WILD BILL
SHAKESPEARE'S
THE COMEDY OF ERRORS

NOVEMBER 1-2 & 8-9, 2002
8PM, JOHNS AUDITORIUM
HAMPDEN-SYDNEY COLLEGE

Sponsored by The Hampden-Sydney College
Department of Fine Arts
RECENTLY ON THE HAMPTON-SYDEY COLLEGE STAGE

1776

COMMUNICATION BREAKDOWN

BETRAYAL

A FEW GOOD MEN

A MIDSUMMER NIGHT'S DREAM
A NOTE FROM THE DIRECTOR:

Why *The Comedy of Errors*? And why in the Wild West? The two questions are, perhaps, more linked than may at first appear. When William Shakespeare penned this play his plot relied heavily on *Menaechmi*, by the Roman playwright Plautus, in which a pair of twins, separated at birth, find each other through a series of errors caused by mistaken identity. In his own play, written very early on in his career, Shakespeare elaborated and expanded upon the search for identity idea which the subject of twins inevitably invites.

In his bestseller, *Shakespeare: The Invention of the Human*, author Harold Bloom notes that “fun as it is and must be, this fierce little play is also one of the starting points for Shakespeare’s reinvention of the human. A role in a farce hardly seems an arena for inwardness, but genre never confined Shakespeare, even at his origins, and Antipholus of Syracuse is a sketch for the abysses of self that are to come.” The Syracusan Antipholus sets from home in quest for his family out of a need to better define himself. His speech in Act I scene ii reveals the strength of his desire for self-definition:

I to the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself.
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself.

This desire is voiced repeatedly by this character and echoed by others, most notably Adriana, wife of Antipholus of Ephesus, who fearing that her husband is unfaithful, beseeches him to stay true with the admonishment:

For know, my love, as easy mayst thou fall
A drop of water in the breaking gulf,
And take unmingleth thence that drop again
Without addition or diminishing
As take from me thyself, and not me too.

The Syracusan Antipholus’s search for self does not end with his search for blood relatives. Captivated by the charm of the lovely Luciana, he asks her:

Are you a god? Would you create me new?
Transform me, then, and to your pow’r I’ll yield.

The drive towards self-definition and the creation of a new self in a new place form the core of my decision to set *The Comedy of Errors*, Shakespeare’s only play in which there is mention of America, in the mythic American West. It seems to me that the Westward expansion, not necessarily the way it really happened but rather the way in which it is continually reinvented in the collective imagination, is the correct idiom for this production and one to which
it is easy and fun to relate. And that brings us full circle to one of the major points of the play: it is fun. This is Shakespeare's shortest play and his pur-
est farce. It is driven by a madcap energy from the second scene to the joyous conclusion. It is primarily in this spirit that the play is set the way it is. We all hope you enjoy it as much as we have.

—Shirley Kagan

THE PLAY

SHIRLEY KAGAN ........................................ Director
NICHOLAS D. BEAZLEY ................................... Assistant Director
ALEX JOHN RECKOWSKI .......................... Assistant Director
MATTHEW R. DUBROFF ................... Technical Director, and Set Designer
KENNETH W. BRADLEY .............................. Lighting Designer
THE COSTUMER, NEW YORK .............. Costumes
WINSTON CHENERY .......................... Program and Poster Art
HASSELLA SIMPSON ........................... Important Dates in Hampden-Sydney Theatre
ALEX JOHN RECKOWSKI .................. Program Compilation

SETTING

EPHESUS, a small town in the Wild West.

CAST

EGEON, a Traveling Merchant .................. James Kidd
DUKE SOLINUS, the Sheriff of Ephesus .......... James Jordan
DEPUTY ........................................ Temple Gentry
MILAN THE KIDD, a Merchant ............. Milan Kidd
ANTIPHOLUS OF SYRACUSE, a Stranger in These Here Parts Justin Turner
ANTIPHOLUS OF EPHESUS, his Twin and a Local .......... G. W. Zuban
DROMIO OF SYRACUSE, Attendant to Antipholus of Syracuse ...... Jamie DeViese
DROMIO OF EPHESUS, his Twin and Attendant to Antipholus of Ephesus ...... Aaron Aylor
ADRIANA, Antipholus of Ephesus's Wife .......... Tiffany Truitt
LUCIANA, her Sister ................................ Tara Walker
BALTHasar, General Store Owner and Barkeep Keir Burton
ANGELO, a Goldsmith ............................... B. J. Stadler
LUCE, Adriana's Maid ................................ Marion Kidd
STEVIE THE KID, a Merchant .......... Steve Bloom
DOCTOR PINCH, a Shaman .................... Kevin Dunn
EMILIA, the Abbess .................................. Teri Kidd

PRODUCTION STAFF

STAGE MANAGER .................................... Terry Johnson
STAGE MANAGER .................................... Sam Long
LIGHT BOARD OPERATOR ...................... Charles Smith
SOUND BOARD OPERATOR ...................... Mike Schulz
MAKE-UP AND WARDROBE COORDINATORS .... Stephanie D. Riggsby, Becky Winner
THE GANG
In Alphabetical Order

CAST

AARON AYLOR (Dromio of Ephesus) makes his first Hampden-Sydney College stage appearance in this production. A senior, Aaron will graduate in the Spring of 2003 with B.S. degrees in Chemistry and Biology. His plans are to attend graduate school in the Fall of 2003 and begin work towards a Ph.D. in Chemistry. He would like to thank his extremely supportive parents for their encouragement, and his friends at Hampden-Sydney College for the entertaining memories of the last three years.

STEVE BLOOM (Stevie the Kid) returns to the Hampden-Sydney stage, bringing experience from past performances in H-SC productions of A Midsummer Night’s Dream and Communication Breakdown, which performed five short comedies of David Ives at the 2001 Edinburgh Festival Fringe. Having lived in Los Angeles, Washington, D.C., Boston, and New York, Steve has become an expert people watcher, which he considers essential research for acting. Now people watch him not only on stage, but also in the classroom as a professor of physics and astronomy right here on the Hill. He’d like to thank his fellow actors and directors for making this into the fun it should always be!

KEIR BURTON (Balthasar) makes his third appearance in a major stage production at Hampden-Sydney College. He is honored to take part in The Comedy of Errors and to add it to his experiences, which include How to Succeed in Business Without Really Trying, The Tempest, and Fiddler on the Roof at Atlee High School in his hometown of Mechanicsville, Virginia, as well as 1776 and A Few Good Men at Hampden-Sydney College. A sophomore Fine Arts major, Keir would like to thank the cast, crew, and production team for a wonderful production.

JAMIE DEVIESE (Dromio of Syracuse) currently serves as Media Technologist for Eggleston Library here at H-SC. He began theatre near his hometown of Oak Hill, WV, at the Historic Fayette Theatre where he spent a total of eight seasons. He starred in numerous mainstage productions, including three seasons with the critically-acclaimed, musical comedy, Smoke on the Mountain, with which he toured throughout West Virginia and the United Kingdom during the Summer of 2000. In 1998, Jamie made his professional debut with Theatre West Virginia in their three summer musicals: Honey in the Rock, The Hatfields and McCoys, and The Wizard of Oz. Jamie first appeared on stage at Hampden-Sydney as “Casca,” in the 1999 production of Julius Caesar. Jamie’s most recent credits include various roles in Communication Breakdown, which was performed at the Edinburgh Festival Fringe: “Edward Rutledge” in 1776; and “Judge Julius Alexander Randolph” in A Few Good Men. The Comedy of Errors marks the debut of Jamie’s facial hair, with the exception of the chokingly large mustache of A Few Good Men. Jamie (and his beard) would like to thank his family, friends, and colleagues for all their support and “fuzz” jokes.
KEVIN DUNN (Doctor Pinch) is a tried and true entertainer. Hampden-Sydney College’s famous chemistry professor joins The Comedy of Errors with experience as Dr. Seward in Dracula, as Snug in A Midsummer Night’s Dream (twice!), and as the Professor in A Leak in the Universe. With too many honors to mention, it seems that the indespensible Dr. Dunn is destined to be a lifer at H-SC. This lover of magic, Irish music, bagpipes, and all manner of nut-fringe boy-scientist stuff, notes that for two hours, while he was under the influence of nitrous oxide, the entire universe made sense and was populated only by good and loving people. He sends his thanks to all the little people who made all of this possible.

TEMPLE GENTRY (Arresting Officer) has been singing in county, regional, and state competitions in northern Virginia for ten years; he looks to pursue singing in the future. He made his theatre debut with an outstanding role of the Courier in 1776. Temple would like to thank his mom, dad, brother, and friends for their support.

JAMES JORDAN (Duke Solinus) has quickly integrated himself into Hampden-Sydney theatre, proving indispensable not only through acting, but also through his praiseworthy technical talents. When not gracing the stage with his glowing presence or performing grand feats of technical theatre, James can be heard on Hampden-Sydney radio. James’s illustrious career in the performing arts began with Virginia Beach’s Bellam High Thespian Troupe. And, though this potential philosophy major is pondering a career in law, he admits that he won’t complain if by some disgusting twist of fate he ends up on television or the silver screen.

JAMES KIDD (Egeon), a professor of music in the H-SC Fine Arts Department, brings an unbeatable Wild West knowledge to The Comedy of Errors, drawing on his time growing up in Wyoming without television, when he saw approximately 800 grade B westerns. This collector of everything from typewriters and pipes to English bulldogs, steam engines, and great stories has not only acted before in A Midsummer Night’s Dream and Sonnet Variations, but he has also served as pianist and musical director for The Fantasticks and as conductor for Three- penny Opera. Armed with life-changing experiences in Hungary, a country and culture he recommends to all, Jimmy-the-Kidd, awarded folk and fight song composer, looks forward to work both in Hungary and with the Ucross Foundation in Wyoming to fill his near future. He would like to express his admiration to Shirley and Matt for all the excellent work that they do, and, despite the appearance of nepotism, thanks for casting the whole Kidd family.

MARIAN KIDD (Luce), a violinist in the Lynchburg Youth Symphony Orchestra, has appeared in productions of Julius Caesar, All that Fall, and A Midsummer Night’s Dream. This active member of Junior Honor Society and Girl Scouts, who even finds time for volleyball and tennis, plans to go to a liberal arts college in New York and to pursue a job in the arts. For now she appreciates the whole experience, “the nice people, good atmosphere, and great learning” of a theatre production with Shirley Kagan. She would like to thank her brother Milan for always understanding her problems and pushing her along. She hopes to follow in his footsteps. She would also like to thank Shirley Kagan for having faith in her.
MILAN KIDD (Merchant/Messenger) is a junior at Prince Edward County High School, where he is active in newspaper, cross-country, and soccer. He currently holds the state title for word processing from the Future Business Leaders of America. He also debated in the National Catholic Forensic League Tournament last May. A player of both the violin and the piano, Milan debuted at Hampden-Sydney College in director Shirley Kagan’s first play here, Arthur Miller’s All My Sons in Fall 1997. Since then he has also performed in Julius Caesar, A Midsummer Night’s Dream, and 1776.

TERI KIDD (Emilia) is a music teacher at Prince Edward Elementary School. The Comedy of Errors marks a promotion and return to the stage for Teri, whose last memorable role was as a member of the nun’s chorus in The Sound of Music. She played piano for such productions as Candide, Company, and Damn Yankees. She has also served for ten years as both director and music director for the Camp Cape Cod Players. Amazing travel experience, including a year of study in Budapest, Hungary, a hair-raising trip to Skellig Michael, Ireland, and a trip through the Wild West in 2000, which included close encounters with horses, antelope, and buffalo, prepared this lover of music, dogs, gardening, and canoeing for The Comedy of Errors. She thanks Shirley for bringing her from the pit to the stage.

B.J. STADLER (Angelo) is a current psychology major at H-SC. He returns to the stage after entertaining all as Lt. Kendrick last Spring in A Few Good Men. This junior sets his sights on working for the FBI. He would like to thank all for his supportive family for being there for him.

TIFANY TRUITT (Adriana) is a current English Education major with a Theatre minor at Longwood University. This president of her Alpha Sigma Tau sorority brings experience to The Comedy of Errors from work with her school’s Thespian Troupe, for which she served as president. She looks forward to being an English and Theatre teacher on the high school level. She would like to thank her friends, family, and sisters for putting up with her hectic schedule. Thanks also to the Hampden-Sydney Theatre Department for giving her this opportunity.

JUSTIN TURNER (Antipholus of Syracuse), a History major in his senior year, is completing his sixth production with Hampden-Sydney theatre. His past performances include roles in A Few Good Men, 1776, Betrayal, A Midsummer Night’s Dream, and Philoctetes. He would like to thank his family and Brooke for love and support.

TARA WALKER (Luciana) is a current Longwood University student. With experience from a multitude of roles including Juliet in Romeo and Juliet, Unchastity in Christy and the Attack of the Checkmarks, Mary Warren in The Crucible, and performances in Christmas Lights, Present Tense, Victor/Victoria, and numerous concerts, cabarets, and talent shows, Tara brings great insight to The Comedy of Errors. A wedding date in May 2003 and plans for being a high school history teacher currently fill the plate of this previous participant in the Walt Disney World College Program. She would like to thank her mother for being supportive of everything she does.
G.W. ZUBAN (Antipholus of Ephesus) Ah yes, GW returns to the Hampden-Sydney Stage. He would like to state that he is absolutely honored by the chance to act again. We last saw him playing that lovable guy in A Few Good Men. No longer in need of the add from last year, he would like to pose a question to the audience members for general humor and random pondering. If you were a hotdog, would you eat yourself? I know I would. Serious for a moment. GW would like to thank all of the wonderful folks at H-SC who have made his time on this Hill simply amazing. Also, to his family and loved ones, he sends his thanks for all of your constant love and support. So, please sit back, and enjoy the show.

STAFF

NICHOLAS D. BEAZLEY (Assistant Director), a senior History and Fine Arts major, is Assistant Directing for the third time at H-SC, following last Spring's A Few Good Men. His directorial debut came with Christopher Durang's For Whom the Southern Belle Tolls. His acting career at H-SC includes being part of the chorus in Philoctetes, the lead in Entering Oblivion, and Lysander in A Midsummer Night's Dream. Nicholas was in Edinburgh, Scotland as part of the Communication Breakdown performance with the Festival Fringe. He also worked the sound board here at H-SC for Harold Pinter's Betrayal. Nick would like to thank Professors Kagan and Dubroff for all the priceless experience.

KENNETH W. BRADLEY (Lighting Design) makes his third appearance with Hampden-Sydney theatre this time as lighting designer for The Comedy of Errors. He made his debut as a stage manager in 1776, followed by A Few Good Men. Kenneth is the captain and a member of the Cross Country team here at H-SC. He is a sophomore from Virginia Beach, VA and plans to major in history.

MATTHEW R. DUBROFF (Set Design, Technical Direction) is a Professor of Theatre at Hampden-Sydney College where he has been involved with productions since 1997. Dubroff's training has taken him from Massachusetts to Japan to Hawaii where he earned his Master of Fine Arts Degree in Asian Theatre. More recently, this Fall he performed in "At the Hawk's Well" in Theatre Nohgaku's first National Tour, which premiered at Hampden-Sydney College. Dubroff is a teacher of Wu Style Tai Ji and became a certified teacher of the Alexander Technique this past June. He would like to thank all of the Hampden-Sydney community for their support and involvement in the theatre, and, in particular, the unsung heroes who do the behind-the-scenes work for each production.

JOHN HOWARD (Set Construction) is a History and Religion major here at Hampden-Sydney College. Though this is his first work with a production here, he reminds us that his girlfriend has been in many plays, and he's seen one (twice!). Moreover, his work has quickly led him far with H-SC theatre, as James, Sam, and Mike have already named him most valuable player. John, who leads the Hampden-Sydney Outsiders' Club, enjoys canoeing, kayaking, hiking, climbing, writing, and photography when he is not working on the stage. And yes, he's hugged a donkey. As he looks toward graduation next Spring, John proclaims, I don't aspire to have a weak desk job like every economics major at Hampden-Sydney. I have no aspiration of being upwardly mobile in the business world.
TERRY JOHNSON (Stage Manager) is currently an art history major at Longwood University. Her honors in the arts include first place in the Heritage Foundation art show in Chesapeake, Virginia, awards in the Stockley Gardens art show in Norfolk, Virginia, and piece presentations in the Contemporary Art Center in Virginia Beach. She would like to thank Shirley Kagan for allowing her this wonderful opportunity, Keir Burton and Tiffany Truitt for transportaion, and Amanda Kregiel and Meredith Carr for keeping her sane. I love you, third Arc!

SHIRLEY KAGAN (Director) is excited about her sixth year and 11th production at Hampden-Sydney. She is excited about directing yet another Shakespeare here (her third) and wishes to thank her ever-supportive colleagues and students for making the process such a pleasure. Kagan received her Bachelor of Arts from Williams College and her Master of Fine Arts degree in Directing from the University of Hawaii at Manoa.

SAM LONG (Stage Manager), a farm boy for the Eastern Shore of Virginia, has drawn on plenty of previous acting experience to quickly become a valuable asset to the Hampden-Sydney Theatre. This freshman, the eldest of 5 sisters and a brother, looks forward to continuing work with H-SC productions, and has law school in the crosshairs for the future. He would like to thank professor Kagan for remembering him and Ms. Stuart for unending support.

ALEX JOHN RECZKOWSKI (Assistant Director) is excited to return to Hampden-Sydney Theatre after a year’s hiatus in Europe. This H-SC Fine Arts and Applied Math major brings directing experience from previous productions of Betrayal and Naomi in the Living Room, as well as acting experience not only from H-SC productions of A Midsummer Night’s Dream (Puck) and Communication Breakdown (various), but also from a German production of Woyzeck (Woyzeck). Inspired from work with the New York Film Academy, Alex plans to find a fun career that could combine MTV, the Today Show, and film editing.

STEPHANIE D. RIGGSBY (Costume and Make-up Goddess) returns to H-SC theatre, bringing along her wonderful talents developed through work with the Barter Theater in Abingdon, VA. Sadly, The Comedy of Errors marks her fifth and final production with Hampden-Sydney College, for Ms. Rigsby will be transferring to ETSU in January 2003 to pursue a Master’s Degree in Communications. She would like to thank her parents and the rest of her family for appreciating her love for the arts, her friends for not thinking that this was just another way to meet new guys, and Elizabeth Shields specifically for introducing her to Shirley Kagan and Matt Dubroff. Moreover, she thanks Shirley and Matt for being so wonderful to work with over the years and for being such good partners in crime. Lastly, she thanks all of the wonderful casts, both past and present: you’ve made it all worthwhile.

MIKE SCHULZ (Set Construction) comes to The Comedy of Errors with previous experience as an actor. Voted the fanciest pants in club lacrosse. He’d like to thank Sam Long for living on a farm because he’s a farm boy. And for laxing his face off.
CHARLES SMITH (Light Board) is a sophomore at H-SC and is working with his second production here. He happily returns to the light board, having operated lighting for last Spring's production of *A Few Good Men*. This philosophy major, who is also active in the college's Union Philanthropic Literary Society (UPLS) and the College Republicans, is planning to attend a seminary after graduation.
**SIGNIFICANT DATES IN HAMPDEN-SYDNEY THEATER**

1798 - First particular plays known to have been performed here: Charles Maclin’s *Love à la mode* and an unidentified farce. These and earlier plays were put on by literary-debating societies.

1821 - Performance of the first play known to have been written by a Hampden-Sydney student: a tragedy called *The Broken Merchant*, by Daniel A. Penick, class of 1821. It began with a prologue in verse, written and spoken by Isaac Cochran 1822. Penick and Cochran were two of the four actors.

1891 - Construction of Memorial Hall (later called McIlwaine) completed. Its first-floor chapel would see occasional dramatic performances for some forty years.

1894 - April 19, the first known Hampden-Sydney play to be performed off campus: a farce called *A Sporting Career*, in Farmville, as part of a Glee Club musical program.

1902 - December, a “Young Ladies’ Dramatic Club” presents the only all-woman show ever given publicly at HSC, *The Man in the Case*. Delia Brock, daughter of Professor H. C. Brock, is in the cast; later she is the longtime College nurse.

1903 - February 21, *Charley’s Aunt* is first play known to have been performed in “the Seminary chapel,” now called Parents and Friends Lounge of Venable Hall. (Union Theological Seminary had moved to Richmond and its buildings now belong to the College.) Edgar G. Gammon 1905 was in the cast; later he is pastor of College Church and president of Hampden-Sydney College.

1923-24 - Professor (of French) Herman Bell becomes sponsor-coach of “The Jongleurs” (new name of the Dramatic Club), producing a comedy, *Never Touched Me*, on the Farmville stage of the State Normal School (forerunner of Longwood) because HSC has no proper stage. Men continue playing female roles.

1926 - Robert Porterfield ’28 leaves college in to become first HSC man to act professionally, in New York.

1932 - Alpha Psi Omega (dramatics honorary) chapter (delta delta cast) installed Hampden-Sydney.

1950-51 - Play production resumes in the small auditorium at STC, with Alex Finlayson (a former HS actor who had worked under Miss Wheeler and now succeeded her for a year) directing *The Madwoman of Chaillot* in the fall and *As You Desire Me* in the spring.

1951 - Frank S. Johns Auditorium completed at HSC; Jarman Auditorium completed at Longwood. HSC actors would perform on these stages at intervals for half a century.

1964-65 - Summers: The only summer-stock plays ever performed by HSC and Longwood students and alumni are produced in Drakes Branch, VA, by their “Southern Actors Guild,” organized for the purpose.

1971-1975 - The first plays produced and acted by HSC faculty and staff are staged in Johns, one play per year, under the name of Hampden-Sydney Faculty Players. Some students also participate.

1975 - The Jongleurs engage a professional director, Dudley Sauvé of Farmville, to design and direct a campus production in each of several years, beginning with *A Hatful of Rain*, 1975.

1978 - First person appointed in theater at HSC: David Addington, fall semester, "visiting distinguished professor." First person regularly appointed in the arts: Car- don Burnham, in theater and music, who holds the post three years, 1978-1981.
1990 - March 29-31, the only musical written by a HSC student, *Three Guys Naked from the Waist Down*, by Jared Mauney '90, is performed in Johns and directed by Mel Michel, sabbatical replacement for Stephen Coy.

1991-92 - December and April, Brian Lampert '92 produces, directs, and acts in *The Comedy of Errors* and *A Midsummer Night's Dream*, the first student-run shows at HSC since “Parting Shots,” 1979-83.

1996 - February and March, Professor David Kaye presents “An American Dream Theatre Festival” in Johns, with two plays by HSC, one by Longwood, and two by Randolph-Macon College. Pulitzer-winning playwright Edward Albee speaks in Johns.

1996 - November, first major local play is presented in Crawley Forum, Shakespeare's *Henry IV*, Part 1, directed by Professor Frederic Berg. In the role of Falstaff is the first professional actor ever to appear in a Hampden-Sydney play, Jim Hilgartner of Richmond.

1999, 2001 - Two Hampden-Sydney shows, performed here in the springs, are taken in the summers to the Edinburgh Festival Fringe in Scotland: Professor James Schiffer’s *Sonnet Variations* and Professor Matthew Dubroff’s *Communication Breakdown*, with mixed casts of men and women, faculty, students, and community members.

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**HAMPDEN-SYDNEY COLLEGE UPCOMING EVENTS IN FINE ARTS**

**POETRY READING**

*Tuesday, November 19, 7:30 pm, Parents and Friends*

Tom O'Grady, poet-in-residence at Hampden-Sydney College, reads from his recently published collection of new and selected poems and translations.

**GLEE CLUB CONCERT: FESTIVAL OF NINE LESSONS AND CAROLS**

*Friday, December 6th, 8 pm, College Church*

The Hampden-Sydney College Glee Club presents an evening of Christmas songs and scripture readings based on the Victorian service from King’s College, Cambridge.

**DAVID MamET’S GLENGARRY GLEN ROSS**

*Tuesday, December 3, and Wednesday, December 4, 8 pm, Johns Auditorium*

A searing look into the world of American business comes to life in this Pulitzer prize winning work by one of the best known playwrights of our day. This production is the final presentation of this semester’s Acting class.

**JOHN GUARE’S SIX DEGREES OF SEPARATION**

*Friday, February 21, and Saturday, February 22, Friday, February 28, and Saturday, March 1, 8 pm, Johns Auditorium.*

A well-dressed young man, Sidney Poitier’s son, presents himself at the door of his college buddy’s parents, having just been mugged and stranded. Ouisa and Flan take him in, but then the story begins to shift and complicate. The entire play is founded on the statistical notion that any two people in the world are connected by only six others. But at what level does strangerhood end and connection begin?

**A FESTIVAL OF ONE ACTS**

*Friday, April 18, and Saturday, April 19, Johns Auditorium*

The directing class presents its offerings, sure to be a mixed-bag of drama, excitement, and laughter. Stay tuned for details.

**RICHARD O’BRIAN’S THE ROCKY HORROR SHOW**

*Friday, April 25, and Saturday, April 26, Friday, May 2, and Saturday, May 3, Location TBA*

A young couple, Brad and Janet, go out for a fateful, rainy night drive which leads them to the abode of those time-warped Transylvanians headed by the mad genius, Dr. Frankfurter. Join the zany cast of now classic musical characters for a toast-throwing, newspaper-wearing, pelvic-thrusting good time.