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A Brief History of Weathervane Playhouse

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

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

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

The "barn" was home until it was sold. In 1951 the Playhouse purchased a cement block building at 1471 Copley Road and renovated it for a theater with seating capacity of 125. The all-volunteer organization hired its first employee, Nora Scott, as custodian/ticket manager. Actual management of the Playhouse was handled by the Operating Board, which reported to the Board of Trustees. Because directors were becoming scarce, the Board hired Bob Belfance as full-time Manager/Director. He held the position from 1961-69 and from 1974-92. During the Copley Road days, plays were presented six days a week. Because of their popularity, not everyone who wanted to see a show could be accommodated. A new home was planned. During the 1960s the membership's plans came together in June 1970 with the opening of *Dark of the Moon* here on Weathervane Lane. Longtime friend and founder Grace Hower Crawford died in 1971, remembering the Playhouse in her will. Her money enabled the Board to pare down the mortgage and set up an Endowment Fund. The last mortgage payment was made in 1974 through a contribution of the Women's Board. Three major additions followed; these included first-floor restrooms, classrooms, a costume shop, fly gallery and elevator. The former scene shop became the John L. Dietz Theater/Classroom in 2005 and the lobby project was just completed for the opening of the 75th season.

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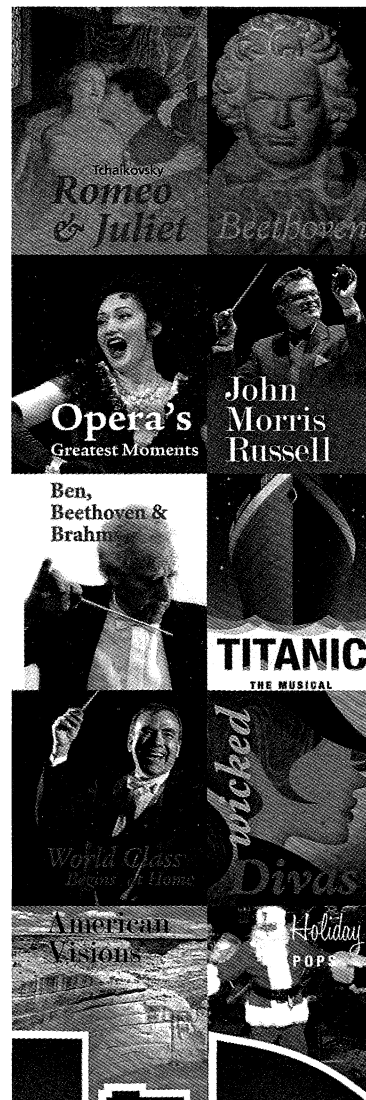
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From Our Executive Director

Our 2011-12 Season - Come Alive!

Welcome to another season at Weatheravane Playhouse (our 77th!) and to this performance of *Three Tall Women*.

If I could speak in philosophical terms for a moment, theater, in my opinion, is a place where we have the opportunity to come together as a community to experience a shared sense of our own humanity - or, simply put, to experience what makes us all more alike than different. In the process, we come away feeling more alive than we did before. This is the business I think Weatheravane Playhouse is in - the "coming more alive" business.



Throughout this season we hope you truly feel more alive as a result of having spent time with us. Whether it's from musicals about three stand-up comics or an agoraphobic musical theater aficionado, comedies about Shakespearean characters invading Hollywood or mistaken identities in an English vicarage, or dramas about five sisters in rural Ireland or two 18th century composing rivals (or any of our other shows), we hope you come away with an enhanced perspective of your own life and perhaps with a little more bounce in your step as a result. This is what we are keenly dedicated to.

To that end, let me know how we're doing. You'll find my email address at the bottom of this letter. Feel free to send me your thoughts, comments, suggestions or concerns about your experiences at Weatheravane in the months to come. Also feel free to let me know how we're doing in the "coming more alive" department!

Thank you for gracing us with your time. We hope to prove worthy of it.

Sincerely,

John Hedges
Executive Director

jhedges@weathervaneplayhouse.com



Weatheravane

— PLAYHOUSE —

77th Season -- 2011 - 2012 'Dietz Production #15

October 27 - November 12, 2011

THREE TALL WOMEN

by Edward Albee

Directed by William Morgan

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Sound Designer
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Productions in the John L. Dietz Theater are generously underwritten
by Margaret J. Dietz.

Three Tall Women is produced by special arrangement with
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Weatheravane Community Playhouse, 1301 Weatheravane Lane, Akron, OH 44313-5186
Ticket Office: 330-836-2626 • Fax: 330-873-2150 • weathervaneplayhouse.com



About the Play and Playwright

From the celebrated playwright of *Who's Afraid of Virginia Woolf?* comes this thoughtful meditation on the complicated gap between age and experience. Three women – one a 90-something-year-old, one a 52-year-old one a 26-year-old – navigate the emotional terrain of a life mixed with pleasure, satisfaction, shame and regret.

The play's three main female characters are nameless. Instead, the playwright identifies the women only by the letters A, B and C. "A" is an elderly woman who knows that the end of her life is approaching quickly. "B" is A's 52-year-old caretaker, a slightly sarcastic yet caring woman. "C" is a boldly self-confident 26-year-old who has come from A's attorney's office to discuss the elder woman's finances.

In his 1994 review of the original off-Broadway production of the play, critic Ben Brantley of *The New York Times* describes the play's structural premise: "Mr. Albee boldly sets these characters up as representatives of three ages of woman. C embodies all the intolerance and the conviction of immortality of youth, and is impatient with the old woman's meanderings. The caretaker, in turn, is impatient with C's impatience and given to sharp-tongued reminders that A represents C's future. (In this sense, she is a sort of stand-in for Mr. Albee, as playwright, not as son.) And throughout all this, A drifts between past and present."

In characterizing *Three Tall Women* as "often a truly moving work," Brantley also notes the play's semi-autobiographical roots:

"Mr. Albee has admitted in interviews that it was directly inspired by his own adoptive mother, a domineering, Amazonian woman. And the details of A's life, including her ambitious marriage to a wealthy man and her warring relationship with her recalcitrant son, seem to tally with what we know of Mr. Albee's family history. He has described the writing of the play as 'an exorcism. And one can see in A the roots of the controlling women who abound in the rest of his oeuvre.'"

About the Playwright

EDWARD ALBEE is perhaps best known for his association with the artistic movement of the 1950s and early 1960s more popularly regarded as "the theater of the absurd." Born in Washington, D.C., on March 12, 1928, Albee's parents abandoned him. A wealthy couple who owned a theatre chain, Reed and Frances Albee, adopted the infant boy. The Albees named their son after his adoptive paternal grandfather, Edward Franklin Albee, a powerful vaudeville producer who had made the family fortune as a partner in the Keith-Albee Theater Circuit.

Despite the lavish environment in which he grew up in affluent Westchester, New York, he was, by most accounts, unhappy. He attended Trinity College, a small liberal arts school in Hartford, Connecticut for a year. After failing to show up for the school's chapel services, as well as certain classes, Albee was dismissed by the school. At the age of 20, Albee left home and settled in Greenwich Village in New York City. He took on various jobs, including the roles of "office boy," record salesman, and Western Union messenger.

During his early years in Manhattan, he also began to meet other writers, including Thornton Wilder and W.H. Auden. It was Wilder who suggested that he try his hand at plays. At the age of 30, Albee wrote his first play, *The Zoo Story*, in a quick, three-week period.

Albee's first full-length, three-act play was *Who's Afraid of Virginia Woolf?*, and its 1962 Broadway production won the Tony Award for Best Play. Centered on fractured family relationships, *Who's Afraid of Virginia Woolf* won him international fame and opened new doors of artistic opportunities.

Albee's other plays include *The American Dream*, *Tiny Alice*, *A Delicate Balance* (Pulitzer Prize and Tony Award winner) *All Over*, *Seascape* (Pulitzer Prize winner), *The Lady From Dubuque*, *The Man Who Had Three Arms*, *Finding the Sun*, *Fragments*, *The Play about the Baby*, *Occupant*, *The Goat, or Who is Sylvia?* and *At Home at the Zoo*. He is a member of the Dramatists Guild Council and president of the Edward F. Albee Foundation. He was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980 and in 1996 received the Kennedy Center Honors and the National Medal of Arts.

In honor of his 80th birthday in 2008, several of his plays were staged at well-known off-Broadway theaters. Albee himself directed two of his own plays – *The American Dream* and *The Sandbox* – at the Cherry Lane Theatre (the original venue of both plays in 1961 and 1962, respectively).



Three Tall Women -- Cast

A.....Marci Paolucci
B.....Lorena Goold
C.....Hannah Storch
The Boy.....Connor Logan Reese

INTERMISSION – 15 minutes
following Act I

Three Tall Women was showered with several prominent awards:

The 1994 Lucille Lortel Awards

1. Outstanding Play
2. Outstanding Director (Lawrence Sacharow)
3. Outstanding Actress (Myra Carter)

The 1993-1994 OBIE Award
Performance (Myra Carter)

The 1994 Pulitzer Prize for Drama
Edward Albee (playwright)

The 1994 Drama Desk Award
Best Actress in a Play (Myra Carter)

The 1994 Outer Critics Circle Awards
1. Best Off-Broadway Play
2. Best Actress in a Play (Myra Carter)

The 1994 Drama Critics' Circle Award
Best Play (Edward Albee)

Albee's Pulitzer Prize for *Three Tall Women* was his third Pulitzer Prize (after *A Delicate Balance* in 1967 and *Seascape* in 1975) – but it could have been his fourth. Here's why: In 1963, his *Who's Afraid of Virginia Woolf?* was selected for the Pulitzer Prize for Drama – but the selection was overruled by the trustees of Columbia University (the award's advisory board) due to the play's explicit language and sexuality. Instead, the award that year went to no play at all. Had Albee been awarded the Pulitzer Prize for *Who's Afraid of Virginia Woolf?*, he would have tied Eugene O'Neill (with four awards) for the most Pulitzer Prizes for Drama.

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- ♦ Turn OFF your cell phone/BlackBerry because even silenced calls and text messages interfere with the sound system backstage, on stage and throughout the theater.
- ♦ Be sure your cell phone/BlackBerry is turned off again after intermission
- ♦ If you are using an Assistive Listening headset, please turn off your hearing aids to avoid feedback.
- ♦ NO PHOTOS inside the theatre
- ♦ Unwrap cough drops or mints before the performance begins.

For Your Safety...

- ♦ 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



William Morgan is the Artistic Manager for CHSC (The Cleveland Hearing and Speech Center), where he controls the day to day activities of SignStage, a deaf awareness program within the Community Center for the Deaf and Hard of Hearing department. In addition to directing for many local community theatres, Bill is a specialist at adapting mainstream children's stories into "Deaf Theatre" plays that highlight deaf characters and cultural conflicts. Bill also has several years experience at writing, producing and implementing school residencies that integrate theatre arts programming with American Sign Language into the State of Ohio Standards for the Arts. Bill co-wrote and produced D.E.A.F. (Dedicated to the Elimination of Assumptions and Fallacies) a fun, interactive educational school assembly program that focuses on deaf awareness. He has more than 30 years experience at producing theatre ranging from simple one-acts to huge outdoor productions with more than 300 actors complete with live horses in Civil War reenactments that include gun and cannon fire. You may have seen him acting in a PBS mini series titled *KC and The Kidd* where he played the lead role of The Kidd. Bill has been the Co-owner/Producer of Sign Stage on Tour (SSonT) for 12 years. SSonT is a professional children's theatre company that produces deaf theatre productions and tours nationally. For SSonT, Bill has produced many of Roald Dahl's plays including *Matilda*, *The Fantastic Mr. Fox*, *James and the Giant Peach* and *Charlie and the Chocolate Factory*. He was the only person in the world who received permission from the Roald Dahl estate to create a Deaf Theatre adaptation of *Matilda* and *James and the Giant Peach*. Bill has served as a member of the "Artist in Residence" Grant Review Committee for the Ohio Arts Council and was a member of the "Arts in Education" curriculum committee for the Cleveland Municipal School District. In 2009, Bill was nominated for the State of Ohio Governor's Award as Outstanding Arts Administrator. Bill is very proud to have directed the winning entry in Weathervane's inaugural 8 x 10 TheatreFest and 10-minute Play Competition this past July. Bill continues his work with Cleveland civic organizations and educational organizations like Young Audiences of Northeast Ohio, the Cleveland Theatre Collective and the Cuyahoga Arts and Education Consortium.

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Cast Biographies



MARCI PAOLUCCI (A) is grateful to have been given this opportunity to perform in the Dietz Theatre for the first time. She was last seen at Weathervane during the 2009-2010 Season in *The Last Night of Ballyhoo* and *Italian American Reconciliation*. She thanks director Bill Morgan for all his help. Thanks also to Lorena Goold, Hannah Storch and Carlina Croston for all their support. Marci has been performing in the Northeastern Ohio area for 25 years in more than 80 productions for both professional and community theatre companies, including Actors' Summit, Coach House, Cesear's Forum, KSU Stark, Magical Theatre, National Parks Association, Queen Bee Productions, Stan Hywet, Stow Players, and Weathervane. Among her favorite roles are Eleanor in *The Lion in Winter* (Coach House-Best Production/Best Actress 2002), and Amanda in *The Glass Menagerie* (KSU Stark Theatre 2011). Much love to her husband, Roland Paolucci, for all his support and love and to her children and all her family, especially her mother.



LORENA GOOLD (B) was last seen on the Weathervane Playhouse stage during the recent 8 X 10 TheaterFest when she played a part in the winning show, *Trips with Grandma*. Prior to that, she was in *The Grapes of Wrath* and played the part of Ma, a role for which she earned a Chanticleer Award for Best Actress. Lorena really enjoys being back at Weathervane, but her "home theater" is Stow Players, where she is the President and has been involved in many productions both on

and off the stage. Lorena is a psychologist and works at the Cuyahoga County Board of DD. Besides theater, Lorena enjoys spending time with her husband Charlie and their sons Brian and Stephen as well as playing golf and gardening.



HANNAH STORCH (C) is a theatre major, English minor at Kent State University, and this is her first Weathervane production. Past credits include: *The Nurse* – *Jet of Blood* – Kent State, *Mother* – *Six Characters In Search of an Author* – Kent State, *Iras* – *Antony and Cleopatra* – Cleveland Shakespeare Festival and *Bombalurina* – *Cats* – Near West Theatre. She has worked with the Ravenna Police Station in Crisis Training Scenarios, as well as Tower City Mall in Cleveland in their annual Holiday Show as Raggedy Ann, and is a member of Alpha Psi Omega Beta Psi Cast. Hannah thanks her family, Ebby, and McKenzie for all their love and support.



CONNOR LOGAN REESE (The Boy) is excited to be returning to Weathervane Playhouse. He attends Kent State University and is majoring in Theater Arts. He is a graduate of Jackson School for the Arts, where he performed in *All My Sons*, *Thoroughly Modern Millie*, *Beauty and the Beast* and *Brigadoon*. His other acting credits include *Hello Dolly!* at Porthouse Theatre and *The Crucible* at Kent State University. Connor thanks his family, friends and other people who have helped him to get to where he is today.



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Creative Team Biographies



CAR CROSTON (Stage Manager) is a welcome addition to our stage management team. She is a student at The University of Akron majoring in theatre. During 2011, Car was Stage Manager for University productions of *SHOT! Requiem for a Bullet* (at E.J. Thomas Hall) and *The Gospel According to Tammy Faye* (at UA). She was also property master for *Bug* (also at UA). For Weathervane, Car was a spotlight operator for our production of *Pippin*. During her three years at UA, she was Assistant Stage Manager for *Big River*, stage manager for *The Bear* and played Mrs. Cratchit in *A Christmas Carol* for Hower House.



TODD DIERINGER (Scenic and Properties Designer) is thrilled to be designing set and props for *Three Tall Women*. You may recall his work as props designer for last summer's *Pippin* and as co-designer for *The Wedding Singer*. Todd served as scenic designer at Weathervane for *The Sisters Rosensweig*, *Children of a Lesser God*, and *Man of La Mancha*. He helps build scenery for most of our productions and serves as the Properties Dept. Chair on our Production Board. Todd shares his passion for theatre with his father, Roger, who also volunteers in the scene shop. During the day, Todd serves as the systems administrator in the admissions office at The University of Akron. Todd says, "Theatre is a communal art and I'm proud to be part of the Weathervane community – my second family."



ERIN KATZ FORD (Lighting Co-Designer) is a dedicated and longtime Weathervane volunteer who can be found in our scene shop many evenings after work. By day, she is a Director of Synagogue Education and Programming at Beth-El Congregation. Erin co-designed properties for *The Wedding Singer* and *Rabbit Hole* and the lighting for such Weathervane productions as *Man of La Mancha* (for which she won a Chanticleer for her co-design), *The Lion in Winter*, *The Sum of Us* and *My Way*.



JASON BRYAN MAURER (Lighting Co-Designer) assumed the role of assistant stage manager for our recent production of *3 Guys Naked from the Waist Down* and was also Stage Manager for our summer production of Rodgers and Hammerstein's *Cinderella*. He played the role of Louis in Weathervane's production of

Arthur Miller's *A View from the Bridge* last season and now assumes the role of lighting co-designer for this production. He has been involved in the performing arts since high school. Since then, Jason took a brief hiatus from acting to do more of a behind-the-scenes role with a few small theater companies. Recently, he directed the Ohio premiere of *Dear Harvey* at First Grace Arts in Akron.

BILL MORGAN (Sound Designer) See director bio



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 has designed costumes for the Playhouse's productions of *Children of Eden*, *Joseph and the Amazing Technicolor Dreamcoat*, *Bloody Murder*, *Intimate Apparel* and *Pride and Prejudice* among others. His co-costuming credits include *Putting it Together* (with Adam Thatcher) and *Man of La Mancha* (with Hedy Jones), the latter of which earned him and his collaborator the Chanticleer Award for best costume design. Jasen also won the 2009 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 (*The Odd Couple*), Case Western Reserve University (*The Philadelphia Story*, *How I Learned to Drive*, *Much Ado About Nothing* and *Stage Door*), and the Ohio Light Opera (*Pirates of Penzance*, *The Mikado*, *Robin Hood* and *The Merry Widow*).



ALAN SCOTT FERRALL (Technical Director) began his association with Weathervane as a backstage volunteer under the tutelage of the late John R. Thomas. This is Scott's 15th season as a Weathervane staff member, serving as the Resident Technical Director and Scenic Designer. Before Weathervane, he worked at Cuyahoga Falls High School. He has designed sets for many local high schools as well as for the Players Guild of Canton, Cleveland Signstage Theatre and Western Reserve Public Media (PBS-TV Channels 45/49). At Weathervane, Scott has earned several Chanticleer Awards – one as stage manager for *Fences*, lighting designs for *The Laramie Project* and *A Lesson Before Dying*; co-lighting designs for *A Man for All Seasons*, *The Full Monty* and *Man of La Mancha* and, most recently, for Best Technical Element/Young Actor Series – Lighting Design for *Joseph*.



Production Team

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

SET CONSTRUCTION

Ruth Richardson
Todd Dieringer
Chuck Magill
Erin Katz Ford
Kevin Ford
Roger Dieringer

LIGHTS

Kevin Ford

SOUND

Michelle Conner
Chris Czirik
Marc Dusini

COSTUMES

Susanne Abernathy
Diantha Seibert
Kim Shores
Carol Smith
Jacqui Sukie

Thanks to Our Hard-Working Volunteers

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

Patrice Bechtol
Phyllis Bernel
Courtney Burton
Gail & Leonard Cheslock
Wendy Cooley
Thelma & Jim Coss
Brenda Costarella
Heather Daly
Debbie Shama-Davis
Harriet DeVeto
Ann Edwards
Rosalie Ellis

Helen Fleming
Janis Gallagher
Marilyn Heagerty
Linda Heath
Carol Krueger
Bunny Lacey
Nancy Mahoney
Mitzi Mild
Sarah Moon
Sheila Motter
Lois Murray
Pat Obenour

Barbara O'Connor
John O'Neill
Marci Paolucci
Ruth Richardson
Nancy Schaffer
Carol Seiberling
Pearl Sentelik
Dorothy Shaffer
Debra Sharp
Karen Smith
Sue Smith
Jacqui Sukie

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JOHN HEDGES, Executive Director

Mr. Hedges has an extensive background in theatre as both an actor and a producer. Prior to coming to Weathervane, John spent ten years in the acting company at the Barter Theatre in Virginia, where he performed in over 60 shows. Other acting credits include performances at Town Hall in New York and the Pantages Theatre in Los Angeles. Regionally he has worked at the Indiana Repertory Theatre, the Kentucky Shakespeare Festival, Actors Theatre of Louisville and the American Stage Festival, where he appeared opposite Academy Award-winner Olympia Dukakis in *The Cherry Orchard*. John has been Managing Director of First Stage Milwaukee, Associate Producer of North Shore Music Theatre, Business Director of Gloucester Stage Company and General Manager of New York's award-winning Pearl Theatre Company. Mr. Hedges is a member of Actors' Equity Association, served on the Board of Directors of Boston's StageSource and chaired its Strategic Planning Committee, been a Conference Panelist for the American Alliance for Theatre & Education and written for *American Theatre* magazine. He studied at Indiana State University and the Professional Theatre Training Program at the University of Delaware, is a graduate of the National Shakespeare Conservatory and holds an honorary MFA degree in theatre from Stafford University. A 2009 graduate of Leadership Akron (Class XXV), John lives in Medina.

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Weathervane's Legacy Society is only about 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.

Important News: Tax Law Expires December 31, 2011

More immediately, if you would like to support Weathervane's mission of providing arts education programs for our community and are at least 70^{1/2} years of age and own an IRA, there is legislation currently in place that expires December 31, 2011 that you should know about.

The Pension Protection Act of 2006 (in effect through the end of 2011) allows eligible individual retirement account (IRA) owners who are at least seventy and a half years of age or older to make a gift to a qualified charity directly from an IRA without the tax penalties usually associated with contributions of this type. *If your gift is transferred directly from your IRA to Weathervane before the end of this calendar year, it is excluded from your gross income and thus excluded from both federal and Ohio income tax.*

If you would like to have your name added to our Legacy Society or would like to arrange an IRA transfer, please contact John Hedges at 330-836-2626 or jhedges@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 a contribution box near the lobby's exit doors.)

As you probably know, earned income accounts for only 65% of our total expenses. The plain fact is, if each 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?

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

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Sincerely,



John Hedges
Executive Director



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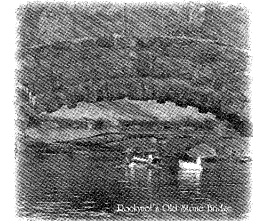
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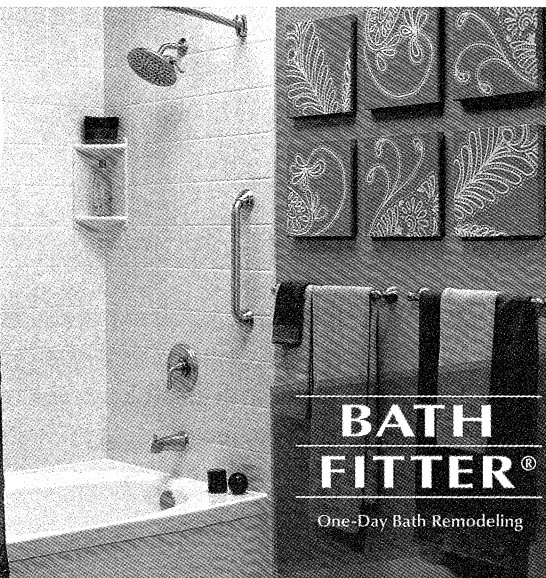
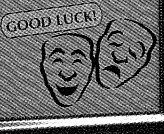
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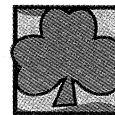
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