

entertainment/arts

Sets, lighting make 'I Hate Hamlet' likable

By Dennis Thompson
SNP Theater Critic

Otterbein College Theatre opens its fall season with *I Hate Hamlet*, a modern light comedy with a nod to the classics.

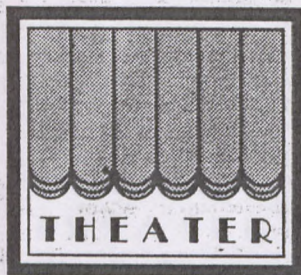
The premise of Paul Rudnick's play has Andrew Rally, television soap opera star, in New York to play Hamlet for Shakespeare in the Park.

He doesn't want to do it, knowing he's out of his element. An over zealous real estate agent has put him in the vast brownstone apartment that housed John Barrymore in his prime.

The ghost of Barrymore returns to guide Rally through various career and personal crises, but his main mission is to inspire Rally to take the Shakespeare plunge.

THE IDEA for the play is clever, as is much of the dialogue. But Rudnick pushes the story at a sit-com pace. The characters are quickly introduced as they visit the apartment and immediately raise the issue of bringing Barrymore back through a seance.

Part of Rally's reason for



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tackling Hamlet is to impress his girlfriend, but the desired result comes too easily. Sub plots are introduced in a hit-and-run manner.

Thankfully, the bulk of the play is the interaction between Rally and Barrymore, for that is its main strength.

Although the characters are modern, they require a degree of savvy and confidence that is not yet part of young actors' personas. The egos of television stars and Hollywood wheeler-dealers are difficult for these young actors to emulate.

Otterbein's Cowan Hall is such a large auditorium, student actors tend to get swallowed up by it. Many here cannot always be heard.

THE EXCEPTION is Todd Allan Crain, who plays Barrymore with a comic flair and a commanding cavalier presence. His normal conversational tone takes on a high pitched squeak reminiscent of Laurence Olivier in his later years. But throughout he displays an authoritative swagger and passionate glee.

Joshua Gildrie's Rally is pleasantly relaxed and establishes an easy rapport with the audience. But he seems more the small town boy than television idol used to getting his own way.

The rest are not seen enough to establish more than the outline of a character. As Rally's girlfriend, Deirdre, Jenny Rebecca Stratton is lively and sincere but is given little time to show why she makes a predictable character switch.

Katherine Elizabeth Smart gets to bust loose from her repressed Emily in Otterbein's spring *Marriage of Bette and Boo* with a bouncy, quirky Felicia, the real estate agent.

AS LILLIAN Troy, Rally's agent, Karlie K. Mossman has difficulty showing

physical age but succeeds with her German accent and the sense of experienced wisdom.

As the Hollywood deal-maker Gary Lefkowitz, Thomas Sheridan says all the right words with the right inflections but seems more a young intern imitating his boss than the man himself.

The big star may be Rob Johnson's set design. The Barrymore apartment reflects the expansiveness of its former occupant's personality while taking on the regality of an English manor. Particularly stunning are the large fireplace and vast picture window.

Aided by Dana White's lighting design, the silhouetted first glimpse of Barrymore and his subsequent fog swirled entrances are stunning.

Otterbein College Theatre's *I Hate Hamlet* continues Thursday through Saturday at 8 p.m. in Cowan Hall, 30 S. Grove St., Westerville. Tickets are \$8 to \$9.50. For more information call 823-1109.

THE LANTERN
COLUMBUS, OH.
D CIRC. N/A

OCT-14-93

New play puts humorous spin on Shakespeare

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By Vicki Speroni
Lantern arts writer

Most students who lack an appreciation for William Shakespeare can probably relate to the title of Paul Rudnick's play, "I Hate Hamlet," performed by Otterbein's Department of Theatre and Dance.

Joshua Gildrie plays Andrew Rally, a soap opera star who does bad commercials in his spare time. Andrew has been offered the part of Hamlet in New York's Central Park, but can't drum up neither passion nor desire for the part. His girlfriend, Deirdre McDavey (played by Jennifer Rebecca

Stratton), has passion enough for both as she encourages Andrew to dig deep into his heart to play Hamlet.

As this is happening Andrew is moving into his new apartment, located on the top floor of a brownstone in New York City. The apartment is the same one the late John Barrymore (Todd Alan Crain), who played Hamlet in Central Park years before, once lived in.

Andrew's agent, Lillian Troy (played by Karlie K. Mossman), thinks this will provide great inspiration for Andrew, but Felicia Dantine, (Katherine Elizabeth Smart), Andrew's real estate agent, thinks the best way to inspire Andrew is by calling John Barrymore from the dead to get personal advice.

She tries to call Barrymore from the dead, but only ends up reaching her mother, not John Barrymore — that is, not until everyone but

Andrew is gone. Through the rooftop door, the drunk John Barrymore descends the staircase with bottle in hand, and some advice on grasping the passion to do something one believes in.

Barrymore's advice goes even further than that, with much double talk. The audience thinks he is referring to the play, only to realize that he is giving advice to Andrew about his relationship with Deirdre. Almost all of what Barrymore says about passion is meant to be advice on getting Deirdre to have sex.

Even though Andrew ends up playing Hamlet after all of Barrymore's lessons, he is terrible. The audience never quite grasps the lesson to be learned.

Crain is mesmerizing as the drunken Barrymore. He grabs the audience with his comedic manner and bellows advice mixed with a smattering of witty expressions.

Cain definitely steals the show.

Smart is also excellent as the lively Felicia. From the authentic New York accent to the loud cracking of her gum, she plays her eccentric character to perfection. The audience reacts each time she enters a scene.

Stratton, however, is almost too much as Andrew's dreamy girlfriend. The passion that Deirdre feels is somewhat lost in Stratton's overacting, and her stargazed look is completely overdone.

Gildrie puts on a stunning performance. His scenes with Cain are intriguing and keep the audience involved despite a somewhat mediocre story line.

"I Hate Hamlet" runs through Saturday Oct. 16, at Otterbein. Shows start at 8 p.m. and tickets are \$8 Thursday, and \$9.50 Friday and Saturday.

OCT-14-93

Otterbein's love sonnet to the theater

By Richard Ades

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I Hate Hamlet may remind some of Woody Allen's *Play It Again, Sam*. That was the play (and film) in which Allen was given tips on romance by the ghost of Humphrey Bogart.

In this case it's the spirit of legendary actor John Barrymore who doles out the advice. He haunts Andrew Rally, an actor who's in love with a stubbornly

virginal actress named Deirdre.

Andrew's problems go beyond romance, though. Having just had a TV series canceled out from under him, he's landed an offer to play Hamlet in Central Park. Unfortunately, the idea repulses and terrifies him.

Too bad—since Deirdre has a thing for the melancholy Dane.

Enter the ghostly Barrymore, amid lightning flashes and rolling fog. He sets about the task of persuading Andrew that in six weeks he'll be ready to bare his bodkin and fling about the most famous couplets in the English language.

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Though spiced with one-liners and romantic intrigue, Paul Rudnick's play is really a two-hour love sonnet to the theater. Barrymore, played with inspired panache by Todd Alan Crain, is the embodiment of theatrical chutzpah—the

strange force that leads a man to strap on a sword, stuff a sock down his tights and take on a role that will make him, briefly, bigger than life.

Told he was known for making his performances a little too big, Barrymore snaps

back, "I do not overact. I simply possess the emotional resources of 10 men."

Director Dennis Romer's production moves easily from comedy to scenes that are surprisingly touching. There are a few slow spots, due a script that sometimes rambles. Also, not all the performers are of Crain's caliber. But as long as his Barrymore is strutting the stage, it's hard not to be entertained.

Of the other cast members, Karlie K. Mossman is the most impressive, playing an aging actress who claims she once had an affair with Barrymore. Like Crain, she manages to take her character right to the edge of campiness without becoming a caricature.

Joshua Gildrie gives a few awkward line readings as Andrew, but makes a pleasant leading man. His best scenes are with Barrymore, including a well-choreographed (by Timothy Veach) sword fight. Jenny Rebecca Stratton is fine as his beloved Deirdre.



The embodiment of chutzpah: Todd Crain, as the ghost of John Barrymore, watches over Jenny Rebecca Stratton and Joshua Gildrie in *I Hate Hamlet*

Other cast members are Thomas Sheridan as Andrew's friend, and Katherine Elizabeth Smart as his real estate broker.

The icing on the cake of this worthwhile production is Rob Johnson's handsome, two-story set, expressively lit by Dana White.

For those who can't get up to Westerville this weekend, take heart. Reality Theatre will open the same play on Oct. 28. Of course, the tiny theater can't match the size of the Otterbein production. In fact, it will be interesting to see how Reality manages to stage the sword fight without wiping out half the audience.

INFO:

Otterbein College Theatre will present *I Hate Hamlet* at 8 p.m. through Saturday in Cowan Hall, 30 W. Grove St., Westerville. Tickets are \$8 today, \$9.50 Friday and Saturday. 823-1109.

Hammy 'I Hate Hamlet' holds its own

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By Michael Grossberg
Dispatch Theater Critic

Reality Theatre's *I Hate Hamlet*, which opened last night to a packed house, is amusing, often endearing and technically ambitious — at least by Reality's off-off-Broadway standards.

Yet, this semiprofessional troupe's best efforts in staging, lighting, scenery, smoke and special effects inevitably pale in comparison to *Otterbein College's* handsome and much more polished *I Hate Hamlet*, earlier this month.

In casting and acting, though, it's mostly six of one and half a dozen of the other.

Overall, Reality's six-person cast handles the punch lines and supernatural surprises of Paul Rudnick's haunted comedy about as well as Otterbein under Dee Shepherd's brisk direction.

Reality, which uses older actors, has placed several of its best in highly persuasive supporting roles — especially Colleen Cunningham, as a slyly sophisticated theater agent with a hidden romantic past, and Linda Lee Kennedy as an ultra-New York real estate agent with psychic powers.

Rudnick's gagfest, about a Hollywood actor who comes to New York to try his luck as Hamlet in Central Park, thrives on its theatricality.

Its hammy, strutting centerpiece is the ghost

THEATER REVIEW

I Hate Hamlet, Reality Theatre's semiprofessional revival of Paul Rudnick's "backstage" comedy. Directed by Dee Shepherd.

Andrew Rally..... Tom McCauley
John Barrymore..... Mark Mann
Deirdre..... Kelleyanne Pearman
Felicia Dantine..... Linda Lee Kennedy
Lillian Troy..... Colleen Cunningham

What funny fools these mortal actors be

Performances are at 8 tonight and Saturday; through Nov. 13 at 736 N. Pearl St.

Tickets: \$10-\$12. Call 294-7541.

of John Barrymore, who returns to his former Manhattan residence to counsel the star (Tom McCauley) about how to act onstage and off.

McCauley's Andrew Rally is a hapless fellow who obviously needs Barrymore's guidance — which makes Rudnick's supernatural conceits and other sitcom contrivances easier to swallow.

Mark Mann, who often plays and directs Shakespearean roles in German Village's Schiller Park, gives Barrymore the distinctive stamp of his romantic persona. Mann's dashing portrait may not be as funny as other Barrymores, but he

grounds his humor more deeply in the reality of a soul who has dedicated his life to the theater.

From his grand first entrance to his calculated final bow, Mann cuts a commanding figure as the "hormonal Hamlet" in sexy black tights who always makes sure his best physical assets can be seen all the way up to the "second balcony."

Although hamstrung by the confines of Reality's thrust stage, Mann displays even more swagging dexterity in an exciting, funny sword fight.

Frank Barnhart's fight choreography is all the more impressive given the audience's proximity. (I'd advise against sitting in the front row.)

Kelleyanne Pearman sends up Ophelia's otherworldly girlishness as Andrew's virginal fiancée.

Rick Redfern has his theater world-deflating moments as Andrew's uncouth Hollywood buddy, but misses many other opportunities for laughter.

But back to Cunningham, who makes her second-act romantic interlude with Barrymore an elegantly amusing and touching highlight.

Ghosts may have been onstage, but there were gremlins backstage last night. Accidents are always a possibility in live theater, but the audience was patient and the actors recovered nicely.

During an unplanned blackout, one actor got a laugh by ad-libbing, "It really is Halloween!" A later prop mishap didn't stop Rally from rallying.

Ghost of Barrymore haunts play

By Michael Grossberg

Dispatch Theater Critic

Meet John Barrymore ... actor ... legend ... seducer ... corpse.

The legendary actor, amusingly reincarnated by student actor Todd Crain at Otterbein College Theatre, is the animating spirit that inspired and inhabits *I Hate Hamlet*.

Playwright Paul Rudnick's recent Broadway play, which opened last night for a two-week run in Otterbein's Cowan Hall, deftly blends two old formulas: the supernatural romantic comedy, a la *Blithe Spirit*, and the backstage comedy, a la *The Royal Family*.

With its larger-than-life theatrics and arch witticisms, this haunted *Hamlet* can be considered a handsome companion piece to *The Royal Family*, a thinly disguised 1930s comedy about the Barrymores that Otterbein revived last spring.

I Hate Hamlet's chief pleasure is Rudnick's witty dialogue, followed by his subtle symmetries of plot and character.

Director Dennis Romer balances Rudnick's flamboyant linguistic wit with studied attention to physical gesture that pays off with deliciously refined slapstick.

As Andrew Rally, the television star haunted by Barrymore's ghost, Josh Gildrie is a likable fellow. Gildrie easily engages the audience's

THEATER REVIEW

I Hate Hamlet, Otterbein College Theatre's student production of Paul Rudnick's Broadway comedy. Directed by Dennis Romer.

Andrew Rally.....Josh Gildrie
John Barrymore.....Todd Crain
Deirdre McDavey.....Jenny Stratton
Gary Peter Lefkowitz..Tom Sheridan
Lillian Troy.....Karlie Mossman
Felicia Dantine.....Katherine Smart
Larger-than-life theatrics a laugh

Performances are at 8 tonight through Saturday, 2 p.m. Sunday and 8 p.m. Oct. 14-16 in Cowan Hall, 30 S. Grove St., Westerville. Tickets: \$8-\$9.50. Call 823-1109.

sympathy, but he fails to project the charisma that one would expect of a television personality.

Barrymore is Rally's constant foil; he'd rather raise a sword to challenge his reluctant protege than offer a sympathetic ear.

One of Rudnick's many amusing parallels between life and art is that Rally is as ambivalent about his impending stage career as Hamlet was ambivalent about his impending fate. Gildrie's frustration is too superficial to make that parallel plausible.

The script blithely reduces Rally's basic quandary — Broadway

idealism or Hollywood cynicism — to a variation of Hamlet's famous query: "TV or not TV?"

Crain's gleeful, swaggering performance reflects several facets of Barrymore's personality, particularly his romantic and alcoholic excesses. Yet, few actors — student or professional — could hope to measure up to Barrymore's fading memory. Although Rudnick's comical characterization doesn't demand even that much, this is the type of role that almost demands a guest Equity actor.

Rudnick's plot twist is that Barrymore was a great Hamlet, but Rally proves only so-so at best. Otterbein's production adds an unintended joke, perhaps because of the similarity of age and skill between Crain and Gildrie: Neither of their Hamlets is that great, and Gildrie's, by contrast, doesn't seem that bad.

Rudnick's sure-fire script is peppered with enough zingers to work even with a few near-misses, but some of the first act's funniest punch lines failed to score at Tuesday's student preview.

This is a handsome show; it's stage design rivals Otterbein's considerable best. Katie Robbins' costumes are opulent; and scenic designer Rob Johnson's grand, musty New York apartment convincingly evokes Barrymore's baronial spirit.

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SEPT-15-93

Players' demise sparks rash of charges

By Michael Grossberg
Dispatch Theater Critic

Charges have begun surfacing in Columbus and New York against Players Theatre Columbus, which folded Saturday after an emergency meeting.

Meanwhile, Artistic Director Ed Graczyk's efforts to "save professional theater" and stage *Phantom* — the opening show in Players' planned six-play adult series — failed yesterday.

Fund-raising efforts fell far short of the estimated \$300,000 needed to revive the 70-year-old Columbus institution that Graczyk has led for much of the past two decades.

Also yesterday, the Ohio attorney general's office reported that at least six consumers plan to file complaints against Players for its failure to refund recent ticket orders. At Saturday's meeting, Players' 38-member board voted not to refund money to ticket buyers.

The complaints "will be mediated," said Laura Tucker, a spokeswoman for Attorney General Lee Fisher. "We will try and get a satisfactory resolution for both the business and the consumer."

Advance ticket sales for *Phantom* were reported at \$60,000, with 4,200 people holding season tickets.

Other complaints surfaced from two New York-based groups: Actors' Equity Association, the national union for stage actors and stage managers, and the Dramatists Guild, a national association of playwrights, composers and lyricists.

Actors' Equity reported "more than a dozen" violations of Players' contract to pay actors on schedule in the past three seasons.

"Usually, they (struggling Equity theaters) either solve the problems or go out of business," said Rick Berg, Equity's business representative for about 110 "developing" theaters in the Northeast.

for the theater industry," Berg said. "We're seeing theaters shrink, not grow. We hope things have hit bottom, but we haven't seen it yet."

Other Actors' Equity complaints about Players included difficulties in transporting out-of-town actors to and from the theater, overly long workdays and inadequate meal breaks.

The Dramatists Guild complained that Players had delayed or failed to pay royalties to several playwrights and composers last season.

"It's just terrible," said guild Executive Director Andrew Farber. "Theaters are supposed to benefit the artists and audiences, not the administrators."

As of yesterday, all had been paid but composer-lyricist Dan Goggin, Farber said. Players staged Goggin's *Balancing Act* in December.

While the theater community mourned Players' loss, *Phantom*'s 12 Equity actors planned to fly back to New York this morning.

"The problem was the lack of time," said Graczyk, who was Players' artistic director. "Since the board voted to close Players Saturday, we only had two days to raise enough money to meet the minimum requirements to revive *Phan-*

Arts groups rally to aid holders of dishonored Players' tickets

Grandparents Living Theatre and actress Kristen Huffman, representing *Phantom*'s local cast, have offered to perform Sept. 21 for the Alzheimer's Association of Central Ohio, which had paid Players Theatre Columbus \$7,500 last week for a *Phantom* benefit on that date.

Otterbein College Theatre also is offering the charity group a free performance of the Broadway comedy *I Hate Hamlet*, which opens Oct. 6 on the Westerville campus.

Several theater groups reportedly are preparing similar offers to Players subscribers and *Phantom* ticket-holders. Similarly, the Columbus Symphony Orchestra has agreed to make available "a number of tickets" to selected classical concerts this season, beginning with *Spirito Italiano*, at 8 p.m. Friday at the Ohio Theatre.

"We went through a near-death experience, so we know how horrible this must feel to the subscribers, other patrons and anyone who loved Players or the theater art form," said Carla Hill, the symphony's marketing director.

People wishing to accept the orchestra's offer should take their Players tickets or other proof of purchase to the symphony ticket office, 39 E. State St. next to the Ohio Theatre.

Berg said Actors' Equity considered Players' violations "a serious problem" — serious enough to begin warning actors about its finances.

"Getting bounced checks makes anyone feel insecure," Berg said. "Actors are not highly paid compared to other professionals. When they work out of town, they are largely stranded if they end up not being paid in a timely fashion. That's the biggest problem for actors."

Cash-flow problems — the immediate reason offered by Players' board Saturday for the theater's collapse — reportedly had prevented Players from meeting its weekly payrolls three or four times in some recent seasons. In addition, Players faced a long-term debt of more than \$930,000 at last report.

Players staff members said previous cash-flow problems were solved quickly enough to pay cast members within a day after checks bounced.

Players' demise Saturday eliminated the jobs of about 68 permanent staff members, not counting performers or guest designers.

"Players (was) a rather important theater to us, because of its clear pattern of growth during a time of economic recession and severe recession

tom and pay our Equity and local actors."

Graczyk had hoped to raise \$300,000; about \$26,000 was pledged. Another \$35,000 had been pledged or donated to a Save the *Phantom* fund established by Kristen Huffman, a Columbus actress-singer who was one of 11 non-Equity actors in the 23-member cast.

"We wanted all the people who had bought tickets to see this wonderful show and terrific cast, especially the charity groups that had bought out the whole theater," Huffman said yesterday.

Both Graczyk and Huffman said that all money donated this week will be refunded.

"Nobody has stood up and disclosed what's gone on here, so people hesitated to give money without knowing what caused Players to collapse so suddenly," Graczyk said.

With *Phantom* now only a phantom, Graczyk said he is open to more long-range plans to establish a new, independent professional theater.

"We appreciate the support and pledges from all the people who cared," he said, "but in a disaster like this, that support simply wasn't enough. But my hope to save professional theater in Columbus is still alive."

A HAUNTED 'HAMLET'

By Michael Grossberg
Dispatch Theater Critic

All that playwright Paul Rudnick needed to do to get the idea for his first Broadway play, *I Hate Hamlet*, was to look around his apartment.

Rudnick's medieval-style Greenwich Village duplex is filled with the memories — and, conceivably, the spirit — of actor John Barrymore, who lived there in 1917.

"I've been fascinated by the Barrymore legend ever since I moved into his apartment," Rudnick said recently from New York. "He led a life of great triumph and alcoholic failure and everything in between. He was very magnetic, a wild, sexy rogue, such a sly and witty man — and a legendary Hamlet without being a bore."

Rudnick could be one of central Ohio's most popular playwrights this fall: *I Hate Hamlet* will open Wednesday

at Otterbein College and Oct. 28 at Reality Theatre.

Rudnick began the play as a novel, but, as he read more about Barrymore's matinee-idol life during his Greenwich Village years, "it just kept crying out to be a play."

Rudnick wanted to write a comedy, not a

Playwright draws on Barrymore's spirit with a contemporary flair

straightforward biography — but how? Then he had a brainstorm: Why not contrast a star "of that era and that dimension" with a contemporary star — the lead actor of a long-running television series?

"What if you put those two characters in the same room? What sparks would ignite?"

Sparks certainly flew in the Broadway production of *I Hate Hamlet* — a supernatural comedy about a modern TV star, cast for a summer Shakespeare revival in New York's Central Park, who moves into a Manhattan apartment haunted by Barrymore's ghost.

Rudnick found the 1991 Broadway production, starring Nicol Williamson and Celeste Holm,

"tremendously exciting."

He also recalls his first off-Broadway play, *Poor Little Lambs*, as an "overwhelmingly positive" experience, largely because of the talented ensemble cast (including Kevin Bacon and Bronson Pinchot).

By contrast, *I Hate Hamlet*'s stellar cast proved a mixed blessing.

"It was quite a wild ride," Rudnick said.

Williamson, cast as Barrymore's ghost, reportedly spent most of his time onstage ad-libbing and interrupting fellow actors.

"Williamson was beyond an alcoholic prima donna. He was heading toward maniac," Rudnick said. "He would change his lines, stalk offstage suddenly, hit Evan Handler (cast as the TV star) with his sword, and that was just the beginning."

"One night, Williamson's sword drew blood," he said. "People kept telling me, 'This will be great material for your memoirs.' I thought, 'Is that what they told people as they scrambled for lifeboats on the Titanic?'"

Unfortunately, Williamson's antics distracted attention from the merits of Rudnick's play. With time, though, came a spirited perspective.

"Those problems are somewhat in the Barrymore tradition," Rudnick said. "The chaos that erupted had a definite theatrical tingle to it."

"That's why I suspect that the wild events of the Broadway run may be attributed to a Barrymore curse — or his perverse sense of humor. There was a scale to Barrymore's personality that tends not to exist anymore. Although he made some wonderful films, he was a creature of the theater. These days, that's something rare."

Rudnick, 35, also is something rare — a successful Broadway playwright and successful Hollywood screenwriter (*The Addams Family*) who remains committed to theater.

Rudnick's *The Naked Truth*, which he describes as another contemporary New York comedy, will open off-Broadway in the spring. His most recent play, *Jeffrey*, is an award-winning off-Broadway hit about the modern dating game in New York's gay subculture.

Jeffrey, which has been attracting healthy crowds since January at New York's Minetta Lane Theatre, opened last week in Los Angeles with the original cast. A San Francisco production will open Nov. 3.

Meanwhile, Rudnick, who left his mark on Hollywood when he rewrote *The Addams Family* screenplay, has written the sequel, *Addams Family Values* — due in theaters by Thanksgiving.

"I was lucky in having worked on the first film," he said. "A rewrite, in my case, meant that they asked me to overhaul the original script completely — rewrite every line — but I wasn't allowed to touch much of the plot, because they were too far into production."

"I wrote new material every day on the set — which helped me to learn the tone of the piece. Gomez (Raul Julia), Morticia (Anjelica Huston), Fester (Christopher Lloyd) and the rest are very specific characters, passionate and glamorous and ghoulish — practically figures from a drawing-room comedy."

Despite his Hollywood projects, Rudnick intends to keep writing for the stage.

"My mom has a composition I wrote when I was 6 or 7 years old, stating my desire to be a playwright," he said. "That was strange because at that point I had never seen a play."

"Now I have certainly seen my share ... and I still want to be a playwright. I just may be stubborn."



Paul Rudnick



Tom Dodge/Dispatch

Todd Crain plays Hamlet in the Otterbein College Theatre production of Paul Rudnick's *I Hate Hamlet*.

• Otterbein College Theatre will present *I Hate Hamlet* at 7:30 p.m. Wednesday, 8 p.m. Thursday-Saturday, 2 p.m. Sunday and Oct. 14-16 in Cowan Hall, 30 S. Grove St., Westerville. Tickets cost \$8-\$9.50; call 823-1109.

• Reality Theatre's *I Hate Hamlet* will run from Oct. 28 to Nov. 13 at 736 N. Pearl St. For tickets, call 294-7541.