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March 26 - April 12, 2015  
Production #576



2014 | 2015

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4000 MILES

Dramatic Comedy  
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Comedy  
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World Premiere  
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A RAISIN IN THE SUN

Drama  
Jan. 29 - Feb. 15, 2015

HAMLET

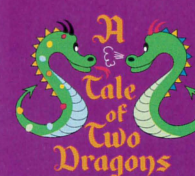
Drama  
Feb. 26 - Mar. 8, 2015

DELICATE BALANCE

Drama  
Mar. 26 - Apr. 12, 2015



Comedy  
Apr. 23 - May 10, 2015



For Young Audiences  
May 5 - 15, 2015



Musical  
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Weathervane Playhouse

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## A Brief History of Weathervane Playhouse

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

Weathervane 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 "Weathervane" after the rooster on the barn's cupola. After cleaning their new home, scrounging for seats, a curtain and a coffee pot, Weathervane 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. This group is now the Volunteer Guild.

The "barn" was home until it was sold. In 1951, the Playhouse purchased a cement block building at 1474 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 1961-1969 and from 1974-1992. 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 Weathervane 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 completed in 2009 in time for the opening of the 75th season. Weathervane is proud to celebrate its 80th Season.



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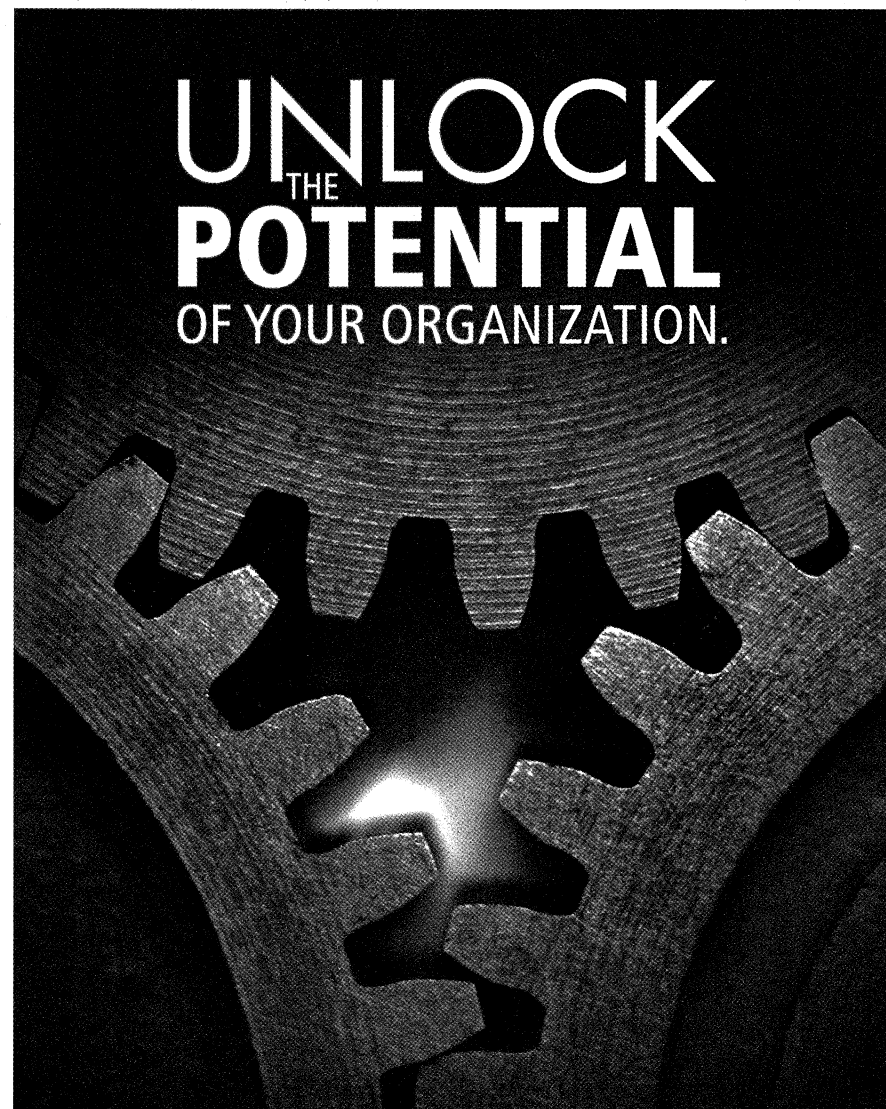
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For more details, contact Janis Harcar at 330-836-2626 ext. 16.

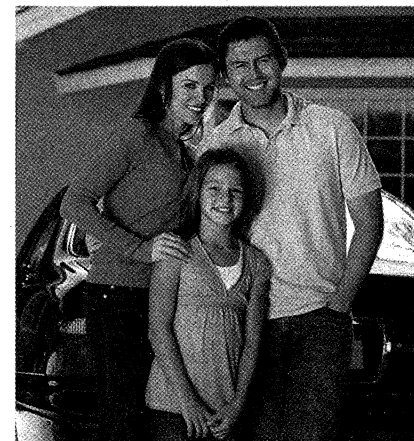
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*We gratefully acknowledge the support of the following individuals, corporations and foundations. This listing is updated as the season progresses.*

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## In the Harris Family Gallery -- A Tribute to Jack Richard

Jack was a brilliant artist and made his living over the last 70 years painting more than 800 commissioned portraits, church murals, illustrations, etc. Jack did it all and his works are in many public and private collections around the world. He was the recipient of many national and local awards and citations. Jack established his Almond Tea Gallery and the Studios of Jack Richard in downtown Cuyahoga Falls in 1960. From there, he exhibited other artists, his own and students' work, and did art restoration and framing. He was painting, teaching and running his gallery right up to his death last August at the age of 92.

Most importantly, Jack was a great teacher, having taught more than 2,000 students. Several of his students have gained important national reputations, while others have become successful teachers, educators, gallery directors, portrait painters and landscape artists encompassing styles from magic realism to non-objective abstraction. It is this legacy which was the greatest source of pride to Jack.

Mark Giangaspero started taking lessons from Jack at he age of 11. He is now a professional painter (one of his paintings is in the permanent collection at the Butler Institute of American Art) and had worked with Jack for many years at the Almond Tea Gallery as a teacher, art restoration expert and framer. Jack entrusted Mark with the task of continuing the Gallery after his death. Mark says, "Nothing was more important to Jack than teaching. He would tell us (the students) a story about asking his teachers, who numbered more than 20, 'How could he repay them for everything they gave him?' All of the answers were the same, 'Just pass it on.' And he spent his life doing just that."

Jack was commissioned to portray the *Ambassador of Golf*, chosen every year by the NEC Corporation since the World Series of Golf started in 1981. The *Ambassador of Golf* awardees are people "who have fostered the ideals of the game on an international level and whose concern for others extends beyond the golf course". Among the past Ambassadors, painted by Jack, are former Presidents George H.W. Bush and Gerald Ford, Dinah Shore, Bob Hope, Bing Crosby, Arnold Palmer, Gary Player, Sam Snead, Juan "Chi Chi" Rodriguez and Robert Dedman. The original portrait goes to the recipient, while a photographic facsimile is created for Firestone Country Club.

On a personal note, I modeled for Jack and his students on several occasions over the years. It was a joy and privilege to have known him. He is missed.

*Marci Paolucci, Gallery Curator*

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**Weathervane's**

## **Thank You Dollar Program**

*If you've enjoyed your experience at Weathervane, we ask that you please consider giving a "Thank You Dollar" as you exit the theater. (You'll see contribution boxes near the lobby's exit doors.)*

*As you probably know, earned income accounts for only 65% of our total expenses. The plain fact is, if each Weathervane patron gave just \$1 extra after each show, we would be able to meet our goal for Individual Contributions! Won't you show your appreciation of this performance with a "Thank You Dollar" after the show?*

### **Guide:**

**Thank You! \$1**

**Applause!! \$2**

**Cheer!!! \$3**

**Bravo!!!! \$4**

*On behalf of all of us here at Weathervane, I thank you for your support.*

*Sincerely,*

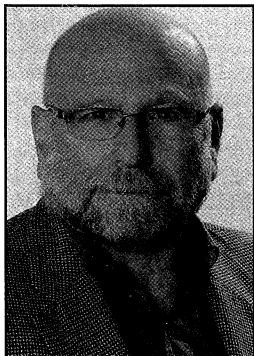
*Janis L. Harcar*

**Janis L. Harcar  
Interim Executive Director**



## From Our Young Actor Series Producer

*Welcome to Weather vane!*



Edward Albee is one of those rare talents whose life story includes expulsions from high school, a military academy and college. Since those turbulent years in the 1940s, Albee has become one of America's most prolific and most successful playwrights. Weather vane has done just about all of his major works: *Who's Afraid of Virginia Woolf?*, *Seascape*, *Three Tall Women*, *The Goat, or Who is Sylvia?*, and the play we are presenting now, *A Delicate Balance*.

Albee's plays are not, for want of a better term, "easy." They are well-crafted, realistic, and examine the human condition. And yet, sometimes, the language is dense and you find yourself asking the question: What is this play about? You may not reach an immediate or satisfying answer to that question. Still, there is no question that his plays are worth doing.

When we put together the collection of dramas, comedies and musicals that we call a "season," we engage in that delicate balancing act of trying to meet the needs and interests of actors, designers, staff, trustees, donors, subscribers and single-ticket buyers. (That list is not prioritized, by the way.) Into that mix we throw in notions of "art" -- which is designed to evoke an emotional and intellectual response from us as members of an audience -- and "entertainment" -- which is designed to let us sit back, put our feet up (OK, that's a little difficult to do in our theater), relax and have a good time. Art is not always entertaining and entertainment is certainly not always art. Nevertheless, they are also not necessarily mutually exclusive. Just because a play causes you to think doesn't mean it's not entertaining.

A production of *A Delicate Balance* can be both art and entertainment. It's a play that won the Pulitzer Prize in 1967 -- the first of Albee's three. To some, that already means it's "art." What also helps make this play "entertainment" is the top-notch acting of our cast, the very real set, props and costumes and the compelling staging of our director. We hope you will be moved, challenged and entertained by Weather vane's production of Edward Albee's *A Delicate Balance*.

Sincerely,

*Janis L. Harcar*

Janis L. Harcar  
Interim Executive Director  
jharcar@weathervaneplayhouse.com

*Ian S. Haberman*

Ian S. Haberman  
Interim Artistic Director  
Ishatty@aol.com

### Chanticleer Awards ~ August 22, 2015

Keep track of your favorites! If you see all seven mainstage shows, OR the Dietz shows OR all three Young Actor productions, you will be able to cast your vote at the end of the season in the following categories:

Sound Design, Lighting Design, Properties Design, Lead Actor -- play & musical,  
Supporting Actor -- play & musical, Lead Actress -- play & musical,  
Supporting Actress -- play & musical, Best Production, Youth Production  
Technical Element, Dietz production Technical element,  
Actor & Actress performances in a Dietz production.



## Weather vane — PLAYHOUSE —

80th Season -- 2014 - 2015  
Mainstage Series Production #576  
March 26 - April 12, 2015

# DELICATE BALANCE

By **Edward Albee**

Directed by **Craig Joseph**

Stage Manager  
**MARTHA KALTENBACH**

Scenic Designer  
**RALPH COOLEY**

Properties Designer  
**JOHN GRAFTON**

Sound Designer  
**SCOTT THANASIU**

Assistant Stage Manager  
**BARRY FRIEDMAN**

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*A Delicate Balance* is produced by special arrangement with Samuel French, Inc.,  
235 Park Avenue South, Fifth Floor, New York, NY 10003.

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





## About the Play and Playwright

### About the Play

In a 1996 preface to his play, Edward Albee wrote that *A Delicate Balance* concerns "the rigidity and ultimate paralysis which afflicts those who settle in too easily, waking up one day to discover that all of the choices they have avoided no longer give them any freedom of choice, and that what choices they do have left are beside the point."

*A Delicate Balance* is a dark comedy in which the carefully controlled existence of two complacent suburbanites is forever shattered by their family and friends over the course of one eventful weekend.

Agnes and Tobias are a perfectly normal, upper middle-class married couple. With a cushion of wealth to protect them, they would appear to have the best of everything: a beautifully furnished home, the finest china and the most tasteful furniture.

But the underpinnings of such a comfortable life have begun to come loose. Live-in sister-in-law Claire drinks too much and delights in trading caustic remarks with Agnes and Tobias. And Julia, Agnes and Tobias's 36-year-old daughter, has returned home after her fourth failed marriage, a lost child seeking the comfort of hearth and home.

The sudden appearance of Harry and Edna, the neighbors and best friends of Agnes and Tobias, further threatens the rigidly restrained order of suburban splendor. Harry and Edna insist that they cannot return to their own home, due to an undefined "terror" that has gripped them. With their equilibrium thus upended, can Agnes and Tobias continue to maintain their "delicate balance?"

A dark comedy packed with psychological complexity, *A Delicate Balance* takes audiences on a careening ride from domestic superficiality to a jolting confrontation with life's most existential questions.

The original Broadway production of *A Delicate Balance* opened at the Martin Beck Theatre in New York City on Sept. 22, 1966. The production ran for 132 performances and won the Pulitzer Prize for Drama in 1967. There have been two Broadway revivals: in 1996 (with Elaine Stritch playing Claire) and in 2014 (featuring John Lithgow as Tobias and Glenn Close as Agnes). A film adaptation, released in 1973, was directed by Tony Richardson and starred Katharine Hepburn, Paul Scofield, Lee Remick, Joseph Cotten and Kate Reid. Weathervane first produced *A Delicate Balance* in 1968; the production was directed by Robert Belfance.

### About the Playwright

Edward Albee is perhaps best known for his association with the artistic movement of the 1950s and early 1960s more popularly regarded as "the theater of the absurd." Born in Washington, D.C., on March 12, 1928, Albee's parents abandoned him as a baby. A wealthy couple who owned a theatre chain, Reed and Frances Albee, adopted the infant boy. He was named after his adoptive paternal grandfather, Edward Franklin Albee, a powerful vaudeville producer who had made the family fortune as a partner in the Keith-Albee Theater Circuit.

Despite the lavish environment in which he grew up in affluent Westchester, New York, he was, by most accounts, unhappy. He attended Trinity College, a small liberal arts school in Hartford, Connecticut for a year. After failing to show up for the school's chapel services, as well as certain classes, Albee was dismissed by the school. At the age of 20, Albee left home and settled in Greenwich Village in New York City. He took on various jobs, including the roles of "office boy," record salesman and Western Union messenger.

He also began to meet other writers, including Thornton Wilder and W.H. Auden. It was Wilder who suggested that he try his hand at plays. At the age of 30, Albee wrote his first play, *The Zoo Story*, in a quick, three-week period.

Albee's first full-length, three-act play was *Who's Afraid of Virginia Woolf?* Its 1962 Broadway production won the Tony Award for Best Play, won him international fame and opened new doors of artistic opportunities.

Albee's other plays include *The American Dream*, *Tiny Alice*, *A Delicate Balance* (winner of both the Pulitzer Prize and the Tony Award) *All Over*, *Seascape* (winner of the Pulitzer Prize), *The Lady From Dubuque*, *The Man Who Had Three Arms*, *Finding the Sun*, *Three Tall Women* (winner of the Pulitzer Prize), *Fragments*, *The Play about the Baby*, *Occupant* and *The Goat, or Who is Sylvia?* He is a member of the Dramatists Guild Council and president of the Edward F. Albee Foundation, which maintains the William Flanagan Memorial Creative Persons Center (a writers and artists colony in Montauk, New York).



## Cast

Agnes .....	Molly McGinnis*
Tobias .....	Richard Worswick
Claire .....	Margie Stocker
Harry .....	Ross Rhodes
Edna .....	Harriet DeVeto
Julia .....	Moriah Ophardt

\*Member of Actors' Equity Association, the union of professional actors and stage managers

The time: Now

The place: The living room of a large and well-appointed suburban house.

Act I: Friday night.

Act II: Scene 1: Early Saturday evening. Scene 2: Later that night.

Act III: Early Sunday morning.

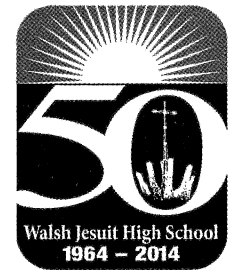
*There will be TWO 10-minute intermissions.*

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### PLEASE...

- ♦ Turn OFF your cell phone because even silenced calls and text messages interfere with the sound system backstage, on stage and throughout the theater.
- ♦ Be sure your cell phone is turned off again after intermission when appropriate.
- ♦ If you are using an Assistive Listening headset, please turn off your hearing aids to avoid feedback.
- ♦ NO PHOTOS inside the theater or recording of the show in any way.
- ♦ Unwrap cough drops or mints before the performance begins.

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- ♦ We request that you remain seated until the house lights have come up at intermission and after the curtain call.
- ♦ 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 - Craig Joseph



A native of Canton, Craig was bitten by the theater bug at an early age and could be found producing short plays and puppet shows in the backyard with the neighborhood kids. After receiving a fantastic arts education in Plain Local Schools, Craig pursued his Bachelors degree in English and Theology at Wake Forest University (all the while acting and directing) and then went on to receive a Masters degree in Directing from Northwestern University. A ten-year sojourn in Chicago garnered him professional directing credits with Writers Theatre, White Horse Theatre and TimeLine Theatre, among others. Contemporaneously, he acted occasionally and wrote several plays, short fiction pieces and a screenplay. Never content to just do one

thing, the Chicago decade also found Craig working in a variety of church and nonprofit contexts as a youth pastor, associate pastor, arts educator, college professor and church planter. Through these experiences, Craig developed a passion for merging the arts world with social justice concerns. His next career move, which took him to Minneapolis, found him serving as the Creative Director for a progressive congregation which utilized the arts to foster racial reconciliation, poverty awareness and neighborhood revitalization; all the while, Craig continued directing professionally. A surprise move back home to Ohio six years ago has propelled Craig in a new direction. Now serving as the curator of Translations Art Gallery and as the Creative Director for a branding and identity agency called Cassel Bear, he gets to play with the interaction between words and images all day. He continues telling stories on the stage, with recent directing credits of *The Elephant Man*, *Cat on a Hot Tin Roof*, *A Midsummer Night's Dream*, *Other Desert Cities* and *God of Carnage*. He also began acting again, tackling the challenge of a one-man play, Lee Blessing's *Chesapeake*, and being very short as Lord Farquaad in *Shrek*. As ever, Craig thanks his family for their support of his multi-directional, oft-indecipherable life and career trajectory. And he thanks you for supporting the arts, so that he can continue to do what he loves.

### Director's Notes

In a graduate school directing seminar on theatrical collaboration, I was assigned the task of working with MFA design students to prepare for a theatrical production. We were to read the play together, articulate a concept, develop scenic, costume and lighting designs, create a rehearsal schedule and more -- everything but actually rehearse and mount the play. I was assigned *A Delicate Balance*.

I loved the play and worked hard in that seminar. I read reviews and commentaries on the texts. I researched previous productions. I surveyed Albee's work, along with plays that had inspired him. I studied absurdism. And I remember sitting up nights, discussing the play and its layers with my classmates, growing increasingly excited about a never-to-be-mounted production. Torturous.

Understandably, I was excited when Weathervane offered me this opportunity to direct the show 15 years later. I pulled out the stuffed binder that had been sitting in a closet, waiting for the moment when I'd finally get to manifest my vision.

The problem? I didn't believe any of what I'd written back then.

This is a play that gets better with age. It has grown in folks' estimation since the 1960s, when it had numerous detractors. It needs reading and re-reading, watching and re-watching to unlock all of its wonderful secrets and humor. But most of all, it needs *life experience*; this play gets better as I age.

Since grad school, I've had more years to think about my mortality, to have dreams for my life (and then to have to revise them), to fail at loving well, to mess up, to regret, to take stock of things and find myself wanting: small glimpses of "The Terror" that plagues each of these characters. But instead of leaving me depressed or morose, these experiences have brought me back to the play with a gentleness and tenderness that stems from knowing that I'm in the same boat.

I have sometimes feared life and retreated -- just like Tobias.

I can become a control freak when I feel like my world is chaos -- just like Agnes.

I use cynicism and jadedness to mask my pain -- just like Claire.

I may revert to adolescence when I don't feel loved and safe -- just like Julia.

And I certainly understand Harry's and Edna's need to flee the silence of a quiet room that forces one to take a good hard look at oneself.

So as I come back to Albee's Pulitzer Prize winner -- blessed this time with a cast of wonderful actors with their own wealth of life experience -- I hope we've met the play not only with our heads, but also with our hearts. And I hope you will as well.

Craig Joseph



## Cast Biographies



**MOLLY MCGINNIS\*** (Agnes) This is Molly's first appearance at Weathervane Playhouse and she is so happy to be here with this wonderful director, cast and crew. Recently, she has worked

with Idaho Shakespeare Festival and Great Lakes Theater Festival as Violet Bradman in their production of *Blithe Spirit* and was also seen as Barbara Ellen Diggs in *The New Century* at Dobama Theater. Other favorites: Kitty in *Six Degrees of Separation* at Charenton Theater, Janet Marley in *Christmas Carol Rag* at Kalliope, Deeny in *The Old Neighborhood* at Dobama, Abigail Adams in *1776*, Charlotte in *Moon Over Buffalo*, Cordelia in *Falsettos*, and all women's roles in *Jeffrey* at the Beck Center. Molly originated the roles of Mary in *Becomes You* with TitleWave Theater and Nora in *Crossroads Dancing* at Dobama. She played Fiona Finn with the long running *Flanagan's Wake* at Kennedy's and was featured in the cabaret *As Time Goes By* at the Cleveland Play House Club. Film credits: *The O in Ohio*, *Take Shelter*, *I Am Number Four*.

\*Member of Actors' Equity Association, the union of professional actors and stage managers



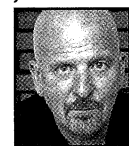
**RICHARD WORSWICK**

(Tobias) is happy to be back at Weathervane after last appearing at the none too fragile theatre in *The Sunset Limited*. He is delighted to be a member of this hard-working cast for *A Delicate Balance* with the wonderfully talented Craig Joseph directing. Richard has also been in the Weathervane casts of *Amadeus*; *Breaking the Code*; *The Goat, or Who is Sylvia?*; *Someone Who'll Watch Over Me*; *Love! Valour! Compassion!*; *The Chosen*; *The Laramie Project*; *Irma Vep* and *The Dinner Party*, among others. He's performed at Coach House Theatre; Ohio Shakespeare Company; none too fragile theatre; Dobama Theatre; Charenton Theatre Company; Bang and Clatter Theatre; The Cleveland Play House and PlayhouseSquare Center. He lives in Bath with his husband John and Great Danes, Apollo and Bacchus.



**MARGIE STOCKER** (Claire) has been performing for local Canton Ohio audiences for several years; Player Guild Arena and Main Stage as well as Kathleen Howland Theater in plays such as *Women Behind Bars*; *Guadalupe*; *That Face, Martha*; and *The Elephant Man*, various roles...to name a few. She is thrilled to be playing Claire at Weathervane Playhouse; a tick off her bucket list since childhood when

her parents often brought the family to experience local theater. "Thank you Mom and Dad!" Margie is the National Sales Manager for [CPSstatements.com](http://CPSstatements.com) and a Certified Reflexologist at Total Health & Wellness Center in Canton. Out of sheer necessity, she stirs up energy to fill her soul with the creative juices that theater, music and nature bring to us all. "You only live once, as far as we know, and what could be worse than getting to the end and realizing you haven't lived it?" ~Edward Albee



**ROSS RHODES** (Harry) is pleased to return to Weathervane in force, having scouted the territory as part of the 2011 8x10 TheatreFest. Mr. Rhodes is just coming off a run as the featured

detective in the 2015 Coach House Theatre production of Agatha Christie's *Towards Zero*, having taken a turn as Poirot in their 2013 production of *Black Coffee*. Mr. Rhodes has performed with the Ohio Shakespeare Festival, and is active with many troupes in the area including The Players Guild of Canton, North Canton Playhouse, Canal Fulton Players and the Kathleen Howland Theatre in Canton, most recently as Jamie in Eugene O'Neill's *Long Day's Journey into Night*. Mr. Rhodes studied drama at Tufts University and law at the University of Connecticut.



**HARRIET DEVETO** (Edna) This is Harriet's 16th play at Weathervane, spanning 38 years. Some of her favorite leading and supporting roles here at

Weathervane have been in *Death of a Salesman*; *The Royal Family*; *Broadway Bound*; *Virginia Woolf*; *August*; *Osage County*; *Deathtrap* and *Breaking the Code*. Other favorite roles from New York to California include *Doubt*, *Shirley Valentine*, *Lost in Yonkers*, 'night, Mother, *Buried Child* (off-Broadway), "Golde" in *Fiddler on the Roof*, and her all-time favorite role as "Maria Callas" in *Master Class*.



**MORIAH OPHARDT** (Julia) studied Theatre (and German) in college. She recently moved back to Ohio after college. Since moving back to Canton, Moriah played Amy in *Sweet Confinement*

and, most recently, she played Annette in *God of Carnage*. This is her first production on Weathervane's stage, though her first acting class was with Weathervane. By day she is a Human Resources professional at a local company, and by night she tries to keep her creative juices flowing by acting or writing.





## Creative Team Biographies



**MARTHA KALTENBACH** (Stage Manager) "Nearly 20 years after joining Weathervane as a Board Member, I'm back in the booth again and happy to work with a great new director and actors and

some old friends both in cast and crew. Previous volunteerism includes stage manager for *Two Gentlemen of Verona*, *The Mousetrap* and *Breaking the Code*; crew for many shows including helping extract Sandra Emerick from Audrey II's backside; seven gala committees; five Board committees; two Capital Campaign steering committees; creating and coordinating two new fundraising events; shaping general Playhouse marketing; guiding new identity; redesigning Chanticleer awards and more Chanticleer events than I can count. Happy recipient of 2014 Producer's Award--finally a chicken of my own."



**RALPH COOLEY** (Scenic Designer) has been a Weathervane volunteer since 1970. He has appeared onstage, designed sets, designed costumes, worked backstage and made cast

suppers. Ralph earned Chanticleer Awards for his roles as Teyya in *Fiddler on the Roof*, Senator Rawkins in *Finian's Rainbow* and Renfield in *Dracula*. He was also awarded a Royal Coach award for *Greetings at Coach House Theatre* and an Excellence in Acting Award from OCTA. Ralph was also honored with the Dr. Emilio Ferrara award for education awareness for painting a giant mural in the gym of Stanton Middle School in the Kent City Schools. He is very happy to be retired and married to Mrs. Right (i.e. Wendy Cooley), having the most beautiful granddaughter in the world and having three sons that he is very proud of. "Let's make magic happen."



**JOHN GRAFTON** (Properties Designer) is a retired marketing manager from The Goodyear Tire and Rubber Co. He has designed props for *The Goat, or Who is Sylvia?*; *August: Osage County*;

*Love! Valour! Compassion!* and *Life with Father*, and has worked backstage on many other Weathervane productions. John appeared on stage at Weathervane as Majordomo and Kapellmeister Bonno in *Amadeus*. He is a member of the Weathervane Board, has served on several committees and has enjoyed the friendship of many in the Weathervane community. John and his husband, Richard, live in Bath with their two Great Danes, Apollo and Bacchus.



**SCOTT THANASIU** (Sound Designer) was our sound co-designer for this season's *Joseph...*. He, however, has done much work backstage on several crews for *Annie*, *Honk!*, *Xanadu*, *Dirty Rotten Scoundrels* and *The Witch of Blackbird Pond*. Scott lives in Akron with his wife Diane and their three children -- Shannon, Kylie and Gracie.



**BARRY FRIEDMAN** (Assistant Stage Manager) After an all too long hiatus from back stage duties Barry's involvement in this production of *A Delicate Balance* is a wonderful distraction from a cold, bleak winter. Barry was last seen on the Weathervane stage in *The Music Man*. A 30-year veteran of the local stage scene, Barry has performed at numerous theaters including Coach House, Beck Center, Hudson Players and others. His most favorite roles were Gangster #1 in *Kiss Me, Kate* for which he received a Chanticleer for Best Supporting Actor and Cheswick in *One Flew over the Cuckoo's Nest* at Chagrin Valley Little Theater. More importantly, bravos and a standing ovation go to Dede Klein for the most difficult "role" of her life. Figurez vous.



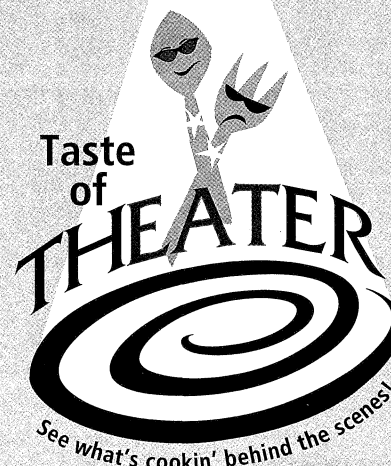
**JONATHON HUNTER** (Lighting Designer) holds an MFA degree in Lighting Design from The University of Akron. He has designed lighting for

...*Greasepaint*, earlier this season, and for previous shows including *Dirty Rotten Scoundrels*, *The Music Man*, *Cinderella* and *Pippin*. He also served as props designer on *A View from the Bridge*, *Breaking the Code* and *The Sum of Us*. Jonathon also was our stage manager for *They're Playing Our Song*.



**JASEN J. SMITH** (Costume Designer) joined the Weathervane professional staff in August 2008 as its Resident Costume Designer and Costume Shop Manager. Since then, he's designed

costumes for 50 Weathervane productions. He has won three Chanticleer Awards for costume design and a Marquee Award from the Youngstown Area Community Theatre Association for his work on *Children of Eden*. His other regional costume-design credits include Porthouse Theatre, Case Western Reserve University and Ohio Light Opera.



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## Weathervane Playhouse Fifth Annual 8x10 TheaterFest\* July 10, 11, 12, 2015





## Production Team

Jonathon Hunter -- Technical Director  
Kathy Kohl -- Assistant Technical Director

### SET CONSTRUCTION

Ralph Cooley  
Kathy Kohl  
Roger Dieringer  
Ruth Richardson  
Dale Gilbert  
Chris Capron  
Bill Lambacher

### COSTUMES

Jasen J. Smith  
Millie Keyser  
Pat Nichols  
Nancy Evans  
Chace Coulter

### SOUND

Scott Thanasiu  
Stephen Moushey  
Dylan Woodruff

### LIGHTS

Jonathon Hunter  
Jay Sigler  
Matt Rayman

### PROPERTIES

John Grafton  
April Deming  
Anthony Kenney  
Todd Shaver

### Costume Stock Crew

Melanie Hauer  
Yvonne Chapman  
Diane Guel  
Linda Jarvis  
Becky White

### Thanks to Our Hard-Working Volunteers

*The following are the dedicated volunteers who have assisted us recently.*

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Jo Ann Francis  
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Jim Horvath

Sue Jeromson  
Megan Nelson  
John O'Neill  
Pat Nichols  
Marci Paolucci

Ruth Richardson  
Debra Sharp  
Sue Smith  
Helen Vari

A donation was made by  
Pearl and Fred Livingstone  
in honor of Margaret J. Dietz

### Your Interim Directors

**JANIS L. HARCAR**, Interim Executive Director, is proud to have been on the Weathervane staff since March 1993 as Director of Advancement encompassing marketing and development departments. She was honored with the Trustees Award in 2003 and 2007 as well as the Producer's Award for the 2010-2011 season. Jan was Musical Director for the Weathervane productions of *Annie* in 1993 and *Company* in 1998 and is the Conductor of the Ravenna Community Choir and St. Paul Lutheran Church Choir in Ravenna. Jan is a graduate of Kent State University with a B.S. degree in Music Education and taught music for Streetsboro City Schools and, later, St. Joseph School in Mantua. She also holds a Master of Arts Administration degree from The University of Akron. She and husband Ray have two grown children and four wonderfully talented grandchildren, some of whom have been seen on our stage. Jan served as Interim Executive Director once before, in the 2006-2007 season, with Ian Haberman as Interim Artistic Director. Jan says, "I enjoy working with Ian. We make a good team and love working on Weathervane's behalf."

**IAN S. HABERMAN**, Interim Artistic Director, first became involved at Weathervane in 1982. Since then he has appeared in more than 20 productions and has designed sound for several other productions. He has garnered several Chanticleer Awards for acting and for sound design. Ian has served several terms as a member of Weathervane's Board of Trustees, including one year as President of the Board. He has twice received the Trustees Award for his service to the Playhouse. A graduate of Brown University and the holder of a Ph.D. in History and a J.D. from Case Western Reserve University, Ian practices law in Medina. This is the second time that Ian has served as Interim Artistic Director of Weathervane. As he says, "I am truly honored to work with Jan Harcar during this period of transition for an institution that means so much to me and to this community."

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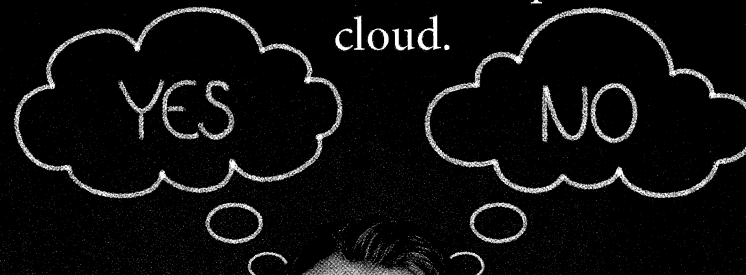
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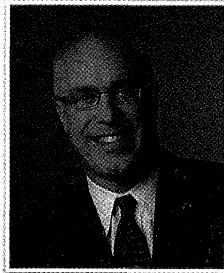


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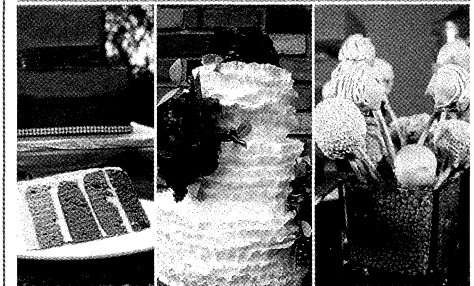
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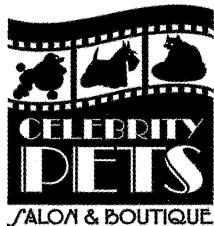


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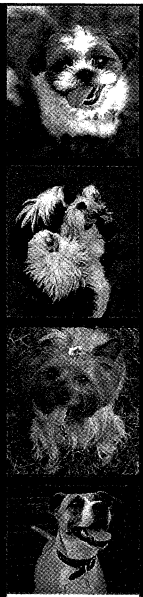
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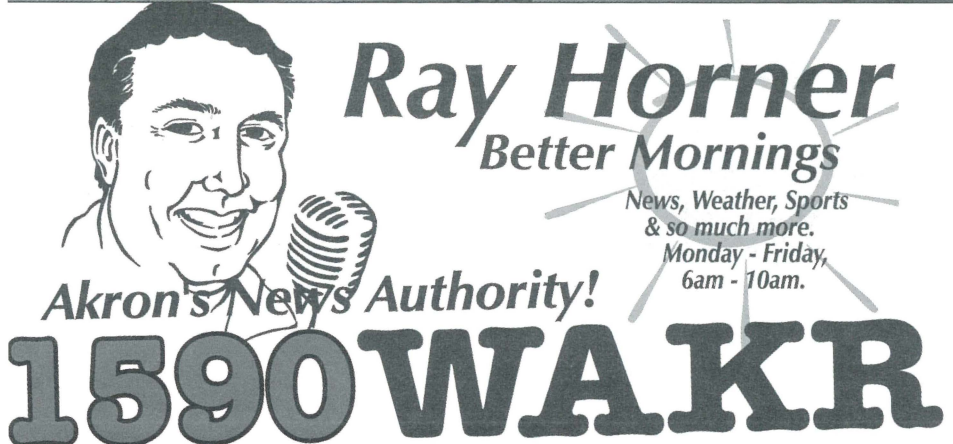
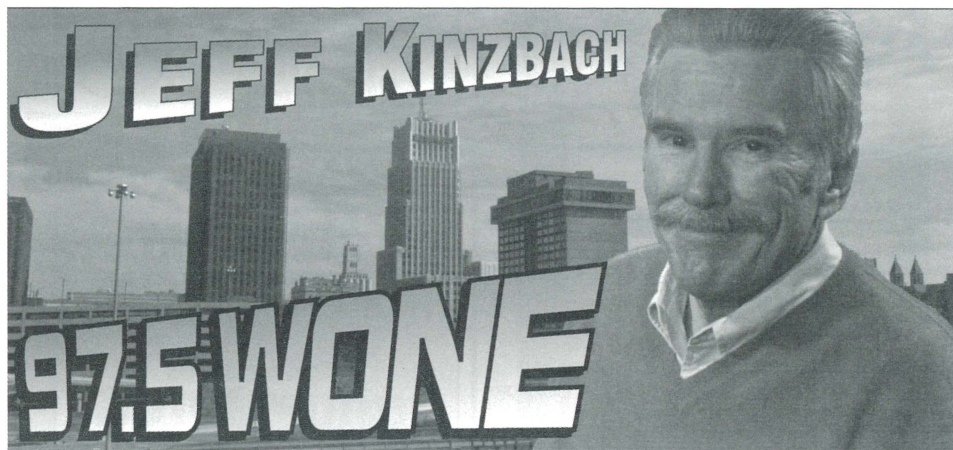


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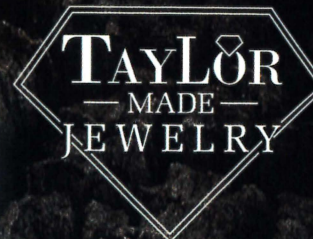
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