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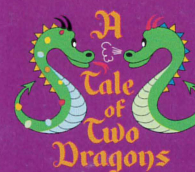
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A Brief History of Weathervane Playhouse

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

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

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

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

During the 1960s, the membership's plans came together in June 1970 with the opening of *Dark of the Moon* here on Weathervane Lane. Longtime friend and founder Grace Hower Crawford died in 1971, remembering the Playhouse in her will. Her money enabled the Board to pare down the mortgage and set up an Endowment Fund. The last mortgage payment was made in 1974 through a contribution of the Women's Board. Three major additions followed: these included first-floor restrooms, classrooms, a costume shop, fly gallery and elevator. The former scene shop became the John L. Dietz Theater/Classroom in 2005 and the lobby project was completed in 2009 in time for the opening of the 75th season. Weathervane is proud to celebrate its 80th Season.



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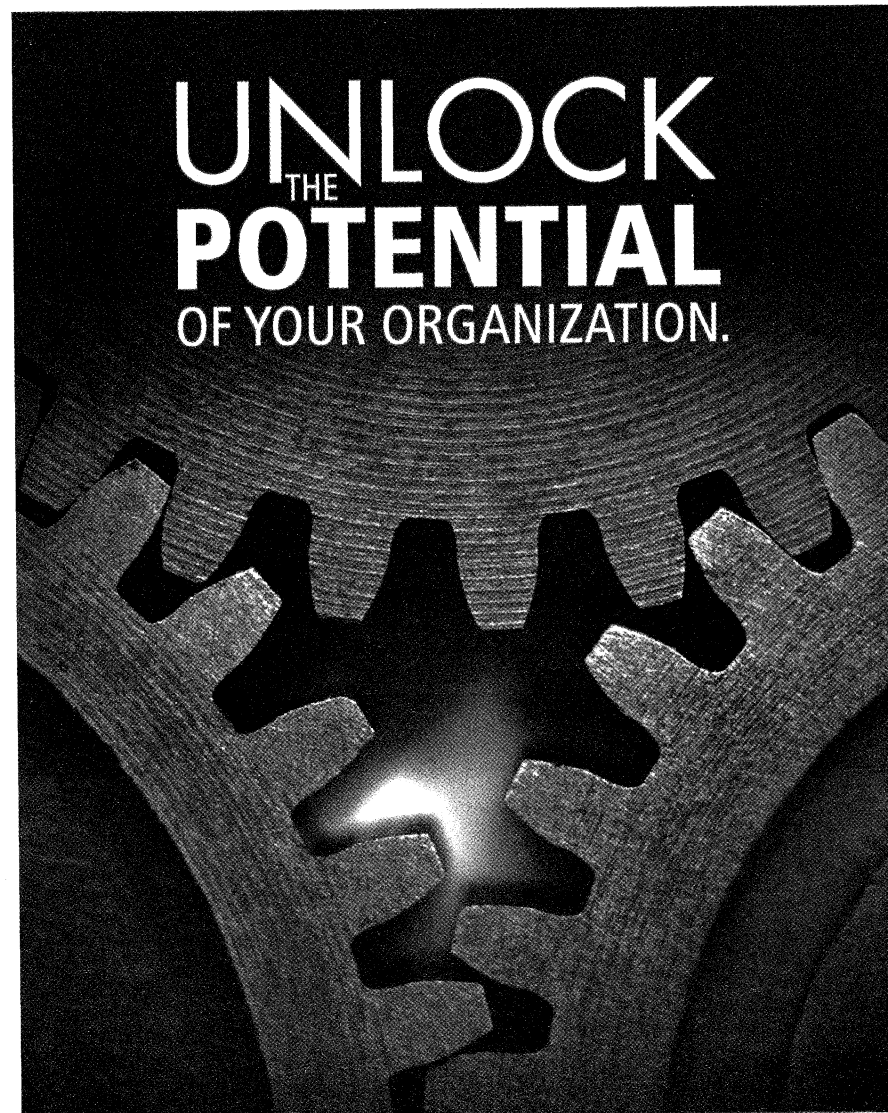
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For more details, contact Janis Harcar at 330-836-2626 ext. 16.

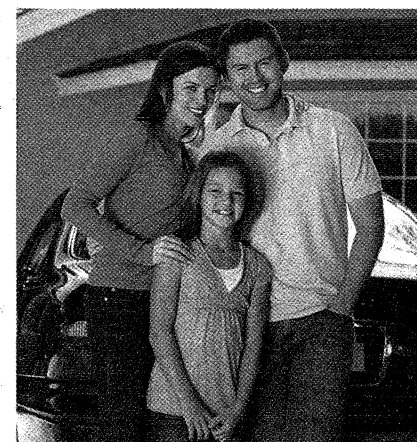
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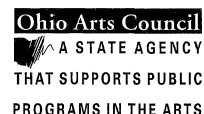
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From Our Interim Directors

Welcome to *Relatively Speaking*, Weathervane's third production of the 2014-2015 season!

As many of you know, John Hedges, our Executive Director for the last seven years, has become the Executive Director of the Booth Tarkington Civic Theater in Carmel, Indiana. We thank him again for the important contributions he made to this theater during his tenure here. John's departure has given the Weathervane Board of Trustees the opportunity to re-evaluate the operational structure of the Playhouse. Once that investigation is complete, the Board will embark upon a search to find the right person -- or persons -- to lead Weathervane in the future. Until that process is completed, the two of us will do our best to keep the good ship Weathervane sailing forward on an even keel.

While we have the word "Interim" as part of our titles, you should not conclude that we are simply caretakers. We will both be working very hard to ensure that our productions are of the highest quality, that our dedicated staff continues to make your experience at Weathervane a pleasant yet exciting one, that our education programs will continue to make a significant impact upon our young actors and technicians, and that our volunteers find this place to be one of excitement, community, acceptance and fun.



Weathervane has played an incredibly significant part in our lives. Between the two of us, we have more than 50 years of experience at Weathervane. Jan began her involvement here in 1993 when she was hired as the Marketing Director (part time!); Ian began his involvement here in 1982, when he was cast in a production of *The Royal Family*. For nearly a year beginning in August 2006, we served in the same capacities in which we are now serving. We must have done something right back then since the Board of Trustees asked us back!

We know that you have made a commitment to Weathervane by subscribing, by buying tickets or by volunteering here. We want you to feel that that investment is and continues to be worthwhile and satisfying. If you have questions, concerns or suggestions about Weathervane, you should feel absolutely free to contact either or both of us to let us know what they are. We would love to hear from you. In the meantime, enjoy *Relatively Speaking*.

Sincerely,

Janis L. Harcar

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

Ian S. Haberman

Ian S. Haberman
Interim Artistic Director
Ishatty@aol.com



Weathervane

— PLAYHOUSE —

80th Season -- 2014-2015

Mainstage Production #573

October 9 - 26, 2014



Relatively Speaking

Comedy by Alan Ayckbourn

Directed by Eileen Moushey

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About the Production

In this British comedy set during the "swinging sixties," a complicated series of mistaken identities unravels for a young couple planning to get married.

When the play starts, we meet a young "co-habiting couple," Greg and Ginny, whose relationship, after only a month, is dwindling into a state of irritability. The naive Greg is hurt and perplexed not only by the unsolicited gifts arriving hourly at their apartment but by Ginny's decision to take off alone one Sunday — supposedly to see her parents in the country. In reality, Ginny is going to descend on the home of her married boss, Philip, to put an end to their affair. When Greg impulsively follows Ginny, the way is open to a dizzying series of misunderstandings: Greg assumes he is meeting his girlfriend's parents while Philip initially takes Greg to be the lover about whom his own wife, Sheila, has ostentatiously fantasized. From there, it's mix-ups and mayhem all around!

About the Play's Background

It is no great exaggeration to say *Relatively Speaking* made an overnight success of Alan Ayckbourn and fundamentally changed his entire life. It is impossible to read the weight of glowing London notices without the realization that just one night caused a little-known writer becoming one of theatre's hottest properties. Of course, the reality is Ayckbourn paid his dues over many years and neither he nor the play was quite the overnight phenomenon as is sometimes portrayed.

Ayckbourn had been writing professionally for six years before he wrote *Relatively Speaking*. His first play, *The Square Cat*, was commissioned by the English theater director Stephen Joseph and produced at the Library Theatre, Scarborough, in 1959. By 1963, Ayckbourn had produced another five plays.

In October 1964, Joseph asked Ayckbourn if he would "knock off something for our summer season — some jolly little comedy." Ayckbourn accepted the commission to write for Scarborough's Library Theatre and Joseph suggested the young writer attempt to craft a "well-made play." Come February 1965, Joseph contacted Ayckbourn to check on his progress and was met with "the usual cascade of unashamed lies about the unwritten work." Ayckbourn's response was the play was "fine" although he had not written a line of it. This situation remained unchanged when Joseph asked for a title for the play in April. Joseph suggested *Meet My Mother* with Ayckbourn later asking if it could be altered to *Meet My Father*, which he felt sounded more dramatic.

The problem was Ayckbourn was taken with Stephen's suggestion he write a "well-made play." Years later, Ayckbourn recalled that "It intrigued me as an exercise...I remember sitting down and trying to write a piece that was, if you like, actor-proof...a play that would have a mechanism in it that would need only the slightest of pushes to make it work. In doing so I had to apply all my mind and technique to such an extent that I became very depressed. In fact, I kept putting it off."

With the practical deadline of rehearsals approaching in June, Alan began writing in mid-May. He had rented a small cottage in Collingham and there, with his wife and a neighbor's cat called Pamela, who would come and sleep on the playwright's lap as he worked, he wrote the first draft of the play over three nights.

Meet My Father opened at the Library Theatre on July 8, 1965, and was well-received by audiences and, more importantly, by the producer Peter Bridge, who optioned it for London and brought the director Nigel Patrick to see it. Both were passionate about the play — with the caveat that it needed a new title, as *Meet My Father* was deemed "too provincial." Rehearsals for the London production began in January 1967, by which time the title had settled as *Relatively Speaking* and it was now a two- rather than a three-act play. On Feb. 21, the play began a short try-out tour at the Theatre Royal, Newcastle, and then moved on to Edinburgh, Sheffield, Oxford, Leeds and Liverpool.

Relatively Speaking opened at the Duke of York's Theatre in London on March 29, 1967, and Ayckbourn braced himself for the reviews. He needn't have worried, as the majority of critics fell over themselves to praise the production. *Relatively Speaking* would run for approximately a year in London for more than 350 performances, attracting such enthusiastic audience members as Noël Coward and even Queen Elizabeth II and her husband, Prince Phillip. The play has been revived twice in London (1986 and 2013), and the British Broadcasting Corporation produced two television adaptations (in 1969 and 1989).

In 1970, the play finally opened in America at Westport Country Playhouse in Connecticut, with Joan Fontaine, sister of Olivia de Havilland, playing Sheila.



Cast

Ginny	Tris Bolinger
Greg	Adam Alderson
Philip	Tom Stephan
Sheila.....	Meg Hopp

The action of this play takes place during a summer weekend in London and in the country.

Act I

Scene 1: London, Sunday, 7 a.m.

Scene 2: In the county of Buckinghamshire outside London, breakfast time.

There will be one 15-minute intermission.

Act II

Scene 1: In the county of Buckinghamshire outside London, a moment later.

Scene 2: The same, an hour or so later.

About the Playwright

ALAN AYCKBOURN is an English writer and director. In America, he is sometimes referred to as "the British Neil Simon" — not so much for his comedic style but rather for his abundant output as a playwright.

The year 2014 marks Alan's 53rd year as a theatre director and his 55th as a playwright. He has spent his life in theatre, rarely if ever tempted by television or film, which perhaps explains why he continues to be so prolific. To date he has written 78 plays and his work has been translated into more than 35 languages, is performed on stage and television throughout the world and has won countless awards.

In addition to *Relatively Speaking*, Ayckbourn's major successes include *How the Other Half Loves*, *Absurd Person Singular*, *Bedroom Farce*, *A Chorus of Disapproval* and *The Norman Conquests*. In the past four years, there have been revivals of *Season's Greetings* and *A Small Family Business* at the National Theatre and in London's West End productions of *Absent Friends*, *A Chorus of Disapproval* and *Relatively Speaking*. This year marks the 50th anniversary of his first West End production, *Mr. Whatnot*.

In 2009, he retired as artistic director of the Stephen Joseph Theatre (Scarborough, North Yorkshire, England), where almost all his plays have been and continue to be first staged. Holding the post for 37 years, he still feels that perhaps his greatest achievement was the establishment of this company's first permanent home when the two-auditorium complex fashioned from a former Odeon Cinema opened in 1996.

In recent years, he has been inducted into American Theatre's Hall of Fame, received the 2010 Critics' Circle Award for Services to the Arts and became the first British playwright to receive both the Olivier Award and the Tony Award for Special Lifetime Achievement. He was knighted in 1997 for services to the theatre.

Source: Alan Ayckbourn's official website (www.alanayckbourn.net)

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- ♦ NO PHOTOS inside the theater or recording of the show in any way.
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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



EILEEN MOUSHEY (Director) is a writer/director. Since 1989, her company, *Mysteries by Moushey*, has provided original mystery/comedy scripts to more than 1700 theatres, colleges and high schools. She's a two-time regional Emmy Award-winning writer for educational series produced by Western Reserve PBS. In 30 years at Weathervane, Eileen has appeared onstage, designed tech, and been a member and President of the Board of Trustees. Last season, she directed *Night Must Fall* to critical acclaim. Eileen coordinates Weathervane's annual 8x10 TheatreFest – to be held July 10-12, 2015.

Eileen lives in Kent with husband, Stephen. They have 3 grown children and 3 grandchildren, whom they don't see often enough. Both look forward to retirement when Eileen can take it easy and Stephen can tackle long-delayed home improvement projects.

Director's Notes

I graduated from high school in the late Sixties, the time period in which *Relatively Speaking* is set. I clearly remember the hype about young people and their "free love" and rebellion and long hair. But, now, looking back, what's striking is how innocent we really were, underneath the stereotypes.

Which is one of the things I love about Alan Ayckbourn's play. At the center of it -- the cause of all the silliness -- is marital infidelity. But the play itself isn't about what drives couples to break up, it's more about why in the world they stay together. It's a comic sex farce -- minus the sex -- in that it's remarkably free of innuendo or jokes about sex. This is not out of prudishness, but because it's not the point. What's important are the fables and foibles of couplehood -- something that Ayckbourn returns to again and again. It perfectly reflects the Sixties, with its lack of guile wrapped in supposed hedonism. That's why, instead of downplaying the era in fear of being labeled "dated," we embrace it and go "Full Sixties" -- British style. It's especially fitting that we do Ayckbourn's play this year because he turned 75 in April. In 2014 throughout Britain there have been retrospectives and revivals of his plays to celebrate. It's wonderful that we can, in our own way, be a part of that celebration by presenting Sir Ayckbourn's wonderfully charming and very funny play.



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Cast Biographies



ADAM C. ALDERSON (Greg) is a Kent native, and is delighted to return to the Weathervane stage. Beginning at age 10 in Streetsboro's youth productions, Adam has performed in shows

in community theaters across Ohio, Kent Roosevelt High School and at Bowling Green State University, where he studied opera and art history. Recently, he portrayed Sir Bedevere in Hudson Players' spring production of *Spamalot*, which was invited to perform an excerpt at the Ohio Community Theater Association's state convention. He also enjoys working behind the scenes and has served as an assistant director, musical director and dialect coach for several high schools, community theaters and summer camps. He especially thanks his wife and son, Patti and Alex, for their constant support and encouragement.



TRIS BOLINGER (Ginny) is delighted to be making her debut at Weathervane. After a long hiatus from the stage, she is excited to be back. Her favorite role was Maria in *The Sound of Music*. She has directed many local children's plays at Valley Christian Academy. When not on (or near) the stage, she is married to husband Chris, mother of three children -- Grace, Hope, and Daniel -- and "mom" to Brazilian exchange student Fe. Tris thanks Hope for daring her to get back on stage and gives all the credit to God.



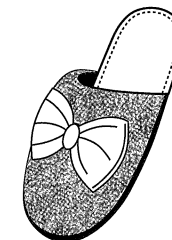
MEG HOPP (Sheila) has been performing for local audiences for many years and is quite happy to be reunited with director Eileen Moushey, et al, in this really fun production. She most recently appeared on the Weathervane stage as Muriel Eubanks in *Dirty Rotten Scoundrels*, for which she was awarded the

2013-2014 Chanticleer for Best Supporting Actress in a Musical. Favorite roles at Weathervane include Mrs. Terrence in *Night Must Fall*, Mrs. Paroo in *The Music Man*, Princess Puffer in *The Mystery of Edwin Drood*, and Martha Brewster in *Arsenic and Old Lace*. Other roles include Carrie Pipperidge in *Carousel*, Miss Hannigan in *Annie* and Agnes in *I Do! I Do!* By day, Meg works at St. Hilary Parish in Fairlawn. She thanks the Weathervane family for the fun and camaraderie, the total support and this wonderful opportunity. Enjoy the show!



TOM STEPHAN (Philip) is happy to return to the Weathervane stage after appearing in *Dear Susan, Love Harold* at this year's 8x10 TheatreFest, and in last season's

Night Must Fall. He is a member of The Largely Literary Theater Company and is now in his 45th year with Stow Players, where he played Big Daddy in *Cat on a Hot Tin Roof* last spring. A six-time Chanticleer Award winner, Tom is still reveling in the fact that as Father Dryer he stood next to Joe Namath in the film *Underdogs*. He is a retired English and drama teacher from Stow-Munroe Falls High School and is the longest "surviving" member of *Mysteries by Moushey*. He has served on the boards of Weathervane and Stow Players, and currently serves on the Board of the Weathervane Volunteer Guild and as the Vice-President of the Board of The GriefCare Place. He balances diverse community involvement with voice-over, commercial and industrial video work.





MICHELLE CONNER (Stage Manager) is very excited to be back at the Weathervane working with such amazing, creative and talented people. Most recently, Michelle was sound designer for *Life With Father* (one of her favorite movies). With an avid love of live theatre since high school at St. Vincent-St. Mary, Michelle has been involved with Weathervane since 1998. She has been sound designer for many plays including *August: Osage County*, *Last Night of Ballyhoo*, *A View from a Bridge*, *Perfect Wedding* and *Charlie and the Chocolate Factory*. She has also worked on sound crews for many other productions. Michelle thanks Eileen Moushey for giving her this wonderful opportunity, her parents for introducing her to live theatre from an early age and gives a special shout-out to her two dogs, Cordelia and Watson, who always make life interesting.



MARY KATE CLANCY (Assistant Stage Manager) was bitten by the stage-managing bug back in 1995 during the Women's Board production of *Wolf Tales*. She has been stage-managing ever since with such shows as *A Man for All Seasons*, *The Complete Works of Shakespeare, Abridged* and *A Tuna Christmas*. Mary Kate is proud to have stage-managed three Chanticleer winners. Her talent for organizing led to a position as the resident stage manager for *Mysteries* by Moushey, Inc. Mary Kate holds a Master's Degree from Kent State University. Her skills extend to her career as a teacher - she's "stage managed" students at Chippewa Elementary School in Brecksville for 29 years. Her only acting is in her classroom when she appears as her "cousin" from Ireland, Margaret Murphy.



STEPHEN AND EILEEN MOUSHEY (Sound Co-Designers) live in Kent and have just celebrated their 40th wedding anniversary. They have still not had a single argument, but have come close while designing sound for *See How They Run*, *Night Must Fall* and four 8x10 TheaterFests - all at Weathervane Playhouse.



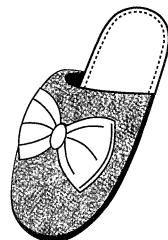
TOM ABDOO (Properties Designer) has been doing props since M.J. Coulson recruited him to be on the props crew for *On Borrowed Time*. Since then, he has gone on to design props for 10 shows, winning Chanticleer Awards for *Man of La Mancha* and *A Tuna Christmas*. Tom is employed in the wholesale division of Parrish McIntyre. He has three grown children and now enjoys watching his six grandchildren mature into young adults.



JASEEN J. SMITH (Costume Designer) joined the Weathervane professional staff in August 2008. He's designed costumes for many Weathervane productions. His co-design credits include *Man of La Mancha*, which earned him and his collaborator the Chanticleer Award for best costume design of the 2008-2009 season. He won a Marquee Award for best costume design 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.



ALAN SCOTT FERRALL (Scenic/Lighting Designer) began at Weathervane as a backstage volunteer under the tutelage of the late John R. Thomas. This is Scott's 18th season as a Weathervane staff member. He has designed for Cuyahoga Falls High School, The Players Guild of Canton, Cleveland Signstage Theatre and Western Reserve Public Media (PBS-TV Channels 45/49). Here, Scott has earned seven Chanticleer Awards and has written four one-act children's plays that tour local schools. He was awarded the 2012 Trustees Award.



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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.

Weatherwane's **Thank You Dollar Program**

If you've enjoyed your experience at Weatherwane, we ask that you please consider giving a "Thank You Dollar" as you exit the theater. (You'll see 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 Weatherwane patron gave just \$1 extra after each show, we would be able to meet our goal for Individual Contributions! Won't you show your appreciation of this performance with a "Thank You Dollar" after the show?

Guide:

Thank You! \$1

Applause!! \$2

Cheer!!! \$3

Bravo!!!! \$4

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

Sincerely,

Janis L. Harcar

Janis L. Harcar
Interim Executive Director



In the Harris Family Gallery ~ A Weatherwane Celebration

The 2014-2015 Season marks Weatherwane's 80th Anniversary! To celebrate this milestone, we are featuring a selection of our History Panels, which were researched, designed by Scott Ferrall, with the help of many volunteers. They beautifully showcase the buildings that preceded our current theatre and provide insight into the philosophy and lives of our four Founders.

Also on display are several of Scott's favorite set designs from the more than 175 he's produced during his 16 year tenure as our Scenic Designer/Technical Director. To complete this exhibit, Jasen Smith, our Costume Designer and Costume Shop Manager, has provided some examples of costume illustrations with mannequins modeling the finished product. Since Jasen started working here in 2008, he has designed costumes for more than 50 shows.

The average audience member probably never considers all the elements that make up a production. The actors are the most obvious component. But, the set designer and the costumer collaborate to present the best possible picture on stage, along with the lighting designer. The costumer has to consider not only the era of the play, but also the colors of the costumes as they relate to the palette of the set. Every show is like a three-dimensional jigsaw puzzle. The set, the costumes, the actors, the lights, sound and props all have to fit together to present the playwright's words and vision of the play.

This exhibit illustrates two of those technical aspects: the collaboration of the scenic designer and the costumer. In addition, the work of many volunteers makes the magic happen. Scott has volunteers who help him with the set construction, the painting and the "set dressing" for every show. Jasen has volunteers who help him in the construction, sewing and finishing of the costumes.

There are volunteers responsible for running lights, sound and props for every show. Volunteers work in the Box Office, house manager, usher and staff the Gift Shop.

The vision that our four Founders had when they started this venture continues into the 21st century. Without such a strong volunteer base, Weatherwane Community Playhouse wouldn't be celebrating 80 years of continuous performances. We hope this exhibit might inspire some to think about being "part of the show" and offer their talents to the Weatherwane community. "Consider yourself at home, consider yourself part of the family."

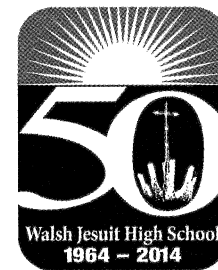
Marci Paolucci, Gallery Curator

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Tom Marshall
David Deming

SOUND

Stephen Moushey
Eileen Moushey
Andrew Alderson
Lois Bennett
Ryan Green
Ian S. Haberman
Sue Snyder

LIGHTS

Anthony Kenney
Matt Rayman
Jim Gremba
Linda Hostetler

PROPERTIES

Tom Abdoo
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David Confer
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Barbie Trotter

COSTUMES

Jasen J. Smith
Millie Keyser
Pat Nichols
Diantha Seibert
Loretta Brinton
Diane Geul
Yvonne Chapman
Becky White
Melanie Hauer

SET DRESSING

Monica Whelan

Thanks to Our Hard-Working Volunteers

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

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Helen Vari

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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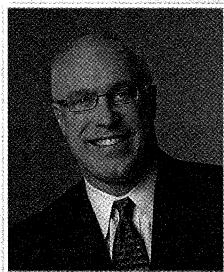


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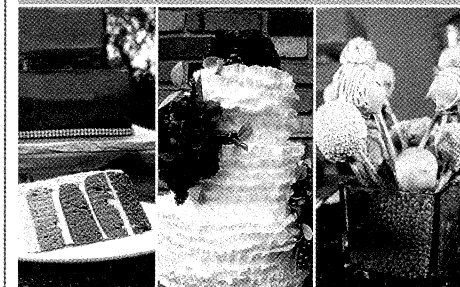


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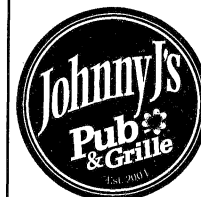


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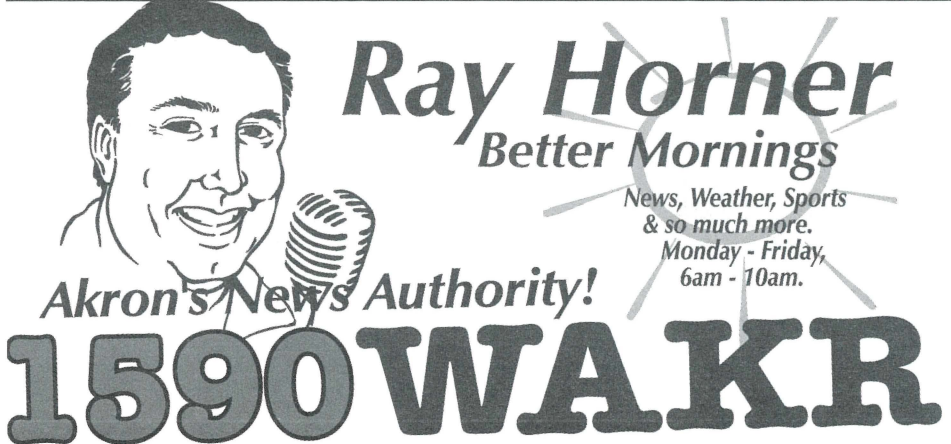
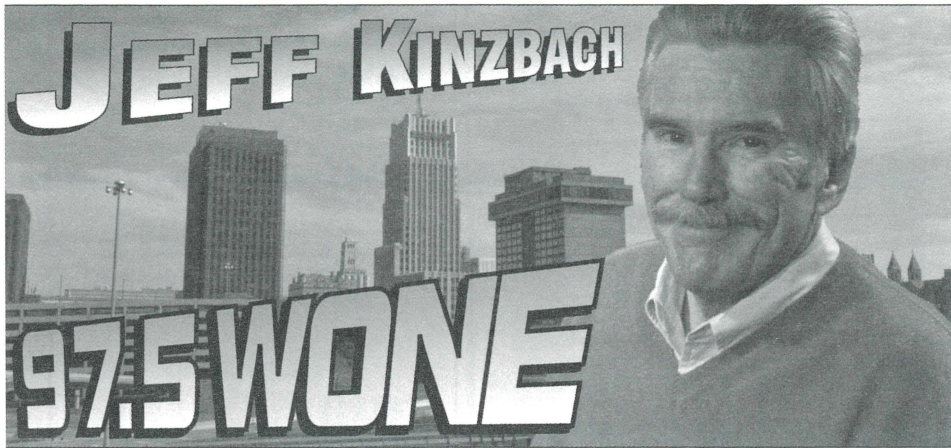
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