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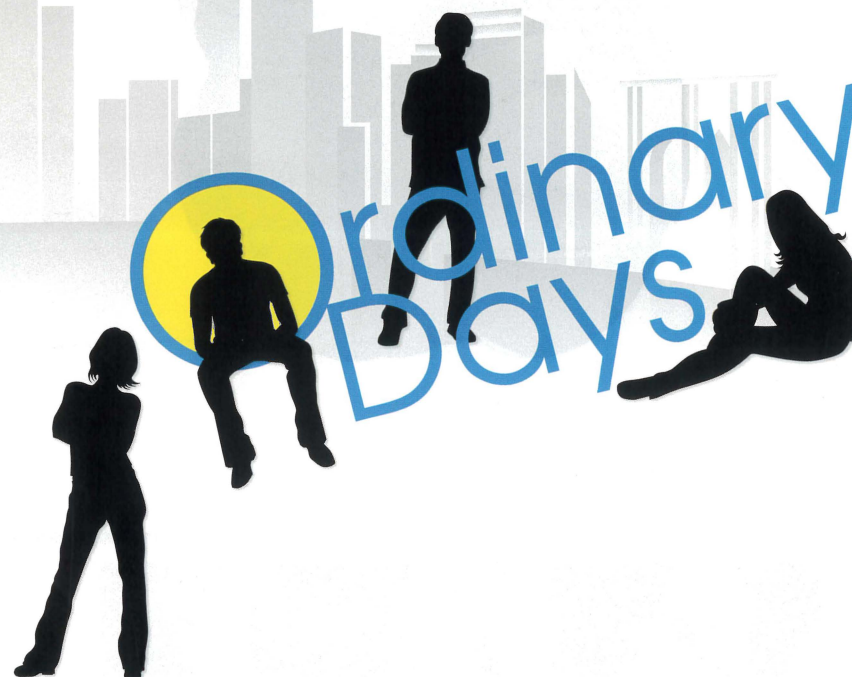


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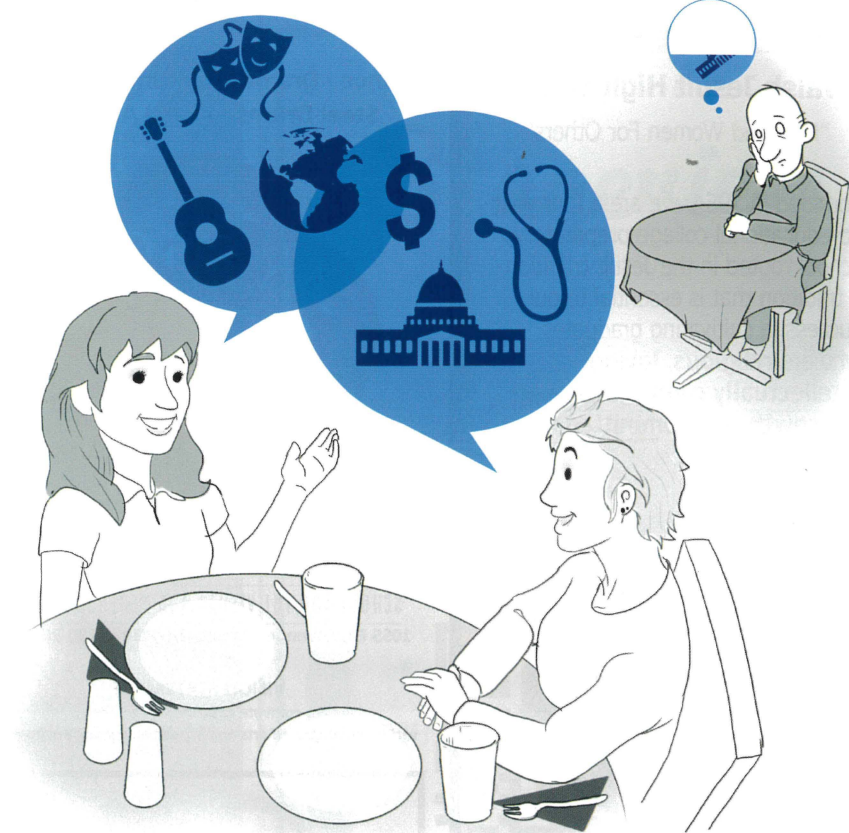


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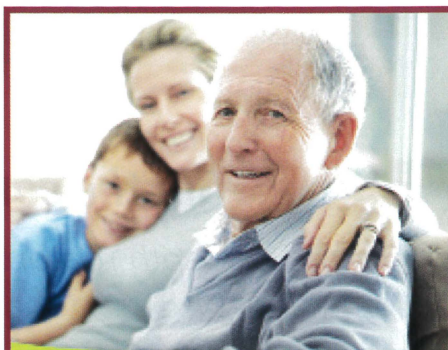
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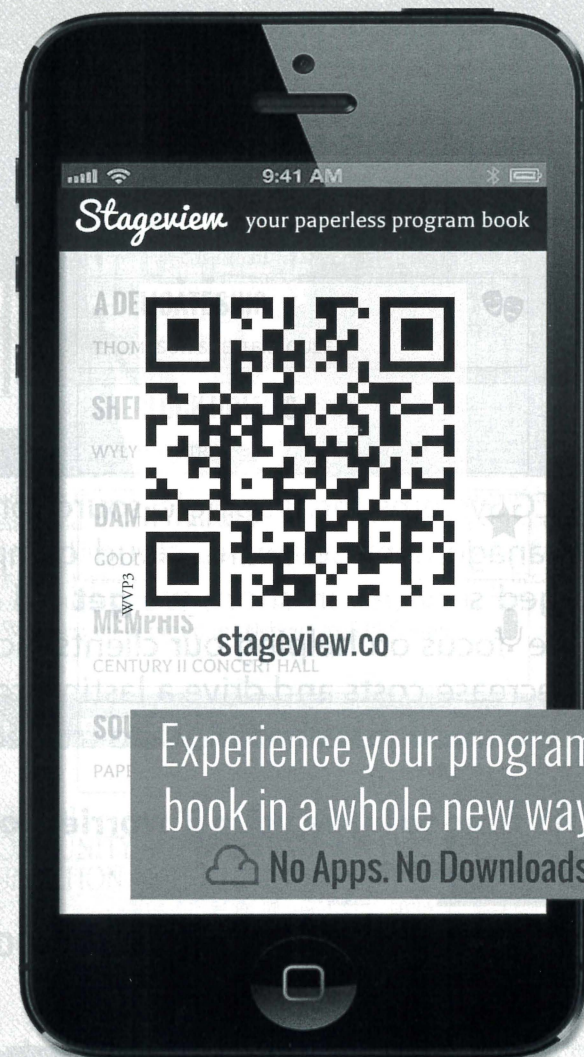
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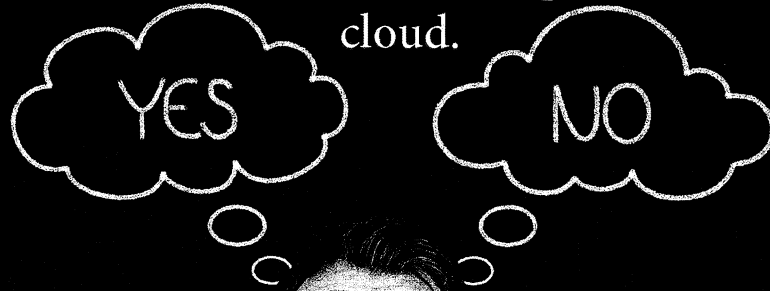
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From the "barn" to Copley Road to the Valley ...

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

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

The "barn" was home until it was sold. In 1951 the Playhouse purchased a cement block building at 1474 Copley Road and renovated it for a theater with seating capacity of 125. The all-volunteer organization hired its first employee, Nora Scott, as custodian/ticket manager. Actual management of the Playhouse was handled by the Operating Board, which reported to the Board of Trustees. Because directors were becoming scarce, the Board hired Bob Belfance as full-time Manager/Director. He held the position from 1961-1969 and from 1974-1992. During the Copley Road days, plays were presented six days a week. Because of their popularity, not everyone who wanted to see a show could be accommodated. A new home was planned.

During the 1960s, the membership's plans came together in June 1970 with the opening of *Dark of the Moon* here on Weathervane Lane. Longtime friend and founder Grace Hower Crawford died in 1971, remembering the Playhouse in her will. Her money enabled the Board to pare down the mortgage and set up an Endowment Fund. The last mortgage payment was made in 1974 through a contribution of the Women's Board. Three major additions followed: these included first-floor restrooms, classrooms, a costume shop, fly gallery and elevator. The former scene shop became the John L. Dietz Theater/Classroom in 2005 and the lobby project was completed in 2009 in time for the opening of the 75th season. Weathervane is proud to celebrate its 81st Season.

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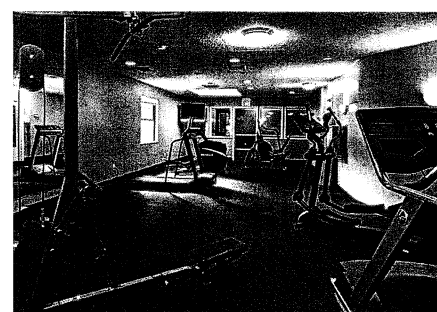
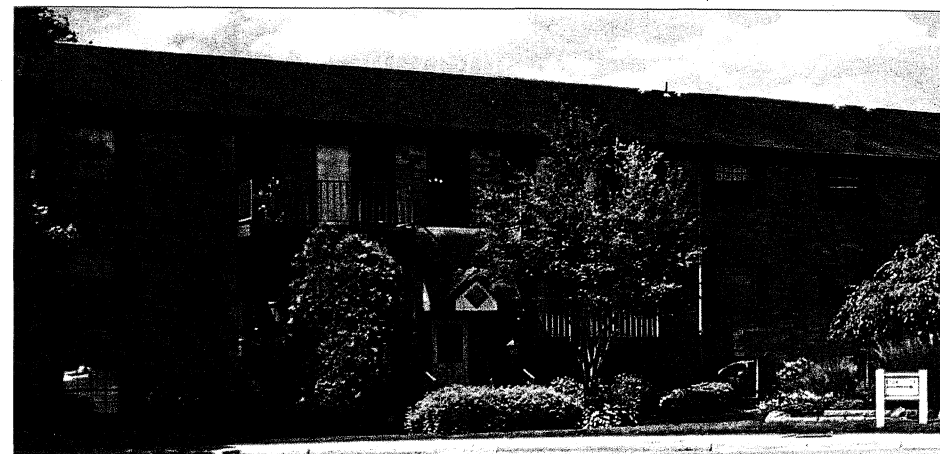
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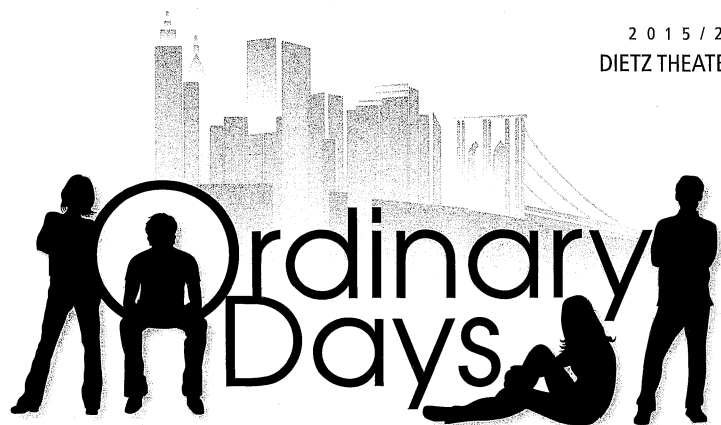
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Adam Gwon

Directed by **ALAN SCOTT FERRALL**
Musical Direction by **JOHN EBNER**

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ORDINARY DAYS was presented at the
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www.namt.org.

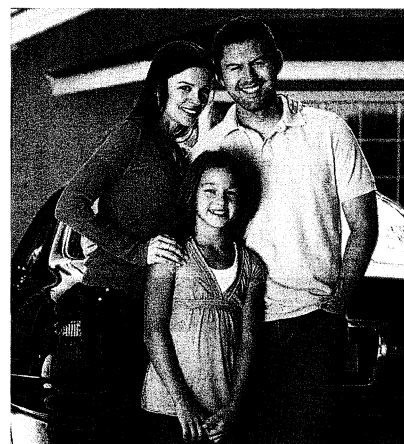
ORDINARY DAYS was originally produced and performed by
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ONE BY ONE BY ONE – Warren and Company
 DON'T WANNA BE HERE – Deb
 THE SPACE BETWEEN – Jason
 LET THINGS GO – Claire
 DEAR PROFESSOR THOMPSON, PT. 1 – Deb
 LIFE STORY – Warren
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 I'M TRYING – Claire and Jason
 SATURDAY AT THE MET – Company
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Lisa Mansfield
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Our Dietz Theater is in its tenth season at Weathervane Playhouse. The space was repurposed from the old scene shop as part of the 2001 capital campaign. The Dietz Theater is named in honor of John L. Dietz, who was tragically lost in a car accident at a young age. He had a love of theater and Weathervane is grateful to Margaret Dietz for her continued commitment to productions in his name.

The Dietz Theater is a black box. This minimalistic and flexible type of space became popular in the 1960s and 70s. Because of the layout, it allows for staging to be done in many ways. Our own space has been used in many different configurations from traditional, to thrust, to nearly in the round. These productions often involve basic technical arrangements

and set construction. However, the scenic designs in the Dietz Theater have run the gamut from a large house in *Long Day's Journey Into Night* to a completely bare stage (save for chains bolted to the floor and a single hanging light bulb) to represent a prison cell in *Someone Who'll Watch Over Me*.

The first production in the Dietz was in January 2005 with *Angels in America: Millennium Approaches*. Thus began a series of shows ranging from those that required an intimate space, to the experimental, to the avant-garde. Often, due to the shows chosen and to the small space, these productions have been sold to capacity every performance and more performances added to accommodate patrons. Weathervane has only produced a musical in the Dietz Theater one other time in 2006, *The Last Five Years*. We hope you enjoy this production of *Ordinary Days*.

WELCOME FROM THE ARTISTIC DIRECTOR

Melanie YC Pepe
Artistic Director

I was introduced to *Ordinary Days* through Scott Ferrall. He returned from a trip to New York two years ago and told me he found the most wonderful musical in a bargain bin at a theatre shop. He asked if I would like to be a part of a one night "sing through" to introduce the show to our Weathervane friends. "There's a perfect part for you," he said, "look at Deb." And then he laughed. I said, "Let me listen to the music and get back you." As I listened to the soundtrack, I was introduced to four New Yorkers living their lives in the city that never sleeps. I fell in love with Warren, his passion, and his

faith in the future. I adored Jason, knowing he had found his kindred spirit in Claire. I ached for Claire, who had experienced so much loss and heartbreak. And the college version of me found a kindred spirit in Deb—who so desperately wanted to do something important, but just wasn't sure how or where to begin. Also, Deb has a bit of an edge, which is also familiar, and I'm guessing the reason behind Scott's laugh.

I know you will fall in love with these characters and their stories. I know you will love Scott's concept which includes an ensemble. This ensemble portrays the heart of New York and what keeps the city moving—its people. "Love, :)"

Ordinary Days is a refreshingly honest and funny musical about making real connections in the city that never sleeps (but probably should at some point!) This intimate show tells the story of four young New Yorkers whose lives intersect as they search for fulfillment, happiness, love and cabs.

In *Ordinary Days* we meet Warren, an aspiring artist who's working as the assistant to a more established artist. By day, he passes out fliers advertising his boss's work — and along the way he cultivates his personal hobby of collecting found objects. One day, he stumbles across a notebook belonging to Deb, a student of literature who's writing her dissertation on Virginia Woolf. Warren arranges to meet Deb at the Metropolitan Museum of Art to reunite her with her notebook. Will this meeting present Warren with the opportunity to make a "real connection" or will Deb's no-nonsense attitude crush his hope?

The show's other two characters, Jason and Claire, also happen to be at the Met on the same day that Warren and Deb meet. Jason and Claire have recently started living together,

but this new intimacy has produced a new anxiety for this young couple. When Jason and Claire each choose to explore separate wings of the museum, the nagging doubts creep up: Can their fledgling relationship surmount their differences?

Through a score of vibrant and memorable songs, the experiences of four young people striving to find their way in the big city ring startlingly true to life. *Ordinary Days* is an original musical for anyone who's ever struggled to appreciate the simple things in a complex place. With equal doses of humor and poignancy, it celebrates how 8.3 million individual stories combine in unexpected ways to make New York City such a unique and extraordinary home.

Ordinary Days was selected for the 2008 National Alliance for Musical Theatre Festival of New Musicals. After productions at Pennsylvania Centre Stage, the Finborough Theatre in London and at universities across the country, *Ordinary Days* opened Off-Broadway in October 2009 at the Roundabout Theatre Company's Harold and Miriam Steinberg Center for Theatre.



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ADAM GWON is a rising musical theater writer named one of "50 to Watch" by *The Dramatist* magazine. He won the 2008 Fred Ebb Award for excellence in musical-theater songwriting, the 2011 Kleban Prize in Musical Theatre (in the lyricist category and has been hailed as "an extremely talented composer and lyricist" who "is seriously going places" (according to *The New York Sun* and StageSpace.com, respectively).

In describing his creation of *Ordinary Days*, Gwon explained to *Upstage* magazine that "I'm a huge believer that form is born out of content, and so, because I knew I'd be stitching together a narrative told through individual songs and vignettes, I came up with this story about people struggling to make connections with each other and with the world around them.

"It was my thought that the audience would have to actively be connecting the dots of the story as they watched, since the story is essentially told in fragments, and I liked the idea of engaging the audience to make connections in a show about the importance of making connections. You get the idea."

As a composer, Gwon's other shows include *The Boy Detective Fails* (book by Joe Meno), *Bernice Bobs Her Hair* (book/lyrics by Julia Jordan) and *Ethan Frome* (book by Michael Ruby).

His work has been developed and produced by such companies as Roundabout Theatre Company, Primary Stages, the York Theatre, Signature Theatre Company, the John F. Kennedy Center for the Performing Arts, Ars Nova, New Dramatists, the Johnny Mercer Foundation/American Music Theatre Project, Symphony Space, the Disney/American Society of Composers, Authors and Publishers (ASCAP) Musical Theatre Workshop, Tribeca Performing Arts Center, the Flea Theater and many others.

His other honors include the ASCAP Foundation Harold Adamson Lyric Award, the John Wallowitch Award from the Manhattan Association of Cabarets & Clubs as well as commissions from Signature Theatre in Arlington, Virginia (as part of its American Musical Voices Project: The Next Generation), South Coast Repertory, Broadway Across America, and the Ensemble Studio Theatre/Alfred P. Sloan Foundation Science and Technology Project.

Gwon has been a MacDowell Colony fellow, a musical theater fellow at the Dramatists Guild, and an artist-in-residence at Weston Playhouse. A graduate of New York University's Tisch School of the Arts, he is a member of ASCAP and the Dramatists Guild.

Source: *The Rodgers & Hammerstein Organization*

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Andreas Haefliger**

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**Gregg Kallor
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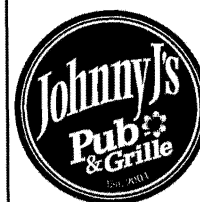
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Ordinary Days
Alan Scott Ferrall

My love for New York City happened with my first trip to the city during spring break with my oldest brother, Jeff, and two fraternity brothers; for whatever reason I was invited along, too. I remember that my love affair began as we had breakfast at a Burger King in New Jersey – and then I recall marveling at the tall towers and art deco architecture of Manhattan when we drove over the bridges heading toward Lincoln Tunnel. My dad was practical – he had “seen” New York. When I returned to New York with my mother, she and I were forever changed. In 1980, she and I began what would become a yearly pilgrimage to the city.

New York is exciting, dangerous and glamorous and ever-changing. Stores restaurants, theaters, even entire buildings will be transformed year

by year. We head – still do – every morning, to buy theater tickets at the various TKTS booths located somewhere in lower Manhattan and then start walking north. On the seven-mile walk from lower Manhattan to Broadway, we always hit the highlights: shopping for knock-off perfume in Chinatown, The Broome Street Bar and Grille (best burger anywhere!) and the Strand bookstore. How The Strand manages to survive when parts of New York can't is a miracle. Walking among the stacks, I found a CD of a cast recording of a musical named “Ordinary Days.” The CD's cover showed a skyline of the city and four harried New Yorkers. Without knowing anything about this show, I bought the CD. I discovered a story of people trying to make sense of their lives in a city that never sleeps. I like the energy, the history, the sadness and the joy that is New York. New Yorkers see the possibilities of living in the city. I do, too.



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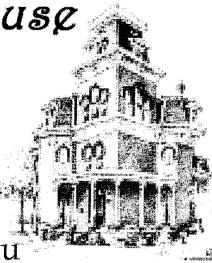
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ALAN SCOTT FERRALL (*Director/Scenic Designer*) started as a volunteer under friend and mentor John R. Thomas in 1988. He served as Weathervane's full-time technical director and resident scenic designer for 18 seasons and has had the greatest pleasure working with our volunteers to pull off some pretty amazing work. Scott has seven Chanticleer Awards, mostly in lighting design, and a 2013 Trustee Award. He has also written six plays for children: *Two Swords*, *A Bag of Marbles* and a PB and J, *How the Bee Learned to Spell*, *The Mystery of The Missing Robot*, *The Legend of the Gold Doubloons*, *A Tale of Two Dragons* and *The Case of the Beautified Forest*. He also has written and directed sketch comedy for the Not-Yet-Ready-for-Mainstage Players at our annual Chanticleer Awards. Scott directed a staged reading of *Ordinary Days* in the summer of 2014 and is pleased to present a fully realized show this season.



JOHN EBNER (*Musical Director*) most recently served as Musical Director for *Hair* at Weathervane. In past seasons, he was musical director of *The Roar of the Greasepaint - the Smell of the Crowd*, *Ordinary Days* (staged reading), *Dirty Rotten Scoundrels*, *Christmas My Way*, *Xanadu*, *The Drowsy Chaperone*, *Putting it Together* and *Ragtime*. He received a YACTA Marquee Award (Youngstown Area Community Theater Association) and a Chanticleer award for *Ragtime* and another Chanticleer for *The Drowsy Chaperone*. He has worked extensively in a variety of ways as a musical director, keyboardist and accompanist for Canton Cabaret, Carousel Dinner Theatre, Coach House Theatre, Ohio Shakespeare Festival, The Players Guild of Canton, North Canton Playhouse, Kent State-Stark Campus, Western Reserve Playhouse and Voices of Canton. He has performed with Arthur Fiedler, Paul Williams and a Billy Joel Tribute band at Cleveland's House of Blues. John is a retired music teacher and continues to work with locals schools in Stark and Summit counties. John says, "It is a pleasure and honor to get to work with Scott Ferrall as this show's director."



JJ MCADAMS (*Stage Manager*) is a graduate of Kent State University with a BFA in Theatre Design/ Technology and a certificate in Teaching English as a Foreign Language. She is currently working for Disney Cruise Line aboard the Disney Magic as the Props and Puppets Stage Technician. JJ got her start in theatre here at Weathervane in 2008 and has been involved backstage in many productions here over the years. She is excited to return and to work on her favorite musical with her Weathervane family!



JONATHON HUNTER (*Lighting/ Sound/Projection Designer*) has designed lighting for Weathervane productions including *Peter Pan*, *Oklahoma!*, *A Delicate Balance*, *The Roar of the Greasepaint - The Smell of the Crowd*, *Dirty Rotten Scoundrels*, *The Music Man*, *Rodgers and Hammerstein's Cinderella* and *Pippin*. He holds an M.F.A. degree in lighting design from the University of Virginia and is currently Weathervane's Technical Director. Jonathon's other Weathervane credits include scenic design for *Dracula* and *Peter Pan*, properties designer for *A View from the Bridge*, *Breaking the Code* and *The Sum of Us* and stage manager for *They're Playing Our Song*.



ED BUTCH (*Properties Designer*) most recently was properties co-designer for *Peter Pan* this summer. He was the stage manager for *4000 Miles* and properties co-designer for *The Wizard of Oz*, both this past season. Previously, he was involved with the Salem Community Theatre in Salem, OH, since 1999. Ed has been involved in all of the different production aspects of shows over the years; most recently on stage as Fred in *A Christmas Carol*, Blind Pew/ Captain Smollet in *Treasure Island* and Willum Cubbert in SCT's revival of *The Nerd*. He also worked as the stage manager for *Footloose*. He resides in Cuyahoga Falls and works as a Senior Academic Advisor for the College of Arts and Sciences at Kent State University.



CHRISTOPHER TODD ERSING (*Costume Designer*) has worked across the United States in affiliation with regional theatre companies like Great Lakes Theatre Company, Lake Tahoe Shakespeare Festival, Orlando Shakespeare Theatre, and The Orlando REP Theatre. Last season, he served as both the Bingham and Pamela Brown Wardrobe Supervisor at the

Tony Award winning Actors Theatre of Louisville in Louisville, KY, and locally as the Wardrobe Supervisor at Porthouse Theater. He is excited to be returning to northeast Ohio to pursue a new outlook on life, and to take on the role of being a costume designer. He would like to thank Jasen Smith and the talented and wonderful staff at Weathervane for letting him have this opportunity.



JOSEPH BALL (*Warren*) is beyond thrilled to be making his Weathervane debut and to be taking on one of his dream roles. Joseph is a Toledo native and is currently studying musical theatre at Kent State University. Most recently, he has appeared in productions of *Memphis* (Buck Wiley) and *Big Fish* (Zacky Price) at The Croswell Opera House, as well as *Spring Awakening* (Moritz) at Kent State University-Stark. He would like to thank the cast and creative team, his incredible friends and his mom and dad for their amazing support!



ISABEL BILLINGHURST (*Deb*) really does want to be here, returning for a show she loves! Recent credits include *Hair* at Weathervane, Hathaway Brown Theatre Institute's *Rent* (Joanne Jefferson), TrueNorth's *The Glass Menagerie*, and the title role in Olmsted Performing Art's *The Diary of Anne Frank*. Other favorite roles include Gypsy Rose Lee in the Lorain Palace's production of *Gypsy*, and Velma in a workshop production of *West Side Story* (NYC). A huge "Thank you!" to the entire cast and creative team

as well as much love to her parents for their constant support. "Take a second to get calm," and enjoy the show!



JUSTIN WILLIAMS (*Jason*) cannot express enough how thrilled he is to be making his Weathervane debut as well as having the opportunity to sing this gorgeous score. He would like to thank Scott, John and the entire cast for this chance and is humbled to work with such outstanding musicians. Justin has performed all over Pennsylvania and Ohio, but calls Cleveland his home. When not on stage, he is the Nurse Manager of the Surgical Intensive Care Unit as well as the Level 1 Trauma Intensive Care Unit at University Hospitals Case Medical Center. Some of Justin's favorite roles include: *Evita* (Che), *Blood Brothers* (Edward Lyons), *Rent* (Mark Cohen), *Altar Boyz* (Juan), *Titanic* (Frederick Barrett), *Children of Eden* (Adam/Noah), *A Little Night Music* (Mr Earlenson), *A Grand Night for Singing* (Justin) and *West Side Story* (Action) just to name a few! Justin would also like to thank each audience member for their support of the arts and to his parents for always allowing him to follow his dreams. TPOG!

CAST BIOGRAPHIES



BROOKE LYTTON (*Claire*) is happy to return to the Weathervane stage. She is a junior at Kent State University studying psychology. Brooke was last seen on our stage as the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*

in 2013. Other credits include: *Ragtime* (Mother) at the Akron Civic Theatre, *Annie* (Grace), *Rogers & Hammerstein's Cinderella* (Joy), *Seussical* (Bird Girl) at Weathervane and *Dear Mother and All* (Mother) at Kent State University. Brooke would like to thank her friends and family who always support her and Scott Ferrall for giving her an amazing opportunity to share Claire's story.



SHEILA FITZPATRICK (*Ensemble*) makes her Weathervane debut with this production. She holds a Bachelor of Music Education degree from the College of Wooster where she also performed in *Once on This Island* and *Getting Out*. Other

credits in northeast Ohio include: *Once Upon a Mattress* (Lady Larken), *Hairspray* (ensemble) and *Godspell* (Sheila). Her directing credits include *The Little Mermaid, Jr.*, *High School Musical, Jr.* and *Annie Jr.* all at Old Trail School, *The Music Man* and *Oklahoma!* at Sandusky Central Catholic School and *Godspell* at Newtown Foundation for the Arts.



DANIELLE GRUHLER (*Ensemble*) makes her Dietz Theater debut with this production. She was last seen as Dottie in *Oklahoma!* this past summer and Queen Gertrude in *Hamlet*. Other stage credits include *Dirty Rotten Scoundrels*

(Sophia), *The Witch of Blackbird Pond* (Hannah Tupper), *The Music Man* (Pick-a-Little-Lady

Maud Dunlop). She was assistant stage manager for last year's *Joseph and the Amazing Technicolor Dreamcoat*. Danielle is the mother of two sons, Henry and Charlie, both of whom are veterans of Weathervane onstage/backstage. She teaches in The College of Education at Kent State University. Much love and many thanks to Marty, who fully supports her side effects from being bitten by the theater bug!



JARED SPARKS (*Ensemble*) This is Jared's first time performing on the Weathervane stage. Jared is a junior at Kent State University pursuing his BA in Psychology. Some of his favorite past shows include *Flowers for Algernon*

(Charlie Gordon), *Two By Two* (Japheth), *Sweeney Todd* (Ensemble), and *Grease* (Kenickie). Most recently, Jared was the musical director for *The Addams Family* at North Canton Playhouse. On the side, he also works as a musical director for New Directions Performing Arts Academy at local middle schools. He would like to thank his friends and family for their continued support and Scott for giving him the opportunity to be a part of this amazing show. Philippians 4:13



SCOTT THANASIU (*Ensemble*) is excited to return to the stage after making his debut in *Oklahoma!* this past summer. He also worked on the flight crew for *Peter Pan* this fall with his wife, Diane, and their daughter,

Gracie, who played the title role. To his lovely wife, Diane, and his wondrous daughters; Shannon, Kylie and Gracie; Scott thanks them for having introduced to him this form of artistic expression and for their support and love.

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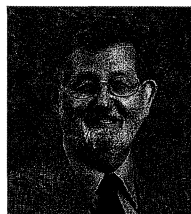
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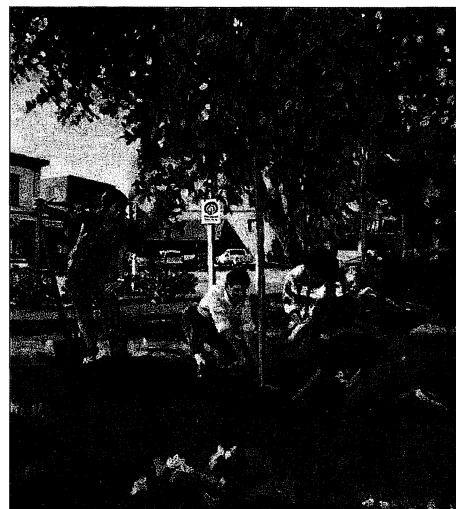
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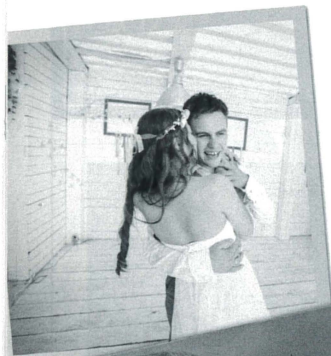
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PRODUCTION CREW MEMBERS

Special thanks to our Stage Manager extraordinaire, JJ McAdams, for serving as the one-woman tech crew for the run of this production.

Special thanks to Christopher J. Ha for stepping in as the one-man tech crew/Stage Manager for the final two performances.

ACKNOWLEDGEMENTS

Many photos used in this performance are courtesy of Aimee Lambes Photography. Selected photos are available for purchase online at AimeeLambes.com

Additional photos provided by:

Alan Scott Ferrall, Chris Simmons, Sharon Jackson, Jonathon Hunter and Melanie YC Pepe

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SPECIAL ART EXHIBIT AND THE HARRIS FAMILY GALLERY

Alan Scott Ferrall, the Director of *Ordinary Days*, has had an ongoing love affair with New York City for many years. He would travel to New York almost every year and see as many shows and as much of the city as he could. Over the years he has collected many brochures, programs, postcards, ticket stubs and other ephemera from his many visits there. Since *Ordinary Days* is about two couples and their interaction with each other and the city of New York, it seems appropriate to share some of this memorabilia. To that end, a collage has been created from some of the items in his collection. This poster-sized piece is on display in the lobby near the entrance to the Dietz Theater. Among the items is a postcard of the Edison Hotel, which is where Scott would stay when visiting the city. We hope you will enjoy it.

Marci Paolucci
Gallery Curator

The artwork of Robert A. Kraus, which was created especially for the run of *Dracula*, remains on display in The Harris Family Gallery. His work is still for sale and the exhibit will remain in the Gallery until the opening of *A Christmas Carol: The Musical* on November 24. During the run of that show and *The 25th Annual Putnam County Spelling Bee*, The Harris Family Gallery will feature artwork from the third graders of Glover Public School in Akron, created under the guidance of their art teacher, Ms. Jodi Ashe-Crossley.

If you wish to purchase any of the work in the Gallery, please inquire at the Box Office. Thank you for supporting the arts!