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Seventy-Sixth Season

"A VIEW FROM THE BRIDGE"



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John Hedges, Executive Director

2010-2011 Season

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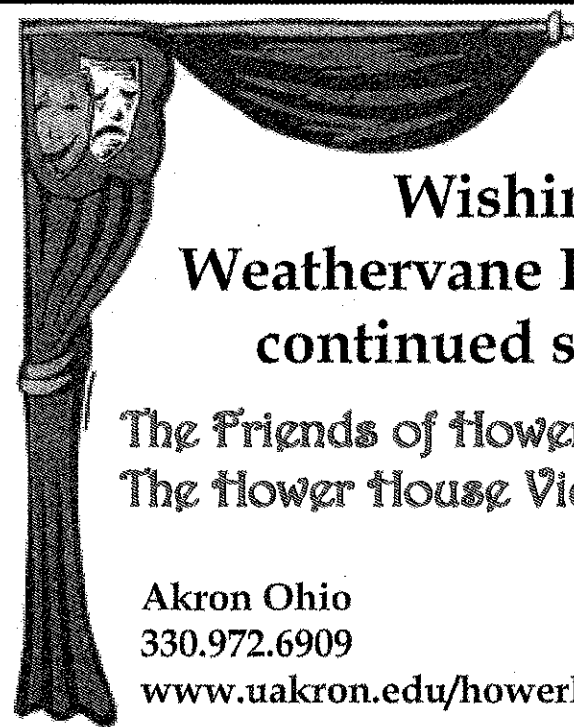


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A Brief History of Weatherovane Playhouse

From the "barn" to Copley Road to the Valley...

Weatherovane Community Playhouse began its run in 1935. Four artistically talented Woman's City Club members -- Grace Hower Crawford, Muriel MacLachlan, Laurine Schwan, Helen Troesch -- and a core of charter members rented the empty carriage house belonging to Akron's Senator Charles Dick. Their goal was to present a wide spectrum of plays: classics, dramas, comedies, new works -- even opera -- with casting open to anyone who fit a part.

The women chose a carnival as their fundraiser to start paying the rent. Despite a drenching downpour, they raised \$60. They named their space "Weatherovane" after the rooster on the barn's cupola. After cleaning their new home, scrounging for seats, a curtain and a coffee pot, Weatherovane opened its first season. During that summer of 1935 the group presented seven fully costumed and staged plays. In 1936, Muriel MacLachlan with the other founders offered classes to children and adults, beginning a tradition that has become today's Education Department. In 1938 a Women's Board was formed to offer volunteer financial assistance. It, too, continues to this day.

The "barn" was home until it was sold. In 1951 the Playhouse purchased a cement block building at 1471 Copley Road and renovated it for a theater with seating capacity of 125. The all-volunteer organization hired its first employee, Nora Scott, as custodian/ticket manager. Actual management of the Playhouse was handled by the Operating Board, which reported to the Board of Trustees. Because directors were becoming scarce, the Board hired Bob Belfance as full-time Manager/Director. He held the position from 1961-69 and from 1974-92. During the Copley Road days, plays were presented six days a week. Because of their popularity, not everyone who wanted to see a show could be accommodated. A new home was planned. During the 1960s the membership's plans came together in June 1970 with the opening of *Dark of the Moon* here on Weatherovane Lane. Longtime friend and founder Grace Hower Crawford died in 1971, remembering the Playhouse in her will. Her money enabled the Board to pare down the mortgage and set up an Endowment Fund. The last mortgage payment was made in 1974 through a contribution of the Women's Board. Three major additions followed; these included first-floor restrooms, classrooms, a costume shop, fly gallery and elevator. The former scene shop became the John L. Dietz Theater/Classroom in 2005 and the lobby project was just completed for the opening of the 75th season.

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March 5, 2011

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November 13, 2010

Holiday Pops
December 17, 2010

**Michael Cavanaugh
in Concert: The Music
of Billy Joel and More**
February 12, 2011

SPECIALS

**Gospel Meets
Symphony**
February 5, 2011

**Akron Symphony
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March 27, 2011



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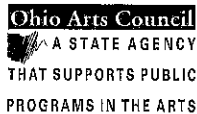
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In the Harris Family Gallery Photographs by Andrew Borowiec

The photographs in this exhibit are from Andrew Borowiec's books, *Cleveland: The Flats, The Mill, and the Hills* and *Along the Ohio*. Andrew's eloquent black-and-white photographs capture the strength of the industries that are at the core of the urban landscape. Although many of the mills and factories are no longer in operation, their power is still evident in his work and their influence is still present.

Although our current production, Arthur Miller's *A View from the Bridge* is set in Brooklyn, Andrew's work is relevant to that environment. His photographs, in rich and gritty splendor, complement the tense atmosphere that envelops the play. They heighten one's senses to the harshness of life that is reality for Miller's characters. Each photograph is also beautiful in its testimony to the nature of the city of Cleveland and of the Ohio River area and to the indomitable spirit of all who live and work there.

Andrew Borowiec has photographed America's changing industrial and post-industrial landscape for more than 25 years. His books include *Along the Ohio* (2000), *Industrial Perspective: Photographs of the Gulf Coast* (2005) and *Cleveland: The Flats, the Mill, and the Hills* (2008). He has received fellowships from the John Simon Guggenheim Memorial Foundation, The National Endowment for the Arts, the Ohio Arts Council, and in 2006 was awarded the Cleveland Arts Prize.

Borowiec's photographs have been exhibited around the world and are in the collections of the Chicago Art Institute, the Cleveland Museum of Art, the Library of Congress, The Princeton University Art Museum, and the Smithsonian Museum of American Arts, among others.

Andrew was born in 1956 in New York City but moved to Paris with his parents when he was nine months old. He spent his childhood in France, Algeria, Tunisia and Switzerland, where he graduated from the International School of Geneva. He received a BA degree in Russian from Haverford College in 1979 and an MFA degree in Photography from Yale University in 1982. He has worked as a photojournalist, as the staff photographer for the International Center of Photography in NYC, as the Assistant Director of Workshops for the Rencontres Internationales de la Photographie in Arles, France, and as the Director of The University of Akron Press.

Borowiec has taught photography at Parsons School of Design, the New School for Social Research, Germantown Academy and Oberlin College. Since 1984, he has taught at The University of Akron's Myers School of Art. In 2009, he was named a Distinguished Professor of Art. He lives in Akron, with his wife Andrea, and two dogs.

Marci Paolucci
Gallery Curator

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Guide: Thank You \$1
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On behalf of all of us here at Weathervane, I thank you for your support.

Sincerely,

John Hedges
Executive Director



From Our Executive Director

You Be The Critic

You've heard the expression that "a review is only one person's opinion." Well, we would like to see a whole lot more of those opinions about our productions than just the few that appear in our area newspapers. Here's where you come in.

Sometime after the show I invite you to take a few moments to send us your thoughts and reaction to the production you're seeing in writing. We have established a special email address specifically to receive your input. You may be as detailed or as general as you wish, commenting on any aspect of the production or anything about your experience at Weathervane that you think we should know about. Any and all feedback will be appreciated.



Here's the email address: review@weathervaneplayhouse.com
(You may also send your reviews via regular mail to: Weathervane Playhouse, 1301 Weathervane Lane, Akron, OH 44313, Attention: REVIEW)

Here's a few other ideas for your consideration:

1. If you liked the show and have written positive comments, forward them to your network of personal email addresses. Word of mouth is still our strongest source of publicity.
2. If you use social networking sites (Facebook, Twitter, etc.) as a way of staying in touch with your friends, post something on them about the show.
3. Send positive statements about the show or Weathervane Playhouse to area newspapers as Letters to the Editor.
4. Recommend Weathervane when talking with family, friends and co-workers.

We want to know what you think and how our work is affecting your lives – either in a positive or a negative way – with the intention of always improving our services and becoming more relevant to you, our valued patrons. Thank you in advance for taking the time to assist us and for your continued patronage of Weathervane Playhouse!

Sincerely,

John Hedges
Executive Director
jhedges@weathervaneplayhouse.com



Weathervane

— PLAYHOUSE —

76th Season -- 2010 - 2011 -- Production #549

March 24 - April 10, 2011

A View from the BRIDGE

by Arthur Miller

Directed by Sean McConaha

Stage Manager
MARYANNE ARCURI COTTER

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DAVID RUGGLES

Sound Designer
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A View from the Bridge is produced by special arrangement with
Dramatists Play Service, 400 Park Avenue South, New York, N.Y. 10016.

Weathervane Community Playhouse, 1301 Weathervane Lane, Akron, OH 44313-5186
Ticket Office: 330-836-2626 • Fax: 330-873-2150 • weathervaneplayhouse.com



About the Play and Playwright

ARTHUR MILLER was born Oct. 17, 1915, in New York City. Until his death on Feb. 10, 2005, he remained one of the most prominent playwrights, authors, essayists and intellectuals in American letters. Frequently, Miller's dramatic characters wrestle with conflicts of power, and one of his over-arching themes is a responsibility to the self versus a responsibility to society at large. Among his many plays are *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* (1955), *After the Fall* (1964), *The Price* (1968) and *Broken Glass* (1994). A winner of five Tony Awards, he was also awarded the Pulitzer Prize for Drama in 1949 for *Death of a Salesman* and in 1984 received the Kennedy Center Honors.

According to several accounts, Miller drew his inspiration for *A View from the Bridge* from the true story of a Brooklyn dockworker and union activist named Pete Panto (1911 – 1939), a man who dared to expose and speak out against his corrupt union bosses. Panto had worked the docks along Columbia Street in Brooklyn's Red Hook neighborhood (the very neighborhood in which Miller would eventually set his *A View from the Bridge*).

In the late 1940s, as Miller researched the story of Panto's life and the circumstances surrounding his death, he learned about another man who belonged to the International Longshoreman's Association. This longshoreman had betrayed two of his relatives, both of them brothers, by reporting their illegal status to U.S. Citizenship and Immigration Services. In the story Miller heard, the dockworker became angered when one of the brothers announced an intention to marry the man's niece. As a result of ratting out his relatives, the man drew scorn from everyone in his tightly knit community, and he disappeared mysteriously. Rumors flew that one of the brothers had killed him.

Inspired by these real-life events along the Brooklyn shipping docks, Miller wrote a screenplay that he titled *The Hook*. In 1950, Miller and the theater and film director Elia Kazan went out west to Hollywood to shop their screenplay to the movie studios. The men struck a deal with Columbia Pictures, but studio chief Harry Cohn insisted that he needed to show the script first to a union official and the FBI. In his memoir, *Timebends: A Life* (published in 1987), Miller recalled this meeting in Hollywood:

"Cohn wanted some changes; if I agreed, the film would be doable, he said. The main one was that the bad guys in the story, the union crooks and their gangster protectors, should be Communists... Roy Brewer, the head of all the Hollywood unions had been brought into the matter – by the FBI, presumably; he had read the script and said flatly that it was all a lie, that he was a personal friend of Joe Ryan, head of the International Longshoreman's Association, and that none of the practices I described took place on the piers. Finally, he informed Cohn that if the film was made he would pull all the projectionists across the country out on strike so that it could never be shown. The FBI, moreover, regarded it as a very dangerous story that might cause big trouble on the nation's waterfronts at a time when the Korean War was demanding an uninterrupted flow of men and material."

Faced with the complaint of writing an "un-American" screenplay – and against the backdrop of the Communist-hunting efforts of the House Un-American Activities Committee – Miller and Kazan split over whether to agree to the changes requested. Miller refused to make any of the changes that Cohn wanted, and he withdrew the script resulting in a rift between Miller and Kazan.

In the aftermath of his split from Kazan, Miller encountered great critical acclaim for his 1953 play, *The Crucible*, whose depiction of the Salem witch trials of the late 1600s symbolized the modern-day "witch hunts" by the HUAC. Fresh off the success of *The Crucible*, Miller shifted gears and turned back to his screenplay for *The Hook*, re-shaping it into a one-act play that he entitled *A View from the Bridge*.

Miller conceived his play as a sort of modern-day Greek tragedy, and he wrote it completely in verse (similar to a play written by the ancient Greeks or Shakespeare). On Sept. 29, 1955, Miller's play opened at the Coronet Theatre on Broadway in New York City. Van Heflin originated the role of Eddie Carbone, and Eileen Heckart originated the role of Beatrice Carbone.

In 1956, Miller dropped the play's verse dialogue and changed it to prose, re-shaping *A View from the Bridge* into a two-act drama (which is the version that has emerged as the standard one produced since that time). The first production of Miller's two-act version of *A View from the Bridge* opened in London in October 1956.



A View from the Bridge -- Cast

Eddie Carbone	Scott Shriner
Catherine	Alexandra Tlapa
Beatrice	Marie Smith
Rodolpho	Alex Funk
Marco	Robert Showalter
Louis	Jason Bryan Mauer
Alfieri	Vince Richards
Mike	Mike Groom
Immigration Officer	Daniel P. Cotter
Mrs. Lipari	Barbie Trotter
Mr. Lipari	John Cotter

INTERMISSION – 15 minutes
between the Acts

Note: Actors smoke in this production.

**Comments...
Suggestions...
Reviews...**

John Hedges

jhedges@weathervaneplayhouse.com

For Your Safety...

- We request that you remain seated until the house lights have come up at intermission and after the curtain call.
- The use of cameras, recording equipment and laser pointers is forbidden during this performance.
- As a courtesy to fellow audience members, please make sure that cell phones and pagers are turned off during the performance.
- Please do not bring refreshments into the auditorium. However, if you have candy, please remove wrappers before the performance begins.
- NOTE: In case of an emergency in which the performance cannot continue, Calamity Vouchers will be issued for a future performance. Thank you.



About Our Director



SEAN MCCONAHA (Director) was the co-founding artistic director of the Bang and the Clatter Theatre Company, which performed in venues in both Akron and Cleveland between 2005 and 2010. He was a member of the Weathervane Playhouse professional staff from 1998 to 2006 as the director of education. He holds a bachelor's degree in theater performance and pre-law from West Virginia Wesleyan College and a Master of Arts degree in Theater from The University of Akron. His previous Weathervane Playhouse directorial credits include *Romeo and Juliet* (in 2000), *The King of the Kosher Grocers* (in 2000), *The Chosen* (in 2002) *A Lesson Before Dying* (in 2004), *Angels in America: Millennium Approaches* (in 2005) and *Angels in America: Perestroika* (in 2006).

Director's Notes

Lemons and Oranges:

In all the plays I direct I search to create links of recognition with an audience, attempting to establish a common ground in order to draw the onlooker more closely into the play. Miller in a preface describes theatre as "an act of passion." By this he doesn't rule out the possibility that it can also contain ideas and intellectual observation. What he means, I think, is that if a play fails to move you it fails to involve you. And if it fails to involve you then it fails to touch and thus excite you with its ideas.

Fortunately, *A View from the Bridge* has a great deal of common ground with which practically anyone can find points of contact. The central issue of an uncle with "too much love" for his niece is likely to touch anyone who has secretly felt love, however briefly, for the unattainable or untouchable. Nor is the love one sided. Catherine, too, although her emotions are less centered is later torn by her feelings for Eddie and Rodolpho. It's a play that spans generations. It's for anyone who has ever felt jealousy or lust, anger or disappointment. This probably includes most of the human race.

We approached the play with this in mind, exploring first this central relationship, the triangle of Eddie, Catherine and Rodolpho. We attempted to strike a balance that leaves the audience with sides to take. It is, after all, a tragedy about a very ordinary, unexceptional man. What I tend to call the "there-but-for-the-grace-of-God-go-I" department. We must therefore see at the start an ordinary Everyman.

It's a masterly play, a small construction on the scale and complexity of a Swiss watch but with the power to strike like Big Ben.

I want to thank:

- my cast and crew for helping me rekindle my passion, by striving to be perfect every day.
- The staff, trustees and John Hedges for giving me the chance at redemption. It feels great to be home.
- My Rachel, for helping me be a better man.

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John Hedges, Executive Director

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Cast Biographies



SCOTT SHRINER (Eddie Carbone) most recently appeared in *Weathervane's Rabbit Hole*. He has won Chanticleer awards for his roles in *Lend Me a Tenor*, *Three Days of Rain*, *Moon over Buffalo* and Arthur Miller's *All My Sons*. His favorite role here is Nick

Cristano in *Over the River and Through the Woods* in 2005. Scott is a company member of Ohio Shakespeare Festival and he's also won awards for his roles at Coach House Theatre in *Who's Afraid of Virginia Woolf?*, *Sunday in New York*, *Light up the Sky* and *Hay Fever*. He sends love to Emily.



ALEXANDRA TLAPA (Catherine) was born in Los Angeles, CA, but grew up in Pittsburgh PA. She is a senior at Kent State University majoring in theater and minoring in dance and will graduate this year. She started performing at a young age,

taking part in many productions. A few of the productions on her resume include *Six Characters in Search of an Author*, *Talk to Me Like the Rain* and *Let Me Listen* at Kent State University, the film *The Light in the Shadows* as Roma Sen, produced in Pittsburgh by Hollabaugh Productions and *Pride and Prejudice* in 2010 as Mrs. Gardiner. Alexandra thanks her parents and sister for believing in her dreams and her best friend, Ashley, "for never letting me give up."



MARIE SMITH (Beatrice) is most remembered for her role as Emma Goldman in *Ragtime*. Marie also performs with the Not Ready for Mainstage Players at the annual Chanticleer Awards and took part in last year's 75th Anniversary performance of

The Bathroom Door as the Prima Donna. An avid performer both in staged shows and interactive mysteries, she has been seen at PlayhouseSquare, Weathervane Playhouse, CAMEO, The Players Guild, True North and Cassidy to name a few. Marie also teaches theater in the Akron After School Program for Weathervane and owns and operates her own travel agency, MAS Getaways. "Many thanks to Sean, Scott, Alex T. and the rest of the cast and crew for this amazing experience, it has been a wonderful journey for me as a performer. Much love, Marie."



ALEX FUNK (Rodolpho) is a junior majoring in Theatre Education at The University of Akron. He is the current President of Theatre Guild. Past roles have included: Scapin (*Scapin*), Ensemble (*The Laramie Project*) CC Showers (*The Diviners*), Tranio (*The Taming of the Shrew*) Jesus (*Godspell*) and Tuzenbach (*Three Sisters*). He was an Irene Ryan nominee for his role in *Big River* as the Duke. This is Alex's first production at Weathervane Playhouse and he is excited to be working with such talented people.



ROBERT SHOWALTER (Marco) is making his Weathervane Playhouse debut. Robert's previous acting credits include appearing as The Mayor in *Inherit the Wind* at Trumbull New Theatre in Niles, OH. He is a retired corporate pilot with special interest in karaoke, skiing, scuba diving, model railroading, motorcycling and flying gliders. He keeps an aerobatic airplane and helicopter on his farm in Portage County. He humbly says "thank you" to Sean McConaha for this opportunity.



JASON BRYAN MAUIER (Louis) has been involved in the performing arts since high school. Jason took a brief hiatus from acting to do more of a behind-the-scenes role with a few small theater companies, where he had finished directing the Ohio premiere of *Dear Harvey* at First Grace Arts. Jason would like to thank Sean McConaha for giving him the chance and having the faith to cast him in the role of Louis.



MIKE GROOM (Mike) has been busy the past several years at Weathervane in our productions of *The Great White Hope* (2010), *Mrs. Bob Cratchit's Wild Christmas Binge* (2009) and *Man of La Mancha* (2009). He also served as assistant stage manager for our production of *Putting It Together* (2009). He recently performed in *Dear Harvey* for First Grace Arts here in Akron.



Cast Biographies - continued



VINCE RICHARDS (Alfieri) began his association with Weathervane in 2008 when he performed in our Dietz production of *And the Winner Is...* and in our mainstage production of *The Rainmaker*. Since then, his other Weathervane performances were in *The Goat or, Who Is Sylvia?* and *The Great White Hope*. Elsewhere, he was seen in *Appointment with Death* at Coach House in 2009 and in *Once upon a Mattress* at Buckeye Community Theater in 2010.



DANIEL P. COTTER (Immigration Officer) is appearing in his second Weathervane show. His first show, *Wit*, in 2002, won a Chanticleer Award for Best Production. Dann has also helped with props for many shows here at the Playhouse. He is glad to be back and is happy to be working with his mom (who is stage managing this production) and his dad (who appears on stage briefly as the "Butcher") in this production. When Dann is not acting or helping back stage, he is busy traveling all over the country as an IT Desktop Support Engineer for MCPc Computing Solutions in Strongsville. He is looking forward to expanding his travel time with his company this summer when he will be largely overseas.

Creative Team Biographies



MARYANNE ARCURI COTTER (Stage Manager) has been working in theater since 1982. Since then she has helped build many sets and either helped with props, lights or sound. But her real passion is stage managing, where she has won four Chanticleer Awards for Best Production. She has also stage managed professionally at the Halle Theater in Mayfield Heights. Her last show here at Weathervane was *The Lion in Winter* in 2007. She is especially glad to be back this year and to be working with her son Dann (who is in this production) and her husband John (who is helping back stage). In her spare time she has taken up painting and enjoys creating on canvas. She lives in Strongsville near her three



BARBIE TROTTER (Mrs. Lipari) most recently performed in *Dear Harvey* for First Grace Arts last December. Last season, she appeared at Weathervane as Nat in our production of *Rabbit Hole*. She designed costumes for *Arsenic and Old Lace* and *Proof* (both in 2003) and was costume coordinator in our 2006 production of *Angels in America: Perestroika*. Barbie was stage manager for the 2008 production of *Amahl and the Night Visitors*, the spring 2009 production of *Intimate Apparel* and the September 2009 production of *Putting It Together*. Barbie is on the Weathervane staff as Coordinator of Volunteers and is delighted to be a part of this production.



JOHN COTTER (Mr. Lipari) has been affiliated with Weathervane since 1984. He has been on staff, worked back stage and has even done a few walk-ons. He has won several Chanticleer Awards for Best Stage Properties and enjoys working backstage. You will see him in this show as Mr. Lipari but more importantly he will be working backstage assisting his wife Maryanne, who is the production stage manager. John lives in Strongsville near his three children and four grandchildren.



grown children and four grandchildren. She wishes Sean great success in his return to Weathervane.

JONATHON HUNTER (Properties Designer) recently designed lights for our Young Actor production of *Sherlock Holmes*. He previously served as Weathervane's stage manager for the Founders Theater Series season-opening production of *They're Playing Our Song* this past September and was properties co-designer for *Breaking the Code* in October. He recently graduated from The University of Akron with his theatre-arts degree. Last summer, he served as the lighting designer for Mercury Summer Stock in Cleveland.



Creative Team Biographies -- continued



DAVID RUGGLES (Lighting Designer) most recently designed sound for our Dietz production of *Crumbs from the Table of Joy* as well as our season opener *They're Playing Our Song*. He has won Chanticleer for lighting *Italian American Reconciliation* and sound for

Man of La Mancha. He also designed sound for *The Sum of Us* and lighting for other productions including *Perfect Wedding* and the 2006 production of *Joseph and the Amazing Technicolor Dreamcoat*. He has also designed lighting for Cuyahoga Falls High School productions including *Bye Bye Birdie*, *The Outsiders* and *How to Succeed in Business without Really Trying*. He attends Kent State University.

MICHELLE ADELINA CONNER (Sound Designer) was sound designer for last season's *The Last Night of Ballyhoo* and for *Perfect Wedding* and *Charlie and the Chocolate Factory* several seasons ago. She worked on the sound crew for *A Doll's House*, *Blithe Spirit*, *The Goat or, Who is Sylvia?*, *The Sum of Us*, *Long Day's Journey into Night*, *Crumbs from the Table of Joy* and others. Michelle is a graduate of St. Vincent-St. Mary High School and The University of Akron and is employed by the Alcon Tool Company in Akron.



JASEN J. SMITH (Costume Designer) joined the Weathervane staff in August of 2008. Since joining the staff he has designed *Children of Eden*, *Joseph*, *Bloody Murder*, *The Great White Hope* and *Pride and Prejudice* and co-designed *Man*

of *La Mancha* (for which he won a Chanticleer), *Putting It Together* and *The Last Night of Ballyhoo*. Jasen also won the 2009 YACTA Marquee award for Best Costume Design for *Children of Eden*. Other regional designs include Porthouse Theater: *The Odd Couple*; Case Western Reserve University: *The Philadelphia Story*, *How I Learned to Drive*, *Much Ado About Nothing*, *Stage Door*; Ohio Light Opera: *Pirates of Penzance*, *The Mikado*, *Robin Hood* and *The Merry Widow*. Jasen is also a Lecturer of Costume Design at Case Western Reserve University.



ALAN SCOTT FERRALL (Scenic Designer) began with Weathervane as a backstage volunteer under the tutelage of the late John R. Thomas. This is Scott's 14th season as a Weathervane staff member. Previously, he worked at Cuyahoga Falls High School

and has designed sets for the Players Guild of Canton, Cleveland Signstage Theatre and Western Reserve Public Media (PBS-TV Channels 45/49). Scott has earned six Chanticleer Awards - one as stage manager for *Fences*; lighting designs for *The Laramie Project* and *A Lesson Before Dying*; and co-lighting designs for *A Man for All Seasons*, *The Full Monty* and *Man of La Mancha*. Scott is the playwright of *Two Swords*, *a Bag of Marbles* and *a PB and J*, the new play for young audiences that will be performed this spring.

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Production Team

Alan Scott Ferrall -- Technical Director

Kathy Kohl -- Assistant Technical Director

SET CONSTRUCTION

Ruth Richardson
Todd Dieringer
Roger Dieringer
Kevin Ford
Erin Katz Ford
Justyn Jaymes
Joe Hunter

COSTUMES

Susanne Abernathy
Diantha Seibert
Kim Shores
Jacqui Sukie

PROPERTIES

John Cotter
Barbie Trotter
Linda Hostetler
JoAnn Francis

LIGHTS

Jonathon Hunter
Brian Willis
Michelle McNeal

SOUND

Lois Bennett
Cheryl Stadler
Stephen Moushey

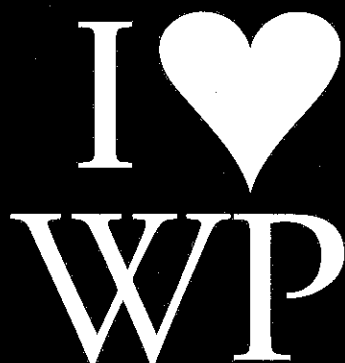
Acknowledgements

Thank you the cast and crew of *Sherlock Holmes*, who not only took down their set, but carried all the flats, stairs and walls for the six-day turnaround for *A View from the Bridge*.

Want to get involved?
Call Barbara Trotter, Coordinator of Volunteers
330-836-2626 ext. 29 / btrotter@weathervaneplayhouse.com

JOHN HEDGES, Executive Director

Mr. Hedges has an extensive background in theatre as both an actor and a producer. Prior to coming to Weathervane, John spent ten years in the acting company at the Barter Theatre in Virginia, where he performed in over 60 shows. Other acting credits include performances at Town Hall in New York and the Pantages Theatre in Los Angeles. Regionally he has worked at the Indiana Repertory Theatre, the Kentucky Shakespeare Festival, Actors Theatre of Louisville and the American Stage Festival, where he appeared opposite Academy Award-winner Olympia Dukakis in *The Cherry Orchard*. John has been Managing Director of First Stage Milwaukee, Associate Producer of North Shore Music Theatre, Business Director of Gloucester Stage Company and General Manager of New York's award-winning Pearl Theatre Company. Mr. Hedges is a member of Actors' Equity Association, served on the Board of Directors of Boston's StageSource and chaired its Strategic Planning Committee, been a Conference Panelist for the American Alliance for Theatre & Education and written for *American Theatre* magazine. He studied at Indiana State University and the Professional Theatre Training Program at the University of Delaware, is a graduate of the National Shakespeare Conservatory and holds an honorary MFA degree in theatre from Stafford University. A 2009 graduate of Leadership Akron (Class XXV), John lives in Akron.



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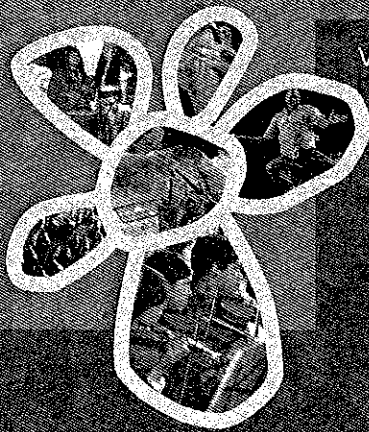
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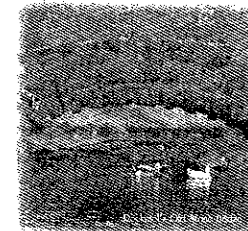
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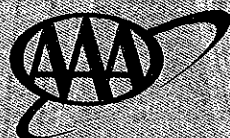
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