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— PLAYHOUSE —

John Hedges, Executive Director

2011-2012 Season

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2011- 2012

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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. 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 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 just completed for the opening of the 75th season.

Weathervane's Legacy Society

Your Legacy Gift to Weathervane can be as simple as including the playhouse in your will, establishing a life insurance policy or trust, or making the theater a beneficiary of your retirement savings plan.

For more details contact John Hedges at 330-836-2626, ext. 13

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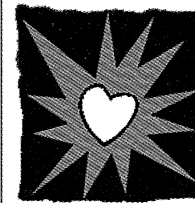
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by Sharon Alberson

Saturday, March 24, 2012

3:00 p.m. at Holy Trinity Lutheran Church
50 N. Prospect St. Akron

7:00 p.m. at First Congregational Church of Tallmadge
85 Heritage Dr. Tallmadge

Tickets: \$10 adults, \$5 children 12 & under

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All proceeds to benefit Interfaith Caregivers (a Faith in Action program).

Weatherwane's "Thank You Dollar" Program

If you've enjoyed your experience at Weatherwane, we ask that you please consider giving a "Thank You Dollar" as you exit the theater. (You'll see a contribution box 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 Weatherwane 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?

And now, your "Thank You Dollars" go even further. For every dollar you give, the H. Peter Burg Fund of Akron Community Foundation will match it one to one, thus doubling your contribution!

Guide:	Thank You	\$1
	Applause!	\$2
	Cheer!!	\$3
	Bravo!!!	\$4

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

Sincerely,



John Hedges
Executive Director

EIGHT PLAYS, TEN MINUTES EACH.

Weatherwane presents the Second Annual **TEN MINUTE PLAY FESTIVAL**

Come see the eight Finalists
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Friday, July 13 - 8 p.m.

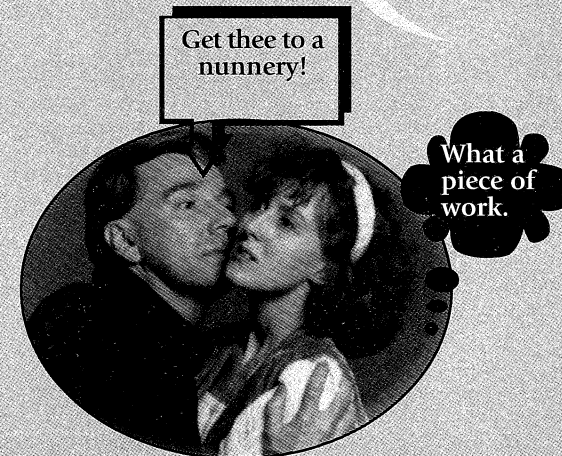
Saturday, July 14 - 8 p.m.

Sunday, July 15 - 2:30 p.m.

Winners announced and Reception to follow

Tickets \$10

If *Hamlet* had been a Ten Minute Play...



Attention all playwrights...

May 16, 2012

Deadline for play submission

May 19

Eight finalists chosen

May 30 7 p.m.
Open auditions



From Our Executive Director

Excerpted Remarks by John Hedges to Leadership Akron Class XXVIII
(December 7, 2011)

Weatherovane's business model can be characterized as one that:

*Is driven by altruistic rather than commercial priorities.

*Produces an entirely new set of artistic products each year that are extremely labor-intensive, with very little working capital, and no test marketing to indicate whether or not there'll be any buyers for those products.

*Has limited the access to those products to certain days and times throughout the year that the general public can actually "consume" them.

*And, even if those products become wildly successful, they are still unable to pay for themselves, they do not financially benefit any individual associated with the company, and are subsequently discarded to produce more untested, labor-intensive, limited-access artistic products.



Money is a means to an end at Weatherovane, not an end in and of itself. As a matter of fact, I would say that the creation of theater at Weatherovane is a means to an end as well.

The end for us can be described in similar terms as the Red Cross defines its end goal as "to serve the most vulnerable" (when they could say, "to gather bandages and administer food to disaster victims"), or the Salvation Army describes its goal as "making citizens of the rejected" (as opposed to "distributing clothing to those without any").

The end objective for Weatherovane – and for live theater as an art form in general – is to be a catalyst for a more tolerant, empathetic, imaginative, and enlightened society.

We believe that engendering creativity in people through participation in theater arts will not only enhance their quality of life, but will also help us begin to solve some of the major issues that face our society and, indeed, our world. Through seeing life from someone else's point of view and figuratively "walking in their shoes" there can emerge a greater sense of understanding and empathy for others. In a very real way, this holds out the promise of helping with things like rising crime rates, tensions between races, and, yes, even global conflict.

Charles Fowler, one of the great thinkers and theorists of our time on the importance of the arts, said: "The arts are the ways we human beings 'talk' to ourselves and to each other. They are the language of civilization through which we express our fears, our anxieties, our curiosities, our hungers, our discoveries, and our hopes. They are the universal ways by which we humans still play make-believe, conjuring up worlds that explain the ceremonies of our lives. The arts are not just important; they are a central force in human existence."

Sincerely,

John Hedges
Executive Director
jhedges@weathervaneplayhouse.com



Weatherovane

— PLAYHOUSE —

77th Season -- 2011 - 2012 -- Production #554
March 1 - 18, 2012

Dancing at LUGHNASA

Drama by Brian Friel

Directed by Katherine Burke

Stage Manager
HANNAH CONKLE

Lighting Designer
MARK STOFFER

Sound Designer
MATTHEW BOEHLKE

Properties Co-Designers
MARY PAT DOORLEY
SCOTT E. ROBISHAW

Costume Designer
JASEN J. SMITH

Scenic Designer
ALAN SCOTT FERRALL

Dancing at Lughnasa is produced by special arrangement with
Dramatists Play Service, 440 Park Avenue South, New York, N.Y. 10016.



About the Play

In Celtic folklore, Lughnasa (pronounced with the "gh" silent: LOO-nuh-suh) is an annual festival marking the end of the summer growing season and the beginning of the fall harvest. In this drama, set in rural Ireland in 1936, the festival is in full swing when we meet the five unmarried Mundy sisters -- Kate, Maggie, Agnes, Rose and Chris -- who live a life of limited financial means in their small village.

The play's action unfolds through the narration of Michael, the illegitimate son of Chris. In the play, Michael speaks as an adult narrator, mining his childhood memories to relate the events of this fateful summer of 1936 (when he was only seven years old). His narration serves as a framing device to magnify one of the play's central themes: the experience of change against the forces of tradition.

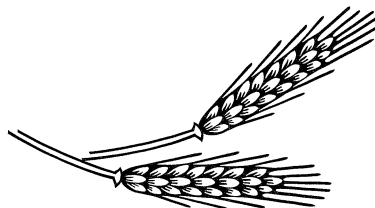
As he looks back on those days, Michael paints the summer of 1936 as a pivotal time for the Mundy family. He describes this time in his youth as presenting "a sense of...things changing too quickly before my eyes." Europe is on the brink of war, and incredible changes are coming to disrupt the Mundy family's rural life. For example, the opening of a knitwear factory threatens the small income that Agnes and Rose derive from making gloves inside the home.

Recently returned home is the sisters' brother, Jack, a priest, back after a 25-year stint as a Catholic missionary in a leper colony in Uganda. Jack is recuperating from malaria, and his condition causes him to be forgetful. What's more, he has begun to question his Catholic faith -- which promises to cause friction with his sister Kate, an upright schoolteacher who, as the only real wage earner in the family, stands as the leader of the household.

Another disruption for the Mundy family comes in the unexpected arrival of Gerry, the father of Michael. A charming yet undependable man, Gerry creates tension in the Mundy household by offering once again to marry Chris.

In spite of the financial hardships and complicated family ties, the Mundy women experience occasional bursts of merriment by way of their radio. Against the backdrop of the ongoing Lughnasa festivities, the radio brings 1930s dance music and traditional Irish melodies into the home, inspiring the sisters to burst into spontaneous dancing. Though altogether fleeting, the radio's periodic outbursts -- and the dancing that it inspires -- help to soothe the women's harsh existence. Dancing and laughing through their tears, the five Mundy sisters embrace a life filled with equal amounts of happiness and heartbreak.

Dancing at Lughnasa was first performed at the Abbey Theatre in Dublin, Ireland, on April 24, 1990. The production transferred to the National Theatre in London, England, in October 1990, and thereafter won the 1991 Olivier Award for Best Play. In America, the play opened on Broadway at the Plymouth Theatre on Oct. 24, 1991, where it played for 421 performances before closing on Oct. 25, 1992. The New York production was nominated for eight Tony Awards and won three of them (including Best Play). The original Broadway production also won two 1992 Drama Desk Awards. Most recently, New York City's Irish Repertory Theatre revived *Dancing at Lughnasa* for an off-Broadway production, which closed in January after a limited run. *Dancing at Lughnasa* has also been adapted into a film. Starring Meryl Streep in the role of Kate Mundy, the 1998 movie version was named one of the Top 10 Films of 1998 by the National Board of Review.



"Dancing at Lughnasa" Cast

Kate	Dede Klein
Maggie	Brenda Redmond
Agnes.....	Kayla McDonald
Rose.....	Hannah Storch
Chris	Kelsey Hamilton
Jack	Sid Freeman
Gerry	Zach Griffin
Michael.....	Joe Dunn

Act I

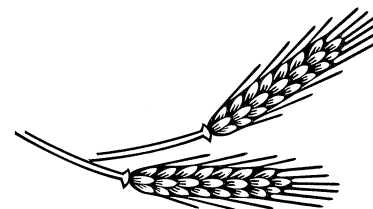
The time: A warm day in August 1936

The setting: The home of the Mundy family, two miles outside the village of Ballybeg, County Donegal, Ireland.

Act II

Three weeks later

The play will be performed with one 15-minute intermission.



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- ♦ Turn OFF your cell phone/BlackBerry because even silenced calls and text messages interfere with the sound system backstage, on stage and throughout the theater.
- ♦ Be sure your cell phone/BlackBerry is turned off again after intermission
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- ♦ NO PHOTOS inside the theater.
- ♦ 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 ~ Katherine Burke



KATHERINE BURKE (Director) returns to Weathervane after having served as Dialect Coach for last season's *Breaking the Code* and previously for *The Sum of Us*. She teaches in the theater department at Kent State University. Prior to coming to Kent, she taught at Purdue University for more than a decade. She has appeared at Porthouse Theatre, Indiana Repertory Theatre, Chicago's Candelight Forum Theatre and North Carolina's Waterside Theatre. Directing credits include *Six Characters in Search of an Author*, *Blue Window*, *The Music Man*, *Urinetown* and *Under Milk Wood*.



About the Playwright

BRIAN FRIEL was born Jan. 9, 1929, in Omagh, a community in the county of Tyrone in Northern Ireland. Raised as a Catholic, Friel attended St. Columb's College in the town of Derry, the town to which his family had moved when his father assumed a new school-teaching position. One of Friel's classmates as a boy was Seamus Heaney, who would go on to receive the 1995 Nobel Prize in Literature. Friel continued his higher education at St. Patrick's College, a Catholic seminary, located in the village of Maynooth (not far from Dublin). He received his bachelor of arts degree in 1948, but he changed course by not entering the priesthood. Instead, he moved to Belfast to enroll in a post-graduate course in teaching.

By 1950, with his teaching qualifications earned from St. Joseph's Training College, he began teaching math to young children. In 1954, he married Anne Morrison. Together, they would raise one son and four daughters. In between his teaching and helping to raise his family, he began to write. In 1958, the BBC aired his first radio play, *A Sort of Freedom*. The next year, *The New Yorker* published one of his short stories and the Group Theatre in Belfast staged his first play. In 1960, Friel stopped teaching to write full time, but he struggled to make a living as a writer. He supplemented his work with the Group Theatre in Ulster by contributing articles to the Dublin-based newspaper *The Irish Press*.

A trip to America in 1963 renewed his creative spark. He came to Minneapolis, where he observed the innovative theater artist Tyrone Guthrie. Following his stint at the Guthrie Theatre, Friel wrote *Philadelphia, Here I Come!*, the story of a young man moving to America and struggling to sever his emotional ties to Ireland. After productions of the play in Ireland, London and New York City, its critical and financial success established Friel on the international theater scene.

On the Broadway stage, productions of Friel's plays have included *The Loves of Cass McGuire* (1966), *Lovers* (1967), *Faith Healer* (1979 and 2006), *Dancing at Lughnasa* (1991), *Wonderful Tennessee* (1993) and *Translations* (1995 and 2007). Many of Friel's plays have also been produced in off-Broadway theaters: *Crystal and Fox* (1973), *Translations* (1981), *Aristocrats* (1989 and 2009), *Making History* (1991), *Molly Sweeney* (1995 and 2011), *Give Me Your Answer, Do!* (1999), *Philadelphia, Here I Come!* (2005) and *Dancing at Lughnasa* (2011).

In addition to his 1992 Tony Award for Best Play for *Dancing at Lughnasa*, Friel's other honors include the 1988 Evening Standard Award for Best Play (for *Aristocrats*), the 1989 New York Drama Critics Circle Award for Best Foreign Play (for *Aristocrats*), the 1991 Laurence Olivier Award for Best Play (for *Dancing at Lughnasa*), 1996 New York Drama Critics Circle award for best foreign play (for *Molly Sweeney*) and the 2010 Donegal Person of the Year. He is a member of the American Academy of Arts and Letters, the British Royal Society of Literature, and the Irish Academy of Letters.



Cast Biographies



DEEDE KLEIN (Kate) was last seen in the Dietz Theatre as Stevie in Edward Albee's *The Goat or, Who is Sylvia?* for which she was honored with a Chanticleer Award. She has also performed at Coach House, Ohio Shakespeare Festival, Beck Center, Chagrin Theatre and Aurora Community Theatre. Some of her most memorable roles include Sister Aloysius in *Doubt*, Eleanor in *The Lion in Winter*, Judith Bliss in *Hay Fever*, Hannah in *Angels in America* (Parts 1&2) and Amanda in *The Glass Menagerie*. Dede is a retired International Flight Attendant now spending her time on the ground with Bear, Percy and CeCe.



BRENDA REDMOND (Maggie) is pleased to be back on the Weathervane stage. Her last appearance here was in Neil Simon's *The Dinner Party*. Brenda has worked at various theaters around the Cleveland area. Her favorite roles include Suzy in *Wait Until Dark* at Aurora Community Theatre, Tansy in *The Nerd* at Coach House Theater, and Ruella in *Communicating Doors* at Aurora Community Theatre. Brenda thanks her friends and coworkers, including "the pod," Linda, and Kimberly, for their continued support. Brenda also thanks Katherine and her amazing castmates for making this such a great experience. You guys rock!!



KAYLA MCDONALD (Agnes) is currently a Theatre major at Kent State University and is excited to be making her Weathervane debut. She is no stranger to the stage, and her most recent credits include *The Crucible* as Mercy Lewis, Celia in *As You Like It*, and Annie in *Chicago*. She has previously performed with Kent State University, Ensemble Theatre, Great Lakes Medieval Festival, The Beck Center for the Arts and at many other venues. She has also made her film debut in the movie *The Long, Slow Death of a Twenty-Something*. Kayla is also a proud equestrian and has ridden horses for 13 years. She thanks this wonderful cast for all their work, her family (both real and faux), Rocky and Katherine for this opportunity. TPOG.



HANNAH STORCH (Rose) is a Theatre major / English minor at Kent State University and is excited to be performing at Weathervane again. You may remember her from *Three Tall Women* in the Dietz earlier this season. Past

credits include *The Nurse* in *Jet of Blood* and *Mother* in *Six Characters in Search of an Author* both at Kent State University, Iras in *Antony and Cleopatra* at Cleveland Shakespeare Festival and Bombalurina in *Cats* at Near West Theatre. She has worked with the Ravenna Police Station in Crisis Training Scenarios and is a member of Alpha Psi Omega Beta Psi Cast. Hannah thanks her family for their love and support, Ebby, for always making her smile and her onstage sisters, who have been an absolute joy to work with. TPOG



KELSEY HAMILTON (Chris) is currently a sophomore at Kent State University. Favorite past roles include Mrs. Potts in *Beauty and the Beast* and Sheila in *A Chorus Line*. She thanks her family for their incredible support.



SID FREEMAN (Jack) Prominent Uniontown attorney and retired swim coach, he is thrilled to be on the Weathervane stage performing his usual tricks. He was last seen as John Campbell in the Western Reserve Playhouse production of *Be My Baby*. Sid's favorite character was "Mingo" in the Porta Potty Players production of *Daughter of Dr. Fu*. His interests include winemaking and wine-drinking. Sid thanks his wife, Ruth, and W.P. His performance is in memory of Fr. Tim and Fr. Crispin, O.F.M., and Virginia Hanlon.



ZACH GRIFFIN (Gerry) is delighted to be a part of *Lughnasa* as his first Weathervane production. He is a sophomore Communication major and Theater minor at Kent State University, with this being his first show outside of a school setting. During his time at Brunswick High School, he started Theater his Junior year and participated in such works as *Macbeth* as Macduff, *Noises Off* as Frederick Fellows/Phillip Brent, and *Scapino!* as Scapino. While at KSU, his credits include *Cloud 9* as Betty/Gerry, and *Mr. Marmalade* as Mr. Marmalade. He thanks the cast and crew for being a general merriment to work with as well as Katherine for granting him this opportunity, his mom and dad for the support and freedom to do what he loves and Kelly for being so shrewd & fetching.

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Thanks to Our Hard-Working Volunteers

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

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Special Thanks to the
parents of the *Taming of the
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JOHN HEDGES, Executive Director

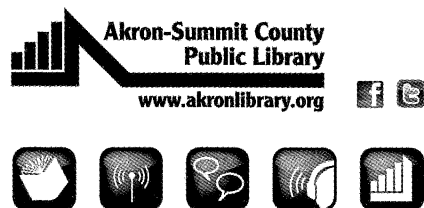
Mr. Hedges has an extensive background in theatre as both an actor and a producer. Prior to coming to Weathervane, John spent ten years in the acting company at the Barter Theatre in Virginia, where he performed in over 60 shows. Other acting credits include performances at Town Hall in New York and 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 Medina.

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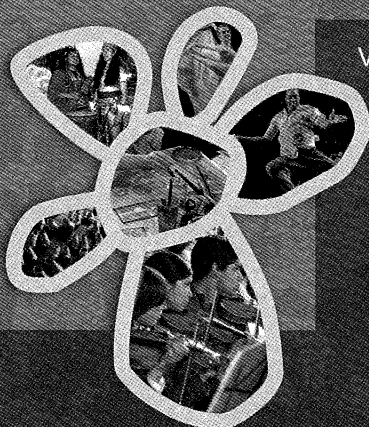
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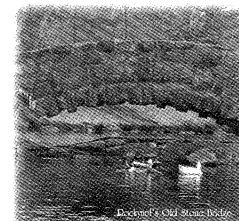
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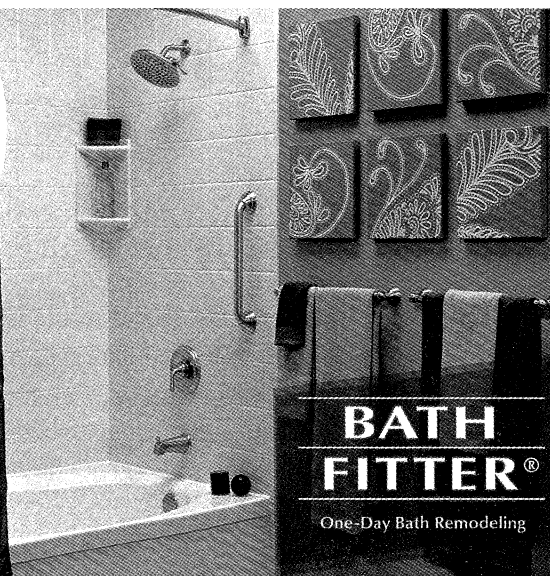
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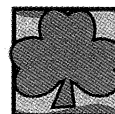
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