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Mainstage Production No. 515
2005-2006

Much Ado About Nothing

By William Shakespeare

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ENTERTAINMENT

September 14 - October 2, 2005



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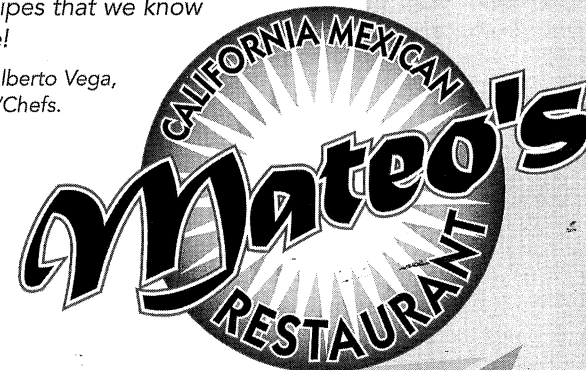
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Snow White and the Seven Dwarfs

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Much Ado about Nothing

Comedy by William Shakespeare
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Over the River and through the Woods

Comedy by Joe DiPietro
October 19 - November 6, 2005

Joseph and the

Amazing Technicolor Dreamcoat
by Tim Rice and Andrew Lloyd Webber
Nov. 25 - Dec. 18, 2005

Crowns

by Regina Taylor
A gospel musical based on the best-selling book *Crowns: Portraits of Black Women in Church Hats*
January 11 - February 5, 2006

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February 17 - March 5, 2006

Lend Me a Tenor

Comedy by Ken Ludwig
March 22 - April 9, 2006

Wait Until Dark

Thriller by Frederick Knott
April 26 - May 14, 2006

Aladdin Performed by the Piper Puppets
May 6, 2006

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by Richard Rodgers & Oscar Hammerstein II
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by Tony Kushner
Millennium Approaches -- Nov. 10 - 19, 2005
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Patron Information

- * **Emergency Exits** located at the left front of the auditorium and left side of the lobby. Front door and lobby doors will also be used.
- * **Restrooms** Located in lobby alcove - wheelchair accessible.
- * **Handicapped Services** Seating for a limited number of wheelchairs. Please notify in advance if needed.
- * **Assistive Listening Devices** Available thanks to the generosity of Virginia and J. Robert Wilson.
- * **Patrons:** Expecting a call? Leave name and seat number with the House Manager. *Please turn off your cell phones, pagers and audible watches.*
- * **Beverages and Food** may not be taken into the auditorium during performances.
- * **Use of Cameras and Recording Devices** is prohibited during performances.
- * **Curtain time** Wed./Thurs. at 7:30 p.m., Fri./Sat. at 8 p.m. and Sun. at 2:30 p.m.
- * **Latecomers** will be seated at the rear of the auditorium during a suitable break in the play if space is available and may take their reserved seats after intermission.
- * **Exiting the Theater** Please remain seated until the auditorium lights are on. Parking lot illumination assures that getting to your car will be easy and secure.
- * **Smoking** is permitted outside the building.
- * **Lost and Found** items will be held at the Ticket Office until claimed.
- * **Comments** from audience members are always welcomed with interest. Please feel free to write to Weathervane to express your views and opinions about our productions. Send your comments to: *Executive Director, Weathervane Community Playhouse.*



Patron Generosity

Weathervane appreciates the continuing strong support of individuals, corporations, foundations and other donors who help finance the theater's operations, capital improvements and endowment program. Weathervane is classified as a 501(c)(3) organization and contributions are tax deductible. Following are some of the many ways in which you can take pride in your support of the art of theater in our community.

* **Become a Weathervane Member**

Your annual support makes you a voting member of Weathervane Community Playhouse. You'll receive discounts on educational programs and other benefits, based on the membership level you choose. Members are invited to Weathervane's annual meeting and to other special events. Memberships are renewable annually, beginning at \$75 (Contributing), and continuing at Sustaining, Patron, Silver, Gold, Platinum and Diamond Levels. Membership is actively solicited in the fall but is accepted at any time. Members are recognized in the Playbill.

* **Give a Special Gift To Say You Care**

Special donations may be made at any time to memorialize a friend or relative whose interest in Weathervane was significant to his or her life. You may also recognize and celebrate important dates or current achievements of relatives, friends or associates.

* **Remember Weathervane in Your Will**

What better way to carry on your tradition of support to Weathervane than by a planned gift. By taking advantage of the tax laws which encourage charitable giving, the U.S. Government will share in the cost of your gift to Weathervane. Your gift can fulfill a specific purpose or project while providing your estate with tax savings. To help ensure that Weathervane will continue, please contact our Executive Director for more information.

* **Check For Matching Gifts** Many national and local corporations will

match your donations to Weathervane, increasing your generosity to the theater. Please check whether or not your company participates in such a program.

* **Designate Gifts To Local Foundations**

Several of this area's larger foundations accept memorial and tribute gifts in the name of specific organizations such as Weathervane Community Playhouse. Such gifts help assure continuing grants to the theater's operations and special projects. We are enormously grateful for the impressive history of foundation support in this community.

* **Sponsor or Underwrite a Production**

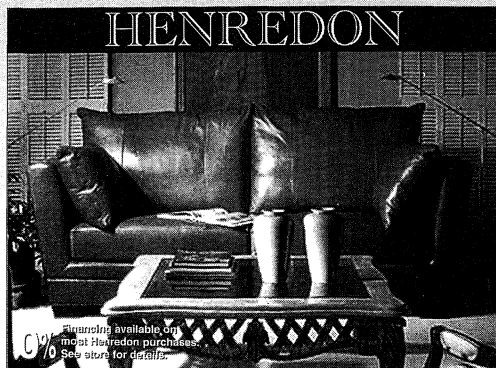
Our productions may be underwritten by local corporations or foundations. Benefits can include private "command performances" and special receptions for employees and friends when your business chooses this important method of support. Please call 330-836-2626. We'd like to discuss this kind of opportunity with you.

* **Capital Project**

The construction segment of the Capital Project in 2000 included a scene shop with basement storage, a 2nd-floor classroom and rehearsal hall, soundproof production booth, elevator and fly gallery pocket above the stage and installation of the rigging system for the fly gallery. Donations for Stage Two of the project continue to purchase classroom furnishings, update the lighting system, renovate the lobby and replenish the Capital Fund for maintenance and repairs.



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History *From the Barn to the Valley*



Four society women urged Weathervane Playhouse into existence in 1935 - Grace Hower Crawford, Laurine Schwan, Helen Troesch and Muriel Maclachlan. They started with amateur theatricals at Coach House Theater, then as now part of Akron Woman's City Club. Back then Coach House was a club theater with closed membership and profits going back to the club. This left nothing for theatrical expansion or experimentation, so the ladies set up shop in a barn owned by U.S. Senator Charles Dick on Marshall Avenue. They had no money so they planned a carnival. After expenses, they cleared \$65 and declared themselves good to go.

Friends assisted in cleaning the barn that had been a garage for the Senator's cars. They scrounged for seats, curtains and a coffee pot. Seven fully costumed and staged plays were presented during the first three weeks of the summer of 1935. The audience applauded while bringing cushions from home to sit on -- the benches were hard. There was no running water or heat in the barn, but the operation had a name -- Weathervane, named for the chanticleer on the cupola of the barn. The ladies agreed that they would produce everything -- comedy, tragedy, Shakespeare, new works -- even opera. They also decreed that anyone who fit a part could be on their stage.

"The barn" was home until 1951 when it was sold, leaving the troupe homeless. The Board renovated a cement block building on Copley Road. This served until the late 1960's when the troupe moved to the Valley. In the early years,

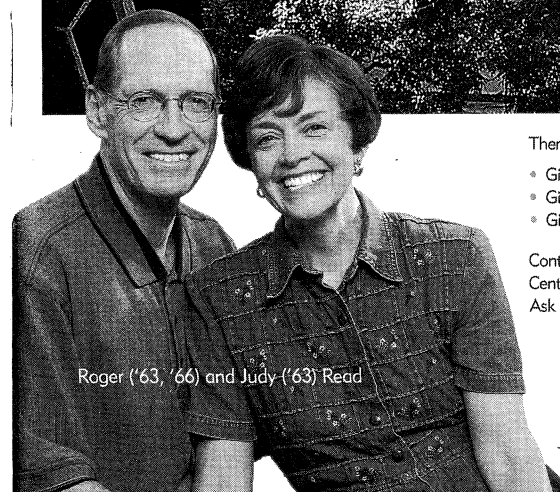
directors came from the membership and were charged with casting, costumes, settings and publicity. By 1960, there were so many shows that Bob Belfance was hired as theater director. Along with custodian/ticket manager Nora Scott, the two-person staff relied on volunteer support.

A Women's Board was formed in 1938 to offer volunteer and financial assistance. The Youth Theater Workshop grew out of classes offered by the original founders. Muriel Maclachlan was particularly energetic in teaching children, bringing in experts in dance and voice to assist her in teaching the youngsters. Muriel's classes grew until they became today's Education Department. Project STAGE®, a program with reduced-price, school day matinees for students, was added in the early 1990s.

A fund-raising drive in the late 1960s built the present facility on Weathervane Lane. The Playhouse opened in 1970 with Maggie Moore's production of *Dark of the Moon*. Grace Crawford, who died in 1971, left a legacy to pay off the mortgage. Construction made possible by the most recent Capital Campaign added classrooms, rehearsal space, scene shop, additional prop storage, elevator, library, fly gallery, stage mechanics, a sound-proof production booth and a costume shop, and also upgraded the roof and HVAC system.

Weathervane celebrated its 500th Mainstage production with the award-winning *The Laramie Project* in February, 2003. The John L. Dietz Classroom Theater for students and black box productions had its inaugural production as part of our 70th Season, opening with *Angels in America: Millennium Approaches* in January 2005.

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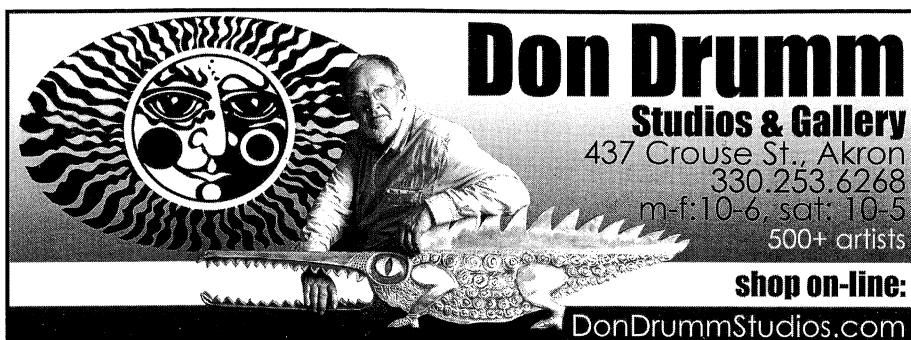
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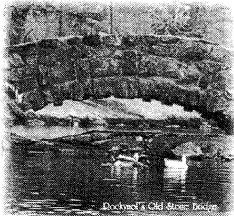
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Ticket Information

- * **Tickets** Purchase in person or charge by phone with Visa, MasterCard or Discover at 330-836-2626, Tuesdays through Fridays 10 a.m. to 5:30 p.m. and on performance Saturdays from noon to 5:00 p.m. *Reservations are also required when using coupons from your Weather-vane Super Coupon Book, complimentary tickets or coupons offered from any other cooperating arts organization.* Please arrive 20 minutes before curtain time to pick up your tickets.
- * **Special seating** Please inform us if you have seating preferences due to visual, auditory or other physical needs. Please remember orders are filled on a first-come, first-served basis with season subscribers and advanced group sales taking first priority.
- * **Season Subscriber Exchanges** must be phoned in at least 24 hours prior to your originally scheduled performance. We can't always guarantee the same seats but we'll give you the closest available re-

placements. An upgrade fee applies when changing from a Preview Night. *If you cannot use your subscription seats, please call us at least 24 hours in advance to release them. We will recognize this as a donation.*

- * **Student Rush Tickets** go on sale 30 minutes before curtain time. Students with a valid ID may purchase any remaining tickets for half price. Rush tickets cannot be reserved in advance.
- * **Discounted Group Reservations** are available for groups of 15 or more. Call Weathervane at 330-836-2626 to learn how you can entertain friends, associates or clients with a night at the theater or to plan a fund-raising event for larger groups.
- * **Gift Certificates** are available at any time in any amount you choose.
- * **Recycle your playbills** If you do not wish to keep the playbill, please drop it in our recycling box as you exit the theater.

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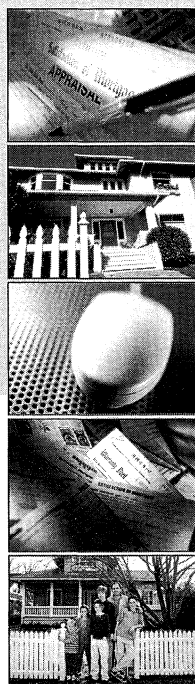


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Women's Board

The Women's Board was formed in 1938 to "offer voluntary service and financial assistance to the Playhouse." Women's Board has energized youth education programs, sponsored productions, spearheaded fund raisers and paid for many of the amenities we appreciate in the Green Room/kitchen. Members of this active group are invaluable as hostesses, office helpers and backstage. The Women's Board sponsors an annual puppet presentation for children and also operates the Gift Boutique and Bank One Art Gallery.

New members are welcomed.

2005-2006 Officers

Margaret DietzPresident
Jill ForsterFirst Vice President
Wendy Cooley ..Second Vice President
Lois SimmonsCorresponding Sec.

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Barbara Trotter ..Assistant Treasurer

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 Marta Williger
Hostesses**Bess Raines**
 Wendy Cooley

House Committee**Sue Smith**
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Newsletter**Lois Simmons**
 Pat Weill
Nominating**Nancy Ziegler**
Murder Mystery**Karen Burridge**
Puppet Show**Betty Williams**
 Leslie Lund

Boutique Treasures

Our lobby Gift Boutique is a fund-raising project of our Weathervane Women's Board. Shop from one hour before curtain time or during intermission for great gift items. Prices are extremely reasonable and the items on sale include a

delightful variety from clowns and animal figures to pens, pins and earrings and some special items for the "men" in your life. Our Boutique volunteers will also assist you with information on purchasing gallery art works.



Weathervane's Professional Staff

ELYNMARIE KAZLE (Executive Director) is in her ninth Weathervane season. Her 25+ year theatre career began in stage management then moved into producing, fundraising and public relations. She's had the pleasure of working with a wide range of artists from Baryshnikov to Tommy Tune to Viggo Mortenson, in theaters such as The Mark Taper Forum, San Diego's Old Globe, Sacramento Theater Company, Opera Columbus, Great Lakes Shakespeare Festival and Brooklyn Academy of Music. Akron played an important part of her career early on when she apprenticed with Tom Skelton at Ohio Ballet. In addition, past experience includes a stint with the *Wall Street Journal*, working at Brandt & Brandt, Robert Freedman Dramatic Agency serving as cultural ambassador to Sweden. She has served six years as USITT's VP of Membership and Development where she founded the nationally-known Stage Management Mentoring Project. She lives in Akron with husband Mark and her 10-year-old son Banno.

JANIS L. HARCAR (Director of Marketing & Development) holds an M.A. in Arts Administration from The University of Akron and a B.S. in Music Education from Kent State University and has been a Weathervane staff member since 1993. She serves as the Artistic Director of the Ravenna Community Choir and Director of St. Paul Lutheran Church Choir also in Ravenna. Jan was honored with the 2003 Trustees Award.

ALAN SCOTT FERRALL (Scenic Designer/Technical Director) began at Weathervane under the tutelage of John R. Thomas. This is his ninth season. Before Weathervane, he worked at Cuyahoga Falls High School where he was awarded a Design Excellence citation from USITT

and a place in *Who's Who Among America's Teachers*. He has designed for many local high schools as well as for The Players Guild, Cleveland Signstage and Channels 45/49. This past year he was awarded an Excellence in Set Design from the Ohio AACTFEST for *A Lesson Before Dying*. Scott has earned four Chanticleer Awards -- one as stage manager for *Fences*, the others as lighting co-designer for *A Man for All Seasons* and lighting designer for *The Laramie Project* and *A Lesson Before Dying*. He takes great pleasure in writing the end-of-the-season revue for The Not-Ready-for-Mainstage Players who appear at our annual Chanticleer Awards Dinner.

SEAN McCONAHA (Director of Education and Producer of Youth/Family Productions) holds a dual major in Theater Performance and Pre-Law from West Virginia Wesleyan College and an M.A. in Theater from The University of Akron. He is a free-lance actor and director throughout northeastern Ohio. Sean directed the OCTA award-winning production of *Romeo and Juliet* as well as Chanticleer winners for Best Production, *The King of the Kosher Grocers* and *A Lesson Before Dying* and the inaugural Dietz production of *Angels in America: Millennium Approaches*. He lives in Bolivar with wife, Beth, daughters, Leda and Delaney, and twins Zoe and Griffin.

KEITH D. CAMPBELL (Supervisor Front-of-House & Patron Services) holds a B.A. in English from The University of Akron, where he served as editor of *The Buchtelite* and sang with the Akron Symphony Chorus. During the summers of 1995 and 1996, he interned in the box office at Porthouse Theatre Company. Keith joined the Weathervane staff in November 1996 and was honored with the 2005 Trustees Award. He lives in Akron.



Professional Staff continued

JOHN COTTER (Business and Public Relations Assistant) has the duties that come with helping Jan and Keith in the Marketing and Box Office areas. He also coordinates our Acme Community CashBack program and urges everyone to save their Acme register tapes and bring them to him at the Playhouse. John retired after 36 years with Ohio Edison and has been a long-time volunteer of the Playhouse having served on the Production Board as its President and Co-Chair of Properties. He has also worked backstage for many productions and has won Chanticleers for Properties Design for four productions. He is, however, most proud of his three grandchildren, Dana, Nicholas and Kristin.

KATHRYN A. KOHL (Assistant Technical Director) holds a degree in Elementary Education from BGSU and a Master of Business Management degree from Aurora College in Aurora, IL. She began her theater career as a volunteer on many lighting, set construction and props

crews. She won a Chanticleer for properties co-design of *The Philadelphia Story*. Kathy also serves as Resident Master Carpenter and Master Painter for the Theatre Department at Firestone High School. She lives in West Akron with husband Doug and their three children, Stephanie, Zachary and Katie.

DREAJEAN L. BROWN (Data Services Manager) holds a Master of Science degree in Technical Education and a Bachelor of Science degree in Education from The University of Akron. She is the Director of Administration for the Ohio & Erie Canalway Coalition. She is an active member of Delta Sigma Theta Sorority, Inc. Akron Alumnae Chapter. Drea says her major priority is spoiling her grandchildren. Balancing her time with work and family, she still finds time to crochet baby blankets for the Neo Natal Unit at Children's Hospital in Akron, and lap afghans for the Life Care Facility in Pittsburgh, PA.

Weathervane Playhouse is a member of American Association of Community Theatre, Akron Area Arts Alliance and Ohio Community Theatre Association.



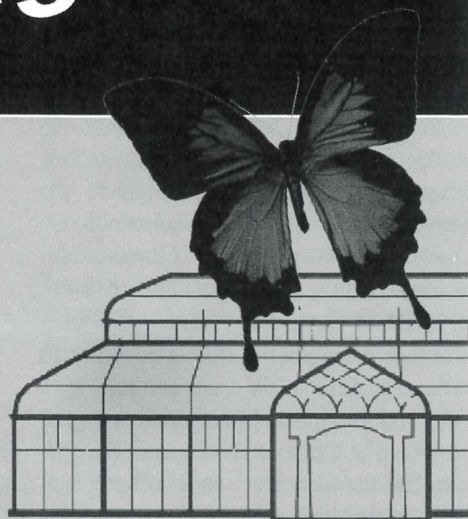
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Board of Trustees

Weathervane Community Playhouse is a non-profit 501(c)(3) corporation operated by a board of volunteer trustees representative of the general community.
Regular monthly meetings of the Board of Trustees are open.

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Welcome from the Executive Director

Dear Patrons, welcome to our 71st season!



We have selected a "simply grand season of plays and musicals" which we hope will captivate you as we put into place our plans for the future and new directions for Weathervane Playhouse. Moving forward with renewed vigor and a fresh vision is an exciting concept. It will require focus, attention and hard work. The staff has made a firm commitment to working hand in hand with the Board on the components of our new Strategic Plan. This outline for the next three to five years is filled with many ideas. Together, we will break them down, prioritize each and move forward on the most critical and pressing issues. We promise to persevere in this task despite daunting national economic and resource issues. We will do our part both for those in need as well as to continue to provide you, our public, with uplifting performing-arts experiences.

Our Weathervane staff and core volunteer leadership are very focused on the goal to provide the community with the best theater productions possible (featuring your friends and neighbors) and the highest quality hands-on theater education experiences. During the process we promise to leave no stone unturned, nor to let our attention waver from our core mission and values.

I am pleased that I will be present for the next part of this effort and to work on it hand and hand with you all. See you at the Playhouse!

Enjoy the show!

Edmund Kagle

Weathervane Playhouse is handicapped accessible. Ramps are available to the front doors, auditorium and seating.

Assistive-listening devices for the hearing impaired are available at the Ticket Office.

Large-Type program inserts are available at the Ticket Office. These copies are not full playbills but contain information unique to this production. These inserts are photocopied and are available in limited quantity.

American Sign Language interpretations are scheduled for selected Sunday performances.

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Weathervane Community Playhouse

*71st Season – 2005-2006 – Production # 515
September 14 - October 2, 2005*



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by **William Shakespeare**

Direction by
Larry Nehring

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Amy Lee Shaffer

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Caitlin Bolden

Costume Designer
Jimmy Humphries

Sound Designer
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www.weathervaneplayhouse.com



About the Play, Playwright and Director

About the Play

The one thing about Shakespeare is that his plays can be set in any time period and, depending on the skill of the director and the cast, can be brought off in true Shakespearean style. Weathervane's production commemorates the 250th anniversary of the events of the French and Indian War from 1754 - 1761. (See Director's Notes.)

The play begins with the troublemaker Lt. John deciding to discredit the blameless Hero so that love-struck Lt. Claudio, his military rival, will give up her hand in marriage. Meanwhile Lt. Claudio's friend, Major Benedick, is declaring his antipathy to marriage and women in general while Hero's cousin, Beatrice, is announcing her similar antagonism to the wedded state. All this involves a gathering of friends, followers and night-watch who muddle the romantic waters with friends pretending to be their friends in usual Shakespearean fashion. Comic relief is provided by Dogberry, a constable, who precedes Mrs. Malaprop in her misuse of the English language. In the end, Hero is exonerated and Beatrice and Benedick decide they might try marriage after all.

About the Playwright

William Shakespeare was born on April 23, 1564, according to baptismal records of the church at Stratford-on-Avon. He was the son of John Shakespeare, a glover and butcher. Church records also report his marriage to Anne Hathaway who, seven months later, bore him a daughter, Susannah, and, two years later, twins named Hamnet and Judith. No records have been found to tell what Shakespeare did from the birth of the twins in 1585 until 1593. Legend has it he ran away to escape being arrested for poaching, or he deserted the wife whom he had married under duress, or he became entranced by a troupe of strolling players and "ran away with the circus." His first play, thought to be produced when he was 26 in 1590, was *Love's Labour's Lost*. During the next 21 years Shakespeare wrote his 37 plays and seven poetical works that are the supreme masterpieces of our language. He became a "sharer" in the Lord Chamberlain's company of actors and he bought a large house in Stratford. His will was signed in Stratford on March 23, 1616, he died one month later on April 23 and was buried in the chancel of the Stratford church.

About the Director

Larry Nehring is thrilled to be directing at Weathervane, especially one of his all-time favorite scripts! He is the Artistic Director of the Cleveland Shakespeare Festival and has directed, acted and/or choreographed fights for nearly every theater in the Cleveland area. His favorite, recent directorial credits include *Cymbeline*, *Midsummer (abridged)*, *Henry IV: Parts 1 & 2* (Cleveland Shakespeare Festival), *The Alchemist* (Bad Epitaph Theatre), *Servant of Two Masters* (Cleveland Play House Children's Series) and numerous shows for Cleveland Play House's summer camps. As an actor he has appeared in Playhouse Square's *I Love You, You're Perfect, Now Change*, North Carolina Shakespeare Festival (*Shrew*, *Love's Labor's Lost*, *Hamlet*), CatCo (*Three Days of Rain*) and plays George Washington in the PBS miniseries, *The War That Made America*, to air in January 2006. Mr. Nehring received his MSCD from the University of Rochester and Rochester Institute of Technology, and is a graduate of the National Theater Institute (Eugene O'Neill Theater Center). He is a theatrical sign language interpreter, stage combat choreographer and a member of Actors' Equity Association.



Much Ado about Nothing -- Cast

Leonato, Governor of Virginia	Robert Baab
Antonio, Leonato's brother	John Jesenko
Messenger	William Hankins
Beatrice, Leonato's niece	Maggie Arndt
Major Benedick	Mark A. Zimmerman
Borachio, Lt. John's follower	Christopher L. Henderson
Lieutenant Claudio	Bevan Michael Haynes
Conrade, Lt. John's follower	Ryan Stevenson
Dogberry, a constable	Margaret Morris
Colonel Pedro, Prince of Buckingham	Jordan Cooper
Lieutenant John, Pedro's sister	Jen Handley
Hero, Leonato's daughter	Amanda K. Davis
Margaret	Amanda Horseman
Nightwatch	Allison Parr
Nightwatch	Jessica Neer
Nightwatch	Megan Johnston
Sexton	Kati Connelly
Reverend Frances	Faith King
Ursula	Rachel Appelbaum
Verges, Dogberry's deputy	Timothy M. Kelley

Setting of the play is Williamsburg, Virginia about 1758
There will be one 15-minute intermission between the acts.

Track Your Favorites

Keep track of your favorites all season long and you'll be prepared to vote for our Chanticleer Awards! Use this list as a guide...

Sound Design	Supporting Actor -- play & musical
Lighting Design	Lead Actress - play & musical
Properties Design	Featured Actress -- play & musical
Costume Design	Supporting Actress -- play & musical
Lead Actor - play & musical	Best Production
Featured Actor -- play & musical	

***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 food or drink in the auditorium.

*NOTE: In case of an emergency in which the performance cannot continue, Calamity Vouchers will be issued for a future performance. Thank you.



Much Ado About Nothing is quite nearly a perfect play. Sure, as with all of his scripts there are some challenges — obscure or outdated references, political relationships that mean nothing to us, some quite unfunny jokes and sword fighting. Every director is faced with the dreaded choice, “What do I do with Shakespeare?”

Now there are many who say, “Do nothing. Leave it alone,” and there are many who say, “The sky is the limit! Be creative, be conceptual, he’s dead and no estate will sue!” I guess I tend to fall somewhere in the middle. Even four hundred years later (400? Seems like just yesterday...) Shakespeare’s characters seem no different from ourselves. Their loves, hates, interests and aversions are our own. Macbeth wants the crown, but my best friend wants the corner office, and either will do just about anything to get that.

Yet it is easy to distance ourselves from the play when we cannot connect with the language and setting of the show. Most often I choose a contemporary setting, with modern clothes, so that the story is “here and now” for the audience. But, in the last two years, I have been very involved with the 250th anniversary of the French & Indian War (two films, a painting, and lots of reading). It made me wonder how Shakespeare would have written it if he had been in the Colonies at that time.

The French & Indian War: a brief history

While the British colonies grew slowly in the southern half of North America, sticking to the coast, the French were rapidly expanding across the northern half, making full use of the St. Lawrence River and the Great Lakes. While the British colonists regarded the Natives with little more than disdain, keeping the two cultures clearly separate, the French settlers actively blended the two cultures. By 1750 it was apparent that the French were winning, expanding faster, and even starting to push south. They were entering the Ohio River Valley and effectively cutting off British expansion into that fertile territory. The Native tribes who were being squeezed between the two European invaders were none too pleased either, seeing their sovereign territories being occupied by hostile forces. The French built forts, the British sent in the military, and the Natives tried to broker the best deals with both sides hoping to survive the battles. What followed was the first war to merit the title of a “World War,” challenging British colonization across the globe. It also set the stage for the American Revolution. Then all the pieces quickly fell into place...

It is Spring 1759, scant months after the fall of the French Fort Duquesne to British forces under Brigadier General Forbes and a company of soldiers under the leadership of Britain’s Prince Pedro of Buckingham returns to Williamsburg, Virginia to report to Governor Leonato. (The real Governor was Dinwiddie. It is hard to drastically change the names in Shakespeare, so even though I know a British Prince wouldn’t be named Pedro, consider that he also has a sister named John, so give me a little break here.) With a few minor changes and some liberal trimming of the script, we have a pre-American, pre-Revolution comedy of love, betrayal and redemption.

I hope you enjoy the fruits of our labors.

Larry Nehring



ROBERT BAAB (Leonato) a resident of Wooster, Bob has been seen in previous Weathervane productions including *Of Mice and Men*, *The Philadelphia Story*, *Cabaret* (for which he earned a Chanticleer for his performance as Shultz), *The Diary of Anne Frank* and *Guys and Dolls*. He is also a frequent performer at the Players Guild in Canton.

JOHN JESENKO (Antonio) has season tickets to Cleveland’s Broadway series and likes to see his friends on stage wherever. John has a B.S./B.A. degree from The Ohio State University in business management and logistics and presently works for Kimberly Jewelry. His most recent appearance on stage was as a cowboy in *Annie Get Your Gun* for Hudson Players Guild, where he has often been a member of the casts of *Tony and Tina’s Wedding*, *Grease*, *Fiddler on the Roof*, *Man of La Mancha*, *My Fair Lady* and *Oliver!*

WILLIAM HANKINS (Messenger) is a junior studying business management at Kent State University. He played Al in Weathervane’s production of *The Grapes of Wrath* and had a part in *Aesop’s Fables* presented at Rootstown High School.

MAGGIE ARNDT (Beatrice) After receiving a B.A. degree from Skidmore College in Saratoga Springs, NY, she entered many theater programs, one of which was an intensive course in Shakespeare at the British American Drama Academy and worked with the Williamstown Theater Festival. She has been busy in 2005 appearing in various productions for the Illusion Factory, in *Venus* for Cleveland Public Theater, in *Heaven and Hell on Earth* for Dobama Night Kitchen, *Overtones* for Charenton Theater Company, *Plans Change* for Fourth Wall Productions at the Cleveland Play House and *Cymbeline* for the

Cleveland Shakespeare Festival. She thanks Larry, the cast and crew, her parents and Sean.

MARK A. ZIMMERMAN (Major Benedick) has previously appeared on the Weathervane stage as Uncle Jocko and Pastey in *Gypsy* and as Speed in *Two Gentlemen of Verona*. His other Akron credits include appearances as Peter Quince in *A Midsummer Night’s Dream* at Stan Hywet Hall and Gardens and as Inspector Hearne in *Witness for the Prosecution* at Coach House Theatre. Zimmerman has directed for Weathervane including productions of *The Crucible*, *The Philadelphia Story*, *Oliver! 2004* — *A Telling of Tomorrow*, *All in the Timing* and *Dear Gabby: The Confessions of an Over-Achiever*. He has also directed for Cleveland Public Theatre and Coach House Theatre. He has served as lighting designer for numerous Weathervane productions and was recently awarded a Chanticleer for his lighting of *The Rocky Horror Show*. Mark has been named three times to Who’s Who Among America’s Teachers. He lives in Akron with his wife Elynmarie Kazle and son Banno.

CHRISTOPHER L. HENDERSON (Borachio) is a junior at The University of Akron where he is studying business management and communications. He appeared in the University’s 2005 production of *Man with Bags*. Previous appearances at the iniversity include *Of Mice and Men*, *Moon Over Buffalo* and *Gitney*. Numerous earlier performances were at Norton High School.

BEVAN MICHAEL HAYNES (Lieutenant Claudio) has studied acting at Wright State University and is now an inventory specialist for Washington Inventory Services. This year Bevan has appeared in *Jane Eyre*, *the Musical* for Mercury



Cast Callboard Continued

Summer Stock, in *Elegies: A Song Cycle* for Way Off-Broadway in Dayton, and in *Our Town* for the Dayton Playhouse. In past years he has appeared in productions at Wright State in Dayton and in *Guys and Dolls* at Porthouse Theater in Akron. His next project will be *Beauty and the Beast* at the Beck Center.

RYAN STEVENSON (Conrade) returns for his second appearance at Weathervane, having played Laertes in our youth production of *Hamlet* in 2003. A twelfth-grade homeschooler from Fairlawn, Ryan has a passion for Shakespeare and hopes to become a professor of English literature. His interests include classical studies, fencing, music composition and performance, amateur filmmaking and directing.

MARGARET MORRIS (Dogberry) is a speech and language therapist at Cuyahoga Falls Country Place. She received a B.A. degree from The University of Akron in communicative disorders, and an M.A. degree from the University of Cincinnati in speech-language pathology. She says she became interested in speech therapy after taking classes at Weathervane more than ten years ago! She worked backstage at the former Berea Summer Theatre during her high school years. Her travels have taken her to Europe and India.

JORDAN COOPER (Colonel Pedro) After a smashing debut as the Mad Hatter in *Alice and the Wonderful Tea Party*, Jordan is thrilled to be making his triumphant return to the Weathervane stage — seven years later. In the meantime, Jordan has worked as everything from musical director for the Florida Repertory Theater in Ft. Myers, Florida, to “the incredible floating dead baby” in last season’s production of *The Grapes of Wrath*. He would like to give bravos to his extraordinary sister, Alison, for introduc-

ing him to the theater in the first place.

JEN HANDLEY (Lieutenant John) is a senior at Cuyahoga Falls High School. She played the nurse in North Canton Playhouse’s *Romeo and Juliet* this year and Debbie in *The Real Thing* for Coach House Theatre. Two other Shakespeare productions appear on her credits, both for North Canton Playhouse: Beatrice in *Much Ado about Nothing*, and Titania in *A Midsummer Night’s Dream*. She received an Excellence in Acting Award from the Ohio Community Theater Association (OCTA) for her performance in *Much Ado about Nothing*.

AMANDA K. DAVIS (Hero) is studying pre-med psychology as a sophomore in the Honors College at Kent State University. (She was valedictorian when she graduated from Firestone High School of the Visual and Performing Arts.) While emoting for her customers at Steak and Shake, she found time to stage manage Weathervane’s recent production of *Snow White and the Seven Dwarfs*. She was assistant stage manager for Weathervane’s *Ain’t Misbehavin’*, and had parts in Firestone’s *The Servant of Two Masters*, *Evita* and *The Wiz*. In the 2000-2001 season, she played a wife in *Joseph and the Amazing Technicolor Dreamcoat*.

AMANDA HORSEMAN (Margaret) played Gabelle in *A Tale of Two Cities* with ANTIC at Quirk Cultural Center in Cuyahoga Falls. She is a junior at OHDELA and the single mother of six-month-old Milo Andrew Horseman. She would like to thank her siblings (for not killing her for as many times as she’s asked them to watch Milo), her mother (for sparing the gas to take her to and from practice), Billy Shakespeare (for providing the script) and Larry (for obviously knowing talent when he sees it!)



Cast Callboard Continued

ALLISON PARR (Nightwatch) has a B.A. degree in theater from Kentucky Wesleyan College. Since 2001, she has played in *Antigone*, *The Crucible*, Naomi in *The Living Room*, *A Midsummer Night’s Dream*, *Picasso at the Lapin Agile*, *Raising the Dead* and *The Laramie Project*, all at Kentucky Wesleyan.

JESSICA NEER (Nightwatch) is a junior at Cuyahoga Falls High School and a Rotary Scholar with no previous stage experience. She’s been busy, however, with Latin Club, karate, languages and creative cooking. She spends much of her time mimicing characters and plotting world domination. She plans to spend a year in Japan in the future.

MEGAN JOHNSTON (Nightwatch) says she was the first to produce a student play at Medina High School. She is now a junior at The University of Akron where she is studying theater and marketing with a goal of touring the world. She appeared on the Medina High School black box theater stage in *The Cards of Fate and Functions*.

KATI CONNELLY (Sexton) is excited to be in her first production at Weathervane. She was last seen as Rosalind in *As You Like It* at the Shakespeare School of Stratford on Avon, Ontario and as Viola in *Twelfth Night* at her previous school, Spring Garden Waldorf School. She is a freshman at Firestone High School.

FAITH KING (Rev. Frances) has a bachelor’s degree in accounting and is employed by Busson Photography, Inc. as assistant controller. When she is not totaling up numbers she is acting and was seen in *The Taming of the Shrew* for North

Canton Playhouse and, as the fiddler in *Fiddler on the Roof* for Northwest High School, both this year. She played Verges in *Much Ado about Nothing* for the North Canton Playhouse which also cast her as Hippolyta in *A Midsummer Night’s Dream*, both in 2004. Before that, she appeared in a variety of shows in Stark County including *The Miss Firecracker Contest*; *God’s Favorite*; *Once Upon a Mattress*; *Bye, Bye Birdie*; *The King and I* and *The Sound of Music*.

RACHEL APPELBAUM (Ursula) is a naturalist, professional stilt walker and puppeteer when not on stage. A Cleveland native, Rachel has appeared this year in *Proof* for the Chagrin Valley Little Theater, *Loves Fire* for Willoughby Fine Arts and *Body Outlaws* for the Red Hen Players. In 2004 she played in *Pride and Prejudice* for Lakeland Players, *Girls of the Garden Club* for GLTG, and *An Empty Plate at La Café* for Firewing Studios. The year 2003 found her in *The Doll’s House* in Mabal Mines, NY. Rachel has a B.A. degree with honors in biology from Cornell University.

TIMOTHY M. KELLEY (Verges) is a salesman for Carter Lumber by day, augmented by his B.A. degree in theatre from The University of Akron. It’s been a long time since he appeared on Weathervane’s stage, but he was seen in *The Dresser*, *Da* and was the King of Hearts in *Alice in Wonderland*. His most recent appearance was as Loyale in *Tartuffe* at Actors’ Summit. Before that he played Dogberry in the Stan Hywet production of *Much Ado about Nothing*. Welcome back, Timothy!



Backstage Callboard

AMY LEE SHAFFER (Stage Manager) is a curriculum developer for White Hat/Brilliant Learning Center. She has a B.A. degree from Hanover College and is working on the thesis for an M.A. degree in theatre at The University of Akron. She was stage manager for Weathervane's *Three Days of Rain* and played Dolly Tate in *Annie Get Your Gun* for the Hudson Players Guild. The Players Guild (Canton) enjoyed her talents in *Children of Eden* and *Honk!* She misses Cincinnati, chili and football but, otherwise, loves her new home in Highland Square.

MARY SIEGEL (Properties Design) is a junior in the Visual and Performing Arts Program at Firestone High School where her ambition is to write plays. She's getting a lot of experience in dealing with the properties in a play having been on props crew for Weathervane for *Snow White and the Seven Dwarfs* and *The Rocky Horror Show*. She's also been on props crew for *Dear Gabby*, *Medea*, *I Hate Hamlet* and *A Raisin in the Sun* for Firestone High School productions. She was on stage in the role of Scout in *To Kill a Mockingbird* for Tri-C East.

ANDREA FISHER (Lighting Design) recently graduated from the College of Charleston with a degree in Scenic Design and Stage Management. She spent eight years in Charleston after graduating from Firestone High School. Andrea worked at the Spoleto Festival USA for two years as scenic painter and production assistant. She is happy to be working with Weathervane for the first time and hopes to return for other productions.

DERRIC NOLTE (Lighting Design) is a senior at Tallmadge High School and has worked as a designer at Dynamics Community Theatre on *The Sound of*

Music and *Annie Get Your Gun*. Derric designed lighting for Weathervane's production of *Parallel Lives: The Kathy and Mo Show* and *Snow White and the Seven Dwarfs* this past summer. He thanks Scott and Mark for the opportunity to learn so much about lighting. And adds, "Experience is everything."

JIMMY HUMPHRIES (Costume Design) is Associate Professor of Theatre and Dance at Wittenberg University where he teaches courses in stagecraft, scenic and lighting design and art of theatre. He has designed for professional, academic and community theatres through the country and won several awards for his work including a Globe Award from San Antonio and an Ostrander Award from the city of Memphis.

RYAN DUFEE (Sound Design) did lights for last season's *The Tale of the Allergist's Wife*. He is a sophomore at Kent State University and recently worked for a sound and lighting company where he has hung lighting for such classic rock groups as Blue Oyster Cult and Bad Company, and even President George W. Bush on his visit to the Timken Company. Ryan designed lights for our production of *Our Town* several seasons ago and designs lighting for the Rock 'n' Resort Music Festival.

CAITLIN BOLDEN (Assistant Stage Manager) has been seen in two seasons of Weathervane's *Joseph and the Amazing Technicolor Dreamcoat* as well as in productions at Miller South School for the Performing and Visual Arts and the Ingenue Theatre Ensemble. She is a junior at Firestone High School where she performed in *Evita* and *Into the Woods* and is currently a distinguished student at West Side Vocal Academy.



Production Team Members & Crews

Alan Scott Ferrall -- Technical Director

Kathy Kohl -- Assistant Technical Director

SET CONSTRUCTION

Tom Marshall ✓ Lee Lechner ✓
Kevin Ford ✓ Kathy Kohl ✓
Erin Katz ✓ Todd Dieringer ✓
Ruth Richardson ✓ Justyn James ✓
Lauri Agins ✓

PROPERTIES

Mike Pistrui ✓ Chelsea Shoenfelt ✓
Alison Cooper ✓ Jessi Hale ✓
Tyler Tannert ✓ Jason Davis ✓

LIGHTS

Alison Cooper Leah Magnus

COSTUMES

Betty Williams Henrietta Cook
Dorothy Kies Ethel Soudry

SOUND

Charles Korecki Bridget Quinn

ACKNOWLEDGMENTS

Cue Fleming -- Archivist
Bill Van Nostran -- Publicity Volunteer
www.estatesalestuff.com -- Tom Marshall
Deb Henderson, Costumer Wittenberg University
Masks by Inda Blatch-Geib
with the assistance of Chialla Geib
and the students of Firestone high School Theatre
Thank you to David Cooper for assistance with hair and wigs.



Thanks to Our Volunteers

The following are the vivacious volunteers who assisted you by hosting, house managing and staffing the boutique, office or Green Room during *Snow White and the Seven Dwarfs*.

Meena & Peru Agrawal ✓	Margaret Dietz ✓	Leslie & Richard Lund ✓	Sue & Richard Smith ✓
Susan Baker ✓	Alisa & Jerry Dunlap ✓	Angela & Christopher Martin ✓	Amy Snell ✓
Patrice Bechtol ✓	Helen Fleming ✓	Sallie Moledor ✓	Susie Stech ✓
Bev Bedell ✓	Jill Forster ✓	Amanda Montigney ✓	Evelyn Stiggers ✓
Joyce Bigam ✓	Barb Ging ✓	Sheila Motter ✓	Helen Tschantz ✓
Desiree Bolden ✓	Madelyn Gould ✓	Lois Murray ✓	Linda Waite ✓
Jan Budai ✓	Kim Hanna ✓	Barbara O'Connor ✓	Betty Watterson ✓
Karen Burrige ✓	Shelley Haines ✓	John O'Neill ✓	Pat Weill ✓
Alberta Carlin ✓	Marilyn Heagerty ✓	Marci Paolucci ✓	Betty Williams ✓
Juanita Carlson ✓	Diane Herman ✓	Jean Questel ✓	Mary & Mel Wolfman ✓
Gail & Leonard Cheslock ✓	Jackie HineLine ✓	Bess Raines ✓	Gen Woods ✓
Jamie Coley ✓	Cathy Kauf ✓	Ruth Richardson ✓	Richard Worswick ✓
Wendy & Ralph Cooley ✓	Julie & Mitch Kroll ✓	Patrice Leeds Richman ✓	B.J. Zeigler ✓
Thelma Coss ✓	Mary Leeson ✓	Randie Sass ✓	
John Cotter ✓	Jennifer Long ✓	Lois Simmons ✓	



In the Bank One Visual Arts Gallery

We are pleased to display Shakespearean art from the private collection of **Marci Paolucci**, Weathervane's Gallery Director. Works here include six prints from artist, **Susan Loy**. Each print is signed and numbered from the original watercolor painting. Each painting requires months to complete. Susan Loy's secluded studio is surrounded by rolling pastures, forests and gardens in Bedford County, Virginia. Her Literary Calligraphy art is part of the permanent art collections of the Folger Shakespeare Library in Washington, D.C., and the Jones Library (Emily Dickinson) in Amherst, Massachusetts. She presented the official poster as Artist-on-the-Lawn at the 1999 White House Easter Egg Roll during President Clinton's tenure in the White House.

Loy combines her love of texts with delicate artistry in calligraphy and watercolors. Her art appeals to those who appreciate fine literature presented in intricately detailed pen and brush work.

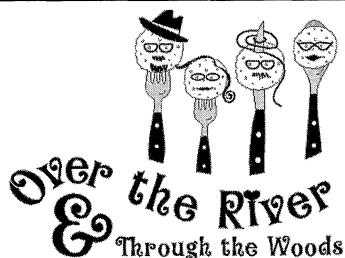
With an American Studies degree from Miami University in Oxford, Ohio, and graduate coursework in art history, literature, and philosophy at The Ohio State University, Loy approaches her art from a truly multidimensional perspective. She has published a book, Flowers, the Angels' Alphabet, The Language and Poetry of Flowers which features an American Floral Dictionary and twenty-eight color illustrations.

The remaining works of the exhibit are prints from *Shakespeare's Realm* calendars that are published annually by Pomegranate using prints and paintings from the vast holdings of The Library of Congress. Color brochures and price lists are available at the Women's Board boutique for perusal only. Flyers may be taken home.

Marci Paolucci, Gallery Director



Next On Our Stage

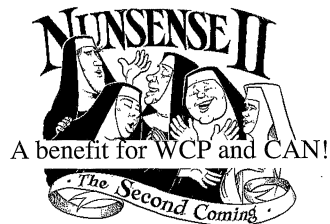


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September 19 & 20 at 7:30 p.m.

Director – **Curt Arnold**

The *Forever Plaid* guys return as the Little "Sisters" of Hoboken as they present another variety show! All goes well until the "Sisters" receive an ominous phone call and Rev. Mother tries to keep the show on track!



More Coming Events

Sundays at Seven: Salon Reading Series

NOTE TIME CHANGE: 4 p.m. -- in the Dietz Theater

September 18 -- **Susan Speers** will direct *Immigrant*, a brand new "musical reading" by **Chuck Keiper**. The event is free and open to the public. Light refreshments and discussion follow.

Much Ado about Nothing Audio Described performance: **Sunday, Sept. 25**

Much Ado about Nothing ASL Interpreted performance: **Sunday, Oct. 2**

ASL interpretation by "The Heard" (Merry Beth Pietila, Mark Howdieshell, Erin LaFountain)

Angels in America: Millennium Approaches by Tony Kushner returns to the John L. Dietz Theater **November 10 - 19, 2005**. This Pulitzer Prize-, Tony Award- and Emmy Award-winning production deals with the universal themes of love, loss and the possibility of redemption. **Angels in America: Perestroika** will run **May 18 - June 4, 2006**. Margaret J. Dietz is underwriting both productions. Mark your calendars now; the Dietz Theater only seats 42 per performance.

A Murder Mystery by Moushey will be held at the theater **November 26**. The event is sponsored by the WCP Women's Board. Karen Burrigide is chairman.

Choose to Be Challenged! Fall class sessions begin at Weathervane on Sept. 17 and in Medina on Sept. 24. Classes for children ages 4 - 18.



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Keith D. Campbell
Supervisor, Front-of-House
& Patron Relations
Alan Scott Ferrall
Scenic Designer/Technical Director
Janis L. Harcar
Director of Marketing & Development
Sean McConaha
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Olga Kern, piano
Thursday, February 2, 2006 • 8 pm

**The Cleveland Orchestra with
Osmo Vänskä, guest conductor**
Sunday, February 26, 2006 • 3 pm

**Frederica von Stade, mezzo-soprano
& Samuel Ramey, bass**
Tuesday, March 28, 2006 • 8 pm

Tokyo String Quartet
Tuesday, May 9, 2006 • 8 pm

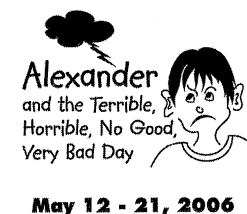
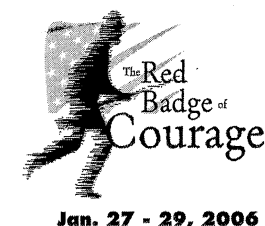
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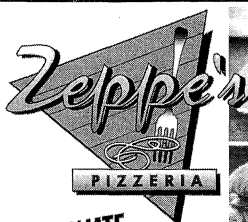


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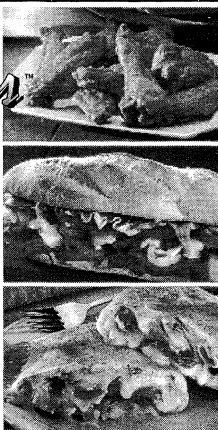
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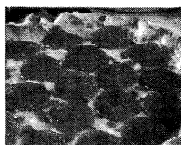


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Volunteering at Weathervane

Weathervane began as a volunteer organization and continues its growth thanks to the time and talent that members of our community invest in it. Our on-stage performers have worked long and hard to earn your applause. But their work is supported by many other unseen men and women who've helped build and paint sets, run the lights and sound, make sure that properties and set dressing items are in their proper places and do other backstage labor from stage managing to costuming and make-up. Supporting those who are actively involved in putting on each show are still more volunteers who usher, house manage, sell tickets, keep our office running and serve on our Board of Trustees, Board committees, Production Board and Women's Board.

Their spirit is the backbone of our continuing operations, a valued support on which our professional staff relies.

Each month, we acknowledge the outstanding Volunteers of the Month in our lobby, but those volunteers represent all who commit their time and interest to create a great theater experience for everyone who's come to see this show.

If you have friends or relatives who volunteer generously at Weathervane, we hope you'll take a moment to thank them for their help and their support of the cultural enrichment of our community. Better yet, join them! Call us and we'll help you win your own share of the applause for a "jolly good show," an experience that offers unique challenges with every performance.

Share the Annual Chanticleer Celebration

Let's talk Chanticleer! Shortly after the final production of each season (August 19, 2006), Weathervane volunteers, subscribers and friends share an exciting awards banquet and party to acknowledge outstanding performances by performers and technical volunteers. And, if you have seen all of the six main-stage productions, you are eligible to be a judge!

The top performers are awarded rooster statuettes -- Chanticleers -- in recognition of their work, as voted by Chanticleer "judges." It's a great night to get together, share hopes, fun and festivities and is open to all.

Awards are presented for outstanding lead performances by a male or female in a drama or comedy, outstanding support performances, and outstanding lead and support in a musical, as well as choices in technical achievement. Chanticleers are also awarded for properties, lights, costumes and sound design, plus best production of the season. In addition to performance and production awards, the event also recognizes the Top 25 outstanding volunteers of the season. We welcome you to take part in the biggest nail-biting party of the year. Make sure to pick up your ballot at the end of the season and join us!



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Volunteer Responsibilities

Here's a quick introduction to the responsibilities volunteers undertake to make our shows work. If you'd like to try your hand at any of these jobs, please call us. We'll help you learn! Volunteers with 100 hours or more of service are eligible for a special Weathervane membership!

*** Stage Management** Duties include assisting the director throughout the rehearsal period, calling cues, keeping backstage safe and orderly, and coordinating the technical needs of the show with the actors. A great opportunity for those who enjoy planning, communicating and taking charge. Once the director's work is done, it's the Stage Manager who runs each performance.

*** Set Construction** Use your building skills, carpentry or painting techniques to help make illusion come to life. Help is needed days and evenings.

*** Costumes** Designers and workers are vital. We invite skilled and unskilled seamstresses to make or alter costumes, create patterns, care for costumes during a show and keep our wardrobe department organized.

*** Lighting** Experience is a plus, but you can learn by assisting others who know computers and electrical requirements. We'll train eager volunteers to help hang, focus and add color to lighting instruments. We'll also teach you how to run the light board and follow spots. *Nobody can see the show without you.*

*** Sound** Create the music and sound effects tapes that enrich the aural envi-

ronment for each show or add "live" backstage sound. Run the sound system for technical rehearsals and productions.

*** Properties** All the items that help "dress" a set and all those used by actors in rehearsal and performance (from tea sandwiches to "deadly" weapons and "shattering" windowpanes) must be borrowed, built or cooked. Many volunteers are needed to work on each performance.

*** Office Volunteer** If you enjoy dealing with the public, we can use your help during office hours and on show nights to assist in taking money and answering the phone to take reservations. You may also help with mailings, work with staff, and greet customers and visitors.

*** Ushering** Welcome audience members with your smile, show them to their seats, pass out programs, and serve refreshments at intermission. Your help is always welcome.

*** House Manager** This representative greets the audience, tears tickets and guides theater-goers to ushers for seating. You'll work with the stage manager to coordinate the timing of intermissions and remain in the lobby throughout the show to handle any emergency.

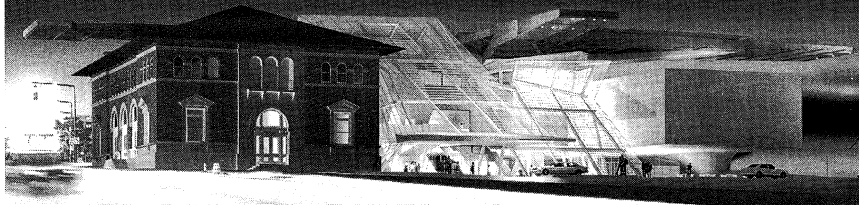
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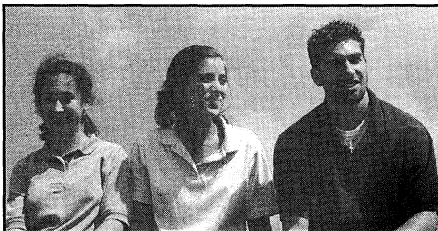
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Who Gets On Stage?

Our volunteer performers come from throughout greater Akron and northeastern Ohio. They've committed themselves to four or more weeks of rehearsals plus performances. Their greatest reward is your applause.

Many performers come with substantial theatrical experience. Others are new to the stage. Auditions are open to all and our non-traditional casting policy opens the way for many performance opportunities. Except in cases where race, gender, age or disability is essential to the play, all roles are cast on the basis of talent.

Local newspapers carry audition dates and times or call Weathervane at 330-836-2626 to be added to the audition mailing list. Some directors prefer to set appointments for audition times and may ask that you come prepared with a brief

monologue, improvisational subject or musical number. Copies of plays scheduled or audition scenes are often available for a nominal deposit.

When you arrive at the theater on audition nights, you'll learn about the rehearsal and performance schedule. You may also register as a production volunteer if you're interested in learning about the technical opportunities in the show.

You may be asked to return for callbacks and will be notified of the director's cast selection as soon as possible. Please note that if you don't win the role you've wanted so badly, it may not necessarily reflect on your talent. The director's choice of cast members must take many factors into account to develop the proper "relationships," style and reality of the ensemble. Don't be discouraged.

Beware of the Dreaded No-Show

Have you ever seen empty seats at a sold out sporting event or concert? Weathervane has the same problem. Subscribers who may have exchanged from another performance wonder why they weren't given those prime empty seats for the evening.

When you buy a subscription, you are promising to come to the theater for that ticketed performance and we hold your seat(s). This makes it impossible to tell if a performance is ever really sold out and annoys other ticket buyers who see that they could have been seated in a better spot.

Subscribers: Please call the Ticket Office at 836-2626 if you will not make your ticketed performance. Thank you.

Weathervane Traditions

Meet the cast Many cast members spend a few minutes in the lobby area to meet and greet friends after performances. It's your chance to thank them for their performance.

Intermission Tea is served with our compliments by our volunteers. Soft drinks are available at a nominal cost.

Opening Night Receptions welcome audiences on Main Stage first Friday performances. We provide light refreshments after the show so you can share in the celebration.

For your sweet tooth snacks are available for purchase before the show and during intermission. Refreshments (other than water) are not permitted in the auditorium.



Theatre Education

Youth Education

Weathervane offers professionally taught classes in acting, stagecraft, musical theatre and improvisation for children up to age 18. Fall and spring classes are held on Saturdays and two-week Hands on Theatre (H.O.T.) workshops are planned throughout the summer. The cost is minimal with a limited number of scholarships available and discounted fees for Weathervane members.

Children may also audition for roles in many productions. Casting is not dependent upon class enrollment. Participation is an extension of valuable training in every facet of production from the audition process to technical and performance experience. Family members may also have learning opportunities by participating in such productions.

Weathervane works with area schools by providing outreach information and study guides as part of our Project STAGE© program, which brings public and private school students to see as many as five productions each season. This season, *Much Ado about Nothing*, *Crowns*

and *Antigone* will be featured in the Project STAGE© events. Tickets are \$8.

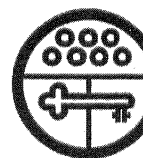
For information about classes or audition schedules for Youth Productions, please call our Director of Education at 330-836-2323.

Adult Classes

Professionally taught adult theatre classes have included classical drama, improvisation, scenic design, stage lighting and directing. These classes help actors expand their performance and public speaking skills. Look for new schedules for classes periodically.

Learning On the Job

Every production participant becomes part of Weathervane's continuing education process. You'll learn from more experienced volunteers who share the creation of production and performance. If you don't have time for structured classes, sign on to become a crew member or performer. We'll help you expand your knowledge of backstage and onstage responsibilities.



Old Trail School

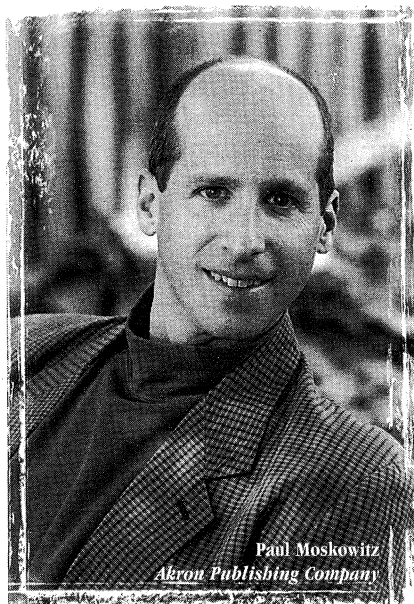
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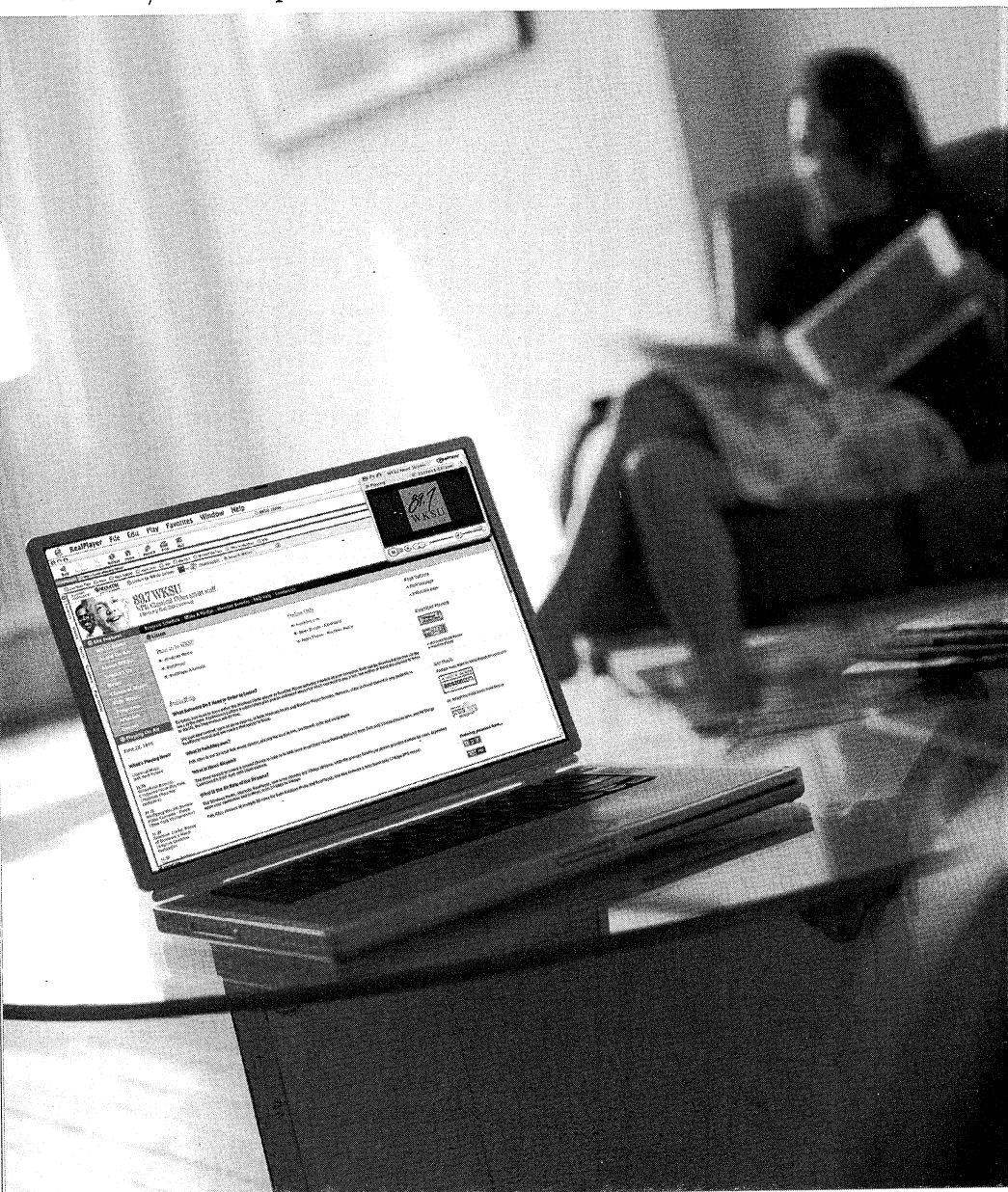
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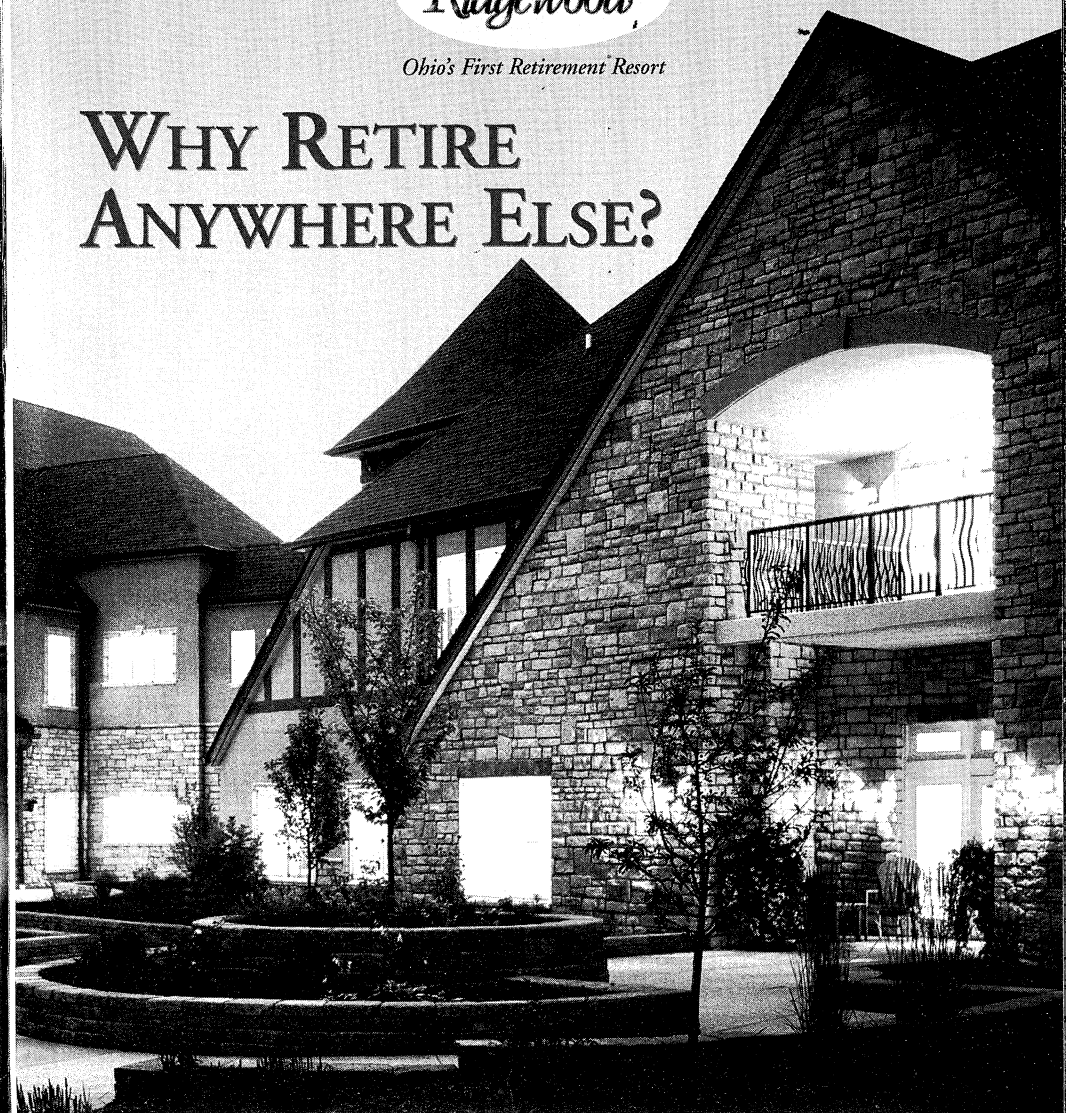
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