic evening alone at the home of Philip and Joanna Markham (who are scheduled for an evening out). Hilarity ensues as we watch each character, attempting to hide their indiscretion, race frantically from one compromising position to the next. Full of twists and turns and featuring plenty of on-the-spot improvisation, "Move Over Mrs. Markham" promises to be the comic highlight of the summer. ▼

Compelling Drama
5th of July

by Lanford Wilson
 July 18, 19, 20, 21, 22;
 25, 26, 27, 28, 29
 Wed.-Sun. Matinee;
 Wed.-Sun. Matinee

Featuring Equity Guest Artist Dennis Romer* Guest Director to be announced*

First presented by New York's famed Circle Repertory Company in 1978, this brilliant, enthralling play has been hailed as a major work by one of our theatre's most important and celebrated writers. Featuring Equity guest artist Dennis Romer as Kenneth Talley, Jr., "5th of July" pays compassionate tribute to a group of former student activists who gather for a reunion at an old farm in Lebanon, Mo. As they reminisce, revealing lost dreams and buried resentments, they expose the shattered hopes of their college days at Berkley and the unhealed trauma of the Vietnam War. Alternately funny and poignant, "5th of July" is "one of the most incredibly well-written, profound and moving and often hilarious plays it has ever been my privilege to see in the American theater."—Rex Reed, *N.Y. Daily News*. "The characters are mostly flamboyant, their dialogue crackles with laugh-inducing lines and we find ourselves dazzled by Wilson's virtuoso writing."—Charles Ryweck, *The Hollywood Reporter*.

Note: "5th of July" is a sophisticated work intended for mature audiences only. ▼

* All guest artists subject to change pending final availability.

A Mystery/Thriller
Night Watch

by Lucille Fletcher
 August 1, 2, 3, 4, 5;
 7, 8, 9, 10, 11, 12
 Wed.-Sun. Matinee;
 Tues.-Sun. Matinee

Directed by Pamela Hill

Best known for her suspense classic "Sorry, Wrong Number," Lucille Fletcher puzzled and entertained Broadway audiences with this sinister tale of murder and menace. "A most superior thriller . . . which from its first blood-curdling scream to its last charming surprise is a first-class example of its genre."—Clives Barnes, *NY Times*. The play opens as the wealthy heiress Elaine Wheeler, on edge after three nights of insomnia, glances out her window and screams in fright as she sees a dead man grotesquely staring at her from the apartment across the way. A thrilling evening of suspense and psychological intrigue is launched when the crime-weary New York police are called in and can find nothing except an empty chair. Once again, we'll give you a chance to solve this mystery and win free tickets by voting at intermission. Order tickets now! Past mysteries have played to 101% capacity. ▼



Spring musical pulls out all the stops

"Evita" will be an extravagant presentation

Otterbein College Theatre's upcoming production of "Evita" is literally festooned with extras—and that stretches beyond the confines of cast number—although the show is boasting the largest cast ever (52) of any OCT show.

Extra is the by-word in all areas for this Andrew Lloyd Webber blockbuster—special touches that range from a quartet of professional guest artists to countless extravagant costumes that are certain to create an unforgettable spectacle. The international musical hit will run May 2-6 in Cowan Hall.

Preparation for the production began months ago. Director Dennis Romer flew to New York early in the winter to audition guest artists for the weighty role of Juan Peron and chose well-known actor Charles Pistone of New York (see profile below).

"We were fortunate to find him," Romer says. "He's the type of actor we look for when seeking a guest artist. He has a strong desire to work with students, and in "Evita," will strike a wonderful balance with our two other principals. An interesting side note is that when we were going through the audition process—one of our own theatre interns, Patty Cockburn (who was interning last winter with McCorkle Casting) was reading with him." Pistone,

Romer adds, played Javert in the first national tour of "Les Miserables," and has always wanted to play the role of Juan Peron.

Russell Hastings from The Ohio State University theatre department will lend his expertise as guest set designer and Doreen Dunn, executive director of OhioDance, will be guest choreographer.

Otterbein faculty crucial to the production include musical director David DeVenney, vocal director Craig Johnson and lighting designer Rob Johnson.

The show presents a technical challenge which OCT is going to great lengths to meet in order to offer a top quality presentation. Sound design is by David Mead (who also did sound for OCT's "Chorus Line" and "Sweeney Todd") from Stage Tech in Columbus.

The set, largely metal scaffold, features a custom-painted drop, and a rear projection screen that will magically "build" a multitude of settings from 150 different slides. Lighting alone is a major undertaking in "Evita." There will be several spotlight operators on stage and more than 200 light cues.

Lisa Walton, who is playing the lead role of Eva Peron will have an unbelievable 20 costume changes—and more than 200 total costumes have been assembled for the show. Guest professional Lauren Lambie, resident costume designer with Players Theatre Columbus traveled to New York to purchase

special fabric, and costumes are being borrowed and rented from Players and Ohio State.



EVITA GARNERED seven Tony awards, the New York Drama Critics' Circle Award and six Drama Desk Awards during its Broadway run.

Spotlighting the life of Eva Peron, second wife of Argentine dictator Juan Peron, "Evita" meshes gripping, true life drama with a remarkable musical score and zesty dance numbers.

Beginning life as a poor, illegitimate peasant, the determined, ambitious Eva displayed a magnetic charisma and inherent savvy that thrust her to the top of the Argentinean political world and made her an international celebrity.

Capturing the hearts of the masses, Eva proved herself both ruthless and irresistible as she stole from the rich to give to the

poor and employed guile, exploitation and propaganda in her rise to power.

"Evita" is a very timely production," Romer remarks. "This is a time when everyone is questioning new governments and we have a healthy skepticism concerning authority. It revives the whole question of leadership and government—who are we to believe and follow. Also, the Peron government has regained control in Argentina. But what is fascinating about 'Evita' is that it deals with the overwhelming popularity of this woman. The key element I'm using in this production is seduction—she literally seduced a whole nation."

The New York Post called "Evita" a stunning, exhilarating theatrical experience . . . and a definite marker-point in the ongoing story of the Broadway musical." A *Newhouse News* critic said "If you've seen 'Evita,' I suggest you go back again for further enjoyment as I did. And if 'Evita' is still on your 'to be seen' calendar, make a date now." ▼



▼ Above: Senior Lisa Walton as Eva Peron and sophomore Jess Hanks as Che Guevara, political rivals in the upcoming musical "Evita."

Right: One of guest artist Lauren Lambie's many original designs for "Evita."



GUEST ARTIST PROFILE

CHARLES PISTONE

Occupation: Actor/Musician
Birthday: March 8, 1953
Birthplace: New York City
Current Home: New York City
Marital Status: Married to wife Carol. They have an eight-month-old son named Michael.

Currently working on: Playing Juan Peron in the upcoming Otterbein College Theatre production of "Evita." Also working on an original musical called "I Don't Do Club Dates" about father and son in the music contracting business as well as a new play based on the life of Jim Morrison.

Favorite Actor: Robert DeNiro

The book I've been recommending lately is: Charles Grodin's autobiography about his life in show business entitled *It Would Be So Nice If You Weren't Here*. Being an actor, I've had a lot of similar experiences and I share a lot of his philosophies.

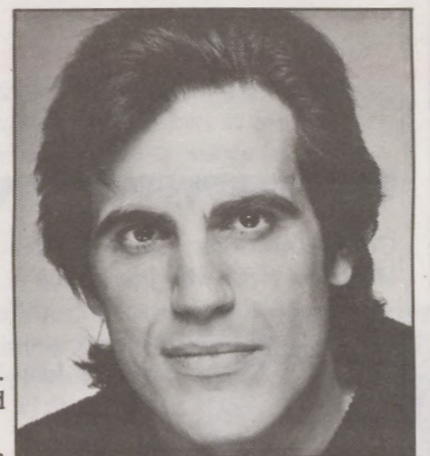
Biggest achievement as an actor: I'm extremely proud of the last role I did which was Javert in the first national tour of "Les Miserables." It was a character I strongly identified with and I feel fortunate that I was given the opportunity to perform the role for two solid years.

When I'm not acting: I'm drumming. I have a small recording studio in my home and I spend a lot of time recording and arranging music. I also spend a lot of time being a father and for recreation, I enjoy cycling.

If I couldn't be an actor: I'd probably be a teacher. I'm very drawn to the academic environment. I consider myself a student of life. I get this from my father. If a day goes by and I haven't learned something, I don't feel right.

Favorite time of day: Every morning my son and I get up and have coffee and listen to classical music. His personal favorites are Beethoven and Stravinsky. This is a ritual we've shared since he was born.

Advice for anyone entering show business, is to: Stick with it, if and only if, you love it. You'll get knocked down every day and you must continue to get up each time. ▼



Shepard presents dramatic challenge

Otterbein College Theatre will present its first Sam Shepard production in May. "A Fool for Love" is a riveting drama for mature audiences that will run May 23-27; 30, 31 and June 1-3. The play's sensitive subject matter, replete with psychic tensions and unspoken raw needs, mixes earthy, painful passion and sharp-edged domestic violence with a tinge of dark comedy.

Shepard is one of America's top playwrights—his work has earned international acclaim and is performed at regional and alternative theatres throughout the country. For this reason play director Ed Vaughan believes "it's certainly an important part of the training of our students and should be introduced to OCT audiences."

In addition to his distinction as a playwright, Shepard also is a well-known actor and director, most recently for movies such as "The Right Stuff," "Frances" and "Steel Magnolias."

Born in 1943 at an Illinois army base, Shepard's family lived in the Philippines and Guam before settling in the rural southern California town of Duarte. The younger Shepard prepared himself well for the playwright's chore of delving into a vast array of personalities by holding a series of odd jobs. Such jobs as a waiter, a drummer (touring with Bob Dylan's Rolling Thunder Revue in 1975), stable attendant at Santa Anita Race Track fall under his "life experience" categories.

Shepard's true career took root in 1963 when the Theatre Genesis produced two of his plays,

"Cowboys" and "Rock Garden." Following that he spent several successful seasons with off-off-Broadway groups such as La Mama and Caffe Cino, penning plays that were making great strides in critical recognition.

In 1966, three of his plays garnered the first of his eight Obie awards for distinguished play writing. His 1973 Obie was for "The Tooth of Crime," a rock-drama he wrote while living in London, England. The work premiered at Princeton University and later was produced in New York.

**"Fool for Love" is "an indoor rodeo, a western for our time—feisty, muscular, sexually charged."
—New York Times**

His play "Fourteen Hundred Thousand" was one of the three first off-off-Broadway plays televised by N.E.T. (now Channel 13).

During the mid 70s Shepard returned from London to make his home in northern California. Within a few years he was touted as the American playwright of the decade. In 1979 he received the Pulitzer Prize for "Buried Child," and his other recognitions boast a long list of prestigious grants, awards, medals and fellowships—including a Rockefeller Foundation and a Guggenheim Foundation Fellowship. From his home state he often works with San Francisco's Magic Theatre which continues to premiere most of his new plays. Recent Shepard plays enjoying successful New York runs are

"True West" which played at the Cherry Lane Theatre and "The Unseen Hand" presented off-Broadway.

Shepard also has authored two collections of poetry, numerous short stories and several screen plays. In 1985, he starred in the film version of his play, "A Fool For Love," with actress Kim Basinger.

A FOOL FOR LOVE spotlights the love-hate relationship of May and Eddie—high school sweethearts and star-crossed lovers who have spent 15 years in a tension-packed on-again-off-again togetherness. They share a scandalous secret that taints their love yet maddeningly strengthens their spiritual connection. Jealousy, passion, obsessiveness and often physical outrage are the explosive ingredients that form the pair's destructive, yet forceful bond.

Vaughan says "I think this is a play of passion that explores the paradox of sexual attraction and the notion that sexual attraction is freely chosen yet ruthlessly fated. The play becomes a forum for the larger question of personal destiny." He notes that Shepard is more interested in *doing* something to the audience than in *saying* something to them.

Eddie, an out-of-work rodeo stuntman has come back to reclaim his May who is eeking a living in the West as a short order cook. Ever lost in the realm of his bravado-ridden dreams, he talks of whisking her away to a ranch he will buy in Wyoming. They sense they can't survive together *outside* the tangle of their unrealities, and struggle against the equal impossibility of surviving *inside* them.



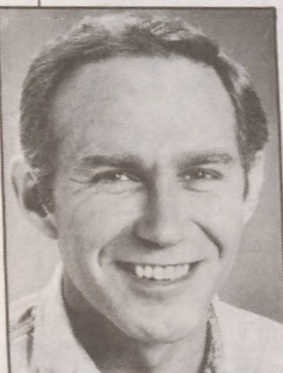
▼ The playwright Sam Shepard, as actor, in the Academy Award-winning film, "The Right Stuff."

Vaughan point out that Shepard's heroes must accept the past because they have no way of transcending it. May and Eddie, he notes, are dealing in the realm of the instinctual rather than the intellectual.

Newhouse News called the play "A mini-masterpiece of comedy and darkness, a compelling climate of ruthless slapstick, as entertaining as it is stimulating and exciting." According to a *New York Times* critic, the play is "An indoor rodeo, a western for our time—feisty, muscular, sexually charged."

Costumes for this production are being designed by Katie Robbins. Set and Lighting designer are Julie Anne Wetherbee and Fred Thayer, respectively. ▼

Congratulations to Michael Hartman ('70) who just landed a



Hartman

role in the Broadway production of John Steinbeck's "The Grapes of Wrath." Michael, who was seen in last summer's "Biloxi Blues," is a member of the ensemble and understudies the role of Pa Joad. This version of the classic Depression era novel was first produced in Chicago by the famed Steppenwolf Theatre Company. Adapted and directed by Frank Galati, the play subsequently made its way to the La Jolla Playhouse in California and the Royal National Theatre in London before finding a home on Broadway. Not all of the original cast, which consists largely of Steppenwolf company members, made the trek to New York so the

show's producers staged an open call in which they auditioned 600 actors. Michael was one of 18 actors called back and became the only one from this open call to make it in the production. Reviews for the play, which opened March 22, have been outstanding and Jack Kroll of *Time* Magazine, noted "Not since the Group Theatre in the 30's has Broadway seen such dedicated, sharply focused ensemble acting." Most expect the show to earn several Tony nominations and run through the summer. We wish Michael the best of luck and hope to him again soon.

Susan Diol ('84) recently appeared on an episode of the TV series "Bay Watch" which aired March 30. Susan hopes her guest appearance will work into a regular role. Ms. Diol might also return as a regular character on the recently revived series "FM." If the show

hangs around long enough, look for Susan as the bartender.

Dee Hoty ('74) continues her highly successful run in the Broadway hit "City of Angels." Fans of Ms.

Hoty's should look for the Original Broadway Soundtrack on CBS Records. Recorded in January, the album was recently released in New York and should

be in local record stores soon. Also, look for this musical to earn several Tony nominations.

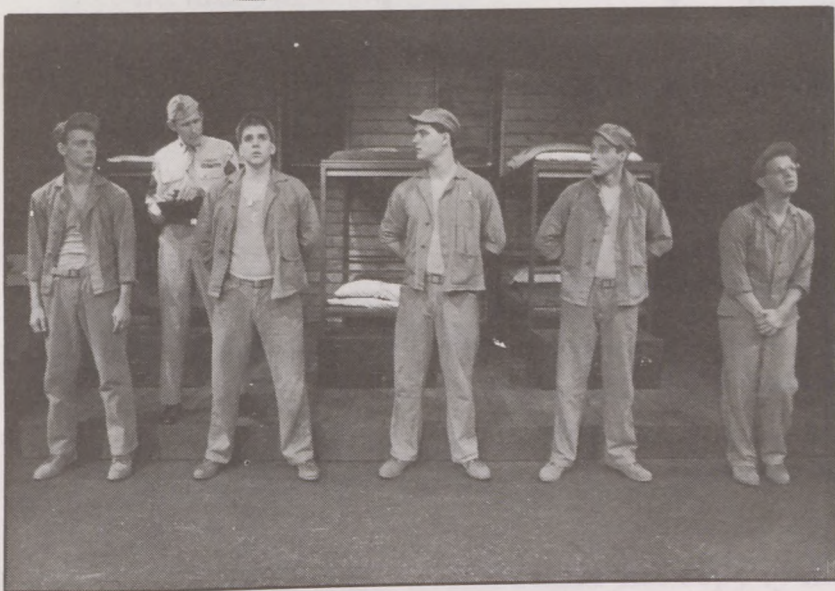
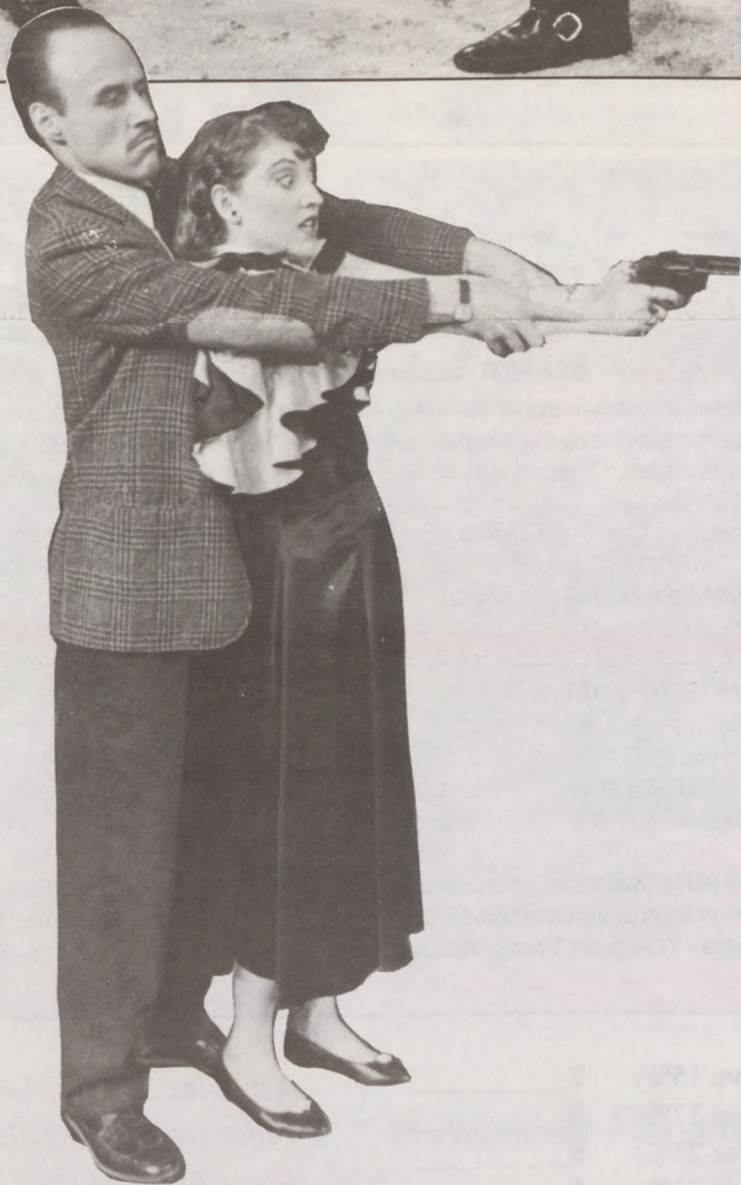
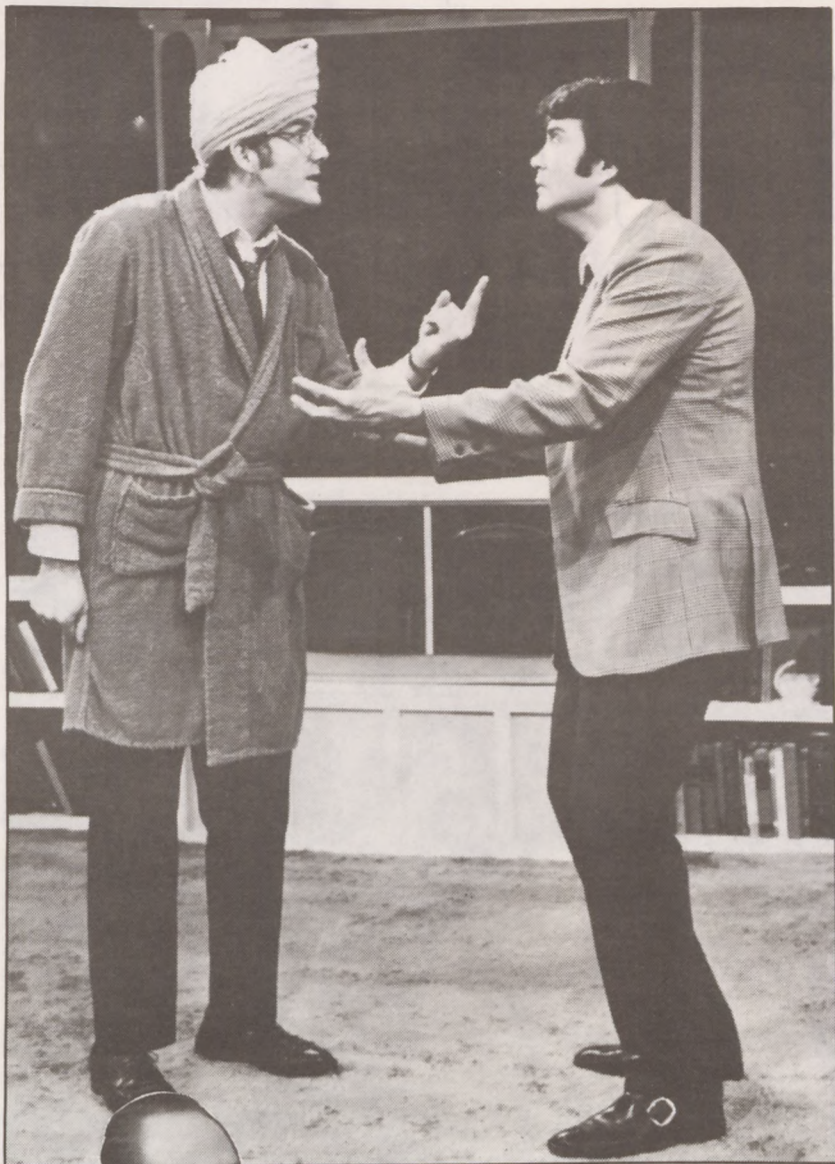
For the second consecutive year, a group of theatre alumni in New York presented "An Evening of Scenes and Monologues" to a theatre packed with casting agents, producers, directors and friends. Directed and coached by Melissa Carey ('80), Michael Hartman ('70) and Ed Vaughan ('71), the event showcased the talents of alumni David Caldwell ('86), Charlotte Dougherty ('87), Brent Erdy ('84),

Todd Freeman ('86), Carol Giffen ('84), Heather Huprich ('89), Jeff Kin ('86), Carlyle Owens ('83), Liana Peters ('86), Lori Schubeler ('89), Michelle Thompson ('89), Gwen Torry-Owens ('82) and Meg Williamson ('89). Current Otterbein seniors Jean Childers, Patricia Cockburn and Cheryl Gaysunas, in New York on internship, also participated in the event held at the John Houseman Theatre.

Junior Colby Anne Paul and sophomore Ginger Lee McDermott were nominated for next year's Irene Ryan scholarship competition at the American College Theatre Festival. Both students were selected for their performances in last quarter's production of "Stepping Out."

The CALLBOARD, featuring alumni news and notes, appears in each edition of Stages. If you have information appropriate to this section, please write or call the Theatre Office at 614/898-1657. ▼

THE CALLBOARD NEWS AND NOTES



(continued from front page)

record previously held by a production of "See How They Run," 2,660.

The trend to improve quality continues. "This season," Seay says, "OST will go to a three-play season. This change will enable us to offer a three-week run on our first production while maintaining the two-week runs for the other productions. This change will further audience development, allow us to utilize more guest artists and provide better educational experiences for our students."

OST affords students the chance to practice their discipline in a professional framework free of class work. The program concentrates both on performance and technical aspects and students are hired as actors, technicians and management staff. It is an intense experience that demands 24-hour-a-day devotion to theatre work. Students often find themselves

rehearsing one show during the day and performing another at night.

Another benefit of the summer program lies in the opportunity for students to work with guest artists. Throughout the years, students not only have sharpened their craft by being able to directly work with professionals, but also by making important contacts that will serve them in their own professional careers.

"Students don't participate in Otterbein Summer Theatre for the money," Seay points out. "Students are paid a small stipend and usually work a 10-11 hour day—seven days a week. But it's an experience that pays immeasurable benefits in professional theatre training."

For details on OST's outstanding 1990 season, see page 2 of this issue of *Stages*. ▼

Summer Theatre Box Office: 898-1109

The Summer Theatre Box Office is located in the Campus Center and will open on Tuesday, June 12. Regular summer box office hours are from 12:30 to 8:30 p.m., Monday through Saturday. The box office is open on Sundays during all scheduled matinees from 12:30 p.m. to 2:30 p.m.

The box office number is 898-1109. For more information before June 12, please call 898-1209.

Why Subscribe?

▼ The Best Seats at the Best Price

Only Otterbein Summer Theatre subscribers are guaranteed the "best seats in the house" for each and every production. And subscribers always receive the lowest possible price for their priority seating.

▼ Priority Renewal

Once you subscribe, those seats are yours each year unless you tell us otherwise. You'll also have the first chance to improve your seating in subsequent seasons as special consideration is always given to former subscribers.

▼ Convenient Ticket Exchange

Let's face it, conflicts do come up. If that ever happens to you, simply give us 24 hours notice and we'll gladly exchange your tickets to another performance of that same production. This is an exclusive benefit for subscribers only! All individual tickets sales are final and may not be exchanged.

▼ Discount Coupons

Along with your season tickets, we'll send you our exclusive "Bring a Friend" coupons which allow you to purchase additional tickets at a reduced rate. It's a perfect solution when friends drop in suddenly!

▼ Sold Out

Over the past few years, most of our best shows have sold out forcing a lot of disappointed folks to stay home for the evening. When you subscribe you'll never miss a show because you couldn't get tickets.

▼ A Free Subscription to *Stages*

Published quarterly, *Stages* is the Otterbein College Theatre newsletter that features discount ticket order forms as well as updates on alumni in the business.

▼ *Top photo, left: Deja vu! Ed Vaughan and Dennis Romer in the 1971 OST production of "The Male Animal," their last onstage appearance together at Otterbein. Both will star in this summer's "Move Over Mrs. Markham."*

Middle: Josh Wank demonstrates the delicate art of murder to Cheryl Gaysunas in last summer's "The Unexpected Guest."

Bottom: How blue can you get? Guest artist Michael Hartman, as Sgt. Merwin J. Toomey, inspects his recruits in last year's hit comedy, "Biloxi Blues."

Patron Fund Drive Categories Established

To help support our ambitious 24th summer theatre season, the following categories have been established for our 1990 Patron Fund Drive

Director: \$150.00 or more
Star: \$100.00 to \$149.00
Featured Player: \$50.00 to \$99.00
Cameo: \$10.00 to \$49.00

Current theatre patrons will be listed in the program by category and all contributions are tax deductible. During the past 22 years, almost 200 families, groups, businesses, and individuals have contributed each season to the Summer Theatre Patron Fund. Without this support, Otterbein Summer Theatre would not exist. Thank you in advance for your continued support.

Note: Any contribution of \$25.00 or more automatically entitles you to membership in the Theatre Guild, a volunteer support organization affiliated with Otterbein College Theatre. For those wishing to participate in future Guild activities, please contact volunteer coordinator Mike Edgar at (614) 837-2428. ▼

Stages is the free behind-the-scenes newsletter of Otterbein College Theatre. Contributing to this issue were:

Dr. Donald W. Seay
Chairman/Artistic Director
Tod Wilson
Managing Director
Jeanne Augustus
Administrative Assistant
Patricia Kessler
Director of College Relations
Patrice M. Etter
Director of Publications
Valerie Klawitter
Director of News Information,
Staff Writer
Ed Syguda
Photographer

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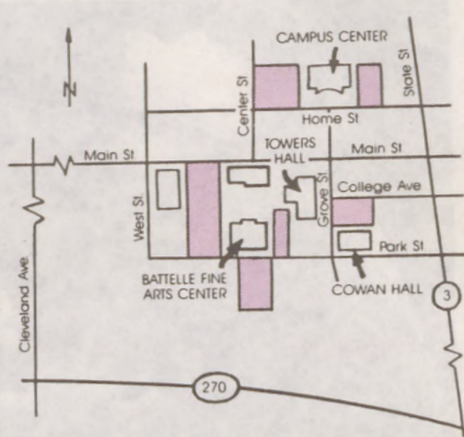
Tod Wilson, Managing Director
 Department of Theatre and Dance
 Otterbein College
 Westerville, Ohio 43081

▼ *Dennis Romer in his last guest artist appearance, here opposite Tim Gregory in the 1988 production of "Camille."*

Easy to Reach



Free Parking



----- Cut here and mail to Otterbein College Summer Theatre, Westerville, Ohio 43081 -----

1990 Summer Theatre Season Ticket Order Form

Individual Ticket Prices (Save 15-31%)

	Option #1 Fri-Sat.	Option #2 Wed.-Thurs.	Option #3 Opening Nite Club	Option #4 Sunday Matinees
MRS. MARKHAM <i>Outrageous Farce</i>	\$10.25	\$9.25	\$9.00	\$8.00
FIFTH OF JULY <i>Compelling Drama</i>	\$10.25	\$9.25	\$9.00	\$8.00
NIGHT WATCH <i>Mystery/Thriller</i>	\$10.25	\$9.25	\$9.00	\$8.00
Single Ticket Total	\$30.75	\$27.75	\$27.00	\$24.00
Season Ticket Cost	\$26.00 (save 15%)	\$23.00 (save 17%)	\$21.00 (save 22%)	\$16.50 (save 31%)

Season Ticket Availability Dates

Season tickets are available only for the dates listed below. Please circle desired date for each play and underline your second choice in case the first is not available. Opening Nite Club must circle the first Wednesday performance for all shows.

	Wed.	Thurs.	Fri.	Sat.	Sun. Mat.
MRS. MARKHAM June/July	27	28 5	30 6	31 7	1 8
FIFTH OF JULY July	18 25	19 26	20 27	21 28	22 29
NIGHT WATCH August	1 8	2 9	3 10	4 11	5 12

All performances take place in the intimate Campus Center Theatre located in the lower level of the Otterbein College Campus Center. Performance times: Opening night - 7:30 p.m.; Sunday matinees - 2 p.m.; All other performances - 8 p.m.

I wish to order _____ Option #1 season tickets at \$26.00 each (save 15%) \$ _____
 I wish to order _____ Option #2 season tickets at \$23.00 each (save 17%) \$ _____
 I wish to order _____ Option #3 season tickets at \$21.00 each (save 22%) \$ _____
 I wish to order _____ Option #4 season tickets at \$16.50 each (save 31%) \$ _____

I wish to become a Summer Theatre Patron (\$10.00 minimum contribution) \$ _____

Enclose \$1.50 for Postage/Handling \$ 1.50

Total Enclosed \$ _____

All sales are final--ticket requests will be filled in the order that they arrive at the box office.

Your tickets will be mailed to you the week of June 11-15.

Make check payable to Otterbein Summer Theatre or charge to:

MasterCard # _____ or Visa # _____ Exp. Date _____

Name _____ Signature (for charge card) _____

Street _____ City _____ State _____ Zip Code _____

Phone (home) _____ (work) _____ I am a new subscriber _____ I am a former subscriber _____