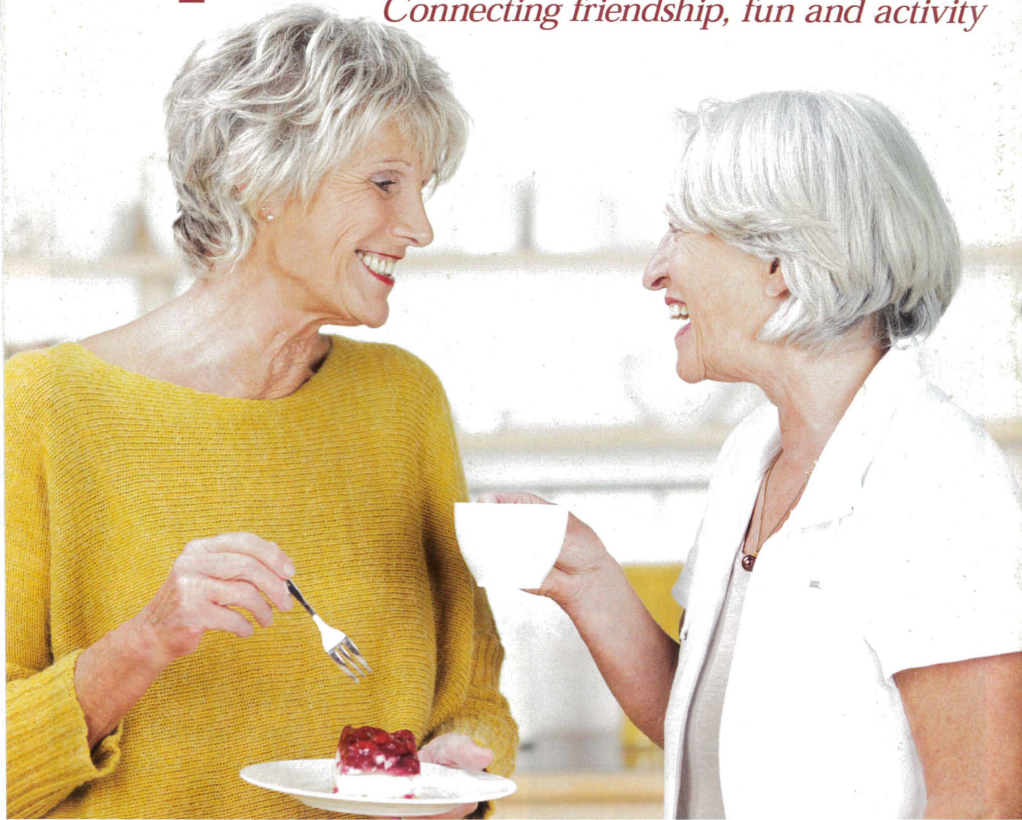


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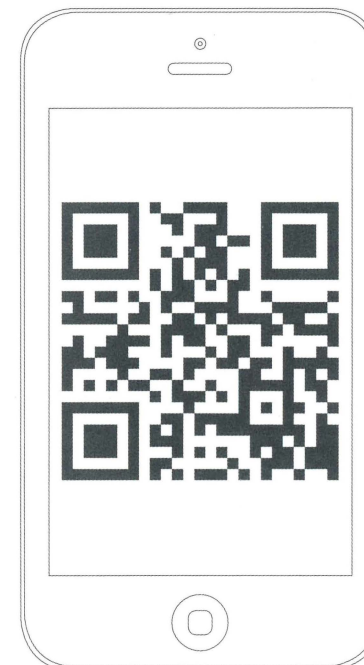
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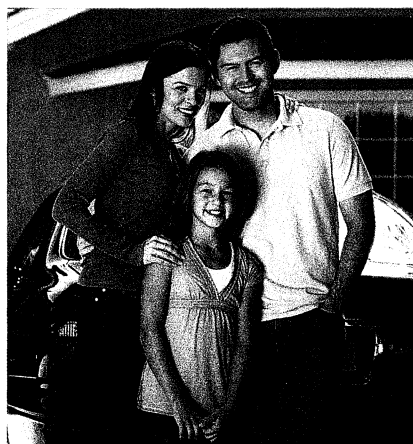
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## A BRIEF HISTORY OF WEATHERVANE PLAYHOUSE

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 75<sup>th</sup> season. Weathervane is proud to celebrate its 82<sup>nd</sup> Season.

### MISSION STATEMENT

Weathervane Playhouse produces high-quality live theater with volunteer artists, designers, and technicians under professional direction, provides education and training in theater arts and appreciation, and engages and entertains its audience and constituents to enrich the quality of life in Northeast Ohio.

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A quote from the current production of *The Flick*, is relevant to the work on display in the Gallery:

"Film is a series of photographs separated by split seconds of darkness." The photographs by Aimee Lambes, speak to that observation.

"According to Merriam Webster, the definition of" noir:

1. crime fiction featuring hard-boiled cynical characters and bleak sleazy settings
2. film noir- a comedy dressed in the trappings of an edgy 'noir'

"When I think of noir in terms of movies and movie theaters, my mind goes to dark, gumshoe detective movies, or Bogart and Bacall in beautiful black and white grainy film. I love old theaters, red seats, the architecture, the smell of popcorn, and the sound of the projector. I am not a fan of change on the best days, so as much as I love contemporary movies, I will always miss the sound of the projector. This collection is my homage to theaters in the days of old, glamorous Hollywood."

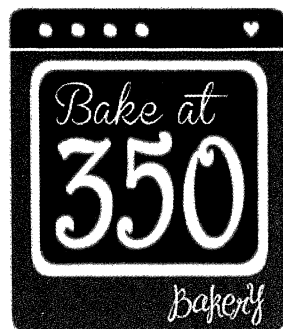
I hope you enjoy it.

"I am a road tripper, self-taught photographer, wife, mom... did I say 'road tripper'? Every chance I get, I am on the road to adventure. If I am not on the road, I am working to get back out there. I drive around the states to the tune of about 25,000 miles a year, for a total of 7-8 weeks traveling and about 9,000+ images. The remainder of the year? I sell my images, shoot more pictures, and fly kites with my boys."

Aimee Lambes is the Patron Services Manager at Weathervane, where one will find her in the Box Office. She also is Weathervane's official photographer. Aimee does head shots for the actors and photographs the shows for press releases. Last summer, she was invited to participate in a professional photography workshop in Cuba. This was conducted by Lorne Resnick, Travel Photographer of the Year, whose work is internationally respected. Aimee's work from her trip to Cuba is now featured at the BOX Gallery in Akron until May 20, 2017. The BOX is on the third floor of Summit Artspace.

The work in the Gallery is for sale. Aimee has generously offered to donate a portion of the proceeds of all sales to Weathervane. If you wish to make a purchase, please inquire at the Box Office or the Gift Shop. Thank you for supporting the arts!

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## ABOUT THE SHOW

In a run-down movie theater in central Massachusetts, three underpaid employees mop the floors and attend to one of the last 35 millimeter film projectors in the state. Their tiny battles and not-so-tiny heartbreaks play out in the empty aisles, becoming more gripping than the lackluster, second-run movies on screen. With a keen insight and finely-tuned comic eye, *The Flick* is a hilarious and heart-rending cry for authenticity in a fast-changing world.

*The Flick* was commissioned by Playwrights Horizon in New York City, where it received its world premiere on March 12, 2013. Following its limited engagement there, the production transferred to the Off-Broadway Barrow Street Theatre, where it played from May 7, 2015, to Jan. 10, 2016. Among its many honors, *The Flick* won the 2014 Pulitzer Prize for Drama, the 2013 OBIE Award for Playwriting and the 2013 Susan Smith Blackburn Prize. *The Flick* was also a 2013 Drama Desk Award nominee for Outstanding Play, a 2013 Lucille Lortel Award nominee for Outstanding Play and was a finalist for the 2013 New York Drama Critics' Circle Award for Best Play.

*The Flick* is presented through special arrangement with Samuel French, Inc. The videotaping or other video or audio recording of this production is strictly prohibited.

## ABOUT THE AUTHOR

Annie Baker is a playwright and teacher who won the 2014 Pulitzer Prize for her play *The Flick*. Among her works are the Shirley, Vermont plays, which take place in the fictional town of Shirley: *Circle Mirror Transformation*, *Body Awareness*, and *The Aliens*. Baker graduated from the Department of Dramatic Writing at New York University's Tisch School of the Arts. She earned her Master of Fine Arts degree in playwriting from Brooklyn College in 2009.

Ostensibly, Annie Baker's play, *The Flick*, is about the conversations, games, intrigues, and squabbles that occur as three employees of an indie cinema clean the aisles, maintain the old projector, and sell the concessions day after day. If there's a plot, per se, it's also about how they attempt to preserve the character of the theater as it's purchased by a larger chain and makes the transition from film to digital.

But the theater's transformation is really a metaphor for the change that's occurring in each of the employees. And the play is not so much plot-driven as it is a character study of folks who both desire to connect with one another authentically, and also fear being entirely known. What makes for good drama in *The Flick* is watching how they each navigate both the joys and pains of becoming oneself.

In our digital age, where communication is increasingly mediated through screens, video chats and tweets, we may have forgotten—or never learned—how to relate to one another face-to-face. There are too many convenient ways for us to hide from one another, and too many ways for us to reduce who we are, as complex human beings, to 140 characters. Sam, Avery and Rose—and their struggles—highlight for us the importance of living fully into our identities and striving to understand others.

This is a daily process that requires moment-to-moment reminders. And that's how *The Flick* plays out. In real time. In the middle of the mundane. Annie Baker's writing is very specific. Long silences are intentional. Pauses are purposeful. She is as interested in what *is not* being said as what *is* being said, in what characters are grappling with in the awkward moments before they act decisively.

And so, we invite you to give yourself over to a theatrical experience that might be somewhat different than what you're accustomed to. Release yourself from expectations of inciting incidents, a climax, and an easy resolution. Lean into the silences, and take in all that you can during them. Most of all, remove the "audience-performer" or "us-them" dynamic that usually takes place when you see something on a stage, and look for yourself in the characters up in front of you. You may be surprised by what you find.

But most of all, enjoy *The Flick*.

Craig Joseph



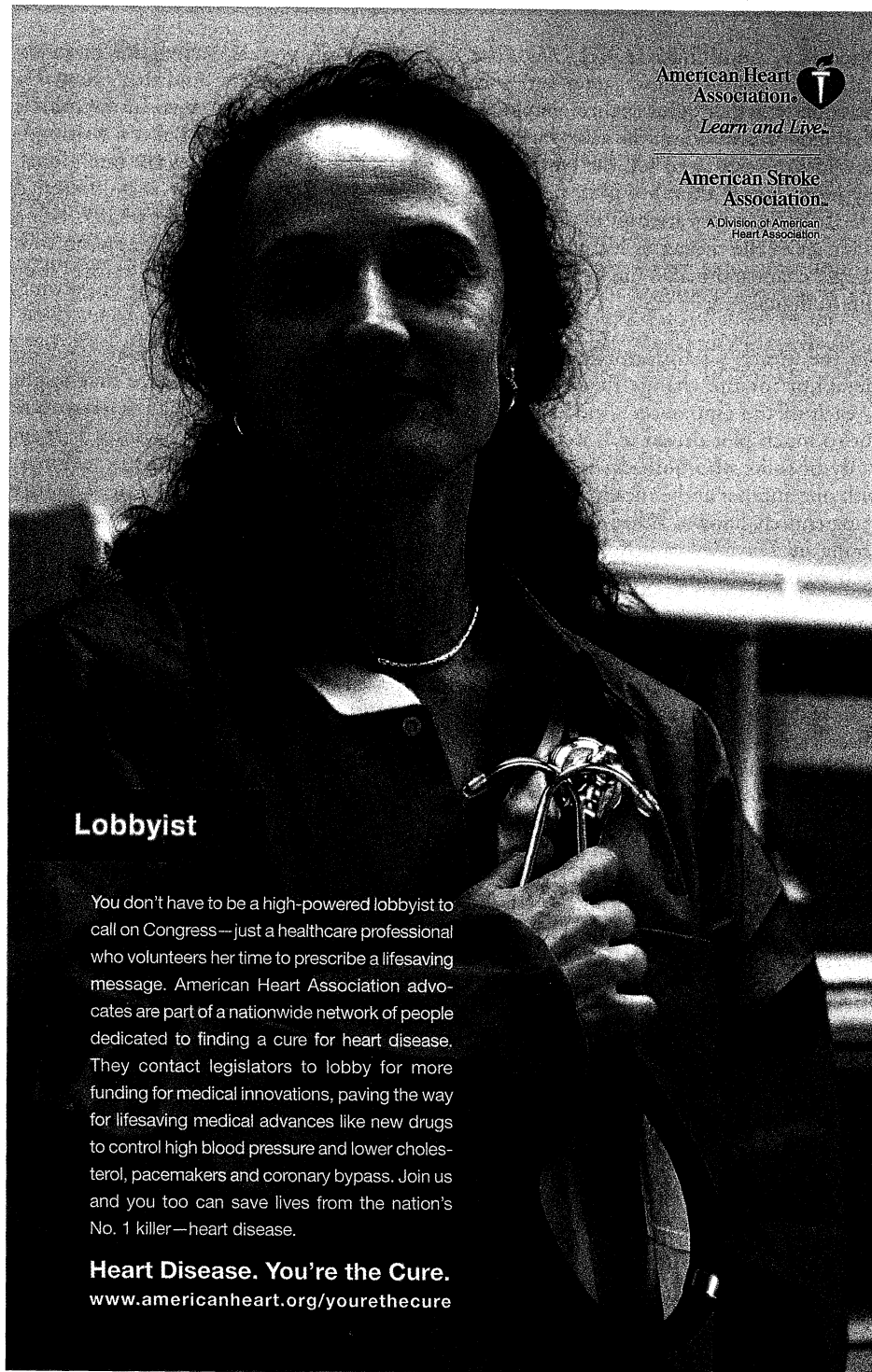
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The Chanticleer on the *Jesus Christ Superstar* set was located on the door jamb stage right. See if you can find the hidden Chanticleer on the set of *The Flick*.





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## CAST LIST

STEPHEN BERG..... Sam  
BRYON TOBIN, JR ..... Avery  
CARI MEIXNER ..... Rose  
STUART PFLAUM..... Sykylar / Dreaming Man

## SETTING

A rundown movie theater in central Massachusetts.

There will be one fifteen-minute intermission.

## SET CONSTRUCTION CREW:

Richard Morris, Jr. – Technical Director  
Kathy Kohl – Assistant Technical Director  
Dave Deming  
John Grafton  
April Deming  
Dale Gilbert

## COSTUMES

**Costume Construction:** Phyllis Bernel,  
Jennifer Desberg, Millie Keyser, John Kurch,  
Loren “Coco” Mayer, Pat Nichols,  
Andrea Niekamp, Sterling Perry, Jasen J. Smith

**Costume Inventory Crew:** Yvonne Chapman,  
Diane Geul, Melanie Hauer, Linda Jarvis, Joanna Mack



**STEPHEN BERG** (Sam) is honored to be making his Weathervane Playhouse debut. He graduated with a BA in Dramatic Arts from Case Western Reserve University and has remained an actor in The Northern Ohio area since. A few of his prior credits include *Avenue Q* (Nicky), *Best Man* (Marcus), *Night of the Living Dead* (Tom), *Sweeney Todd: the Demon Barber of Fleet Street* (Sweeney Todd), *The Complete Works of William Shakespeare Abridged* (Adam), and *High Fidelity the Musical* (Bruce Springsteen). He is grateful for the opportunity to be a part of this production. He sends love to his family and friends for their ongoing support.



**BRYON TOBIN, JR.** (Avery) is a Cleveland native, signed to The Talent Group. He is going on his third year as a professional actor. This show is his first time working with Weathervane Playhouse. Most recently, he has worked with the Talespinners children's theater in Cleveland for two of their shows in the 2016 season. In the past, he has worked for Theater Ninjas and has most recently been cast in the new television series *SYN* airing on ION and Amazon Video.



**CARI MEIXNER** (Rose) is thrilled to be making her Weathervane Playhouse debut! Cari is about to graduate from Kent State University with her BFA in musical theatre, where she has been seen in *The Cradle Will Rock*, *Kiss Me*, *Kate*, and *Side Show*, among other productions. Additional credits include *You Can't Take it With You*, *Fiddler on the Roof*, *Aida*, and *Assassins*. After graduation, Cari plans to pursue a professional career in theatre.



**STUART PFLAUM** (Skylar, Dreaming Man) is excited to be making his debut on the Weathervane stage. Past credits include *To Kill a Mockingbird* (Cunningham) and *Bang Bang, You're Dead* (Dad). His play, *Andy & Me*, recently debuted at Cuyahoga Community College. Stu previously spent over 10 years working in the music industry in New York City. He would like to thank his friends & family for their support, as well as Craig Joseph for the opportunity to be a part of this great show.



**CRAIG JOSEPH** (Director) is glad to be back at Weathervane, after previously directing *A Delicate Balance* and acting in *Clybourne Park*. The creative director for a strategic design agency by day, Craig maintains an active theatrical career by night, with recent directing credits of *Side by Side by Sondheim*, *Bus Stop*, and *The Best Man*, among others, and recent acting credits in *Assassins*, *Into the Woods*, *Good People*, and *These Shining Lives*. He's the founder and director of Seat of the Pants Productions (facebook.com/seatofthepants), a repertory company based out of Canton. Their Summer 2017 season is entitled, *Acts of Dissent*, and will feature four plays—in May, June, July, and August—about what it looks like to disagree and debate well in our contemporary culture. When he's not working on a show, Craig volunteers his time with Italian Greyhound Rescue and on the board of the Canton Palace Theatre, two great organizations he hopes you'll support.



**APRIL DEMING** (Properties) April Deming is a currently a Trustee on the Board of Weathervane Playhouse. Last year she was lucky enough to play Sonia in Weathervane's production of *Vanya and Sonia and Masha and Spike*. April enjoys working on both sides of the curtain. Thanks to her (real-life) husband Dave, who helps keep her grounded.



**ANDREW MCCONAHAY** (Stage Manager) has been involved in theater for 25 years. In that time, he has been an actor, director, assistant director, stage manager, production assistant, props manager, set carpenter, electrician, backstage crew, usher, and quick-change assistant. While he has enjoyed participating in each of these roles, the intricacies of the rehearsal process and the challenges of stage management are the most exciting. Whether for musicals, opera, drama or comedy, each production brings unique experiences for cast, crew and audience alike. He would like to thank the cast and crew of the *The Flick* for a great experience, and Weathervane Playhouse for the opportunity to work with such a great team. Finally, a big

thank you to the audience; without you, theater cannot exist. "Please, enjoy the show."



**JOHN GRAFTON** (Properties) is a retired marketing manager from The Goodyear Tire and Rubber Co. He has designed props for *The Goat, or Who is Silvia?*, *August: Osage County*, *Love! Valour! Compassion!*, *Life with Father*, *A Delicate Balance*, 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 Hera.

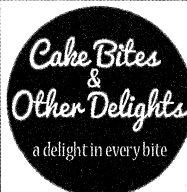
**JOE CARMOLA** (Lighting Designer) has served as Technical Director at the Beck Center, The Canton Players Guild, The Magical Theatre Company, and *Trumpet in the Land*. Joe is excited to be designing for Weathervane's production of *The Flick* and would like to thank Craig Joseph for the opportunity.



**HAZEN TOBAR** (Sound Designer) spent a lot of time with us last season, most recently as sound designer for *Roald Dahl's Willy Wonka*. Other sound design credits include *Monty Python's Spamlot*, *Clybourne Park*, *The 25th Annual Putnam County Spelling Bee*, and *Hair*. He previously designed sound for *Oklahoma!* and *Dirty Rotten Scoundrels*, as well as ran the board for *Unnecessary Farce*, *Hamlet*, *Don't Dress For Dinner*, *Uncle Vanya* and *The Music Man*. Hazen recently completed a B.A. in Audio Recording Technology, Business & Electronics from Bowling Green State University and graduated from the Recording Workshop.



**KATHY KOHL** (Scenic Designer /Assistant Technical Director) holds a degree in elementary education from Bowling Green State University and a masters degree in business management from Aurora University. She began her theater career at Weathervane as a volunteer on many



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lighting, set construction and props crews, joining the professional staff in 2002. She also served for seven years as master painter for the theater department at Firestone High School. Most recently, she was scenic co-designer for our productions of *Vanya and Sonia and Masha and Spike* and *Monty Python's Spamalot*. In 2015, she was a recipient of the Trustee Award and holds three Chanticleer awards for her properties designs for *Enchanted April*, *The Sisters Rosensweig*, and *The Philadelphia Story*. She lives with her husband, Doug, in West Akron where they raised their three children. When not at Weathervane, she very much enjoys being "Ommie" to Parker, Fiona, Beckett and Maisie.



**RICHARD MORRIS, JR.** (Technical Director) holds a B.A. in Scenic and Lighting Design from Kent State University. He was the Technical Director/Production Manager for Karamu House Performing Arts Theatre in Cleveland since 1997. He has designed scenery and lighting for over 104 productions and was the recipient of the 2011 National Black Theatre Festival award for "Outstanding Achievements in Scenic Design." In 2013, he was Keynote Speaker at Alabama State University on "African Americans In Scenic Design." Some of Richard's design credits include: *Chad Deity*, *Cut Flowers*, *Ceremonies in Dark Old Men*, *The Color Purple*, *The Bluest Eye*, *Gem of the Ocean*, *Ruined*, *God's Trombones*, *Yellowman*, *Caroline or Change*, *Purlie Victorious*, *Holes*, *King Headly II*, *Jar the Floor*, *Bee Luther Hatchee*, *Raisin*, *The Little Tommy Parker Celebrated Colored Minstrel Show*, *Riff Raff*, *Jelly's Last Jam*, *Steal Away* and *The Tap Dance Kid*. For Ensemble Theatre: *The Rabbit Foot*, *Later Life*, and *Meetings on the Porch*. For Oberlin College Theatre: *Blade to the Heat* and *Omnium Gatherum*, and *TopDog/UnderDog*. Oberlin lighting design credits include: *Ma Rainey's Black Bottom*, *Macbeth*, *The Compromise*, and *Death of a Salesman*. For Rabbit Run Theatre: *Enchanted April*, *Ragtime*, and *Cemetery Club*. For Weathervane Playhouse: *Little Shop of Horrors*, *Clybourne Park*, *Seven Guitars* and *Mr. Rickey Calls a Meeting*.



**KELLIE ROSSINI** (Master Electrician) has been with Weathervane since October of 2016 as the Master Electrician. She designed lights for *The Santaland Diaries* in 2016 and *A Kid Like Jake* in 2017. She has been a member of I.A.T.S.E. Local #48 since 1999 and has worked for The Canton Palace Theatre, Verb Ballets, The Manchester Dance Ensemble, Martell School of Dance, Ohio Ballet, The University of Akron Dance Department and The Dance Institute at the University of Akron. She received her first bachelor's degree in technical theatre from Kent State University and is currently working on a second in Accounting.

**INDA BLATCH-GEIB** (Costume Designer) Inda's work as a costume and production designer for over 800 theatrical, commercial, and film releases has spanned 30 years and crossed 4 continents including work Off-Broadway and for The Colombian National Opera. Current commercial projects include Costume Design for The Cleveland Cavaliers' 1970's and 80's themed videos and 5 national spots for the team. Upcoming Production Design credits include a soon to be released Showtime Original film. Her print design has included set styling for *Harper's Bazaar* UK Scarlett Johansson cover and spread as well as catalogue set styling for Foundations and Kilgore Trout. Inda's designs have been highlighted at The National Inventor's Hall of Fame/Smithsonian Institute "Exercising Ingenuity" exhibit as well as in national commercials for Microsoft, McDonald's, Under Armour, TroyBuilt, The Original Mattress Factory, and Momenive. Recent film projects include Ohio Art Direction for *The Signal* starring Laurence Fishburne. Music Video Production and Costume Design includes Machine Gun Kelly's Alpha Omega release. Locally, Inda is the 2016/2017 Resident Designer for Cleveland Public Theatre, Karamu House, Magical Theatre Company, New World Performance Lab and Cleveland Institute of Music. Inda was recently recognized with the Cleveland Critics Circle Award with Best Costume Design for *Blues in the Night*.

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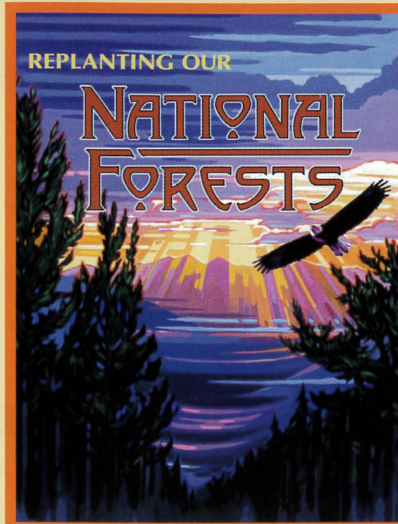


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