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A Raisin in the Sun
2014-2015 Season
January 29 - February 15, 2015
Mainstage Production #575



2014 | 2015

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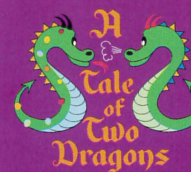
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A Brief History of Weatherovane Playhouse

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

Weatherovane 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 "Weatherovane" after the rooster on the barn's cupola. After cleaning their new home, scrounging for seats, a curtain and a coffee pot, Weatherovane 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 Weatherovane 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. Weatherovane is proud to celebrate its 80th Season.



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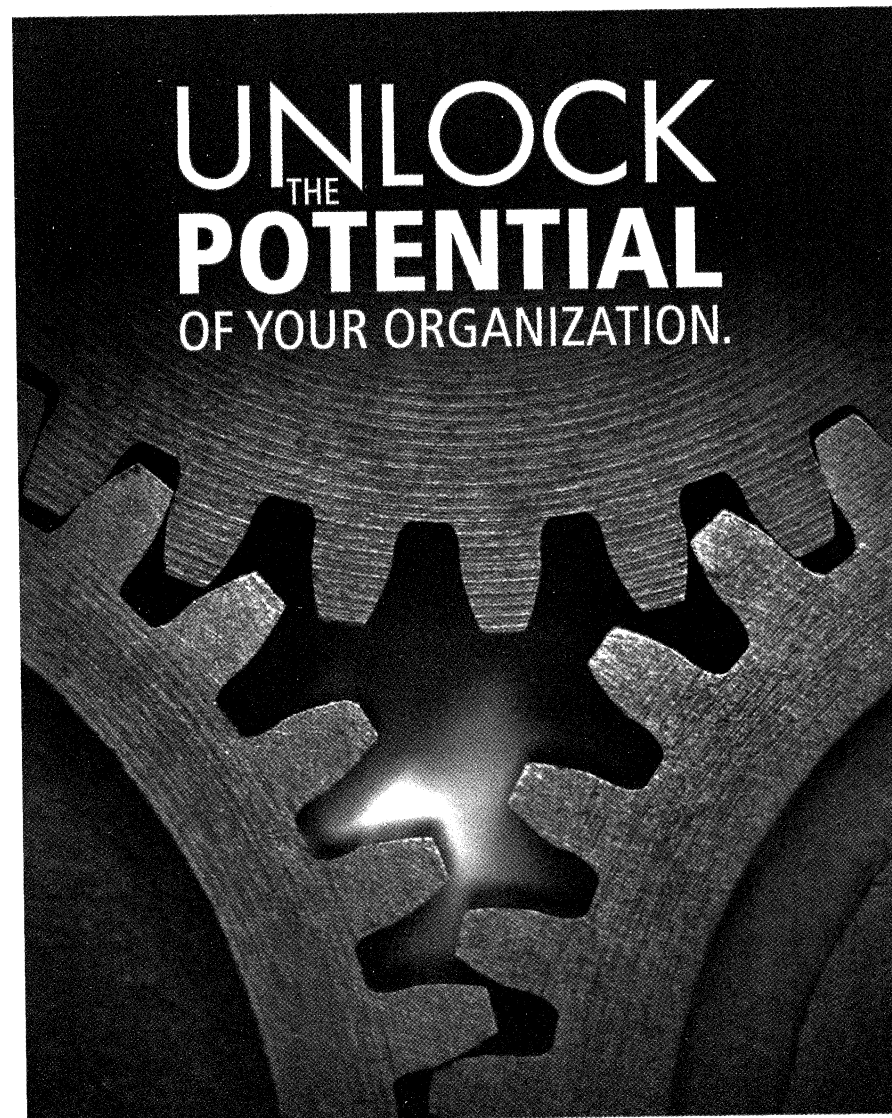
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For more details, contact Janis Harcar at 330-836-2626 ext. 16.

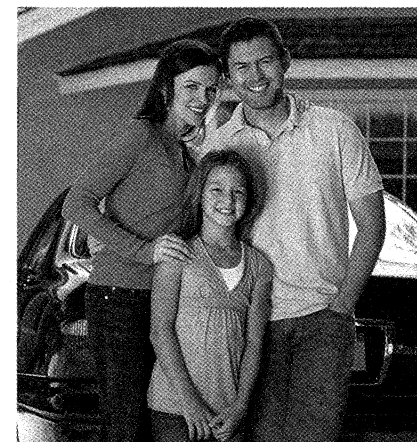
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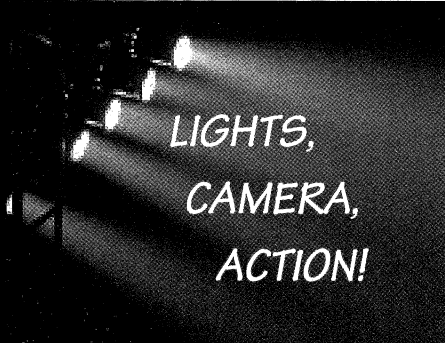
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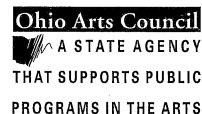
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Leave Your Legacy at Weathervane

Weathervane's Legacy Society is only a year old and already we have a growing number of people who have told us they are planning to remember Weathervane in their estates in the years to come.

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 of Weathervane. Your gift can fulfill a specific purpose or project while providing your estate with tax savings. Ask us about Charitable Remainder Trusts too.

To help ensure that Weathervane will continue and, if you would like to have your name added to our Legacy Society, please contact Janis Harcar at 330-836-2626 or jharcar@weathervaneplayhouse.com.

Weathervane's

Thank You Dollar Program

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

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

Guide:

Thank You! \$1

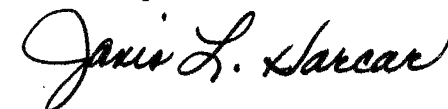
Applause!! \$2

Cheer!!! \$3

Bravo!!!! \$4

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Sincerely,



Janis L. Harcar
Interim Executive Director

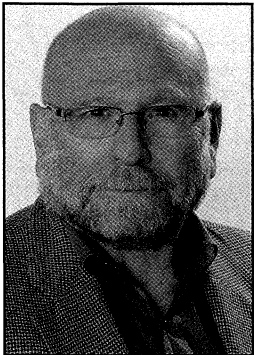


From Our Interim Directors

Welcome to Weathervane!

When Weathervane's Board of Trustees adopted the current Strategic Plan in 2011, they set forth a vision for the Playhouse: to produce consistently-excellent "high caliber, diverse, challenging theater productions that compel our community to attend, participate in, and discuss the ideas and human conditions that are presented on our stages." Part and parcel of that vision is one of our core values: Diversity. And one of the strategies to meet that vision and that core value is to increase minority participation here.

There are many ways to demonstrate increased minority participation. There can be more minority actors, there can be more minority backstage designers and technicians, there can be minority members of our Board and its committees, and there can be more minority members in our audience. It should be noted that even before it became part of our written Strategic Plan, a goal here at Weathervane has been the diversification of the plays we do, specifically, those plays that focus on the African-American experience. This year, with a very generous and much-appreciated grant from the Knight Foundation, Weathervane commissioned African-American playwright Michael Oatman to write *Crazy Man*, which just closed its successful run in our Dietz Theater. That same grant is also supporting this production of Lorraine Hansberry's classic play, *A Raisin in the Sun*.



There are many reasons to encourage minority participation in Weathervane. One of the most important to our minds is, that without a significant number of African-American actors committed to working here, Weathervane could not present productions of some of the important works of the American theater. We're delighted to be able to produce *A Raisin in the Sun* and we truly appreciate the contribution Director Jimmie Woody has made to Weathervane, both in directing the play and attracting so many talented African-American actors to appear, for the first time, on our stage. We've produced such other classics as August Wilson's *Fences* and *Seven Guitars* and Lynn Nottage's *Crumbs from the Table of Joy*. But there are so many more we would love to do and bring to the Akron community; we just need the actors to do them. Sometime it seems we may not be doing enough to attract African-American actors (and audiences) to our productions. What can we do to improve that? If you have suggestions as to what

we should do to diversify our talent pool and our audiences, please let us know. We can always use your advice.

Sincerely,

Janis L. Harcar

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

Ian S. Haberman

Ian S. Haberman
Interim Artistic Director
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Weathervane

— PLAYHOUSE —

80th Season -- 2014-2015

Mainstage Production #575

January 29 - February 15, 2015

A RAISIN IN THE SUN

By **Lorraine Hansberry**

Directed by **Jimmie Woody**

Presented with support from **KF Knight Foundation**

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A Raisin in the Sun is produced by special arrangement with Samuel French, Inc.,
235 Park Avenue South, Fifth Floor, New York, NY 10003.

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



About the Play and Playwright

Set in Chicago's Southside neighborhood in the 1950s, *A Raisin in the Sun* revolves around the divergent dreams and conflicts within three generations of the Younger family: son Walter Lee, his wife Ruth, his sister Beneatha, his son Travis and matriarch Lena, whom everyone calls "Mama." When her deceased husband's money comes through, Mama dreams of moving to a new home and a better neighborhood. Walter Lee, a chauffeur, has other plans -- buying a liquor store and being his own man. Beneatha dreams of medical school. The tensions and prejudice they face form this seminal American drama.

In 1956, Lorraine Hansberry sat down to write a play which, as she later wrote to her mother, "tells the truth about people, Negroes and life." The play, *A Raisin in the Sun*, opened on March 11, 1959, at Broadway's Ethel Barrymore Theatre -- and, as *The New York Times* summarized on the play's 25th anniversary, "changed American theatre forever." This was not just because Hansberry (the first black woman to see her work produced on Broadway) became, at 29, the youngest American, the fifth woman, and the only black dramatist ever to win the Best Play of the Year Award from the New York Drama Critics Circle. Indeed, *A Raisin in the Sun* marked a true turning point because, as James Baldwin wrote, "Never before in the entire history of the American theatre had so much of the truth of Black people's lives been seen on the stage."

The play had its origins in the playwright's own childhood experiences in 1930s Chicago where, in defiance of the "restrictive covenants" that confined blacks to the ghetto, her family moved into a hostile white neighborhood. Mobs surrounded the house and a huge chunk of concrete hurled through the window nearly struck the eight-year-old future author. Hansberry never forgot the faces of the people who "cursed and spat at and pummeled" her on the way to and from school, and the sight of her mother patrolling their home at night with a gun. The family was evicted by the Illinois courts, but her father and NAACP lawyers fought the case all the way to the Supreme Court, leading to the historic case of *Hansberry vs. Lee*, which outlawed the covenant.

Despite this "victory," however, as she later wrote, "the cost, in emotional turmoil -- which led to my father's early death as a permanently embittered exile in a foreign country when he saw that after such sacrificial efforts the Negroes of Chicago were as ghetto-locked as ever" -- stayed with her. In *A Raisin in the Sun*, Hansberry created a ghetto family poised at the final curtain, in all their complexities and contradictions though strengthened within, at the edge of a similar move into uncertainty.

The original 1959 Broadway production of *A Raisin in the Sun* ran for 530 performances. It was nominated for four Tony Awards and the New York Drama Critics' Circle named it the best play of 1959. The original Broadway cast reunited for a movie adaptation of the play in 1961. In 2004, the play was revived on Broadway with Sean Combs, Audra McDonald and Phylicia Rashad. A third Broadway revival, in 2014, starred Denzel Washington as Walter Lee Younger. A musical version of the play -- *Raisin* -- opened on Broadway in 1973 and ran for 847 performances. The play has also been adapted for television two times: first in 1989 for PBS' *American Playhouse* and again in 2008 for ABC (with the two leads from the 2004 Broadway revival).

Weathervane Playhouse first produced *A Raisin in the Sun* in 1995. The production was directed by William Lewis III.

(Sources of this background information: the Internet Broadway Database, the play's afterword and Samuel French, Inc.)

About the Playwright

During her career as a playwright, Hansberry wrote many articles and essays on literary criticism, racism, sexism, homophobia, world peace and other social and political issues. At her death, she left behind file cabinets holding her public and private correspondence, speeches and journals, and various manuscripts in several genres: plays for stage and screen, essays, poetry and an almost complete novel.

In 1965, Lorraine Hansberry died of cancer at age 34. As if prescient, in the six years she had between the triumph of her first play and her death, she was extraordinarily prolific. Her second play to be produced on Broadway, *The Sign in Sidney Brustein's Window*, was in its early run (to mixed reviews) when Hansberry died. *To Be Young, Gifted, and Black*, an autobiographical portrait in her own words adapted by her former husband and literary executor Robert Nemiroff, was posthumously produced for the stage in 1969 and toured across the country. In 1970, *Les Blancs*, her play about the inevitability of struggle between colonizers and colonized in Africa, and the impending crisis that would surely grow out of it, ran on Broadway to critical acclaim. Nemiroff single-handedly orchestrated a movement to recognize Hansberry's contribution to American theater, cultural criticism, and her discourse on the role of the artist in society. His efforts resulted in the establishment of The Lorraine Hansberry Literary Trust, which functions as the official and authorized organization representing the writer Lorraine Hansberry. The mission of the LHLT is "to steward the legacy of the celebrated playwright and ensure that her works and her commitment to art, social change, and human evolution continues to inspire us around the world."

(Sources of this biographical sketch: Samuel French, Inc. and The Lorraine Hansberry Literary Trust.)



Cast

Ruth Younger	Tamicka Scruggs
Walter Lee Younger	Brian Kenneth Armour
Travis Younger	Johntae Fuller
Beneatha Younger	Taylor Adams
Lena Younger	Keeya Chapman-Langford
Joseph Asagai	Michael Swain
George Murchison	Brian Steele
Karl Lindner	Chace Coulter
Bobo	Kym Williams

The setting: The Younger family's apartment on Chicago's Southside
The time: The early 1950s.

Act I

Scene 1: Morning

Scene 2: The following morning; a Saturday

Act II

Scene 1: Later, the same day

Scene 2: Friday night, a few weeks later

Scene 3: Saturday, one week later

Act III

Scene 1: An hour later

There will be two 15-minute intermissions

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4550 Wyoga Lake Rd. Cuyahoga Falls, OH 44224
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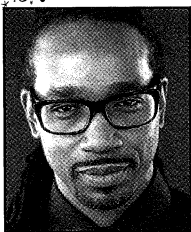
- ♦ Turn OFF your cell phone because even silenced calls and text messages interfere with the sound system backstage, on stage and throughout the theater.
- ♦ Be sure your cell phone is turned off again after intermission when appropriate.
- ♦ If you are using an Assistive Listening headset, please turn off your hearing aids to avoid feedback.
- ♦ NO PHOTOS inside the theater or recording of the show in any way.
- ♦ Unwrap cough drops or mints before the performance begins.

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- ♦ We request that you remain seated until the house lights have come up at intermission and after the curtain call.
- ♦ NOTE: In case of an emergency in which the performance cannot continue, Calamity Vouchers will be issued for a future performance. Thank you.



About Our Director - Jimmie Woody



Some of Jimmie's most recent directorial credits include *Glass Menagerie* by Tennessee Williams, *Two Trains Running* by August Wilson (Cuyahoga Community College (Tri-C)), *365 days/365 plays* by Suzan-Lori Parks (Cleveland Public Theatre), *When the Chickens Came Home to Roost* by Laurence Holder (Karamu House), August Wilson's *Joe Turner's Come and Gone* (Cuyahoga Community College (Tri-C)), *Seedfolks* by Paul Fleischman (Tri-C JazzFest Cleveland, Cleveland Public Library and the Cleveland Botanical Garden), *Underground Griots* by Natalie Parker & Keith Josef Adkins (Cleveland Public Theatre, The National Black Theater Festival and Here Cafe), *Wilberforce* by Keith Josef Adkins (Cleveland Public Theatre, The National Black Theater Festival), for *colored girls who have considered suicide/when the rainbow is enuf* (Cuyahoga Community College (Tri-C)), *The Bacchae* written by Wole Soyinka (Cleveland Public Theatre and Columbia University), *Song* by Daniel Gray Kontar and *InCogNegro* by Lisa Langford (Cleveland Public Theatre).

As an actor he has appeared in numerous productions at Ensemble Theatre, Cleveland Play House, Dobama Theatre, Karamu House, The Beck Center for the Arts, Cuyahoga Community College, Jimmie directed and performed the role of Dionysus in Cleveland Public Theatre's production of *The Bacchae* of Euripides: A Communion Rite written by Wole Soyinka. Hollis in *Hollis Mugley's Only Wish* at Joseph Papp Public Theater, Pozzo in *Waiting for Godot* at The Oscar Hammerstein Theater in New York City and Spaniard in *Cymbeline* at New Shakespeare Festival.

Jimmie received his M.F.A. degree in acting from Columbia University. He is a 2012 Creative Workforce Fellow and is currently a Resident Teaching Artist at Center for Art-Inspired Learning. In addition, he teaches various acting classes and techniques at Cuyahoga Community College's Metropolitan Campus and throughout Northeast Ohio.

Director's Notes

I'll start by saying that I love Lorraine Hansberry and I am honored to have been given the privilege to direct this classic play, *A Raisin in the Sun* (the first play written by an African American woman to be produced on Broadway) at Weathervane Playhouse.

It has been a formidable task to direct a play with such eloquent language and poetry that has stood the test of time for over 50 years. This classic has been performed by many strong actors and actresses from Sidney Poitier to Ruby Dee, Denzel Washington and Phylicia Rashad of theatrical history.

As an artist, it gives me something to strive for to present and live up to a playwright of such magnitude, whose life was cut short by pancreatic cancer at the young age of 34. My goal in directing *A Raisin in the Sun* was to revisit the African American Experience at the beginning of the Civil Rights Movement and show the bravery exhibited by African Americans in everyday life.

What stands out for me in this play are the stories of love, different kinds of love, on different levels, and redemption. Yes, bad things happen to good people, but there is always the chance for the possibility of redemption.

We should all embrace this woman, the youngest and the first African American playwright to be awarded the New York Drama Critics Circle award in 1959 for *A Raisin in the Sun*, in gratitude and appreciation for the body of work and legacy she provided about the African American life experience. It is no surprise that she gained inspiration from another African American laureate who has also left a legacy of work, Langston Hughes' poem, *Harlem*:

*What happens to a dream deferred?
Does it dry up like a raisin in the sun?
Or fester like a sore-- And then run?
Does it stink like rotten meat?
Or crust and sugar over-- like a syrupy sweet?
Maybe it just sags like a heavy load.
Or does it explode?*

Thanks and Appreciation!
Jimmie Woody



Cast Biographies



TAMICKA SCRUGGS (Ruth Younger) is excited to be making her Weathervane Playhouse debut. Recent credits include *With This Ring* (HBO film), *StayAlive* (Laura) at Garfield

Performing Arts Center, *Crime Stoppers Murder in the Park* documentary, *Bathroom Humor* (Babette) at Blank Canvas Theatre and *Ragtime* at Near West Theatre. She has also performed at the Dobama Theatre, Masonic Auditorium, Negative Space Gallery and has had numerous productions displayed on TV20. Theatre and acting are obviously passions of Tamicka's, but she also loves to coach basketball and write music. When not involved in performing Tamicka is an assistant property manager at Mt. Hermon Good Samaritan.



BRIAN KENNETH ARMOUR

(Walter Lee Younger) is very excited to be a part of this classic American play. He dedicates this performance to his mother, whom he says "is more than any son could ask for." He was last seen on the Weathervane stage in *Race*, and he has recently been seen around the corner on the none too fragile stage in *Topdog/Underdog*, *Nerve* and *A Behanding in Spokane*. He was also recently nominated for "2014 Outstanding Performance by a Male in a Non-Musical" for *Topdog/Underdog*. He thanks the cast and crew of *A Raisin in the Sun* for their patience, effort and vulnerability, which are three elements necessary to create great theater. He also thanks Sean Derry, Alanna Romansky, and the rest of his none too fragile family, for their unending support, without which he cannot imagine where he would be. Lastly, he thanks you, the patrons for coming and sharing in this experience.



JOHTAE LIPSCOMB (Travis Younger) is appearing for the first time at Weathervane. He has performed in *Stay Alive* (Ahmed) at Cleveland State University and he has appeared in the movie

Bedtime Stories (Birthday Boy) co-produced by Walt Disney Pictures. This spring, Johtae will be featured in Cleveland Play House's production of *Standing in the Need* (Little Bryant). He is an 8th grader at Entrepreneurship Prep School in Cleveland. He likes science and says that it's fun to learn about the earth. After school, Johtae enjoys playing basketball with friends. He thanks his dad, sisters, brother and especially his mom for going the extra mile. In 2009 she relocated with him to California to work on the movie.



TAYLOR ADAMS (Beneatha Younger) is a recent graduate of The University of Akron, receiving a BA degree in Theatre Arts. Taylor's most recent production was Shakespeare's *As*

You Like It, in which she played the lead role of Rosalind. A few of Taylor's other performances include *Paper Shadows*, *The Bacchae*, *Race*, *Shot: Requiem for a Bullet*, *Almost Maine*, *Raincheck* and for coloured girls who have considered suicide/when the rainbow is enuf. She is also an Irene Ryan Nominee. Taylor loves her family, she loves to shop, and she loves the theatre. *A Raisin in the Sun* is Taylor's first production at Weathervane Playhouse. Taylor gives thanks to God and to the entire cast and crew of this production.



KEYEA CHAPMAN-LANGFORD

(Lena Younger) is very excited to be making her Weathervane Playhouse debut. Having always been involved in the performing arts from an early age, Keyea is not only a passionate actor but a gospel recording artist, powerful lyricist, playwright, director, published author of the dynamic Christian study guide, *Violated by the Enemy* with Tate Publishing, and the KAZ radio talk show host of *Real Talk 4 Real Women Today*. She relocated to the Akron/Canton area in 2005 from Houston, Texas. Shortly thereafter she started a youth drama ministry and began writing and directing her own plays. A few of her works include *When Jesus Knocks*, *Choices*, *The Jones Family Christmas*, *The Toys Are Talking*, *When the Angels Come Down*, and a set of monologues entitled *The Women Who Met Jesus*. She has also worked as both a director and actor with the North Canton Playhouse's "Spotlight on Youth" program during the 2013-2014 season.



MICHAEL SWAIN (Joseph Asagai) made his Weathervane debut as Zeke/The Cowardly Lion in *The Wizard of Oz* and returned as Issachar in our

Joseph... Dreamcoat. *A Raisin in the Sun* is his first mainstage production here. He will be in Akron Civic's 4th All-City Musical, *Shrek the Musical*. Previously, he was seen as Fred in *Bye Bye Birdie* and was in the ensemble in *Ragtime*. His other performance credits include Vince Fontaine/Teen Angel in *Grease* and Skipalong Rafferty in *Sagebrush Sidekicks* at Akron Early College High School, where students earn a high school diploma and an associate's degree at the same time at The University of Akron. Michael is a senior and is the Student Council President.



Cast Biographies - Continued



BRIAN STEELE (George Murchison) From Brian's first time holding candles speaking in a French accent as Lumiere in *Beauty and the Beast*, to walking in the shoes of Oliver in Shakespeare's *As You Like It*, these past five years have been a crazy ride. Brian recently received his BFA degree in theater performance at Ohio University and is planning on continuing his education this upcoming fall. "He thanks God who is the head of my life, my mother who has put up with me since the beginning and also Mr. Jimmie Woody for this opportunity. Most of all, I thank you for taking time out of your schedule to come and support this production. We use our gifts to give and I hope we give you a wonderful experience. Thank you all for coming and God Bless!"



CHACE COULTER (Karl Lindner) As a seasoned professional artist of 25 years, Chace has danced with major ballet companies, performed in musicals, plays, operas, video/film and radio voice-overs. He brings a broad range of theatrical experiences to his performances. His Ohio credits include performances with Dancing Wheels Company, Karamu House, KSU, Akron Symphony

Orchestra and Get Away with Murder. Recently, he was a choreographer for *The Addams Family* at Dynamics Theater and played Digby Wright in *Phantom of the Soap Opera* with Wolf Creek Players. Mr. Coulter's artistic work goes far beyond entertainment as he enjoys using dance and theatre to work with the disabled and at risk youth. In 2011, he won First Place in a national essay contest about his work dancing with the disabled, and was honored by the Alvin Ailey American Dance Theatre. This is his first performance with Weathervane Playhouse.



KYM WILLIAMS (Bobo) is an upcoming actor who lives in Cleveland. Acting has always been a passion of his and he wants it as a career. Growing up he was never able to really grasp what he wanted to do for the rest of his life because he wanted to do so many things! So he thought he might choose a profession that might not require too much schooling. Kym wants to be open to the world and give the world a piece of himself. Kym's first show was as a main character role at Tri-C Metro where he is President of the Theatre Club and is pursuing an associate's degree. This is his first show at Weathervane. Kym hopes to relocate to get his career started.

Creative Team Biographies



TABA ALEEM (Stage Manager) lives and volunteers in Akron. This is her first experience as stage manager. "It's a privilege to work with the director and cast of the American classic, *A Raisin in the Sun*," says Taba. She has appeared on the Weathervane stage in *Intimate Apparel* (Mrs. Dickerson), *A Lesson before Dying* (Emma Glenn) and *Seven Guitars* (Louise). She has also worked at Karamu House (Cleveland) in *The Trial of One Short Sighted Black Woman vs. Mammy Louise and Safreeta Mae* (the Judge) and at Cleveland Public Theatre in *The Vagina Monologues* and *Wearing Rainbows and Numbers*, part of their Big Box series. She received her theatre arts training at the African American Theater for Acting & Speech in Harlem, New York, Ernie McClintock, founder. Taba completed a Bachelor of Arts degree in African Studies at Hunter College, NY and a Master of Arts at The University of Akron. She currently works as Manager, External Affairs at Planned Parenthood of Greater Ohio.



TODD DIERINGER (Scenic Co-Designer) is thrilled to celebrate his 10th season at Weathervane this year. He is a two-time Chanticleer award winner -- scenic & properties design for *Three Tall Women* and co-designer of properties for *The Drowsy Chaperone*. Todd also served as an assistant stage manager for the blockbuster hit and Chanticleer winner of Best Production, *The Music Man*. Past credits include scenic design for our productions of *Amadeus*, *Man of La Mancha*, *Children of a Lesser God* and *The Sisters Rosensweig*. Other credits include properties co-design for *The Wedding Singer* and properties design for *Pippin*. Todd helps build scenery for many of our productions, along with his father, and serves as co-chair of the properties department on the Weathervane Production Board. Todd works as an IT consultant as his "day job."



Creative Team Biographies - Continued



KATHY KOHL (Scenic Co-Designer) joined the Weathervane professional staff in March 2002, as Assistant Technical Director and has built, painted, upholstered, etc. ever since. She has earned three Chanticleer Awards for several years as Master Carpenter and Painter for the theater department at Firestone High School. She has three grown children and three amazing little grandchildren. Kathy and her husband Doug live in West Akron and are enjoying being able to travel a bit.



SCOTT CRIM (Lighting Designer) has been volunteering both on stage and backstage for Weathervane for 16 years. His backstage work most recently was last season with the lighting design for *Night Must Fall* and as the Stage Manager for the award-winning *Life With Father*. Scott designed the lighting for the Dietz Theatre production of *The Goat or, Who is Sylvia?*, the Young Actor Series *Romeo and Juliet* and *Two Gentlemen of Verona* on Mainstage. He has been seen on our stage in *Angels in America (Parts I & II)*, *The Mystery of Irma Vep* and *A Funny Thing Happened on the Way to the Forum*. He was most recently onstage with the Rubber City Shakespeare Company in *The Taming of the Shrew* (as Baptista) and *'Tis Pity She's a Whore* (as Richardetto).



AUDREY FLIEGEL (Sound Designer) has been involved in the Weathervane community since 2012. She is a graduate of St. Vincent-St. Mary High School

where she first got involved in theater. She is now a junior at The University of Akron majoring in Public Relations. Audrey had a nine-month hiatus from Weathervane while she was participating in the Disney College Program in the spring of 2014 and has been excited about being back to design for another show. She most recently sound designed for Weathervane's *The Roar of the Greasepaint -- the Smell of the Crowd* in the fall of 2014. Some of her other credits at Weathervane include *The Music Man*, *Joseph...Dreamcoat* and *Xanadu*.



JOE HUNTER (Properties Designer) has been involved with theater since he was ten, and dancing since he was five, performing in shows such as *Annie Get Your Gun* and *Cinderella*, and working backstage for many more. He was seen on stage in the 2013 production of *Joseph and the Amazing Technicolor Dreamcoat* and is now enjoying designing props for *A Raisin in the Sun*.



JASEN J. SMITH (Costume Designer) joined the Weathervane professional staff in August 2008 as its Resident Costume Designer and Costume Shop Manager. Since then, he's designed costumes for 49 Weathervane productions. He has won three Chanticleer Awards for costume design and a Marquee Award from the Youngstown Area Community Theatre Association for his work on *Children of Eden*. His other regional costume-design credits include Porthouse Theatre, Case Western Reserve University and Ohio Light Opera.



In the Harris Family Gallery

The Gallery is pleased to feature photography by Jennifer Kay Jeter during the runs of *Crazy Man* and *A Raisin in the Sun*.

Jennifer is an energetic multi-talented woman. Her photographs are both powerful and poignant in their depiction of the African American experience. They are a perfect complement to both productions. As Jennifer is also the director of *Crazy Man* (the fourth production she has directed at Weathervane), it is particularly relevant to showcase her work. *A Raisin in the Sun* was first produced 56 years ago in 1959. The problems and issues of that time still reflect similar concerns today, and Jennifer's photographs add another dimension to the play. The photographs in this exhibit are for sale. The artist has generously offered to donate a portion of all sales to Weathervane Playhouse. If you wish to make a purchase, please inquire at the Box Office or Gift Shop.

Ms. Jeter is Weathervane's Community Engagement Coordinator. As a Social Artist, she continues to develop art constructions and educational curriculum to address the changing needs of the community. She is able to create commentary through her photography, writing, directing, painting and/or a combination of select media.

Marci Paolucci, Gallery Curator



Production Team

Alan Scott Ferrall -- Technical Director
Kathy Kohl -- Assistant Technical Director

SET CONSTRUCTION

Todd Dieringer
Kathy Kohl
Roger Dieringer
David Deming
Dale Gilbert
Ruth Richardson
Joe Hunter
Jonathon Hunter
Tom Marshall

COSTUMES

Jasen J. Smith
Millie Keyser

Costume Stock Crew
Melanie Hauer
Yvonne Chapman
Diane Guel
Linda Jarvis
Becky White

SOUND

Audrey Fliegel
Russ Craven
Scott Thanasiu
Ian Oppenheim
Ashley Collins

LIGHTS

Scott Crim
Dane Leasure
Judy Willemssen

PROPERTIES

Joe Hunter
Hannah Vinograd
Anthony Kenney
Sam Ost
Meg Hopp

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in memory of **Paul Daum** and **Florence Helena Sturkey**
and in honor of **Ian S. Haberman**, Interim Artistic Director

Your Interim Directors

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

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

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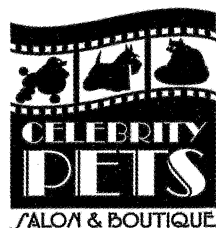
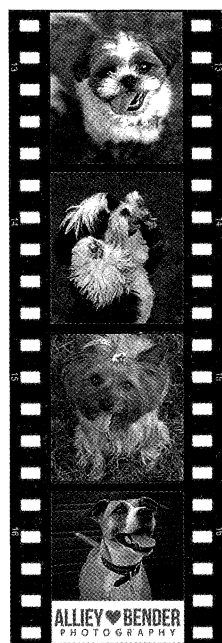
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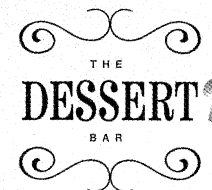
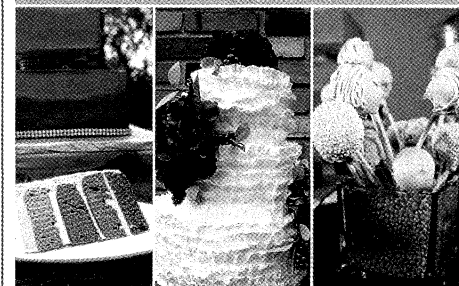
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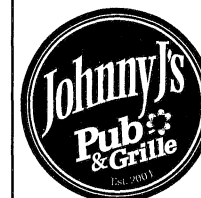


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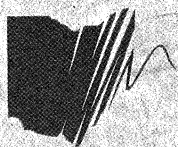


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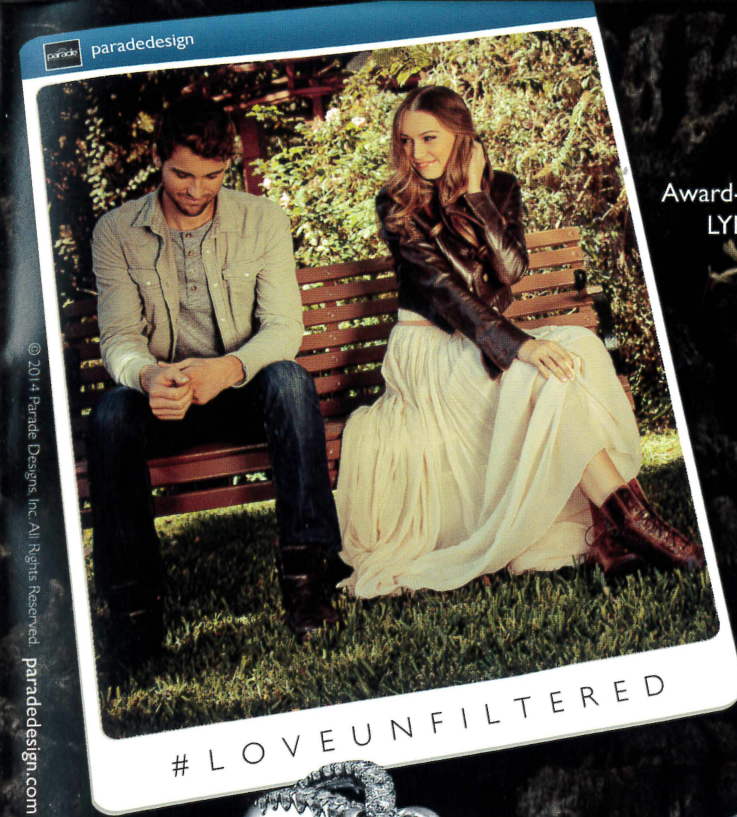
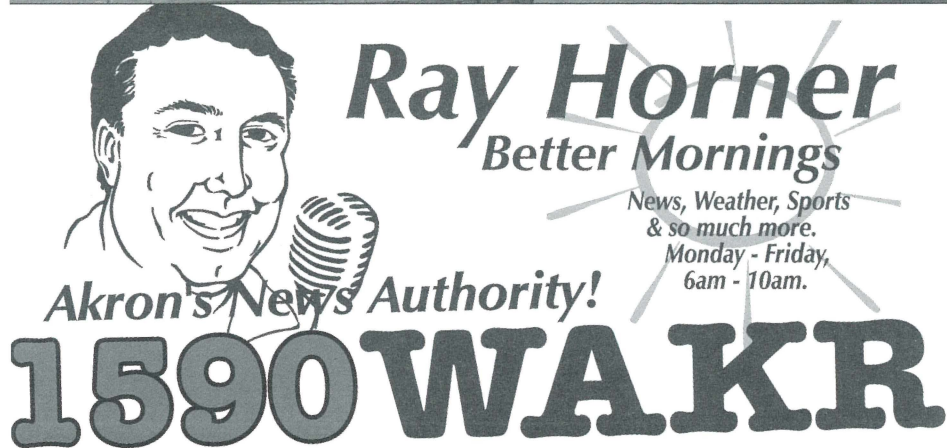
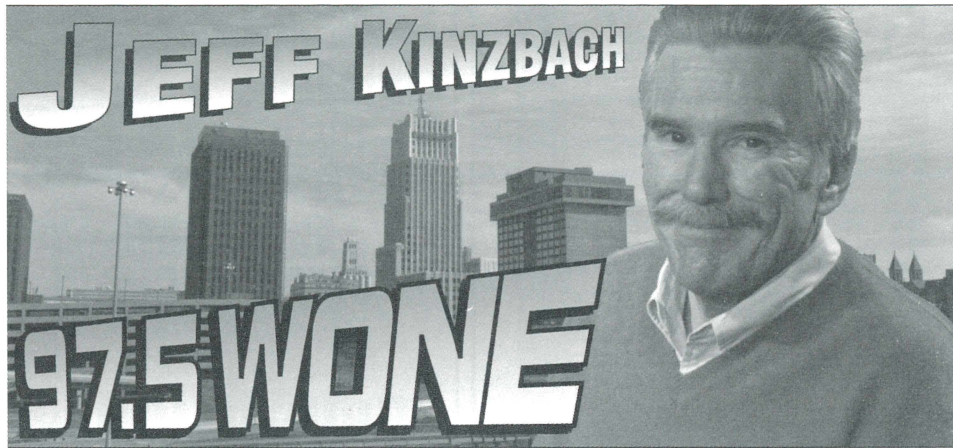
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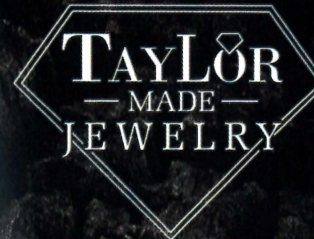
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