

# **50 - YEAR PICTURE HISTORY**



**WORKSHOP PLAYERS, INC.**

**THEATRE IN THE ROUND**

**OLDEST LIVING THEATRE IN  
LORAIN COUNTY  
1948-1998**

**VOLUME II 1978 - 1998**

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1948-1998**

**VOLUME II 1978 - 1998**

**PREPARED BY VALERIE JENKINS GERSTENBERGER  
for Workshop Players, Inc.  
2000**

**Second Edition  
2019  
Dave Cotton, editor**



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## PREFACE

Volume II of The 50-Year Picture History of Workshop Players follows the same scrapbook format as Volume I. The plays are arranged chronologically beginning with the 1977-78 season. An alphabetical list of all plays from 1947-1998 appears in the back of the book. Workshop, like many other theatres, count their years by season. A season begins in August or September and ends in June or July.

The book is not intended to be a memory book, although it will recall many fond and some troublesome times for those who participated. The purpose of the book is to show the growth and possibilities of a community theatre in general -- most specifically Workshop Players, Inc. Theatre-in-the-Round. It is hoped that theatre enthusiasts in general will find the material interesting, sometimes humorous, even challenging.

## ROLL OF HONOR

The Roll of Honor was conceived to show an appreciation to those who contributed between \$100-\$1000 toward the printing cost of the book in addition to the cost of one copy. The names are listed in the order received.

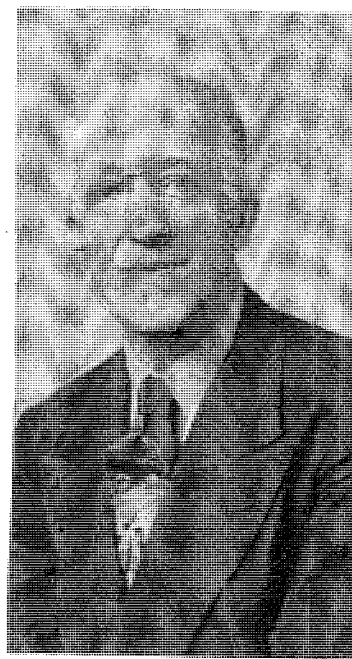
### DONOR

Don Breen  
David Cotton  
Ken and Olwyn Riddell  
  
Wm. Brumfield & Pat Lindley  
Wade & Marilyn Hubbard  
Art & Beverly Sperry  
Tom Jewel  
Russell and Mary Conser  
Roy and Ruth Schaeffer  
The Schaeffer Family  
Husband, Roy; Children, John and Susan, Bill and Gayle, Tane and David, Narda and Brian;  
Grandchildren, Matthew and Cristal, Andrew, Joshua, Meghan, Bryan, Eric, Gabrielle.  
Richard & Chantelle Beal  
Mary Powers Miller  
Valerie Gerstenberger

### IN HONOR OF

Wife, Elaine and son, Kevin Breen, Actress, actor.  
Mother, Gloria Cotton, Actress, tech work.  
Jean Schaeffer and Valerie Gerstenberger.  
Both Actresses, Directors, Tech workers, Presidents.  
Don Dickens, Actor, Director, Board Member.  
All Tech workers, the unsung heroes.  
Valerie Jenkins Gerstenberger (see first entry).  
Jerry Bartlome, Musician.  
All Actors and Directors over the years.  
Jean Schaeffer (see first entry).  
Jean Schaeffer (see first entry).  
Father, Dick Beal, Actor, Director, Tech worker, President.  
Parents, Fred and Beral Powers, Supporters, Tech work.  
Mother, Ethel Eppley, First member, Tech work.  
Evelyn Witham, Actress, Director, Tech work, President.

Fred R. Powers, Superintendent of Schools in Amherst, (1913- 1953) suggested that the one-room school on Middle Ridge Road, only closed for a year, would make a fine place for our theatre-in-the round. We had been performing in a one-room school on Milan Avenue in Amherst so it was a convenient switch. It allowed us to rehearse and build sets in the same location as we held our performances.



I DO! I DO!

A Musical About Marriage

Sept. 28, 29, 30  
Oct. 1, 2, 4, 5, 6, 7, 8, 9, 1977

Book & Lyrics by TOM JONES  
Music by HARVEY SCHMIDT

(Based on "The Fourposter" by Jan de Hartog)

Originally Produced On Broadway by DAVID MERRICK  
Originally Directed By GOWER CHAMPION

Presented Through Special Arrangement With  
Music Theatre International  
119 West 57th Street, New York, New York 10019

I DO! I DO!

Directed by . . . . . HOWARD HANSEN  
Assisted by . . . . . JOSEPH PATTON

Choreography	Valerie Jenkins
Set Construction	Tom Fries & Gaylord Tucker
Set Design & Painted	Diana Fries
Bulletin Board	Diana Fries
Wardrobe	Valerie Jenkins & Ruth Hansen
Properties	Loretta Farley, Dick Sutfin, Joe Ondus
	Jonathan Wilhelm, Maryanne Zeleznik
	Peter Hawkins & Joe Ondus
Lighting	Pam & David Metzger
Make-Up	Jane Ryan
Ushers	

## CAST

Michael . . . . . CARROLL MC BRIDE  
Agnes . . . . . DOROTHY GREENHOLTZ  
Pianist . . . . . SAUNDRA TUCKER



Another show that became a classic! The musical was based on the equally popular **Fourposter** in which Hume Cronyn and Jessica Tandy starred for many performances on Broadway. **Kiss Me Kate** had a small cast, but this takes the prize for being the smallest.



Howard Hansen looks over a small crew that was on board for each performance. Left: Peter Hawkins, Valerie Jenkins, Loretta Farley, Gaylord Tucker, and wife, Sandy Tucker.

## On Stage

# Workshop Players Manage a Difficult Play

By MIKE MAHONEY

A Journal Play Review

"I Do! I Do!" asks one actor and one actress to sing and dance their way through thirty-seven years of a married couple's life together in just two stage acts.

If that isn't enough, the Tom Jones-Harvey Schmidt musical involves numerous makeup and costume changes, a myriad of props, countless transitions and — unfortunately — a few awkward gaps in the action.

It's a grind for the best of virtuoso performers, and one has to admire Carroll McBride (as Michael) and Dorothy Greenholtz (as his wife Agnes) for taking up the acting challenge on behalf of the Workshop Players of Middle Ridge Road.

Director Howard Hansen devotes much of his emphasis to the soft and melancholy moments of Michael and Agnes, sometimes at the expense of what should be their powerful moments of rage, pride, frustration and wistful sacrifice.

"My Cup Runneth Over" and the songs of love flow easily and sweetly throughout the play, but Hansen's direction is much too cautious during rousing numbers like "Flaming Agnes" and "A Well-Known Fact."

"I Do! I Do!" stages some mind-bending events. A woman gives birth twice in nine minutes of stage time. We see a year-long domestic crisis resolved in seconds. A husband and wife age twenty years right before our eyes.

As a matter of fact, McBride and Ms. Greenholtz apply make-up wrinkles and

grey hair right on stage. Somehow it's more believable that way in the magic of the theatre.

The two players worked extremely well together, despite their nervousness and a little bit of hesitation. Their sincere portrayals of a typical married couple of the early twentieth century are somewhat stiff, and both lack the true power this talent-eating musical demands.

But their version of "I Do! I Do!" should please nearly all but the most cynical of us with its touching and sentimental storytelling. There's nothing wrong with tear-jerking, lump-in-the-throat sentiment, every once in a while.

Some of the play's comedy becomes too predictable through lack of good stage timing and some slow delivery. But one can't help smiling most of the time — maybe that's the way it's supposed to be.

Ms. Greenholtz shines in "What is a Woman?", the song of a wife whose children are married, facing a near-empty cup of life. "A woman is only alive," Agnes ponders, "when she's in love."

Dorothy Greenholtz has a voice to please the ear, but in "Flaming Agnes" she just can't let go of her timidity long enough to assume the Mae West mood the song should reach for.

Carroll McBride's vocal performance is passable in the intimacy of the Workshop Theatre, but he seems ill at ease with a few of the show's songs. But he never loses track of his character just for the sake of a tune, and his voice blends fairly easily with Ms. Greenholtz's.

Feeling and sensitivity take on more importance than vocal power in the beautifully small Workshop theater-in-the-round. All seats are up front, and you can't miss a note.

Sandra Tucker's piano accompaniment is always sensitive, and she never opposes the vocal parts. The old-fashioned piano arrangements do as much to set the romantic mood for the play as Diana Fries' 1890-ish set design.

"I Do! I Do!" doesn't strike a blow for women's liberation, by any means. But it raises the issues. Michael is a domineering, blustering husband who takes advantage of his wife's acquiescent nature all too much of the time. This kind of marriage has yet to disappear from the face of the

earth. But the play makes thinking about ourselves, our marriages (present or future), and where we are going not only possible but necessary, too.

Everyone should see "I Do! I Do!" at least three times in life anyway, and the Workshop Theatre is a great place to see the play intimately. See it if you haven't gotten married and don't want to. See it if the children are crying and the bills are piling up. And see it once the children grow up and leave home.

Performances continue at the Workshop on Middle Ridge Road tonight, tomorrow and October 1, 2, and 4 through 9 at 8:15 p.m.

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Sandra Tucker, one of Howard Hansen's as well as one of my favorite accompanists! Always an excellent performer in her own right!





Expecting!



Flamin' Mamie



The show was a challenge in costume and set changes as the cast progressed from honeymoon to senior citizen. Top photos: Left: Dorothy Greenholtz pregnant. Right: Middle aged flaunting her new-found freedom. Bottom: The final scene as they leave their home after 50 years together. Right: they celebrate their freedom after the marriages of their children.



# The Tiny Theater with the Mighty Heritage

By DAN MISSILDINE  
Journal Staff Writer

Thirty years ago, a group of Clearview High students asked their dramatics teacher, Valerie Jenkins, if she would help them form a group to put on plays.

The Workshop Players was about to be born.

The group's first show, a comedy called "Western Union, Please" was performed at the high school auditorium.

After Ms. Jenkins formed a board of directors and the group began to perform at various churches and clubs in the area, it became evident that a more permanent location was needed. The Hickory Tree Grange was rented temporarily for shows, but the shows had to be rehearsed in homes.

The somewhat nomadic group was soon offered rehearsal space on the second floor of The Party Shop, then known as Kline's Beverage on the corner of South Main Street and Tenney Avenue in Amherst.

Finally, in 1952, the Workshop Players found their present home at the one-room schoolhouse on Middle Ridge Road. The building is rented from the school board but the Workshop's wandering days are definitely over.

"We've never operated in the red," says Mrs. Jenkins of the only arena theater in the area. Every show is sold out by curtain time.

Ms. Jenkins, now a third-term president, will direct "Life with Father" this season and her influence is felt in almost every area of the company, from scenery to selling tickets and publicity.

A librarian at Marion L. Steele High School during the day, she can usually be found involved in some activity connected with the Workshop in her "free" time.

"We pay a man for the box office and we

hire a parking lot attendant. All the other work is voluntary."

When the group first moved in to the school house — not red brick by the way — it was open to a high ceiling.

"Bill Penton of Penton's Market did a lot of the remodeling and put in a second ceiling for lights," Ms. Jenkins said. It was just one of the many volunteer efforts that got Workshop established in their cozy quarters.

Most of the 90 members of the group are associated in some way with schools.

Francis McDonough, an English teacher at Avon Lake, will direct Agatha Christie's "Mousetrap" and Howard Hansen, head of the music program for Lorain city schools,



HOWARD HANSEN (right) directs Carroll McBride and Dorothy Greenholtz in a rehearsal scene for their play, "I Do! I Do!" (Journal Photos by Daniel Ho)

is the director for Workshop's opening production for the new season, "I Do! I Do!"

The first night is Wednesday but Hansen feels confident about his stars, Carroll McBride and Dorothy Greenholtz, in the two-character musical that traces a marriage through four decades.

"The only thing that has me uptight now is correlating the technical and dramatic parts. It's just the polish."

Ms. Greenholtz has been pressed into service on just three weeks notice as a replacement for the female lead. She appeared recently at the Workshop as the lead in the melodrama "Pure as the Driven Snow."

Carroll McBride will be remembered by many area theater-goers as The King in the Elyria Summer Theater's "The King and I." But most traces of The King had disappeared at a recent rehearsal as McBride became the foolishly romantic and endearingly pompous husband from "I Do! I Do!"

"Are you breaking your neck?" says Hansen as he hovers over McBride, who is propped awkwardly on the bed that dominates the intimate Workshop stage.

Soon positions are altered and everything is set for another run-through of a scene early in the play — the wedding night.

As the actors occasionally stumble over a line or slide off pitch, Hansen seems to be able to break the tension with a funny comeback or a supportive touch.

The mechanics of blocking on such a small set (the theater's average capacity is 114) can be confining but can also lead to an unusual closeness with the audience, which, for "I Do! I Do!", is just right.

"Be sure you don't stand too close to that lady behind you with the hatpin," Hansen warns during another scene.

Imagination is all in play rehearsal.

Working with the actors or would-be actors can be a touchy thing. "Adults seem to be more sensitive to not being accepted for a part than students," said Ms. Jenkins.

She explained that being rejected at a tryout does not necessarily mean a person

can't act but they may not be right for the part or may be right but not with the actor that has been cast for the opposite role.

The plays were chosen this year in various categories by the 10-member board of directors from a list of 52 suggested by the Workshop members, reversing a procedure in the past when the directors chose the plays they wanted to do.

"I Do! I Do!", which will run through Oct. 9 will be followed in late November by "Mousetrap." "Life with Father" will open Feb. 15 and "Anastasia," directed by Evelyn Witham will finish the season, running April 26 through May 7.

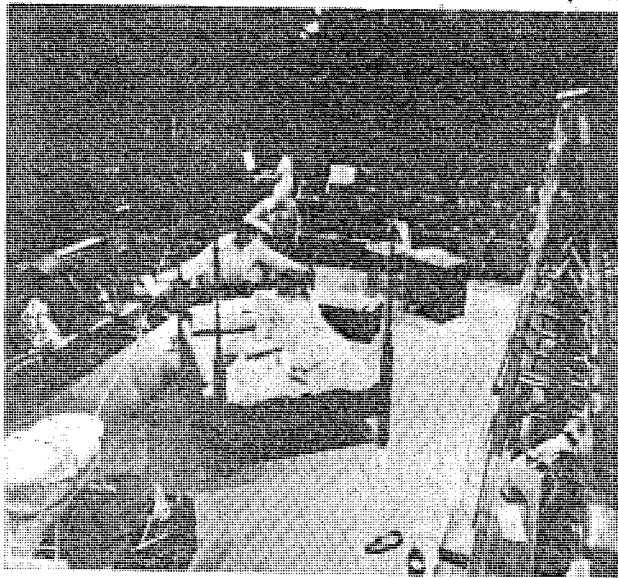


VALERIE JENKINS founded the Workshop Players and is still involved in most aspects of its operation.

Ms. Jenkins can remember all the highs and lows of the Workshop's 30 years and the times when laughter got the show through a potentially disastrous moment.

She came to the theater one night and the play had already started. "I could hear uproarious laughter and I knew it wasn't supposed to be funny at that point."

A toy gun, about to be used at a climactic moment, had fallen apart and rolled tortuously across the stage floor. The crowd loved it.



THE TINY Workshop Playhouse forces a director to be imaginative in his staging, but it pays off in the intimacy possible between the performers and the audience.

## THIRTY YEAR CELEBRATION

This page from the Journal's entertainment section was meant to be publicity for the upcoming show, I Do, I Do. The photo in the lower left shows the bed for the show. This presents a problem in arena because a bed is usually against the wall. So as not to cheat the audience who had to sit behind the bed in one act, a means was devised to easily turn the bed and put it on a different "wall". The four-poster bed was made by Gaylord Tucker, husband of the accompanist.

Howard Hansen had a natural gift for theatre in general and music theatre in particular. Educated and trained by the best of the best, Northwestern University, he served as head of the music department for Lorain Public Schools for many years. His untimely death left a void in all circles of the entertainment field.

Howard first came to Workshop Players in 1974 as music director for *Fiddler on the Roof*. A newspaper story about Howard had mentioned that *Fiddler* was one of his favorite productions. It was not hard to convince him to accept the music direction of that show for us.

He was a joy to work with -- organized, knowledgeable, precise. The first dress rehearsal for *Fiddler* could have been a performance. Never in my experience had things gone so smoothly at a first dress rehearsal.

Howard went on to direct *Flower Drum Song*, *Kiss Me Kate*, *The Apple Tree*, and *I Do! I Do!* for Workshop. His knowledge of theatre was as extensive as his knowledge of music, so he needed no assistance from any other director. His demise in late 1977 was a profound loss to us all. It took Workshop three years before another musical was attempted.



THE LATE HOWARD HANSEN

December 1, 1977

## Workshop Players' Tops In Play 'I Do, I Do'

By W. REA RITTER

Tom Jones and Harvey Schmidts musical about love and marriage, "I Do, I Do" successfully opened last Saturday in Workshop Players charming one room schoolhouse theater on Middle Ridge Road.

Based on the Fourposter, a two character play by Jan de Hartog, the modern adaptation is a musical. The play seems to intrigue the audience with the idea that they are sharing secrets with the couple on stage.

"I Do, I Do" begins just before the wedding ceremony. From then on, the bedroom, with the big fourposter, is the only setting. The first act dealt with the early married life of Michael (Carroll McBride) and Agnes (Dorothy Greenholtz) and the birth of their children. As the years roll by, Michael becomes a famous author and thinks he has found a new

romance; Agnes wins him back. In the second act, with the children grown up and married, Agnes feels that her life with Michael is over and that she has found a new romance with a young poet; Michael's persuasive powers wins her back.

Interesting is the last scene aging process. Sitting at two dressing tables with mirrors, the co-stars applied make-up to add lines and wrinkles to their faces and aged 20 years in a matter of minutes. It's an effective bit and showed the audience just how makeup is used to age actors.

Dorothy Greenholtz sang magnificently, Carroll McBride acted superbly and their teamwork made the production delightful. Howard Hansens imaginative direction never permitted the action or song sequences to lag.

A difficult play to stage because of its uninterrupted action, the

The Amherst News-Times

musical adaptation cleverly uses solo members to permit each of the actors a moment offstage to change. Michael, however made several changes on stage, shouting to Agnes as he dressed; the dialogue, the banter and the action all seemed charmingly realistic in the bedroom setting.

The clever costumes helped immeasurably in portraying the passing of time. The musical score gave both stars ample opportunity to display their versatility. "Love Isn't Everything" and "When The Kids Get Married," were particularly well done by both Greenholtz and McBride.

In the first act, Agnes, angered by Michael's admission that he is infatuated with another woman, reaches down in a trunk, pulls out a ridiculous huge hat and sings the torchy "Flaming Agnes" a definite show-stopper.

## The Mousetrap

by

AGATHA CHRISTIE

November 30  
Dec. 1, 2, 3, 4, 7, 8, 9, 10, 11, 1977

By Special Permission  
SAMUEL FRENCH

World's Longest Running Continuous Production  
Now In Its 25th Year



### THE MOUSETRAP

Director FRANCIS MC DONOUGH

#### Cast In Order of Appearance

Mollie Ralston . . . . .	Kaye Collier
Giles Ralston . . . . .	David Stocko
Christopher Wren . . . . .	Kevyn Gauman
Mrs. Boyle . . . . .	Evelyn Witham
Major Metcalf . . . . .	Harvey Alford
Miss Casewell . . . . .	Olwyn Riddell
Mr. Paravincini . . . . .	Claude Collier
Detective Sergeant Trotter. . . . .	John Foisy
BBC Announcer . . . . .	Peter Hawkins

Top photo: Kevyn Gauman tries his theory on a possible victim? Evelyn Witham is definitely not interested in the outcome. Harvey Alford tries to instill caution. Is he the killer? Cast, tech staff and audience are sworn to secrecy. Since I belong in two of those categories I am doubly sworn. Kevyn also explains to Kaye Collier how it might be done, but is he the killer?





Evelyn Witham, Olwyn Riddell

Little more can be said about Workshop's production, the play itself or the players other than what the two reviewers have already said in their coverage of the play. Even at this late date, the killer cannot and will not be revealed.



Kaye Coller, Harvey Alford



Two more suspects appear on this page. Top: Claude Coller. Bottom: John Foisy with Kaye Coller, (Claude's wife in real life.)



# "Mousetrap" Catches Audience In Suspense

By DAN MISSILDINE  
A Journal Theater Review

Everybody knows that the killer in a murder mystery is always the one you are least likely to suspect.

But a mystery writer is truly great when he or she can still surprise you after you've applied what you think is absolutely airtight logic — when you are sure you know who the murderer is.

Agatha Christie is such a writer and the Workshop Players in their production of her "Mousetrap" are the best secret-keepers around.

The Workshop's chiller approach to the play, under the direction of Francis McDonough, brings out all the dark tendencies of the spooky assortment of characters who assemble in a snow-bound inn outside London after a murder has been committed in the city.

"How deliciously macabre!" as one of the more unstable guests at Monkswell Manor is fond of saying.

We begin with a charming couple, played by Kaye Collier and David Stacko, who have decided to open an inn — unfortunately in a blizzard.

Their first-day guests are:

—Christopher Wren (Kevyn Gauman), who fancies himself an architect after his famous namesake and is fond of humming nursery rhymes.

—Mrs. Boyle (Evelyn Witham), a crotchety lady who can't find anything right with the accommodations.

—Major Metcalf (Harvey Alford), who has a curious habit of

exploring odd corners of the hotel.

—Miss Casewell (Olwyn Riddell), a mysterious foreigner who has "a bit of business" to take care of.

—And finally Mr. Paravincini (Claude Collier), the "unexpected guest" who takes the greatest delight in the weather condition: "no one can get in and no one can get out."

But into the fray comes resourceful (on skis) Detective Sergeant Trotter (John Foisy), hot on the trail of the murderer who left a clue at the murder scene that named the manor's address.

Each suspect ("in a murder everyone is a suspect") has his chance to give off little diabolical vibrations but Miss Riddell and Mr. Collier are perhaps best at teasing us with the delicate balancing act that keeps everyone guessing.

Miss Riddell has the manner of Glenda Jackson, crisp and definite with a hardness that may be covering up the wounds of a victim or the cunning of a plotter.

Collier is bombastic comic relief but he can abruptly twist his funny interjections into wicked foreshadowings and catch us sighing in apprehension.

The lighting, by Peter Hawkins who also plays the BBC announcer that brings us the news of the murder, is used effectively to heighten the terror of several key moments.

Who did it? All I can say is the butler didn't. Miss Christie has removed even that stereotypical possibility: the manor doesn't have one.

"The Mousetrap" will run through Dec. 11.



## TECHNICAL STAFF

Technical Director  
Set Crew

Lights & Sound

Assisted by:

Props  
Costumes  
Ushers & Programs  
Club Plan & Publicity

James Murray & Dick Beal  
Barry Murray, Diane Haas,  
Connie Lambur, Barb and  
Sue Singleton  
Peter Hawkins  
Joe Grugel, Jill Yost,  
Debbie Vorkavich, Dan English  
and Joe Patton  
Loretta Farley  
Yvonne Alford & Evelyn Witham  
Jane Ryan  
Valerie Jenkins

Crew: Joe Grugel, Fritz McDonough, Yvonne Alford, Loretta Farley, Peter Hawkins. If I should ever forget to identify Peter, he is always the one with the coffee cup.

Nov. 29<sup>th</sup> 1977.

This is another classic of a completely different type. Agatha Christie has long been known for her mysteries. However, this one probably claims most of the fame since its run in London has the reputation for being the longest continuous run in the world.

The mere mention of the name, Agatha Christie, puts most mystery buffs in the state of anticipation. This is one attraction to **The Mousetrap**. The other is the mystique about a play that has been in continuous run on the London stage for 25 years at the time of Workshop's performances.

Workshop hadn't counted these two factors to bring in an audience. It just seemed that the show might be a good choice, if it had been able to hang on for that long.

A survey had shown that some of our audience had shown an interest in a mystery. The play, however, is not quite as gripping as one would be led to believe. Add to that, the fact that plays that play well for an English audience don't always have the same appeal for an American one.

The casual mystery reader is attracted by the logistics of the show. Others may come because they have season tickets. Most play selection becomes a gamble no matter how you figure it.

Of all the types of plays, mysteries are frequently the most difficult to do in the round. There is always something or someone that needs to be hidden or some situation that must deceive the audience. In arena staging someone is always looking over your shoulder. Hiding a prop becomes most difficult.



I can't vouch for this being a picture of the director for this show, but Fritz (Francis) Mc Donough characterizes a typical feeling of any director at anytime during rehearsals.

## Longest Running Play Ever Does Three Weeks in Amherst

By RON WEISKIND  
Journal Staff Writer

AMHERST — The Workshop Players would like to be able to claim that they knew their production of Agatha Christie's classic mystery, "The Mousetrap," would be opening within a week of the play's 25th anniversary on the London stage.

"It would have made a good story," said Workshop director Valerie Jenkins. "Actually, we knew when we scheduled it last summer that it was the anniversary year, but we didn't know the date."

"The Mousetrap" celebrated that Silver Anniversary last Friday. The play easily enjoys the distinction of having the longest continuous run of any production in the world. Workshop's production won't run quite so long — it opens tomorrow and extends through Dec. 11 — but they are hoping audiences will find it as suspenseful and exciting.

Actually, according to Mrs. Jenkins, there was no solid commitment to do the play to honor its 25th anniversary. The show seems to have been chosen more because of its suitability to Workshop's facilities and because it provided a nice balance to the schedule.

"The members of Workshop Players gave the trustees a list of over 50 plays to consider for this season," Mrs. Jenkins explained. "From those, the board culled the list down to eight."

Under consideration were the four plays which actually were chosen for production — "Mousetrap," "I Do! I Do!" (produced in September), "Anastasia" and "Life With Father" — plus comedies including "6 Rms Riv Vu," "Play It Again, Sam," "Sunshine Boys" and "Candida."

"We eliminated 'Candida' right away because we thought it was dull," said Mrs. Jenkins. "We decided against 'Play It Again Sam' because we had no Woody Allen in our company."

"Sunshine Boys" had no appeal to any of the directors, she said, and "6 Rms" is a four character comedy, and Workshop already had its small cast show with "I Do! I Do!" which has only two people.

Workshop's directors choose their shows, but if Francis McDonough, who is doing "Mousetrap," harbored any lifelong desire to put on the mystery, Mrs. Jenkins is unaware of it.

"Evelyn Witham had always wanted to do 'Anastasia,' and 'I Do! I Do!' being a musical is perfect for Howard Hansen. I've always wanted to do 'Life With Father' so that left 'Mousetrap' for Francis," Mrs. Jenkins said.

But McDonough, a teacher at Avon Lake High



THE PHONE is out and the guest house is snowbound, leaving everyone trapped with a mysterious murder to be solved in Agatha Christie's "The Mousetrap," opening tomorrow at the Workshop Playhouse. Featured in the play are (from left) Claude Collier, John Foisy, Kaye Collier and David Stacko. (Journal Photo by Daniel Ho.)

School, would not have had to do the play if he didn't have an interest in it, so it must hold an appeal to him.

Workshop regulars David Stacko, Harvey Alford and Evelyn Witham are featured in the production, along with Kaye Collier, Kevyn Gauman, Olwyn Riddell, Claude Collier and John Foisy.

The play that has captured the imagination of so many London playgoers is a murder mystery in the classic Christie mold, which McDonough calls "a masterpiece of confusion." The suspense and confusion continues right until the final curtain, when the mystery is resolved.

The tradition in London is that the actor who plays Detective Sgt. Trotter comes out after the curtain to caution playgoers not to divulge "whodunit." Whether Workshop will follow this tradition remains to be seen.

There is a lot of tradition about "The Mousetrap," though. It opened in London's Ambassadors Theater on Nov. 25, 1952. At the time, Richard Attenborough, who performed as the original Trotter, thought it had a rather limited future, but Dame Agatha herself forecast a nice long run.

She guaranteed a young nephew an independently wealthy life when she signed away the royalty rights to him the night the show opened. It is doubtful if the young man has ever had to work as a result.



Director VALERIE JENKINS

CAST

Clarence Day, Sr. . . . .	Claude Collier
Lavinia Day . . . . .	Andrea Aleman
Clarence Day, Jr. . . . .	Joe Ondus, Jr
John Day . . . . .	Kevin Breen
Whitney Day . . . . .	Ron Beal
Harlan Day . . . . .	Wayne Bentz/Bryan Greenholtz
Cora Cartwright . . . . .	Dorothy Shobe
Mary Skinner . . . . .	Kim Pandy
Rev. Dr. Lloyd . . . . .	Don Breen
Dr. Humphreys . . . . .	William Strohm
Margaret, the cook . . . . .	Jane Ryan
Annie . . . . .	Barbara Bentz/Beth Thompson
Delia . . . . .	Kaye Collier/Maryanne Zeleznik
Nora . . . . .	Cathy Love
Maggie . . . . .	Jill Yost

The entire action takes place in the morning room of the Day house, Madison Av., New York City. The time is Spring, late in the 1880's.



Bryan Greenholtz (son of Dorothy) practices his catechism with his mother, Andrea Aleman.



Mother ready to leave for shopping.

**Life with Father** is a twentieth century classic. At one time it held claim to the longest running show with author Howard Lindsay's wife playing the lead. Mother was the real lead in the show regardless of the title.

**Life with Father**

by

HOWARD LINDSAY &amp; RUSSELL CROUSE

Feb. 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26,  
& Mar. 1, 1978



Top: Claude Collier reads some disturbing news.

Joe Ondus is wearing a suit cut down from his father's. This makes him automatically behave as father would. He is unable to allow a girl, Kim Pandy, to sit on his lap.





Ron Weiskind was incorrect in the observation that we possibly chose plays to fit the costumes. For most shows they were made and re-made, altered, dyed, re-trimmed, draped to suit the show. All of Andrea's gowns were made new. The others were remodeled in some way.



Top left: Dorothy Shobe and Kim Pandy appear in remade costumes. Kim's skirt peeks from underneath her dress in her photo with Joe Ondus on a previous page. The dresses she and Dorothy Shobe are wearing in the lower right were made for previous shows. See **The Plain Dealer** and **Aspern Papers** for Kim's dress that gets much use. Center left: Andrea's dress is deep pink, (another photo deception.) Center: Andrea's dress so admired by reviewer Debbie Berger. Mother prepares to take father to be baptized so their marriage is legal. Lower left: Andrea in a house dress (silk, of course.)

## On Stage

# Mild Amusement Marks "Life With Father"

By RON WEISKIND  
A Journal Theater Review

AMHERST — The world of "Life With Father," the family comedy currently being presented by the Workshop Players, has long since passed along the way of the buggy whip and the garter belt as a curious relic of a nostalgic past.

No longer do men dominate their families with an iron rule, like benevolent despots — if anything, the children rule the parents. Nor would any man dare to suggest that women are incompetent in matters outside the home, or utter a sentiment like "Women think that... no, I'm wrong. They don't think at all!" Gloria Steinem and Bella Abzug would ruin him in a minute.

You don't find hired domestic help in the homes of merely well-off people anymore, and even the wealthy are not likely to terrorize them as does Father in this play, for fear of retaliation. There was order in Father's world, an order based on his natural assumption that men like himself were destined to rule society. If society is in turmoil today, it is because that order disappeared when women, the young, the poor and minorities came up to claim their rightful place in the scheme of things.

Still, you don't have to subscribe to the beliefs of Father to feel comfortable with order and the calm sense of well-being it can bring. "Life With Father" appeals to that desire — hence the sense of amiable nostalgia it evokes.

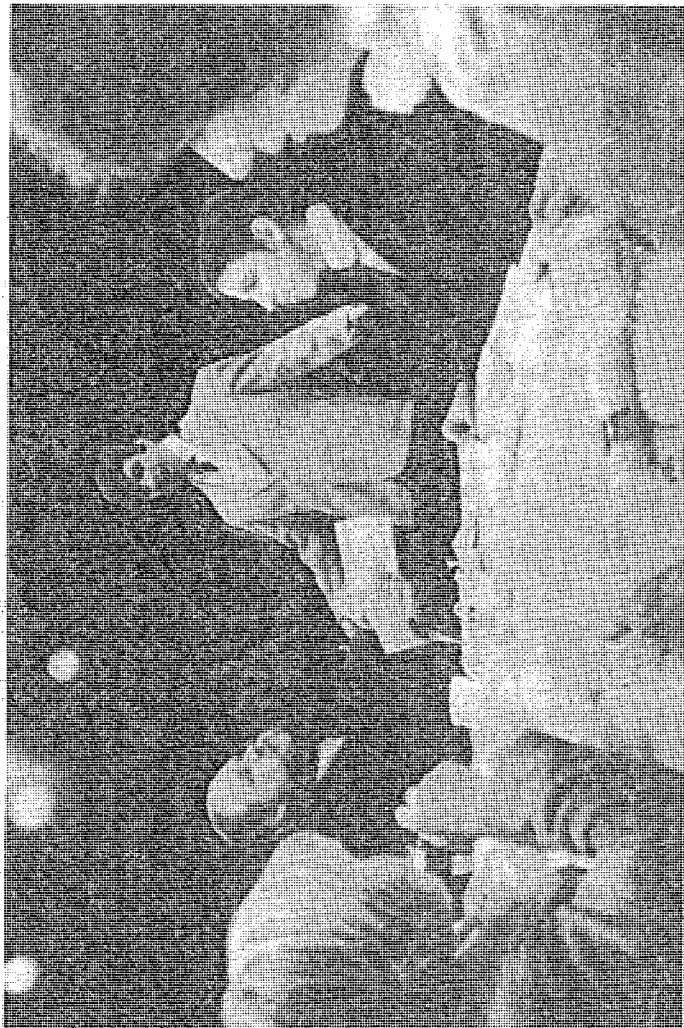
Within the play's context of the family and personal relationships, this was an age of innocence — and the Workshop Players' production in its artless, unrefined way falls right into that context. None of the performers, amateurs all, are truly actors. They speak the parts and look the parts, but they do not really plumb the depths of the roles. A good impersonation and a pleasing performance is all they are after. And their unprofessionalism serves them well in the naive charm of this production.

For example, Claude Collier in the role of Father does not put the variety of expression into his role that a more polished actor might. He strikes one tone and keeps it throughout the play. In doing so, he creates a caricature. But then Father is a caricature — this blustery, irreverent, closefisted and self-centered man, who is usually outsmarted by his

Ron Weiskind, in his review of the show, had some back-handed compliments. Most of his observations were true, but we never billed ourselves as professionals. His praise of Andrea Aleman was true and correct. He did encourage people to see the show.

## TECHNICAL STAFF

Technical Director . . . . . Dave Cotton  
Prompters . . . . . Cris Glaser, Maryanne Zeleznik  
Set Crew . . . . . Dave Cotton  
Diane Haas, Sue Singleton, Connie Lambur, Jim Murray  
Lights & Sound . . . . . Peter Hawkins  
Joe Grugel, Debbie Vorkavich, Nancy Palmieri  
Props . . . . . Loretta Farley  
Costumes . . . . . Valerie Jenkins  
Dorothy Greenholtz, Ruth Hansen, Diana Fries, Jane Ryan  
Programs . . . . . Jane Ryan, Cris Glaser  
Bulletin Board . . . . . Diana Fries  
Ushers . . . . . Jane Ryan



THE CAST of "Life With Father," the comedy currently being presented at the Workshop Players, includes (from left) Wayne Bentz, Claude Collier, Kevin Breen, Joe Ondus, and Andrea Aleman. (Journal Photo by Jim Fiedler, Jr.)

family which respects him all the same, is as outdated as the world he lives in. So Collier's performance winds up as a perfect fit — he is enjoyable to watch.

The young actors playing his four sons display a naivete which I think reflects their inexperience on stage — but again the effect is to give the boys a mischievous innocence that is exactly what these characters as written would have had. I'm not sure that it would have worked as well if intentionally attempted. Joe Ondus, Jr., as the oldest boy, has a mooring, toothy smile and a boyish face, both of which register marvelously. Kevin Breen has the go-getter style that is reflective on his role, and the two younger boys, Ron Beal and Wayne Bentz, are quite good for their age.

Don Breen plays a minister with such straight righteousness that he looks slightly foolish without being stupid. William Strohm as a doctor comes in and does his lines very roughly, but captures the sense of urgency involved. Also enjoyable are Dorothy Shobe as Cousin Cora and Kim Pandey as Mary.

The best performer in the show is Andrea Aleman as Mother. In her lifting walk and voice, her own determination, her befuddlement with figures and her ability to twist Father around her little finger without really trying, she is delightful.

As usual, Workshop outdoes itself with

the period costumes, which are outstanding. Sometimes I think there must be an entire wardrobe cached away somewhere with clothes from 1900 on up, and that the period plays often done here are chosen to make use of them. Whatever, the clothes are authentic and contribute greatly to the mood of the show.

The production moves by the pace director Valerie Jenkins has set for it — mannered, slow, easy, mildly amusing. The plotline (Mother finds out Father has never been baptized and tries to get him to do so against his will) is weak and the sentiments sometimes get in the way. But then this is a show for the sentimental and the nostalgic, who want a taste of a bygone world and its pleasures.

## Disagrees With Criticism

To the Editor: The Journal's overly critical review of "Life with Father" may well cause the actors to cry out in frustration, "Help! Help! We're trapped in human bodies!" We would like to take arms against this criticism and congratulate the Workshop Players for the production and staging of a professional and truly enjoyable show. As for The Journal's reviewer, perhaps he should ask himself Descartes' famous question: "I think, therefore, I am — but do I think rightly?"

Amherst Philosopher's Club



# 'Life With Father' is still enchanting

By DEBBIE DEMMON—BERGER

**AMHERST**—When I was growing up years ago in Southeastern Ohio, there was a dark corner of our basement outfitted with homemade shelves where we stored row upon row of books in dark, musty-smelling covers.

Here were old college texts, as assortment of Readers Digest condensed books, and Doubleday Book Club selections from the late 1930's and early '40's.

The time came when I, having outgrown the Bobsey Twins and committed to memory nearly all of Louisa May Alcott and the Nancy Drew mysteries—and not having a television at my disposal—sought out these dusty shelves for new entertainment.

**IT WAS HERE** I first discovered Clarence Day Jr.'s "Life With Father" and found myself enchanted with that unliberated patriarch.

I renewed my acquaintance with Day, the inimitable Vinnie and the endless stream of maids Tuesday night at the Workshop Players' opening performance and found the play to be as entertaining two decades later as the book had been when I was 12.

No doubt Lorainite Claude Collier's forceful portrayal of Clarence Day Sr. had something to do with it.

As the Archie Bunker of the 1880's, Day was opinionated, outwardly insensitive, clearly arrogant and tirelessly bombastic at times. Collier was all of these. Day was also a loving husband and father who honestly believed he "knew best," and Collier managed to evoke that necessary sensitivity.

**MOREOVER** HE quite obviously has the vocal chords for the continual "damnnations" that loudly punctuate his speech.

"Life With Father" hasn't much in the

way of a plot; it's a character study pure and simple of the members of a highly energetic and individualistic family. Andrea Aleman of Elyria was a perfect foil, as Lavinia Day, to Collier's intractability and Joe Ondus Jr. presented a more than creditable performance as the eldest son.

Director Valerie Jenkins was in charge of costumes and the outfits themselves, from bustles to spats, are worth

## C-T Review

the price of a ticket. For heaven's sake don't leave early and miss Vinnie's fabulous gown in the final act.

Much of the humor, in this age of liberated men and women, is generated through highly paternalistic if not downright chauvinistic statements by Day. He lectures his eldest son on how to handle discussions with women like this: "As long as you can keep logic and reason in an argument with them, you can hold

your own. . . you just have to make them understand that what you're doing is for their own good."

**THE ATTENTION** to detail in this production is admirable and many members of the opening night audience left hungry after catching whiffs of freshly scrambled eggs, hot coffee and biscuits.

In fact, we'd expect Ondus will begin to fill out those baggy suits of his after eating breakfast three times a night in each act for the duration of the play's run.

The play will continue nightly through March 1; tickets are reportedly still available for this Friday's performance with weeknight performances sponsored by various clubs and organizations, a list of which is available at the box office.

Workshop performances are held at the Middle Ridge Theater-in-the-Round on Middle Ridge Road between Rts. 254 and 58, one mile south of Rt. 2. Tickets purchased from the box office are \$3.50 each.



Don Breen hears the catechism of Ron Beal, and Wayne Bentz.



Three different maids who all leave in tears because of father's outbursts. Top: L-R Beth Thompson, Cathy Love, Bottom: Jane Ryan.



The roles were miniscule so anyone who fit the costumes and was available took the role. See the program for others.



## ANASTASIA

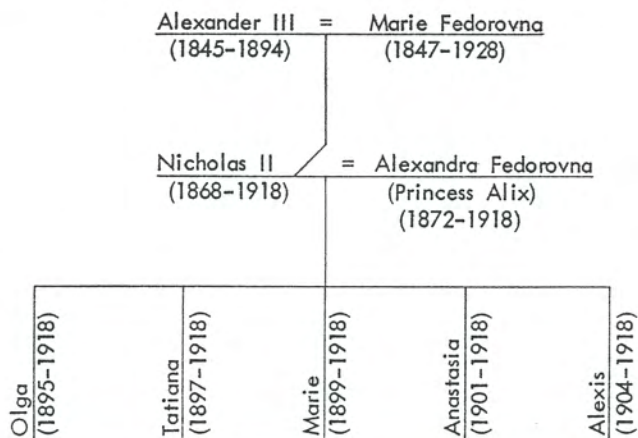
Directed By Evelyn Witham

CAST

Chernov. . . . . Morton Burgin  
 Varya. . . . . Gloria Cotton  
 Petrovin. . . . . Joe Patton  
 Prince Bounine. . . . . Francis McDonough  
 Anna. . . . . Sally Gillmore  
 Counsellor Drivinitz. . . . . James Murray  
 Charwoman. . . . . Kay Collier  
 Dr. Serensky. . . . . James Patton  
 Dowager Empress. . . . . Yvonne Alford  
 Baroness Livenbaum. . . . . Deborah Schwepe  
 Prince Paul. . . . . David Stacko

Action takes place in Prince Bounine's house on the outskirts of Berlin.

Act One - January 1926  
 Act Two - One month later  
 Act Three - Three weeks later

NICHOLAS II's FAMILY TREE (partial)

Joe Patton and Gloria Cotton

**Anastasia**

by

Marcelle Maurette

English Adaptation By Guy Bolton

April 27, 28, 29, 30,  
 May 2, 3, 4, 5, 6, 7, 1978



Top: Anna in her final gown. Below:  
 Debbie Schwepe, Yvonne Alford.



## On Stage

**'Anastasia' Done Well At Workshop Players**

By MICHELE LESIE  
A Journal Theater Review

The emotional stability of an entire untry is at stake, not to mention a Czar's Swiss bank account, in the suspense-drama "Anastasia," now being presented by the Workshop Players.

The story could be a more sinister, rious parallel of "My Fair Lady." In the inter of 1926, we meet Prince Bounine

(Francis McDonough), a former Cossack general up to his neck in debt from living beyond his means.

So, with friends Chernov, a banker, and Petrovin, an artist, Bounine devises a scheme to improve his finances. He attempts to pass off a young woman he discovered in a mental asylum as Princess Anastasia, youngest daughter of Nicholas II and Alexandra, who were murdered by Bolsheviks eight years earlier with their

five children.

Taking advantage of rumors that one of the family escaped the firing squad, Bounine and his cronies work feverishly to prepare Anna (Sally Gillmore) for her role as Anastasia, until they feel she is "royal" enough to pass the test — her presentation to (and hopefully acceptance of) the Czar's mother, Dowager Empress Marie Fedorovna (Yvonne Alford).

An interesting catch is that Anna at times seems to believe she *is* Anastasia, recalling incidents from the past that only the princess could have known, convincing Fedorovna (and the audience) that the hoax might not be a hoax after all.

McDonough comes off well as the devil-may-care, charming but ruthless Prince Bounine. His boisterous character is balanced nicely by Morton Burgin, the crepe-hanging skeptic Chernov, whose flustered nervousness is almost humorous. ("It's easy to see you've never been shot at," Bounine tells his collaborators). Joe Patton as Petrovin also does well as a combination of the two — skeptical but confident as Anna's credibility improves and the fortune seems within reach.

Gillmore's Anna is stiff in places, due mainly to the somewhat stilted dialogue, but her transition from starving waif to demanding princess is commendable.

The highlight of the evening is Yvonne Alford as Marie Fedorovna. Not only is her empress feisty and witty, providing some humorous relief, but she allowed the old woman's suffering and compassion for others to emerge from under the hard shell without becoming overly sentimental.

The play tends to drag in the beginning, especially if the viewer is not quite familiar with the plight of the Romanoffs, but it picks up by the second scene and after the background is out of the way, is entertaining to the end.

Performances continue tonight and tomorrow at 8:15 pm, Sunday at 3, Tuesday through next Saturday at 8:15 and next Sunday at 7 pm.

## TECHNICAL STAFF

Technical Director . . . . .	Valerie Jenkins
Set Construction . . . . .	Tom Fries
Crew:	Diana Fries, Connie Lambur, Sue Singleton, Barbara Nicholls, Barbara Bentz, Diane Haas, Debbie Vorkavich, Rita Uszak, Gaylord Tucker
Lights & Sound. . . . .	Peter Hawkins
Crew:	Debbie Vorkavich, Joe Grugel, Joe Ondus
Props . . . . .	Loretta Farley
Costume Design . . . . .	Valerie Jenkins, Hazel Burgin
Bulletin Board . . . . .	Diana Fries
Ushers and Programs. . . . .	Jane Ryan
Box Office . . . . .	John Suhy
Publicity . . . . .	Olwyn Riddell



The opening scene is in Prince Bounine's home that he has just moved into. To shorten the time of a set change, crates were built that would fold when removed. These crates covered the furniture set for the next scene. The two non-nondescript chairs were replaced with upholstered ones.

Sally Gilmore and Yvonne Alford in the recognition scene. Yvonne, you may have noted, has played every type from bar hostess to a common woman. Now here she is an empress. She does all equally well.



These pictures were taken from slides. The process often changes the color of the costumes. Yvonne's suit was black. Sally's skirt was navy blue.



# Everybody Loves Opal

by

John Patrick

Directed By Francis McDonough

October 26, 27, 28, 29,  
November 3, 4, 10, 11, 1978

By Special Permission Of  
Dramatists Play Service, Inc.



Opal cures a crick in the doctor's neck.



Opal and her cat, Tanner

## EVERYBODY LOVES OPAL

Directed By Francis McDonough

### CAST

Opal Kronkie . . . . . Dorothy Barrett  
Mr. Tanner . . . . . Himself  
Gloria Gulock . . . . . Cheryl Bombalicka  
Bradford Winter . . . . . James Patton  
Solomon Bozo . . . . . Paul Haering  
Doctor . . . . . Russell Conser  
Officer Jankie . . . . . James Murray

### PRODUCTION STAFF

Producer and Technical Director. . . . . Valerie Jenkins  
Assisted By . . . . . Debbie Vorkavich  
Set Design . . . . . David Cotton  
Set Construction. . . . . Tom Fries, Ken Riddell  
Light Technician . . . . . Peter Hawkins  
Crew: Monica Patton Hazel Burgin  
Barbara Nicholls Susan Singleton  
Dahn Schwarz Barbara Singleton  
Light & Sound Crew:  
Jonathan Wilhelm  
Joe Grugel  
Jill Yost  
Olwyn Riddell  
Props . . . . . Loretta Farley  
Costumes . . . . . Yvonne Alford  
Lobby Display . . . . . Diana Fries  
Ushers & Program . . . . . Jane Ryan  
Box Office . . . . . John Suh  
Public Relations . . . . .  
Jim Murray, Rudy Cirell, Dorothy Greenholtz



The purple elephant is where Opal stashes her money that she gets for redeeming her trash collection. This was courtesy of a tree lawn trash pile. Very appropriate.



Jim Patton, Dorothy Barrett



Dorothy and Jim Murray



Left: Paul Haering with Cheryl Bombalicka  
Jim Patton looking on.

Everybody really does love Opal.



The crooks count Opal's savings.



Paul Haering preparing a bomb for Opal's birthday?

The trapdoor where Dorothy makes her entrance. This entrance was created from the opening left when the floor register that supplied heat to the building was removed.



Dorothy entering from the basement after the crooks thought they had "done her in."

# Actors save 'Everybody Loves Opal'

By DON NORRIS  
Assistant Metro Editor

AMHERST — Excellent acting salvaged a poor script Wednesday night as the Amherst Workshop Players opened "Everybody Loves Opal" in the Middle Ridge theater-in-the-round.

Dorothy Barrett, in the title role, carried the production and was aided superbly by Paul Haering and Russell Conser.

PROVIDING MORE than creditable performances were the rest of the cast...Cheryl Bombalicka, James Patton, James Murray and a less-than-awed tiger-striped orange cat named Mr. Tanner.

The show proved once again, good acting can carry a poor script, where the converse is nearly impossible.

## C-T review

Mrs. Barrett, as a junk woman who loves everyone, becomes the target for three second-rate crooks, who intend to kill her and collect the insurance money.

The three, two men and a woman, all find various ways to eliminate the durable old woman and all fall in love with her when their plots fail.

In each instance, as the planned murder goes astray, Opal not only does not blame the three, but usually singles one out as saving her life.

HER THEORY of life is basically, it is impossible not to love someone who loves you. As expected, her flights into near death and miraculous recoveries prove this.

Also, as expected, the three become very good friends with the woman and the play ends on a happy note. There is a bit of a surprise at the end, which will go untold here. It is the one thing that is not totally expected in the crystal-clear obvious plot.



The crooks about to be arrested are saved by Opal's compassionate explanation of their good deeds.

John Patrick's improbable comedy stood the test of time very nicely. Dorothy Barrett and Russ Conser performed the roles that they had done in 1964 with good support from Cheryl Bombalicka who was new to the group and three men who had been seen in other shows.

Portraying the crooks were Haering, the obvious leader, Bombalicka and Patton.

Although having a minor part, Conser is excellent as the doctor who examines Opal prior to the issuance of a life insurance policy. He fits the stereotype of both doctors and insurance salesmen during his performance.

ALSO HANDLING a minor part in good style was Murray, as a police officer friend of Opal's.

The performances continue at 8:15 through Saturday of this week and again at the same time Wednesday through Saturday of next week.

The entire play occurs in the living room/kitchen of

Opal's kitchen area where she hangs her used tea bags to dry. That alone should tell you something about this play, if you don't already know it.

Opal's house and the unique setting in the theater allows patrons to nearly rub elbows with the performers. In fact, it is almost impossible to resist the urge to pick up items they drop and hand them to them.

It is light-hearted and enjoyable. Just don't expect a heavy plot...it isn't there.



## On Stage

# Workshop Comedy a Triumph For Actress Dorothy Barrett

By DAN MISSILDINE  
Journal Staff Writer

AMHERST — Everybody loves Dorothy Barrett.

After a 15-year wait, area theatergoers once again can see her as the irresistibly good Opal Kronkie in the Workshop Players production of "Everybody Loves Opal."

The John Patrick play, which some may remember as "the one with the teabags," features a bumbling trio of low-life characters who plot to kill Opal, a kind junk lady who seems to deal out an epigram with every piece of trash from her little red wagon.

Miss Barrett, under the direction of Francis McDonough, triumphs in the adorable eccentric role, which is normally mined for cuteness.

Miss Barrett does not exploit Opal's vulnerability for sympathy but shows her as a tough survivor who has managed to keep her faith in and warmth toward the rest of humanity — along with an extraordinary innocence.

She is given admirable support by the actors who play the nasty threesome Opal befriends and hospitably serves with endless rounds of tea, re-using bags that seem to have been hanging from a line in the kitchen for years.

Cheryl Bombalicka is Gloria, a dim-witted girl whose fate has been cast with men who are either "dumb, drunk or drafted." James Patton plays Bradford, an outcast "professor" who has suffered a stretch in jail that left him with one lung.

And Paul Haering is Solomon, the

## A JOURNAL Review

ringleader of the gang whose business scam has been busted.

Haering, who may be remembered as the male lead in Workshop's "Kiss Me Kate," has a naturally comic manner. He really doesn't have to do much but talk and make faces and he gets laughs.

This talent can be a burden in the wrong role, but in the bright world of "Opal" even the bad guys lose their scowls in restless humor.

Russell Conser plays the Doctor who examines Opal for the life insurance policy the plotters have taken out on her (so the scheme unfolds). The timing of the exchange between Conser and Barrett has the same ring of insanity that touched the Marx Brothers routines.

James Murray is Opal's forthright friend, the dashing neighborhood cop.

Through it all, Opal maintains an optimism that, despite brushes with death and a moment of doubt, knowingly embraces the good and the bad.

Can anyone be so experienced and yet so trusting? Dorothy Barrett as Opal makes believers of us all.

"Everybody Loves Opal" will be performed tonight, tomorrow and Sunday night, Nov. 3 and 4 and Nov. 10 and 11.



# The Madwoman Of Chaillot

by  
Jean Giraudoux  
Adapted by Maurice Valency

Directed by James Murray

January 18, 19, 20, 25, 26, 27, February 2, 3.

1979

By Special Permission of Dramatists Play Service

THE MADWOMAN OF CHAILLOT  
Directed By James Murray

SEASON 31

## THE CAST (in order of appearance)

The Waiter . . . . . Kevyn Gauman  
The Little Man . . . . . Kevin Breen  
The Prospector . . . . . Claude Collier  
The President . . . . . Rudy Cirell  
The Baron . . . . . Jim Murray  
Therese . . . . . Debbie Recht  
The Street Singer . . . . . Barry Murray  
The Flower Girl . . . . . Debbie Schwepe  
The Ragpicker . . . . . Don Breen  
The Deaf Mute . . . . . Jonathan Wilhelm  
Irma . . . . . Jill Yost  
The Shoe-Lace Peddler . . . . . Jeff Bennington  
The Broker . . . . . Dahn Schwarz  
Dr. Jadin . . . . . Fritz McDonough  
Countess Aurelia, The Madwoman of Chaillot  
. . . . . Sandy Jensen  
The Policeman . . . . . Brett Hall  
Pierre . . . . . David Erdei  
The Sergeant . . . . . Harvey Alford  
The Sewer Man . . . . . Morton Burgin  
Mme. Constance, The Madwoman of Passy  
. . . . . Lynna Snyder  
Mlle. Gabrielle, The Madwoman of St. Sulpice  
. . . . . Thelma Mangan  
Mme. Josephine, The Madwoman of La Concorde  
. . . . . Yvonne Alford  
The Press Agents . . . . . Fritz McDonough & Brett Hall  
Adolphe Bertaut . . . . . Jim Patton

## SCENES

Act I - The Cafe Terrace of Chez Francis  
Act II - The Countess' Cellar - 21 Rue de Chaillot



The trap door was once more used to good advantage. However, it is puzzling why the characters entered from below to get into the countess's cellar. Seen in the above photo: Rudy Cirell, Jim Murray, Sandy Jensen



Thelma Mangan, Lynna Snyder, Yvonne Alford, Sandy Jensen,

A very difficult show to mount! A difficult show to direct and act! In spite of all that, a new director, James Murray, who not only directed, but had to take one of the male roles, did a very good job. Unfortunately, there is no review -- at least not one that was kept in the archives. My recollection is that the audience was courteously receptive, but it was not one of their favorites. It is sometimes a bit confusing to follow.





Sandy Jensen, Morton Burgin



Lynna Snyder,



Kevyn Gauman Jim Murray



Thelma Mangan



Part of the set



Yvonne Alford



Rudy Cirell, Don Breen



Jill Yost, Sandy Jensen



Rudy Cirell, Barry Murray



## TECHNICAL STAFF

Set Designer . . . . . David Cotton  
 Technical Director . . . . . Debbie Vorkavich  
 Set Construction . . . . . Tom Fries & Ken Riddell  
 Crew . . B.J. Greenholtz, Diana Fries, Dahn Schwarz,  
           Monica & Jim Patton, Connie Lambur, Dian Haas,  
           Jonathan Wilhelm, Barbara Nicholls, Barbara and  
           Wayne Bentz, Sue & Barbara Singleton  
 Lights & Sound . . . . .  
           Peter Hawkins, Chuck Annable & Joe Grugel  
 Props . . . . . Loretta Farley  
 Make-Up . . . . . Debbie Schwepe  
 Costumes . . . . . Valerie Jenkins  
 Publicity . . . . . Rudy Cirell  
 Lobby Display . . . . . Diana Fries  
 Ushers & Programs . . . . . Jane Ryan  
 Box Office . . . . . John Suhy



Kevin Breen



Fritz McDonough



Rudy Cirell, Claude Coller



Center: Jill Yost, David Erdei

Bottom left: Sandy Jensen, Morton Burgin.  
 Right: Claude Coller, Sandy Jensen, Dahn Schwarz

These photos and the ones from the next play were not from slides, which often distorts color. They were from pictures that were from either faulty lighting or faulty film.

The photo showing Claude Coller descending the trap door described in **Everybody Loves Opal** defines the size better. Just big enough!



## THE CAST

Celia Pilgrim . . . . . Olwyn Riddell  
 Andrew Pilgrim . . . . . Fritz McDonough  
 Marian Jellico . . . . . Jeddie Driscol  
 Joanna Pilgrim . . . . . Diane Plas  
 Emma Littlewood . . . . . Elaine Breen  
 Perry Littlewood . . . . . Kevin Gaumann  
 Otis Clifton . . . . . Ned Lyons

## Synopsis of Scenes

Act I - Living Room of Andrew Pilgrim in a New York  
 Apartment / Time: Late Sunday  
 Act II - The Same, the Next Morning  
 Act III - The Same, the Next Morning



Kevin Gauman, Olwyn Riddell

## The Absence Of A Cello

Written by Ira Wallach

Directed by Virginia Waratinsky

March 9, 10, 16, 17, 21, 23, 24 1979

By Special Permission of Dramatists Play Service



The cast: Olwyn Riddell, Kevin Gaumann, Elaine Breen, Diane Plas.  
 Back row: Ned Lyon, Jeddie Driscol, Fritz McDonough

Right: Jeddie Driscol pouring a drink. Even though a weak tea that is colored the correct color for whatever alcoholic beverage is supposed to be used, for a number of years we were criticized for using any "alcohol" or mention of it. This started way back in 1949 with one of the early shows. We toned it down or omitted it, if possible. Gradually, gradually, it was introduced.



## Workshop's "Cello" Is Biting Comedy

By HOWARD GOLLOP  
Entertainment Editor

Ira Wallach's "The Absence of a Cello" seems short on overall profundity when presented these days. But the numerous to-thine-own-self-be-true insights and biting stabs at the evils of corporate life still make a sophisticated comedy for some sophisticated community players.

McDonough could hardly improve. His slurred speech, sloppy walk and awkward face created such a finely etched realization of the poor professor, he would seem three dimensional in someone's living room. Ms. Riddell as his wife appears a natural in her part as well. Though she needs to build her facial expression, she knows how to play to a close audience.

The County Workshop Players' production of "Cello", opening tonight (check theater listings), could be more subtle and serious. But the cast must be commended on capturing comedic panic and sorrow of true intellectuals flirting with the dangerous motto of the '60s: "To thine own self be corporate."

Wallach's point is that nobody, but nobody, can really enjoy the prefabricated lifestyle of a big-business executive, whose life is planned even to the point of burial.

One noted professor-scientist Andrew Pilgrim (Fritz McDonough) tries. Losing most of his money on a misguided scientific theory, he now asks his wife (Olwyn Riddell) to trade her measly writing career in for garden clubs and charities. He asks his Radcliffe daughter (Diane Plas) and his vamp sister (Jeddie Driscoll) to carry away the cello and roll out the television. Luckily, it just can't be done.

Virginia Waratinsky's direction is detailed enough, and her arena staging is fast-paced and balanced. But considering the confines of the County Workshop Players theater are so intimate, she may have needed to tone down some of the characterizations and build up some dramatic inflections.

The two dubiously romantic leads, the vamp and the corporate robot (Ned Lyons) who interviews Pilgrim for a corporate job, need a little bit more definition because they must transform by the end of the play.

Ms. Driscoll captures the glib worldliness of her character, Marian Jellico. But the depth of her character is apparent all along, and Marian's propensity for affection must come as a surprise, or at least appear to grow.

Ned Lyons begins perfectly as the automatic corporate creep. But he too must first surprise the audience with his propensity for emotion and then grow into a real hero.

Ms. Plas as the daughter, Kevin Gaumann as her boyfriend and Elaine Breen as his mother all manage the comic relief and scattered insights well, which is a feat since their characters are so poorly written.

And poorly-written characters in general is what might make this comedy seem so uneven. The fact that these County Workshop Players digest such material and capture such meaning is certainly worthy of praise.

"The Absence of a Cello" will be performed through March 24.



Diane Plas and Olwyn Riddell.



Ned Lyons and Olwyn Riddell



Fritz McDonough, Kevyn Gaumann, Elaine Breen

### TECHNICAL STAFF

Set Design Consultant . . . . . David Cotton  
Technical Director . . . . . Debbie Vorkavich  
Set Construction . . . . . Tom Fries and Ken Riddell

Crew . . . . . Diana Fries, Barb Bentz,  
Gaylord Tucker, Bob and  
Barb Nicholls, Barb and  
Sue Singleton, Dahn Schwarz

Lights & Sound . . . . . Peter Hawkins, Chuck Annable,  
Joe Grugel

Props . . . . . Loretta Farley  
Publicity . . . . . Valerie Jenkins, Olwyn Riddell,  
Rudy Cirell

Lobby Display . . . . . Diana Fries  
Ushers & Programs . . . . . Jane Ryan  
Box Office . . . . . John Suhy

Fritz with the cello. Read Howard Gollop's review for an explanation of the significance of the cello.

## Theater / Arts

# Jitters mar Workshop's 'Cello' opening

Workshop Players' latest production, "The Absence of a Cello," has the potential of being a well-paced comedy by the second week of its run.

**UNFORTUNATELY** Thursday night's preview performance was marred by mechanical characterizations and muffled lines as cast members stumbled through cues.

Perhaps it was opening night jitters. By the third act, everyone's line delivery had improved almost to the point of being believable.

Favorable points about this show, however, include good comic delivery by Elaine Breen as kleptomaniac Emma Littlewood and the effective characterization by Fritz McDonough as the frustrated scientist Dr. Andrew Pilgrim.

Director Virginia Waratinsky has made commendable use of the theater-in-the-round, keeping the cast moving so they don't favor any one side of the audience with their backs for too long.

"The Absence of a Cello" is a comedy written by Ira Wallach about Dr. Pilgrim, a professor of physics and ultrasonics who also is an amateur cellist who decides to move out of the academic world.

He then is interviewed by a recruiter from big business, Otis Clifton (played by



"THE ABSENCE OF A CELLO" features Jeddie Driscoll of Lorain as Marion Jellicoe and Kevin Gaumann of Amherst as Perry Littlewood in the Workshop Players' production. (C-T photo by Tom Mahl)

Ned Lyons).

**THE CONFLICT** is between the decidedly "off-the-wall" professor, his medieval author-wife, Celia (portrayed by Olwyn Riddell), his Radcliffe daughter Joanna (Diane Plas) and the super square attitudes of Clifton and Joanna's business student boyfriend

convincing as a scientist forced into a business climate because of finances, agreeing to become what he's not for the sake of his family.

**MISS BREEN** is the best comic because the best lines are written for that character. And she delivers them well.

Olwyn Riddell as the scholarly wife was most believable in her role only when non-verbal. Unless delivering sarcasm, she played her character with the plastic corporate image Celia is supposed to abhor.

Mrs. Driscoll started off too soft-spoken and deliberate in her movements, but showed improvement as the play progressed.

**MOST OF THE** characters were still executing their performances with a "now I'm supposed to walk to the couch...now stand and move my hands this way." With a few more rehearsals completed, this forced delivery should disappear.

Performances in the Middle Ridge Road theater in Amherst will be tonight and Saturday, March 16, 17, 21, 23 and 24 at 8:15 p.m. Ticket information is available by writing the box office, 384 E. 44th St., Lorain, Ohio, or calling 233-7576.

— Shannon Jewell  
Staff Writer



Olwyn Riddell, Fritz McDonough



Elaine Breen with Fritz

This page appears to be Fritz McDonough all the way.



# • A Roomful of Roses

by Edith Sommer

Directed by Evelyn Witham

April 27, 28, 29

May 2, 3, 4, 5, 6, 11, 12 1979

By Special Permission of Dramatists Play Service

Cast in order of appearance

Frieda . . . . .	Valerie Jenkins
Larry Fallon . . . . .	Rick Dawson
Nancy Fallon . . . . .	Yvonne Alford
Grace Hewitt . . . . .	Dorothy Shobe
Jane Hewitt . . . . .	Candy Jacobozzi
Dick Hewitt . . . . .	Dahn Schwarz
Jay Fallon . . . . .	Harvey Alford
Bridget McGowan . . . . .	Marla Moss
Carl McGowan . . . . .	David Stacko



Dorothy Shobe,  
Candy Jacobozzi



Cast: In front: Rick Dawson, Dahn Schwarz  
Seated: Yvonne Alford, Marla Moss, Valerie Jenkins.  
Standing: Harvey Alford, Candy Jacobozzi, Dorothy Shobe, Dave Stacko.

Journal April 1979

STAGE

## Players Keep "Roses" From Wilting in Soap

By HOWARD GOLLOP  
Entertainment Editor

THE SHAMELESS TEAR-JERKING that goes on in "A Roomful of Roses" is strictly for daytime television. For all its banality, however, this County Workshop Players offering makes a fine vehicle for some able community performers.

The plus in "Roses" is that like soap opera it glamorizes quite ordinary people rather than people who are glamorous to begin with. No real New York jetsetters, no real Neil Simon wits — just ordinary folk that undergo a dilemma that other ordinary folk fantasize about.

Poor Bridget is the snobbish, horrendously cold product of a divorce. Her wealthy father took custody of her so he could set her against her mother. The mother, after leaving Bridget's father for a foreign news correspondent, finally settles down to innocuous suburban living and now wants her daughter back.

Again, it's hard-core soap opera, and it's outdated by at least a decade at that. But playwright Edith Sommer packages the clichés so soundly, it becomes a work community theaters can have lots of fun producing.

In Workshop Player's case, "Roses" lets the cast put its method acting abilities to the test. It offers characters close enough to home so that the cast can relate to them.

It's apparent that director Evelyn Witham first cast the show with this in mind, then worked with her players until they had a genuine feel of the emotion and ambience of the play.

Yvonne Alford gives quite an incisive portrayal of the mother. She avoids the easy option of broad dramatics; her gestures and expression capture the real turmoil of an intelligent mother trying to reach her daughter.

Marla Moss had a little trouble bringing credibility as the aloof daughter — a little too one-dimensional. But when her character transforms (naturally she becomes one of those romantic young women who can finally relate to the affections of others), Ms. Moss fares much better.

In some instances, finer dramatic detail is lacking; maybe a little technique is needed. But in light of Workshop Player's highly intimate theater — in — the — round, the important matter is a subtle, closeup sense of emotion. And this is exactly what Workshop Players offers.

"A Roomful of Roses" will be presented through May 12 at the County Workshop Players' Theater-in-the-Round, Middle Ridge Road.

Howard Gollop, one of the areas better critics, does a good job of criticizing the show without panning it.

Candy and Marla, high school girls playing high school girls.



Evelyn Witham





Rick Dawson, Yvonne Alford



Rick Dawson, Harvey Alford

## TECHNICAL STAFF

Set Design Consultant	Dave Cotton
Crew Chief and	
Set Decoration	Diana Fries
Set Construction	Tom Fries and Ken Riddell
Crew	Dian Haas, Connie Lambur, Debbie Vorkavich, Dorothy and Ben Greenholtz, Gaylord Tucker
Lights and Sound	Peter Hawkins, Lynna Snyder, Joe Grugel
Music	Joe Patton
Makeup	Debbie Schwepe
Props	Loretta Farley
Publicity	Rudy Cirell, Olwyn Riddell
Ushers and Programs	Jane Ryan
Box Office	John Suhy



Little Brother has friendly tussel.



Dahn Schwarz, Dorothy Shobe, Marla Moss, Rick Dawson

It saddens those of us who were associated with the play to recall the name of Marla Moss. She was a sweet girl who, regardless of the reviewer's comments, did a commendable job.

A few years ago most people in the area heard on television and read in the papers of a tragic 4th of July accident on Cuyahoga River when a boat exploded, killing everyone except a baby, Marla's son. On the boat were the baby's mother, father, and other friends or relatives, possibly grandparents..

A very thoughtful teacher of Marla's from Midview High School requested pictures of Marla's appearance with Workshop Players, Inc. so that she could put together a scrapbook of Marla's activities while a young girl. She planned to give this to the baby for him to cherish after he grew up. The child is now living with a relative out west.



A member of the Lorain County Arts Council and the  
Ohio Community Theatre Association.

## PRESENTS

**"A TREE TO TRIM"**

Directed by

Lynna Snyder

## CAST

Mr Archibald _____	Dave Lengyel
Miss Rose _____	Barbara Bentz
Sam _____	Jim Lengyel
Larry _____	Wayne Bentz
Linda _____	Chris Bentz
Lisa _____	Gillian Riddell

**The Night Before Christmas**

Claude Collier receives a black kitten for his Christmas Gift.  
The kitten was not housebroken.

December 13th, 15th & 23rd, 1981.

Many one-acts have been given over the years. Some were given for the membership while others were taken "on tour." The demand for shows was for the Christmas season and Mothers' Day dinners. **The Night Before Christmas**, is the story of how that poem was written. Few pictures were taken of these shows.

Photo for **The Night Before Christmas**: Melissa Driscoll, Claude Collier, Evelyn Witham, Rick Dawson, Karen Bowyer.

At the performance for Workshop Christmas 1979, Melissa Driscoll was so thrilled that she went around showing the kitten to members of the audience, prior to the performance. It was supposed to be a surprise ending. So much for surprise!

In recent years, instead of a Christmas social, the theatre has prepared a program and refreshments for the subscribers, as a "thank you." It was known as Twelfth Night. The two shows to the right are one of those year's.

**FIRST SHOW****LEMONADE**

a one-act play  
by

**James Prideaux**

Directed by  
**Joyce Parks**

Featuring

**Brenda Cloud, as Mabel**  
**Eleanor Spiegelberg, as Edith**

with special thanks to  
Bill Reising, lights  
Diana Fries-Wilhelm, costumes

January 11, 1992

**second show****WORST SHOP PLAYERS**

## PRESENTS

***In Search of  
a Musical***

a semi-original musical  
in  
one brief act

written and directed by

**Wade Hubbard**

CAST of CHARACTERS  
(in order of appearance)

Chairman .....	Wade Hubbard
Actress .....	Barb Bentz
Director .....	Marilyn Hubbard
Actor .....	Rick Asberry
Neophyte .....	Louise Erickson

Time: Any  
Place: Here

**PRODUCTION STAFF**

Director, Author .....	Wade Hubbard
Set Design .....	Wade Hubbard
Original Music .....	Wade Hubbard
Programs .....	not Wade Hubbard

with sincere thanks to the real helpers:

Accompanist .....	Bev Sperry
Lights .....	Bill Reising

1995-96 This was the season when Wade Hubbard performed in the first show, *Greater Tuna*, wrote and directed the next show, *My Father's Face Was Crystal*, and, as you see, did most of the work for the *Twelfth Night* show. Someone asked if he was the only one at Workshop who could do anything. Perhaps the only one willing at the moment.



# No Sex Please, We're British

DIRECTED BY EVELYN WITHAM  
CAST IN ORDER OF APPEARANCE

Peter Hunter .....	Kenneth Lucas
Frances Hunter .....	Kathy Jamison
Brian Runnicles .....	Kevin Gauman
Eleanor Hunter .....	Thelma Mangan
Leslie Bromhead .....	David Stacko
Superintendent Paul .....	Harvey Alford
Mr. Needham .....	Kenneth Riddell
Susan .....	Karen Bowyer
Barbara .....	Luanne Morgan



Kathy Jamison, Kevin Gauman, Ken Lucas



Ken Riddell, Karen Bowyer



Top photo: Ken Lucas, Kathy Jamison and Kevyn Gauman examine the pornographic material that was sent instead of dishes.

Left: The same three are astounded by the huge number of porn paperbacks, likewise received by mistake.

Bottom: A call girl who shows up was even harder to explain.



Thelma Mangan, David Stacko

Two stage entrances that were created from two existing windows on either side of the back of the building, had several steps leading to a platform out of sight. These had rather loosely locked outside doors. The "porn" movies and books along with a borrowed afghan, the chartreuse nightgown and robe (see opposite page - the color is distorted but it was chartreuse) were all stored in these niches during production. Dozens of books, the chartreuse nightgown, (borrowed and brand new) along with the afghan, were stolen before the second week's production. The missing items were not discovered until about an hour prior to show time when a check of props was made. There was much scrambling to locate suitable substitutes in time. We had our suspects.

### TECHNICAL STAFF

Technical Director..... Valerie Jenkins  
 Crew ..... Debbie Vorkavich, Carla McBennett, Joe Grugel,  
 Matt Ilas, Jill Yost, Mary Moss, Barb Singleton,  
 Dahn Schwarz, Ed Leaver  
 Lights and Sound ..... Peter Hawkins, Chuck Annabel  
 Publicity ..... Jim Patton, Monica Patton, Marcella Routson,  
 Rudy Cirell, Olwyn Riddell, Barbara Nicholls  
 Box Office..... John Suhy  
 Display ..... Diana Fries  
 Art Work..... Dahn Schwarz  
 Programs..... Jim Patton, Monica Patton



Kathy Jamison, Kevyn Gaumann, Ken Lucas

October 4, 1979

The Amherst News-Times

## Workshop Players Play Delightful And Witty

By HANK SHARP

The present play, "No Sex Please, We're British" being presented by Workshop

Players is totally delightful! The action takes place in an apartment over a sub-branch of the National United Bank in Royal Windsor, England.

The plot concerns "porno" material that the young executive's wife receives in the mail in response to an order for dishes that she had ordered from a Scandinavian company.

The play is done with extreme good taste, under the superb direc-

ting of Evelyn Witham, a veteran director at Workshop. The casting could not have been better and the play moves swiftly from one funny situation to another flawlessly.

The outstanding character of Kevin Gauman who was really funny and as a critic so ably put it "reminded one of Don Knotts."

Eleanor Hunter, the

mother-in-law, played by Thelma Mangan, gave a great supporting role to the plot and kept the audience on their toes as to how the couple would get out of the next embarrassing situation.

Kenneth Riddle, a banking inspector, and Karen Bowyer, as a call-girl, added more comedy to the plot. Kenneth Lucas and Kathy

Jamison, as the young couple, did a superb job, being "onstage" almost the entire time of the play.

David Stacko, Harvey Alford, also contributed their talents to make the situation believable.

All in all, it was a good night for comedy and well worth attending. However, as I have

said before, the play would have been just as good without the continual using of "god this" and damn that."

Contrary to what some may say or think, some people are still offended by "blue language" and I sincerely hope that someday these off color words may be substituted by some old fashioned "gosh, heck, golly and darn."

Again I say that it was an outstanding job, done by all the members of Workshop and a good night of entertainment.

"No Sex Please, We're British" plays tomorrow, Oct. 6, Oct. 11, Oct. 12 and Oct. 13



A small corner of the room is usually left free of seats so that an additional entrance can be made from a door. As here, this is sometimes utilized as a part of the set. Here it is for the kitchen -- no entrance. That was closed and wall-papered.

NO SEX PLEASE, WE'RE BRITISH  
 September 28-29, October 5-6, 11,12,13

1979



# MY THREE ANGELS

DIRECTED BY VALERIE JENKINS  
CAST IN ORDER OF APPEARANCE

Felix Ducotel .....	Francis McDonough
Emilie Ducotel .....	Karen Bowyer
Harmonica Player .....	John Suhy
Marie-Louise Ducotel .....	Beth Elias
Mme. Parole .....	Olwyn Riddell
Josef .....	Rudy Cirell
Jules .....	Don Breen
Alfred .....	Eddie Leaver
Henri Trochard .....	Morton Burgin
Paul Trochard .....	Ted Kerecz
Stranger .....	Dan Suhy

## Synopsis of Scenes

The action of the play takes place in the family Ducotel's living room back of a general store in Cayenne, French Guiana, December 1910.



The three angels, convicts really, were definitely the leads in the show. However, a very good supporting cast almost seemed like leads in their own right. This was definitely another fun show to do. The audience liked it as well.

Above left: Rudy Cirell, Don Breen, Eddie Leaver. Right: Don Breen, Karen Bowyer. Below: Beth Elias.

## TECHNICAL STAFF

Technical Director .....	Debbie Vorkavich
Crew .....	Kenneth Riddell, Tom Fries, Barb Bentz, Kathy Cary, Jill Yost
Bookholder .....	Carla McBennett
Lights, Sound & Special Effects .....	Peter Hawkins
Props .....	Chuck Annabel, John Suhy, John Patton
Costumes .....	Loretta Farley
Publicity .....	Valerie Jenkins, Hazel Burgin
Box Office .....	Jim & Monica Patton
Display .....	John Suhy
Ushers .....	Dahn Schwarz
Programs .....	Evelyn Witham
	Jim & Monica Patton







18 The Journal, Lorain, Ohio

STAGE

Friday, November 30, 1979



DON BREEN (left), Ed Leaver (center) and Rudy Cirell in "My Three Angels." (Journal Photo by Jim Fiedler)

## Laughing Crime

### Workshop "Angels" a Yuletide Treat

By LARRY RAMEY  
Journal Play Review

AMHERST— Anything can happen when three convicts drop in for Christmas Eve, but the important thing in The Workshop Players' production of "My Three Angels" is that everyone happens to laugh.

The farce draws chuckles from unrequited love, death and colonialistic free enterprise tyranny. If that sounds about as funny as a poisonous snakebite, well, you just have to see the snakebitten victims to appreciate the black humor.

Justice should always prevail on Christmas, and The Workshop Players' hilarious performance does justice to the Sam and Bella Spewach play.

That cannot happen without actors like Rudy Cirell, Don Breen and Eddie Leaver to portray the three lovable convicts.

Cirell portrays Josef at his wily best, justifying his devious means through overwhelming good intention and charm.

Breen plays Jules true to the character of the conniving yet compassionate philosopher

of the criminal trio. Leaver captures the youthful impatience of Alfred, a man whose forceful sense of justice must be tempered by his wiser cohorts.

Francis McDonough gives dignity to his character, Felix Ducotel, a man dominated by his own scruples and trampled upon by his unscrupulous entrepreneur cousin Henri Trochard, portrayed with delightful vinegar by Morton Burgin.

Lovely Beth Elias brings forth the innocence of spurned lover Marie-Louise Ducotel, daughter of Felix, and Karen Bowyer has the all-enduring patience of the wife of Felix.

Yet the convicts must prove to all the characters that good will conquer evil, even though they lack virtuous means for proving it. But they also bring laughter when they enter and leave laughter when they exit. That's what makes The Workshop Players' "My Three Angels" worth seeing.

"My Three Angels" continues tonight, tomorrow night and next Friday and Saturday at the Workshop Playhouse in Amherst.

The set made use of the corner described in the former production. The entrance to the basement was again covered. The "angels" made their entrance down the ladder that apparently was from attic where they had been sent to repair a hole in the roof. This is a good view of the old theatre seats obtained from a closed theatre in Lakewood. They had been covered with yellow Indian head (heavy material) to keep the patrons from having their clothes snagged from deteriorating wood.

This play was cast, or nearly so, when the director, Dick Beal, was hospitalized with lung cancer. On December 2, during the final week of the run, most of the cast assembled for a pre-arranged private performance for Dick, his wife and one nurse. It took place in a tiny conference room at the hospital. The parts that were cut were bridged with narration. The very few, who had a dry eye as we left Dick, had a very large lump in their throat. See the next page for honors given to Dick.

Dick had been a former student at Clearview, but did not join the group until quite awhile after its inception. He was equally excellent at acting as he was at make-up and set construction.





Left: Dan Suhy, surprise stranger.



Right: Ted Kerecz and Morton Burgin, a likely and unlikely pair of schemers..

Below: The angels and the stranger.

## Cleveland West Rep Richard (Dick) Beal

Richard (Dick) Beal, 1630 E. Erie Ave., Lorain, Ohio died at his home on Tuesday, January 1, 1980 following an illness of several months.

Dick had been the co-representative of the OCTA Cleveland West Region for the past three years. His interest in serving the state community theatre organization was stirred after attending the OCTA Miami Summer Workshop, which he attended several years. He was also an active member and officer of the Workshop Players of Lorain.

Dick will be remembered as the "nice guy" by those board members who have served with him and by his fellow workshopers. He was always sincere in his theatre efforts and personally enthusiastic.

During the past year as he knew of approaching death his attitude and determination was an inspiration to many. He attended Miami Workshop this summer only weeks after surgery and treatment for cancer. He attended all board meetings up to this December and continued to work and organize with his co-reps for the rebuilding of Cleveland West until a few days before death. He was determined to put his OCTA business in order for a smooth transition when he was gone, and remained active toward that end.

Dick failed to show any sign of bitterness toward his untimely fate; but seemed to accept it fully prepared to make the most of what time he had left.

Good show, Dick.



## REGIONAL REP RECOGNITION The Dick Beal Memorial Award

Because of the courage of Dick Beal's convictions and total commitment to community theatre, the Board of Directors has established the Dick Beal Outstanding Regional Rep Award. This will be presented in memory of Dick, who died this past January, while serving as Cleveland West Regional Rep. An annual review of the Regional Reps will be made and the award presented when ever merited.

The first Outstanding Regional Rep Award was presented to Dick Beal posthumously. Mrs. Valerie Jenkins, a long time friend and associate of Dick's at the Amherst Workshop Players, accepted the award on behalf of the Beal family.



# Workshop Players

A MEMBER OF THE LORAIN COUNTY ARTS COUNCIL  
AND THE OHIO COMMUNITY THEATRE ASSOCIATION

presents

## A TRIBUTE TO RICHARD RODGERS 1902-1979

Directed by David Stacko

FEBRUARY 8, 9, 10, 13, 15, 16, 17, 22, 23 1980

*Theatre-in-the-Round*



## A Tribute To RICHARD RODGERS

### THE CAST

Barbara Bentz  
Jeddie Driscoll  
Dorothy Greenholtz  
Becky Haering  
Kathy Jamison  
Dorothy Shobe

Joel Calabrese  
Christopher Glaser  
Paul Haering  
James Murray  
Robert Rieth  
Dahn Schwarz

Narrators: Ruth Hansen  
Claude Collier

### PART I

Songs by Richard Rodgers and Lorenz Hart  
Circa 1918-1943

### PART II

Songs by Richard Rodgers and Oscar Hammerstein II

### THE KING AND I

I Whistle a Happy Tune ..... Dorothy Shobe  
Shall We Dance ..... Christopher Glaser  
Jeddie Driscoll  
Dahn Schwarz

### THE SOUND OF MUSIC

The Lonely Goatherd ..... Dorothy Greenholtz  
The Sound of Music ..... Becky Haering

### SOUTH PACIFIC

Nothing Like a Dame ..... Men's Chorus  
Honey Bun ..... Barbara Bentz

### OKLAHOMA

All 'Er Nuthin' ..... Kathy Jamison  
Joel Calabrese  
I Caint Say No. .... Kathy Jamison  
Oklahoma! ..... Entire Cast



Ruth Hansen, (left,) widow of Howard, was the narrator and she also wrote the script. On the floor: Paul Haering, Chris Glaser; Behind: Dahn Schwarz, Dave Stacko, Bob Rieth.



# 'Tribute' may appeal to non-picky persons

If you don't expect perfection, you could enjoy the Workshop Players' original community theater tribute to composer Richard Rodgers.

What this show, "A Tribute to Richard Rodgers," has going for it are terrific songs by one of America's greatest composers and some good singing voices.

WHAT IT has working against it: a shortage of dancing talent, a slow-moving first act and a few people would blend well in full cast numbers but are weak on their solos.

The standout in Thursday night's performance was Barbara Bentz. She has a finely-controlled singing voice, but what makes her outstanding is she "sells" her

## Review

songs with energy and personality. She's the only cast member who consistently makes you believe what's happening in the song is happening to her.

The rest of the cast unfortunately performs as in a formal concert rather than a theatrical revue. All it would take to improve that would be a change in natural facial expressions and more relaxation on stage.

JEDDIE DRISCOL also knows how to use facial expressions and fluid movement to sell a song. She makes up in staging and playing off the audience for what she lacks in vocal control.

Paul Haering has a very pleasing singing voice which does justice to the romantic ballads. He'd make the "stand-out" category if he'd loosen up and act his way through his songs.

A musical revue in some ways is more difficult to pull off than a regular musical. There's no plot to help keep the audience interested. When you have the music of a Richard Rodgers, you've overcome one of the obstacles.

DIRECTOR DAVID Stacko and assistant director Ruth Hansen obviously have put much research into this revue, and they should be applauded for their efforts.

However, the background information Hansen presents as narrator of the first act slows things down. There's too much detail presented in "textbook" fashion. Necessary background spliced with some light touches about Rodgers the man would make everything more entertaining.

By contrast, the second act is all music with no narration, and the flow is much smoother.

"A Tribute to Richard Rodgers" continues at the Middle Ridge Road theater-in-the-round in Amherst through Feb. 23. With more personality and less "facts," it could develop into an enjoyable evening.

—Shannon Jewell  
C-T Staff Writer



## THE STAFF

Director..... David Stacko  
Assistant Director..... Ruth Hansen  
Choreographer..... Ann Lumley  
Pianist..... Saundra Tucker

## TECHNICAL STAFF

Lights and Sound..... Peter Hawkins, Carla McBennett  
Charles Anabel, Joseph Patton  
Stage Crew..... Diana Fries, Tom Fries  
Dahn Schwarz, Jonathan Wilhelm  
Costumes..... Valerie Jenkins, Hazel Burgin  
Props..... Loretta Farley  
Display..... Dahn Schwarz  
Portraits..... Diana Fries  
Publicity..... Jim and Monica Patton  
Box Office..... John Suhy  
Ushers..... Valerie Jenkins  
Programs..... Jim and Monica Patton

Bob Rieth, tenor Ann Lumley, choreographer



The number the women of the company sang was *Falling in Love with Love is Falling for Make Believe*. Mops, brooms, and dustcloths were props to show the "real drudgery" of housework.

The women wore evening dresses through most of the show. We were not allowed to use costumes that went with the show from which musical selections were taken. Nor were we allowed to use any of the dialogue, only the songs. In addition, we could use only 3 numbers from a show.

Not all of the selections were used on the program for some unknown reason --perhaps space. Also omitted from the program was Ruth Hansen's name as author.



L-R: Kathy Jamison, Dave Stacko, Jeddie Driscoll, Dahn Schwarz, Becky Haering, Chris Glaser, Dorothy Shobe, Bob Rieth



Dahn Schwarz and Barbara Bentz



Bob Rieth as Maurice Chevalier



Crew: Front - Dahn Schwarz, Loretta Farley, Valerie Jenkins, Tom Fries, Cheesecake Peter, Dianna Fries.

Jealousy is sometimes an issue in the theatre. We received a call from a producer who had obviously been tipped off by someone seeing the show that we had produced *The Richard Rodgers Revue*. Ruth Hansen called ours **A Tribute to Richard Rodgers**. The problem was that there was a **Richard Rodgers Revue** copyrighted. We had never even heard of it. We only decided to do it because we liked the music.



A MEMBER OF THE LORAIN COUNTY ARTS COUNCIL  
AND THE OHIO COMMUNITY THEATRE ASSOCIATION

THE SECOND TIME AROUND

BY HENRY DENKER

BY HENRY DENKER

DIRECTED BY EVELYN WITHAM

April 18, 19, 20, 24, 25, 26, 27, 30, May 1, 2, 3. 1980

## Theatre-in-the-Round

CYNTHIA MORSE.....Lynna Snyder  
MIKE CURTIS..... Gary C. Bennett  
SAMUEL JONAS.....Fred Stilgenbauer  
LAURA CURTIS.....Valerie Jenkins  
ELEANOR CURTIS .....Kathleen Jamison  
DR. ARTHUR MORSE.....David Lengyel  
BRUCE MORSE .....Dahn Schwarz  
ANGELA .....~~Cindy Warner~~  
*H2 BRUNNER*

Poses in this cast picture were done using the typical character.



The cast: Seated: Lynna Snyder, Gary Bennett, Valerie Jenkins, Kathy Jamieson. Fred Stilgenbauer, Dave Lengyel, Dahn Schwarz, Liz Brummer. Liz Brummer was a replacement, thus the write-in on the program.



Evelyn Witham, Loretta Farley, Peter Hawkins. In the back, Dahn Schwartz.

One of the smallest tech staffs in the maturing years of the Workshop Players, Inc.



#### TECHNICAL STAFF

TECHNICAL DIRECTOR .....Peter Hawkins  
 CREW .....Ken Riddell  
     Barb Benz, Jon Riddell, Bob Shobe,  
     Don Breen, Jill Yost, Sue Singleton,  
     Debbie Vorkavich  
 PROPERTIES.....Loretta Farley  
 DISPLAY.....Dahn Schwarz  
 MAILING LIST.....Hazel and Mort Burgin  
 PUBLICITY .....Rudy Cirell  
 USHERS.....Ruth Hansen



It was a huge surprise when Gary Bennett took a flying leap to land in the position shown. He had not done it in rehearsals. He was playing the role of a mama's boy.



Husband and wife, Kathleen Jamieson and Gary Bennett, son of Laura.



Another husband/wife, David Lengyel and Lynna Snyder, daughter of Samuel, played by Fred Stilgenbauer.



# Lengyel Gives Strong Performance

By REA RITTER

The Workshop Players' final production of this season, "The Second Time Around," opened last week to a sparse but pleasantly entertained audience at their intimate theater on Middle Ridge Road. If you're looking for a fine evening of theater, I suggest you get your tickets now.

The story, written by Henry Denker, revolves around two "senior citizens;" a widow, Laura Curtis, and a widower, Samuel Jonas. These "young lovers" experience a delightful relationship based on affection, companionship and security. However, when they let it be known they plan to live together, unwed, so they can keep their social security benefits, their children blow their tops!

The children, who were never close to their deceased parents, insist on preserving their fond memories after death. Certainly their respective marriages not only leave a lot to be desired, but also they're hardly people to sit in moral judgement.

Sam's Daughter Cynthia is married to her ex-analyst, a stuffy neurotic and Laura's son Mike has a wife who is paranoid about food additives and their sexual performance.

All ends well, however, for the elderly twosome; but not before the entire second generation nearly have a nervous breakdown.

Veteran thespians Valerie Jenkins and Fred Stilgenbauer are

delightful as the older generation lovers, Laura and Sam. Lynna Snyder, cast as the obstinate Cynthia Moore, daughter of Sam, is convincing, but, I feel comes on a little strong in her characterization. Gary Bennett's portrayal of "Mickie" Curtis was impressive; he exhibited considerable energy and a deft feeling for comedy. Kathleen Jamison plays the role of the fetching, indefatigable Mrs. Curtis accurately and David Lengyel gave a strong performance as the fifty-dollar-an-hour analyst.

In general the show is well-paced. Lines are picked up fast, unfortunately too fast sometimes. The blocking is good, but the production does need a little more polish. Also, portions of the third-act scene involving the first and third generation interplay should have been entirely eliminated. In my opinion, it wasn't germane to the plot.

Kudos to veteran actress Evelyn Witham who directed the show with skill and imagination and to the entire cast for a job well done.

The play runs through May 3 with performances Wednesday

through Sunday. For ticket information call



Valerie Jenkins and Fred Stilgenbauer as the "older generation" lovers.





A MEMBER OF THE LORAIN COUNTY ARTS COUNCIL  
AND THE OHIO COMMUNITY THEATRE ASSOCIATION

A new logo was created by Troy Dotson.

It was used for many years.

# ANY WEDNESDAY

BY

MURIEL RESNIK

DIRECTED BY

EVELYN WITHAM

SEPT. 26, 27, OCT. 3, 4, 10, 11 1980

## CAST

John..... Dave Stacko  
Ellen..... Teresa Butchko  
Cass..... Ken Lucas  
Dorothy..... Yvonne Alford



The cast and some tech personnel.

Seated: Dave Stacko, Teresa Butchko, Ken Lucas.

Standing: Eve Witham, Yvonne Alford, Loretta Farley, Ken Riddell, Patti Allen, Valerie Jenkins, Joe Grugel.



Teresa Butchko is celebrating her birthday all alone.



# Stage

## Well-done laughs Workshop's "Wednesday" is fun

By Deb Andrews  
Journal Staff Writer

AMHERST — Workshop Players actors draw laugh after laugh from the audience in their comic production of "Any Wednesday."

A new secretary's befuddlement leads to a mix-up between a businessman and his wife, mistress and competitor. They unexpectedly meet in Manhattan at a gaudy garden apartment which is loosely termed the executive suite.

From the hodgepodge of furniture to the professionalism of the performers, the show is tops. If the lighting director would only give audience members a chance to return to their seats between scenes, the play would be even more enjoyable.

Teresa Butchko as mistress Ellen Gordon becomes caught between the three forces as she clings to her two loves — the wealthy executive and her suite. She uses giddiness to enhance her fun-loving but unsophisticated character.

Dave Stacko provides the uneasy balance to the plot as shrewd businessman John Cleaves. Once his office assistant sends clients knocking at his lover's door, he begins managing his personal life like his work. However, he isn't clever enough to keep his wife from learning about his secret.

### Review

Stacko subtly handles the hot and cold changes in his character, making his role seem more realistic. He is nervously warm toward his mistress while his wife talks to a contractor about redecorating the small apartment. And he shows the proper amount of anguish when his wife continues her chatter despite its inappropriateness.

Yvonne Alford plays the role of Dorothy Cleaves superbly. Everything about her says wealthy woman — her nonstop commands, firm carriage and select outfits. She switches from her husband's dutiful servant to a manipulator without overacting.

Ken Lucas is a delight as Cass Henderson because several in the audience identify with his awkward but honest character. He reveals steadiness in his performance by quickly alternating between forcefulness, compassion and anger. He controls the part instead of letting it master him.

"Any Wednesday" runs Friday and Saturday nights through Oct. 11 at Theater-in-the-Round, Middle Ridge Road, Amherst.



KEN LUCAS (Cass) tries to convince Teresa Butchko (Ellen) she's making a mistake in standing by her shrewd lover in the Workshop Players production of "Any Wednesday."

285



A good and true critique and review of the show.

Top: Ken Lucas and Teresa Butchko with her birthday balloons.  
Center: Teresa and Dave Stacko. Below: Yvonne Alford and Dave



## STAFF

Managing Director..... Valerie Jenkins  
 Director's Assistant ..... Patti Allen  
 Furniture Construction..... Ken Riddell  
 Crew ..... John Tilbury,  
                   Henry Sharp, Mort and Hazel Burgin,  
                   Troy Dotson, Lorrie Churchill  
 Light and sound ..... Joe Grugel  
 Props.....Loretta Farley  
 Costumes..... Valerie Jenkins  
 Display..... Dahn Schwarz  
 Program cover..... Troy Dotson  
 Pictures .....Diana Fries  
 Mailing list ..... Mort and Hazel Burgin  
 Publicity ..... Barb Bentz  
 Ushers..... Ev Witham  
 Box Office ..... John Suhv

Evelyn Witham (Director) first appeared with Workshop in 1961 after acting and directing with Elyria Playmakers. She has appeared in leading roles in "The Plain Dealer", "Our Town", "Silver Whistle", "Aspern Papers" and has directed at least one production per season. She has been a member of Workshop Board of Trustees for many years, serving in several offices. She has also been active as board member and officer of Ohio Community Theatre Association.

Setting -- A garden apartment in Manhattan.

Act I scene 1..... A Thursday noon in July  
                   scene 2 ..... That evening 7:30  
 Act II scene 1.....Later the same evening  
                   Scene 2 ..... Thursday noon, a week later

## WHO'S WHO

Teresa Butchko (Ellen) is a newcomer to Workshop Players and the area. She has a B. A. Degree from Western Kentucky University where she majored in Speech and Drama. She is presently teaching at Lake Ridge Academy.

Dave Stacko (John) teaches music at Sheffield Village Elementary School. He has appeared with Workshop in numerous productions. Some of these are "No Sex Please,....", "Catch Me If You Can", "Roomful of Roses", "Flower Drum Song", and "Anastasia". He directed the musical, "A Tribute to Richard Rodgers", and also appears in the current travelling troupe of "Love, Marriage, and all That". With Lorain Music Theatre he was seen as Pickering in "My Fair Lady".

Ken Lucas (Cass) is a disc jockey for Station WOBL. He has previously appeared with Workshop in "No Sex Please, We're British" and their travelling troupe, "Love, Marriage, and all That", a musical. He will be remembered in the title roles of "Pippin" and "L'il Abner", as well as Lancelot in "Camelot" for Elyria Summer Theatre.

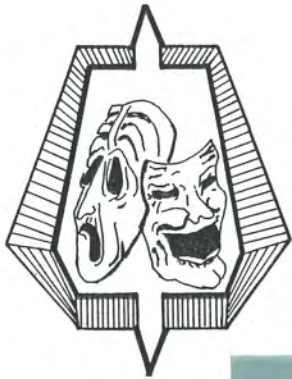
Yvonne Alford (Dorothy) is a charter member of Workshop Players. Those who saw "Love Rides the Rails" will never forget her as Carlotta, as well as roles she played in "Lion in Winter", "Anastasia", "Roomful of Roses" and many others.



Ken Riddell constructed the "sectional" settee. Bulletin board shows that "any Wednesday" Ellen can expect her lover.







SEASON 33

**WORKSHOP  
PLAYERS, INC.**

1980-1981  
THIRTY-THIRD SEASON



Music by  
**Leonard Bernstein**

Lyrics by  
**Betty Comden and Adolf Green**

Director  
**Jeddie Driscoll**

**NOV. 29, DEC. 5, 6, 12, 13**  
1980



A posed and more sedate version of the Conga that was a vigorous number.



**C A S T**  
(in order of appearance)

Appopolous . . . . .	John Foisy
Lonigan . . . . .	Bob Gracie
Helen . . . . .	Teresa Butchko
The Wreck . . . . .	Ken Lucas
Violet . . . . .	Sandy Farr
Valenti . . . . .	Morton Burgin
Kid . . . . .	Bryan Greenholtz
Ruth . . . . .	Kathleen Nasipak
Fireman . . . . .	Andy Farr
Eileen . . . . .	Dorothy Greenholtz
Dunks . . . . .	Morton Burgin, Bob Rieth
Bob Baker . . . . .	Paul Haering
Mrs. Wade . . . . .	Jimmie Looney
Frank . . . . .	Gary Post
Chick . . . . .	David Lengyel
Dennis . . . . .	Bob Rieth
Brazilian Sailors . . . . .	Joe Grugel, Andy Farr

**Wonderful Town** was adapted from the play, **My Sister Eileen**, which ran for 865 performances. The musical was said by critics to be the best show since **Guys and Dolls**. The original story was loosely based on "Ruth McKinney's story of her experiences with her sister in New York's Greenwich Village." in the early '30's. Rosalind Russell appeared in the play and then was chosen to do the role of Ruth in the musical even though she was neither singer nor dancer. She did so with rave reviews. A movie was planned with her in it, but contractual rights became a problem and the movies did a completely different adaptation with different stars.

When Rosalind Russell left the musical after a long and successful run, Carol Channing became her replacement. The critics did not pan her, but they reported on a different Channing and the box office suffered.

Top photo: Dorothy Greenholtz and Kathleen Nasipak sing OHIO-- "Why, oh why, did I leave Ohio" Their soprano/alto harmony was great.

Joe Grugel, Kathleen Nasipak, and Andy Farr



# 'Wonderful Town' Is Fine Production

By REA RITTER

In appraising a performance, one prefers to make an objective evaluation of approval or disdain, but, what do you do when you hit a wonderful gusher such as "Wonderful Town," a revival of 1953 hit musical (based on the even earlier "My Sister Eileen"?) You gush!!

The play is now under way at the Workshop Players' intimate theatre on Middle Ridge Road and you will be fortunate if you see it before it closes Saturday.

The show is about two sisters from Columbus, one a writer and the other a blond beauty, who come to New York's Greenwich Village in quest of fame and fortune.

Kathleen Nasipak, who plays Ruth, the literary one, meets the challenge of her role quite well. It isn't that she is especially gifted in vocal melody or in graceful agility of foot, but she somehow, nevertheless, enjoys the gift of making you think she is better than she is and in addition has marks of a very

vivacious comedienne.

Dorothy Greenholtz is a talented and attractive Eileen, also with a gift for the comic. If her dancing maybe isn't anything to arouse the envy of Pavlova or even Juliet Prowse, it is still good enough for the purpose. She has the

better voice, but both she and Kathleen sing attractively together.

An excellent and fresh cast support the two girls. Of them, Gary Post as the drugstore manager; Ken Lucas as the Village football hero; Paul

Haering as the assistant magazine editor; Dave Lengyel as the newspaper reporter; and Morton Burgin as the night club proprietor, are most recallable.

There are of course a number of other talented performers in

the show, like John Foisy as the girls' landlord who dabbles in the fine arts; Sandy Farr as the local doxy; Teresa Butchko as the Village's most chick unwed mother-to-be; Bob Gracie as the ever-present patrolman; Jimmie Looney as Helens

mother; Bob Rieth as the Police Sergeant; Bryan Greenholtz as the pass-catching kid; and of course those Brazilian Navy Conga-dancers, Joe Grugel and Andy Farr.

"Wonderful Town" is a fine production and deserves the community's support.

Directed by Jedd Driscoll, the staging is neatly done in the small theatre. The sets are imaginative and need no condiscension from the more lavish, expensive paraphernalia used in some productions of the show.

Special mention should be made of Sandra Tucker, the very talented accompanist who provides all the non-singing music in the musical.

"Wonderful Town" plays at 8:15 p.m. Friday and Saturday. All tickets are \$3.50.

If your organization wants to buy out the house (100 seats) and make money too, call Barbara Nicholls 288-4996 or the box office 233-7576.



Dorothy Greenholtz, Gary Post



Kathleen Nasipak, Dorothy Greenholtz, Paul Haering.



Bob Rieth and Morton Burgin, two drunks, peer in the basement apartment window at Dorothy Greenholtz and Kathleen Nasipak.



Sandy Farr visits the girls in their apartment.



## SETTING

Christopher Street, Greenwich Village and New York  
environs during the summer of 1953

ACT I

Christopher Street . . . . . The Company  
Ohio . . . . . Ruth and Eileen  
One Hundred Ways to Lose a Man . . . . . Ruth  
What a Waste . . . . . Bob  
Little Bit in Love . . . . . Eileen  
Pass the Football . . . . . Wreck  
Nice People . . . . . Eileen, Ruth, Bob, Frank, Chick  
Quiet Girl . . . . . Bob, Men, Ruth

ACT II

Conga . . . . . Ruth and Brazilian Sailors  
Eileen . . . . . Dennis, Men, Eileen  
Ohio (reprise) . . . . . Ruth and Eileen  
It's Love . . . . . Bob and Eileen  
Wrong Note Rag . . . . . Ruth, Eileen, Company  
It's Love (reprise) . . . . . Company



## PRODUCTION STAFF

Director and Choreographer . . . . . Jeddie Driscoll  
Managing Director . . . . . Valerie Jenkins  
Director's Assistant . . . . . Ruth Hansen  
Pianist . . . . . Sandra Tucker

## TECHNICAL STAFF

Crew . . . . . Joe Grugel, David Lengyel, Jim Lengyel  
Dorothy Siglin, Cy Siglin  
Art Work . . . . . Diana Fries, Jonathan Wilhelm  
Lights and Sound . . . . . Joe Grugel, Olwyn Riddell  
Props . . . . . Loretta Farley  
Costumes . . . . . Hazel Burgin, Lois Rieth  
Bulletin Board . . . . . Dahn Schwarz  
Pictures . . . . . Diana Fries  
Mailing List . . . . . Morton and Hazel Burgin  
Publicity . . . . . Barbara Bentz  
Ushers . . . . . Evelyn Witham  
Box Office . . . . . John Suhay

Top right: Morton in the foreground as Valenti is better remembered for his role with Bob Rieth as the drunks that peer through the window of the basement apartment in the opening. Kathleen and Dorothy in the background.

Left photo: Teresa Butchko, Jimmie Looney, John Foisy  
Right photo: Paul Haering, Dorothy Greenholtz, Gary Post  
Bob Rieth, David Lengyel.



# Players wonderful in "Town"

By Deb Andrews  
Journal Stage Review

Dec 12 1980

AMHERST — Old-time newsmen, a prostitute, two naive women from Ohio, a former football star, an ambitious landlord and other characters turn the streets of "Wonderful Town" into a human musical comedy.

The plot may seem a bit trite by today's standards, but the Workshop Players' production of this late '40s musical, based on the earlier comedy "My Sister Eileen," guarantees a hilarious evening of entertainment.

Action begins when two Midwest sisters arrive in thriving New York to seek their fortunes; one as a writer and the other as an actress. Neither has much experience in the job market or living away from home.

The setting is Christopher Street in Greenwich Village with some scenes in New York. Leonard Bernstein arranged the music and Betty Comden and Adolf Green wrote the lyrics.

Kathleen Nasipak as Ruth, the older of the two, encourages laughter without much effort because she approaches her role with the right amount of seriousness and humor. Her naturally low voice enhances the part because Ruth likes to represent herself as a tough reporter who writes short stories about events she has never experienced.

Her beautiful sister Eileen wants to be a star but spends most of her time meeting young men she can invite to dinner. Dorothy



KATHLEEN Nasipak, right, and Dorothy Greenholtz in the Workshop Players' "Wonderful Town."

Greenholtz handles the character superbly by not overdoing the sweetness routine.

Each actor in the show contributes a lot by revealing everyday people's oddities. Old-fashioned thoughts confront some modern standards in a way that makes the musical pleasurable for all ages.

"Wonderful Town" runs tonight and tomorrow night at the Workshop Players' Theater-in-the-Round on Middle Ridge Road, Amherst.



Kathleen Nasipak and Paul Haering



Jimmie Looney, John Foisy.



**NIGHT WATCH.**

February 13,14,20,21,27,28, 1981

**C A S T**

(in order of appearance)

Elaine Wheeler . . . . .	June Kobza-Slavik
John Wheeler . . . . .	Ron Duncan Philabaum
Helga . . . . .	Pati Allen
Vanelli . . . . .	Joel Cotton
Curtis Appleby . . . . .	Kevyn Gauman
Blanche Cooke . . . . .	Rockie Dillon
Lieutenant Walker . . . . .	Wade Hubbard
Dr. Tracey Lake . . . . .	Lynna Snyder
Sam Hoke . . . . .	Jim Reichart



Joel Cotton, Ron Philabaum, June Kobza-Slavik



Ron Philabaum, June Koba-Slavik



Wade Hubbard, June Kobza-Slavik, Joel Cotton



Kevyn Gauman, Rockie Dillon, June Kobza-Slavik



# 'Night Watch' Is First Class Thriller

By REA RITTER

A top quality suspense thriller turned up at the Workshop Players intimate theater on Middle Ridge Road last week and from its first blood-curdling scream to its last bizarre surprise, is a first-class example of its genre.

It's called "Night Watch" and its author is Lucille Fletcher, who wrote the equally suspenseful mystery "Sorry, Wrong Number."

Elaine, smoking neurotically, singing "Frere Jacques" to herself to stave off the loneliness of insomnia, restlessly paces the living room of her townhouse. Enormously wealthy -- as can be seen by the Picasso and Modigliani on the walls -- she is also very unhappy, disturbed and troubled.

Her husband tries to comfort her. He steps

out of the room for a minute, she looks out the window and then it comes ... the scream! She has seen, or at least thinks she has seen, the dead body of a man in the empty tenement house opposite.

He was sitting in a chair facing the window, his skull crushed in and blood trickling from his mouth.

The police are called, but find nothing, except the empty chair. Did Elaine imagine all this, was there really a body or was somebody playing a cruel hoax on her.

Her husband, handsome, suave, solicitous, the kind of stockbroker who makes people bullish about America, wants her to see a psychiatrist. He also wants her to go to a clinic in Switzerland. Possibly for her own good -- but also just possibly for his own!

The other characters

are all interesting -- and all a little mysterious. The German maid, who pokes around other people's possessions; the neighborhood busybody who edits the off-beat newspaper; a confident woman psychiatrist; and Elaine's friend -- a nurse, who is staying with them as a house guest, suave and rather sexy.

Add to them a cop who loves art; a tough detective lieutenant straight out of a Sean Flannery thriller; a frustrated Deli-potato salad proprietor, and you have an assembly of characters well able to make hocus out of pocus and vice versa.

The play is well written. The author builds up her suspense very cleverly and quite subtly. Clues are dropped with just sufficient negligence, her surprises are never too surprising. It's the kind of play that makes you think of Hitchcock.

The performers are as good as the story. June Kobza-Slavik is a model of neurotic despair as Elaine, the woman who might, or might not, be seeing things. With her trembling hands, nervous eyes and grating

makes you instantly think of couches -- analysts' couches.

An equally outstanding performance is turned in by Ron Duncan Philabaum as the husband, the true-blue stockbroker, who at times suggests that he might not be as true-blue as he first seems.

Kevyn Gauman is superb as the epicene neighbor. A curiously poetic old chap, who flits in and out lending a bit of whimsy to the scene.

Pati Allen portrays the German maid with authenticity and Rockie Dillon is cool, chic and puzzling, as the nurse who is Elaine's closest friend -- or is she?

Good supportive roles are provided by Joel Cotton as Sargeant Vanelli; Wade Hubbard as Lieutenant Walker; Lynn Snyder as Dr. Tracey Lake and Jim Reichert as Sam Hoke.

Dave Cotton's direction is nicely paced and judged, the costumes by Valerie Jenkins have just the right elegance and the living room furniture, parts of which I am told, were upholstered by the cast and technical staff, was effectively utilized on the relatively small

should be made of the lighting and sound effects which were particularly effective and added greatly to the atmosphere desired.



Front L-R: Pati Allen, June Koba-Slavik, Ron Philabaum, Rockie Dillon, Lynn Snyder. Top: Jim Reichert, Kevyn Gauman, Wade Hubbard, Joel Cotton.

The photographer, not I, almost cut Jim out of the picture.

## PRODUCTION STAFF

Director . . . . . David Cotton  
Managing Director . . . . . Valerie Jenkins

## TECHNICAL STAFF

Construction . . . . . David Lengyel, Jim Lengyel  
Kenneth Riddell  
Crew . . . . . Barbara Bentz, Diana Fries, Ruth Hansen,  
Caron Kelley, Kathy Tansey,  
Debbie Vorkavich, Evelyn Witham  
Lights and Sound . . . . . Peter Hawkins, Steve Cloud  
Teresa Butchko  
Props . . . . . Loretta Farley  
Costumes . . . . . Valerie Jenkins  
Program Design . . . . . Troy Dotson  
Bulletin Board . . . . . Dahn Schwarz  
Pictures . . . . . Diana Fries  
Mailing List . . . . . Morton and Hazel Burgin  
Publicity . . . . . Barbara Bentz  
Ushers . . . . . Evelyn Witham  
Box Office . . . . . John Suhy

A Chronicle-Telegram, Elyria, O., Fri., Feb. 13, 1981

# Good suspense in 'Night Watch'

By SHANNON JEWELL  
C-T Staff Review

If you like whodunits which are challenging to figure out, Lucille Fletcher's mystery play "Night Watch" offers good, suspenseful theater.

The Workshop Players' production of "Night Watch" opening this weekend at the Middle Ridge Road theater in Amherst doesn't always keep you on the edge of your seat, but it does keep you guessing right up until the final speech.

"NIGHT WATCH" as directed by David Cotton works relatively well in the theater-in-the-round. There's something about the atmosphere in that old one-room schoolhouse situated next to a cemetery that adds to a mystery.

Plus Cotton has cast the show with some newcomers to the Workshop theater who support the suspense, and give the necessary comedy relief.

"Night Watch" concerns Elaine and John Wheeler, a heiress and her stock broker-husband, and the instability of their marriage in their elegant Manhattan brownstone.

ELAINE HAS been through much tragedy in her young years, complicated by a long-suffering bout with insomnia. Her husband keeps trying to convince her to see psychiatrists and visit European clinics to help her, while she staunchly but hysterically refuses.

June Kobza-Slavik is especially entrancing to watch as she plays the nervous but astute Elaine after she is witness to murder.

This actress is one of the new faces in this theater, but she is an experienced actress who knows how to become her character, making the audience believe in her role.

SHE ALSO is the most consistent in her characterization in this production, which adds to the enjoyment of watching her work.

Kevyn Gauman has been cast as the curious neighbor Curtis Appleby who also is supposed to be a curiosity. Gauman gives his role credibility because of good delivery of his lines (he also is the one who manages good comic timing for that humorous relief so necessary in thrillers). Appleby's oddity could be stronger, and his attempts to befriend Elaine Wheeler could be less subtle.

ANOTHER ROLE which is incidental to the plot but a good character role with some light laugh lines is that of precinct cop Vanelli, played by Joel Cotton. Cotton's only problem is making his thick New York accent sound convincing; his characterization is nice.

Ron Duncan Philabaum as Elaine's two-timing husband John, Rockie Dillon as Elaine's conde-



JUNE KOBZA-SLAVIK plays Elaine Wheeler and Ron Duncan Philabaum her husband John in the Workshop Players' production of "Night Watch."

Ron Philabaum,  
June Kobza-Slavik,  
Lynna Snyder



By Hermaine Speigle  
Journal Stage Review

ELYRIA — Okay, so some in the Workshop Players' audience for "Night Watch" knew how it was going to end. Lucille Fletcher's Broadway play has been around since 1972, and Elizabeth Taylor emoted all over the place in the movie version, shown on TV a couple of times. But they aren't telling, and neither will I.

A very pretty and fragile looking June Kobza-Slavik gains plenty of sympathy as Elaine Wheeler, the poor little rich girl who sees a bloody corpse, assumed murdered, in the tenement across the alley from the window of her plush Manhattan apartment. Ron Philabaum as her husband, John, is suitably debonair and consoling. But we soon learn there's more than meets the eye in his friendship with their house guest who is also his wife's nurse, capably played with pseudo-compassion and sheathed sarcasm by Rockie Dillon. The husband, nurse and psychiatrist, (Lynna Snyder) do their best to get the distraught wife into a far-away sanitarium to cure her of her "emetic hallucinations."

On the way to solving the mystery of why the corpse isn't there when the police arrive, the author treats us to an array of red herrings right out of the golden age Hollywood B-rated thrillers. The German maid, Helga (Pati Allen), the neighborhood cop with an eye for museum-quality art (Joel Cotton), and Appleby, the butinski neighbor (Kevin Gauman), strew clues and confusing accents in all directions. Lieut. Walker, expertly portrayed by Wade Hubbard, seems the only one who has his head on straight.

When the "corpse" appears, alive, as a very irate delicatessen manager (Jim Reichart), our heroine, frazzled and hand-wringing, promptly produces another.

Long before they even try, David Cotton's direction sets a lively pace. And even those who know the whiz-bang conclusion are kept on the edge of their chairs.

"Night Watch" continues at the Workshop Player's Middle Ridge Theater-in-the-Round, Amherst, at 8:15 p.m. Fridays and Saturdays through Feb. 28. Call 288-4996 or 233-7576.

scending "friend" Blanche Cooke, Pati Allen as housekeeper Helga and Lynna Snyder as psychiatrist Tracey Lake are close to being believable — but only close.

Part of the problem could be preview night jitters, and awkward pacing in a couple entrances and exits, reflected by a stiffness in body movements and vocal delivery.

PHILABAUM AS Wheeler and Dillon as Blanche suffered the most from this stiffness. And Dillon offered no clear changes in her delivery to differentiate when she was cajoling Elaine and when she was seducing Elaine's husband.

Allen has the physical presence down as the German housekeeper who keeps a watchful eye on her hysterical female employer, but she had difficulty Thursday night maintaining her accent.

Wade Hubbard as the police lieutenant, Walker, and Jim Reichart as deli man Sam Hoke complete this cast. They are on stage for only brief moments, but make good use of that time.

WORKSHOP PLAYERS has a long-standing tradition of enjoyable entertainment with often unusual, non-standard productions. "Night Watch" is a good example of what a small theater can accomplish, even with limited resources.

Cotton has made relatively good use of the small stage area for the Wheeler home, with the tension increased as the audience is forced to keep caution attention directed toward two opposite possibilities for fright.

And Workshop members for this show even helped out by building and recovering furniture where none could be begged or borrowed.

"Night Watch" continues Fridays and Saturdays at the Amherst theater through Feb. 28.

Two differing assessments of the show.

Friday, February 20, 1981

**Stage**  
Workshop puts edge to "Night" |



# LOVE, MARRIAGE

## AND

## ALL THAT



Workshop Players, Inc.  
present

### LOVE, MARRIAGE AND ALL THAT

Love and Marriage  
Company

"Our Town"

#### HOPE

St. Catherine! St. Catherine!  
Women

Unknown

You are Woman, I am Man  
Ken Lucas

"Funny Girl"

I'm an Ordinary Man  
Men

"My Fair Lady"

#### MARRIAGE

Married

Barb Bentz, David Stacko

"Cabaret"

Sadie, Sadie

Barb Bentz

"Funny Girl"

How to Handle a Woman

David Cotton

"Camelot"

To Keep my Love Alive

Jeddie Driscoll

"Connecticut Yankee"

She is More to be Pitied than Censured  
Company

Wm. Gray

See Mother Run  
Company

Joan Mills

#### BATTLE

Hymn to Him  
David Cotton

"My Fair Lady"

Chant for Dark Hours  
Women

Dorothy Parker

It's a Well Known Fact  
David Stacko

"I Do! I Do!"

From Greek Play, Thesmophoriazusae  
Women

Aristophanes

Nobody's Perfect  
Company

"I Do! I Do!"

#### LOVE

What is a Woman?  
Dorothy Greenholtz

"I Do! I Do!"

Do You Love Me?  
Bob Rieth, Dorothy Shobe

"Fiddler on the Roof"

Our Love is Here to Stay  
Barb Bentz, David Stacko

Gershwin

Love and Marriage  
Company

"Our Town"

\*\*\*\*\*

Company

Barb Bentz  
Jeddie Driscoll  
Dorothy Greenholtz  
Dorothy Shobe

David Cotton  
Ken Lucas  
Robert Rieth  
David Stacko

Accompanist  
Technical Assistance

Saundra Tucker  
Peter Hawkins

First performed in January 1981 for the annual dinner theatre of The Amherst Historical Society which was held at the American Legion on Middle Ridge Road. The revue was much in demand for banquets and parties.

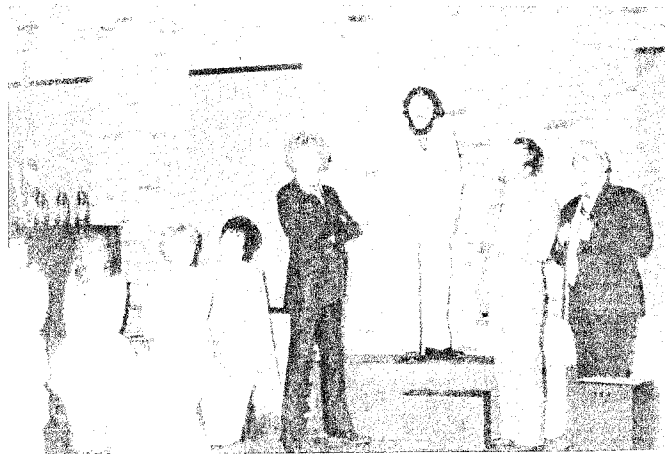
DIRECTED BY VALERIE JENKINS



*You are Woman* Ken Lucas, Jeddie Driscoll



*Do You love Me?* Dorothy Shobe, Bob Rieth



*Hymn to Him* Soloist, Dave Cotton, other men agreeing -- Women looking on disgusted



*Our Love is Here to Stay* Barbara Bentz, Dave Stacko



*It's a Well Known Fact* Dave Stacko, Dorothy Greenholtz



## C A S T

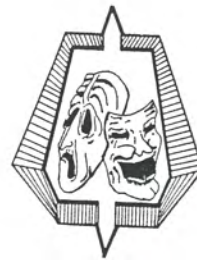
Mr. Hardcastle . . . . . Fred Stilgenbauer  
 Tony Lumpkin, his stepson . . . . . Joe Grugel  
 Sir Charles . . . . . Ken Riddell  
 Marlow, his son . . . . . Gary C. Bennett  
 Hastings . . . . . John Kassel  
 Mrs. Hardcastle . . . . . Harriet Michaels  
 Kate Hardcastle, her step-daughter. . . . . Renee Aten  
 Constance Neville . . . . . Marie Pienoski  
 Servants  
 Diggory . . . . . Robert Rieth  
 Roger . . . . . Morton Burgin  
 Thomas . . . . . Tom Fries  
 James . . . . . Jim Fries  
 Jeremy . . . . . Kevyn Gauman, Henry Sharp  
 Pimple, the maid . . . . . Caron Kelley  
 Landlord . . . . . Ken Riddell



Renee' Aten in her servant's costume as she stooped to conquer.



Stilgenbauer confronts Harriet Michaels as she begs forgiveness for her folly.



WORKSHOP  
PLAYERS, INC.

1980-1981  
THIRTY-THIRD SEASON

## She Stoops

## to Conquer

+ or +

The *MISTAKES* of a NIGHT

by

OLIVER GOLDSMITH

Director Valerie Jenkins

May 12, 30, 37, 39, 43, 44, 45, 46

MAY 1981

### History note:

The Senior Class Play at Amherst High School in April 1916 was Goldsmith's *She Stoops to Conquer*. Item taken from the high school annual.



Curtain call: Major cast members did a dance (almost a minuet) L-R Gary Bennett, John Kassel, Fred Stilgenbauer, Harriet Michaels, Marie Pienoski, Renee' Aten. Joe Grugel in front.



# 'She Stoops To Conquer' Is Delightful Comedy

By REA RITTER

What is it that makes Oliver Goldsmith's "She Stoops to Conquer" one of the most delightful of comedies?

The answer is, the play has charm and the comedy is as fresh and amusing today as it was when written over 200 years ago.

I applaud the Workshop Players for making a production of this caliber available to area theater patrons.

Few English plays, apart from Shakespeare, have enjoyed such success and none have deserved it more. It's an excellent comedy, full of healthy fun, based on the sincere, broad ground of character and humor and the undeniable element of farce, in plot and situation, helps to make it even more effective.

Valerie Jenkins, the director, has neatly trimmed the physical production to suit the confines of the Workshop Players' small playing area. The scene design consists of a davenport, chairs, a few odd tables and a fireplace. The relative bareness of the scene is compensated for by elaborate and authentic costumes by Evelyn Witham, Lois Reith, Hazel Burgin, Ruth Hansen and Valerie Jenkins.

Goldsmith's story of a young man mistaking the house of his father's old friend for an inn, and wooing the girl there, imagining that she is a servant, has a special dexterity and charm.

The dialogue is never especially witty but the play is consistently amusing and resourceful. It is only by stooping to imitate their "inferiors," by putting off airs, that members of the upper class seemingly can communicate with each other.

Best performance is turned in by Renee Aten as the sometimes lady, sometimes maid, Kate Hardcastle. But, the entire case is a top-quality lot.

Joe Grugel, as Tony Lumpkin, the playful stepson, gives a roistering, funny performance. Veteran Fred Stilgenbauer makes a fine befuddled Squire. Marie Pienowski is very good as Constance. Gary Bennet is a sturdy Marlowe, nicely catching both the character's shyness with ladies and his swaggering with the servants and John Kassel has the full and elegant measure of his friend, Hastings. Harriet Michaels plays frazzled Mrs. Hardcastle with grace and confidence and Ken Riddell makes a cameo appearance as young Marlowe's father, Sir

Charles.

The servants are Fries, Jim Fries, Kevyn Gauman and Henry Sharp. Caron Kelly plays "Pimple," the

maid who draws lots of chuckles as she bobs on and off the stage like a cork on troubled water.

All the actors have style and seem to work well with one another. It's a winning combination.

"She Stoops to Conquer" runs through Amherst.



Joe Grugel



Ken Riddell



Caron Kelley



John Kassel, and Harriet Michaels. She thinks he's flirting with her?

Caron had practically no lines, but she was memorable in the role of the maid. As she walked she made the black ribbon on her cap flop in her face. Not easy as you carry a tea table. She devised her own character. It's just one more example of a real theatre person making something of a minor role.





## PRODUCTION STAFF

Director . . . . . Valerie Jenkins  
 Technical Director . . . . . Peter Hawkins  
 Assistant to the director . . . . . Caron Kelley  
 Construction crew . . . . . Jim Lengyel, Dave Lengyel  
     Ken Riddell, Barbara Bentz, Steve Cloud  
     Debbie Vorkavich, Jonathan Riddell  
     Theresa Butchko, Marilyn Litterer  
     Diana Fries, Jim Murray, Jill Yost  
 Props . . . . . Loretta Farley  
 Lights and Sound . . . . . Peter Hawkins  
 Costume design . . . . . Valerie Jenkins  
 Costumes . . . . . Evelyn Witham, Lois Rieth  
     Hazel Burgin, Ruth Hansen  
 Bulletin Board . . . . . Dahn Schwartz  
 Brochure design . . . . . Troy Dotson  
 Mailing List . . . . . Morton and Hazel Burgin  
 Publicity . . . . . Barbara Bentz, Olwyn Riddell  
 Ushers . . . . . Evelyn Witham  
 Box Office . . . . . John and Mary Suhy

## SYNOPSIS OF SCENES

### ACT I

Scene 1 Mr. Hardcastle's house -- late afternoon  
 Scene 2 Three Pigeons Alehouse -- early evening  
 Scene 3 Mr. Hardcastle's house -- later

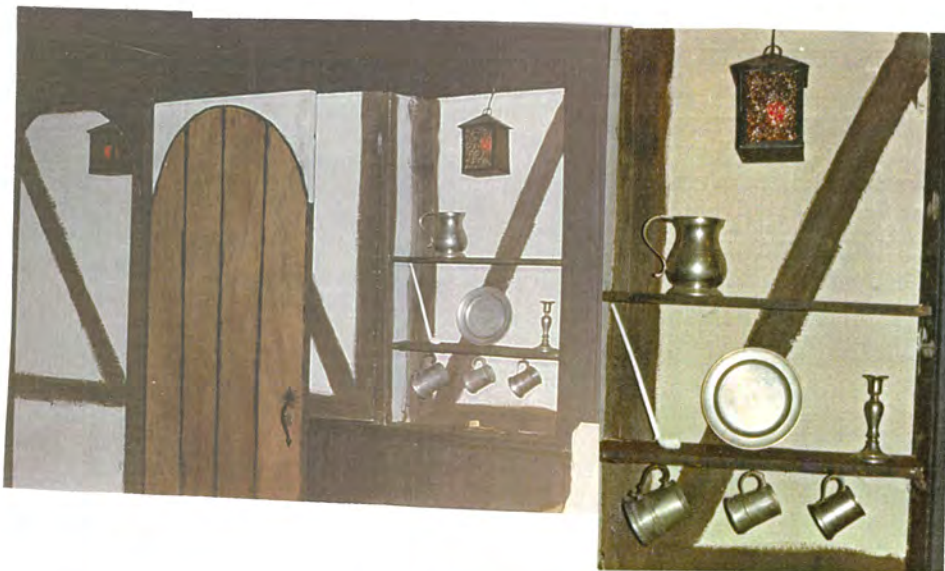
### INTERMISSION

### ACT II

Scene 1 Mr. Hardcastle's house -- still later  
 Scene 2 Bottom of the garden -- late night  
 Scene 3 Mr. Hardcastle's house -- very late



Bob Rieth, Jim Fries



Top photo: Joe Grugel picked up Harriet Michaels on the run like a sack of potatoes. His football experience came in handy.

Peter Hawkins did an excellent job on the set. The costume design was some of the best I have done. A fine crew met weekly to pick up and deliver costumes that they had worked on. It was a lot of work, but it was well worth it.



# Workshop's 'She Stoops to Conquer' is hilarious

By LESLIE LAPIDES  
C-T Staff Review

"She Stoops to Conquer," staged by the Workshop Players of Amherst, just may be the best example of community theater this reviewer has ever seen.

The play, by 18th-century writer Oliver Goldsmith, is a broad comedy of mismatched lovers and mistaken identities. The cast distinguishes itself both by its full-bodied, lusty portrayals of ridiculous characters and by the number of fluffed lines, unusual even for a preview.

MARLOW AND HASTINGS, two well-born youths, are sent to the house of Mr. Hardcastle, an old family friend, so that Marlow may court Kate Hardcastle.

Marlow has a problem with "good" women, however. While he is breezily forward with servant girls, women of his

own class thrown him into utter confusion.

They believe the Hardcastles to be inn-keepers, though (due to a tortuous plot device), so Marlow proceeds to patronize his host and attempt to bed when intended. Kate, finding him dull when proper, allows his delusion to continue.

In the meantime, Hastings is trying to spirit Kate's cousin Constance and her jewels to France before Mrs. Hardcastle can force her to marry Tony Lumpkin, Constance's cousin. Hardcastle is ready to expel Marlow if Kate can't convince him her suitor is in reality quite shy.

MRS. HARDCASTLE is determined to keep Constance's jewels if she can't have Constance and Tony is determined to have a good time at the expense of everyone. It's as good as a soap opera.

The entire cast fits into their

characters as though into a second skin, serenely dodging each other, making faces, having hysterics, as if this were the normal course of events. The effect is hilarious.

Hardcastle, for example, is the perfect windy host, recalling past battles to his young guests and spluttering like a walrus when ignored. The maid Purple walks in a peculiarly bobbing way that clearly indicates her own self-satisfaction.

All use Goldsmith's archaic speech patterns, complete with exclamations of "Zounds!" as though born to it, which helps to understand it.

RENEE ATEN, who plays the sweet but spirited Kate, was the best of an extremely professional-quality group and also the only one, along with Joe Grugel, to maintain a British accent.

Gary Bennett is delightfully schizophrenic as Marlow and John Kassel, who plays the love-sick Hastings, nicely decorative.

Grugel as Tony, the complete spoiled brat, showed a flair for physical comedy, as did Harriet Michaels, playing the menopausal Mrs. Hardcastle. Marie Pienoski, the second heroine Constance, spoke well and looked adorable.

With so many assets, the number of dropped lines was surprising, but more performances should iron this out.

Director Valerie Jenkins did a good job in the difficult task of staging a knockabout comedy in a theater in the round. No seat is ideal for seeing everyone's face, but none were terrible either.

"She Stoops to Conquer" will run through May 16 at the Middle Ridge Road theater-in-the-round in Amherst.

I don't remember the "dropped" lines mentioned in the Chronicle review. Possible. From the comment about the seating. I gathered that the reviewer had not been accustomed to seeing theatre-in-the-round.



John Kassel, Joe Grugel



Fred Stilgenbauer



Renee' Aten



Gary Bennett



Marie Pienoski



Fred Stilgenbauer, instructs this motley crew of servants ---to no avail, I might add. Morton Burgin, Bob Rieth, Tom or Jim Fries, Caron Kelley.



B U S   S T O P

Directed by Virginia Waratinsky

## C A S T

Elma Duckworth . . . . . Cindy Simmons  
a waitress

Grace Hoylard . . . . . Clare McMillan  
owner of restaurant

Will Masters . . . . . Joe Patton  
a sheriff

Cherie . . . . . Teresa Butchko  
a chanteuse

Dr. Gerald Lyman . . . . . Ned Lyons  
a former college professor

Carl . . . . . Don Breen  
a bus driver

Virgil Blessing . . . . . Jim Lengyel  
a ranch hand

Bo Decker . . . . . Joseph Grugel  
a young rancher and cowboy

The action of the play takes place in a street-corner restaurant in a small town about thirty miles west of Kansas City.

ACT 1 - A night in early March, 1 a.m.

ACT 2 - A few minutes later

ACT 3 - Early morning, about 5 a.m.



Top: Chanteuse Teresa Butchko just off the bus.  
Below: The director, Virginia Waratinsky  
Left: (Back to camera) Don Breen, Claire McMillan,  
Jim Lengyel, Cindy Simmons, Joe Patton at the  
lunch counter.  
Lower left: The chanteuse in action.

OCTOBER 2, 3, 9, 10, 11, 15, 16, 17, 1981



## "Bus Stop" in need of gas for Workshop show

By Carol Kramer  
Journal Stage Review

AMHERST — Workshop Players production "Bus Stop" has the makings of a good comedy, but needs more animation and timing to do this.

Director Virginia Waratinsky has assembled an excellent cast to portray the colorful characters in William Inge's comedy. But unfortunately, this group of Workshop performers falls short at times. More aggressiveness could make an outstanding production.

"Bus Stop" is the story of passengers on a bus who stop at Grace's Diner, only to find that they are stranded until morning because of a blizzard that has closed the main road.

Theresa Butchko plays Cherie, who claims to be a "chanteuse," or singer from the Blue Dragon in Kansas City. She plays the part (which Marilyn Monroe portrayed in the film version) quite well. Cherie enters the diner proclaiming that she has been kidnapped by Bo, a cowboy who is also on the bus, and he insists that he is going to marry her and take her to his ranch in Montana. Joseph Grugel, cast as Bo, is believable in his role, even down to the twang in his voice. (He may look a bit too manicured, though, to have just come off the rodeo circuit.)

Ned Lyons convincingly portrays Dr. Gerald Lyman, the aging professor and unhappy drunk. Likewise for Cindy Simmons as Elma, the high school waitress drawn to the professor because of his love for poetry.

Twenty-five-year Workshop Players veteran Don Breen, playing Carl the bus driver, teams up with Grace Hoylard, cast as Grace, the owner of the diner, for some humorous romance. But it would seem they could extend their parts a bit more to highlight more comedy. The same could be said for Joe Patton in his role as Sheriff Masters.

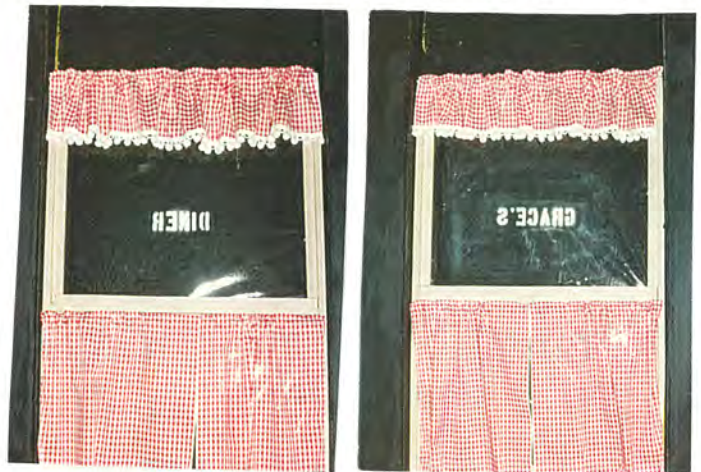
Making his acting debut as Virgil, Bo's sidekick, Jim Lengyel seems to possibly have a future in theater. Even though his role is very low key, he performs with precision.

Presenting "Bus Stop" in the small theater-in-the-round could limit some of the activities, but Director Waratinsky has made the most of the stage area. All the more reason for each cast member to excel in their roles, since each has such an important part.



## PRODUCTION and TECHNICAL STAFF

Production Coordinator . . . . . Valerie Jenkins  
Technical Director . . . . . Peter Hawkins  
Construction crew . . . . . Wayne Balco, Barbara Bentz  
Teresa & John Butchko, Ruth Hansen  
Caron Kelley, David Lengyel, Jim Lengyel  
Marilyn Litterer, Dennis Oaklief, Pam Pickworth  
Rachel Slovut, Marilyn Thompson, Debra Vorkavich  
Props . . . . . Caron Kelley, Loretta Farley  
Lights and Sound . . . . . Linda Mendgik  
Book Holder . . . . . Jenny McMillan  
Costumes . . . . . Valerie Jenkins  
Bulletin Board . . . . . Jonathan Wilhelm  
Mailing List . . . . . Morton and Hazel Burgin  
Publicity . . . . . Barbara Bentz, Ruth Hansen  
Box Office . . . . . John and Mary Suhy



The window treatment on one side behind the audience. Actors made their entrance from the bus at one of the doors cut from an existing window. The only other entrance necessary was from a back room of the restaurant. Center: Teresa Butchko with Joe Grugel. Left: Cindy Simmons and Jim Lengyel trying to help the drunk, Ned Lyons.

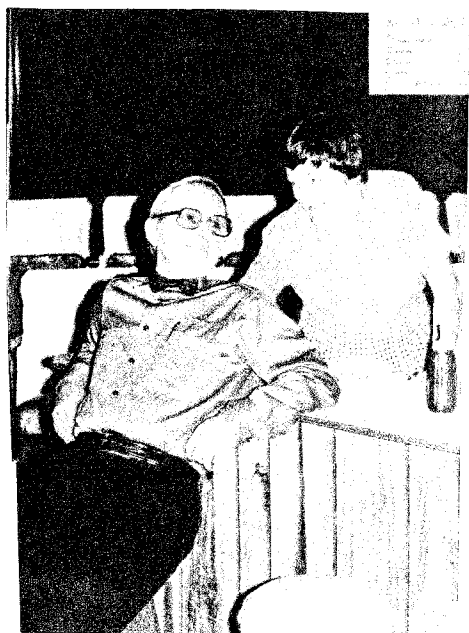




Jim Lengyel and Joe Grugel  
Two cowboys at cards.



Teresa Butchko relaxes in the green room.



Don Breen, Clare McMillan, an item? She hopes.



Ned Lyons with Cindy Simmons



Joe Grugel delivers Teresa Butchko while Joe Patton waits.



Joe Grugel

L A D I E S   O F   T H E   J U R Y

Directed by Evelyn Witham

303

## P R O D U C T I O N

&amp;

## T E C H N I C A L   S T A F F

## C A S T

## THE JURY:

Mrs. Livingston Baldwin Crane . . . . . Yvonne Alford  
 Lily Pratt . . . . . Elaine Breen  
 Cynthia Tate . . . . . Lynna Snyder  
 Mayme Mixter . . . . . Sandy Farr  
 Mrs. Dace . . . . . Teresa Dillman  
 Mrs. Maguire . . . . . Pati Allen  
 Jay J. Pressley . . . . . David Stacko  
 Spencer B. Dazey . . . . . Robert Rieth  
 Alonzo Beal . . . . . John Butchko  
 Tony Theodophulus . . . . . John Foisy  
 Steve Bromm . . . . . Robert Weir  
 Andrew MacKaig . . . . . Kenneth Riddell

## The Others:

Judge Fish . . . . . Walter Warmee  
 Halsey Van Styne - Pros. Attorney . . . . . Francis McDonough  
 Ruth Dale - Defense Attorney . . . . . Caron Kelley  
 Dr. Quincy Adams James Jr. - witness . . . . . Harvey Alford  
 Art Dobbs - Officer of the court . . . . . Harvey Alford  
 Mrs. Gordon (Yvette Yvet) - defendant . . . . . Jeddie Driscoll  
 Evelyn Snow - Mrs. Gordon's maid . . . . . Sharon Hanna  
 Clerk of the Court . . . . . Morton Burgin  
 Waiters . . . . . Thomas Fries, Robert Dillman

Production Coordinator . . . . . Valerie Jenkins  
 Technical Director . . . . . Teresa Butchko  
 Construction crew . . . . . Peter Hawkins, Jim Lengyel  
     Don Breen, Kevin Gauman, Caron Kelley  
     Eric Krenz, Dave Lengyel, Marilyn Litterer  
     Lois Rieth, Cindy Simmons, Ed Witham  
 Props . . . . . Caron Kelley, Loretta Farley  
 Lights and Sound . . . . . Teresa Butchko  
 Costumes . . . . . Valerie Jenkins, Marguerite Vida  
 Mailing List . . . . . Morton and Hazel Burgin, Lois Sandrock  
 Publicity . . . . . Barbara Bentz, Ruth Hansen  
 Box Office . . . . . John and Mary Suhy

## SYNOPSIS OF SCENES

ACT I - The County Court House, Rosedale, N. J.  
 ACT II - The Jury Room  
 ACT III - The same. Sunrise, two days later.  
 TIME - June, 1929



## 'Ladies of the Jury': Predictable whodunit

By DAN MALOVANY  
 C-T Staff Writer

Ladies and gentlemen. The verdict is out on Fred Ballard's "Ladies of the Jury" by Workshop Players, Inc., at The Theatre-in-the-Round in Amherst.

It's a very predictable whodunit murder mystery saved by strong acting, some wry humor and solid directing by Evelyn Witham.

Consider the evidence from the prosecution in the opening courtroom scene. Mr. Gordon, a wealthy gentleman from New Jersey is found in the bedroom of his country mansion dead on April 1, 1929. He was shot through the temple.

HIS WIFE, Yvette Yvet Gordon, played by Jeddie Driscoll, is seen sitting at his side crying "Why did I do it" by her adventurous maid, Evelyn Snow, played by Sharon Hannon, who just happened to be waiting outside the doorway.

Suspicious build as the prosecution — with the help of one

### C-T review *Dec 5 1981*

juror named Mrs. Livingston Baldwin Crane, played superbly by Yvonne Alford — reveals that the recently deceased befriended and then married a poor, French chorus line girl who needed and wanted money desperately.

And now, did living a sheltered life in New Jersey instead of showtime New York force the chorus girl to leave her possessive husband to return to the Big Apple? Is it just a coincidence that she returned the night he was killed? Did she know that she was his sole heir to his wealthy estate? Surely, she must have killed for money.

Or did she?

By now, the play sounds like a mystery rehearsed by Hollywood more than week-old corned beef. It's only a matter of time before our suspicions and the verdict are fulfilled.

BUT LET'S consider the defense. With "Ladies of the Jury," it's not the mystery that makes this production click, but in-workings of the jury room, the jury members who are slowly brought to their senses by the ever-manipulative Mrs. Crane.

In the jury room is where Witham, with the help of the sly, bribing Alford, as Mrs. Crane, works wonders on the minds of the audience as with even the most stubborn of jurors, most of whom have made their decision on the murder case purely on personal prejudice. Deadlocked at 11-1, but not to reveal whether it's guilty or not guilty, the jurors fall one-by-one into the hands of Alford.

Ironically, neither Alford nor the prosecution prove guilt or innocence in any form of legal manner. But that's not important, as Witham astutely projects. It's the characters cooped up in this tiny jury room that are now being the judge.

Witham does an excellent job at accentuating each character. Special mention should be given to Elaine Breen, who portrays the hilarious, rag-nagging Lily Pratt, a staunch opponent of the mettlesome Mrs. Crane.

Yvonne & Harvey Alford and Ken Riddell in the jury room.



# 'Ladies Of The Jury'

December 3, 1981

The Amherst News-Times

## Both Dramatic And Amusing



**THE PROSECUTING ATTORNEY**, played by Francis McDonough, left, in a scene with **Mrs. Dace**, played by Teresa Dillman and Defense Attorney, played by Caron Kelley.

Photo caption error  
by A. News-Times:  
Center character is

Mrs. Livingston B. Crane  
played by Yvonne Alford

By Rea Ritter

Workshop Players production of "Ladies Of The Jury," an oldie but a goodie, opened last weekend to a packed courtroom in their intimate Theatre-in-the-Round on Middle Ridge Road, Amherst.

Written by Fred Ballard and directed by Evelyn Witham, the show was a comedy hit on Broadway back in 1929.

The show opens in a Rosevale, New Jersey courtroom where a jury is being selected for a murder trial. The dramatic proceedings are amusingly interrupted from time to time by the charming eccentric juror, Mrs. Livingston Baldwin Crane who questions

the Prosecuting Attorney, the Defense Attorney, the witnesses, even the Judge.

Before the end of the first act, the trial has come to a conclusion. The jurors then retire to the jury room to determine the verdict.

On the first ballot, eleven vote "guilty," the lady on trial for the murder of her husband. One votes a definite "not guilty." That one unshakable vote was cast by aristocratic Mrs. Crane. She has her own theories and she will not give in.

Two days pass in the jury room—two days and two acts. Mrs. Crane has her own unorthodox ways of changing peoples minds, methods which vary from, providing the Scotch gardner with

a steak--broiled medium--to complimenting a young man on his reading of Shakespeare, and, joining Mrs. McGuire in an Irish jig. I won't divulge the ending. You'll have to see the show yourself to find this out. But, what a riot of fun can be expected when justice is tempered with mercy!

The first act in the courtroom was very shaky. The Judge seemed like he was reading his lines; the Prosecuting Attorney needs to learn his lines; the Clerk of the Court was a little stiff in his delivery; the Dr. witness was not convincing; the Defense Attorney was not forceful enough; and, the defendant has a poor french accent.

The second and third

acts, however, involving the jury and their deliberations were top quality.

The cast is unusually large, 22 characters in all, but, I guess thats to be expected with 12 jurors, court officials, witnesses, etc.

Yvonne Alford, (Amherst) as Mrs. Livingston Baldwin Crane was well cast and at her sparkling best. She was admirably supported by a cast of Harvey Alford, Elaine Broom, Teresa Dillman, Walter Warmee, Robert Dillman and Morton Burgin, all of Amherst; Jeddie Driscoll, Caron Kelly, Sandy Fair,

David Stacko, John Foisy, and Robert Weis, all of Lorain.

Other outstanding cast members were Kenneth Riddell and Lynn Snyder, both of Oberlin; Sharon Hanna of Avon Lake; Robert Reith and Pati Allen of Elyria; John Butchko of South Amherst and

Francis McDonough of Olmsted Falls.

The show runs through December 12 with performances Fridays and Saturdays at 8:15 p.m. There will be a special presentation this Sunday, Dec. 6 at 3:00 p.m. For ticket information and reservations call 233-7676.



Dave Stacko, Bob Weir, Sandy Farr, John Foisy, Bob Reith

The jury disagrees



Ken Riddell, Pati Allen, Dave Stacko disagree on a verdict.



Right: The Jury sleeps?  
Pati Allen, Teresa  
Dillman, Elaine Breen,  
Bob Rieth.

## Workshop sets "Jury" free

By Hermaine Speigle  
Journal Stage Review

AMHERST — In "Ladies of the Jury," the Workshop Players' current attraction, the most important character is not the defendant, the beautiful widow Yvette Gordon, charmingly portrayed by Jeddie Driscoll. And the evidence against her, as pretentiously offered by her maid, Evelyn Snow (Sharon Hanna), is hardly a factor in the deliberations of the jury.

The oh-so-elegant, cultured and charming Mrs. Livingston Baldwin Crane, (Yvonne Alford), one of the jurors, has her own sweet methods of dominating the courtroom. The judge (Walter Warmee) and prosecutor (Francis McDonough), at first exasperated and at wit's end, are soon eating her honeyed words.

At the first jury balloting, Mrs. Crane has firmly reached her conviction, for her own reasons, of the guilt or innocence of the accused. She stands alone against the others in her resolve.

She is soon a thorn in the side of jury foreman, Presley (David Stacko), who valiantly and ably struggles for order and reason. Author Fred Ballard quickly delineates the characters of the other

jurors. Among them Elaine Breen is a humorously effective town busybody, Sandy Farr flippant and tart-y as the gal-about-town, Robert Reith is superb as a pompous, self-important business man, and blue-collar Robert Weir is forceful. The entire cast works smoothly together, and action and dialogue is brisk, handled with humor.

As the hours pass without resolve, Mrs. Crane uses all her money, charm and wiles, her willful manipulations hidden under smothering-mothering of the jurors. One by one, they reveal their vulnerabilities, and she slithers into position, captures the ballot of each from under the foreman's nose. By the third day, she has them all, and aligns them as allies to sway the foreman.

Sure she has them eating out of her hand. The jury, and the audience, too. You'll want to see how she does it.

Costuming of the women in the mode of the '20s lends authenticity to the rather dated theme (by today's TV standards), and director Evelyn Witham groups the cast members, has them moving freely despite the close quarters of the theatre-in-the-round.

"Ladies of the Jury" continues at the Workshop Players' Middle Ridge Theater-in-the-Round through Dec. 12.



John Butchko reads poetry  
to Lynna Snyder.



Fritz Mc-  
Donough, Sandy Farr,  
Morton Burgin, Jeddie  
Driscoll, Caron Kelley..



Caron K., Jeddie D., Mortin B., Fritz M.

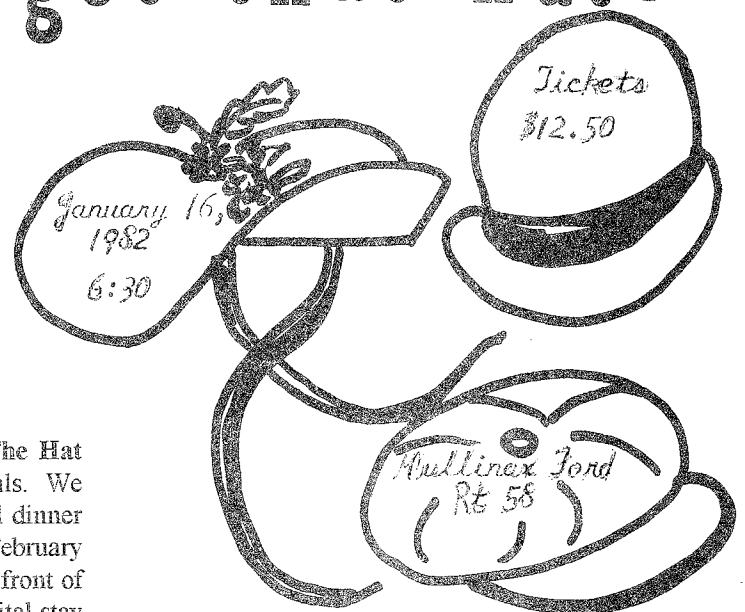




# Where did you get that hat?

This was a musical revue that I put together with many old time songs. The various numbers were done with a change of hats that were hung about the stage. Unfortunately no photos were taken of the group. The group was quite in demand for banquets. Their first performance was at Mullinax Ford show room where The Amherst Historical Society held their mid-winter dinner-theatre. The price shown on the flier was the cost of the dinner and show. The players received \$75 for their performance

The shortened title of this review was known by the cast as *The Hat Review*. It experienced more than the usual setbacks in rehearsals. We were contracted for the first performance at the aforementioned dinner in January. Many of the same performers were also cast in the February musical, *Irene*. Half way through rehearsals, I fell on the ice in front of the theatre during a snow storm and fractured my ankle. A hospital stay complicated by the most severe snowstorms in many years disrupted the schedule of rehearsals for both shows. That first performance and many others went along without any problems. However, one performance scheduled for Sawmill Creek in Huron at a conference was not very successful. Several of the *Hat* cast were also in the show, *Irene* plus one member had laryngitis. This required substitutes. I believe it was one of the last, if not the last performance. A nightmare in disguise!



Cast: Barbara Bentz, Linda Boone, Jimmie Looney, Don Breen, Robert Rieth, Fred Stilgenbauer. Accompanist, Annette Fuhrman  
Substitutes were Bob Nicholls and Pat Latrany

Directed by Valerie Jenkins

Feb. 26-7, Mar. 4-7, 10, 12-3, 19, 20, 1982.

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Book by Hugh Wheeler & Joseph Stein  
from an adaptation by Harry Rigby of the original play by James Montgomery.

Music by Harry Tierney, lyrics by Joseph McCarthy.

Additional lyrics and music by Charles Gaynor & Otis Clements.

## C A S T

Mrs. O'Dare . . . . .	Harriet Michaels
Helen Burke . . . . .	Renee Ziegman
Jane McFudd . . . . .	Marie Pienoski/Jeanie Masin
Jimmy . . . . .	Tim Michaels / Jeff Werbylo
Irene O'Dare . . . . .	Barbara Bentz
Clarkson . . . . .	Robert Rieth
Mrs. Marshall . . . . .	Jimmie Looney
David S. Marshall III . . . . .	Kevin McDermott/Troy Dotson
Ozzie Babson . . . . .	Robert Maslinski
Madame Lucy . . . . .	Robert Weir
Arabella . . . . .	Therese Pienoski/Debbie Brummer
Chorus . . . . .	Jeanie Masin, Sue Glaser
	Therese Pienoski Debbie Brummer, Jeff Werbylo
	Michelle Summers, Bob Rieth, Don Stafford

Time About 1919



Barb Bentz and Kevin McDermott.



Boys of the street: Jeff Werbylo, Don Stafford, Troy Dotson, Tim Michaels take on upperclass Kevin McDermott. Troy took the lead for Kevin one night.

Center left: Madame Lucy's Salon, Robt. Weir, Barbara Bentz, Marie Pienoski, Renee Ziegman.



Below: Jimmy Looney tells of the importance of a family tree. Jimmy Center with girls L-R Therese Pienoski, Jeanie Masin, Debbie Brummer, Michelle Summers, Sue Glaser.

Kevin McDermott has been and perhaps still is performing in and out of New York.



# Workshop's 'Irene' sparkles with talent, energy

By JIM PATTON  
C-1 Stage Review

The Workshop Players' production of the musical comedy "Irene" sparkles with life and enthusiasm, creating an evening of light-hearted enjoyment.

The energy created by the community theater cast spreads to the audience in this fast-paced, clever show.

THE STORY line of "Irene" is somewhat formula, based on the old theme of the poor girl falling in love with the rich boy. The lovers spend the entire production avoiding the obvious, only to end up together in the predictable conclusion.

There are, however, enough clever twists and comic lines to keep the audience entertained and to serve as a vehicle for songs such as "I'm Always Chasing Rainbows" and "You Made Me Love You." There is also a surprise at the end which will fool even the most clever of theater buffs.

"Irene" is the story of an Irish girl determined to make a go of her piano-tuning business.

On her first job, she meets and falls in love with the ever rich David S. Marshall III (played by Kevin McDermott), who decides to have every piano in the mansion tuned just to keep her around.

BARBARA BENTZ, who plays the title role, is outstanding as she whirls and sings her way into the heart of David S. Marshall III as well as the audience.

Her variety of gestures and motions, not to mention her fine singing voice, move the production at a rapid

and never tiring pace.

Bentz gets strong support from Harriet Michaels as her charming Irish mother who has managed to successfully raise Irene on an unusual combination of mother's love and Irish beer.

Both use a delightful Irish brogue throughout the play.

McDermott was a little stiff in the beginning, but he grew more confident as the show gained momentum. His strong voice adds an entertaining plus to the production.

AN UNUSUAL sub-plot develops when Madame Lucy (who is a man) is brought in to stage a fashion show at the mansion using Irene and her two somewhat ungraceful friends as fashion models.

Robert Weir is funny as Madame Lucy, but at times seems a little uncomfortable with the somewhat feminine character and allows heavy gasps for air to become annoying.

Robert Maslinski is excellent as the scatter-brain Orzie Babson. Occasionally he gets a little carried away with the character, but over all is extremely funny in the role.

The entire cast performs with an enthusiasm that fills the stage with movement and life.

The costumes are stunning, authentic period pieces from the early 1920's and more than compensate for the sparse but effective scenery.

THE ONLY noticeable weak link in the production is the male chorus. While the men "sell" their songs with enthusiasm and movement, it would take a super con artist to compensate for being off key and out of time with the piano.

The show needs some polishing in places, but the flaws are more than compensated for by the excitement in the cast's performances.

The production uses every inch of the Workshop's theater-in-the-round, and the audience must occasionally pull in their feet during some of the more vigorous dance numbers.

The direction is by Valerie Jenkins. Her close attention to details makes the difference between a good production and one that sparkles.

The musical runs weekends through March 20 at the Workshop Middle Ridge Road theater-in-the-round in Amherst.

Musical Director David Stacko  
Choreographer Jeddie Driscoll  
Accompanist Sandra Tucker

## TECHNICAL STAFF

Production Coordinator . . . . . Teresa Butchko  
Technical Director . . . . . Caron Kelley  
Construction crew . . . . .  
Barbara Angelo, David Cotton, Barb Bentz  
Phil Bentz, Wayne Bentz, Barb Blackstone  
Russ Branden, Teresa Butchko, Tony Delmonico  
Loretta Farley, Peter Hawkins, Dave Lengyel  
Debbie Vorkavich, Bob Weir, Rick Zubrzycki  
Props . . . . . Loretta Farley  
Lights and Sound . . . . . Peter Hawkins, Cindy Simmons,  
Barbara Blackstone  
Costume Designer . . . . . Valerie Jenkins  
Costumes . . . . . Hazel Burgin, Ruth Hansen, Lois Rieth  
Marguerite Vida, Evelyn Witham  
Make-up & Hair . . . . . Isabel Laury  
Bulletin Board . . . . . Ken Riddell  
Publicity . . . . . Barbara Bentz  
Box Office . . . . . John and Mary Suhay



Riviera Rage: Barbara Bentz leads this high powered number. Michelle Summers, Jeanie Masin behind her. Sue Glaser in white behind her.



The Presentation. L-R Kevin McDermott, Jimmie Looney, Barbara Bentz. In the background: Bob Maslinski, Marie Pienoski. Hidden is Renee Ziegman

Irene survived many crises. Besides those related to the travelling show, **Where did you get that Hat**, four or five roles had to be double cast due to the students being cast in their high school production.

# Workshop Players' proves "Irene" an all-time hit

by Hermaine Speigle  
Journal Stage Review

**LMHERST** — Workshop Players have come up with a winner in their current production, a revival of the 1920's hit musical, "Irene."

The play was an instant success on Broadway and set records for its two year run and numerous road show companies. With the addition of several new and liting songs, it again proved a durable vehicle for a Debbie Reynolds revival in the seventies. Though the setting continues in the 20's, it's people are real and lovable, and do what comes naturally.

Lyrical tunes add much to the charm of the musical. Beloved songs like "Alice Blue Gown," "You Made Me Love You," and "I'm Always Chasing Rainbows" were much a part of the American scene for decades, though few remember that they were show tunes from "Irene." Harry Tierney and his lyricist, Joseph McCarthy, have been forgotten, but their songs live on as a part of everyone's repertoire of sing-alongs.

The theme is as timely — and trite — as ever, the making of Fifth Avenue ladies out of Ninth Avenue gals, the transformation a matter of clothes and manners, and lucky breaks.

Irene O'Dare (Barbara Bentz), the Irish colleen with a brogue, dreams of a "better" life among the swells. Though poor, she is a sharp businesswoman with liberated ideas, and sets up her own music shop. She steps into her dream world when she is called to tune pianos on the estate of the very, very social Marshalls.

There she meets David S. Marshall III, (Kevin McDermott) who admires her independent ways and her "brain like a man." He hires her as business manager when he backs a penniless but aspiring dress designer, "Madame Lucy," (Robert Weir), who promotes himself as a Parisian couturier.



BARBARA BENTZ as Irene shares a tender moment with Harriet Michaels as her mother in Workshop Player's "Irene."

Bentz is beautifully pert as the heroine, her voice sweet, clear, and well-suited to the limited area of the small theatre-in-the-round. As the heir to the Marshall position and fortune, McDermott captures his audience with a superb balance between prissy snobbishness, boyish ardor and determined manliness in his courtship of the elusive and prideful

Bentz. Mrs. Marshall (Jimmie Looney) expertly portrays the society matron who hobnobs only with royalty and the elite, and Mrs. O'Dare (Harriet Michaels) is hilarious and lovable as the dotting Irish mama. Mrs. O'Dare and "Madame Lucy" were played uninhibitedly to the hilt with pure corn, and evoked a bellyful of laughs.

The chorus of Irene's Ninth Avenue friends were suitably awkward as they practiced their social airs as "Madame Lucy's" models, and the "Stepping on Butterflies" number received well-deserved applause.

Irene and her friends, and even Mrs. O'Dare are accepted in Mrs. Marshall's high society when they are suitably tutored, and bedecked in "Madame Lucy's" gowns for a party on the Marshall estate. The garden party numbers, "The Riviera Rage" and "Last Part of Every Party" were well-choreographed by Jeddie Driscoll to give the entire company an opportunity to sing and dance to cheers and applause. The costume department earned raves as the girls appeared in an array of authentic ballgowns, beaded, feathered and fringed, and crisply pleated and tucked in fashions of the 20's.

The rags to riches formula encounters a few setbacks when Irene balks at the stuffed shirt shenanigans, but all turns out well in the end.

Valerie Jenkins, director, and her production department devised an ingenious way to make set changes unobtrusively, which kept the action moving briskly.

Workshop Players' "Irene" continues at 8:15 p.m. Fridays and Saturdays through March 20, at the Middle Ridge Theater-in-the-Round.

14 The Journal/ Friday, March 5, 1982

## MUSICAL NUMBERS

### THE PIANO STORE

"What Do You Want To Make Those Eyes At Me For" Chorus  
"Irene" Jimmy, Helen, Jane & Chorus  
"The World Must Be Bigger Than An Avenue" Irene

### THE MUSIC ROOM OF THE MARSHALL ESTATE

"The Family Tree" Mrs. Marshall & Girls  
"Alice Blue Gown" Irene  
"They Go Wild, Simply Wild, Over Me" Mae Lucy & Girls  
"An Irish Girl" Irene & Company

### NINTH AVENUE

#### MADAME LUCY'S SALON

"Stepping On Butterflies" Mae Lucy, Irene, Helen & Jane

### NINTH AVENUE

"Mother Angel Darling" Irene & Company

### THE PALAIS ROYALE

## INTERMISSION

### THE PALAIS ROYALE

"The Riviera Rage" Irene & Company  
"The Last Part Of Every Party" Company  
"We're Getting Away With It" Mae Lucy, Helen, Jane, Ozzie

### NINTH AVENUE

"I'm Always Chasing Rainbows" Irene  
"Irene" David, Irene & Company

### THE GARDEN OF THE MARSHALL ESTATE

"The Great Lover Tango" David, Helen & Jane  
"You Made Me Love You" Irene & David  
"You Made Me Love You" (reprise) Mae Lucy & Mrs. O'Dare  
"Finale" Company



Harriet Michaels, Robert Weir singing "You Made Me Love You."



Harriet moaned during rehearsals about having to wear such outlandish outfits. She supposedly made it herself and knew nothing of high society. It had to be awful.



## ON GOLDEN POND

## C A S T

(in order of appearance)

Norman Thayer, Jr. . . . . Fred Stilgenbauer  
 Ethel Thayer . . . . . Yvonne Alford  
 Charlie Martin . . . . . Kevin Gauman  
 Chelsea Thayer Wayne . . . . . Kathleen Dodrill  
 Billy Ray . . . . . Jonathan Klein  
 Bill Ray . . . . . Michael Amstutz

The action takes place at Golden Pond in Maine.

## ACT I

Scene 1 Mid-May, early afternoon  
 Scene 2 Mid-June, mid-morning  
 Scene 3 Mid-July, early evening

## ACT II

Scene 1 Mid-August, early morning  
 Scene 2 Mid-September, late morning



"Dad, they've got indoor plumbing."  
 Jonathan Klein, Michael Amstutz.



EVELYN WITHAM, DIRECTOR



"Those aren't loons, they're boats, you old poop."  
 Yvonne Alford and Fred Stilgenbauer



"I wanted to marry you."  
 Kathleen Dodrill, Kevin Gauman Yvonne Alford.

# Stage

## Workshop has golden touch with "Golden" material

By Jerry Petersen  
Journal Stage Review

It's hard to go wrong with good material. So Workshop Players goes quite right with the play version of "On Golden Pond," now playing at the company's Theater-in-the-Round.

Naturally, Fred Stilgenbauer and Yvonne Alford must live in the shadows of Henry Fonda and Katharine Hepburn. But they are, in their own right, quite convincing as the "old poop" and his wife. Stilgenbauer, in fact, steals the show as Norman Thayer. Though that character would have a tendency to steal the show anyway, Stilgenbauer truly shines in his performance. If there were no other reason to see this play, it would be to see him.

And though Alford's performance was a little flawed (there was an occasional glitch in her delivery), she nevertheless was a believable Ethel Thayer.

The other characters have relatively small parts, but one performance worth noting is that of Jonathan Klein as the young Billy Ray. This kid shows promise — he's downright good already.

The story by Ernest Thompson concerns an old couple, Norman and Ethel Thayer, who come to live in a house in Maine (on Golden Pond, of course) every summer. He is turning 80 and is convinced it will be his last summer there. He jokes about his age and death. She is almost 70 and doesn't like to think about it. She nags him about his morbidness, and one can see that that's because she's afraid he may be right about not coming back.

They are visited on his birthday by their daughter Chelsea (played by Kathleen Dodrell), who brings along her new boyfriend Bill Ray (Michael Amstutz) and his son Billy (Klein).

Also appearing in the story is Charlie Martin (Kevin Gauman),

the mailman who was Chelsea's childhood sweetheart.

When Chelsea and Bill go off to Europe, they leave young Billy with the elder Thayers. Billy's company gives new vigor and vitality to Norman, and at the end he is talking about being back next year.

There are a few predictable lines

and some corny ones ("You and I were too good of friends to get married, Charlie"). But there are also lines that are unbeatably clever and original, such as Norman's description of a doll's attempted suicide.

(continued on page 19)

(continued from page 18)

Altogether, the comedy works better than the drama in this play, which has about an even mixture of both. There is also, buried not too deeply in the script, the deeper

meanings of the situation; how it applies to everyone's ultimate challenge — to face death in one way or another.

This is partially brought out by the sense of a place — familiar, in a way, to everyone — that is relaxing

on the one hand but filled with irritating bugs on the other. Kind of like what facing death is, eh?

Golden Pond is such a place. As Norman Thayer says near the beginning of the play, "Golden Pond is near wherever you are."

The review states, "that character would have a tendency to steal the show anyway, Stilgenbauer truly shines in his performance." What the reviewer should have said, if he had ever seen Fred perform in another show is, "Stilgenbauer truly shines *as always* ...." I don't believe he was ever seen in a show when he wasn't ideal for whatever character he was portraying. His mannerisms, his manner of speech, his facial expressions, always met the requirements of the character.



"Is that all you're going to take?"  
Jonathan Klein, Fred Stilgenbauer

### TECHNICAL STAFF

Technical Director . . . . .	Troy Dotson
Construction crew . . . . .	Barb Bentz, Barbara Blackstone, Caron Kelley, Tim Michaels, Jon Klein, Debra Vorkavitch
Props . . . . .	Loretta Farley
Lights and Sound . . . . .	Peter Hawkins, Barbara Blackstone
Make-up . . . . .	Valerie Jenkins, Isabel Laury
Bulletin Board . . . . .	Ken Riddell
Publicity . . . . .	Barbara Bentz
Box Office . . . . .	John and Mary Suh

We had our share of sadness in casts, more than we would like. Jonathan was a senior at the time of the play. He later went on to college and midway into the year he developed a fast growing cancer of the brain. He passed away before the year was out. Such a talent gone!





Stilgenbauer's comment when introduced to his daughter's significant other, a dentist, "A dentist? I suppose he'll want to see our teeth."



Kathleen Dodrill, to Fred Stilgenbauer, "I want to be friends, Dad."



Yvonne Alford, Kathleen Dodrill  
Mother and daughter contemplate.



Fred Stilgenbauer, Michael Amstutz

## SEASON 35

WORKSHOP  
PLAYERS, INC.A member of Lorain County Arts Council  
and the Ohio Community Theatre Assn.

PRESENTS

YOU'RE A GOOD MAN,  
CHARLIE BROWN.Based on the comic strip "Peanuts" by Charles Schultz.  
Book, music & lyrics by Clark Gesner

Directed by Dave Cotton &amp; Lynna Snyder

OCT. 1-3. 6-10, 13-16, 1982

Property of Tams-Witmark Music Library, Inc.,  
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My Blanket and Me .

Linus

CAST

CHARLIE BROWN ..... BOB MASLINSKI  
 Lucy ..... DENISE GEORGE  
 LINUS ..... CHRIS GLASER  
 SCHROEDER ..... JEFF WERBYLO  
 PATTY ..... BARBARA NICHOLL  
 SNOOPY ..... ANNE GLUVNA

SETTINGor  
MATT KISH

A "normal" day in the life of Charlie Brown

You're a good man, Charlie Brown



Happiness



Front row L: Lynna Snyder, Barbara Nichols, Chris Glaser, Jeff Werbylo, Bob Maslinski. 2nd row: Pat Sanders, Douglas Hall, Denise George, Dave Cotton. Back row: Matt Kish, Anne Gluvna



# Theatre Presents 'Charlie Brown'

By Rea Ritter

October 7, 1982

At the very beginning of "Your a Good Man Charlie Brown", Charlie Brown notices that he is quite lonesome. He notices it because he is eating a peanut butter sandwich, and people always eat peanut butter sandwiches when they are lonesome. "When your really lonesome, the peanut butter sticks to the roof of your mouth" Charlie Brown says. I believe him. I had really never experienced this phenomenon before, but, I believe him.

I believe something else. "Your a Good Man, Charlie Brown", Workshop Players season opener makes you feel happy and good all over. It's that kind of a show --- warm, glowing and sunny from the opening title song to the "Happiness" female.

From Charlie Brown's embarrassed anguish at his inability to even speak to "the little red-headed girl" to Snoopy's wild exultation over his full supper dish, the evening is sheer delight for any "Peanuts" fan, and that includes just about everybody!

In a musical laced with catchy songs, rambunctious Lucy desperately but vainly attempts to take the place of Beethoven in Schroeder's affections; Linus clings to his security blanket; Fussbudget Paddy is never without her jumping rope; and, daydreaming Snoopy yearns to be an awe-inspiring, ferocious beast even when he bemoans the fact that nobody calls him

washy Charlie Brown. (Bob Maslinski, Lorain) in battling his implacable foe, the kite--- share his pain as valentine day passes him by --- and join him in seeking aid at Lucys' psychiatry booth.

Domineering Lucy (Denise George, Amherst) herself, has problems she discovers when she undertakes a survey to determine how crabby she really is. But she recovers her poise later otreveal some "Little known facts to Linus". (Did you know that we have fir trees to give us fur--- and wool in the winter-time?) "Very interesting", says Linus. Good Grief! says Charlie Brown).

The most charming character on stage is, of all things, Snoopy the dog. Snoopy has long been a strip stealer. In Anne Gluvna's (Elyria) family night performance, she proved a

show stealer as well.

Gluvna's transformation form a twelve year old cutie (which she is) to a pooch of indeterminate breed is accomplished not with dog costume or make up but by imitating Snoopy's style both in thought and action. Snoopy bemoans (his, her) fate; "Yesterday I was a dog. Today I am a dog. Tomorrow I will be a dog. Theres just so little hope for advancement."

I'm sure Matt Kish (Amherst), who will be performing the role in alternate nights will be equally talented and charming.

Other members of the delightful cast are: the intellectual Linus (Cris Glaser, Lorain); the sophisticated Schroeder, (Jeff Werbylo, Lorain); and the friendly Patty, (Barbara Nicholls, Lorain). All add measurably to the

cheerful performance.

The hilarious high spot of the show is the peter Rabbit homework assignment for "The Book of Report". Other good sketches were Lucy's determination to buy herself a "queen-dom" and the "Baseball Game".

Kudos to Musical Director, David Cotton, (Amherst) accompanist Douglas Hall (Amherst) and especially, Director and Choreographer Lynna Snyder, (Oberlin) for a job well done.

The show runs through Oct. 16 with performances at 8:15 on Wednesdays, Thursdays and Fridays. 3 p.m. and 8:15 p.m. performances on Saturdays, and 3 p.m. only performance on Sundays.

For reservations and further information call the Workshop Players box office, 988-5613, 4 p.m. to 8 p.m., Wednesday through Saturday.



DENISE GEORGE (LUCY) makes a point to Cris Glaser (Linus).

YOU'RE A GOOD MAN,  
CHARLIE BROWN!



Denise George, Bob Maslinski

## ACT I

You're a Good Man, Charlie Brown . . . . .	The Company
Schroeder . . . . .	Lucy
Snoopy (Pleasant Day) . . . . .	Snoopy
My Blanket and Me . . . . .	Linus
The Kite . . . . .	Charlie Brown
The Doctor Is In . . . . .	Lucy & Charlie Brown
The Book Report . . . . .	Lucy, Linus, Schroeder and Charlie Brown

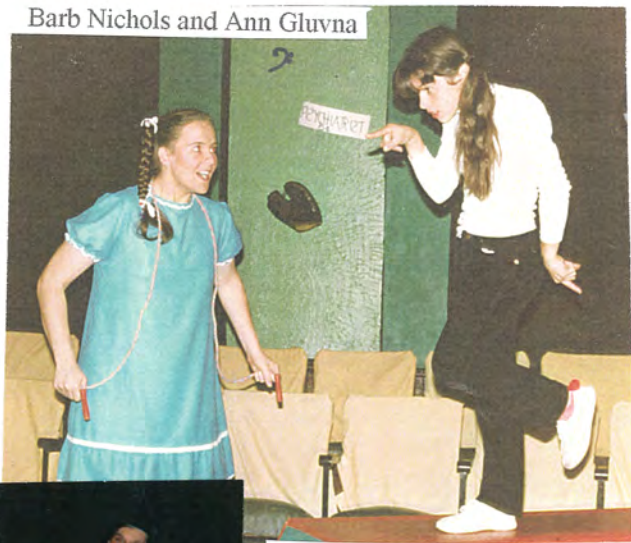
## INTERMISSION

## ACT II

The Baseball Game . . . . .	The Company
Glee Club Rehearsal . . . . .	The Company
Little Known Facts . . . . .	Lucy
Suppertime . . . . .	Snoopy
Happiness . . . . .	The Company



Jeff Wrbylo, Denise George



Barb Nichols and Ann Gluvna

Let us track us down a big old rabbit.



Denise George, Robt. Maslinski

That'll be 5¢ please.



We're the best team in the very Little League.

The Glee Club



I'm sure you could play something nice like April Showers.



## PRODUCTION STAFF

Director & Choreographer . . . . . Lynna Snyder  
Musical Director . . . . . David Cotton  
Accompanist . . . . . Douglas Hall  
Asst. Rehearsal Accompanist . . . . . Barbara Nicholls

## TECHNICAL STAFF

Technical Director . . . . . Tony Delmonico  
Construction Crew . . . . . Barbara Bentz, David Cotton  
Cris Glaser, Douglas Hall, Barbara Nicholls,  
Pat Sanders, Lynna Snyder  
Props . . . . . Loretta Farley, Ann Valentine  
Lights and Sound . . . . . Richard McLellan, Pat Sanders  
Vicci Jones, Barbara Blackstone  
Bulletin Board . . . . . Kenneth Riddell  
Publicity . . . . . Barbara Bentz  
Box Office . . . . . Lucille Trelka



# Workshop Players make good of "Charlie Brown"

By Hermaine Speigle  
Journal Stage Review

AMHERST — Workshop Players' "You're a Good Man, Charlie Brown," is a light-hearted, frothy presentation, not too ambitious, affording wry laughs for the grown-ups, and joyous fun for the youngsters.

Based on Charles Schultz's comic strip, "Peanuts," the play speaks to all who remember the monumental trivialities with which every adolescent's heart soars and breaks, and throbs to sink again, a dozen times a day.

Produced with a minimum of fuss and a few boxes for props, the musical numbers are clipped together with dialogue that's mostly familiar jokes and lines from the strips. Director-choreographer Lynna Snyder makes an ensemble of two collegians, two high schoolers and two pre-teens, as they portray five kids and a dog through a day of roller-coaster ups and downs.

There's Charlie Brown ((Bob Maslinski), shy and diffident, wistfully stumbling and bumbling, but with a measure of dignity that is touching.

Lucy (Denise George) is the bossy, self-important autocrat who feels called upon to emphasize everybody's faults, oblivious to the pain that surely ensues. George's Lucy is suitably forceful and obnoxious, especially while she takes her popularity survey.

Highlights of the action were the "Baseball Game" company number, led by Charlie as the manager. He takes his team through disastrous stikeouts and flubbed catches to evoke memories of every Little Leaguer's nightmares.

Schroeder, portrayed by Jeff Werbylo, hides his insecurities behind his piano and a supercilious vocabulary. He scores points as the harried director of the "Glee Club Rehearsal," a hilarious rendition of



CHRIS GLASS, left, is Linus, Barb Nicholls is Peppermint Patti and Bob Maslinski is the title character of Workshop Players' "You're a Good Man, Charlie Brown."

"Home Sweet Home."

Also an effective company number was "The Book Report," and few in the audience had any trouble relating to the riotous presentation.

Patty (Barbara Nicholls) is the tomboy camp follower, in love with Charlie, and Linus (Chris Glaser) of the tattered blanket, is winsome, sad, everybody's "little brother," the unwanted tag-along.

The youngest member of the cast,

Homework, yuk!



Denise, Chris, Jeff, Bob



Matt Kish, Barbara Nicholls



Glee Club Rehearsal



The two Snoopys in the same pose with Barbara. Ann is the one top right.



I'd like to give you a great big kiss.

# WE MUST KILL TONI

by Ian Stuart Black

Directed by Evelyn Witham

DEC. 3-5, 9-12, 16-18. 1982

PRODUCED BY ARRANGEMENT WITH EVANS BROS. LTD.

## TECHNICAL STAFF

Crew Chief . . . . . Caron Kelley  
Construction Crew . . . . . Barbara Bentz  
Wayne Bentz, Teresa Butchko  
Tony Delmonico, Debra Vorkavich  
Props . . . . . Loretta Farley  
Lights . . . . . Barbara Blackstone  
Sound . . . . . Richard McLellan  
Costumes & Make-up . . . . . Valerie Jenkins  
Bulletin Board . . . . . Kenneth Riddell  
Book Holder . . . . . Harvey Alford  
Publicity . . . . . Barbara Bentz  
Box Office . . . . . Lucille Trelka

18 The Journal/ Friday, December 10, 1982

## Stage

### Sit back, leave the fun and "Killing" to Workshop

By Hermaine Speigle  
Journal Stage Review

AMHERST — Workshop Players' mystery play of family intrigue, "We Must Kill Toni," makes no real demands on the audience. Just sit back, and let the actors develop the action from the characters they portray.

At least that's what Harris (Fred Stilgenbauer), the doddering but wise old butler who has served generations of Oberons in their ancestral mansion, tells us.

Author Ian Stuart Black gives us a typical English mystery play. The setting is the country-style drawing room of the mansion in which the bachelor brothers, Douglas and Francis Oberon, have lived in all their lives. Coincidentally, the roles are enacted, with equal wit and finesse, by brothers: David Lengyel as Douglas, and James Lengyel as Francis.

Because of the whim of a wicked old lady relative, Toni, (Andrea Matthews) a London cousin, has inherited the property. The brothers cannot face losing their home. With Toni expected to arrive any minute, they plot to solve their problem.

Since neither will agree to marry the old frump, there is only one alternative: "We Must Kill Toni." By "we," of course, each of the brothers connives to stick the other with the less agreeable, difficult aspects of the job.

But when Matthews arrives, she's not the anticipated old maid frump — she's the superbly rich, luscious, beautiful, red-haired darling of London, and knows it.



JIM AND DAVE LENGYEL, brothers in real life, portray the murderous Oberon brothers of Workshop Players' "We Must Kill Toni."

And she also suspects the brothers are not the hospitable relatives they seem.

To complicate matters, Miss Richards (Patricia Lindley), a primly efficient, nosy reporter, keeps popping in and out, and she's not likely to miss much.

Stilgenbauer, following his success in the Fonda role in "On Golden Pond" for Workshop Players, again gives a superior performance.

Richards, a librarian who has previously appeared with Wellington Players, gives us a reporter straight out of an English detective novel, sharp, precise and only slightly abrasive, as her role requires. The Lengyel brothers are believable as preten-

tious snobs who need their positions to live behind their facade of superiority.

Matthews, a senior at Elyria Catholic High School, gives the play its vibrance, and her beauty and grace are a joy to watch.

Director Evelyn Witham, who also contributes superb Victorian furnishings for the set, keeps the action lively. The intimate setting of theater-in-the-round lends itself well to the drawing room drama, with the audience cosily participating in the family affair. And sure enough, the surprise ending shouldn't really be such a surprise.

Workshop Players production of "We Must Kill Toni" continues at the Middle Ridge Theater-In-The Round through Dec. 18.



Patricia Lindley, David Lengyel

## C A S T

Douglas Oberon . . . . . David Lengyel  
Francis Oberon . . . . . James Lengyel  
Harris . . . . . Fred Stilgenbauer  
Miss Richards . . . . . Patricia Lindley  
Toni Oberon . . . . . Andrea Matthews



# Stilgenbauer steals the show at Workshop Players

By CLAUDIA MEJAK  
C-T Stage Review

The Amherst Workshop Players presentation of Ian Stuart Black's "We Must Kill Toni" took what could have been an hysterical script and turned it into an ordinary American comedy.

**SET IN** contemporary England, the action centers around Frances and Douglas Oberon and their plans to thwart disinheritance of their ancestral home by a distant female cousin, Toni Oberon.

Played by James and David Lengyel, the Oberon brothers peck at each other as they hash over the neatest, quickest and surest way of disposing of Toni (Andrea Matthews), whom they have seen only in a school-days era photo.

Toni's arrival is preceded by a visit

from a nosy woman's magazine writer (Patricia Lindley) whose unexpected presence complicates their plotting.

**WHAT WENT** wrong with the Oberon brothers' efforts to save their home should have brought gales of laughter, but their broad delivery of the crisp British lines and snobby royally-descended characterizations slowed the action into American TV fare.

One could easily imagine a David Nivenish sort of delivery from the men, and more empty-headedness from Matthews, as a contrast to the character Toni becomes in the last act.

The play was saved from total Americanization by Fred Stilgenbauer as the slightly deaf and vaguely dotty butler, Harris.

**HE RECEIVED** the biggest share

of laughs for his efforts and he alone was able carry out his role in a natural way.

The other actors seemed stiff and unsure of themselves by comparison, as if they were reading their lines instead of living them.

The play went without a technical hitch and some of the action might have seemed livelier if theater had not grown extremely stuffy and uncomfortable less than halfway through the first act.

**MOTHER NATURE'S** trick of springtime in December had the actors perspiring heavily during last Friday's opening, and some of the audience dozing.

In spite of the difficulties the actors had with the characterizations, the play was enjoyable.

The sets were done well enough so there was no difficulty imagining oneself in an 800-year-old English manor house.

**THE SCENES** that led to the cellar were very convincing, especially since the action could only be heard.

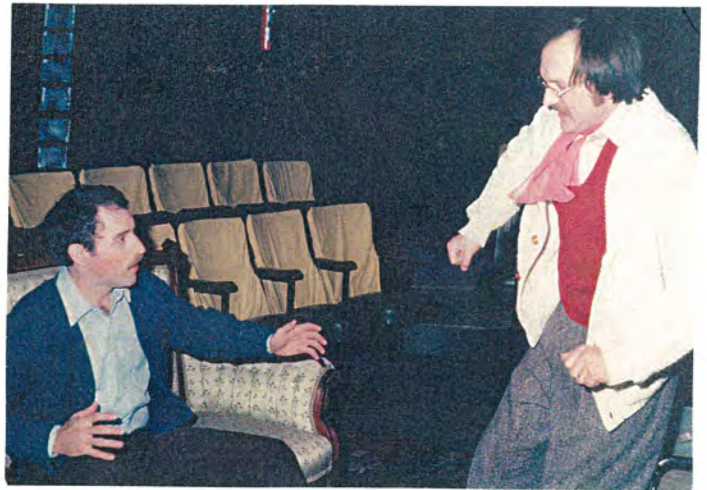
The script is a good one and even with its difficulties, vastly better than spending Friday night with the television.

Stilgenbauer is worth seeing and the twists of plot are enough to keep the audience interested — especially the "don't-tell-your-friends-if-they-haven't-seen-it" ending.

Directed by Evelyn Witham, the play will run Fridays-Saturdays through Dec. 18 at the Workshop Players Theatre-in-the-Round on Middle Ridge Road in Amherst.



Fred Stilgenbauer, David Lengyel, Jim Lengyel



Jim and David Lengyel



Jim Lengyel



Fred Stilgenbauer, Andrea Matthews



Andrea and Pat



# FAMILY ALBUM

SEASON 35

An Original Musical Revue

Arranged and Directed by E. Valerie Jenkins

March 4-6, 9-13, 16-20, 1983

## CAST IN ORDER OF APPEARANCE

Granddaughter.....Ann Gluvna

Family.....Matt Kish  
Linda Boone  
Donald Breen

Carry Nation.....Harriet Michaels

Ain't she sweet?.....Christine Bentz

Honeymooners.....Robert Maslinski  
Anita Wolfe

What a picture! dancers.....Barbara Jackson  
Betty Sweeney  
Tim Michaels  
Jimmie Looney

Gramps.....Robert Rieth

## SETTING

An attic sometime, somewhere in America.



Top: *In My Merry Oldsmobile* (backseat) Barb Jackson & Tim Michaels. (Frontseat) Bob Maslinski and Linda Boone. Below: Betty Sweeney and Jimmie Looney in *Stay Away from my Man*. Left: Harriet and son, Tim, sing *Only a Bird in a Gilded Cage* with such great harmony.



"I love you gramps."



Ann Gluvna and Bob Rieth looking over an old album in the attic. They were a thin thread that held the show together by looking through an old album. Approximately 60 old-time songs were sung and acted out, along with a few other selections such as *Casey at the Bat*.



## PRODUCTION STAFF

Director.....E. Valerie Jenkins  
 Musical Director.....Barbara Bentz  
 Choreographer.....Jeddie Driscoll  
 Accompanist.....Annette Fuhrman  
 Music Researcher.....Harriet Michaels  
 Lighting Designer.....David Cotton

## TECHNICAL STAFF

Crew.....Jim Lengyel  
                                   Tony Delmonico  
                                   Dave Lengyel  
                                   Caron Kelley  
                                   Lynna Snyder  
 Lights and Sound.....Eric Long  
                                   Richard McLellan  
                                   Pat Sanders  
                                   Barbara Blackstone  
 Stage Managers.....Eric Long  
                                   Barbara Blackstone  
 Costume Construction and Wardrobe.....Lois Rieth  
                                   Evelyn Witham  
                                   Hazel Burgin  
                                   Loretta Farley  
                                   Ruth Hansen  
                                   Marguerite Vida  
 Props and the set.....The Cast  
 Makeup.....Marty Lusk  
 Brochure art work.....Troy Dotson  
 Mailing List.....Morton Burgin  
                                   Hazel Burgin  
 Ushers.....Teresa Butchko  
 Club Sales.....Ruth Hansen  
 Publicity.....Barbara Bentz



Annette Fuhrman, accompanist extraordinaire! She was the glue that held the show together. We appreciated her talent of playing by ear or by score and changing key without missing a beat.



*By the Sea, by the beautiful sea* with Barb Bentz, Barb Jackson, Linda Boone, Anita Wolfe with He-man, Tim Michaels.



Two views of the set. Another easy set because only cast off furniture was needed. Good use was made of the larger of the two trap doors for the actors to enter the "attic." Also, note the old-fashioned art work behind the bathing beauties. These were drawn on the existing blackboard of the school.



# Workshop gallantly chronicles century in music

By Carol Zientarski  
Journal Stage Review

AMHERST — "Family Album," an original musical revue arranged and directed by E. Valerie Jenkins, is a gallant attempt to combine song, dance and memoirs into a meaningful chronicle of three generations of the average American family.

The setting, "an attic sometime, somewhere in America" provides the best clue to the author's intentions. Memories are not confined to a particular era or restricted to a specific geographical location.

The production threads the family memories together in song. The play is divided into two acts. "Memories" relates the family history as recorded in the family photograph album. "Among My Souvenirs" takes the remembrance one step farther by adding props and slight costume changes to complete the tales.

Workshop Players achieve the intimacy needed to make the play work by performing in-the-round. At times players station themselves among the audience in the small, cramped theater. Despite the success of capturing this intimacy, the play lacks a vital element — identification.

The play opens with Ann Gluvna, playing a character known only as "granddaughter," exploring the family attic on a Sunday afternoon. She discovers the treasure chest of family mementoes. Casting aside toys, she favors an old family photo album and a box of faded letters, spurring cast members to commence their trek



Top: *Casey at the Bat* with Tim Michaels, Bob Rieth, Bob Maslinski, Don Breen. Below, *Barbershoppers*: Bob Maslinski, Bob Rieth, Tim Michaels, Don Breen.

The typesetter at the newspaper didn't know how to spell *gallantly*.

down memory lane.

However admirable their intentions, casting and talents of the performers undermine the play's focus. Accomplished singers they are not. This would be tolerable, even desirable, as most families are not comprised of songsters. The players' untrained voices could be used to emphasize the production's authenticity. After all, the most poignant memories are such because of the emotions they evoke, not because of the perfection with which they are expressed.

But cast members don't even sing poorly with much feeling. At the play's end, the audience leaves with no emotional attachment to any character. They walk painstakingly through each song, making half-hearted gestures. Because the players do not seem to believe their roles, the audience finds it difficult to identify with their portrayal of the "good old days."

The play is highlighted by a few tender moments of interaction between Miss Gluvna and her grandfather, played by Robert Rieth.

One enchanting and the only truly memorable scene involves Miss Gluvna and the two youngest cast members. They join together in "Playmate," and enactments of childhood spats. They are delightful. Not having to feign childlike innocence, the three bring back universal memories.

The reviewer didn't care for the show because she had never seen a revue. She wanted a story line.



*Father, dear Father Come Home* with Carrie Nation and her band, Linda Boone, Jimmie Looney, Barb Jackson.

Family Album

In the foreground Christine Bentz and Matt Kish as the waifs looking for their drunken father.



Anita Wolfe, Matt Kish, Christine Bentz

Curtain call: Bob Rieth, Bob Maslinski, Don Breen, Tim Michaels. Ladies: Barbara Jackson, Harriet Michaels, Betty Sweeney, Linda Boone, Barbara Bentz, Jimmie Looney. *In Your Easter Bonnet*





WORKSHOP  
PLAYERS, INC.



A member of Lorain County Arts Council  
and the Ohio Community Theatre Assn.

PRESENTS

# BLITHE SPIRIT

BY  
NOEL COWARD

Directed by  
Virginia Waratinsky

Oct. 28,29,30 Nov. 4,5,6,9,11 & 12, 1983

Edith.....Lynna Snyder  
Ruth.....Patricia Lindley  
Charles.....Bill Brumfield  
Dr. Bradman.....Francis McDonough  
Mrs. Bradman.....Barbara Bentz  
Madame Arcati.....Jean Schaeffer  
Elvira.....Lorraine Ritchey

The action of the play takes place  
in the home of Charles Condomine.



Blithe Spirit  
Jean Schaeffer in one of her special moments .

As always, with this show the tech staff gets to do  
the fun stuff. Unfortunately there are no pictures of  
their handiwork.

Bill Brumfield with wife No. 1, Lorraine Ritchey, on  
the left and wife No. 2, Pat Lindley, on the right.





# Workshop Players offer spirited comedy

By ALANA BARANICK  
C-T Stage Review

Trying to love two women is like a ball and chain, or so the popular country song goes. But what if one of those women is a ghost?

This is the predicament in which Charles Condomine (played by Bill Brumfield) finds himself in the Amherst Workshop Players' spirited — in more ways than one — community theater production of Noel Coward's "Blithe Spirit."

**THE PLAY** is a sophisticated comedy about a writer who holds a seance in his home for "research purposes, only to stir up the ghost of his first wife, Elvira (played by Loraine Ritchey).

The coquettish Elvira, visible only to Charles and the audience, is at her best tormenting her successor, Ruth, the second Mrs. Condomine, portrayed by Patricia Lindley.

Ruth gradually begins to suspect Elvira is trying to make a ghost of Charles by killing him. A surprising chain of events follow, culminating in a satisfying conclusion.

**THE THREE** major characters are believable in the actors' understated portrayals.

However, they are all upstaged by Jean Schaeffer as the zany, uninhibited medium, Madame Arcati, and by Lynna Snyder as Edith, the too-eager-to-please, bumbling maid.

Francis McDonough and E. Barbara Bentz as Dr. and Mrs. George Bradman round out the company of fine actors.



**A FRIENDLY** seance proves to be more exciting than expected in the Workshop Players' production of "Blithe Spirit," with, from left, Bill Brumfield, Jean Schaeffer, Patricia Lindley and Francis McDonough. (Photo courtesy of Workshop Players)

Special effects created by Eric Long and Rich McLellan add a unique touch to the spooky comedy. Moving objects and ghostly sounds add to the supernatural atmosphere.

**A TOUCH** of humor is provided between scenes as the stage crew plays popular music pertinent to the story, such as the Oak Ridge Boys version of "Elvira."

Open performances are scheduled for 8:15 p.m. Nov. 4-5, 11-12. Special club performances will be held Nov. 6 and 9. For additional ticket information, call the box office at 988-5613.

Below left: Loraine Ritchey thinking up more mischief.

Right: Jean Schaeffer working her magic with help from Loraine.



Fritz McDonough and Bill Brumfield









# SEASON 36 JANUARY THAW

BY  
WILLIAM ROOS

Adapted from the novel by Bellamy Partridge

Directed by  
LYNNA SNYDER and CARON KELLEY

January 13, 14, 15, 20, 21, 22, 27, 28, 29 1984

324

**\*\*CAST\*\***

(In Order of Appearance)

Frieda.....	Teresa Butchko
Herbert Gage.....	David Stacko
Sarah Gage.....	Ann Gluvna
Paula Gage.....	Melissa Driscol
Marge Gage.....	Jeddie Driscol
Barbara Gage.....	Julie Rodriguez
George Husted.....	Mike Leuszler
Jonathan Rockwood.....	Thomas Schluter, Sr.
Mathilda Rockwood.....	Valerie Jenkins
Ms. Loomis.....	Denise Presti
Uncle Walter.....	John Tilbury
Matt Rockwood.....	Chuck Schmalstig
Carson.....	Dave Lengyel

THE SCENE: The living room of an old house in Connecticut. The Gage family, after restoring it to its Colonial state, have just moved in.

THE TIME: The present.



Valerie Jenkins and Tom Schluter  
The old folks at prayer.



Jeddie Driscol and Teresa Butchko, the maid

The maid ? gives orders.



Jeddie Driscol , Dave Stacko and Melissa Driscol



Tom Schluter, Jeddie Driscol, Denise Presti



Directors.....Lynna Snyder and Caron Kelley  
 Set Construction  
     Crew Chief.....Troy Dotson  
     Crew.....Pat Sanders, Jewell Dotson,  
                     Mike Leuszler, Valerie Jenkins  
 Lights and Sound.....Eric Long, Sandy Husar,  
                     Rich McLellan  
 Props.....Loretta Farley  
 Makeup.....Francis McDonough  
 Set Decoration.....Elaine Harlan  
 Ushers.....Evelyn Witham  
 Mailing List.....Morton and Hazel Burgin  
 Program.....Caron Kelley  
 Publicity.....Barbara Bentz, Debbie Vorkovich,  
                     Ted Michaels  
 Brochure Art Work.....Tony Godfrey  
 Box Office.....Lucille Trelka  
 Theatre Manager.....Valerie Jenkins



Right: Julie Rodriguez, Chuck Schmalstig  
 Below: John Tilbury tells a story to Valerie Jenkins,  
 Tom Schluter and Chuck Schmalstig.

By ALANA BARANICK  
 C-T Staff Writer

AMHERST TOWNSHIP — If you need a dose of laughter to melt away the mid-winter blues the Workshop Players production of "January Thaw" will fill your prescription with refills. The William Roos play provides more than a chuckle a minute and fulfills an old show business adage as it leaves the audience laughing.

The play is set in an old Connecticut farmhouse which has been purchased by Herbert and Sarah Gage of New York City. The Gages bought the house six years after the previous residents, the Rockwoods, disappeared. Since the Rockwoods were presumed dead, the sale was complete.

Enter Jonathan and Matilda Rockwood who return and claim the right to stay. Legally, both families are entitled to live there.

What ensues is a not-so-typical family feud taking place under one roof. The title gives the clue that things will work out but the audience is never quite sure how even at the play's conclusion.

All the actors in the production directed by Lynna Snyder and Caron Kelley give smooth, believable performances. Their flowing interruptions and harmonious timing accentuate the incredibly hilarious dialogue.

David Stacko and Jeddie Driscoll play the Gages, two city dwellers determined to be grafted into country living. Anne Gluvna, Melissa Driscoll, and Julie Rodriguez play their daughters.

Thomas Schluter Sr. and Valerie Jenkins portray the Rockwoods, two back-to-basics characters straight out of "Hee-Haw." Chuck Schmalstig plays their son Matt who has a reputation with the ladies. Schmalstig's character is essentially quiet but his grin is worth a thousand lines.

Mike Leuszler, Denise Presti, Theresa Butchko and Dave Lengyel all handle their minor roles splendidly.

However, John Tilbury steals the show as old Uncle Walter (could it be Brennan?), neighbor and friend of the Rockwoods. He crosses the stage several times throughout the play, saying only a few words each time, but also producing laughter.

Performances of "January Thaw" will continue at Workshop Players Theatre in the Round, 1444 Middle Ridge Road, Amherst Township, Jan. 20-22 and 27-29.

Call the box office at 988-5613 for ticket information.





# Workshop thaws "January" with TV lightness

By Jerry Petersen  
Journal Stage Review  
1/20/84

AMHERST — It was like watching an episode of "Three's Company." Or perhaps "Four's a Crowd."

"January Thaw," presented by The Workshop Players, struck me as having all the impact of a typical TV sitcom. And like most episodes of "Three's Company," the premise is based on a misunderstanding that no one in real life would make.

On the other hand, there is a certain amount of humor to it, just as there is in "Three's Company."

It goes like this: Couple A, the Gages, move into an apparently abandoned farmhouse, assuming that Couple B, the Rockwoods, have died since they haven't been there for years. That's Stupid Assumption Number One.

Couple B, of course, happens to

come back just after Couple A has moved in. Couple B moves right in with them. And though common sense would say that Couple B are the rightful owners, they inexplicably don't throw out Couple A.

Husband A and Husband B are both stubborn and don't get along with each other.

Couple A, meanwhile, have three daughters, one of which is engaged to a nice young man. Couple B has a son of the same age who has acquired a "reputation" as a womanizer. It was because of him that Couple B moved out in the first place.

When Couple A's daughter goes off before an impending snowstorm to help a neighbor deliver a baby, Couple B's son goes along to help. Of course, everyone else assumes that they've run off to get married. I don't think I'll be spoiling much if I

say that that's Stupid Assumption Number Two.

In the cast as Couple A, Herbert and Marge Gage, are David Stacko and Jeddie Driscoll. Their eldest daughter (the one who's engaged), Barbara, is played by Julie Rodriguez. Couple B, Jonathan and Mathilda Rockwood, are played by Thomas Schluter Sr. and Valerie Jenkins. Their son, Matt, is played by Chuck Schmalstig.

Each of the performances were well done though just a tad rough around the edges at times opening night last week. They should be more settled into the roles by this weekend.

And though the plot is ridiculously light, at least it has a title everyone around here would like to believe in.

"January Thaw" continues at the Workshop Players' Theatre-in-the-Round through Jan. 29.

REVIEW OF: JANUARY THAW  
Workshop Players 1-14-84  
REVIEWED BY: Roy Berko



Mike Leuszler and Julie Rodriguez.

The script of JANUARY THAW will never be mistaken for a Pulitzer Prize winner. It is a not well written, its story line doesn't really develop well, and many of the lines are far-fetched; but, in spite of all these negatives...the Workshop Players production is a pure audience pleaser. Add some loveable but looney characters, mix lightly with some delightful performances, put the whole combination into a well appointed set, and the result is lots of laughter.

JANUARY THAW concerns a family who had sold a Connecticut property to a utility company for a right of way with the understanding that they could live there the rest of their lives. The family disappears. The utility company sells the house to a couple who proceed to add indoor plumbing and modernize the place. Suddenly the original family returns and we watch a series of conflicts concerning who owns the house, whether modern conveniences are really necessary, and what happens when liberal New Yorkers come in contact with conservative New Englanders.

Prop Mistress Loretta Farley must have cleaned out every attic in Amherst. She has assembled a collection of authentic items such as a potty chair, a coffee grinder, and a churn that would make an antique dealer drool. One wonders, however, that with all the stress on authenticity, why the maid carrying a Convenient store plastic bag?

John Tilbury, as old Uncle Walter, is so real that he appears to be another of Farley's antique finds. His walk, drawl, tobacco chewing, and New England underplay work perfectly. Valerie Jenkins, as the wife of the family who originally owned the house, is a delight. She is consistent in her clear characterization and points her lines well. Ann Gluvna, as the middle daughter of the new owners, is adorable and does a good job of making her character real. When Thomas Schluter, Sr., Jenkin's stage husband, is in control of his lines he is a effective. Unfortunately, his timing and concentration are not always good.

Many of the other members of the cast need to relax and stop trying so hard to act and just let the lines carry themselves. Some of the characterizations simply don't develop because the actors are not comfortable with what they are doing. There were also many line drops and stumbles that made the characters seem like actors rather than people.

Co-directors Lynna Snyder and Caron Kelley do a nice job of placing people on stage so that all can be seen and heard. This is not easy in a theatre-in-the-round. It is especially difficult in a small stage space like Workshop's. They could, however, have worked for faster pacing. At times the play dragged. This was especially true in the third scene of the second act.

CAPSULE JUDGEMENT: THE AUDIENCE TOTALLY ENJOYED JANUARY THAW AND ENJOYMENT IS WHAT COMMUNITY THEATRE IS ALL ABOUT!



Ann Gluvna and Melissa Driscoll.

This review was done on radio by Roy Berko of Lorain Community College.



DIRECTORS

DIRECTOR.....David Cotton  
MUSIC DIRECTOR.....Harriet Michaels  
CHOREOGRAPHER.....Murphy Galbraith

CAST

Stephen.....Tim Penton  
David.....Troy Dotson  
Robin .....Karen Garney  
Jeffrey.....Tom Kuhn  
Herb.....Mike Leuszler  
Joanne .....Dorothy Greenholtz  
Sonia.....Denise George  
Gilmer.....Jayne Homyak  
Peggy.....Barbara Bentz  
Lamar .....James Leaver

The production you are about to see has its roots in the Gospel of Jesus Christ. It is our intention to carry you to a new and deeper understanding of that wonderful message.

The characters you will see are no "clowns" as critics have labeled them. They are rather neutral players who become, through commedia del arte, the many characters of the stories. They are "Everyman". They are Pharisees and Disciples; they are you and me.

The simple, nearly blank stage, represents earth. The play, as Christ's message, is for all time.



Dorothy Greenholtz, Jamie Leaver



Mike Leuszler, Jamie Leaver, Tom Kuhn



Tim Penton as Jesus, Troy Dotson.



Actors in the news article photo are: Karen Carney, Dorothy Greenholtz, Denise George, Jane Homyak, Troy Dotson. Mike Leuszler and Jamie Leaver in the background.

## Stage

### Workshop shows exuberance, reverence in "Godspell"

By Larry Ramey  
Journal Stage Review

The Workshop Players capture the essence of "Godspell" in their current production: the message of love, joy and redemption.

They perform with exuberance and yet with reverence, effectively pulling off the show's slick schtick without sacrificing the sanctity of the subject matter.

The script itself provides an entertaining and meaningful vehicle for the Christian theme.

The fast-moving show covers Christ's adult life through his teachings and through a set of modern songs, ranging from such pensive ballads as "By My Side" to the torchy "Turn Back, O Man."

The characters, dressed in clown-like apparel, have unrestricted identities which enable them to act out a variety of roles found in the parables of Christ. Jesus is clad in red-white-and-blue-striped pants and a Superman shirt.

Director David Cotton and the Workshop cast make the evening fun without allowing the audience to stray from the theme.

Tim Penton handles the multifaceted role of Jesus well. The role requires someone who can both sing and dance, be both playful and earnest. Penton is as effective driving home a parable point to the apostles as he does at hamming it up. He and Troy Dotson, in the role of David, together perform a memorable vaudeville song-and-dance rendition of "All for the Best."

Other high spots in the production

Be sure to read the director's note from the program on the previous page. If you are not acquainted with the show, it will help to understand the impetus. Even if you know the show, it may reveal the author's intent and the director's interpretation.



"NOAH'S ARK comes to life in Workshop Players' "Godspell."

singing "O Bless the Lord" and the Barbara Bentz-Jane Homyak duet on "By My Side." The latter three ladies join voices during the most moving moment of the evening, the singing of "On the Willows" during the Last Supper scene.

Workshop Players' "Godspell"



Barbara Bentz, Dorothy Greenholtz and Tim Penton, major roles in the show.



Piano.....Mandy Meesig  
 Guitar.....Dan Swift  
 Guitar.....Alan Spade  
 Bass Guitar.....Bill Ferry  
 Drums.....Eric Veard

## PRODUCTION STAFF

Set Construction  
 Crew Chief.....Pat Sanders  
 Crew.....Troy Dotson  
                   Jewell Dotson, Mike Leuszler  
 Lights and sound.....Sven Nielsen  
                   Dianne Zabrecky, Kim Dimacchia  
                   Brian Bostwick, Eric Long  
 Props.....Loretta Farley  
 Bookholder.....Sue Dotson  
 Ushers.....Evelyn Witham  
 Mailing List.....Hazel Burgin, Lois Sandrock  
 Publicity.....Barbara Bentz  
                   Debbie Vorkavich, Ted Michaels  
 Brochure art work.....Troy Dotson  
 Box Office.....Lucille Trelka  
 Theatre Manager.....Valerie Jenkins

As I have pointed out in Volume I, David Cotton has a natural eye for what can be accomplished on a set. Because he wanted more musicians than our small theatre could accomodate, he devised a way to utilize the two corners of the theatre by building platforms high above the entrances. This gave him added levels for acting and for his musicians. Pat Sanders and Troy Dotson are two excellent set builders. They have remained with Dave through the years at the high school and community theatre. Troy, in addition to his contribution to the set, played the roles of John the Baptist and Judas.



The Band: Bill Ferry, Dan Swift, Alan Spade



Jane Homyak, Denise George, Karen Carney, Mike Leuszler, Barb Bentz. Tim is on the platform.



# MASS APPEAL

by  
**Bill C. Davis**

Directed by Francis McDonough and Evelyn Witham

Father Tim Farley.....Fred Stilgenbauer  
Mark Dolson.....David Cotton

The action of the play takes place in Father Tim Farley's office in St. Francis Church. It is autumn.

## ACT ONE

Scene One.....Sunday morning, 10:15 mass  
Scene Two.....Wednesday afternoon  
Scene Three.....Friday, one week later  
Scene Four.....Sunday, one week later, 10:15 mass  
Scene Five.....That afternoon

## — INTERMISSION —

## ACT TWO

Scene One.....Immediately after the 5:20 mass  
Scene Two.....Sunday, next week, 5:20 mass  
Scene Three.....Monday morning  
Scene Four.....10:15 mass, that Sunday  
Scene Five.....That afternoon  
Scene Six.....5:20 mass

Presented by special permission  
of  
Dramatists Play Service

September 28, 29, 30, October 5, 6, 7, 12, 13, 14

1984



Cast and crew: L-R Dave Cotton, Pat Sanders, Loretta Farley, Eric Long. Second row: Fritz McDonough, Rich McClellan, Ann Hagedorn, Fred Stilgenbauer, Caron Kelley, Sandy Long, Evelyn Witham. Fred S. is so dark in the original photo that he is barely visible.



DAVID COTTON, standing, is a young seminarian who bares down on the old views and beliefs of Fred Stilgenbauer as the elderly Father.

## Workshop Players has much appeal in comedy

By Arlene Schneider  
Journal Stage Review

and zeal, need to work hand-in-hand.

Along the way, the play tackles modern, controversial issues in the Catholic church, but never lets up with the humor.

AMHERST — A two-hour play starring only two actors performing on a small stage set as an office for the entire show — surely that would make for a dull evening.

Perhaps, unless that evening is spent at the Workshop Players' presentation of "Mass Appeal."

This two-man show tells the story of a relationship between an older Catholic priest, played by Fred Stilgenbauer, and a young seminarian, played by David Cotton.

The story is one of contrasts and attracting opposites. The older priest represents tradition, authority, and, in the eyes of his young critic, ecclesiastical corruption. He tells a few convenient lies, drinks a bit too much, flatters his congregation and drives a Mercedes.

The seminarian, who is sent to learn tact from the priest, is hot-headed and enthusiastic, anxious to serve but unskilled in human relations.

While the play reveals the training of the seminarian in concrete areas such as sermon-making, it moves toward the message that both men learn from each other, that tolerance and enthusiasm, tact



## MEET the DIRECTORS

DIRECTORS Francis (Fritz) McDonough and Evelyn Witham have combined their talents on many occasions before. At Elyria Playmakers they frequently worked together as Director/Actor, changing those roles as the play dictated. Fritz once directed drama at South Amherst High School. Both he and Evelyn are now retired from Avon Lake Schools. Both came to Workshop in the early 60's. While Fritz has more frequently acted, Evelyn has more often directed. He has acted in varied roles from villain in an old-fashioned melodrama, Love Rides the Rails to the role of God in J. B. and a fop in a 17th century classic. Evelyn most recently directed On Golden Pond, Second Time Around and We Must Kill Toni. She has appeared at Workshop in Our Town, The Silver Whistle and Aspen Papers. For many years Evelyn was secretary of the Ohio Community Theatre Association and is presently Vice President of Workshop Players.



# Local Talent Headlines Workshop Production

Amherst News Times 9/20/84

Workshop Players, Inc. open their 37th consecutive season with the comedy, "Mass Appeal" by Wm. C. Davis, September 28 at their theatre on Middle Ridge Road.

This two-character play abounds in comedy interspersed with conflict and compassion.

The two actors, David Cotton and Fred Stilgenbauer, who play the rebellious seminarian and venerable priest, respectively, are familiar to Loran County theatre-goers. They first appeared together at Workshop Players in the play, "Chicken Every Sunday" in 1967. Since then, each has made his own distinctive contribution to the theatre.

David Cotton has acted in "J.B." by Archibald McLeish, "Fiddler on the Roof," "The Apple Tree" and others. More recently, he has directed "You're a Good Man Charlie Brown" and "Godspell" for Workshop Players.

Currently, David teaches English and speech at Marion L. Steele High School. He also directs a complete drama program. Summers, he has been a frequent director of Sandstone Summer Theater, worked with



DAVID COTTON

leading roles in a dozen or so comedies as well as musicals. His most recent memorable performances were in "She Stoops to Conquer," "Second Time Around" and "On Golden Pond." Before retirement, Fred

was active in numerous service organizations in Amherst.

"Mass Appeal." They are both retired teachers from Avon Lake. McDonough once directed drama at South Amherst. The show runs through October 14 with Sunday matinees.

Francis McDonough and Evelyn Witham, both frequent directors at Workshop, are sharing the directing duties for



FRED STILGENBAUER

Fred Stilgenbauer shows David Cotton an important support to being a priest.



Dave Cotton contemplates many aspects of his chosen path.

Theatre Manager.....	Valerie Jenkins
Crew.....	Pat Sanders, Mary Gentile, Eric Long, Rich McLellan, Swen Nielsen, Keith Husar
Props and Costumes.....	Loretta Farley
Lights and Sound.....	Eric Long, Rich McLellan, Pat Sanders
Crew.....	Ann Hagedorn, Rich Husar
Ticket and Program typing.....	Caron Kelley
Advertising.....	Sandy and Eric Long
Lobby Display.....	Rich McLellan
Publicity.....	Barbara Dentz, Ted Michaels, Debbie Vorkavich
Season brochures...	Valerie Jenkins, Judy Alexander
Mailing List.....	Hazel and Morton Burgin
Building and Grounds.....	Eric Long, Pat Sanders, Rich McLellan
Box Office.....	Lucille Treika



# 'Mass' very appealing at Workshop Players

By ALANA BARANICK  
C-T Stage Review

"Two are better than one: because they have a good reward for their labour. For if they fall, the one will lift up his fellow...." — Ecclesiastes 4:9-10.

This Bible verse says it all about Workshop Players' ambitious production of "Mass Appeal."

The play, by Bill C. Davis, is performed by just two actors.

**FRED STILGENBAUER** portrays Fr. Tim Farley, a middle-aged priest who is well established as pastor of his congregation.

David Cotton is Mark Dolson, a painfully sincere seminarian with an ultra-liberal outlook.

The two have a good reward for their labor as they become the characters they play. I almost wanted to ask Stilgenbauer to hear my confession.

The story line follows these two strangers on their short trip to lasting friendship.

Their relationship is one of

friendly antagonism.

FR. FARLEY holds true to old-fashioned church traditions, while Dolson would like the church to conform to modern values such as allowing women to hold the priesthood.

On the other hand, Dolson is appalled by the congregation's and the seminarians' lack of respect for what he holds sacred, while Farley tolerates their hypocrisy.

The language of the play is contemporary in nature.

TO SOME IT may be offensive coming out of the mouths of priests. (For example, Farley says to Dolson, "Your sermon sucks.") They also use mild profanity.

The issues they touch on in conversation are definitely controversial. This includes homosexuality, child beating, divorce and remarriage in the eyes of the church, drunkenness and politics in the church.

Both men moved me to tears as each revealed incidents in his childhood which led him to the

priesthood.

Ultimately, each depends on the other to lift him up when he falls.

**THE QUALITY** of acting at Workshop Players, community theater-in-the-round is always good. However, Cotton and Stilgenbauer give the finest acting performances I have ever seen there.

The play is wonderful and can be understood by people of all religious persuasions.

However, if you can't laugh at church-related situations or have very strong feelings about the priesthood, it may offend you.

I, for one, loved it. The play will continue at Workshop Players Theatre on Middle Ridge Road in Amherst Oct. 5-7 and Oct. 12-14, with performances Fridays-Saturdays at 8:15 p.m., Sundays at 3 p.m.

For ticket information, call 988-5613 or 988-7130.



DAVID COTTON as the rebel seminarian argues a point with Fred Stilgenbauer as Fr. Tim Farley in "Mass Appeal." (Workshop Players photo)



The pose of David Cotton is his practice of the next day's sermon.

It seems redundant to repeat the names of the actors here. By now you are well acquainted..



# THE RED SHOES

BY  
Robin Short

(Based on the Fairy Tale  
by Hans Christian Andersen)

Directed by ..... Caron Kelley

## CAST OF CHARACTERS

SNOGG, a gypsy mountebank ..... Francis McDonough  
JEMMO, his clown ..... Lynna Snyder, Danielle York  
THE BURGERMEISTER ..... Don Breen  
KAREN, an orphan girl ..... Chris Starbuck  
NELS, a cobbler's apprentice ..... Matt Kish  
A NICE OLD LADY ..... Hogan Fletcher

## SYNOPSIS OF SCENES

### ACT ONE

A street near the Village Square.

### ACT TWO

A Gypsy Camp several miles away.

The action is in Denmark, over a hundred years ago.

**Presented By Special Permission  
of  
Samuel French, Inc.**

November 30, December 1, 2, 7, 8, 9, 14, 15  
1984



Lynna Snyder, a delightful character portrayal.



Chris Starbuck with Hogan Fletcher



Fritz: McDonough and Don Breen

The play was well done and the news reporter was correct. One needed to watch the children in the audience. Theatres should occasionally do a show for children. This is especially important in areas where no children's theatre exists.





A publicity shot of Fritz and Lynna



Gypsies: Mischa Murell, Julie Rodriguez



Fritz McDonough and Don Breen



## TECHNICAL STAFF

Set Design .....	Troy Dotson
Choreographer .....	Jeddie Driscoll
Bookholder .....	Julie Rodriguez
Crew Chief .....	Troy Dotson
Crew .....	Pat Sanders, Gloria Cotton, Mary Gentile, Mischa Murrell
Lights and Sound .....	Pat Sanders
Crew .....	Teresa Butchko, Nancy Briggs, Eric Long, Barbara Messaros, Rich McLellan, Debbie Vorkavich
Special Effects .....	Russell Brandes
Costumes ...	Valerie Jenkins, Hazel Burgin, Ruth Hansen, Lois Rieth Evelyn Witham, Betty Sweeney
Props .....	Loretta Farley, Marguerite Vida
Programs .....	Eric and Sandy Long
Publicity .....	Barbara Bentz, Ted Michaels, Loraine Ritchey, Debbie Vorkavich
Mailing List .....	Hazel and Morton Burgin
Ushers .....	Caron Kelley
Box Office .....	Lucille Trelka



Unfortunately the names of the gypsies and the dancers were omitted from the program

L-R The dancers are identified as Angela Rodriguez  
Jessica Mancini, Marijoy Afrates, Melissa Driscoll



# Stage

## Wit and magic of "Red Shoes" captivate Workshop crowd

By Hermaine Speigle  
Journal Stage Review

AMHERST — "The Red Shoes," written by Hans Christian Andersen in the middle of the 19th century, has touches of whimsy, humor to tickle the funny bone, and irony and satire interwoven with compassion for human frailties. His story has lived through the years, loved by children and adults.

Presented by Workshop Players at its Theater-in-the-Round, a restored one-room schoolhouse, the familiar tale of the magical Red Shoes captivated full house audiences of adults as well as children last weekend. The adaptation is written by Robin Short, and Caron Kelley directed.

The action begins in a village in Denmark, where the celebration of May Day is in progress. Snogg (Fritz McDonough), a conniving gypsy down on his luck, finds the Red Shoes and the magic button hook which controls them. He tells his slave-crown, Jemmo (Lynna Snyder), of his dreams of becoming a famous impresario.

Snogg kidnaps the pretty

village girl, Karen, sweetly portrayed by Christine Starbuck, a senior at Firelands High School. Karen captivates audiences as she tours the country, dancing to exhaustion as the slave of Snogg, the Red Shoes and the button hook. Though Karen pleads for rest, and to be allowed to go home, she is forced to wear the Red Shoes, and to fill Snogg's pockets with gold.

Jemmo, whose role is expertly done in pantomime, and handsome Nels, (Matt Kish), the cobbler's apprentice who becomes Karen's friend, hope to free her from Snogg and his

come-hither looks, strutting castanets and flashing bright, tight bodices and twirling skirts. Young people in the audience freely expressed their enjoyment of the play, laughing and clapping frequently. Their pleasure was contagious, shared

by the actors and adult member of the audience, who also note their approval with generous applause.

Workshop Players' "The Red Shoes" continues through Dec. 15 in the Middle Ridge Theater-In-The-Round.



Publicity shot: Chris Starbuck, Fritz McDonough, Lynna Snyder.

We learned that the newspapers seemed to prefer open-mouthed poses.



And Chris Starbuck continues to dance while Fritz McDonough and Lynna Snyder look on.



Matt Kish and Chris Starbuck

# STOP THE WORLD I WANT TO GET OFF

Books, Music and Lyrics  
by  
**Leslie Bricusse and Anthony Newley**

Feb. 8-9, 15-17, 22-24, 1985

(Property of: Tams Witmark Music Library, Inc.  
560 Lexington Avenue  
New York, N.Y. 10022)

Directed and Choreographed by Lynna Snyder  
Music Director . . . . . Jeddie Driscoll

Pianist . . . . . Sandra Tucker

Bassoonist . . . . . David Riddle  
Ken Bowens

## CAST OF CHARACTERS

Littlechap . . . . . Michael Czarney  
Evie . . . . . Loraine Ritchey  
Susan . . . . . Sherry Spenser  
Jane . . . . . Becky Bostwick  
The Boy . . . . . John Krohe  
Chorus (in alphabetical order) . . . . .  
Debbie Brummer, Karen Carney, Chaundra Jane  
Forbes and Betty A. Sweeney



The chorus: Karen Carney, Chaundra Jane Forbes, Betty Sweeney, Debbie Brummer



John T. Krohe with Michael Czarney



Loraine Ritchey & Mike Czarney with Sherry Spenser and Becky Bostwick.

Note the chorus was costumed in black and white. Little Chap in deep blue. His son was light blue. The wife in shades of pink with the daughters in a light pink. Some directors fail to understand the significance of costumes.





## TECHNICAL STAFF

Technical Director ..... Valerie Jenkins  
 Crew ..... Caron Kelley, Bobbie and Jim Trosper  
 ... Barbara Bentz, Eric Long, Rich McLellan, Bob and Lois  
 ..... Rieth Ray and Shirley Yost

Props ..... Loretta Farley

Costumes ..... Valerie Jenkins

Light and Sound Eric Long, Rich McLellan, Bobbie Trosper

Light Board and Sound ..... Caron Kelley, Teresa Butchko

Program ..... Sandy and Eric Long

Publicity ..... Barbara Bentz

Mailing List ..... Hazel and Morton Burgin

Lobby Display ..... Rich McLellan

Ushers ..... Caron Kelley

Box Office ..... Lucille Trelka



Lynna Snyder, Director



Michael Czarney, Loraine Ritchey



Michael in *What Kind of Fool am I*.



Michael Czarney, Sherry Spenser and chorus.

I still believe this show is well worth the effort. It has a message, but local audiences failed to appreciate it. The show was well done in every way.

## In Brief/Theater

### "Stop" is top at Workshop

By Amy Melvin  
Journal Stage Review

LORAIN — Although the play itself is somewhat dated, most of the songs in "Stop the World (I Want to Get Off)," still sound quite fresh. And the Wrokshop Players' production of the musical helps you forget the play made its debut in the early 1960s.

"Stop the World" is a rather abstract play that probably seemed quite radical for the Broadway stage when it first ran. The costumes are simple and unadorned. The main character, Littlechap, is in whiteface to resemble a mime, presumably to signify modern man's "facelessness" and lack of identity. There are few props and the lighting is uncomplicated.

Littlechap is the epitome of the arrogant man who uses women as playthings and who is only concerned about climbing to the top in his career and social life. He blames his wife for not producing a son for him and he proceeds to shut out his two daughters from his life while he gallivants and philanders his way around the world.

Throughout are good, durable songs by Leslie Bricusse and Anthony Newley — such as "Once in a Lifetime," "Gonna Build a Mountain," and "What Kind of Fool Am I?" And although the play may seem dated and at times a little absurd, its message is still relevant: that life is short and family and love usually end up being the things we cherish most in this world.

Michael Czarney is quite good as Littlechap. His voice is strong and deep but at times he has trouble hitting the higher notes. The musical is essentially Brit-

ish and uses some colloquialisms, but this does not cloud the message. Czarney pulls off a fine, consistent British accent.

Loraine Ritchey, as Evie, Littlechap's wife, is also quite good. On reason might be she was born and raised in London. But she actually plays a number of other characters — one Russian, one German and one American — all women Littlechap conquers with his charms.

The four women in the chorus sang well but were occasionally in different keys.

The only problem was in direction. Director Lynna Snyder keeps the blocking and movement as uncluttered as possible, which is essential for such a small stage. But there are moments when the show loses momentum and needs invention and detail.

8 Chronicle-Telegram, Elyria, O., Fri., Feb. 15, 1985

### 'Stop the World' falls short

By ALANA BARANICK  
C-T Stage Review

One thing can be said for Amherst's Workshop Players — they're not afraid to try something different.

Unfortunately the community theater's experimental efforts in their current production of the musical "Stop The World, I Want to Get Off" do not work well.

THE MAIN character, Littlechap (Michael Czarney) supposedly represents every man.

He wears white mime face makeup and performs a large part of the time in mime to express this fact.

However, the playwrights' (Leslie Bricusse and Anthony Newley) contention that this character is every man is way off base for your average American.

LITTLECHAP WORKS his way up the corporate ladder bedding every woman he can, eventually becoming a highly respected member of the British Parliament.

That's hardly average, I'd say.

Czarney is masterful and even sensual in his acting and has a deep, beautiful singing voice.

HE IS dramatic, comedic and exciting just when it is necessary.

Two differing opinions from the press. Alana Baranick seemed to express the feelings of most of the public. Lorain County wasn't ready for this type of production. I had seen the show twice in Canal Fulton's theatre-in-the-round and thought it was a good vehicle for Workshop, but I was wrong. Just as I was wrong about Red Shoes. From comments I have heard over the years, this was the most unpopular season. Our audiences prefer a possible or probable story line with a more or less realistic set to go along with it.

However, his pantomime lacks something.

I've always felt good mime requires no explanation. The mimist paints a vivid picture of what he's trying to say.

Czarney's paintings were not consistently vivid.

OF COURSE, the forst of Bricusse and Newley is their music. This musical is no exception, featuring such outstanding works as "What Kind of Fool Am I," "Once in a Lifetime" and "Gonna Build a Mountain."

Czarney gets to sing each of these classics.

Even though his vocal range does not permit him to reach the high notes you'd expect at the end of each of these songs, he still holds the audience with resonant climaxes.

LORAIN RITCHEY plays the women in Littlechap's life. Primarily she is Evie, his English wife. She also plays a Russian, a German and an American effectively.

The characters are tied together with a common song.

Evie sings "I'm Typically English," while the Russian is a "Glorious Russian," the German, "Typische Deutsche," and the American is "All American."

THE LATTER was the most appreciated by the audience as Ritchey portrayed the American

as a Marilyn Monroe type. She was great.

Sherry Spenser and Becky Bostwick play Littlechap's daughters, Susan and Jane.

Susan is Daddy's little girl on whom he dotes.

JANE IS the second daughter whom Littlechap loves, yet resents because she should have been born a boy.

Bostwick's facial expressions are worth a scriptful of lines as she exhibits all the emotions a confused child would have in the situation.

It is difficult for me to recommend this play.

THE METHOD of presentation was a bit abstract for my taste, although some folks might classify it as arty.

And I honestly disliked the story line.

Children should definitely not see it. It is also not a program for someone who needs cheering up.

"STOP THE World, I Want To Get Off" continues now-Feb. 24, with performances Fridays-Saturdays at 8:15 p.m. at the theater-in-the-round on Middle Ridge Road in Amherst between Rts. 2 and 58.

For ticket information and reservations call the box office at 988-5613 before 2 p.m. or after 6 p.m.



By Edward Chodorov

Directed By Francis McDonough

## CAST OF CHARACTERS

Mr. Foster.....	Harvey Alford
Mary Herries.....	Valerie Jenkins
Lucy Weston.....	Yvonne Alford
*Rose.....	Jane Ryan
Phyllis Glennings.....	Lorraine Ritchey
Peter Santard.....	David Lengyel
Henry Abbott.....	Michael Ferrer
Ada.....	Liz Brummer
Doctor.....	Joe Patton
Mr. Edwards.....	Don Dickens
Mrs. Edwards.....	Caron Kelley
Aggie Edwards.....	Deanna Masin
Ausie Edwards.....	John Lute
Gustav Rosenberg.....	Wade Hubbard



Valerie Jenkins, the kind lady who takes in what turns out to be a "family" of crooks. Evelyn Witham\* who had to step in at dress rehearsal as director and as the housekeeper, Rose.



Center: Crooks Caron Kelley, Mike Ferrer, Don Dickens tormenting Valerie Jenkins.



Top right photo: Michael demands a note from the attorney, Harvey Alford. Does he get it?  
Below: Joe Patton, doctor.



Evelyn Witham shows her dislike for Mike Ferrer. Yvonne Alford is puzzled by the situation.



# Kind Review For 'Kind Lady'

One thing you can count on, when you attend a theatrical performance at Workshop Players Theatre in the Round you probably will be viewing a presentation you have not seen or even heard of before and that's refreshing! Such was the case last Friday night when I attended "Kind Lady" by Edward Chodorov, a play adapted from a tale by Hugh Walpole.

This show is a good example of how much a capable playwright, some excellent actors and a first rate production can do with a clever short story situation. The situation arises when a rich and retiring London matron (Valerie Jenkins) befriends a cultured vagrant (Michael Ferrer), who manages to slip into the English gentlewoman's home on a pretext of asking for charity; and then, in company with some odious accomplices, moves in, imprisons her, tortures her suavely and very nearly succeeds in wringing all her possessions out of her control.

I'm sure that in 1935, when "Kind Lady" opened on Broadway, this meaning and sinister fellow must have seemed like the meanest man in the world, and, although the standard of meanness have gone up considerably since then, he still seems like a dastardly scoundrel worth as much hating as you can manage between the hours of 8:15 and 10 p.m.



VALERIE JENKINS, AS the kind lady, and Yvonne Alford, as her former college chum, plan a trip to Paris in "Kind Lady."

In a story as simple as that, the vital theatrical elements are the suggestions of character, the cool deliberation of the style and the calm objectivity of the staging. The mood alters from ordinary friendliness to threatening villainy before you realize it. The callousness of the characters develops slyly. Scene by scene the pressure of these vultures against the helpless lady become so agonizing that the theatregoers are more relieved than she is when in the end she continues her deliverance.

A slight woman with gentle radiance and dainty manners, Mrs. Jenkins

is perfectly cast as the kind lady. This veteran actress has an outstanding talent accentuated by her ability to use effectively, pause and mental asides. Her performance is down-right superb.

Another great theatrical lady, Evelyn Witham, who on opening night filled in a major role in the play, was equally superb. I've had the pleasure of knowing this lovely lady since the early 50s and she's done it all, --acted, directed, produced you name it, she's done it in the theatre. Thirty years ago she was great, today she's even better.

As the villainous con man, Michael Ferrer has his own ideas of disarming treachery and, they are good ones. Mr. Ferrer is making his debut with Workshop in this show. I'm sure we'll be hearing a lot more from this talented gentleman.

Under "Fritz" McDermough's direction and inside an excellent setting by Eric Long and his crew, the show is a success. Among others present and pleasant are Harvey and Yvonne Alford, Loraine Ritchey, David Lengyel, Liz Brummer, Joe Patton, Don Dickens, Caron Kelley, Wade Hubbard, John Lute and Deanna Masin.

Editors Note: Mr. Ritter is a freelance theatrical critic. His reviews appear in many leading newspapers in Northern Ohio.

Amherst News-Times, April 22-April 28, 1985.

## Workshop Players have the answer

By Hermaine Speigle  
Journal Staff Writer

AMHERST — Workshop Players open their spring season with a suspense drama that wins the sympathies of the audience for the heroine, and quickly has everyone squirming in their chairs, eager to help her.

The play presents the predicament of Mary Herries, a rich and elderly "Kind Lady," who befriends a vagrant, opening her door to him in what she believes is an emergency. Henry Abbott, (Michael Ferrer) needs no further invitation. He moves in with his girl friend, relatives, even his own art appraiser. He quickly sets his avaricious eyes and fingers to manipulating Herries' paintings, sculpture and jewels out of her possession and into his own.

There has to be some way to get the "Kind Lady" out of the villain's clutches!

Author Edward Chodorov wrote the play for British audiences, but it works equally

well after traveling to an American drawing room, apparently in New York. All activity takes place in the one-room setting, ideal for the theater-in-the-round.

Valerie Jenkins, who was one of the founders of Workshop Players and has directed many of its plays, steps easily into the title role as Mary Herries, a wealthy woman with a heart that proves too kind. She plays the woman of wealth with dignity and warmth, then is superb as the frightened victim of circumstances which she herself created.

Michael Ferrer, who performed frequently with Workshop and other local theater groups in his high school years, recently returned from the armed services.

He does well with the rather extensive role of the villain, his first stage appearance since his return. He is ingratiating, suave and manipulative, and finally threatening and vicious. Of course, we know all along that he'll be caught in the end, but by

whom? He's outwitted everyone! Does he have to be so nasty, conniving and sharp?

We viewed the play on opening night, when it moved a bit slowly, and hope it moves a bit more briskly as the actors present this evening's performance.

Jane Ryan is excellent in the role of the loyal maid, Rose, and Harvey Alford is a distinguished tax man. Loraine Ritcher is the brightly charming niece who comes calling with her husband, a role enacted by David Lengyel.

It takes only a few weeks for Abbott's cohorts and fellow conspirators, who enter as "the brazen bunch," awed and a bit nervous, to settle into plush and affluent living as new masters of the household.

The transformation is intriguing as the uncouth intruders, the Edwards family, Don Dickens, Caron Keller, Deanna Masin and John Lute, put on prissy, pompous airs along with more expensive clothing to suit their new status. All are superb, and only the brow-beaten girl friend, Ada

Friday, April 26, 1985 / The Journal 9

## with fine whodunit

audience in the action, even more than sitting in the first rows at a movie thriller when we were kids.

(Liz Brunner), seems a bit overdone.

Director Francis McDermough keeps the audience guessing, itching for the rescue. The intricacy of the theater-in-the-round seems to involve

"Kind Lady" continues through May 4 at the Workshop Players. See In Brief/Theater.



# Workshop maintains the suspense in 'Kind Lady'

By ALANA BARANICK  
C-T Stage Review

Workshop Players production of "Kind Lady" is a suspenseful drama about a woman made a prisoner in her own home.

Although at times the futility of this golden-ager's situation can be depressing, the Edward Chodorov script provides a constant ray of hope.

**MARY HERRIES** (played by Valerie Jenkins) is a rich woman living a relatively secluded life in her elaborate home. Her kind-heartedness leads her to invite a poor artist for coffee Christmas Eve.

The artist, Henry Abbott (played by Michael Ferrer), gives her a sob story about his frail wife and infant. Mary lets the young family

stay when Abbott's wife (Liz Brummer) passes out from what an unfamiliar doctor diagnoses as exposure.

It doesn't take long to realize these people are taking unfair advantage of Mary's generosity. The arrival of their friends Mr. and Mrs. Edwards (Don Dickens and Caron Kelley) and their son Augie (John Lute) clinch that fact.

Jenkins is marvelous as Mary, demonstrating a wide range of emotions and states of mental depression.

**SHE GOES** from a confident person to a desperate one on the verge of a breakdown longing to be rescued. Ferrer as Abbott is the man you love to hate. His smooth manner and good looks do not hinder his effective portrayal of

a dastardly character.

All the actors under the direction of Frances McDonough and Evelyn Witham do an excellent job of staying in character.

David Lengyel, as the jovial fiance of Mary's niece, is very convincing. His dimples seem to take up his whole face, when he smiles.

Yvonne Alford as Mary's best friend Lucy Weston gives an understated performance. This works well, since she portrays a sophisticated woman of means.

Caron Kelley is crude, mean, despicable and disgusting — all of which I intend as a compliment. Her character (Mrs. Edwards) is just as rotten as Abbott.

**WITHAM PLAYS ROSE.**

Mary's housekeeper. Everything — from her speech to facial expressions to walk — is illustrative of her character.

When afraid of Abbott she doesn't have to speak. You see it written all over her face.

"Kind Lady" is an unusual mystery.

Unlike the traditional mystery in which you know the crime but have to figure out the guilty party, in this one you know the guilty party, but not what he plans to do next, or if the victim will ever be freed.

It's an intriguing offering to appeal to mystery lovers.

It also has a message to tell. It leaves an indelible image of the perils faced by elderly,

shut-ins and recluses, even in their own homes.

Performances will be at the Middle Ridge Road community theater-in-the-round **HOW-MAY-4** Fridays-Saturdays at 8:15 p.m. For ticket information and reservations call the box office at 988-5613 before 2 p.m. or after 6 p.m.

## Palace meeting

The Lorain Palace Civic Center Committee will hold its annual membership meeting May 2 at 5:30 p.m. in the Palace lobby, Sixth Street and Broadway, Lorain.

The meeting is open to all who donated to the recent membership drive and have become associate members of the Palace. For more information call the center at 245-2323.

# TECHNICAL STAFF

## PRODUCTION CREW

- Crew Chief.....Eric Long
- Construction Crew.....James Lengyel, Dave Lengyel, Eric Long, Richard McLellan
- Props.....Loretta Farley
- Lights and Sound.....Eric Long, John Krohe, Richard McLellan, Kevin Rodgers
- Publicity.....Barbara Bentz, Ted Michaels, Debbie Vorkavich
- Programs.....Eric Long and Sandy Long
- Mailing List.....Hazel and Morton Burgin
- Costumes.....The Company
- Ushers.....Caron Kelley
- Box Office.....Lucille Trelka



The crew who worked the show: Dave Lengyel, Eric Long, Evelyn Witham, Loretta Farley.



The crooks: Caron Kelley, John Lute, Michael Ferrer in the background, and Don Dickens talk with the housekeeper, Evelyn Witham.



Dave Lengyel and Michael Ferrer



Liz Brummer, Deanna Masin, Michael Ferrer, Don Dickens.

The Kind Lady becomes defiant: Caron Kelley, Valerie Jenkins, Don Dickens, Mike Ferrer.



Kind Lady has a heart spell while Mike Ferrer, Caron Kelley, Don Dickens and John Lute look on unconcerned.





## PLAZA SUITE

by  
Neil Simon  
Directed by Casey Wolnowski

By special permission of Samuel French, Inc.

October 4, 5, 6, 11, 12,  
13, 18, and 19, 1985



Don Dickens and Valerie Smith. This was Valerie's first and only appearance with Workshop. She was a fine actress.

Right: Bill Brumfield and Valerie Smith. Valerie puts eyedrops in Bill's eye. He is not pleased. "You are supposed to drop it in, not push it. If you were to push it, they would have called it a pusher instead of a dropper."

### CAST

in order of appearance

Three plays which take place in the same suite of the Plaza Hotel, New York City.

#### Act 1

##### Visitors from Mamaroneck

Bellhop .....	Don Dickens
Karen Nash .....	Valerie Smith
Sam Nash .....	Bill Brumfield
Jean McCormack .....	Doreen Leimbach

Time: About four in the afternoon, mid-December.

#### Act II

##### Visitors from Hollywood

Waiter .....	Don Dickens
Jesse Kiplinger .....	D.J. Loboda
Muriel Tate .....	Pat Lindley

Time: About three in the afternoon on a warm, sunny spring day.

#### Act III

##### Visitors from Forest Hills

Norma Hubley .....	Corky Bruck
Roy Hubley .....	James Hart
Borden Eisler .....	D.J. Loboda
Mimsey Hubley .....	Doreen Leimbach

Time: Three o'clock on a warm Saturday afternoon in Spring.





Oct 18/1985 - The RAIN Journal - Tempo

# STAGE

## Review

### Workshop suits "Suite"

By Carol Zientarski  
Journal Stage Review

AMHERST — The intimate atmosphere of Workshop Players' cozy quarters suits "Plaza Suite" just fine.

This Neil Simon comedy features three sets of characters who visit the same hotel suite on different days. It takes an intimate look into the lives and loves of the people in Suite 719. And there are some zany goings-on at the Plaza Hotel, New York.

First, meet the Nashes. It is their anniversary and Karen Nash has reserved the suite for a rendezvous. After all, this is the same room where they spent their wedding night — or is it?

Enter her husband, Sam, who is just a little too fond of his job. The Nashes spend the evening clashing over everything. Sam is quite ably played by Bill Brumfield. Valerie Smith, in the part of Karen, proved to be a hit with the audience. Antics and facial expressions are her forte. They can be a bit too silly at times. But the two work well together.

The second group of visitors are Jesse Kiplinger, small town boy who makes it big as a Hollywood producer, and his long-lost first love, Muriel Tate, a happily (sort of) married lady.



"CORKEY" BRUCK  
and JAMES HEART

As Muriel, Pat Lindley is wonderful. Managing to come across as timid and naive — on the outside — and just a little naughty on the inside, she performs her part with ease. Starring opposite her is Dave Laboda, who makes his debut in community theater with this role. He is everything the stereo-

type of a Hollywood producer should be — and carries the role well. With this success behind him it is a good bet he will figure in more local theater productions in the future.

Finally, we meet the Hubleys. Their daughter is getting married today, but she has locked herself in the bathroom with a bad case of cold feet. James Hart plays Roy Hubley, the frantic father of the bride. His is a very commanding presence on the stage as he blusters and bellows, paces and places blame. Hart is a natural and gives a good performance. "Corkey" Bruck as his wife, Norma, is the distraught mother

If you are going to do this show or any other that has a famous locale, don't hesitate to contact them for a picture or description. We did. We received an 8 1/2 by 11 copy of the picture below, plus stationery, and a book about the history of the Plaza Hotel. It was a big help.



Notice, no bed. A suite has a living room, bedroom and bath. The luxurious furniture was hard to borrow from our membership. That's why shows with sets showing luxurious appointments are difficult to do authentically.



D.J. Loboda and Pat Lindley. Pat is completely enamored when a former classmate invites her to his hotel room. She feigns disinterest. These three connected one-acts are true Neil Simon comedy.



# Check into 'Plaza Suite' at Workshop for fun

By ALANA BARANICK  
C-T Stage Review

Workshop Players have done a terrific job translating the sophisticated romantic comedy "Plaza Suite" to the community theater stage.

It's actually three unrelated mini-plays which occur in the same suite of New York's elegant Plaza Hotel. In each offering we become intimately familiar with the characters in a short period of time.

**PLAYWRIGHT NEIL** Simon reveals the history of each character in his cleverly written dialogue.

Casey Wolnowski provides character revelations, which can't be expressed with words, through his fine direction.

And each actor brings special touches in his performance to further the character studies.

The first act centers on the Nashes, married for 20 years.

Karen Nash (Valerie Smith) wants to put spice back into their dull union with an overnight sojourn where they spent their honeymoon.

Husband Sam (Bill Brumfield) isn't responsive to her plans, but preoccupied with his business and his appearance.

**SMITH'S PERFORMANCE** is hilarious, and at times deeply

moving, as a wide-eyed, scatter-brain fighting what appears to be a lost cause — the preservation of her marriage.

Brumfield's understated performance brings a necessary touch of reality to the Nashes' relationship.

In the second act D.J. Loboda is Jesse Kiplinger, a Hollywood producer who invites high school sweetheart Muriel Tate (Pat Lindley) to visit in his suite. His purpose: seduction.

Muriel, now married with children, is in awe of his glamorous life. Jesse longs for a relationship with an honest woman far-removed from tainted Tinseltown.

**HER HALF-HEARTED**

spurns of his advances are laughable, yet sensual.

His macho, yet gentle Jesse is sizzling. His moves on Lindley are stronger than generally seen at Workshop Players.

Lindley is wonderful, showing the turmoil of a woman who wants to be seduced, yet doesn't.

The timing between the pair is perfect.

Loboda offers extra chuckles in the third act in a brief appearance as a nerdy groom.

He is successful in his performance of both characters.

James Hart and Corkey Bruck are in the third act as Norma and Roy Hubley, whose daughter locks herself in the bathroom minutes before she is

to be wed in the hotel hall.

**HART, USING** an accent and resonance reminiscent of Fred Flintstone and Jackie Gleason, is priceless as a domineering husband and father whose main concern is the money he shelled out for the society wedding.

Bruck's performance is on-the-nose, as the nervous wife who worries about facing her society friends if her daughter jilts the groom.

The near-professional caliber of this production is exceptional for Workshop Players.

It continues Oct. 11-13 and 18-19 at the Amherst theater-in-the-round on Middle Ridge Road. For tickets call 988-5613.

Top photo: Jim Hart and Corky Bruck, parents of the bride. Doreen Leimbach finally comes out of the bathroom to be married.



## PRODUCTION STAFF

Production Coordinator	Valerie Jenkins
Set construction	Don Been, Robert Rieth, Ray Yost, Morton Burgin
Set Decoration	Ruth Hansen, Lois Rieth, Shirley Yost, Hazel Burgin
Upholstery and landscapes	Ruth Dickens
Props	Loretta Farley
Lights	Eric Long, Matt Kish, Chris Kish
Sound	Jim Hart and Eric Long
Ushers	Sandy Long
Parking	David Lengyel
Mailing List	Hazel and Morton Burgin
Publicity	Barbara Bentz
Publicity pictures	Dennis McDaniels and Ted Michaels
Fliers	Judy Alexander
Tickets	Dorothy Albertson
Box Office	Lucille Trelka



# The Orphans

## CAST

in order of appearance

Lily Spangler .....	Elaine Breen
Catherine Spangler .....	Jimmie Looney
Lawrence Ervin .....	Don Breen
Ronald Osborne (Herman) .....	Michael Ferrer
Florette Lamour .....	Betty Sweeney

The Time: Morning of March, 1937

The Place: A room in the Chalfont Hotel, New York City

The time is continuous in two acts.

by

James Prideaux

"Living is worth every chance we have to take."

Directed by Teresa Butchko

November 22, 23, 29, 30, December 1, 6, 7, 1985



The cast: Elaine Breen, Jimmie Looney, Betty Sweeney, Teresa Butchko. Back: Don Breen, Mike Ferrer.



Elaine Breen and Jimmie Looney trying to deal with the ways of the world when they have been isolated since 1912. Read the news article on the next page. Notice that the two women did not lace up their high top shoes.



# PRODUCTION STAFF

Production Coordinator	Valerie Jenkins
Set Construction	Don Breen, Robert and Lois Reith, Ray and Shirley Yost, Eric Long, Randy Staller
Props	Betty Sweeney
Lights	Don Breen
Sound	Joe Patton, Eric Long
Costumes	Evelyn Witham, Valerie Jenkins
Ushers	Sandy Long
Parking	David Lengyel
Mailing List	Hazel and Morton Burgin
Publicity	Barbara Bentz
Pictures	Ted Michaels and Dennis McDaniels
Box Office	Lucille Trelka

A much lived in, antique, disheveled, bedroom in a hotel.



4 Chronicle-Telegram, Elyria, O., Fri., Nov. 29, 1955

## Theater/Arts

### 'Orphans' runs gamut of emotions

By ALANA BARANICK  
C-T Stage Review

Funny, sad, boring, intriguing, unpredictable — all apply to Workshop Players' production of "The Orphans."

The premise is unusual.

The time is 1937. Lily and Catherine Spangler are two sisters from Pittsburgh, left orphaned and alone in a New York City hotel room.

DON'T EXPECT to see Shirley Temple look-a-likes playing these unfortunate children. They were at least teenagers when their parents died — 25 years earlier.

And don't feel too sorry about their plight. Their folks left them heiresses to a steel mill empire.

The women have stayed in their hotel room since 1912 by choice. They are afraid of the outside world.

The only people they see are the bellhops, who bring them their food, and their accountant, who periodically brings them thousands of dollars in cash, the continuing profits from the family business.

Naturally, the women have no use for banks. They keep their \$6,000,000 reserve hidden in the room with them.

DESPITE THEIR tremendous wealth, the sisters live like paupers.

Life is secure, albeit dull, until a bellhop invades to rob them of a small portion of their amassed wealth.

Lily (Elaine Breen) is the more dominant and less likeable sister. Breen does an admirable job molding her character, adding little idiosyncrasies to accentuate the effects of her lifestyle.

Catherine (Jimmie Looney) commands our sympathy. She

longs for news of the outside world, but she obediently follows Lily's lead, believing her older sister is protecting her.

MICHAEL FERRER as the bellhop is at once a scoundrel and an angel, stealing from the women while feeling sorry for them.

The play gets off to a slow and boring start, as the sisters' background is introduced.

However, the action picks up with Ferrer's entrance. The second act is exciting, hilarious, fast-paced, and, most importantly, unpredictable.

This play is worth seeing, if you enjoy a touch of the bizarre and good character studies.

The show continues at Workshop Players community theater-in-the-round on Middle Ridge Road, Amherst, Nov. 29-30, Dec. 1, 6-7. For tickets call the box office at 988-5613.

The two additional characters in these pictures are: Top with the orange jacket, Mike Ferrer and lower right with Jimmie Looney, Don Breen.

## Fun home for "Orphans" at Workshop

By Bev Dilling  
Journal Stage Review

AMHERST — If "Arsenic and Old Lace" is a favorite of yours, you'll most likely enjoy "The Orphans," the current production of Workshop Players, Inc. The similarity is noteworthy, first of all, because they both center around two eccentric elderly ladies. "The Orphans" by J. James Prideaux is equally well written. Prideaux's play is laced with humor and overlaid with sensitivity. The opening night crowd at Workshop Players reacted with delight.

"The Orphans" are Lily and Catherine Spangler (played convincingly by Elaine Breen and Jimmie Looney). And, as one sister says, "After all, we are orphans. What has age got to do with it?" The time frame is 1937 and the sisters have been isolated, by their own choice, in a hotel room in New York City since 1912. Their retreat from the world was precipitated by the news of the death of both parents on the Titanic.

The women are heirs to a fortune, now managed by Lawrence Ervin (Don Breen), who visits at regular intervals to deliver a healthy stipend in cash. The sisters simply stash the cash in their room. It is unimportant to them. They are content in their own little world.

At this point, an imposter in the guise of a bellhop enters and claims to be an illegitimate cousin. Of course, he's really after the cash which has accumulated by this time to the not too tawdry figure of about 6 million dollars.

How the sisters deal with the pseudo-cousin (played by Michael Ferrer) is added grist for humor. An added light touch is the entrance for a few moments of their next door neighbor, a prostitute (played by Betty Sweeney). The sisters' naivete is touching. The whole



JIMMIE LOONEY, left, and Elaine Breen are the two women who've lived in seclusion for 25 years in "Orphans."

threatening situation is decidedly sticky, but, as you wouldn't suspect, the play ends on an upbeat note.

The sisters' hermit-like existence lends an opportunity for a colorful setting and props. The dress is 1912, the room is dishevelled and the contents are

in period. Workshop Players, a theater in the round, carries it off well.

"Orphans" continues at Workshop Players tonight, tomorrow and Sunday and the following Friday and Saturday nights through Dec. 7.



Jimmie Looney and Elaine Breen were perfectly cast for this show. Unfortunately, during the second week of the run Jimmie had emergency by-pass surgery. The director, Teresa Butchko, took over. There was a lot of scrambling to get the dress to fit, but everything went along smoothly. I doubt if the audiences of the last few performances were aware of any change. We have often been asked why we didn't double cast. There have been several occasions where substitutions had to be made. Double casting usually weakens a show. You have to rehearse twice as long or each actor gets half as much rehearsal. In a community theatre situation with volunteers, it is hardly worth the extra time.





SEASON 38  
WORKSHOP PLAYERS, INC.

349

THEATRE — IN — THE — ROUND



presents

# On Borrowed Time

by

Paul Osborn

Based on the novel of the same name by  
Lawrence Edward Watkin

"Already the world is beginning to feel the pain and sorrow . . . in keeping  
me here." Mr. Brink

Directed by E. Valerie Jenkins

Feb. 14, 15, 21, 22, 23, 28, 29, March 1, 2, 1986



Left: Jonathan Wilhelm and Evelyn Witham.

Jonathan represents death and here he calls Evelyn Witham to his fold. Center: Gramps, Don Dickens and Pud, J.T. Krohe. Gramps' language is not a good pattern for a little boy to follow, but this doesn't phase him. Gramps calls Dimitria, Pud's aunt, a pismire. Even if you don't know what it is, you know it isn't good. J.T. asks Gramps, "Gramps, what are those two little bumps in the front of Marci's sweater?" Far right photo: Dorothy Shobe, the pismire, and Evelyn Witham, Granny.

CAST	
Pud	John Thomas Krohe
Julian Northrup, Gramps	Don Dickens
Nellie, Granny	Evelyn Witham
Mr. Brink	Jonathan Wilhem
Marcia Giles	Jennifer Stiwald
Demetria Riffle	Dorothy Shobe
A Boy	Jason Koler
Workmen	Eric Long
Dr. Evans	Tom Schluter
Mr. Pilbeam	Robert Rieth
Mr. Grimes	Joe Patton
Sheriff	Ted Michaels
Betty	Tom Schluter
	Troubles Koler

The entire action takes place in the den and yard of the Northrup home.

## Act I

- Scene 1 Afternoon
- Scene 2 A week later
- Scene 3 Dusk, a week later

## Intermission

## Act II

- Scene 1. Two hours later
- Scene 2. Ten o'clock that night
- Scene 3. Dawn, the next morning
- Scene 4. Dusk, the same day
- Scene 5. A few minutes later, the same day
- Scene 6. Later that night

The lowering of lights indicates passing of time

Produced by special permission of Dramatists Play Service, Inc.





## PRODUCTION STAFF

Set and Light Designer ..... David Cotton  
 Assistant Designer ..... Troy Dotson  
     in charge of tree  
 Crew ..... Jeff and Jon Hayden, John Lute,  
                     Caron Kelley, Pat Sanders, Steve Hubbard,  
                     Sue Dotson, Ray and Shirley Yost  
                     Lois and Bob Rieth, Hazel Burgin, Eric Long  
 Lights ..... Steve Hubbard, Chuck Thompson,  
                     Jeff Hayden, Pat Sanders  
 Light Board ..... Eric Long  
 Assistant ..... Jeff Gedridge  
 Props ..... Loretta Farley  
 Wardrobe ..... Lois Rieth  
 Bookholders ..... Joyce Parks and Lois Rieth  
 Ushers ..... Sandy Long  
 Parking ..... Dave L'engyel  
 Mailing List ..... Hazel and Morton Burgin  
 Publicity ..... Barbara Bentz  
 Pictures ..... Dennis McDaniels and Ted Michaels  
 Box Office ..... Lucile Trelka



Some interesting shots of  
 the set.  
 The house center stage,  
 The tree



Several views of the set, another of David Cotton's many excellent sets. The audience was amazed at the apple tree that stood apparently free of any support. The shell of a house with a porch was classic. Those who had complained that all that lumber would prevent certain audience members from seeing had to admit that it didn't.

Center photo: Lois and Bob Rieth attach artificial leaves and real apples. Bottom left: Joe Patton and Bob Rieth, who can't see Jonathan in the tree, discuss death's activities. Bottom right: The workmen build a fence around the tree that seems to be the problem.



# Fine cast saves 'On Borrowed Time' at Workshop

By ALANA BARANICK  
C-T Stage Review

The subject of Workshop Players' current production, "On Borrowed Time," is death, hardly an upbeat topic.

The only thing keeping this production from dying right before our eyes is the performance of some marvelous actors.

**MOST NOTABLE** of these is child-actor John Thomas Krohe, a fifth grader with the physical attributes of a first grader, whose perky charisma is similar to a very young Shirley Temple or the contemporary Emmanuel Lewis.

It appears the play was hand-picked to showcase Krohe's talents. If this is true, the effort was successful.

Krohe plays Pud, an adorable child whose best friend is his elderly grandfather (Don Dickens).

Their devotion to one another leads them to a... k.a. Mr. Brink (J...)

by trapping him in an apple tree.

**ALTHOUGH** THE story is not realistic, the characters certainly are.

Krohe's Pud is a typical seven-year-old, climbing on the porch banister, jumping up and down with excitement, hugging his grandfather affectionately, and wrinking his nose at anything distasteful.

His acting abilities are exceptional. He does not shout or recite his part, as many child actors do.

In fact, his performance is so convincing, it would be easy for the audience to believe he was not acting at all, but rather portraying himself. He is THAT talented.

**DICKENS' GRAMPS** is an ornery old cuss, who cusses a lot and offers no apology for it. His character is extremely likeable.

Evelyn Witham (Granny) personifies the word "grandmother."

The ease of her

performance is pure joy, like watching a great artist create a masterpiece. Each brushstroke has a purpose.

Although Wilhelm's character is enigmatic, his mannerisms and speech seem to fit the agent of death. His voice is soothing and his appearance is not intimidating.

Still, overall the play is depressing.

**THREE GENERATIONS** of one family are wiped out during the course of one summer.

There is the ever-present witchy woman, Denetria Riffle (Dorothy Shobe). Pud's nasty aunt who wants to adopt the boy and send him off to a boarding school, so she can get her hands on his enormous inheritance.

She gets the law on her side to take the boy away from his grandfather.

The fault in the play lies with the script and with author Lawrence Edward Watkin, on whose novel the play was based.



JONATHAN WILHELM as Mr. Brink, the representative of death in "On Borrowed Time." (Workshop Players Photo)

Apparently the author wanted to express the good points about death. Death is not to be feared, is to be expected, is necessary, and in some cases is to be welcomed, we are told.

I, FOR ONE, don't consider death an entertaining subject. If you are of the same mind, you might want to pass this one up. If you want to catch the performances of a fine cast, "On Borrowed Time" continues at the Workshop Players community theater-in-the-round on Middle Ridge Road in Amherst now-March 2. For tickets and showtimes call the box office at 988-5613.

## Review

### Workshop's "Time" is marked well

By Hermaine Speigle  
Journal Stage Review

AMHERST — Workshop Players' "On Borrowed Time" has been playing to capacity houses at its remodeled schoolhouse on Middle Ridge Rd. — and rightfully so.

It's ironic that back in 1938, the year that Paul Osborn's "On Borrowed Time" opened at Cleveland Play House, a certain Valerie Jenkins, Clearview High School English teacher, was launching the new Workshop Players theater group.

Miss Jenkins has served in every capacity at the Workshop over the years. As director of "On Borrowed Time," she has chosen an excellent cast, all of whom express every nuance of meaning, personality and character in their roles.

Back in '38, the play was well-received, too, and local critics predicted a long Broadway run. Lionel Barrymore and Freddie Bartholemew, in the Hollywood movie version, gave Gramps Northrup and Pud, his grandson, unforgettable poignancy in their efforts to outwit Mr. Brink, the personification of death. He had already taken Granny Nellie to "where the woodbine twineth," but Gramps refused to go with Brink until

Pud's future was arranged to his liking.

In getting Mr. Brink "up a tree," Gramps has immobilized all death in the world, an impossible situation which has created havoc everywhere. Mr. Brink tries to explain. Pud's half-million-dollar inheritance tempts his aunt to fight for his guardianship, and Gramps has also put new weapons into his enemy's hands. He is accused of being insane. But Gramps' and Pud's love grow stronger with their problems.

Don Dickens (Gramps) and John Thomas Krohe (Pud) made a loving, likable pair. Dorothy Shobe was excellent as the ambiguous aunt, loving but almost greedy. Robert Reith, Joe Patton and Ted Michaels were also outstanding as the helpful friends. Jonathan Wilhelm (Mr. Brink) was noteworthy in his loving, kind and friendly though relentless interpretation of death.

The program makes special note of Troy Dotson's ingenious design and construction of the "tree." As it had to be sturdy enough to hold Mr. Brink securely, it's reliability was vital to the play.

Over the years, "On Borrowed Time," not unlike Thornton Wilder's "Our Town," has become a classic interpretation of the character of death. There are many who favor the whimsical, lighthearted dramatization of "On Borrowed Time." This Workshop Players production should earn more of them.

**Workshop Players production of "On Borrowed Time" continues at 8 p.m. tonight and tomorrow and at 3 p.m. Sunday.**



John Thomas and Jonathan just before Death takes Pud.

The play is a comedy with sad undertones. Jonathan Wilhelm wrote a wonderful letter in response to Alana Baranick's critique. The letter is long and there is only space for a few quotes.

"On Borrow Time is not a play about Death, but a play that uses Death as a device. The play is a comedy because the protagonist (Gramps) gets what he wants. That is, to be with Pud. ...not in the fashion he had hoped for, but in the pleasant exuberance of eternal life. The play says that we will be reconciled with our loved ones after life. The audience laughed more than it cried, were amused more than they felt sobered or depressed.

The play means to me, 'Tell those around you that you love them. Forgive those who must be forgiven. Don't wait till tomorrow. Solve your problems with those you love today.'

SEASON 38

**HARVEY**by  
Mary Chase

Directed by Caron Kelley

*"It's our dreams that keep us going." Veta Louise*

Apr. 18, 19, 25, 26, 27, May 1, 2, 3, 4 1986

**CAST**

Myrtle Mae Simmons	Lynna Snyder
Veta Louise Simmons	Valerie Jenkins
Elwood P. Dowd	Russell Conser
Mrs. Ethel Chauvenet	Harriet Michaels
Ruth Kelly, R.N.	Sue Schauer
Duane Wilson	William Brumfield
Lyman Sanderson, M.D.	Chip Lum
William R. Chumley, M.D.	Wade Hubbard
Betty Chumley	Marilyn Hubbard
Judge Omar Gaffney	Joseph Patton
E.F. Lofgren	Rob Branch



Top right: Russ Conser with his six-foot rabbit. You can't see him?  
 Left: Lynna Snyder and Valerie Jenkins prepping for the party.  
 Center: Harriet Michaels and Russ Conser. Right: Bill Brumfield and Lynna Snyder. Bottom: Valerie Jenkins returning from a horrendous session at the sanitarium. "They tried to take my clothes off."



# Believe in the rabbit in Workshop's 'Harvey'



RUSSELL CONSER as Elwood P. Dowd tips his hat in approval of a picture of himself and his six-foot imaginary friend in Workshop Players' production of "Harvey." (Workshop Players Photo)

By ALANA BARANICK  
C-T Stage Review

Workshop Players are staging a charming community theater production of "Harvey," the charming story of a charming man who leads a charmed life.

The man is Elwood P. Dowd (Russell Conser), an unassuming, middle-aged, sweetheart of a guy, whose best friend is an invisible six-foot-tall rabbit.

DOWN IS AN unmarried man of independent means, who takes pleasure in visiting the local bars and enjoying a few drinks with friends.

To Dowd, a stranger is simply a friend he hasn't met. So when he encounters a stranger, he introduces himself immediately and invites him to dine at his home.

Dowd's widowed sister Veta Louise Simmons (Valerie Jenkins) and her single daughter Myrtle Mae (Lynna Snyder) live with him.

THEY ARE the beneficiaries of his good heartedness, as his wealthy mother left her entire estate to him when she died.

Veta and Myrtle, publicly humiliated by Dowd's unabashed introduction of Harvey to their society friends, decide to have him committed to a mental institution.

The result is a comedy of errors and surprises, which leaves the audience in stitches.

CARON KELLEY has done a marvelous job of directing this contemporary comedy classic.

Thanks to her direction, each actor has grasped the essence of the character he plays, and interacts flawlessly with the ensemble of players.

Conser speaks honestly and frankly, while maintaining a childlike innocence. His timid walk adds to the characterization.

HE IS ESPECIALLY convincing as he silently acknowledges Harvey, when no dialogue is directed at the rabbit. His eyes and mannerisms lead the audience to believe Harvey is really there.

Jenkins is brilliant as Veta, a talkative, scatterbrained snob.

Sue Schauer makes an impressive acting debut as Nurse Ruth Kelly.

Her timing, intonations, facial expressions...in fact, everything about her performance rates an A-plus.

CHIP LUM as the handsome, young Dr. Lyman Sanderson provides the romantic interest for the pretty blonde nurse.

Myrtle Mae's romantic interest comes from sanitarium orderly Duane Wilson, played by William Brunfield.

Brumfield casts away the type of characters he usually

portrays (suave, sophisticated businessmen) to play a lumbering, crude, not-too-bright hunk who manhandles patients into submission.

ANYONE WHO has never seen him act before would believe him to be like Rocky Balboa offstage.

Wade Hubbard is a riot as Dr. Chumley, the world-renowned psychiatrist and owner of Chumley's Rest Sanitarium, whose attitude changes after getting to know Dowd.

"Harvey" is wonderful entertainment for the whole family and this Workshop production is particularly delightful. Don't miss it.

THE PLAY will be presented April 25-27 and May 1-4 at the Workshop Players Theatre-in-the-Round on Middle Ridge Road, Amherst.

For ticket information call the box office at 988-5613.

16—The Journal Tempo/Friday, May 2, 1986

## STAGE Preview

## Workshop needs work, but "Harvey" still fun for family

By Ron Vidika  
Journal Stage Review

LORAIN — Beware, an invisible, six-foot rabbit has moved into town. He's named Harvey, and the only human who can see him is a chap named Elwood P. Dowd. It's when Dowd tries introducing his friend to the rest of the world that the fun really begins in "Harvey," the hilarious and oftentimes insightful comedy by playwright Mary Chase, currently being performed by the Workshop Players, Inc.

"Harvey" is the kind of play you can take the entire family to see and the Workshop Players' production of it will make you chuckle and feel good about yourself, about life in general and all that other warm-hearted stuff that emerges from an intentionally silly, sympathetic

What seems to have happened is that the Workshop Players have decided to reflect the movie version rather than coming up with their own interpretation of the play. So, what you end up with is art imitating art.

play such as this. One would only hope the actors and actresses puffed a bigger breath of life into their characters.

You may have seen the 1950 Hollywood version of the play starring Jimmy Stewart as Elwood P. Dowd. What seems to have happened is that the Workshop Players have decided to reflect the movie version rather than coming up with their own interpretation of the play.

So, what you end up with is art imitating art.

Valerie Jenkins, who plays Dowd's persnickety, protective sister, Veta Louise Simmons, is one member of the cast who goes out of her way to put life, energy and believability into her role. Yes, each of the cast members have their moments, but most of the time they're either over-dramatizing or under-reacting.

The play's director, Caron

Kelley, has done a fine job, but seems to rely a bit much on the theatre-in-the-round approach as an excuse for making the audience suspend their "disbe-

liefs." That good old suspension of disbelief can only emanate from the performance as performers.

By the way, whoever plays the lead role of the six-foot invisible rabbit did one heck of a convincing performance. By you have to credit Russell Conser, who plays Elwood Dowd, with bringing out the best in his buddy.

The Workshop Players, Inc. Theatre-in-the-Round's production of Mary Chase's "Harvey" runs through Sunday.



## PRODUCTION STAFF

Set Construction ..... Troy Dotson  
 Crew ..... Ray and Shirley Yost, Bob  
 and Lois Rieth, Mark Turner, Rob Branch, Morton and Hazel  
 Burgin, Valerie Jenkins, Sandy Koler, Sue Dotson  
 Light Designer ..... Eric Long, Rich McLellan  
 Light and sound board ..... Jeff Gedridge  
 Props ..... Loretta Farley, Sandy Koler  
 Bookholder ..... Joyce Parks  
 Wardrobe ..... Sandy Koler, Kaye Koler  
 Ushers ..... Sandy Long  
 Parking ..... Dave Lengyel  
 Mailing List ..... Hazel and Morton Burgin  
 Publicity ..... Barbara Bentz  
 Pictures ..... Dennis McDaniel  
 Box Office ..... Lucille Trelka



L-R Bill Brumfield, Lynna Snyder, Russ, **Harvey**, Valerie, Chip Lum. Second row: Rob Branch, Caron Kelley, Marilyn Hubbard, Wade Hubbard, Loretta Farley, Susan Schauer, Harriet Michaels. Back Row: Joyce Parks, Jeff Gedridge, Joe Patton. Not many people get a chance to have their picture taken with a six-foot rabbit.



Bill Brumfield, Joe Patton, Wade Hubbard discussing "that rabbit."



Wade Hubbard showing Harvey's hat.  
 He really was there!!



Marilyn Hubbard and Russ Conser.



Valerie explains to the Dr.  
 while sitting in his chair.



Bill Brumfield "escorts"  
 Valerie out





CARON KELLEY, director, consulting with JEFF GEARDINE, lights.



Lucille Trelka, "the box office lady." Always sweet, always kind. The audience always praises her, loves her.



HAZEL BURGIN & SHIRLEY YOST Upholstering. Bob Rieth and Ray Yost in the background.



SHIRLEY YOST pressing curtains



TROY DOTSON set builder

Rieths, Yosts, Burgin and Jenkins made quite a geriatric crew. We could work in the daytime and not infringe on rehearsal time.

# MISS LIBERTY

Music & Lyrics  
by  
Irving Berlin

Book  
by  
Robert E. Sherwood

Director - E. Valerie Jenkins

Music Director - James A. Hart

October 3, 4, 10, 11, 12, 17, 18, 19, 1986



Beverly Sperry

A new talent who came to us from Tuscarawas County where she had been vocalist, accompanist and music director.

A great talent!



## CAST

(in order of appearance)

Newsboys.....Justin Northeim, Jason & Josie Koler, J.T. Krohe  
Maisie Dell.....Barbara Bentz  
James Gordon Bennett.....David Stacko  
Horace Miller.....James Deliman  
Policeman.....Rob Branch  
The Mayor.....Tom Schluter  
French Ambassador.....Robt. Rieth  
Carthwright.....Ted Michaels  
Joseph Pulitzer.....James Hart & James Murray  
Bartholdi.....Donald Breen  
Monique Dupont.....Mari Chaves  
The Countess.....Jimmie Looney  
Boy.....John Baumgartner  
A Gendarme.....Rob Branch  
A Lamplighter.....Jeff Hayden  
A Lamplighter.....Philipp Grote  
Jig Dancer.....Shannon Murray  
Richard K. Fox.....Tom Schluter  
Immigration Officer.....Rob Branch  
Chorus:.....Renee Baumbick, Phyllis Haynes, Amy Labos  
Judy Smith, Carole Shairba

## SYNOPSIS OF SCENES

### ACT I

Scene 1: Printing House Square, New York City,  
August, 1885  
Scene 2: Bartholdi's Studio, Paris  
Scene 3: Bennett's Office, New York City  
Scene 4: Under a Paris Bridge

### ACT II

Scene 1: Cabin on RMS "Aurania"  
Scene 2: On the Dock, New York City  
Scene 3: On Tour  
Scene 4: Parlor of a suite in a New York Hotel  
Scene 5: The Policemen's Ball at Walhalla Hall  
Scene 6: Castle Garden (The Immigrant Station)  
October 28, 1886



Newsboys: Justin Northeim, J.T. Krohe, Josie Koler, Jason Koler.  
A reason for using a girl as one of the newsboys -- she was the most available, and eager to perform. Besides, it was easier than coping with another set of child conflicts in rehearsal. They opened the show.





Dave Stacko & Barbara Bentz,



Barbara Bentz, Carole Shairba, Rob Branch,  
Amy Labos, Judy Smith, John Baugartner

It's true that the show was uneven in pace and somewhat in character portrayal. It lacked proper timing which is why the reporter wrote that it "somehow fell short." The audience appeared to like the music. The short scenes never seemed to have space or dialogue enough to build before it was off somewhere else.



Only for Americans one of  
the high points of the show.

Jim DeJman & Jimmie Looney

On the dock. New York City.



Jim Murray, Jimmie Looney, , Dave  
Stacko, Tom Schluter.



Bennett(Stacko) Cartwright(Michaels),  
Pulitzer (Murray)



## PRODUCTION STAFF

Director.....Valerie Jenkins  
 Music Director.....James A. Hart  
 Choreographer.....James Deliman  
 Accompanist.....Beverly Sperry  
 Set and Light Design.....David Cotton  
 Light and Sound Board.....Chuck Thompson, Don Dickens, Pat Sanders  
 Sound.....Jeff Gedridge  
 Set Construction-Caron Kelley, Troy Dotson, Pat Sanders, Tony Swisher  
 Troy & Sue Dotson, George Koler, Susan Angelo, Chuck Thompson  
 Set changes.....Rob Branch, Jeff Hayden, John Baumgartner  
 Philipp Grote, Don Breen  
 Costumes.....Hazel Burgin, Lois Rieth, Evelyn Witham, Shirley Yost  
 Props.....Loretta Farley & Sandy Koler  
 Bookholder.....Mary Gentile  
 Mailing List.....Hazel Burgin  
 Bulletin Board.....Caron Kelley  
 Parking.....David Lengyel  
 Programs.....Marilyn Hubbard & Judy Alexander  
 Radio & TV Publicity.....Joe Patton  
 Box Office.....Lucille Trelka



Batholdi's Studio Act I scene 2



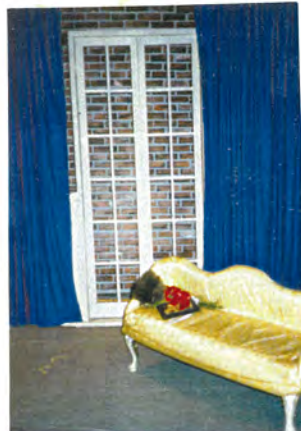
Act I scene 4 Under a Paris Bridge



Act II scene 1 Cabin on RMS Aurania



Act II scene 6 Immigration Stat



Act II scene 4 Parlour of N. Y. Ho

The sets for the show were outstanding. Dave Cotton, as always, designed and master-minded the construction to make fast changes. Ten different sets in the course of two hours with intermission is a load to handle without benefit of motorized wagons and/or revolving stage. Too many changes in the course of a short period, I have found, makes a show seem slower and longer than it really is, unless the changes are lightning fast.

## THE JIG-- Dancer: Shannon Murray



Barbara Bentz, Renee Baumbick,  
Jeff Hayden, John Baumgartner



# Theater/Arts

## 'Liberty' has saving graces

By ALANA BARANICK  
C-T Stage Review

Comedy, some excellent vocal performances and an agreeable score by Irving Berlin save Workshop Players' production of "Miss Liberty" from obscurity.

"Miss Liberty" is the story of photographer Horace Miller (played by James Deliman), who travels to Paris around the time of the unveiling of the Statue of Liberty to take a picture of the model who posed for sculptor Bartholdi (Donald Breen).

MILLER MAKES the trip on the suggestion of reporter Maisie Dell (Barbara Bentz), who happens to be in love with him.

In Paris, Miller mistakenly identifies Monique Dupont (Mari Chaves) as the model and falls in love with her.

Millionaire newspaper publisher James Gordon Bennett (David Stacko) arranges for Dupont to come to America to tour the country on behalf of his faltering publication, "The New York Herald."

She is accompanied by her grandmother, The Countess (Jimmie Looney), with whom she has lived a vagabond life.

The humor is provided in the script, song lyrics and particularly Looney's performance as the wisecracking Countess.

IN HER only featured musical number, "Only for Americans," she proves she has a way with a song, although she "speaks" the words rather than sings them.

Bentz and Deliman provide flawless vocalizations of the Berlin score, which is pleasant,



JAMES DELIMAN and Mari Chaves star in Workshop Players' "Miss Liberty." (Workshop Players Photo)

but certainly not exciting.

But inconsistencies in casting and acting rob the production of much needed polish.

Bentz is cute and perky enough to play a woman several years younger than her age. She is charming as the spunky 19th century New Yorker.

And Deliman is very competent as the misled photographer.

Unfortunately, because Deliman looks about 17 years old, any romantic interest between his character and that of Bentz seems absurd.

CHAVES, LOONEY, Breen and others portraying Frenchmen have accents which come and go. Only Rob Branch, in the minor role of a gendarme, is believable as a Frenchman.

Branch, who also plays a New York cop and an immigration officer, clearly delineates the proper accents for those roles as well.

Stacko also contributes a credible performance as the stuffy, cold-hearted business tycoon, complimented by the timidity of his "Yes-Man" secretary played by Ted Michaels.

There is nothing offensive about the material or the performers in this patriotic musical. It just somehow seems to fall short.

The show continues now-Oct. 12, 18-19 at the community theater-in-the-round on Middle Ridge Road in Amherst Township. For ticket information and reservations call 988-5613.



Mari Chaves and Jim Deliman. Jim went on to perform professionally. Best known at this time was his appearance with a traveling cast of **Forever Plaid** in 1997.



Dave Stacko, Bob Rieth, Jim Deliman, Mari Chaves, Jimmie Looney



# THE LOUD RED PATRICK

by John Baruff

Nov. 28.29, Dec. 5-7, 12-13  
1986

Directed by Evelyn Witham

## THE CAST

Rosalie Flannigan.....	Colleen Wilson
Rita Flannigan.....	Josie Koler
Mary Flannigan.....	JaDa Belcher
Maggie Flannigan.....	Jennifer Stiwald
Mrs. Gallup.....	Phyllis Haynes
Patrick Flannigan.....	Joe Patton
Mr. Finnegan.....	Don Dickens
Ralph Penrose.....	Rob Branch

## SYNOPSIS OF SCENES

The entire action of the play takes place in the Flannigan living room in Cleveland, Ohio, mid-August, 1912.

Act I--Late afternoon, Tuesday  
Act II--Thursday afternoon  
Act III--Early morning, next day



Rob Branch, Jennifer Stiwald



JaDa Belcher, Joe Paton, Jennifer Stiwald.



Father gives his consent.



Papa's own physicians, Josie Koler and Colleen Wilson  
"I hear something Papa, It goes burp, burp, burp."





# 'Red Patrick' is dated but fun

By ALANA BARANICK  
C-T Stage Review

Workshop Players' production of "The Loud Red Patrick" is an interesting conglomeration of contradictions.

The play is set in Cleveland in 1912, when women were still pretty much non-liberated and immigrants held fast to the ideals of the Old Country.

HOWEVER, THE main character of Patrick Flannigan (Joe Patton), an Irish immigrant with four daughters, is a fervent advocate of equality for women.

His eldest daughter Maggie (Jennifer Stiwald) is to be the first in the family to attend college.

But 17-year old Maggie has different ideas. She wants to forget about higher education and marry Ralph Penrose (Rob Branch), a notion which infuriates her father.

Overall the play is reminiscent of the Doris Day films of the 1950's. It is more concerned about girl-meets-boy than about political issues.

ALTHOUGH THE premise of the play would cause Gloria Steinem to picket the theater, some of the performances are worth the price of admission and worth overlooking the antiquated theme.

Tops among the fine performances is Branch, who doesn't even appear until the second act.

Branch is priceless as the nervous boyfriend who must ask Maggie's domineering father for permission to marry her. He shakes, he sweats, he fidgets and his voice squeaks. He's hilarious!



ROB BRANCH of Grafton presents a peace offering to Jennifer Stiwald of Amherst in "The Loud Red Patrick" at Amherst's Workshop Players. (Workshop Photo)

Patton also does a great job as the "king of his castle" who manipulates his children for their own good.

DON DICKENS portrays Flannigan's childhood friend Mr. Finnegan, a song-and-dance man whose goal in life is to escape alimony payments to his ex-wife.

Dickens displays a convincing Irish accent, while Patton doesn't even try, even though both their characters were supposed to have been born in Ireland.

However, due to the progressive nature of Patton's character, it is realistic to assume Flannigan would have dropped his accent to appear to be a modern American man.

Stiwald is charming, lovely and ladylike, as all young

women were supposed to be in 1912. She holds her own with the rest of the cast, although the script does not offer her much of a challenge.

THE SCRIPT allows JaDa Belcher (who portrays Maggie's sister Mary) to demonstrate a little more of her talents.

But as the two youngest sisters Rita and Rosalie, Josie Koler and Colleen Wilson have the choicest daughter roles. They are delightful as the impish little Flannigans.

Phyllis Haynes rounds out the cast as the widowed housekeeper whose only vice is listening to fortune tellers.

"The Loud Red Patrick" continues now-Dec. 13 at the Middle Ridge Road community theater in-the-round in Amherst.

I never quite understood the comment that many people make about a show, "It's dated." If a production does not change the dialogue to fit current times, and the props and costumes are appropriate to the time in the play, it is not dated. However, if a director doesn't up-date the dialogue, but does use current costuming -- that's dated.

This production maintained the 1912 period throughout.



Rob Branch

## PRODUCTION STAFF

Director.....Evelyn Witham  
Set Construction.....Don Breen, Ray Yost  
Crew.....Rob Branch, John Baumgartner, Philipp Grote  
JaDa Belcher Shirley Yost, Geno Smith  
Sound & Special Effects.....Jeff Gedridge  
Light & Sound Board.....Jeff Gedridge,  
Costumes.....Valerie Jenkins, Hazel Burgin  
Props.....Loretta Farley  
Make-up.....Joyce Parks  
Mailing List.....Hazel Burgin, Marilyn Hubbard  
Ushers.....Sandy Koler  
Parking.....David Lengyel  
Programs.....Judy Alexander, Marilyn Hubbard  
Radio & TV Publicity.....Joe Patton  
Box Office.....Lucille Trelka

## ACKNOWLEDGMENTS

Mrs. Wm. Beal, Amherst Versakleen Dry Cleaners, the Amherst Board of Education, local news media, radio and TV stations.

Rob Branch had several minor roles of varying types. He played each one differently and just as they were supposed to be. Such a variety in gestures, speech pattern and voice is seldom achieved by actors who take nothing but major roles. This includes professionals. We don't know if he made it in New York. He should have.





Phyllis Haynes, Don Dickens gives a helping hand.



Joe Patton, Don Dickens admires Phyllis Haynes without her glasses.

## Comedy pokes fun at fatherhood

AMHERST—Workshop Players, Inc. will perform John Boruff's "The Loud Red Patrick" November 28 through December 13 at the Middle Ridge Road Theater-in-the-Round.

This comedy exposes the problems an Irish-American widower faces while raising his four daughters in Cleveland during the 1910s.

The widower, a deep believer in democracy and higher education, runs his family on the parliamentary principle—a family council votes on all family issues. When Maggie, the 17-year-old daughter, falls in love and wants to quit college and get married, her father objects. However, Maggie brings the issue to the family council, and to the dismay of the father, the family democratically votes in favor of Maggie.

The comedy is directed by Evelyn Witham. The actors are: Joe Patton as the widower; Jennifer Stiwald, Colleen Wilson, Josie Koler of Amherst and Jada Belcher of Elyria as the daughters; Don Dickens of Sheffield Lake as the father's friend; Rob Branch as the boyfriend; Phyllis Haynes of



DON DICKENS, left, a family friend, receives unpleasant advice from Joe Patton, right, an Irish-American widower in the Workshop Players, Inc. production of "The Loud Red Patrick."

Grafton as the housekeeper.

Workshop Players, Inc. will hold auditions for its winter production, "To Gillian on her 37th Birthday," on December 1 and 2 at 7:30 at the Middle Ridge

Theater-in-the-Round. The following people are needed: a man in his late 30s, two girls in their mid-teens, two women in their late 30s, and one woman in her mid-late 20s. Production dates are February 13 to 29.



Don Dickens, Joe Patton



Joe Patton





**The Bishop's Candlesticks**  
**Travelling One-act**  
**Directed by Valerie Jenkins**

This play was done for club meetings and banquets. We made the conclusion fit a Christmas theme, although the play was not written for that holiday. The change fit very well with Christmas and was complete without it. It was taken from an incident in *Les Miserables*. The convict is clothed and fed by the Bishop, his sister and housekeeper. This makes him realize that there is goodness in the world, but temptation is too much when he sees the silver candlesticks. He steals them, is caught, and when brought to face the Bishop, the gendarme was told that the item was a gift. It wasn't necessary to add or change any lines. The Bishop's household simply gathered around a small tree and sang Silent Night.

**Cast**

The Bishop.....Robert Rieth  
 The Convict.....Francis McDonough  
 Bappie, the Bishop's sister.....Gloria Cotton  
 Housekeeper.....Evelyn Witham



Bob Rieth



Francis McDonough



Gloria Cotton, Evelyn Witham



# TO GILLIAN ON HER 37TH BIRTHDAY

By

MICHAEL BRADY

Directed by Caron Kelley

February 13,14,20,21,22,27,28

produced through special arrangement  
with  
Broadway Play Publishing, Inc.

1987

## CAST

(in order of appearance)

David.....David Cotton  
Rachel.....Karrie Mertz  
Cindy.....Kathy Reichert  
Kevin.....Mary Jo Moluse  
Paul.....David Lengyel  
Esther.....Audrey 'Corky' Bruck  
Gillian.....Loraine Ritchey

SETTING: A small island off the coast of New England

TIME: A weekend in August

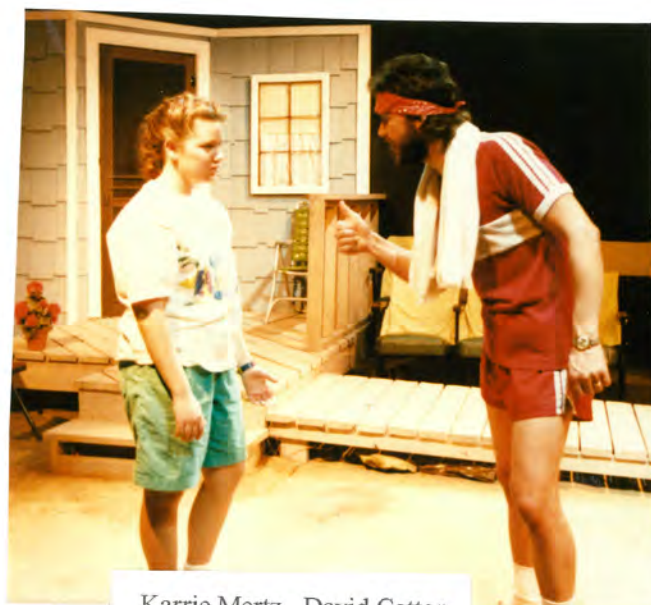
THERE WILL BE ONE TEN-MINUTE INTERMISSION

## PRODUCTION STAFF

Director.....Caron Kelley  
Stage Manager.....Mark Dobrow  
Set Construction.....Troy Dotson, Pat Sanders, Dave Cotton  
Sue Dotson, Aaron Dotson, Chuck Thompson, Caron Kelley  
Lights & Sound.....Pat Sanders, Chuck Thompson, Jonathon Stavole  
Mark Dobrow, John Dillon, Erik Brown  
Mailing List.....Hazel Burgin, Marilyn Hubbard  
Ushers.....Sandy Koler  
Parking.....David Lengyel  
Programs.....Judy Alexander, Marilyn Hubbard  
Radio & TV Publicity.....Joe Patton  
Box Office.....Lucille Trelka  
Sound recorded by Jack Hall

## ACKNOWLEDGMENTS

The Amherst Board of Education, Flowers By Joel



Karrie Mertz, David Cotton

Karrie speaks to her dad about his handling of her mom's death. "Because we're all worried about you... I think it's time you start talking with real women again. You can't ----"

David: "Let's just stop it right there young lady!"



David and Loraine Ritchey

Gillian was a noted anthropologist. She and David had a series of ritual "games" that they played with each other. This is one....David asked the ghost of his wife: "Let the games begin." However, Gillian was uncooperative. She finally acquiesced to pretending to be an orangutang.

This play was not only well-acted, well-directed, but realistically designed. It is not easy to create an outdoor seashore. The crew created bumps under the canvas floor to look like lumps of sand. The board walk coming out of the cottage was excellent. It is worthwhile to note that the Stage Manager for this play is now stage managing on Broadway in New York. Mark Dobrow is one of many Workshop alumni who have gone to great heights in theatre.





Dave Lengyel, Corky Bruck

Corky, after hearing two particularly bad jokes from Dave, she says: "My Hubby, I think I'll keep him. But I might have his larynx removed."



Mary Jo Molouse, Karrie Mertz

Karrie: "This was my mom's 'lucky hat.' The last time I saw her before the accident -- she was wearing this hat..."



Dave Cotton, Mary Jo Molouse

Mary Jo explains to Dave that he will come back into the world...when he's ready.

David and Karrie open up to a sensitivity for each other -- of how much they have always meant to each other, and how very much they do love each other. They reach a plateau of how to cope with their sorrow, that will lead to helping each other.

Dave Cotton, Karrie Mertz



# Celebrate 'Gillian's' birthday with Workshop

By ALANA BARANICK  
C-T Stage Review

Workshop Players have assembled a talented cast under a capable director to make their presentation of "To Gillian on Her 37th Birthday" a very special event.

When the drama begins, Gillian (Laraine Ritchey) has been dead for two years.

**HER HUSBAND** David (David Cotton) has withdrawn from the world-at-large, obsessed with mourning.

Their daughter Rachel (Karrie Mertz) lives with her father on a small island off the coast of New England where her mother died in a boating accident. The teenager is aware of her father's state of mind.

Gillian's sister Esther (Audrey "Corky" Bruck) and her husband Paul (David Lengyel) try to snap David out of his depression by bringing the beautiful Kevin (Mary Jo Moluse) for



DAVID LENGYEL and Kathy Reichert are featured in "To Gillian on Her 37th Birthday" at Amherst's Workshop Players community theater. (Workshop Players Photo)

a weekend visit.

Kevin's presence arouses jealousy in Rachel's best friend Cindy (Kathy Reichert) who has a crush on David.

**ALL THE ACTION** of the play takes place during the weekend of Gillian's 37th birthday, which is also the second anniversary of her death.

Cotton gives an impressive, yet subtle performance. He is believable as the grieving David. He interacts with his fellow cast members very well, performing at a their respective levels. He compliments each of them, bringing out the best in each one's performance and overshadowing none of them.

**DURING RITCHEY'S** appearances and through others' conversations we learn the good and the bad about Gillian. Ritchey's good performance is essential to understanding the play.

Teenagers Mertz and Reichert also give touching performances.

Caron Kelley's direction the actors melds the enthusiasm of the production. She knows what she is doing.

This is a good program for adults and young adults. By leaving the little kids at home they wouldn't understand it, and there are occasional open references to sex.

Performances will continue Fridays-Saturdays now-Feb. 2 at Workshop Players' community theater-in-the-round on Middle Ridge Road in Amherst Township. For ticket information call 988-5613.



Karrie Mertz, Mary Jo Moluse  
Mary Jo to Karrie:(pointing to the sea)  
What's out there?  
Rachel: Portugal eventually...



Corky Bruck

Corky: You may think I enjoy unloading the car by myself, but you would be wrong.



# "THE CURIOUS SAVAGE"

"And if I laugh at any mortal thing 'tis that I may not weep." Byron

by  
John Patrick

Directed by Jonathan Wilhelm

April 24, 25 May 1, 2, 3, 8, 9, 1987



Hogan Fletcher, excellent in her role as the kind, compassionate, generous widow, slightly wacky, but not so wacky as not to recognize greed when she sees it.

Below: "Everyone off with their clothes!"

L-R Joyce Parks, Kathryn Slyker, Bill Eisman, Johny Lute. In front, Hogan Fletcher.



## THE CAST

(in order of appearance)

Florence.....	Joyce Parks
Hannibal.....	William K. Eisman
Fairy May.....	Kathryn Slyker
Jeff.....	Johny Lute
Mrs. Paddy.....	Betty J. Gibson
Miss Wilhelmina.....	Susan Goforth
Senator Titus Savage.....	John V. Nicoloff
Lily Belle Savage.....	Dorothy Greenholtz
Dr. Emmett.....	Dorothy Shobe
Mrs. Ethel Savage.....	Hogan Fletcher
John Thomas.....	Ray Woodring

THE SETTING: The living room of "The Cloisters"  
New England, 1950

ACT I  
Scene 1: A night in spring  
Scene 2: The next morning

INTERMISSION

ACT II  
Scene 1: That night, after dinner  
Scene 2: A few nights later  
Scene 3: A few minutes later



John Nicoloff, Dorothy Greenholtz



Johny Lute, Susan Goforth





Top L: Hogan Fletcher, John Nicoloff  
 Right: Hogan Fletcher, Kathryn Slyker  
 Below: "See no evil, Speak no evil, Hear no evil."  
 Bill Eisman, Kathryn Slyker, Johnny Lute.



DOROTHY SHOBE as psychiatrist Dr. Emmett and Susan Goforth as her assistant Miss Wilhelmina review psychological exams of the sanitarium patients in the Workshop Players' production of "The Curious Savage." (Workshop Players Photo)

## 'Savage' one of Workshop's best

By ALANA BARANICK  
 C-T Stage Review

Workshop Players' "The Curious Savage" is a curious combination of comedy, mystery and sentimentality.

The result is one of the most enjoyable offerings by the Amherst community theater in recent years.

The action takes place in 1950 in a New England sanitarium.

**ETHEL SAVAGE** (Hogan Fletcher), a rich widow with control over her husband's estate, is committed by her greedy stepchildren, Sen. Titus Savage (John V. Nicoloff) and Lily Belle (Dorothy Greenholtz).

Her crime: generosity to strangers.

In the sanitarium Ethel meets an assortment of lovable characters with special problems.

Mrs. Paddy (Betty J. Gibson) is the most obviously disturbed, mostly refusing to speak. When she does, she rapidly rattles off

a list of things she hates. Fairy May (Kathryn Slyker) is a nerdy teen with a motor-mouth. She speaks continuously of make-believe stories about her "glamorous" life.

**HANNIBAL** (WILLIAM K. Eisman) is a big but frightened man who loves to play the violin for an audience. The problem is he cannot make a pleasant sound come from it.

And Jeff (John Lute) is a talented concert pianist who won't play for an audience.

Florence (Joyce Parks) appears the most sane — until she introduces a doll as her son.

And Miss Wilhelmina (Susan Goforth) is compassionate assistant to Dr. Emmett (Dorothy Shobe).

Director Jonathan Wilhelm has melded the performances and timing together like a master craftsman.

"Savage" continues May 1-2, 8-9 at 8 p.m., and May 3 at 3 p.m.



### PRODUCTION STAFF

Director.....	Jonathan Wilhelm
Asst. Director.....	Susan Schauer
Costumes and Hair Styles.....	Diana Fries
Costume Asst.....	Kris Davies
Props.....	Loretta Farley, Susan Schauer
Set Construction.....	Valerie Jenkins, Robt. & Lois Rieth
Lights & Sound.....	Don Breen, Ray & Shirley Yost, Sandy Koler
Mailing list.....	Eric Long
Ushers.....	Hazel Burgin, Marilyn Hubbard
Parking.....	Sandy Koler
Programs.....	David Lengyel
Radio & TV Publicity.....	Judy Alexander, Marilyn Hubbard
Box Office.....	Joe Patton
	Lucille Trelka

### ACKNOWLEDGMENTS

The Amherst Board of Education, Lorain County Community College  
 Jean Schaeffer, The Salvation Army, TV, Radio and News Media





Dorothy Greenholtz, Dorothy Shobe, John Nicoloff



Dorothy Shobe and Susan Goforth



Target for tonight with L-R Slyker, Fletcher, Eisman, Betty Gibson, Parks, Lute.



"I play , Flight of the bumblebee." Fletcher , Eisman



Bill Eisman, John Nicoloff, Dorothy Greenholtz, Johny Lute.



## TEAHOUSE OF THE AUGUST MOON

by  
John Patrick

adapted from the novel by Vern Sneider

"Pain makes man think  
Thought makes man wise  
Wisdom makes life endurable."

Directed  
by  
Valerie Jenkins

Oct. 2, 3, 9, 10, 11, 16, 17, 1987



Jeff Gedridge

## Cast in order of appearance

Sakini . . . . .	Jeff Gedridge
Sergeant Gregovich . . . . .	Wade Hubbard
. . . . .	Greg Saltis
Colonel Purdy . . . . .	Don Breen
Captain Fisby . . . . .	Matt Herschelman
Old Woman . . . . .	Lois Rieth
Old Woman's Daughter . . . . .	Debra Matotek
Daughter's children . . . . .	Jillian Matotek
. . . . .	Randy Swiney II
Ancient Man . . . . .	M. Gentile
Mr. Hokaida . . . . .	Mike Leuszler
Mr. Omura . . . . .	Randy Swiney
Mr. Sumata . . . . .	Larry McKern
Mr. Seiko . . . . .	Dave Gassaway
Miss Higa Jiga . . . . .	Lynna Snyder
Mrs. Keora . . . . .	Susan Schauer
Mr. Oshira . . . . .	Ted Michaels
Village women . . . . .	Mary Gentile
. . . . .	Lois Rieth
Lotus Blossom . . . . .	Kim Finitzer
Captain McLean . . . . .	Bob Rieth

## Synopsis of Scenes

## ACT I

Scene 1	Okinawa, Colonel Purdy's office GHQ.
Scene 2	Outside Fisby's quarters a few minutes later.
Scene 3	Fisby's Office in Tobiki Village several days later.
Scene 4	Tobiki Village a few days later.
Scene 5	Captain Fisby's and Colonel Purdy's offices a few weeks later.

## INTERMISSION

## ACT II

Scene 1	Captain Fisby's office a few days later.
Scene 2	Same ---Two weeks later
Scene 3	Teahouse of the August Moon several weeks later.
Scene 4	Captain Fisby's office next morning.
Scene 5	Teahouse of the August Moon a few hours later.



Don Breen "speaks" to Matt Herschelman

When casting, men are usually more difficult to locate than women. Most of the prime roles in Teahouse are for men. We had difficulty locating a Captain Fisby who was old enough without being too old for the role. Matt Herschelman, just out of high school, I thought was too young. Two weeks before dress rehearsal Don Breen, a Navy man from WWII, suggested that officers were 30-day wonders during the war. Matt saved the day and fit the role admirably. Matt went on to pursue a career in entertaining -- on a cruise ship. Jeff Gedridge made an excellent Sakini. Our first Sakini in 1958 was so good that it was hard to imagine anyone else in the role.



## Production Staff

Director . . . . . E. Valerie Jenkins  
 Assistant Director . . . . . Jeff Gedridge  
 Props . . . . . Loretta Farley  
 Sets . . . Don Breen, Robt. & Lois Rieth, Nony Henry  
 Set changers . . . . . Villagers  
 Lights & sound . . . . . Eric Long, Mike Leuszler  
 . . . . . John Baumgartner  
 Costumes . . . . . Lois Rieth, Hazel Burgin  
 . . . . . Evelyn Witham, Shirley Yost  
 Bookholders . . . . . Nony Henry, Sherrill McLoda  
 Bulletin Board . . . . . Susan Schauer  
 Ushers . . . . . Marguerite Vida  
 Mailing list . . . . . Hazel Burgin, Marilyn Hubbard  
 Parking . . . . . David Lengyel  
 Programs . . . . . Strohm & Alexander Publishing  
 Radio & TV . . . . . Joe Patton  
 Newspaper publicity . . . . . Virginia Waratinsky  
 Box Office . . . . . Lucille Trelka



Kim Finitzer



Villagers present Capt. Fisby with gifts.

## Workshop's 'Teahouse' comfortable

By ALANA BARANICK  
 C-T Stage Review

Rhythm-and-blues singer Howlin' Wolf used to sing that he was "built for comfort — not for speed."

The same could be said about Workshop Players' delightful method of opening its 40th season with "Teahouse of the August Moon," a lengthy, but totally enjoyable and proven comedy.

Workshop audience veterans will also appreciate the theater's recent renovation, including comfy new seats.

The players ease into their production of John Patrick's award-winning comedy. It is the story of an American officer in charge of the economic recovery of a small Okinawan village during World War II.

Although none of the actors is

of Asian descent, the performances of those who are supposed to be Okinawans bridges the gap where make-up fails. By the second act, the audience forgets the cast is not comprised of Orientals.

Captain Fisby (Matt Herschelman) is the leading character. He is a born loser, having experienced failure at every post he had been assigned.

With the help of Sakini (Jeff Gedridge), translator and native of the village, he tries to motivate the villagers to produce souvenir items to sell to American soldiers.

However, the natives have a more marketable item to sell, which gets them into trouble with Colonel Purdy (Don Breen), the straight-laced, narrow-minded Patton-like military man.

Fisby adapts to the culture of the locals and yields to their

desires. Instead of a schoolhouse for the miniscule population of children, they use Army-supplied materials to build a tea-house.

Local women are trained to be gracious Geisha-girls who pour tea and listen to the troubles of their hard-working men in the teahouse setting. The men are pleased with the luxury, while the women are pleased with their new-found glamour.

Lotus Blossom (Kim Finitzer) is the professional Geisha who trains the women.

In addition to Fisby, Purdy, and Sakini, only three other characters handle English-speaking parts.

One of them is Sergeant McLean (Bob Rieth), Army psychiatrist sent to observe Fisby. Instead of curing him, McLean joins Fisby in his comfortable new lifestyle.

The others are Mr. Oshira (Ted Michaels), the village elder who taught Sakini English, and Sergeant Gregovich (portrayed by Wade Hubbard and Greg Saltis on alternating nights), Purdy's assistant.

Without English lines, the other players are forced to rely on their considerable acting abilities to convey their lines.

Most notable of these are Mike Leuszler who plays Mr. Hokaida, the Sumo wrestler feared by all; Dave Gassaway, as Mr. Seiko, the Don Knotts-like character who fights Mr. Hokaida; and Randy Swiney II, one of the little village children, who conscientiously tries to look and act as a stereotyped Oriental.

In one innovative move, Director Valerie Jenkins has the cast make set changes in front of the audience. You have to watch to appreciate this.



By Jaque Kovacs  
Journal Stage Review

AMHERST — "Teahouse of the August Moon" has two more weekends to play the Workshop Players Theater in the Round in South Amherst. And whether you viewed the film many moons ago, or have seen other theater productions of "Teahouse" this one is a treat appreciated by both the players and audience. The two connect beautifully just as it is intended.

Of course theater-in-the-round is not new but does enjoy this quality of audience involvement. Even during the dimouts when the cast is changing scenery, one is caught up in the orderly process which, when the lights come up again, evolves into the story action. This theater group takes very kindly to the technique and are to be commended.

Incidentally, this theater group is celebrating their 40th Anniversary, 35 of them at this location. They are rightfully proud of the additions and renovations that have taken place over the years, the latest of which is the reupholstering of the theater seats obtained originally from the old Madison Avenue theater in Cleveland.

Jeff Gedridge, who plays the important role of Sakini, does so with the light touch required to convince audience and the other story characters of his wise philosophy and natural abilities of "coming".

Sakini and his home village have endured through many conquests and subsequent occupation forces, and one realizes that in spite of the U.S. Army's desire to encourage the Okinawan natives to take on American ways of Democracy and Commerce, the local culture is pervasive and persuasive enough to withstand these efforts and turn them to their advantage.

Gedridge as Sakini is an interpreter between Captain Fisby, played by Matt Herschelman and the townspeople. He and the native characters, sound authentic, at least to the untrained ear, receiving much of their coaching from a Japanese student. The book by John Patrick, (adapted from the novel by Vern Sneider), prints both English and Japanese lines.

This is Gedridge's first stage performance although he has been associated with the theater

## "Teahouse" well rounded at Workshop

### Review

in four previous productions. Herschelman is enrolled at LCCC in drama courses and has been seen frequently while a student at Lorain High School, and Lorain Community Music Theatre's "South Pacific," "Camelot" and "Music Man." His portrayal of a naive Army first class foul-up was very nicely done. His youthful portrayal gave an excellent contrast to that of the hardbitten superior officers played by Don Breen as Colonel Purdy, Bob Reith as Capt. McLean, and both Wade Hubbard and Greg Saltis playing Sgt. Gregovich at alternate performances.

Against all this maleness, the well-cast Kim Finitzer gives the role of Lotus Blossom both delicacy and poignancy. Her manner and appearance are perfect for the role. She is quite talented, and has appeared in "tomb with a View" at Lorain High School. Kim's love may be for photography, which she practices professionally, but acting must surely come in as a close second.

This community theater has survived well by the efforts of a faithful group of volunteers, many individuals, and it is a member of Lorain County Arts Council and Ohio Community Theatre Association.

*Workshop Players' production of "Teahouse of the August Moon" continues at the Middle Ridge Theater-in-the-Round through Oct. 16.*



Top: Villagers all dressed up for Teahouse. Children: Jillian Matotek, Randy Swiney II  
Middle: Debbie Matotek, Lynna Snyder.  
Back: Mary Gentile, Kim Finitzer, Susan Schauer

Center: Wade Hubbard takes notes from Don Breen. Below: Lynna Snyder explains the demands of the women, Susan Schauer and Mary Gentile.





# 'Foxfire' fine show at Workshop Players

By ALANA BARANICK  
C-T Stage Review

Reputations in entertainment are established through the quality or style of work presented on a regular basis.

Because of reputations actors like Katherine Hepburn and Sir Laurence Olivier have gained as top-quality performers, the public automatically wants to see their films and plays.

The same can be said of a few community theater actors.

Two — Francis McDonough and Jimmie Looney — are in Workshop Players' current production, "Foxfire."

Both live up to their reputations as gifted character actors with their performances as elderly residents of Southern Appalachia.

Looney portrays Annie Nation, who has lived in the mountains all her 79 years, most of that time on land her husband's ancestors farmed.

McDonough is Hector, Annie's husband who has been dead for five years. Although Annie lives alone on their farm, his spirit is continually with her to cement her roots.

Their children have grown up and left home. Most of them don't keep in touch with their folks.

Dillard (Greg Saltis) is the exception. He has gained success as a country singer and moved

da. He wants Annie to leave the mountain and live with his family.

At the same time a real estate broker, Prince Carpenter (Bill Brumfield), has offered her big bucks for the land. He wants to develop it into a vacation community.

The only living individual who doesn't want Annie to leave the mountains is schoolteacher Holly Burrel (Lauren Gutowski), one of the few young people to remain in the area.

Saltis is perfect as the country singer. His mannerisms and accent add to the character.

He can sing, too. A portion of the play is devoted to Dillard's concert. Vocals and instrumentals are strategically placed throughout the play.

Instrumentation is provided by Bill Skelly, Pat Skelly, Dale Skelly, Carter Gelley, and Sharon Nau, using banjo, guitars, fiddle, autoharp and bass.

The Susan Cooper-Hume Cronyn script is masterfully put together and the company of actors does a skilled job in relating it to the audience. Try it. You'll like it.

Performances continue now—Dec. 7 at the Middle Ridge Road theater-in-the-round in Amherst. For tickets call 988-5613.

## THE CAST

### NOW...

Annie Nation.....Jimmie Looney  
Hector Nations.....Francis McDonough  
Dillard .....Greg Saltis  
Holly Burrel.....Lauren Gutowski  
Prince Carpenter.....Bill Brumfield

### BEFORE THAT...

Annie Nations.....Sharon Nau  
Hector Nations.....Dave Gerencher  
Dillard Nations.....Matthew Skelly  
Doctor.....Thomas Schluter

The Stoney Lonsome Band  
Bill Skelly, Pat Skelly, Dale Skelly,  
Carter Gelley, Sharon Nau

The Play takes place in Rabun County, Georgia

The time is now---and before that.

Foxfire glows in the dark in the forests of Southern Appalachia; it's a lichen which lives on dead fallen trees. It is also the name of a magazine in which for more than a decade the young people of Appalachia have recorded the beliefs and personalities of their grandparents' generation; the last of the indomitable pioneers who carved out of unwelcoming mountain soil not only a living but a tough, joyous way of life which has almost vanished now.

"Foxfire" opened at the Ethel Barrymore Theatre on November 11, 1982.

## WORKSHOP PLAYERS, INC.

THEATRE - IN - THE - ROUND



## FOXFIRE

by  
Susan Cooper and Hume Cronyn

Directed  
by  
Virginia Waratinsky

Nov. 20, 21, 27, 28, 29, Dec. 4, 5, 1987

# Workshop's "Foxfire" stays bright with stage simplicity

Jacque Kovacs  
Journal Stage Review

AMHERST — The Nations family is "holing up" on the stage of the Workshop Players in Amherst and will be bringing to "Foxfire" the charm and the hardships of Appalachia one more weekend.

The production of this Susan Cooper and Hume Cronyn play is artful and powerful in its simplicity. You can smell that fresh clean air and almost see the view that compels Mother Annie Nation, played by Jimmie Looney, to stay long after her children have gone down the hill to their destinies.

Ms. Looney portrays Annie with the beauty, dignity and softness which makes up Annie's strength and durability. She deals with life in partnership with her husband, Hector, a rough but principled man of the land. He is played by Francis McDonough, exactly right, as an amusing caricature. He is from and of the past, lending both security and an impediment to the reality of the present.

A definite enhancement to the production is The Stoney Lonesome Band which weaves the

flavor of the Blue Grass country music into the setting of Rabun County Georgia. This is not an ongoing group, but they work together well. Bill Skelly, Pat Skelly, Dale Skelly, Carter Gealey and Sharon Nau keep toes tapping for the introduction, scene changes and for the backup at some Dillard Nation's concert scene.

Dillard is played by Greg Saltis. Now studying acting, Saltis gave the part the sensitivity and confusion Dillard is experiencing through changes in his life and life style. He can bring a tear to all who know the pathos of growing up and away from familiar roots into strange and different ways.

The "Foxfire" title is named for the lichen in the forests of southern Appalachia. It lives on dead fallen trees. A magazine is also named for the lichen is

published which records the beliefs and personalities of the old days of indomitable pioneers who carved out their living and a tough but joyous way of life now almost vanished.

Also playing well are Lauren Gutowski, as Holly Burrell, Bill Brumfield as Prince Carpenter;

as the flash-back younger Annie, Sharon Nau, as Hector, Dave Gerenger, as Dillard, Matthew Skelly, and the Doctor, Thomas Schluter. Directing this time is Virginia Waratinsky.

For an evening of fun and down-to-earth living, enjoy Workshop Players tonight or tomorrow.

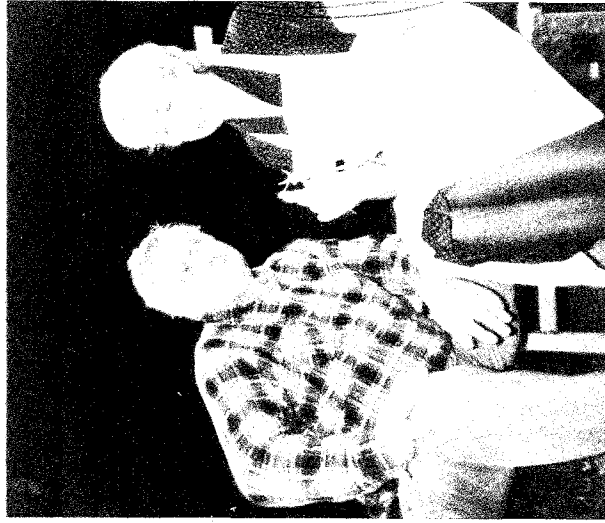
Workshop Player's "Foxfire" continues through tomorrow in the Middle Ridge Theater-in-the-Round.

TEMPO - LOR JOURNAL - DEC 4 - 1987

## PRODUCTION STAFF

Director.....	Virginia Waratinsky
Props.....	Loretta Farley & Debbie Matotek
Children's drawings.....	Meredith & Alex Petkovsek
Set.....	Mike Ferrer, Bill Brumfield, Terry Fisher
Lights and Sound.....	Ken Lanning, Don Fisher, Bernie Wilson
Sound Track.....	Bernie Wilson
Costumes.....	Mary Ann Betton
Bookholder.....	Evelyn Witham
Bulletin Board.....	Debbie Matotek
Publicity Pictures.....	Susan Schauer
Ushers.....	Mike Ferrer
Mailing List.....	Marguerite Vida
Parking.....	Hazel Burgin, Marilyn Hubbard
Programs.....	Valerie Jenkins, Judy Alexander, Marilyn Hubbard
Radio & TV Publicity.....	Joe Patton
Box Office.....	Lucille Treka

"Foxfire" is presented by special permission of Samuel French, Inc.



Francis "Fritz" McDonough and Jimmie Looney



## The CAST

Louis Lippman.....Don Dickens  
 Francis X. Gilhoolley.....Don Schneider  
 Matthew Fulton.....Joe Patton  
 Senator Carver Jones.....Bill Reising  
 Senator Robert E. Lyons.....Ted Michaels  
 Alexander Throttlebottom.....Dave Stacko  
 John P. Wintergreen.....Larry McKern  
 Mary Turner.....Beth Whittington  
 Diana Devereaux.....Sheryl Cawse  
 Sam Jenkins.....Scott Wells  
 Miss Benson.....Barb Bentz  
 Loud Speaker Voice/Doctor.....Tom Schluter  
 French Ambassador.....Jeff Carr  
 Scrubwoman.....Lois Riehl

## Chorus

Vendor/Tour guide.....Mike Leuszler  
 Cop.....Bob Riehl  
 Chief Justice/Minnesota.....John Russell  
 Senate Clerk.....Jeff Gedridge  
 Beauty contestants/Election campaigners/French entourage/  
 Ambassadors' wives.....Lorelei Haupt, Katie Whittington,  
 Beverly Bates, Stephanie Jursek, Chris Yun

## OF THEE I SING

Book by:

George S. Kaufman &amp; Morrie Ryskind

Music

by

George Gershwin

Lyrics

by

Ira Gershwin

Director - Jeff Gedridge

Music Director - Harriet Michaels

February 12, 13, 19, 20, 21, 26, 27 1988



Harriet Michaels, and Judy Smith, Music Director and Accompanist.



Beth Whittington is carried on Bill Reising's shoulders as husband Larry McKern looks on.



Dave Stacko, reluctant loser.



Jeff Gedridge, Director

This was a very difficult musical to do. Jeff was very brave to attempt it for his first directing stint. With problems of finding enough men, and having to take a role himself, he did a very good job.



## PRODUCTION STAFF



Dave Stacko talks to Lois Rieth



Mike Leuszler doubling as a grip.



Joe Patton, Larry McKern, Jeff Carr



Bob Rieth in one of his many roles in the show.

Larry McKern learns that he is to be a father. Bill Reising, Dave Stacko, Bob Rieth, Mike Leuszler, Ted Michaels, Jeff Carr, Sheryl Cawrse. Beth Whittington kneeling.







French entourage:  
Chris Yun, Katie W.:



Stephanie J. and Lorelei H.



Jeff Carr, Chris Yun,  
Lorelei H., (kneeling) Katie, Stephanie.



Beauty winner, Sheryl Cawrse



Bridesmaids: Katie Whittington, Stephanie Jursek, Lorelei Haupt, Barbara Bentz, Chris Yun.



Sheryl Cawrse



Beth Whittington as bride and married lady.



Beauty contestants: Sheryl Cawrse, Katie W.,  
Lorelei H, Stephanie J., Chris Yun.

I designed most of the costumes and they were quite ineffective, especially the French entourage.



# Workshop Players stage Pulitzer winner 'Of Thee I Sing'

AMHERST — The George Gershwin and George S. Kaufman 1931 political satire-musical "Of Thee I Sing" is being staged by Workshop Players' community theater-in-the-round.

Final performances are at 8:15 p.m. Friday and Saturday at the Middle Ridge Road theater.

This biting satire on American politics and the public attitude toward it was awarded a Pulitzer Prize.

The story follows the campaign trail and eventual election of presidential candidate John P. Wintergreen (played by Larry McKern of Lorain), who doesn't hesitate to champion his own self-interests and whom the people will get "whether they like it or not."

Vice-presidential candidate is Alexander Throttlebottom (Dave Stacko of Lorain), a perpetually forgotten man who took his chances along with everyone else when his name was put into a hat and subsequently came out "the loser."

The Wintergreen political machine — Fulton, Jones, Gilhooley, Lyons and Lipp-

man (played by Joe Patton, Bill Reising and Don Schneider of Elyria, Ted Michaels of Lorain and Don Dickens of Avon) — decides the party needs a live issue upon which it can stand — love.

A national bathing beauty contest is set up to select Miss White House, with the winner to marry candidate Wintergreen and become first lady.

But at the last minute, just as the contest judges name Diana Devereaux (Sheryl Cawrse of Lorain) the winner, Wintergreen decides to marry office worker Mary Turner (Beth Whittington of Lorain).

Devereaux will not step aside quietly nor permit Wintergreen to slough off his campaign promises.

The cast also includes Barb Bentz of Amherst and G. Scott Wells of Lorain as political workers-turned-White House aides; Tom Schluter of Grafton as the doctor; and Jeff Carr of Lorain as the French ambassador.

Director is Jeff Gedridge, with musical direction by Harriet Michaels.

For tickets call 988-5613.



Top L: Barbara Bentz, Scott Wells, dance their way to the White House. R: Bill Reising, Ted Michaels, Don Schneider sing their way. Center: On the campaign trail. Below L.: Larry McKern, Joe Patton, "We won." Chief Justices: John Russell, Jeff Gedridge, Bob Rieth, Mike Leuszler, Jeff Carr. Note the life-size puppets. These were used in the absence of enough men to fill out the number of justices needed. Vivienne Bickley did a splendid job of creating these puppets. You will also note that there was a great amount of doubling of roles. Good show, but too many men with small roles. It is difficult to get any actor to spend the necessary time for a few lines, so doubling becomes necessary for this kind of show. It does, however, weaken the production.



SEASON 40

One of the many one-acts that was prepared for touring.



**SISTERS MCINTOSH** directed by Mike Leuszler, Assisted by Kris Davies.



John Baumgartner and Dave Gassaway, in drag, did a wonderful job with this play that normally would not lend itself to such shenanigans. Matt Kish played straight man to them.



The two elderly aunts don't believe that the young man who has come to visit them is really their nephew.



John B with Evelyn Witham whom he tried to copy.



After he leaves they discover by his luggage that he was legitimate.

# WORKSHOP PLAYERS

THEATRE - IN - THE - ROUND



presents

THE FOREIGNER

by Larry Shue

Director-Don Dickens

April 15, 16, 22, 23, 24, 29, 30

1988

Bill Brumfield poses as a foreigner who speaks no English when he visits an inn with his friend. Bill is being threatened by Geo. McDonald, but feigns ignorance.

## THE CAST

S/Sgt. "Froggy" LeSueur.....Jim Hart  
 Charlie Baker.....Bill Brumfield  
 Betty Meeks.....Joyce Parks  
 Rev. David Marshall Lee.....John T. Miller  
 Catherine Simms.....Sandy Kimble  
 Owen Musser.....George Macdonald  
 Ellard Simms.....g. Scott Wells

## SYNOPSIS OF SCENES

Time: Present

The entire action takes place at Betty Meeks' Lodge  
 Tilghman County, GA.

### ACT I

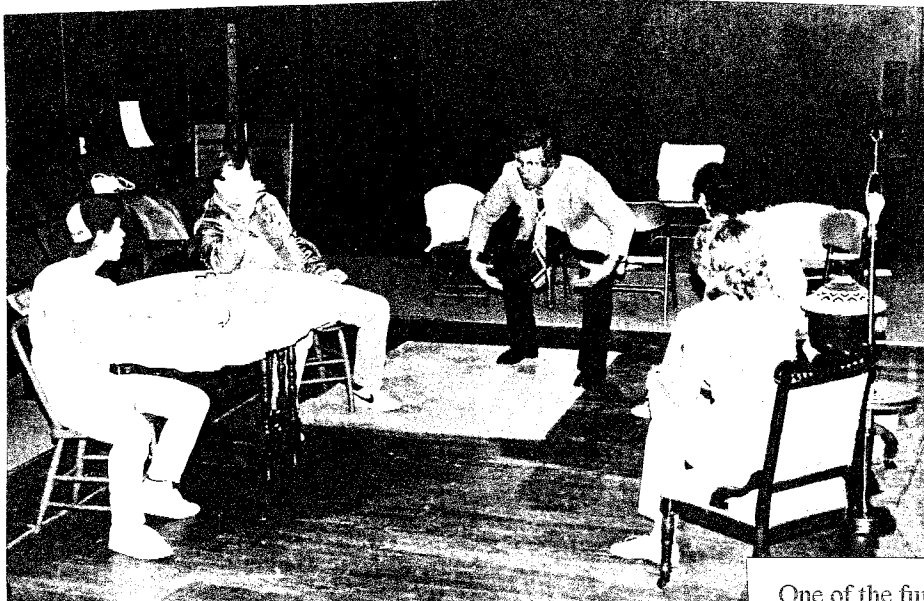
Scene 1--Evening

Scene 2--The next morning

### ACT II

Scene 1--Afternoon two days later

Scene 2--That evening



One of the funniest scenes in the play.  
 Bill Brumfield pantomimes his message.





Joyce Parks and "Froggy" greet each other.



George Macdonald shows John Miller the dynamite.

C-10 Chronicle-Telegram Thur., March 31, 1988 •

## Amherst Workshop Players to stage 'The Foreigner'

The first time I saw the play "The Foreigner," I thought it would be an ideal presentation for Amherst's number one community theater group, Workshop Players.

Apparently, the Workshop Board of Directors had the same notion. "The Foreigner" will be their final production of this season.

This play ranks with the likes of "Arsenic and Old Lace" and "Harvey" as a classic American comedy.

It is the story of an introverted Englishman who visits a lodge in the hills of Georgia with his friend, a military demolitions expert. In order for the Englishman to avoid conversing with the other guests during his friend's absence, they tell the innkeeper the Englishman is a foreigner from an exotic land who speaks no English.

The reactions of the hill folk to the foreigner and the things he learns about them by listening to their uninhibited conversation makes for some hilarious situations.

Bill Brumfield gets the choice role of the foreigner. Jim Hart is his friend and Joyce Parks plays the innkeeper. The cast also includes John Miller, Sandy Kendall, George McDaniel, and Scott Wells.

The production, directed by Don Dickens, will be presented on Fridays and Saturdays at 8:15 p.m. from April 15-30 with a matinee performance at 3 p.m. on April 24.

For ticket information call the box office at 988-5613.



**Amherst**

Alana Baranick

Incidentally, the production staff is seeking a pot belly stove for use as a prop in the show. Call the box office, if you can help.



Sandy Kimble reprimanding John Miller



John T. Miller, J. Scott Wells

382  
Our 40th Anniversary



Bill Penton, Pat Leimbach in the background



Waite Staller, founding member, arriving. (In dark suit)



Ruth Hansen, music and tech person



Initiates Richard & Sheryl Cawrse,  
Sandy Kimble, Mike Leuszler, Bill Reising

*Workshop Players, Inc.*  
cordially invites you to attend  
the appreciation reception  
at the theater  
on Sunday, September twentieth  
at three o'clock in the afternoon

*Regrets only - 988-5613*

or

366-9046

The invitation to donors of the new seats  
September 1987



Two very faithful subscribers, Twila and Bill James



# WE CELEBRATE 40 YEARS

May, 1988



Souvenir wine glasses filled by Shirley Yost



Shirley Yost, committee member



Hazel Burgin, close to camera



Evelyn Witham & Don Dickens

The committee worked well to plan and coordinate the event.

The committee: Bob and Lois Rieth, Evelyn Witham, Hazel Burgin, Ray and Shirley Yost, Valerie Jenkins



Lois Rieth, committee member, shown with Mary Gentile and Don Dickens

This decade was one of many committees recommending and doing much-needed work to improve the facility and the operation of the theatre. Some of these areas of concern have long been forgotten.

- Two trees were removed to allow space for at least three more cars.
- \$2000 was allocated and used by the long range planning committee to improve the restrooms. This committee also created costume cupboards, storage shelves, did interior and exterior painting and recommended a small addition to the back of the building for storage and lobby. The latter was not feasible because of Amherst Township restrictions. A storage barn was purchased instead.
- Three seats on the east and west sides of the auditorium were removed to allow easier access to the second row. Painting inside and out gave the theatre a fresh look and smell.
- Morton Burgin was committee chairman who accomplished, with membership help, most of this work for a mere \$5000.
- Rich McClellan and Eric Long did much work in the light booth.
- A bat problem in the attic was resolved by outside experts for \$900.
- Emergency lights, security lights and new speakers were installed.
- There was some new grading of the parking lot and a large sandstone slab was donated for the entrance.

Other problems, that had not been planned, reared their ugly heads.

- After a hard winter, a thaw caused the pipes to freeze. There was no water for restrooms or drinking in February and March of 1978. All water had to be brought in by actors and tech personnel.
- A new roof of imitation slate, new gutters, soffits and a refurbishing of the bell tower had to be done in 1984.
- The problem of a too cold basement or too warm auditorium was worked on -- again.

There were a number of more enjoyable events for the benefit of the membership

- A speaker from Great Lakes Theatre in Cleveland gave a slide presentation about Great Lakes and held discussion of how a show is put together.
- Social functions, though few in number, appeared to be the glue that held the membership together. For several years three social functions were planned.  
 The Fall Fling, was usually a salad or dessert smorgasbord by those attending. This event was intended to pump some life into the beginning of the season. The entertainment was usually some members reading portions of the plays to be presented for the season. In 1983, the membership participated in a contest to sell season tickets. The membership had been divided into 3 teams whose purpose was to sell season tickets. Barbara Bentz's team, the winners, were feted at the Fall Fling.  
 The second social was a Christmas get-together -- usually pot-luck, but it eventually became a catered dinner. The title of this social varied from Sometime after Christmas to Somewhere Around Christmas. Members would bring wrapped gifts for the theatre. Prizes were given for the prettiest and for the cleverest wrap. This resulted in making the event festive and a bit exciting. It showed how much creativity was in the group.  
 The final social event was the Spring Banquet when trustees were elected by ballot and a special program was prepared. All of these social events were very well attended, usually by about three fourths of the membership.
- In 1978, a director's workshop was held for members of area community theatres who wished to attend. A panel consisting of Ev Witham, Fritz McDonough, and Valerie Jenkins discussed directing, acting and answered questions about other production work..

The business part of the operation also experienced a few changes.

- Hilltop, a popular restaurant in Elyria, agreed to use performances of Any Wednesday for their week-end customers. Workshop would get \$3.00 per customer. The restaurant reneged on the agreement. Since there was no written contract, there was nothing that could be done.
- A Saturday matinee for Charlie Brown was added for children @ \$3.00.



- High school English Departments were encouraged to see *She Stoops to Conquer*. It resulted in several groups attending.
- Half-price admission for nursing home residents was instituted. About this time, portions of a few of the musical revues were presented at nursing homes free.
- An extra performance of *Godspell* was added on Palm Sunday, with a near full house.
- John Suhý resigned as box-office person in 1982. Lucille Trelka was hired for that position.
- By 1981, tickets were \$4.00. In 1987, tickets were 4.50, \$5.50 for musicals.
- Troy Dotson designed a new logo in 1980
- In 1982, there was concern about a lack of actors auditioning, lack of ushers, lack of usual pre-season sales.
- By 1983 1/2 the seats available had been sold to subscribers. What caused the slump and the revival in such a short time? No conclusion, unless it was that contest we ran prior to the Fall Fling of 1983.
- Ads in the program were sold for the first time in 1984.
- A new policy was adopted concerning comp tickets.  
First ones were to go to those working on the show, then to those who had loaned furniture, props or costumes, then to media. If any remained, they were to go to those who had auditioned unsuccessfully, finally, to members in good standing. With small casts, the number of comps was never a problem, but with large casts, tickets were at a premium.
- Visa and Mastercard was accepted, but discontinued for lack of use.
- The group was still looking for a new location with more storage and better parking. In 1980 an ad was placed in the paper and with real estate agents for one and a half acres. The plan was to build a pole barn and equip it as a theatre. No results. A committee also looked at a place on West Ridge Road that was unsatisfactory.
- In 1985, committee chairmen were asked to keep a record of their activities for future reference.
- In 1986, WEOL radio ran a trivia contest that ran for several years. The winner received two tickets to the current show.

Two major events of the decade were the second renovation of the theatre and the 40th season anniversary.

- Renovation included new seats, carpeting, enlarging the acting area, and of course, painting. New seats were the chief financial concern. However, many friends contributed generously. Those contributing \$100 or more were recognized on a plaque. Amherst P.A.C.E. gave \$500, Amherst Chamber of Commerce \$100, and Nordson Corporation Foundation \$1000 in a grant. The total amount raised for the seats was \$10,000. A *Thank You* reception was held for the donors in September of '87. The configuration of the acting area was improved by removing a row of seats on the east side and adding a row on the north. This shortened and widened the acting area, making it easier to block. The restriction was that there would always be 100 seats to sell. Some directors had difficulty adhering to this requirement. To help with planning a set, five seats were mounted on a separate board so that they could be moved to the south end. This allowed space for the piano during musicals. Instead of theatre seats at the south end, there were matching chairs, allowing complete removal for a thrust stage. Bill Brumfield was chairman of the renovation.
- Coinciding with a new look was the celebration of our 40th season. It may seem rather unusual to celebrate a 40th season when no other decade had been noted since the 25th season. However, some of us considered the possibility that we wouldn't be around for the 50th, and the new look at the theatre was reason enough to celebrate. The occasion was held at the Vermilion-on-the-Lake Club House with 123 in attendance. Master and mistress of ceremonies were a brother/sister act, Bill Penton and Pat Leimbach. Both of these very talented members had given much to the organization in the way of work, acting, and tech. Yours truly planned the program which was much too long. To add to the celebration, one of the worst storms of the year blew in over Lake Erie, making many guests very uncomfortable. Evelyn Witham, Lois Rieth, Shirley Yost and Hazel Burgin were committee planners and workers for the event.

## SOCIALIZING IS IMPORTANT

**GOOD EGGS:** While the television industry was passing out the Emmys, Workshop Players of Amherst, were recognizing their "good eggs." Actual hand painted eggs were presented to those who had directed, worked and designed sets, lights, script, costumes, ushers, handled tickets, publicity and the other duties that go into producing a finished production. Debbie Yourkovitch wrote the presentation script and Orlando Petrillo acted as emcee at the event held at Nordson Depot. Valerie Jenkins is president; Tom Fries, set construction; Peter Hawkins, lights; Loretta Farley, props; Debbie Schweppe, makeup; Diane Fries, Jean Schaeffer, scrap book; Jane Ryan, ushers. The Workshop took third place in costumes at the Ohio Community Theater Convention in Columbus. 1980



Above: Lois Rieth oversees the food table while a young actor partakes. Caron Kelley and Dave Cotton enjoy dessert.

The Fall Fling and the Christmas Party provided fun and cohesiveness. Many such events were held at Nordson Depot.

One Fall Fling featured honors for tech staff members from the year before. It was designated as The Year of the Techie. Good Egg awards were the highlight.

Ted and Harriet Michaels won first prize for their partridge in a pear tree wrap that Ted here admires. This display of wrapped items was one of many clever ways to give gifts of necessity to the theatre. One year Ed and Ev Witham filled a Santa Claus suit with paper products. Yes, they won.







Old theatre seats, from an abandoned movie house in Cleveland, were acquired in 1953.

Plywood backs of the seats snagged clothing. Yellow covers solved the problem and dressed up the seats, sometime in the 1960's.



In 1987 new seats were installed. Matching chairs, to allow a thrust stage to be used, were added on the south end.



# ENTER LAUGHING

by  
Joseph Stein & Carl Reiner

*Directed by  
Don Dickens*

*Sept. 30, Oct. 1, 7, 8, 14, 15, 1988*



Bill Reising, Barry Gruessner



Rex Engle, Corky Bruck

## THE CAST

Mr. Foreman .....	Bill Reising
David Kolowitz .....	Barry Gruessner
Marvin .....	Mike Leuszler
Miss B. ....	Tracy Mahl
Pike .....	Rex Engle
Marlowe .....	Bill Brumfield
Angela .....	Deb Hart
Mother .....	Corky Bruck
Father .....	Don Dickens
Wanda .....	Kathy Lasby
Lawyer .....	Rex Engle

The action takes place  
in New York  
in the mid-1930's  
in the late spring



Barry Gruessner with Tracy Mahl

## PRODUCTION STAFF

Director .....	Don Dickens
Props .....	Loretta Farley
Set .....	Robert and Lois Rieth
	Hazel Burgin, Valerie Jenkins
	Ray and Shirley Yost
Set Changers .....	THE CAST
Costumes .....	Lois Rieth and Shirley Yost
Lights .....	Barry Gruessner, Mike Leuszler
	Valerie Jenkins and Tracy Mahl
Ushers .....	Marguerite Vida
Parking attendants .....	Wade Hubbard
Programs .....	Marilyn and Wade Hubbard
	Judy Alexander
Radio and TV .....	Joe Patton
Box Office .....	Lucille Trelka



# COTTON PATCH GOSPEL

by  
Russell Treyz and Tom Key

Music by  
Harry Chapin

Director  
Valerie Jenkins

Musical Director  
John Russell

Nov. 25, 26, Dec. 2, 3, 4, 9, 10, 1988



Bob Rieth, Jimmie Looney, Don Schneider, Ted Michaels, Matthew Skelley as they discuss the state of affairs.

It's hard to believe when you see the costuming, but the show was done with reverence. Imagine that you are without any formal education, and that the stories of the Bible, that you know so well, are being told in a vernacular that you understand. For a note about the play and the author, see the explanation on the next page, taken from the program.



The Last Supper: L-R Greg Saltis, Bev Sperry, Phyllis Haynes, Jim Heath, Marilyn Hubbard, Jimmie Looney, Bob Rieth, Matt Skelly, Pat Lindley, Don Schneider.

# COTTON PATCH GOSPEL

by  
Russell Treyz and Tom Key

Music by  
Harry Chapin

Director  
Valerie Jenkins

Musical Director  
John Russell

## CAST of CHARACTERS

Matthew .....Greg Saltis  
Rock .....Pat Lindley  
Jesus .....Rick Asberry  
John, the Baptizer, and TV Preacher .....Jimmie Looney  
Joe, A Businessman, Satan II, and Jud, .....Jim Heath  
Herod, Dr. Caiphas and Rev. Bissell.... Don Schneider  
Pilate, Satan III and others.....Bob Rieth  
Mary, and others.....Beverly Sperry  
Jesus, Age 12 and others.....Matthew Skelly  
Mama, Tourist and others.....Phyllis Haynes  
Farmer, Satan I and others.....Ted Michaels  
Messenger and others.....Marilyn Hubbard  
Guard and others.....Betty Sanders

The Band.....Fiddle and Banjo.....Bill Skelly  
Guitar.....Dale Skelly  
Hammer dulcimer.....Pat Skelly

March 8, 9, 10, 11, 1990

The play was so popular that we not only added performances in 1988, but it was repeated again in 1990.



## PRODUCTION STAFF

Director .....Valerie Jenkins  
 Music Director.....John Russell  
 Ass't. to Music Director.....Harriet Michaels  
 Costumes and Book Holder.....Lois Rieth  
 Light Technician.....Eric Long  
 Light Board and Set changer.....Jeff Gedridge  
 Carpenter.....Don Breen  
 Bulletin board.....Vivienne Bickley  
 Mailing List.....Hazel Burgin  
 Ushers.....Marguerite Vida  
 Rehearsal Dinner.....Mary Gentile  
 TV-Radio Publicity.....Joe Patton  
 Newspaper Publicity.....Bob Rieth  
 Box Office.....Lucille Trelka  
 Parking.....Wade Hubbard  
 Programs.....Judy Alexander

All members of the cast except, Jesus,(the adult), Matthew & the Rock (Peter) took many roles. An outstanding cast of good voices.

Quilts, quilt blocks and baskets were used as set decoration.

People either loved the show or found it objectionable. Many, many churches bought blocks of tickets and liked it.



Jesus's first temptation.

Jim Heath, Rick Asberry, Ted Michaels

## ABOUT THE PLAY

The cast & staff: Row 1 Pat Lindley, Greg Saltis, Ted Michaels, Matt Skelley. 2nd row: Marilyn Hubbard, Bev Sperry, Jimmie Looney, Phyllis Haynes, Bill, Dale, Pat Skelley. 3rd row: Lois Rieth, Jeff Gedridge (behind), John Russell, Ric Asberry, Bob Rieth, Betty Sanders, Jim Heath, Don Schneider, Valerie Jenkins.

When Clarence Jordan wrote his cotton patch versions of the Gospel he was determined to make the passages more meaningful by setting them in a place the people he was serving knew and understood best. He was looking for "participants in faith, not just spectators." When the playwrights adapted this work for the stage they felt it was unimportant that the roles be played by a specific gender, color, or type--so long as it was a human being telling "the greatest story ever re-told" in his own way. Therefore, you will find most actors taking many different roles as the story you know so well takes shape by way of "back-woods" Georgia vernacular.

Produced by special permission of Dramatic Publishing Co.



Bill, Pat & Dale Skelley

The show opened with Bill Skelley playing while the cast greeted the audience members individually. This concluded by the cast doing a few turns of a square dance.

Dale Skelley was a nice compliment to his wife's dulcimer playing. Their music added the proper background and accompaniment for the show.





Rick Asberry chooses Greg Saltis as a disciple.



Dave Stacko as Matthew 1990  
Greg Saltis was unavailable. Dave  
was a fine substitute in 1990



J. Heath. & B. Sperry contemplate  
their son's (Jesus) future.



Jesus, as a boy, makes wine.



Jim Heath as Joseph takes Mary and the kids for a ride.  
Back seat: J. Looney, M. Hubbard, B Sperry. G. Saltis in front.





Matthew ponders the crucifixion



Matthew explains the situation.



John, the Baptist preaches.



Jim Heath, (Judas) talks with Don Schneider (Herod).



Jesus prepares the disciples and followers.



## WORKSHOP PLAYERS, INC.

THEATRE - IN - THE - ROUND



## FORTY CARATS

Adapted by Jay Allen  
From a play by Barillet and Gedy

Directed by  
Thelma Carrigan

Feb. 17, 18, 24, 25, 26, Mar. 3, 4, 1989

Workshop Players, Inc. is a member of Lorain Co. Arts Council  
and Ohio Community Theatre Association

CAST  
in order of appearance

Ann Stanley.....Barbara Bentz  
Peter Latham.....Brett Hall  
Mrs. Adams.....Marilyn Hubbard  
Mrs. Margolin.....Betty Gibson  
Billy Boylan.....Rex Engle  
Eddy Edwards.....Vince Ruma  
Maud Hayes.....Eleanor Spiegelberg  
Trina Stanley.....Anne Michelle Lowe  
Mrs. Latham.....Sandy Penn  
Mr. Latham.....Bob Peters  
Pat.....Matt Todd

## SYNOPSIS OF SCENES

The time is the present

## ACT I

Scene 1 A little cafe in Greece  
Scene 2 A real estate office in New York  
Scene 3 Around 6 p.m. in Ann's apartment  
Scene 4 Ann's office 2 days later  
Scene 5 Ann's apartment, a little later  
Scene 6 The same, the next day  
Scene 7 The same, a month later

## ACT II

Scene 1 Ann's apartment, a few days later  
Scene 2 Ann's office, a few days later  
Scene 3 Ann's apartment, three weeks later  
Scene 4 The same, a week later  
Scene 5 The same, around midnight  
Scene 6 The same, morning of the next day

Produced by special permission of Samuel French Inc.



Fine, Eddy, I'll see you then.  
Apt B as in bouillabaisse.



Brett Hall, Barbara Bentz. Bride and groom.



Friday, February 24, 1989/The Journal Tempo—13

# Workshop Players keep "Forty Carats" a gem of humor

bravos as well. Workshop Players "Forty Carats" continues Fridays through Sundays through March 4 at the Middle Ridge Road Theater-In-The-round.

By Evan Lance Petee  
Tempo Stage Review

**LORAIN** — The noted psychologist Erik Erikson said that to live healthy mental lives we should engage in a process he called ego integrity, where we accept where we are at any given age and avoid the desire for maturity at youth or the desire for youth when we are old.

Erikson, in between belly-laughs, may have revised his theory had he attended the play "Forty Carats" as it was presented by the Workshop Theater Players in Amherst last weekend.

The play, written by Jay Allen, shows just how amusing sexual and loving relationships can be: between a middle aged, rational, yet desiring woman and a young, wealthy, too-handsome stud; a high school girl and her aging hillbilly-ish gentleman caller; a semi-pompous though loving gourmet of life's pleasures type and the unseen but believed well-endowed Elke.

What makes "Forty Carats" come alive though is the professional job of acting by almost everyone involved in the production. Spread the word, the Workshop Players are acting well beyond what is expected from a loosely-knit, no big bucks behind them group. Somehow, that's refreshing.

The casting was just about flawless. The people cast into the roles seem to look like the kind of person they are supposed to be, not a bad apple in the lot. The premise of the play is this: While vacationing in Greece, Ann Stanley, age 40, played passionately by Barbara Bentz, meets Peter Latham, age 22, handsomely played by Brett Hall. The two have a brief fling in Greece and then Ann flies back home to her normal life. Shortly thereafter, Peter shows up on her doorstep as her daughter Trina's date. The giggles begin as Ann struggles over hormonal and

moral issues, and the important question many of us have asked, "Do I love this person, or do I just love the fact that they love me?"

Ann Michelle Lowe is aces as Trina. Although she may be not as slick as the main characters, she is extremely believable as

the half-child half-woman battling with her own relationship problems. She performs as a 17-year-old would — confusingly confident.

The other main performers — Betty Gibson, Marylin Hubbard, Rex Engle, Vince Ruma, and Eleanor Spiegelberg — deserve

Maud: No, dear, I haven't seen red tights."



Eleanor Spiegelberg



Ann Michelle Lowe, Eleanor Spiegelberg  
"Granny, You take off my red tights now."



Marilyn Hubbard  
Don't I know you?



Director's Assistant.....Bob Peters  
 Set.....Bob Peters and Bud Carrigan  
 Props.....Debbie Matotek  
 Lights and Sound.....Eric Long  
 Bulletin Board and  
 publicity pictures.....Debbie Singleton  
 Mailing List.....Hazel Burgin  
 Ushers.....Marguerite Vida  
 Rehearsal Dinner..... Orlando Petrillo  
 TV-Radio Publicity.....Joe Patton  
 Newspaper Publicity.....Robert Rieth  
 Box Office.....Lucille Trelka  
 Parking .....Wade Hubbard  
 Programs.....Judy Alexander and  
 Valerie Jenkins



Barbara discusses problem with future husband, Brett Hall.



Barbara discusses problem with ex-husband, Rex Engle.



"I'm glad you like it. It's Trina's."  
 Eleanor Spiegelberg



Rex Engle, Barbara Bentz



Betty Gibson

"For that price, you'll have to go a little  
 farther out of town, like Cleveland."



Barbara , Vince Ruma

WORKSHOP PLAYERS, INC.

THEATRE - IN - THE - ROUND



MORNING'S AT SEVEN

A Comedy in Three Acts

Directed by

Jonathan Wilhelm

Presented on

April 21, 22, 28, 29, 30, May 5, 6, 1989

By special permission of Samuel French.

CAST  
(in order of appearance)

The Swanson Household

Thor.....Robert Rieth  
Cora.....Valerie Jenkins  
Aaronetta.....Jimmie Looney

The Bolton Household

Ida.....Marilyn Hubbard  
Carl.....Bill Reising  
Homer.....Brent Crawford

The Visitors

Myrtle.....Joyce Parks  
Esther.....Mary Frances Hupp  
David.....Ted Michaels

{Cora, Aaronetta, Ida & Esther are sisters}

SCENE: Two backyards in a midwest American town.

TIME: 1922

Act I ----- Late afternoon.  
Act II ---- The next morning.  
Act III --- An hour later.

There will be two intermissions.

The year's at the spring  
and day's at the morn  
Morning's at seven;  
The hill-side's dew-pearled;  
The lark's on the wing;  
The snail's on the thorn;  
God's in His heaven-  
All's right with the world!

Robert Browning, "Pippa Passes"



Opening scene. As I folded the wash from the line, I was talking with husband, Thor.  
My line was "You know what?" To which Thor was to answer "No, what." However,  
at one performance a child on the front row said, "No, what."





Marilyn Hubbard, Bill Reising.



"I always had you."  
Ted Michaels, Mary Frances Hupp



Bill Reising, "I failed."



"She'll be buying your underwear."  
Marilyn Hubbard



"A BABY?"  
Brent Crawford, Bob Rieth



The newlyweds  
Brent Crawford, Joyce Parks



Brent Crawford, Bob Rieth



"I'll Miss You."  
Bob Rieth, Jimmie Looney



"I'm moving out."  
Jimmie Looney



## PRODUCTION STAFF

Director .....Jonathan Wilhelm  
 Bookholder.....Lois Rieth  
 Costumes.....Diana Fries  
 Assistant.....Kris Davies  
 Light Technician.....Eric Long  
 Light Board.....Jeff Gedridge  
 Assistant.....Teresa Chavez  
 Set Construction.....Rick Asberry & Jim Heath  
 Crew.....Ray & Shirley Yost  
     Mary Frances Hupp, Bob & Lois Rieth  
 Props.....Loretta Farley  
 Assistant.....Teresa Chavez  
 Mailing List.....Hazel Burgin  
 Ushers.....Marguerite Vida  
 Rehearsal Dinner.....Barbara Nicholls  
 TV-Radio Publicity.....Joe Patton  
 Newspaper Publicity.....Bob Rieth  
 Box Office .....Lucille Trelka  
 Parking.....Wade Hubbard  
 Programs.... Judy Alexander & Valerie Jenkins



The crew: Diana Fries, Jonathan Wilhelm, Teresa Chavez, Lois Rieth, Jeff Gedridge.



"Essie's not here, David." so says Bob Rieth to Ted Michaels as Jimmie Looney and Valerie Jenkins listen.



Bill Reising and Ted Michaels. "What if you were a dentist."



Mary Frances Hupp and Valerie Jenkins



The sister battalion: Valerie Jenkins, Jimmie Looney, Mary Frances Hupp, Marilyn Hubbard.



Ted Michaels and Bill Reising



**WORKSHOP PLAYERS, INC.**

THEATRE-IN-THE ROUND



presents

**THE GAZEBO**

by Alec Coppel

**Directed by**  
**Lynna Snyder**

September 29, 30, October 6, 7, 8, 13, 14

1989



Russ Michaels admires Pat Lindley's replica of her new purchase, a gazebo.

**CAST**

(in order of appearance)

Elliot .....	Bill Brumfield
Harlow .....	Russ Michaels
Matilda .....	Elsa Sherman
Nell .....	Pat Lindley
Mrs. Chandler .....	Joyce Parks
Mr. Thorpe .....	Jim Heath
The Dook .....	Brent Crawford
Louie .....	Rick Asberry
Jenkins .....	Bill Reising
Potts .....	Teresa Chavez

## Synopsis of Scenes

Act I	scene 1	Saturday afternoon
	scene 2	Tuesday evening
	scene 3	(the lights will dim to show passage of time) Wednesday morning
Act II	scene 1	Wednesday, late afternoon
	scene 2	Thursday afternoon
	scene 3	(the lights will dim to show passage of time) Friday morning

*The entire action of the play takes place in the living room of the Nash's home.*



Seated on the floor: L-R Teresa Chavez, Jeff Gedridge  
Second row: Lynna Snyder, Bill Brumfield, Pat Lindley, Loretta Farley. Behind them: Joyce Parks, Elsa Sherman  
Back row: Jim Heath, Bill Reising, Russ Michaels, Rick Asberry, Brent Crawford.

Cast and Staff



### Production Staff

Director .....	Lynna Snyder
Assistant to the Director .....	Jeff Gedridge
Lights & Set Design .....	Jeff Gedridge
Light Board .....	Jeff Gedridge, Teresa Chavez
Set Construction .....	Rick Asberry
Set & Costume Crew .....	Mary Frances Hupp, Jim Heath Elsa Sherman, Bob & Lois Rieth, Valerie Jenkins
Props .....	Loretta Farley
Gazebo Construction .....	Valerie Jenkins
Rehearsal Dinner .....	Lois & Bob Rieth
Video Taping .....	Ken Hubbard
Bulletin Board .....	Mike Leuszler
Season Brochure .....	Marilyn Hubbard
Mailing List .....	Hazel Burgin
Ushers .....	Barbara Bentz
TV-Radio Publicity .....	Joe Patton
Newspaper Publicity .....	Bob Rieth
Box Office .....	Lucille Trelka
Parking .....	Jeff Gedridge
Program .....	Marilyn Hubbard



Rick Asberry and Brent Crawford as one smart and one not so smart thug.



The thugs tell Bill that "This won't be pleasant."



Joyce Parks makes a point to Bill.



Bill (center) and Jim Heath toast the gazebo. Pat L. and Russ Michaels look on.



# on the STAGE

## REVIEW

### Workshop Players fun 'Gazebo' is 'whodunwhat' whodunit

By Thomas J. Stefanchik  
Journal Correspondent

Two-act drawing room murder mystery, that unique theater genre perfected by plays like "Deathtrap" and "Sleuth," is currently on tap in Lorain, with the Workshop Players presentation of "The Gazebo."

Like those plays, this work by Alec Coppel is not so much a whodunit as a whodunwhat; the action of the plot is driven along by some nice plot twists which I would be remiss in revealing. In addition, the production is laced throughout with gallows humor, another common trait of the

genre.

What really makes this production work is the obvious chemistry between the lead character, Elliot Nash, and the other main characters, his next door neighbor Harlow and his wife Nell. Elliot, a TV crime drama writer, and Harlow, a police chief, discuss and enact various murder scenarios with obvious glee. Elliot's scenes with Nell give the impression of a couple who have grown comfortable with each other over the years.

As Elliot, Bill Brumfield gives a physically deft performance.



Russ Michaels is most convincing as Harlow, and Pat Lindley really brings the character of Nell to life.



Pat Lindley shows her new purchase to Bill Brumfield.



Pat is off to a rehearsal in the play, not for this play.

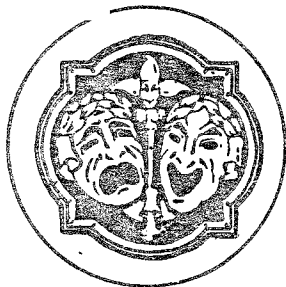
This was a thoroughly enjoyable mystery comedy with a different twist.



Pat sets husband Bill straight. "I will not have that body in my deep freeze."

Pat and Bill became man and wife in real life about 10 years later.

# HEARTS AND FACES



*adapted by*  
*Jonathan Wilhelm*

*Director*  
*Valerie Jenkins*

*Musical Director*  
*Beverly Sperry*

November 24, 25,  
December 1, 2, 3, 8, 9  
1989



## DRAMATIS PERSONAE

### IN THE PROLOGUE

Joshua Carver  
The Hero  
The Father  
The Sister  
The Heroine  
The Mother  
The Villain

### IN HEARTS AND FACES

Sir Michael Audley, a country squire  
Robert Audley, his nephew  
Luke, his manservant  
Alicia Audley, his daughter  
Lady Audley, his second wife  
Phoebe, the lady's maid  
George Talboys, Robert's friend  
Miss Lydia Fortune, the governess

JAMES HEATH  
WADE HUBBARD  
ROBERT RIETH  
MARILYN HUBBARD  
BARBARA BENTZ  
PHYLLIS HAYNES  
RICK ASBERRY  
LOUISE ERICKSON

### *Synopsis of the Scenes*

The Prologue takes place *here and now*,  
although some sections may seem to be *then and there*.

### HEARTS AND FACES

Act I -- Lady Audley's Garden

Act II -- The same--about one week later

The time--the late Nineteenth Century  
The location--the English countryside  
However--Any resemblance or referral to any precise  
time or exact location is purely coincidental, or accidental.

The play that you are about to witness was carefully scripted especially for **Workshop Players** by  
**Jonathan Wilhelm**, with added comments, actions, ad libs and other errata lovingly added by members  
of the Dramatis Personae and The Director.



THE ENTIRE COMPANY WISHES TO THANK the Amherst Board of Education, the Marion L.  
Steele Art Club, Lorain County Community College Theatre Department, area newspapers, radio and  
TV stations, as well as family and friends for their superb support of this production.

**WORKSHOP PLAYERS, INC.**  
is a member of **Lorain County Arts Council**  
and **Ohio Community Theatre Association**.

This was one of the audience's all time favorites. Although I have great respect for Jonathan Wilhelm's talent, I was tired of spoofs on old fashioned melodramas. The cast was very helpful in coming up with gimmicks and schtick to add to the script. The cast loved to tease me with all of the praise that they would hear from friends between performances. My reaction was one of disdain for their taste, but I had to admit that it was o.k. for those who like general horseplay.



# New musical farce debuting at Workshop Players

An original musical farce by Lorain's Jonathan Wilhelm will be staged by Workshop Players, Inc., in their Middle Ridge Road theater-in-the-round Nov. 24-Dec. 9.

Wilhelm wrote the script with music from the early 20th Century, inserted into a plot taken from a novel of the early 19th

Century in the style of old-fashioned melodrama.

Instead of the usual villain of melodramas, a villainess, Lady Audley, takes center stage by marrying the wealthy Sir Michael — although she already has a husband in service of the Queen in India.

Lady Audley hires a govern-

ess, Miss Fortune, to teach her full-grown stepdaughter, Alicia — who is masquerading as a dimwit in order to foil her step-mother.

Alicia is engaged to marry Robert, whose best friend George returns from India in time to be in the wedding party.

Meanwhile, back in the gar-

den, George mistakes poor shy Miss Fortune for the bride-to-be and an intended congratulatory kiss causes Miss Fortune to reel with love.

The plot thickens when George discovers his wife's bigamous marriage and that she would like him out of the way via an innocent rock in the garden in the hands of the villainess.

Completing the cast of characters are Luke and Phoebe, servants in Sir Michael's household who have been engaged for 46 years. They know a lot more about Lady Audley's past than anyone else.

The cast includes Barbara

Bentz of Amherst as Lady Audley; Jim Heath of Elyria as Sir Michael; Louise Erickson of Lorain as Miss Fortune; Marilyn Hubbard of Amherst as Alicia; Wade Hubbard of Amherst as Robert; Rick Asberry of Elyria as George; Bob Rieth of Elyria as Luke; and Phyllis Haynes of Grafton as Phoebe.

Director is Valerie Jenkins of Amherst, with Beverly Sperry of Elyria as music director and Bill Reising of Elyria as assistant director.

Performances will be at the Amherst community theater. For tickets and showtimes call the box office at 988-5713.



Marilyn and Wade Hubbard have several disagreements.



Jim Heath and Louise Erickson



The villainess, Barbara Bentz meets her match, Wade Hubbard.



Louise Erickson and Rick Asberry, the love interest.

Jim Heath is a great character actor. He seldom has a major role, but he makes his role stand out. In this show, his solo number, "Kids," was a high point, thanks to Bev Sperry's direction of the number.



Rick Asberry hands that "very heavy" rock to Barb Bentz to carry for eternity. Marilyn and Jim H. look on.



## PRODUCTION STAFF

THE MANAGEMENT IS PLEASED TO ANNOUNCE that this superlative cast of players has been assembled and directed by **Valerie Jenkins**, with the assistance of **William Reising**. LAVISH MUSICAL SELECTIONS are directed and accompanied by the very talented **Beverly Sperry**.

EXTRAORDINARILY ELEGANT COSTUMES were created and custom fitted to cast contours by the nimble fingers of **Lois Rieth**, **Valerie Jenkins**, **Evelyn Witham** and **Hazel Burgin**. HANDSOME STAGE SETTING was crafted by **William Reising**, **James Heath** and **Rick Asberry**. ARTWORK was paint-takingly created by **Melba Asberry**.

GLOWING LIGHTING EFFECTS have been achieved entirely by **ELECTRICITY** with the assistance of **Jeff Gedridge**, **Eric Long** and **Brent Crawford**.

AMAZING HAND PROPS were gathered by **Loretta Farely**.

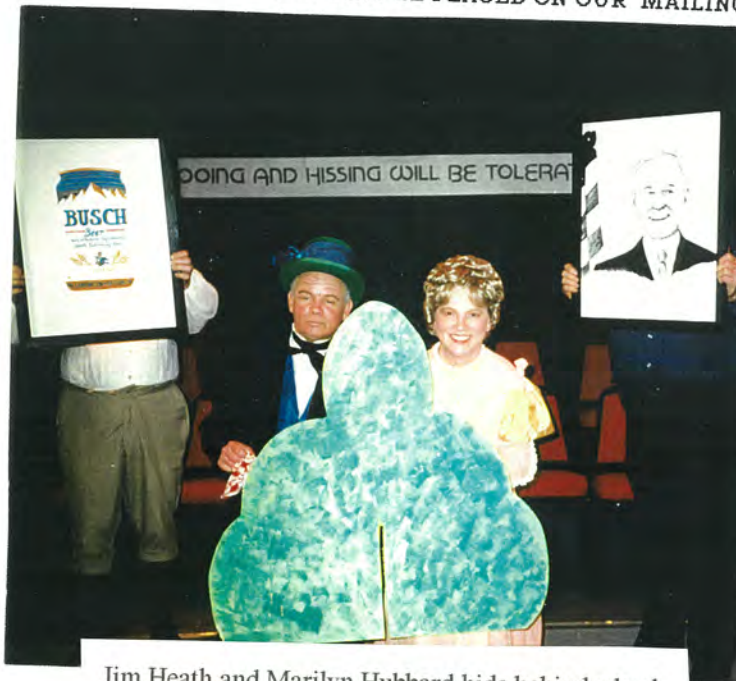
ARTIFICIAL COIFFURES AND COSMETICS have been customized by **Joyce Parks**. A DELICIOUS REHEARSAL DINNER was served to cast and crew by **Robert & Barbara Nichols**. OUTSTANDING PUBLICITY has been coordinated through the joint efforts of radio personality **Joe Patton**, newspaper friend **Robert Rieth**, and photographer, **Theodore Michaels**.

VIDEO TAPE of this production was magically produced by **Kenneth Hubbard**. AUTOMOBILES were properly positioned by **James Heath** and **Brent Crawford**.

USHERS were carefully selected by **Barbara Bentz**.

PROGRAMS have been completely compiled by **Marilyn Hubbard**.

YOU MAY BE PLACED ON OUR MAILING LIST by contacting **Hazel Burgin**.



Jim Heath and Marilyn Hubbard hide behind a bush



Barbara Bentz does Rick Asberry in.



Valerie Jenkins and Lois Rieth confer.



Phyllis Haynes comforts Bob Rieth



Rick borrows a handkerchief.  
There were about six sewn together.

Those of you who read some of the notes in Volume I will recall that we had two trap doors cut. These were often used for entrances and exits. The crew built a well over the large one at the north end of the theatre. Rick, who is well over 6 feet tall, had to disappear head first down the well. Sounds easy? The stairway was steep and difficult to maneuver at any time. Rick had scarred shins for about a month of rehearsals and performances. He commented about it, but never really complained. What actors will do for their role! The audience would peer down the well during intermissions and try to figure out how Rick disappeared. Some didn't know that there was a full basement.



SEASON 42  
**WORKSHOP PLAYERS, INC.**

**THEATRE-IN-THE-ROUND**



presents

**BREATH OF SPRING**

**A Comedy by  
 Peter Coke**

**Directed by  
 Thelma Carrigan**

**Feb. 9, 10, 11, 13, 16, 17, 18, 23, 24**

1990



Seated: Marilyn Hubbard, Brent Crawford, Mary Frances Hupp. Standing: Betty Gibson, Pat Black, Joyce Parks, Bill Arthrell.



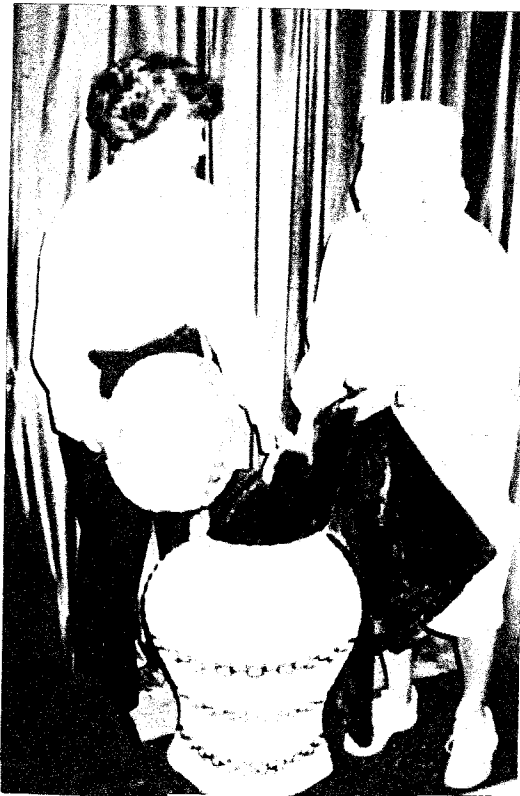
Mary Frances Hupp, Betty Gibson  
 "But this isn't mine."



Brent Crawford, Pat Black



Marilyn Hubbard, Brent Crawford, Mary Frances Hupp



M. Hubbard, &amp; M. F. Hupp



Hupp, Black, Hubbard, Parks



Black &amp; Ass't. Dir. Peters

## CAST

(in order of appearance)

Miss Nanette Parry ("Nan")	Joyce Parks
Brigadier Albert Rayne, C.B., C.M.G. M.V. O.	Brent Crawford
Lily Thompson (the Maid)	Betty Gibson
Alice, Lady Miller	Marilyn Hubbard
Dame Beatrice Appleby, D.B.E. ("Bee")	Mary Frances Hupp
Miss Elizabeth Hatfield ("Hattie")	Pat Black
Pape.	Bill Arthrell

## PRODUCTION STAFF

Director	Thelma Carrigan
Director's assistant	Bob Peters
Dialect Coach	Lorraine Ritchey
Props	Loretta Farley, Teresa Chavez
Lights and Sound	Eric Long
Set	Bob Peters
Costumes	Lorraine Ritchey, Betty Gibson
Rehearsal Dinner	Orlando Petrillo
Ushers	Barbara Bentz
TV-Radio Publicity	Joe Patton
Newspaper Publicity	Valerie Jenkins
Programs	Marilyn Hubbard
Parking	Jim Heath
Box Office	Lucille Trelka
Mailing List	Hazel Burgin



Brent Crawford points out the route for their next heist.

Publicity shots:

This is not a great play, but it is improbable enough to be funny. It all starts with the maid giving M.F. Hupp a fur. The remainder of the cast devise a way to return the fur to what they believe to be the rightful owner. It is such fun that they form a syndicate to steal furs, then sell them. The maid finally straightens things out and life returns to the inevitable, boring, humdrum.



# THE RAINMAKER

A ROMANTIC COMEDY

By  
N. Richard Nash

Directed by  
Brent Crawford

April 27, 28, 29  
May 4, 5, 6, 10, 11, 12  
1990



## CAST (in order of appearance)

H.C. Curry .....	Bob Rieth
Noah Curry .....	Wade Hubbard
Jim Curry .....	Larry Lavigne
Lizzie Curry .....	Melissa Murphy
File .....	Ken Hubbard
Sheriff Thomas .....	Harry Eadon, Sr.
Bill Starbuck .....	Drew Adams



Harry Eadon Sr. and Ken Hubbard play the roles of sheriff and deputy in the Workshop Players' production of "The Rainmaker."

Apr. 25-1990

## 'Rainmaker' to open at Workshop theater

Amherst Workshop Players Inc. will conclude their current season of plays with the production of "The Rainmaker" by N. Richard Nash. Performances will be held April 27 through May 12.

"The Rainmaker" is a comedy at the time of a paralyzing drought in the West. At the opening of the show there is a girl, Lizzie, played by Melissa Murphy (Elyria) whose father and two brothers are worried as much about her becoming an old maid as they are about their dying cattle. The father is played by Robert Rieth and son Jimmy by Larry Lavigne (Elyria). Wade Hubbard (Amherst) is seen as the older son, Noah.

Lizzie is indeed a plain girl: The brothers try every possible scheme to marry her off, but without success, nor is there any sign of relief from the dry heat. Suddenly from out of nowhere appears a picaresque character with a mellifluous tongue and the most grandiose notions a man could imagine.

He (played by Drew Adams of Elyria) claims to be a rainmaker. And he promises to bring rain, for \$100. It's a silly idea, but the rainmaker is so refreshing and ingra-

tiating that the family finally consents.

Forthwith they begin banging on big brass drums to rattle the sky, while the rainmaker turns his magic on the girl, and persuades her that she has a very real beauty of her own. And she believes it, just as her father believes the fellow can actually bring rain. And rain does come, and so does love.

No Western story is complete without a sheriff and his deputy played by Harry Eadon Sr. (Elyria) and Ken Hubbard (Amherst). Director for this production is Brent Crawford. He is assisted by Bill Reising.

Performances are held at Workshop Players Inc. at the Middle Ridge Road Theatre-in-the-Round just west of Oberlin Road north. Evening performances are at 8:15. Sunday matinees are at 3 p.m.

April 29 has been sold to First Lutheran Church, Lorain. For tickets call: 244-1931.

May 10 performance has been sold to Elyria Junior Women. For tickets on this performance call: 324-4004. For other performances call the Workshop Players box office at 988-5613.

Above left: Melissa Murphy with Drew Adams, two newcomers to our theatre..

Below: Wade Hubbard, eldest son and Bob Rieth, father, strongly "advise" Melissa.



Bob Rieth, "You want a raw egg ? Here!  
Wade had to eat a raw egg at each performance.



Lizzie prepares for her dinner for File.



Drew Adams.



Ken Hubbard

Lizzie, who was afraid of being an old maid now has two prospects, Starbuck and File..





Larry Levigne was a live wire off and on stage. He was mischievous, but a delight to work with. Here he and older brother have a disagreement. Below: Larry beats the drum for rain, as instructed by the rainmaker. The rain finally comes.



Larry proves he has some fire in him here as he confronts Drew Adams as father, Bob Rieth and big brother, Wade Hubbard, look on.



Wade notices that Bob R. has been painting.



## PRODUCTION STAFF

Director .....	Brent Crawford
Director's assistant .....	Bill Reising
Props .....	Loretta Farley
Lights and Sound .....	Brenda Turner, Eric Long
Set .....	Bill Reising, Darla York, Brenda Turner
Costumes .....	Valerie Jenkins, Lois Rieth, Hazel Burgin
Make-up .....	Darla York
Rehearsal Dinner .....	Betty Sanders
Ushers .....	Barbara Bentz
TV-Radio Publicity .....	Joe Patton
Newspaper Publicity .....	Valerie Jenkins, Bob Rieth
Programs .....	Marilyn Hubbard
Parking .....	Wade Hubbard
Box Office .....	Lucille Trelka
Mailing List .....	Hazel Burgin

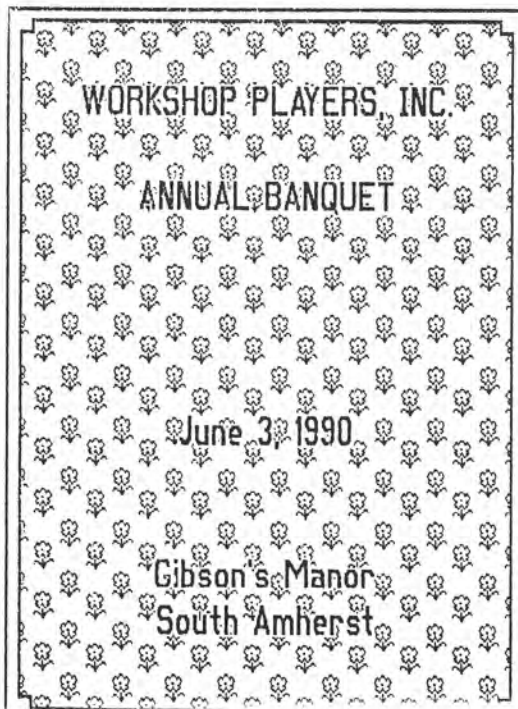


The set was two-part. Seen above is the barn where the rainmaker slept. This took up half of the south end of the acting area. The other half was the sheriff's office. Most of the stage became the Cary living quarters.



File sees Lizzie practicing flirting for her father.





One-Act Play  
**FROM FIVE TO FIVE-THIRTY**  
 by Philip Johnson  
 Directed by Bill Reising

Cast in order of appearance

Katie ----- Elsa Sherman  
 Edith ----- Marilyn Hubbard  
 Alice ----- Louise Erickson  
 Gertie ----- Dorothy Shobe  
 Mother ----- Valerie Jenkins

This was another travelling show  
 that played many performances.

SEASON 42

At some performances  
**Pat Black** played the mother



The cast and director: Marilyn H., Dorothy S., Louise E., Standing: Elsa S., Bill R., Valerie J.



Susan Schauer, John Bradford, Fritz McDonough in a squabble.

# SQUABBLES

By Marshall Karp

CAST

(in order of appearance)

Jerry Sloan	John Bradford
Abe Dreyfus	Francis McDonough
Hector Lopez	Tom Schluter
Alice Sloan	Susan Schauer
Mildred Sloan	Jimmie Looney
Sol Wasserman	Bill Kirchner
Mrs. Fisher	Mary Gentile
Monkey	Olivia Michaels

**Directed by**  
**Bill Reising**

**September 28, 29**  
**October 5, 6, 7, 12, 13**  
**1990**



Mother and son, father and daughter outlining the faults of the other parent.  
Son, John Bradford with mother, Jimmie Looney; daughter, Susan Schauer with father, Fritz McDonough.



It's a gift for the baby. Susan Schauer, Fritz McDonough, John Bradford, Jimmie Looney. Can you guess who thought the gift was ludicrous?



Bill Kirchner is seated on the davenport.

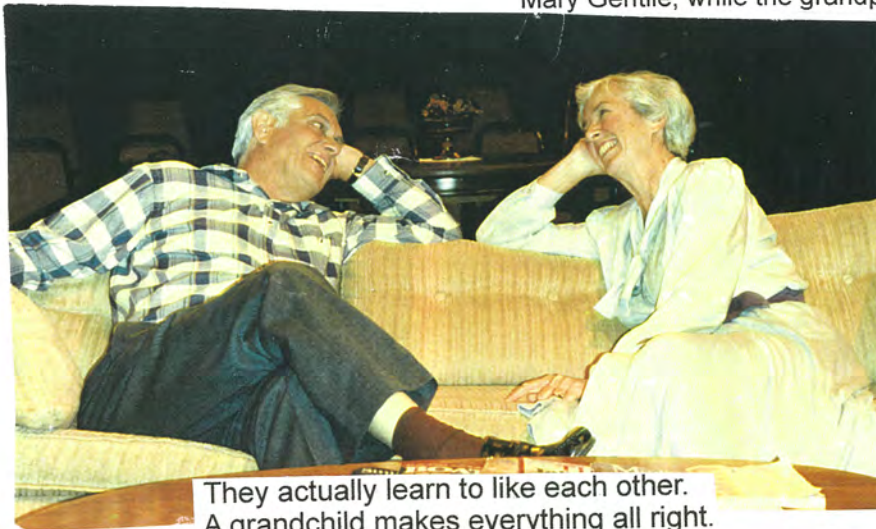


## PRODUCTION STAFF

Director .....	Bill Reising
Director's assistant .....	Marilyn Hubbard
Props .....	Loretta Farley, Elsa Sherman
Lights and Sound .....	Brent Crawford, Teresa Chavez
Set .....	Harry Eadon, JaDa Belcher
Costumes .....	Lois Rieth
Ushers .....	Valerie Jenkins
Photography .....	Daniel Messaros, Ted Michaels
TV-Radio Publicity .....	Joe Patton
Newspaper Publicity .....	Valerie Jenkins, Bob Rieth
Programs .....	Marilyn Hubbard
Parking .....	Wade Hubbard
Box Office .....	Lucille Trelka
Mailing List .....	Hazel Burgin



Neighbor Bill Kirchner admires the baby with Nurse Mary Gentile, while the grandparents look on.



They actually learn to like each other. A grandchild makes everything all right.



Mary Gentile is not impressed with the gushing of the new grandparents.



Card playing buddies, Fritz M. and Bill K. consider the problem.



THEATRE-IN-THE-ROUND



THE TRIP TO BOUNTIFUL

By  
Horton Foote

Directed by  
Pamela A. Pickworth

November 23, 24, 30  
December 1, 2, 7, 8  
1990

Harriet Michaels portrays a woman who wants more than anything to return to her former home. Her children think she is just in a senile fantasy.



Sheriff, Charles Deremer, points to Bountiful, Bill Brumfield's mother's homestead.

CAST

Mrs. Carrie Watts ..... Harriet Michaels  
Ludie Watts ..... Bill Brumfield  
Jessie Mae Watts ..... Marilyn Hubbard  
Thelma ..... Melissa Murphy  
Houston Ticket Agent 1 ..... Carol Ickes  
Houston Ticket Agent 2 ..... Teresa Chavez  
Harrison Ticket Agent ..... Ken Hubbard  
Sheriff ..... Charles Deremer  
Travellers ..... Ted Michaels, Ushers



Daughter-in-law Marilyn Hubbard in a confrontational discussion with Harriet Michaels.

A good script, well done!



## Production Staff

Director ..... Pamela A. Pickworth  
 Stage Manager ..... Carol Ickes  
 Lights ..... John Bradford, Teresa Chavez  
 Sound ..... Elsa Sherman  
 Set ..... Rick Asberry  
 Costumes ..... Lois Rieth  
 Ushers ..... Valerie Jenkins  
 Parking ..... Wade Hubbard  
 TV-Radio Publicity ..... Joe Patton  
 Newspaper publicity ... Valerie Jenkins, Bob Rieth  
 Photography ..... Dan & Barbara Messaros  
 Programs ..... Marilyn Hubbard  
 Box Office ..... Lucille Trelka  
 Mailing List ..... Hazel Burgin

### ACKNOWLEDGMENTS

We appreciate the cooperation of the Amherst Board of Education, WEOL and WZLE radio for sound tapes, Sheriff Mahoney, Gerald and Sheila Crum, Elaine Breen, Valerie Farschman, Jim Squire, newspapers, radio and TV stations, friends and families.



Melissa, a traveler, gets instructions from the ticket agent, Ken Hubbard.



Bill Brumfield and wife, Marilyn Hubbard



Teresa Chavez and Carol Ickes consult bus schedules.

# LORAIN ENTERTAINMENT

## 'Bountiful' produced on stage

By JOANNA BLAKE

**T**he Trip to Bountiful, a story of an aging widow's attempt to recapture her past, will be performed in theater-in-the-round by the Workshop Players Inc. of Amherst beginning tonight.

Pamela Pickworth of Elyria, in her acting debut with the Workshop Players, said the community theater production will focus on the portrayal of the play's strong characters.

The 1985 film version of "The

Trip to Bountiful" starred Gertrude Lawrence in an Academy Award-winning role.

Performing in a converted sandstone schoolhouse on Middle Ridge Rd., the Workshop Players won't have the benefit of the movie's majestic scenery, but Pickworth feels the performances will capture the essence of the characters created by playwright Horton Foote.

"We'll be eliciting the poignancy, the heartbreak, the often lack of communication between the characters and their relationships," she said.

"A Trip to Bountiful" will be performed at Workshop Players Inc., 1440 Middle Ridge Rd., Amherst, tonight and tomorrow at 8:15 p.m., Nov. 30 and Dec. 1 at 8:15 p.m., Dec. 2 at 3 p.m. and Dec. 7 and 8 at 8:15 p.m. Tickets are \$4.50. Call 988-5613.

Harriet Michaels, 67, of Lorain, will star as the widow Carrie Watts, who is trapped in a small Houston apartment and treated like a child by her son, Ludie (Bill Brumfield of Wellington), and his nagging wife Jessie Mae (Marilyn Hubbard of Amherst).

Carrie dreams of returning to her childhood home of Bountiful before she dies and finally, the opportunity comes.

"After 20 years in the city, she wants to find out what kind of lady she was. She wants to go home to yesterday. She loved the land, her farm, but sold it," said Michaels. "So she gets there, touches the ground, makes the connection. But the place isn't like she remembered it."

Michaels, a retired teacher, is a nursing home activities director

Carrie (Harriet Michaels), left, and Thelma (Melissa Murphy) in "The Trip to Bountiful" at Workshop Players.

Charles Deremer of Lorain.

The Workshop Players, a nonprofit organization, is in its 43rd season, headed by its founder Valerie Jenkins. The group stages four plays each year, usually one each of drama, comedy, musical and mystery.

Thelma, the young woman who shares part of the journey with Carrie, is played by Melissa Murphy of Vermilion. The sheriff who also accompanies Carrie is played by

writer.



Melissa Murphy befriends Harriet Michaels at the bus station.

16 Chronicle-Telegram, Friday, November 16, 1990

## Workshop 'Bountiful' with next production

Amherst's Workshop Players will open Horton Foote's "The Trip to Bountiful" Nov. 23, with performances at the Middle Ridge Road community theater-in-the-round continuing through Dec. 7.

"Bountiful" is the poignant story of Mrs. Watts (played by Harriet Michaels of Lorain), an aging widow living with her son, Ludie (Bill Brumfield of Wellington) and her daughter-in-law Jessie Mae (Marilyn Hubbard of Amherst).

The family lives in a three-room flat in Houston, where Mrs. Watts fears her presence may be an imposition.

Chafing under the rigid and selfish supervision of Jessie Mae, Mrs. Watts imagines that if she can get away and return to her old home in Bountiful, she can regain her strength, dignity and peace of mind.

When she tries to run away, she shares part of her journey with Thelma (Melissa Murphy of Vermilion), a young woman going home to be with her own family.

As Mrs. Watts reaches a bus station on the last part of her trip, she falls into the hands of a kindly sheriff (Charles Deremer of Lorain), who was asked to apprehend her by Ludie and Jessie Mae.

He succumbs to her pleas and helps her complete her trip to her old home, where she learns the friends of her youth are gone, that memories are bigger than life and the homestead is a crumbling ruin.

Director is Pamela A. Pickworth of Elyria.

Performances will be Fridays-Saturdays at 8:15 p.m., Dec. 2 at 3 p.m., with tickets \$4.50. Reservations and information on group rates are available by calling the box office at 988-5613.

Harriet Michaels was exceptional in this role.





Harriet buys her ticket to Bountiful from Carol Ickes



Even though Harriet has been reported missing, the Ticket agent, Ken Hubbard and Sheriff, Charles Deremer, try to help Harriet.



Two travellers, Ted Michaels and Pam Pickworth add humor.



Bill Brumfield attempts to get his mother, Harriet Michaels, to apologize to his wife, Marilyn Hubbard.. Marilyn's character didn't understand the weaknesses or the loneliness of an older person.

WORKSHOP PLAYERS, INC.

THEATRE-IN-THE-ROUND



Presents  
**LERNER & LOEWE'S**  
Academy Award Winning Musical

# GiGi

Director  
Valerie Jenkins

Music Director  
Beverly Sperry



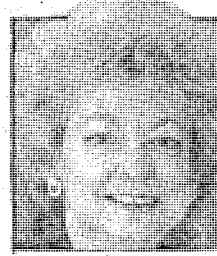
Produced by arrangement with  
TAMS-WITMARK MUSIC LIBRARY, INC.

Feb. 8, 9, 15, 16, 17, 22, 23, 1991

## SYNOPSIS OF SCENES

Act One	Scene 1	A Restaurant
	Scene 2	Mamita's apartment
	Scene 3	Alicia's apartment
	Scene 4	Eiffel Tower
	Scene 5	Two apartments (Honore's and Alicia's)
	Scene 6	Same the next day
	Scene 7	Mamita's apartment
	Scene 8	Hotel at Trouville
Act Two	Scene 1	Mamita's apartment
	Scene 2	The street
	Scene 3	Dufresne's office
	Scene 4	Mamita's apartment
	Scene 5	Street cafe
	Scene 6	Mamita's apartment
	Scene 7	Maxim's
	Scene 8	Mamita's apartment

## "GiGi" a delight at Workshop Players



BARBARA MACGREGOR

Workshop Players' current production is "GiGi," a musical that takes place in Paris. Director Valerie Jenkins is one of the founders of Workshop Players in 1948. She has played an active role in the theater ever since. Katie

Whittington, who plays GiGi is an inspiration in the part of a young girl who is transformed from a mere child into a young lady by her Aunt Alicia. Dan Barnicle, in the role of "Gaston," and a senior at Admiral King, has many credits to his name. He is currently rehearsing for the role of Curly in "Oklahoma," he played Charlie Dalrymple in "Brigadoon," and is part of the Vocal Jazz Choir at Admiral King. Aunt Alicia is played by Jean Schaeffer, the worldly aunt who teaches GiGi the ways of the world and how to be a lady, and especially how to tell real gems from fake, good cigars and proper manners with men. The show has some lovely songs. The waiters really steal the show, played by Jim Heath, John Bradford, Dave Stacko, Rick Asberry and Don Schneider. The show continues through Feb. 23, but few tickets are left, so give the box office a call soon.

## CAST

(in order of appearance)

Girl with Birthday Cake	Tiffany Snyder
Little Girl	Trista Mould
GiGi	Katie Whittington
Honore Lachailles	Robert Rieth
Gaston Lachailles	Dan Barnicle
Liane D'Exelmans	Karin Giesbrecht
Jaqueline	Jennifer Rakar
Juliette	Crystal Gargasz
Inez Alvarez (Mamita)	Joette McDonald
Aunt Alicia	Jean Schaeffer
Charles (her butler)	Jim Heath
Manuel (Honore's butler)	Harry Eadon
Hotel Receptionist	Charles Deremer
A Telephone Installer	Rick Asberry
Maitre Du Fresne	Dave Stacko
Maitre Duclos/Jacques	Don Schneider
Waiters, guests, etc.	Jim Heath, John Bradford Dave Stacko, Rick Asberry, Don Schneider



# Snow or not, 'Gigi' gets crowds at Workshop

**L**ET me begin by apologizing to Workshop Players and Lakewood Little Theater for being unable to attend their productions of "Gigi" and "Slippers on the Street," respectively. The horrendous weather this past weekend drove me to take shelter, not wishing to re-emerge until sometime in May.

Speaking of "Gigi," I made a remark a few weeks ago regarding Ortolons, "exquisite little birds," that Gigi learns to properly eat from her Aunt Alicia. I stated my opinion on the seemingly fictitious existence of such delicacies. Jean Schaeffer, who plays the role of Alicia, has set me straight on this one. It seems her husband looked up the definition and exact description of Ortolons, which they mailed to me. So THAT'S what my cat dragged in.

Anyway, whether I review "Gigi" or not, the consensus from the public has been overwhelming, according to Workshop box-office reports. The final weekend of performances are all sold out (maybe I can sneak into a folding chair somewhere).

## COMMUNITY STAGES



IRENE CAUDILL



*Thank Heaven for Little Girls*  
Bob Rieth sings to Trista Mould.



*The Night they Invented Champagne* with Katie Whittington, Dan Barnicle, Joette McDonald.



*I Remember it Well* Joette McDonald, Bob Rieth.



Jean Schaeffer who taught Gigi etiquette, coquetry, and fashion.



## PRODUCTION STAFF

Director ..... Valerie Jenkins  
 Music Director ..... Beverly Sperry  
 Accompanist ..... Sandy Tucker  
 Set Construction ..... Bill Reising  
 Art Work ..... Melba Asberry  
 Lights ..... John Bradford  
 Props/Bookholder ..... Elsa Sherman  
 Costumes ..... Valerie Jenkins, Lois Rieth  
 Jean Schaeffer, Hazel Burgin, Evelyn Witham  
 Rehearsal Dinner ..... Shirley Yost, Ruth Hansen  
 Ushers ..... Barbara Bentz  
 Photography ..... Dan Messaros  
 TV-Radio Publicity ..... Joe Patton  
 Newspaper publicity ..... Harry Eadon  
 Programs ..... Marilyn Hubbard  
 Parking ..... Wade Hubbard  
 Box Office ..... Lucille Trelka  
 Mailing List ..... Hazel Burgin



Gigi at the beach.



Dan Barnicle cools off Karin Giesbrecht.



Ladies of the evening, Crystal Gargasz, Jennifer Rakar



Right: Harry Eadon, the perfect  
 valet for Bob Rieth.  
 Left: Jean Schaeffer talks as Jim  
 Heath holds phone.







Gigi accepts an engagement gift from Gaston

## Special 'Gigi' show planned

Workshop Players, Inc., has announced that its production of "Gigi" is sold out for the performances scheduled through Feb. 23.

In order to accommodate those who are still calling for tickets, the Players have extended their run to include a matinee performance on Sunday, Feb. 24, at 3 p.m.

Those who still want tickets have two options. Occasionally, patrons with season tickets call in to change or cancel their tickets and those seats may be available for sale or those who want to see the show may purchase a matinee ticket for the special showing.

Contact the box office at 988-5613 for more information about ticket sales.



Joette M., Dave Stacko, Don Schneider, Jean S. discuss the marriage contract.



Karin Giesbrach with Charles Deremer, another of her conquests.



Bob Rieth in his apartment. Note that behind him Jean S.'s apartment which would have been dimmed for this scene.





Street cafe



Hotel at Trouville



A restaurant

Many years ago when plays were produced using a proscenium, a curtain was pulled between acts allowing a change of set. Front curtain is rarely used in proscenium anymore and of course there is none in arena staging. If some unique way can be used to make the necessary changes to the set, it will keep the audience interested. Patrons always seem to be fascinated with what they consider behind-the-scenes activity. In *Gigi*, I chose to choreograph their movements. The men would line up with alternating heights or descending heights. The table tops were handled like trays so that the table covers never required adjusting, except off stage. The set comprised of three areas. The south (just above) Mamita's apt.; the north (lower left) Aunt Alicia's. These never changed. Center stage, with tables removed, became all other scenes of the show. Changes were made to music.



## WORKSHOP PLAYERS, INC.

## THEATRE-IN-THE-ROUND



# RASHOMON

By  
Faye and Michael Kanin

Directed by  
Brent Crawford

April 19, 20, 26, 27, 28  
May 3, 4  
1991

**RASHOMON** is the story of a killing as told by four different people. The end result of each story is the same, but the paths to the common end are as diverse as night and day. This diversity lends the play a comic touch that reaches its climax in the fourth and final story.

## CAST

(in order of appearance)

Priest .....	Jim Heath
Woodcutter .....	Charles Deremer
Wigmaker .....	Ted Michaels
Deputy .....	Brent Crawford
Bandit .....	John Turner
Husband .....	Wade Hubbard
Wife .....	Darla York
Mother .....	Carol Ickes
Medium .....	Brenda Turner

## SETTING

The action takes place in Japan  
in the 1300's  
in a forest outside of Kyoto

*THERE WILL BE NO INTERMISSION*

Produced by special permission of Samuel French, Inc.

By STEVE PALISIN

**M**urder is nothing to laugh about.

Except when the murder is a play's plot, and the crime is described from four different characters' perspectives.

"Rashomon," the spring presentation of the Workshop Players, Inc. Theater in the Round in Amherst, features nine area actors, including director Brent Crawford, a bus driver by day for Lorain County Transit.

"This story — the killing — is nothing but a comedy of life," he said. "People got to be able to laugh at the horrible."

He explained that each of the four characters who recall the murder of a samurai's wife is thinking, "If I'm going to tell a story, I'm going to be the hero of it." That, he said, is what brings out the play's comedic element. The characters are the samurai widower, a priest, wigmaker and the killer, Tajamaru.

"Rashomon," a play dating back

## Murder source of laughs on stage

to 1959, is set in 18th-century Japan outside Kyoto. Crawford noted that the play's only action per se is the killing of the Samurai's wife. The rest of the play focuses on a more philosophical tone, such as how the priest comes to realize that everyone possess good and bad qualities, Crawford said.

Crawford, who has also directed plays for the Detroit Center for the Performing Arts and theaters in Oregon, enjoys working in community theater. "This is the stuff that keeps me sane," he said.

"Rashomon" is his third play directed at the theater, which has seating in the round.

John Turner, 23, an aspiring engineer from Lorain, plays Tajamaru. Turner's wife, Brenda, 23, a local registered nurse, is cast as the me-

dium. "It's the gypsy woman, like Whoopi Goldberg's character's idea (in the movie "Ghost") that people talk through you," she said.

Brenda Turner agreed with husband John that being in the round is a challenge on stage. "You have to learn how to act with your body," she said.

Brenda Turner said "Rashomon" is "kind of a black comedy. This is a play to make you think. It's all a matter of viewpoint."

Darla York, 23, of Lorain, who works in customer service for a bank, plays the wife who is murdered.

Acting, she said, is a way to be creative. "I'm proving a point to myself," she said. "I can be more than just a customer service representative."

"Rashomon" will be presented at the Workshop Players, Inc., 44820 Middle Ridge Rd., at 8 p.m. on April 19, 20, 26 and 27 and May 3 and 4, with a Sunday matinee at 3 p.m. on May 4. Tickets are \$4.50. Call 988-5613 for ticket reservations.

Brenda Turner said the cast has spent five to six days working with the makeup, which will include such accents as Asian features for all cast members.

Palisin is a local free-lance writer.



Charles Deremer, Jim Heath, Ted Michaels



Wade Hubbard

All of the actors faced a different challenge for their acting skills in this show. From their comments quoted in the review, it seems that some experienced a new dimension of acting. Note that there was no intermission in this show. Good!

## PRODUCTION STAFF

Director ..... Brent Crawford  
 Director's assistant ..... Joyce Parks  
 Light Design ..... Jeff Gedridge, John Bradford  
 Lights, Sound ..... Bill Rolli, Matt McNary  
 Set ..... Rick Asberry, Jim Heath  
 Costumes ..... Valerie Jenkins, Elsa Sherman  
 Prop construction ..... Bill Reising  
 Rehearsal Dinner ..... Joyce Parks, Jean Schaffer  
 Ushers ..... Barbara Bentz  
 TV-Radio Publicity ..... Joe Patton  
 Newspaper Publicity ..... Harry Eadon  
 Programs ..... Marilyn Hubbard  
 Parking ..... Wade Hubbard  
 Box Office ..... Lucille Trelka  
 Mailing List ..... Hazel Burgin



The set --effective with simple set pieces.



Brent Crawford, Director



Darla York



Carol Ickes, Brenda Turner



John Turner





John Turner's story.



What the witness saw. He tripped and killed himself.



Darla York's story.



Jim Heath, Chas. Deremer, (looking down) Ted Michaels.



Wade Hubbard's story.

# Workshop opener 'shines'

By ELLEN BUCHSBAUM  
C-T Stage Review

If you're looking for a few good laughs, check out the Workshop Players' season opening John Patrick farce, "Anybody Out There?"

Robert Maslinski shines as Oliver Pankey, a wimpy bank teller who finds courage when he thinks he has only six months to live.

Oliver has the ultimate bad day. Within a few minutes, his landlady threatens to kick him out, his fiancée dumps him and a thief steals everything he owns except for a toothbrush and an alarm clock.

Veteran actress Jimmie Looney puts life into her role as the opinionated landlady, Sophie Goggan. Her sense of comedic timing is practiced and polished, unlike some of the other members of the troupe.

Oliver's day only gets worse when he asks his boss, Herbie Henderson, for a raise and instead gets a 10 percent cut. As played by Charles Derremer, Henderson is a brown-noser in an ugly lime green polyester suit. Derremer does a fine job as the slimy yet child-like bank manager.

During Oliver's lunch hour he goes to the doctor where files are switched and Oliver is told he has leukemia and only six months to live.

The news transforms him into an out-spoken, take-charge kind of guy, charging expensive items thinking he'll never have to pay for them.

He puts his life on the line without a second thought — until he's told there was a mistake at the doctor's office.

Kimberly Finitzer brings her all-around acting skills to the role of Oliver's "fair weather" fiancée Milly Milhaus.

One of the stand-out moments in this production finds Finitzer dumping Pankey for Derremer only to find out the two-timing boss has a wife and seven kids. She's a good comedic crier.

The directing of Bill Reising might have worked better in a larger in-the-round venue.

The cramped quarters of this converted one-room schoolhouse made a few scenes hard to watch.

Because of the closeness of the stage to the seating, actors sometimes were practically on top of the audience, blocking the view of everything else happening on stage. There were some laughs missed by some audience members because of this.

"Anybody Out There?" continues weekends now-Oct. 26 at the community theater, Middle Ridge Road, Amherst. For tickets and showtimes call 988-5613.

## ANYBODY OUT THERE?

A Farce

by

John Patrick

Directed by

Bill Reising

October 11, 12, 18, 19, 20, 25, 26  
1991

### CAST

(in order of appearance)

Oliver Pankey	Bob Maslinski
Sophie Goggan	Jimmie Looney
Millie Milhaus	Kimberly Finitzer
Thief	Michael Hiltabidel
Herbie Henderson	Charles Derremer
Officer	Jim Heath
Anita Wrenn	Carol Ickes
Doctor Dickey	Dr. Sam Salas
Bill McSwan	James M. Yates
Stranger, Other Man	Ted Michaels
Voices	Cameron Brown, Elsa Sherman

### SYNOPSIS OF SCENES

#### Act One

Scene 1: Oliver's Room  
Scene 2: The Bank  
Scene 3: Doctor's Office  
Scene 4: The Bank

#### Act Two

Scene 1: The Bank  
Scene 2: Oliver's Room  
Scene 3: The Bank

#### Anybody out there?

Bob changes from his milquetoast character, after learning that he didn't have long to live, to a man of great courage. The set and actions were done in a cartoon style.



Jimmie Looney intimidates Bob Maslinski with breakfast.



The tables are turned when Bob meets Jimmie in the bank with Charles Derremer.





James Yates, a newcomer with plenty of talent.  
He shows great promise.



Carol Ickes, Bob Maslinski



Bob Maslinski faints,  
Kim Finitzer, Jim Heath  
and Jim Yates look on.



A bank holdup?  
Bob Maslinski doesn't fear the robber.



Bob thwarts a holdup? Not really.

# Workshop 'Anybody Out There?' for everybody

**W**ORKSHOP Players, Inc. presentation of John Patrick's comedy, "Anybody Out There?" brings the theater goer back to the real meaning of "community theater."

This is not a professional production by any means. It's not intended to be. It is community theater in the truest sense of the word: a mixed bag of neophyte and experienced performers giving everything they've got to provide affordable theatrical entertainment at the local level.

"Anybody Out There?" is a farce about a wimp to end all wimps who becomes Mighty Mouse in the face of death. Director Bill Reising chose to carry the farce one step further by rendering the comedy in comic strip fashion. While noble in its intent, it probably asks more than the majority of amateur casts can give.

Farce is difficult for the most seasoned of performers. Reising's cast works hard to make it effective, but the direction appears to be a bit unbalanced.

Bob Maslinski as Oliver Pankey, the "Casper Milquetoast" of the play, effects so much of the comic strip persona in the first half of the play that it is almost too affected a performance. He is very successful, though, at making the audience want to throttle Oliver Pankey for his unabashed wimpyness. A less exaggerated performance might make the audience a little more empathetic to the character. Maslinski gives a more natural and enjoyable rendering of Oliver's tougher side.

The plot is incredibly predictable, but there are some very funny lines that are delivered exceptionally well.

Carol Ickes turns in a delightful, campy performance as a nurse, ala Judy Holliday, and Jimmie Looney's Irish landlady, Mrs. Goggan, is one of those characters an audience wants to adopt.

Kimberly Finitzer as Millie, Oliver's on-again, off-again girlfriend, uses her marvelously expressive face and wonderful sense of comedic timing to create the perfectly naive tease.

Of particular note is James Yates, a senior at Admiral King High School, who gives a smooth, and very mature, performance as an F.B.I. agent.

John Patrick has created a cute little story that is generally a lot of fun for the audience. There is, however, one disturbing flaw in the play. After creating comic strip type characters in ridiculously exaggerated situations, Patrick chooses to have Oliver misdiagnosed with leuke-

**"It is community theater in the truest sense of the word: a mixed bag of neophyte and experienced performers giving everything they've got to provide affordable theatrical entertainment at the local level."**

— Victoria Nash

mia and given six months to live in order to provide a catalyst for Oliver's change from wimp to wonderman.

Given the farcical nature of the piece, the use of a real and tragic illness such as leukemia is not only unnecessary; it is distasteful, and it detracts from the comedic bent of the play.

Since Patrick did not see fit to create some rare, tropical disease from which Oliver could be doomed to die, the director would do well to use his poetic license to

do it for him.

Other than that, "Anybody Out There?" is a nice, fluffy way to spend an evening. Check theater listings for tickets and times.



Ted Michaels, a great character actor.

## PRODUCTION STAFF

Director .....	Bill Reising
Director's assistant .....	Donna Reising
Light Design .....	Brent Crawford
Lights and Sound .....	Matt McNary, Don McNary
Set Crew .....	Rick Asberry, Jim Heath, Lois & Bob Rieth
Costumes .....	Valerie Jenkins, Lois Rieth
Props .....	Elsa Sherman
Ushers .....	Barbara Bentz
TV-Radio Publicity .....	Elsa Sherman
Newspaper Publicity .....	Harry Eadon
Programs .....	Marilyn Hubbard
Parking .....	Wade Hubbard
Box Office .....	Lucille Trelka
Mailing List .....	Hazel Burgin
Rehearsal Dinner .....	Joyce Parks, Melissa Murphy
	Eleanor Spiegelberg





# A WALK IN THE WOODS

by LEE BLESSING

Directed by  
Caron Kelley

November 29, 30, December 6, 7, 8, 13, 14  
1991

## WHO'S WHO

**BILL KIRCHNER** (Andrey Botvinnik) was seen last season in the cameo roll of Wasserman, the card-playing neighbor, in Workshop's production of *Squabbles*. Bill has spent many hours on stages in Fostoria, Ohio and the Lima Community Theatre as well as with the Lima Symphony Orchestra's productions of *The Merry Widow*, *Kismet*, and *Most Happy Fella*. He is a retired aerospace engineer and lives with his wife, Mary Lou, in Vermilion. Some of his other hobbies are golf, bridge, painting, and attending plays and musicals.

**DAVE COTTON** (John Honeyman) with tonight's performance continues a twenty-five year relationship with Workshop audiences. He has worked both on and off stage in a wide variety of theatres in the area. He has been seen in *The Nerd*, and *The Diviners* at Berea Summer Theatre; *Canticle for Liebowitz* and *Death of a Salesman* at Lakewood's Beck Center; *No Exit* at the Lorain Palace; and *Mass Appeal* and *To Gillian on Her 37th Birthday* here at Workshop Players. Currently he teaches Speech, Drama, and TV Production at Marion L. Steele High School in Amherst, where he also manages Cable Channel 25 for the City of Amherst.

**CARON KELLEY** (Director), feeling the need to work on a show "so bad I can taste it," is taking a break from college studies to direct *A Walk in the Woods*. She was last seen on stage at the Lorain Palace in *No Exit*, and prior to that directed the Palace Players' production of *Educating Rita*. Directing credits at Workshop include *The Red Shoes*, *Harvey*, and *To Gillian on Her 37th Birthday*.

## CAST OF CHARACTERS

Andrey Botvinnik, Soviet Diplomat . . . Bill Kirchner  
John Honeyman, U. S. Diplomat. . . . . Dave Cotton

## SYNOPSIS OF SCENES

A pleasant woods on the outskirts of Geneva.

### Act One

Scene 1: late summer

Scene 2: two months later; fall

### A brief intermission

### Act Two

Scene 1: late winter

Scene 2: six weeks later; early spring

A WALK IN THE WOODS was presented as a staged reading at the Eugene O'Neill Theatre Center's 1986 National Playwrights Conference.

Produced on Broadway by Lucille Lortel in association with American Playhouse Theatre Productions and Yale Repertory Theatre.

Originally produced by the Yale Repertory Theatre, Artistic Director LLOYD RICHARDS.

Second Production, La Jolla Playhouse, La Jolla, CA.

This production is by special arrangement with Dramatists Play Service.

Workshop Players, Inc. is a member of  
the Ohio Community Theatre Association.

## PRODUCTION STAFF

Director . . . . . Caron Kelley  
Director's assistant . . . . . Julie Podomnik  
Set Crew Chief . . . . . Troy Dotson  
Set Dressing . . . . . Sue Dotson  
Flower Effects . . . . . Tim Williams  
Crew Members . . . . . Aaron Dotson, Rachel Dotson  
Lights and Sound Crew . . . . . Pat Sanders  
Sven Nielsen, Bill Rolli  
Bulletin Board. . . . . Susan Schauer  
Costumes . . . . . Valerie Jenkins  
Ushers . . . . . Barbara Bentz  
TV-Radio Publicity . . . . . Elsa Sherman  
Newspaper Publicity. . . . . Harry Eadon  
Programs . . . . . Marilyn Hubbard  
Parking . . . . . Wade Hubbard  
Box Office . . . . . Lucille Trelka  
Mailing List . . . . . Hazel Burgin

A play that was exceptionally well done. Two actors, no music, a more or less serious subject matter could spell boredom. That was not so with these two very talented actors. They held the audience throughout. It's too bad there were no photos. The change of scenes for the set was worth the price of admission alone.



**WALK TALK** — David Cotton, left, and Bill Kirchner hash out capitalist and communist points of view in Workshop Players' "A Walk in the Woods."

COMMUNITY STAGES



VICTORIA NASH

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# 'A Walk in the Woods' takes a new path

**W**HEN Lee Blessing's "A Walk in the Woods" premiered in the 1980's, we were still further than walk away from the collapse of Communism, earnest nuclear disarmament and ordering Big Macs in Moscow.

The past two years of world history could have given Blessing's two-man play about Soviet and U.S. Diplomats searching for common ground an air of irrelevance. Instead, as evidenced by Workshop Players' current production, it has merely changed its focus.

Instead of the plea for rationale and world peace it carried when first presented, it has become a reminder of the senseless stubbornness, pride and paranoia that kept two world powers uncommunicative and at dangerous odds for so very long.

Director Caron Kelley provides a nice adaptation of the piece, staged in froy and Sue Dotson's imaginative woods, replete with trees, leaves and flowers that bloom on queue at the changing of the seasons.

And the seasons are important here. The play begins in late summer and ends with the early spring; similarly, the relation-

ship between the two diplomats begins in the heat of conflict between the two nations and ends with the promise of a reborn relationship.

This is not all dry politics, stodgy negotiators and stereotypical bureaucrats; rather, it's a bit like "The Odd Couple Does Walden Pond," full of humor, discomfort, reflection, wariness and discovery.

Bill Kirchner, as the Soviet, Andrey Botvinnik, gives an especially strong performance. It is easy to understand why the U.S. Diplomat, John Honeyman (Dave Cotton) is, at first, wary of his opponent. Honeyman and

Botvinnik enter into their relationship primed with knowledge of everything about each other except a sense of the other's humanity.

Perhaps this is where "A Walk in the Woods" shares its deepest message. Total world peace may be unlikely — even impossible — but peace is built like a strong house, stone upon stone, brick by brick. Blessing's play says that if we are to have any measure of peace, we must remove ourselves from our safe, traditional negotiating rooms, leave behind our tendency to group think, and

Please see **STAGES**, page 7

FRIDAY, DECEMBER 13, 1991

## STAGES

☐ From page 3

take "a walk in the woods" to see what we risk losing by not talking to each other as human beings sharing a common world. Not a had message to send to the Middle East right about now.

"A Walk in the Woods" continues tonight through Sunday at Workshop's Theatre-in-the-Round in Amherst. See "In Brief" for tickets and times.



WORKSHOP PLAYERS, INC.

THEATRE-IN-THE-ROUND



# *The Late Christopher Bean*

by

*Sidney Howard*

 Directed by  
 Pamela A. Pickworth

 February 7, 8, 14, 15, 16, 21, 22  
 1992

## CAST

(in order of appearance)

Dr. Haggett	Bill Brumfield
Mrs. Haggett	Joyce Parks
Susan Haggett	Crystal Gargas
Abby	Kathy Whitmore
Ada Haggett	Carol Ickes
Warren Creamer	Sam Salas
Tallant	Wade Hubbard
Rosen	Bill Reising
Davenport	D. M. Hubbard

The action takes place in the dining room  
 of the Haggetts' home, not far from Boston.



Standing: Bill B., Joyce P., Elsa Sherman, Kathy W., Bill R., Wade H., Charles D.  
 Seated L-R: Carol Ickes, Crystal G., Sam Salas, Director, Pam Pickworth.



Bill Brumfield counsels his daughter, Crystal Gargas.



Crystal gets more advice from Abby, Kathy Whitmore.





Charles Deremer ably substituted for Bill Brumfield for a few performances.



The lovers, Crystal and Sam Salas



Joyce Parks, Carol Ickes, Bill Brumfield.



Charles Deremer, Marilyn Hubbard, Bill Reising.



Charles Deremer, Wade Hubbard



Marilyn H., Bill Brumfield, Bill Reising,  
Kathy Whitmore, Joyce Parks, Carol Ickes..



## PRODUCTION STAFF

Director .....	Pamela A. Pickworth
Director's assistant .....	Charles Derremer
Lights .....	Bill Reising
Set Design .....	TLCB Decorators
Costumes .....	Louise Erickson, Diana Fries
Hair styles & Make-up .....	Hazel Van Landingham
TV-Radio Publicity / Props .....	Elsa Sherman
Newspaper Publicity .....	Harry Eadon
Ushers .....	Barbara Bentz
Programs .....	Marilyn Hubbard
Parking .....	Wade Hubbard
Box Office .....	Lucille Trelka
Mailing List .....	Hazel Burgin
Rehearsal Dinner .....	Barb Nicholls



Carol Ickes, Bill Brumfield



Kathy with her portrait.



Joyce Parks with Carol Ickes.



I have great respect for Pam Pickworth as a director, but I totally disagreed with her interpretation of this script. Two of the characters, the doctor and his wife, easily fell into a slapstick characterization. However, the remaining characters were not written to be so boldly drawn. They are typical small-town New Englanders. Their humor is in their naivete. True, the type of art depicted in Abby's picture may have been popular at the time. Chris Bean went to the hinterlands to sketch realistically, the things he loved, nature, covered bridges, and Abby.

# THERESE

By Thomas Job

(From Emile Zola's Therese Raquin)

Directed by  
Virginia Waratinsky

May 1, 2, 8, 9, 10, 15, 16  
1992



Teri Drda, Dave Stacko, lovers.

## CAST

(in order of appearance)

Camille .....	Doug McNary
Madame Raquin .....	Valerie Jenkins
Therese .....	Teri Drda
Laurent .....	Dave Stacko
Madame Louise .....	Jean Schaeffer
Grivet .....	Ted Michaels
Inspector Michaud .....	Bob Rieth
Suzanne .....	Anna Greulich

The action of the play takes place in a living-room  
above a milliner's shop in the Pont Neuf District  
in Paris. 1875-1876.

### Act One

Scene 1. A Thursday evening in Spring.  
Scene 2. The following Sunday evening.

### Act Two

Scene 1. Evening. About one year later.  
Scene 2. A few months later.

## ACKNOWLEDGMENTS

We wish to thank Washington Avenue Christian Church for the wheel chair, Stanley Lutz of Family Eye Care in Amherst, Barb Shelar, Lois Gremore, Fred Farschman, Diana Fries of LCCC Drama Department, Amherst Versakleen, Alltel Corporation, Carpet Barn and Tile House, Messaros Photography of Elyria, the Amherst Board of Education, newspapers, radio and TV stations, friends and families.

Workshop Players, Inc. is a member of  
the Ohio Community Theatre Association.



Valerie Jenkins.

Grieving over the death of her son  
as she looks at his glove.

Many years ago in the early days of Workshop Players, I wanted to direct this play, but I couldn't convince anyone that we should do it. I never dreamed that one day I would play one of the major roles.



## PRODUCTION STAFF

Director ..... Virginia Waratinsky  
 Set ..... Rick Asberry  
 Light Crew ..... Bill Reising, Marilyn Hubbard  
 Costumes ..... Valerie Jenkins, Lois Rieth  
     Evelyn Witham, Hazel Burgin, Loraine Ritchey  
 Props ..... Elsa Sherman, Loretta Farley  
 Portraits/Bulletin Board ..... Susan Schauer  
 TV-Radio Publicity ..... Elsa Sherman  
 Newspaper Publicity ..... Loraine Ritchey, Harry Eadon  
 Ushers ..... Barbara Bentz  
 Programs ..... Marilyn Hubbard  
 Parking ..... Wade Hubbard  
 Box Office ..... Lucille Trelka  
 Mailing List ..... Hazel Burgin



The set looking north to the stairway from below.



Teri welcomes her lover secretly.



The set looking south.



Teri Drda, Dave Stacko  
The lovers embrace after the death of Camille for which they were responsible.



Bob Rieth and Ted Michaels watch as Doug McNary prepares the dominoes for their weekly game.





J. Sschaefter, Anna G. prepare for Teri and Dave's wedding



Anna Greulich after her wedding day.



Valerie Jenkins suffers a stroke upon hearing that the two lovers killed her son.



Ted Michaels tries to cheer up Valerie.



Valerie very slowly spells out, with dominoes, the names of Teri and Dave — her son's murderers.



# I DO! I DO!

## A MUSICAL ABOUT MARRIAGE

Book & Lyrics by:

**TOM  
JONES**

Music by:

**HARVEY  
SCHMIDT**

(Based on "THE FOURPOSTER" by Jan de Hartog)  
Originally Produced on Broadway by DAVID MERRICK  
Originally Directed by GOWER CHAMPION

October 2, 3, 9, 10, 11, 16, 17  
1992



Dave Cotton and Barbara Bentz on their wedding night.

### THE CAST

Agnes . . . . . Barbara A. Bentz  
Michael . . . . . Dave Cotton

The time of action is 1890 - 1940



Happiness is!

Dave stepped in to take this demanding lead just a few weeks prior to dress rehearsal.



Their first argument.





New Years Eve -- Whee!



She prepared a list of faults.



Barb in her *Flaming Mamie* pose.



After their daughter's wedding.



Dave feels his oats.



They leave their love nest after 50 years.



## PRODUCTION STAFF

Director: **Dave Cotton**  
 Directors Assistants: **Caron Kelley, Valerie Jenkins, Loraine Ritchey**  
 Musical Director, pianist: **Beverly Sperry**  
 Flautist: **Diane Berry**  
 Choreographer: **Jeddie Driscoll**  
 Bookholder: **Wayne Bentz**  
 Props: **Mary Gentile, Susan Schauer**  
 Lights: **Pat Sanders, Swen Nielsen, Julie Wingate**  
 Set construction: **Rick Asberry, Jim Heath, Bob & Lois Rieth**  
 Costumes: **Valerie Jenkins, Lois Rieth**  
 Hazel Burgin, Evelyn Witham, Jean Schaeffer  
 Dressers: **Bonnie Sopko, Valerie Jenkins**  
 Parking, **Wade Hubbard**  
 Publicity, **Kathy Whitmore, Loraine Ritchey**  
 Programs, **Marilyn Hubbard**  
 Box Office, **Lucille Trelka**  
 Mailing List, **Hazel Burgin**



Dave chose to add a flautist to the accompaniment. A nice touch!



Another argument?



Another baby on the way.

## THEATER

FRIDAY, OCTOBER 9, 1992

And judging from the number of community theaters whose season schedules boast productions of the 1950's musical, "I Do! I Do!" may well turn out to be this season's answer to "Lend Me A Tenor," which was produced by at least seven Northern Ohio theaters last season.

Future area productions of Jones and Schmidt's community theater staple will have to go some to top the nifty version that opened the Workshop Players, Inc.'s 45th season last weekend.

Workshop Players' "I Do! I Do!" is cleverly mounted, handsomely dressed and delightfully performed by Barbara A. Bentz and Dave Cotton.

Cotton, who also directed the production, had to step in as male lead when the actor who was originally cast had to leave in the middle of rehearsals.

For Cotton, who also teaches speech, drama and television production at Marion L. Steele High School in Amherst, the singing lead was a bit of a stretch.

A veteran of straight acting roles in community theater productions from Workshop Players to Dobama, Cotton's forte is the spoken word. Nonetheless, he was more than equal to the task.

playing well opposite Bentz's rich voice and very pleasant appeal.

"I Do! I Do!" set from 1890 to 1940, begins with the wedding of Michael and Agnes and carries them musically into old age. Based on Jan de Hartog's "The Fourposter," it is the personification of nostalgia pieces.

Workshop Players, true to form, makes the absolute most of its intimate theater-in-the-round setting, using clever props and witty staging to move the production along through the years of marriage, child rearing, midlife crisis and, ultimately, old age.

Musical Director and pianist, Beverly Lindsay Sperry, and flutist Diane Berry allow their able accompaniment to enhance and not overwhelm the musical numbers, not an easy task in such an intimate setting.

Filled with musical numbers that range from lyric ballads like "My Cup Runneth Over (With Love)" to campy humor like "Flaming Agnes" and "It's A Well Known Fact," "I Do! I Do!" seeks only to entertain, and entertain it does.

For the 1990s audience, however, the two-character musical is more than an entertaining

chronicle of decades of marital ups and downs. It is a testimony to how much the institution of marriage and the societal role of women have changed over the years.

Perhaps more importantly, in its innocence, "I Do! I Do!" also manages to remind us that the human need for love, bonding and a sense of permanence remains the same.

Workshop Players, Inc., like so many community theaters, fills its house by word-of-mouth, and the word on "I Do! I Do!" is "sold out!" Because of the tremendous response to the production, which ends Oct. 17, an additional performance has been scheduled for Thursday, Oct. 15. If you want to see "I Do! I Do!," you'd better call 988-5613 soon, or you won't, you won't.

### Do see 'I Do'

In this year of political hoopla, where the term "family values" seems to crop up at every convenient turn, "I Do! I Do!," the Tom Jones and Harvey Schmidt musical about 50 years in the life of a married couple, seems very apropos.

# THE CEMETERY CLUB

by

Ivan Menchell

Directed by Caron Kelley

November 20, 21, 27, 28, 29,  
December 4, 5  
1992

Unfortunately, there were no pictures taken of this play.

It's hard to believe that a play that deals with life's problems, especially death, can be so hilarious. However, it is. Read the column on the next page. Movie critics had this to say about the professional productions. "Funny, sweet tempered, moving." *The Boston Globe* "Very touching and humorous. An evening of pure pleasure that will make you glad you went to the theatre." *Washington Journal Newspapers*

## THE CAST (in order of appearance)

IDA..... Kathy Whitmore  
LUCILLE..... Pamela A. Pickworth  
DORIS..... Pat Lindley  
SAM..... Robert Wharton  
MILDRED..... Becky Presti

Time: Mid-autumn, present  
The action of the play takes place  
in the living room of Ida's house  
and in a cemetery in Forest Hills, Queens.

*The Cemetery Club* is produced by special  
arrangement with Samuel French, Inc.



Theatre Manager: Valerie Jenkins  
Artistic Director: Caron Kelley  
Board of Trustees: Elsa Sherman, Rick Asberry,  
Marilyn Hubbard, Loretta Farley,  
Susan Schauer, Lucille Treika

Workshop Players is a member of  
The Ohio Community Theatre Association.



## PRODUCTIONSTAFF

Director: **Caron Kelley**  
 Assistant to Director: **Julie Podomnik**  
 Technical Director/Set Construction: **Dave Cotton**  
 Props: **Elsa Sherman, Julie Podomnik**  
 Lights: **Dave Cotton, Jessica Paige**  
 Set: **Barb and Phil Bentz, Jessica Paige,**  
**Brenda Handyside, Marilyn Hubbard, Bill Reising**  
 Costumes: **Wanita Dudley, Brenda Handyside**  
 Parking: **Wade Hubbard**  
 Publicity: **Kathy Whitmore**  
 Programs: **Marilyn Hubbard**  
 Box Office: **Lucille Trelka**  
 Mailing List: **Hazel Burgin**

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THE PLAIN DEALER, FRIDAY, NOVEMBER 20, 1992



Cast members of "The Cemetery Club" include, from left, Kathy Whitmore, Pam Pickworth and Pat Lindley.

morous situations, and just the comedy of the characters themselves, there's these people with real problems," said Kelley. "What is happening to them could happen to any-

body. The show gives you something to laugh about, but something to think about, too."

Pazur is a free-lance writer from Avon.

## LORAIN

### ENTERTAINMENT

# Friends prevail

## Death, comedy in 'Cemetery Club'

By DENISE PAZUR

**T**he joys and sorrows of friendship are celebrated in "The Cemetery Club," opening tonight at the Workshop Players' Theater in Amherst.

Written by New York playwright Van Munchell, this two-act comedy tells the story of three fifty-something Jewish women who have sorted each other through marital problems, child rearing and now the deaths of their husbands.

Lifelong friends Lucille, Doris and Ida ease the loneliness of widowhood by having tea and then visiting their husbands' graves together. "The Cemetery Club," as they call it, has become a comfortable monthly ritual, a way to stay close to each other and their departed spouses.

In spite of its morbid title, "The Cemetery Club" is more a comedy than a sort of stage version of "The Golden Girls."

"The humor is in the characterizations," said director Caron Kelley, who has been with the Workshop

■ Workshop Players, Inc. presents "The Cemetery Club" tonight at 44820 Middle Ridge Road in Amherst. The play runs Friday and Saturdays at 8:15 p.m. through Dec. 5. Admission \$5. Call 988-5613.

Players for more than 20 years. "The women are very likeable — they are really funny people."

Lucille, played by Pam Pickworth of Elyria, is a shopaholic with a passion for bargains. She enjoys challenging her friends to her own version of "The Price is Right," making them guess how little she pays for her shopping mall finds.

But beneath Lucille's humorous manner lies a great deal of pain. Her marriage was a difficult one, marred by her husband's frequent absences and infidelity.

"She didn't see him much when he was alive — why should she see him when he's dead?" said Kelley.

In contrast, Doris, played by Well-

ington actress Pat Lindley, is devoted to her husband, even in death. She can't fathom how anyone else could feel any different.

Ida, played by Kathy Whitmore of Amherst, takes a different approach to her loss. Unlike Doris, who lives in her past, Ida is ready to get on with her life. During a cemetery excursion, she meets Sam, the town butcher, himself a recent widower. Their friendship blossoms, threatening the other club members, who sabotage Ida and Sam's relationship.

Kelley said the characters in "The Cemetery Club" have multifaceted personalities, and portraying them has had its challenges — and rewards — for the cast members.

"From the actors' point of view, it gives them a wide range to play," she said. "There're so many levels to the characters. They're very real people."

Kelley said this genuine portrayal of human nature is what makes "The Cemetery Club" a play that just about everyone can relate to, no matter what their age or life experience.

"Beneath the funny lines and hu-

SEASON 45  
SEVEN KEYS TO  
BALDPATE

By  
George M. Cohan

Directed by William A. Reising

February 5, 6, 12, 13, 14, 18, 19, 20  
1993

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THE CAST

(in order of appearance)

Elijah Quimby . . . . . Wade Hubbard  
Mrs. Quimby . . . . . Marilyn Hubbard  
William Hallowell Magee . . Casey Wolnowski  
Helen Bentley . . . . . Louise Erickson  
John Bland . . . . . John S. Baumgartner  
Mary Norton . . . . . Karee Mantini  
Mrs. Rhodes . . . . . Carol Ickes  
Peters, the Hermit . . . . . Ted Michaels  
Myra Thornhill . . . . . Jennifer Furber  
Lou Max . . . . . Glen Haury  
Jim Cargan . . . . . Don Breen  
Thomas Hayden . . . . . Don Schneider  
Jiggs Kennedy . . . . . Brent Crawford  
Police Officer . . . . . Elizabeth Erickson

A Prologue, Two Acts and An Epilogue

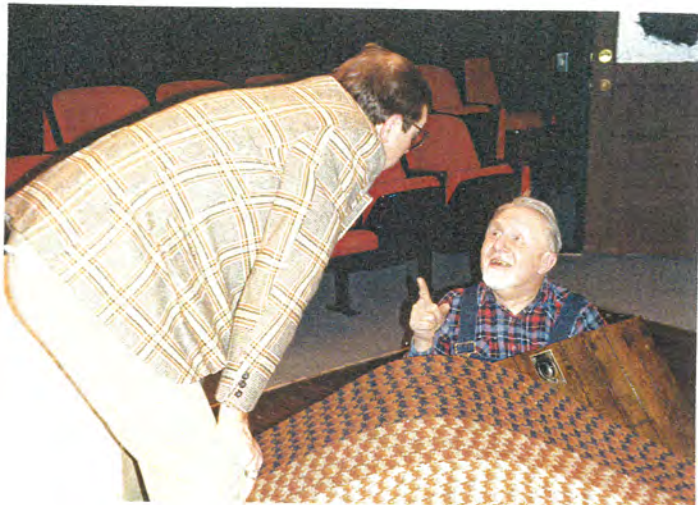
Time: The Present

The action takes place  
in the lobby of Baldpate Inn

*Seven Keys to Baldpate* is produced  
by special arrangement with Samuel French, Inc.



Marilyn Hubbard, Casey Wolnowski



Casey, Ted Michaels

"I carried the body to the basement."



Casey Wolnowski, Don Schneider

"That's a good little president."

*Seven Keys to Baldpate* is what we could rightfully call an old chestnut. However, not a bad one. George M. Cohan, the playwright, was much better known as a comedian and performer in the 1930's. I saw him several times when he performed in Cleveland, but the most memorable was when I travelled from Iowa City by train to Chicago where

he was performing in *I would Rather be Right*. It was the the Rodgers and Hart musical in which Franklin D. Roosevelt was the main character. Cohan danced and sang his way superbly according to me and his critics. The trip was well worth it. Incidentally, I was studying for my M.A. degree at State Univ. of Iowa. The trip consumed one day and most of my savings, but it was worth it.





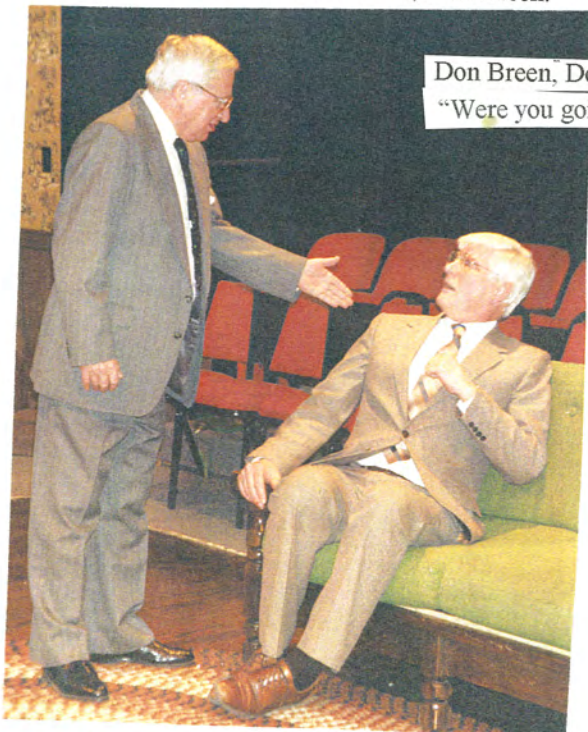
Brent C., Don B., Karee Mantini, Casey W.



Ted Michaels  
"It's a ghost."



Jennifer Furber, John B., Don Breen.



Don Breen, Don Schneider.  
"Were you going to rob me?"



Louise Erickson  
"Did you finish your novel?"





Carol Ickes, Don S, Don Breen.



Ted Michaels, Casey Wolnowski., Brent Crawford, Don Schneider, John Baumgartner, Don Breen.

## PRODUCTIONSTAFF

Director: **William A. Reising**  
 Bookholder: **Donna Reising**  
 Set Construction: **Dave Cotton, Caron Kelley**  
**Loraine Ritchey, Justin Cutcher, Dee & Al Thiery,**  
**Mary McNeill, Chris Vargics, Brenda Handyside,**  
**Jessica Paige, Lillian Ortiz, John Baumgartner**  
 Lights: **Dave Cotton, Chris Vargics, Justin Cutcher**  
 Sound effects: **Michael Roesch**  
 Costumes: **Jean Schaeffer**  
 Ushers: **Barbara Bentz**  
 Parking: **Wade Hubbard**  
 Publicity: **Kathy Whitmore, Loraine Ritchey**  
 Programs: **Marilyn Hubbard**  
 Box Office: **Lucille Trelka**  
 Mailing List: **Hazel Burgin**

John Baumgartner, Casey W.



## PLAYFUL PLAY

If you didn't get the chance to see "Seven Keys to Baldpate" at the Workshop Playhouse this past weekend, it will still be on this weekend. Written by George M. Cohan and directed by William A. Reising, this play is sure to keep you in suspense and laughter! The lead, Magee, is played by Casey Wolnowski, who has many credits to his name and this performance does him justice. One of the most outstanding characters was "Peters the Hermit" played by Ted Michaels. I must say this is one of his best performances, as it was a difficult part. I can't give it away; you will have to see it! **John Baumgartner** really deserves a big hand for his role as "Bland" as he was only given the part on Jan. 31, when the original actor was unable to be in the show.





Jennifer Furber, Casey W.  
"For the sake of my children, please!"



Casey Wolnowski, Karee Mantini  
"I've written many Romeo speeches, here goes."

FRIDAY, FEBRUARY 12, 1993 THE ALBANY MORNING JOURNAL D17

## Workshop turns right 'Keys'

**W**HEN folks think of George M. Cohan, the legendary song and dance man who just happened to put out some of the most popular shows and patriotic tunes to see this country through a couple of World Wars, chances are the image they conjure up is of Jimmy Cagney, tap-dancing his way through "Give My Regards To Broadway."

Chances are, they don't conjure up "Seven Keys to Baldpate."

Not so for Workshop Players, Inc., in Amherst. Not only have they conjured up the tongue-in-cheek comedy about a popular writer who opts to take on a \$25,000 challenge to write a best-seller in 24 hours spent at the deserted Baldpate Inn. Workshop Players is having one Dickens of a good time doing it.

With veteran area actor Casey Wolnowski as the writer, William Hollowell Magee, the show has a fine starting nucleus. Wolnowski brings charm, experience and comfort to every role he plays, and his Magee is no exception.

Wolnowski is surrounded by several familiar Workshop faces, as well as a handful of relatively new players on the community theater scene.

Chief among those new players is John S. Baumgartner, whose appearance as "Man" from Christopher Durang's "Laughing Wild" stole the show

### COMMUNITY STAGES



VICTORIA NASH

when it was presented as a reader's theater opening for Lorain County Community College's production of "Sister Mary Ignatius Explains it All For You" (also by Durang) last year.

Baumgartner flits about the stage as if he's born there, and it's terrific to see him pop up at Workshop Players again. If you want to catch this young man on the move, however, catch him quick. He's already involved in and the area will lose him, no doubt to the wiles of sunny California, entirely too soon.

"Seven Keys to Baldpate" is not what can be called "Vintage Cohan." If anything, the piece is a Cohan stinker with audience appeal. The improbable story is full of creative characters, surprising plot twists, and downright playfulness.

Workshop veterans Ted Michaels and Wade and Marilyn

Hubbard camp it up in roles that seem created for them.

The intimacy of Workshop Theater is particularly good for a piece like "...Baldpate" because it brings the audience into the production, and somehow, with everyone having as much fun on stage as director William A. Reising's cast, it would be a shame not to be in a studio theater.

Besides, "Seven Keys to Baldpate" is another sterling example of what big use the crew at Workshop Players can make out

Please see **STAGES**, page 18

### STAGES

From page 17

of a little space. The set in "...Baldpate" smacks of creativity and imagination.

"Seven Keys to Baldpate" plays through Feb. 20. Tickets are already going fast, so if you feel yourself needing an escape that requires only that you sit back, relax and enjoy, call 988-5613 for reservations.

Oh, and while you're on the phone, you'd better ask for tickets now to the June (yes, I said June) production of "Shirley Valentine," starring Lorraine Ritchey. With only four performances, those will be gone fast.



Brent C., Glen Haury.  
"Don't let them kill me."

# WORKSHOP PLAYERS, INC.

## THEATRE-IN-THE-ROUND

# I REMEMBER MAMA

Music by  
**RICHARD  
RODGERS**

Lyrics by  
**MARTIN  
CHARNIN**

Book by  
**THOMAS  
MEEHAN**

Based upon  
The Play "I Remember Mama" by  
**JOHN VAN DRUTEN**

Stories by  
**KATHRYN FORBES**



Director, Valerie Jenkins  
Music Director, Maureen Koepke

April 23, 24, 25, 30,  
May 1, 2, 7, 8, 9  
1993



Mama, (Charlotte Norris) longs for her husband.

Charlotte made an ideal Swedish mother in appearance, facial expression, and vocal expression.

## THE CAST

Katrin . . . . .	Michelle Bailey
Christine . . . . .	Amy Baniecki
Dagmar . . . . .	Sarah Wozniak
Uncle Elizabeth . . . . .	Elizabeth*
Johanna . . . . .	Marlene Haupt
Nils . . . . .	Gregory Wozniak
Papa . . . . .	Don Wozniak
Mama . . . . .	Charlotte Norris
Mr. McGuire . . . . .	Bill Reising
Trina . . . . .	Louise Erickson
Jenny . . . . .	Dorothy Shobe
Sigrid . . . . .	Phyllis Haynes
Mr. Hyde . . . . .	Ted Michaels
Mr. Thorkelson . . . . .	Jim Heath
Uncle Chris . . . . .	Rudy Cirell
Doctor . . . . .	Bob Rieth
Nurse . . . . .	Carol Wozniak
Dame Sybil . . . . .	Harriet Michaels
Literary Society . . . . .	Judy Haupt, Ted Michaels, Jim Heath, Carol Wozniak, Bill Reising, Bob Rieth

I Remember Mama first appeared as a story in the Readers' Digest as "Mama's Bank Account," by Kathryn Forbes. This prompted her to write other stories about her family. It now stands as one of the most often dramatized stories in the English language. It has been adapted to film, radio, play, television, and musical.

\*ELIZABETH, the cat, will be up for adoption at the end of the run. Anyone interested should give name and phone number to the director or call the Box Office (988-5613). Elizabeth loves to be cuddled, likes children and adults. She needs a loving home.



Uncle Elizabeth was a very cooperative actress. Sarah Wozniak's mother and Sarah gathered her up from a farm each rehearsal and performance. Elizabeth graciously took to all of the petting from the cast. However, at one of the last performances she showed some temper by scratching and attempting to bite Sarah on stage. It was later revealed that she had aborted one kitten and had another. It was then understandable why she did not want to be handled. The good news is that she was promptly adopted and from all reports found a good home.





The Literary Society L-R Judy Haupt, Bill Reising behind Harriet Michaels, Ted Michaels, Jim Heath, Carol Wozniak, Charlotte Norris.



L: Charlotte drinks a last toast with Rudy Cirell.



Carol W. with Bob Rieth

FRIDAY, MAY 7, 1993

#### BARBARA MACGREGOR

Maureen Koepe as music director for bringing to Lorain an enjoyable evening of entertainment. This is not an easy play to put together. Since it's lengthy, it had to be cut but not to the point where it would lose its meaning. Don Wozniak played the part of "Papa" and his wife and two children were also in the show, making it a really family affair. "Mama" was portrayed by Charlotte Norris who made her debut with the Workshop Players this year. However, she has been active in many other local theaters. The show runs through Sunday.

#### AROUND TOWN



The children receive the news that they are moving.

#### WORKSHOP

The Workshop Players had its opening of "I Remember Mama" recently and praise should go to Valerie Jenkins, director, and





I have always enjoyed working with children and young people, especially when they are talented and sincere about their role. These were just that.

Mr. Hyde, Ted Michaels, a roomer, reads poetry to the children.

Seated on the floor: Greg Wozniak, Marlene Haupt, Amy Baniecki, Sarah Wozniak. Next to Ted, Michelle Bailey



Uncle Chris, the tyrannical patriarch, orders Jim Heath, suitor of Louise Erickson, out of the house because he is Norwegian.  
Seated: Phyllis Haynes. Standing: Dorothy Shobe, Louise Erickson.



Uncle Chris says, "Damn it to hell."  
Amy Baniecki. Marlene Haupt.  
Greg Wozniak, Michelle Bailey, Sarah Wozniak.



Packing to move: Charlotte N., Phyllis H., Amy, Greg, Marlene, Dorothy S., Bill R., Jim H., Louise E.



## PRODUCTION STAFF

Director: **Valerie Jenkins**  
 Music Director: **Maureen Koepke**  
 Accompanist: **Sandra Tucker**  
 Set and Light Design: **Dave Cotton**  
 Set Construction: **Dave Cotton, Caron Kelley,**  
**Bev & Art Sperry, Bill Reising,**  
**Marilyn Hubbard, Charlotte & Carl Norris,**  
**Justin Cutcher, Pat Sanders**  
 Lights: **Dave Cotton, Bill Reising,**  
**Marilyn Hubbard, Carl Norris**  
 Props: **Julie Podomnik**  
 Props Mistresses: **Judy Haupt, Debbie Baniecki**  
 Costumes: **Valerie Jenkins, Lois Rieth,**  
**Hazel Burgin, Loretta Farley,**  
**Debbie Baniecki, Jean Schaeffer**  
 Wardrobe: **Lois Rieth, Debbie Baniecki,**  
**Carol Wozniak**  
 Ushers: **Barbara Bentz**  
 Parking: **Wade Hubbard**  
 Publicity: **Kathy Whitmore**  
 Programs: **Marilyn Hubbard**  
 Bulletin Board: **Susan Schauer**  
 Rehearsal Dinner: **Joyce Parks, Brent Crawford**  
 Box Office: **Lucille Trelka**  
 Mailing List: **Hazel Burgin**

## ACKNOWLEDGEMENTS

We wish to thank  
**Joan Mazurek** for Dame Sybil's costume;  
**Rachelle Gulyas** for the keyboard;  
**Lake Ave. United Church of Christ, Elyria;**  
**the Amherst Board of Education,**  
**newspapers, radio and TV stations,**  
**friends and families for their cooperation.**

Lovely Jean Schaeffer called to remind me that Workshop Player's last production for this season, "I Remember Mama," is also the last directing stint for Workshop Players founder and

lasting presence, Valerie Jenkins.

Jenkins has contributed a great deal to the community stage, and I understand this final production is a well-polished finale to her directing career.



The three sisters  
 Phyllis Haynes, Dorothy Shobe, Louise Erickson



The set, showing the front door.



Stuffed cabbage -- Ugh! Sarah, Michelle, Marlene, Amy, Greg



Michelle Bailey, narrator.

# Keeping the show in time and tune

By JONATHAN WILHELM

Apr. 23, 1993 AMHERST

It was 7:05 p.m. Actress Charlotte Norris was tucking the last strands of her own dark hair beneath a blonde braided wig that transforms her into the matriarch of the Norwegian Hansen family. Her "offspring" were scurrying across the stage of Amherst's Workshop Players, hurriedly checking their props while other actors rapidly reviewed their lines and set designer Dave Cotton checked the support wires on the gingerbread roof gracefully suspended above the set.

Through all this hustle and confusion, a sedate tortoiseshell cat (who plays the important role of Uncle Elizabeth) sat curled in a cast member's lap, apparently sleeping.

The rehearsal for "I Remember Mama" was late getting started and only the cat could have cared less.

Finally the lights dimmed and the character of Katrin (Michelle Bailey) stepped into a spotlight and began to speak about her life in turn-of-the-century San Francisco, relating details about each of her family members.

When she assured the audience that her sister Christine played the piano "beautifully" in the background sounds of less than harmonic chords were heard. But then, behind the discordant notes, a pure and clear melody rose from a second piano and Katrin suddenly burst into song.

After Howard's demise, music directors were sometimes hard to find. For this show it required someone who was willing to work with children and someone who was demanding of the adult vocalists. I came up with another individual who had had years of experience with choirs, adult and children's, and who had done a lot of choral work throughout the area. Maureen Koepke did wonders with the children. The adults produced the desired result and more. I was twice blessed. Add to that good fortune, I had a Class A+ all round tech staff. The support during performances was some of the best. Had it been otherwise, I am not sure I could have gracefully retired.

For this is "I Remember Mama — The Musical," a rarely produced show which includes the last score written by the legendary Richard Rodgers, with book and lyrics by Thomas Meehan and Martin Chabrin, the duo who created "Annie." Originally produced on Broadway in 1979, the show failed partly because the role of Mama was played by Liv Ullmann, who is not particularly known for her singing, and partly because the show's gentle spirit was not accepted by Jaded New York audiences. The big musical hit that year was "Sweeney Todd."

"It's really a heartwarming show," said Sandy Tucker, the pianist who provides the sonorous accompaniment. "And the songs definitely fit into the storyline. You need the songs to complete the thought."

"Some shows you can skip the songs and still follow the story. That's not the case here."

Secreted in an unobtrusive corner of Workshop's theater-in-the-round, Tucker's job is more complicated than it might first appear. Her piano is, in effect, the entire orchestra and she must act as both musician and conductor. She must remain on her toes at all times, paying close attention to the dialogue just in case a line is dropped or actors skip ahead.

Tucker also plays the underscoring while scenes are being changed. "They always provide you with specific scene change music in every show," said Tucker, "but I don't always use it if what's there doesn't fit the mood of the scene that's just ended or bleed into the scene that's just going to start."

"Instead, I'll select something more appropriate from another part of the score. That's the hardest thing to do, to make just the music mean something to the audience. The time length can also vary from night to night depending on how long the scene change takes."

Tucker has been playing the piano since she was 6 years old. She took lessons all through high school but never had any formal training. She was going to go into music but "got married instead." Still, her musical influence rubbed off on her four children. Her son Tom has been the Lorain High School band director for many years. In May her daughter Barb will receive her degree in elementary education with an emphasis on music.

Tucker plays the organ at the Christ United Methodist Church and works during the week as a teacher's aide at Washington Avenue School.

helping special needs students. Although Tucker did give private piano lessons for 15 years, her only student at present is her 6-year-old granddaughter.

Tucker began accompanying shows at Workshop Players during "Fiddler on the Roof" in 1973. Rudy Crell, who played Tevye in that production for the first time (and who subsequently played the role more than 300 times at community theaters throughout northern Ohio), is also in the cast of "Mama" as the



Pianist Sandy Tucker performs roles as both conductor and musician in "I Remember Mama — The Musical."

THE PLAIN DEALER, FRIDAY, APRIL 23, 1993

irascible Uncle Chris. "What's special about Sandy is that she has the ability to treat you as an actor as well as a singer," said Crell. "Most pianists look at the score and beat it out whether you're following them or not."

If you want to interpret a song, Sandy gives you the opportunity to be more expressive, to add the nuances. She never anticipates. She is a true accompanist, not just someone playing the piano."

Still, to Tucker it's just a hobby, a way to relax. But you wouldn't know it by the way she pays strict attention to every detail of the rehearsal, her eyes darting back and forth between the action on stage and the score in front of her as she provides harmony for the Hansen family children while they sing "Mama Always Makes It Better."

Later in the action of the play, Mama once again tells Christine she plays the piano "beautifully," and then removes tissue from her ears. Perhaps Mama should send Christine to Sandy Tucker for some pointers.

Wilhelm is a freelance writer from Lorain.

## For year information

"I Remember Mama — The Musical" will be presented Fridays-Sundays tonight through May 8. Doors open at 7:30 p.m. Fri.-Sat. for 8:15 p.m. curtain and at 2:15 p.m. Sun. for 3 p.m. curtain. Workshop Players is at 44800 Middle Ridge Rd. Amherst. Tickets, \$6. Call 988-5613.

Although Jonathan Wilhelm, the author of the news article, was one of our own, he was justified in his remarks. It was good to see one of the "tech staff" get worthy recognition. Sandy Tucker came to Workshop Players through Howard Hansen when we did Fiddler on the Roof. Howard had worked with her many times before. The two were a great combination. Sandy did several shows for Workshop Players after Fiddler.



## WORKSHOP PLAYERS, INC.

## THEATRE-IN-THE-ROUND



In late May and early June of 1993 the theater was completely air conditioned. That made this one-woman show the first summer production in our old school house theater.

My recollection is that audiences were not breaking down the door for tickets, but that can be attributed partly to the time of year---graduation exercises, weddings and early summer activities, plus those who may not have wanted to risk being bored with a one-person show. Too bad! Their loss.

## SHIRLEY VALENTINE

by  
Willy Russell

June 13, 17, 18, 19  
1993



Shirley Valentine

as played by

LORAIN RITCHEY

## Synopsis of Scenes

## Act I

Scene 1 Shirley's kitchen, Liverpool, England  
Scene 2 Same, 3 weeks later

## Act II

A beach in Greece

SHIRLEY VALENTINE is produced by special arrangement with Samuel French, Inc.

## Director's Note

The same comment that I made about a two-character play applies as strongly for a single actor. I have seen several professionals attempt to hold an audience for nearly two hours. Very few succeeded in holding my attention. Cornelia Otis Skinner was probably the best. However, Loraine Ritchey and Caron Kelley, actress and director, really pulled it off. When you have excellent script, talent and direction you shouldn't miss and they didn't.

Once in a while you find a play that just screams to be produced. It slips into your subconscious mind, waiting there, nagging away. Willy Russell's Shirley Valentine is one of those plays. With a delicate balance of humor and pathos, Shirley tells her story, gently showing us her life, her fears, her dreams. And what we see is so familiar, we suddenly begin to wonder, "Is Willy Russell living in my closet?"

June 11, 1993

## 'Valentine' is heartfelt for Ritchey

**T**HOSE who think Valentine's Day is only in February are sorely mistaken, at least this year. Workshop Players, Inc., in Amherst, has added one very

special summer production that is sure to steal your heart.

"Shirley Valentine," the incredibly warm and insightful Willy Russell comedy, plays in four performances only, this Sunday at 3 p.m. (complete with scones and tea), and 8:15 p.m. June 17 to 19. (Call 988-5613 for reservations.)

"Shirley Valentine" is a one-woman show that takes its character from her Liverpoolian kitchen to the shores of Greece on a voyage of self-discovery.

Loraine Ritchey, whose roots are in London, is donning a number of British and Scot dialects to bring Shirley's friends and relatives to life.

"I like this woman," says Ritchey. "She's me. It's as if Willy Russell was up in my attic, spying on me."



RITCHY

What she likes about Valentine is also what makes Ritchey a little uncomfortable about playing the part.

"It's difficult, because you're telling all your own feelings, exposing yourself. It's a little close to home, but it's so very human," Ritchey explains.

### COMMUNITY STAGES



VICTORIA NASH

Caron Kelley, one of the area's more creative and progressive young directors, is handling the directing for "Shirley Valentine."

THEATER June 4, 1993



**A 'VALENTINE' TOAST** — Loraine Ritchey as Shirley Valentine toasts her own spirit of independence in Workshop Players' "Shirley Valentine," opening next week.

## THEATER

County Visitor's Bureau at 1-800-837-5282. The Visitor's Bureau can also provide hints for other activities in the Mount Vernon area.

Journal 7/25/93

### 'Valentine' love

Those who did not, despite loud hints, avail themselves of the opportunity to catch Loraine Ritchey in "Shirley Valentine" missed a chance to see a real pro at work.

Ritchey didn't play Shirley Valentine. She *became* Shirley Valentine. Unfortunately, as with every theatrical production (save Broadway) that I've seen of this delicious Willy Russell comedy, "Shirley Valentine" played to a partially filled house.

That's a real pity, because not only does it take a ton of work for an actress to present nearly two hours of "conversation" with the audience, weaving in and out of remembrances and episodic morsels and emotions, but it takes a director (in this case, Caron Kelley), set designers and backstage magic makers to make it happen.

It's an injustice when they do it as well as it was done last weekend at The Workshop Players, Inc., in Amherst, and the house isn't packed.

### PRODUCTION STAFF

Director: **Caron Kelley**

Set Design: **Troy Dotson**

Set construction: **Bill Reising**

Set Crew: **Bill Reising, Dave Cotton, Marilyn & Wade Hubbard**

Running Crew: **Brenda Handyside, Jessica Paige**

Lights: **Jessica Paige, Dave Cotton, Marilyn Hubbard**

Bookholders: **Dave Cotton, Jessica Paige, Julie Podomnik**

Bulletin Board & Program Cover: **Brenda Handyside**

Parking: **Wade Hubbard**

Publicity: **Kathy Whitmore**

Programs: **Marilyn Hubbard**

Box Office: **Lucille Trelka**

Mailing List: **Hazel Burgin**

### Rich Ritchey

One of the best community stage offerings this summer is sure to be Loraine Ritchey's performance in the Willy Russell one-performer powerhouse, "Shirley Valentine," playing in a very special run at Workshop Players, Inc., in Amherst at 8:15 p.m. on June 17 to 19 and in a tea and scone matinee on Sunday, June 13 at 3 p.m.

Ritchey is locally acclaimed

for her drama duos with fellow stage veteran, Jean Schaeffer. Watching this talented lady breathe life into the gutsy, effervescent, hopeful metamorphic Ms. Valentine is certain to be one of this year's most delicious theatrical treats. It's a guaranteed early sell-out, so call 988-5613 for tickets now if you hope to have a prayer of getting seats.

6/4/93

June 4, 1993



## The Nerd Players

453

In order of appearance

Willum Cubbert  
Tansy McGinnis  
Axel Hammond  
Warnock Waldgrave  
Clelia Waldgrave  
Thor Waldgrave  
Rick Steadman

David Cotton  
Jayne Homyak  
Charles Deremer  
Don Wozniak  
Beverly Petish Watkins  
Mike Grakauskas  
Brent Crawford

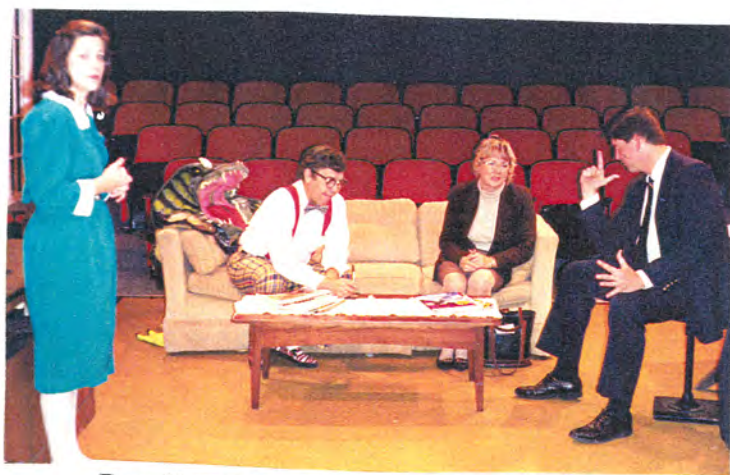
## Synopsis of Scenes

Place: Terre Haute, Indiana

Time: Act I - November 4  
Act II - Scene 1 - Six days later  
Scene 2 - The following day



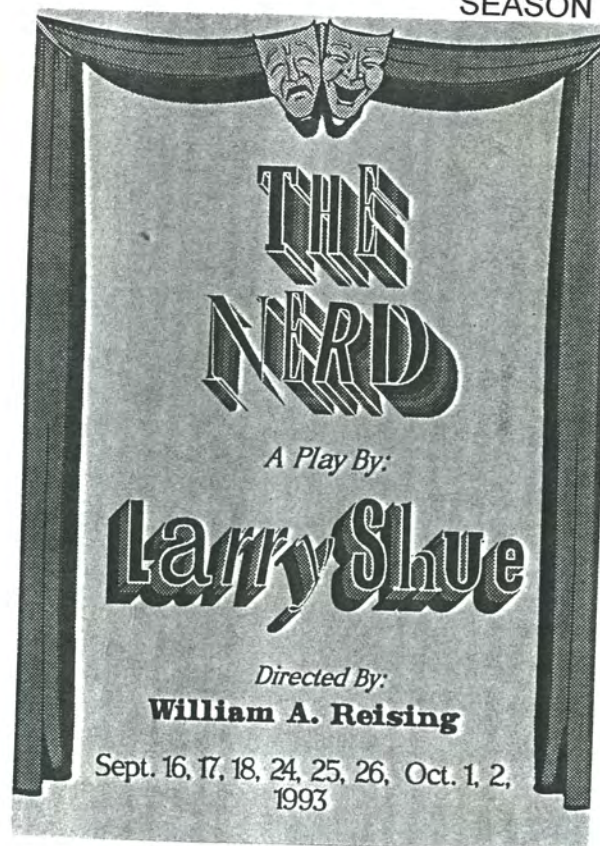
"It's the only way we can fight ... with pagan ritual."



Don: "I went on a trip and brought ... and a gun."



You're Rick, I'm Willum



Am I too late for the party?

Above left: Brent, Jayne, Chas. Deremer, Dave.  
Center: Jayne, Brent, Beverly, Don.  
Below: Charles, Don, Brent, Dave.  
Above right: Brent, Mike.





Dad, I hate it here.



Right: Dave Cotton, Jayne Homyak

Left: Don Wozniak, Mike Grakauskas,  
Beverly Petish Watkins



Dave Cotton, Brent Crawford

Right: Guess who!



The costume was given at the end of  
the run to the lucky ticket holder.

Is this the costume party?



Don: I presume someone here can explain  
why I have cottage cheese all over me!?

Don Wozniak (with the cheese).



Beverly smashes a saucer in frustration.

Jayne Homyak, Beverly Petish Watkins



## COMMUNITY STAGES



VICTORIA NASH

"What's in a name?" Shakespeare's Juliet once asked.

Attraction or aversion, that's what. A name is what makes editors with marketing savvy change a book title from tepid to titillating. It's what makes expectant parents wallow in indecision for months about what to name their junior-to-be.

It's also what kept me from getting overly excited at the prospect of seeing the Larry Shue comedy, "The Nerd," which opened Workshop Players' 46th season last week. Somehow "The Nerd" conjures up images of the nonsensical, slapstick, adolescent humor and patchwork non-plots which seem to pervade summer movie comedies aimed at teen-age audience.

Yet, in what turns out to be a well-written and cleverly crafted play, "The Nerd" is aptly named. Despite its namesake, the play revolves around a group of three friends, one of whom is an architect named Willum whose life was saved in Vietnam by Rick Steadman, a man he'd never met.

When Steadman comes to visit, Willum's life comes apart at the seams. Steadman is an obnoxious, plaid-clad, insufferable bore of a man who snorts, spits and spews deviled eggs all over Willum's tidy, almost stoic world.

Elements of slapstick are present here, but Shue has managed to create a core of very likable characters, including Willum's soon-to-be-lost love, Tansy, and his ascorbic best friend, Axel, a theater critic with a taste for Jack Daniels and black humor.

Subtly and without fanfare, Shue shares the group's past relationships, future aspirations and sense of ethics, in a sort of black-comedic morality play about being true to yourself.

All that subtlety would be for naught if the timing weren't masterful and the slapstick were overdone, particularly since Shue's play runs close to two-and-a-half hours. Fortunately, director William A. Reising has a fine ensemble cast who carefully and wisely focus more on character development than on schtick value. This actually makes the play funnier.

As Willum, David Cotton exercises the perfect blend of patience and exasperation. Jane Homyak (Tansy) and Charles Deremer (Axel) give Willum friends even a critic can love. And Brent Crawford makes Rick Steadman the stuff of which social nightmares are made.

Workshop Players has the freshly polished, very handsome look of a community theater on the grow. If "The Nerd" is any indication, prospective audiences would do well to buy a season ticket now and avoid being shut out of this and Workshop's upcoming productions.



I think we did it!

Brent Crawford, Charles Deremer

## PRODUCTION STAFF

DIRECTOR & SET DESIGN  
SET CONSTRUCTION

MONSTER COSTUME

LIGHTS & SOUND

PROPS

SPECIAL PROP REPAIRS

USHERS

BOOKHOLDERS

BULLETIN BOARD

PROGRAMS

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THEATRE MANAGER

ARTISTIC DIRECTOR

BOARD OF TRUSTEES

William Reising

Dave Cotton, Caron Kelley,

Bill Reising, Elsa Sherman,

Louise Erickson, Jeff Gedridge

Brenda Handyside, Dave Cotton,

Caron Kelley

Pat Sanders, Swen Nielson,

George Halitzka

Marilyn Hubbard, Sarah Rice

Dave Gulyas

Barbara Bentz

Donna Reising, Marilyn Hubbard

Brenda Handyside

PUZZER PUBLISHING, Rachelle A. Gulyas

Wade Hubbard

Kathy Whitmore

Lucille Trelka

Hazel Burgin

Robert & Lois Rieth

Valerie Jenkins

Caron Kelley

Elsa Sherman, Rick Asberry,

Marilyn Hubbard, Loretta Farley,

Susan Schauer, Lucille Trelka



This pair of shoes cost me 100 bucks!

Don, Beverly, Jayne, Dave, Charles.



Well, just poke an eye-hole.



Mute. . . . . Brenda Turner  
The Boy's Father (Hucklebee). . . David Erdei  
The Girl's Father (Bellomy). . . Bill Brumfield  
The Girl (Luisa). . . . . Rebecca Hobson  
The Boy (Matt). . . . . Richard Updegrove  
The Narrator (El Gallo). . . . . Jerry Wade  
The Man Who Dies (Mortimer). . Rick Asberry  
The Old Actor (Henry). . . . . Ted Michaels

# THE FANTASTICKS

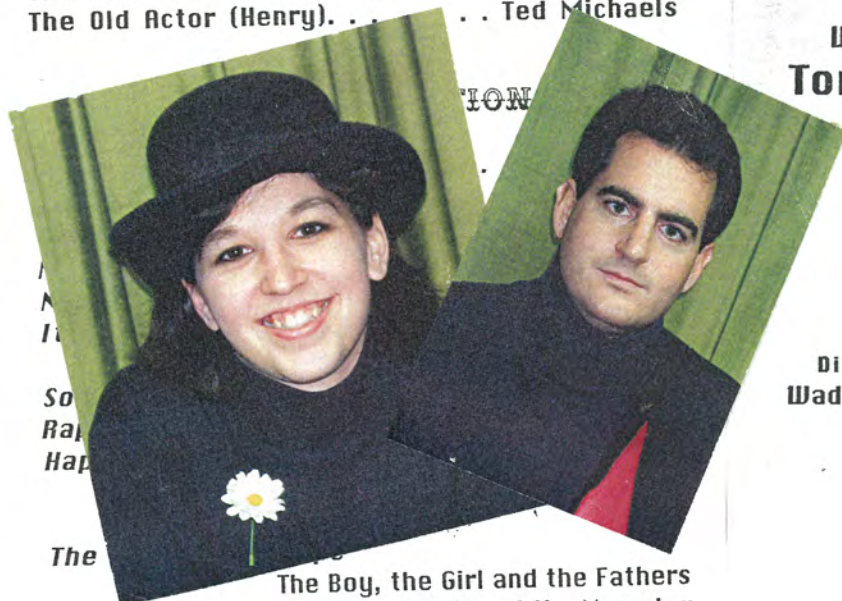
Words by **Tom Jones**      Music by **Harvey Schmidt**



Director  
**Wade Hubbard**

Music Director  
**Harriet Michaels**

November 18, 19, 20, 26, 27, 28  
December 3, 4, 5  
1993



The Boy, the Girl and the Fathers  
*I Can See It* . . . . . The Boy and the Narrator  
*Plant A Radish* . . . . . The Fathers  
*Round And Round* . . . . . The Company  
*They Were You* . . . . . The Boy and the Girl  
*Try to Remember (Reprise)* . . . . The Narrator



Happy Ending End of Act I  
Bill Brumfield, Jerry Wade, Rebecca  
Hobson, Richard Updegrove, Dave Erdei



The all-star cast made this modern classic a good show.  
Richard Updegrove, Brenda Turner, Rebecca Hobson



Director . . . . . Wade Hubbard  
Music Director . . . . . Harriet Michaels  
Piano Accompanist . . . . . Beverly Sperry  
Keyboard Accompanist . . . . . Jayne Homyak  
Stage Manager . . . . . Don Wozniak  
Choreographic Assistance . . . . . Barbara Bentz  
Set Design . . . . . Dave Cotton  
Set construction . . . . . Dave Cotton, Caron Kelley  
Bill Reising, Barbara Bentz  
Theatre Assistant . . . . . Jim Heath  
Lights . . . . . Dave Cotton, Don Wozniak  
Costumes . . . . . Jonathan Wilhelm, Valerie Jenkins  
Props . . . . . Barbara Bentz, Harriet Michaels  
Jim Heath  
Publicity . . . . . Kathy Whitmore  
Rehearsal Dinner . . . . . Rick Asberry  
Programs . . . . . Marilyn Hubbard  
Box Office . . . . . Lucille Trelka  
Mailing List . . . . . Hazel Burgin

We appreciate the cooperation and support of the Amherst Board of Education; Amherst Versakleen, LCCC Drama Department, Dave Karney, Fren Ings, Steve Mason, radio and TV stations, friends and families.

Dave Erdei and Bill Brumfield  
Two great scene stealers!

is presented by special arrangement with  
Music Theatre International  
New York



## “Neighbor”



"Why did the kids put jam on the cat?"





"Try to see it under light."  
Rick Asberry, Ted Michaels



"Beyond that Road"  
Wade and Updegrove



**'FANTASTICK' LOVERS**  
Rick Updegrove and Rebecca Hobson play the young lovers in Workshop Players' "The Fantasticks."



The Mute does her job for the lovers.  
Richard Updegrove, Rebecca Hobson  
were outstanding high school actors.

## No tricks to Workshop's fine 'Fantasticks'

### REVIEW

Workshop Players, Inc. in Amherst is staging the longest running musical in the world and the longest running show in American theater history. It may come as a surprise to many, but it has no cats or phantoms or chorus lines in it. It is "The Fantasticks," the wonderchild of Tom Jones, Harvey Schmidt and their producer, Lore Noto.



VICTORIA NASH

Billed as a love story, "The Fantasticks" also more than qualifies as a luck story. The simple plot, based on Rostand's "Les Romaniques," opened for a one week run at Barnard College in 1959 as part of a trilogy of one-act plays.

"The Fantasticks" has played in thousands of productions in every state and in nearly 70 countries worldwide. Over the years its cast of eight has boasted names like Glenn Close, Jerry Orbach, Richard Chamberlain, Liza Minnelli, Ron Leibman, Elliott Gould, John Davidson, Ricardo Montalban and Bert Lahr, just to name a very few.

When vocalists like Ed Ames and Barbara Streisand made hit songs out of "Try To Remember" and "Soon It's Gonna Rain," the popularity of the musical was etched in stone.

Just what is it about "The Fantasticks" that garners all this adoration?

For a hint, take a look. The Workshop Players, Inc. extremely likeable production.

Here's a story of innocence lost, of boy meets girl, boy loses girl, boy gets girl back. Of gallant seducers and hard knocks. Of love lost, love found. It is a playful fable about growing up that has a deep message beneath its laughter and lyricism.

The Workshop Players have the play well cast, with Rebecca Hobson as Luisa, the young girl

"Billed as a love story, 'The Fantasticks' also more than qualifies as a luck story."

— Victoria Nash

in love with Richard Updegrove as Matt, the boy on the other side of the wall built by their fathers Bellomy (Bill Brunfield) and Huckleebee (David Erdel). The story is narrated by Jerry Wade as El Gallo.

Schmidt's musical score is challenging, full of unexpected discord, not surprisingly rather like life itself. Handsome voices and fine range, particularly from Updegrove, Hobson and Wade, do the score justice.

The production's best

moments, however, come from Brumfield and Erdel, particularly as they camp it up tangoing together to "Never Say No." This is funny, funny stuff.

Director Hubbard has staged this Pierrot and Columbine musical in most fitting black and white, the way that young people so often view life. As the musical progresses, a mute (Brenda Turner) scatters colored papers on the stage, obscuring the easy black and white of it all. This is as the song says, the hurt without which "the heart is hollow."

For the 30th Anniversary tour, the team of Jones and Schmidt wrote a new number called "Abductions, (And So Forth)" which they offer as an alternative to the potentially offensive "Rape Ballet."

When director Wade Hubbard Please see STAGES, page E25

From page E24

discussed this with the cast and crew of the Workshop Players, Inc., production, they all agreed Jones and Schmidt had made it clear that the "rape" was an abduction and not a real rape attempt, and elected to do the play with the original number.

Ironically, Hubbard's very poignant program notes begin with "It all depends on your point of view." Well spoken, Mr. Hubbard.

"The Fantasticks" continues at 8 p.m. tonight and Saturday and at 3 p.m. Sunday at Workshop Players, Inc., 4400 Middle Ridge Rd., Amherst. For reservations, call 988-5613.





## CRIMES OF THE HEART

by  
**BETH HENLEY**

*Directed by*  
**Caron Kelley**

February 10, 11, 12, 18, 19, 20, 24, 25, 26  
1994

CRIMES OF THE HEART is presented by special  
arrangement with Dramatists Play Service

## THE CAST

(in order of appearance)

LENNY MAGRATH . . . . . Joyce Parks  
CHICK BOYLE . . . . . Barbara Bentz  
DOC PORTER . . . . . Bob Wharton  
MEG MAGRATH . . . . . Jayne Penton  
BABE BOTRELLE . . . . . Teresa Butchko  
BARNETTE LLOYD . . . . . Steven Sinegar

TIME: In the fall, five years after Hurricane Camille.

PLACE: The kitchen of the Magrath sisters' house in Hazelhurst, Mississippi, a small southern town.

Act 1	Late afternoon
Act 2	That evening
Act 3	The following morning

*There will be one 10 minute intermission  
between acts 1 and 2*



Joyce Parks celebrates her birthday alone, with a candle and a cookie.



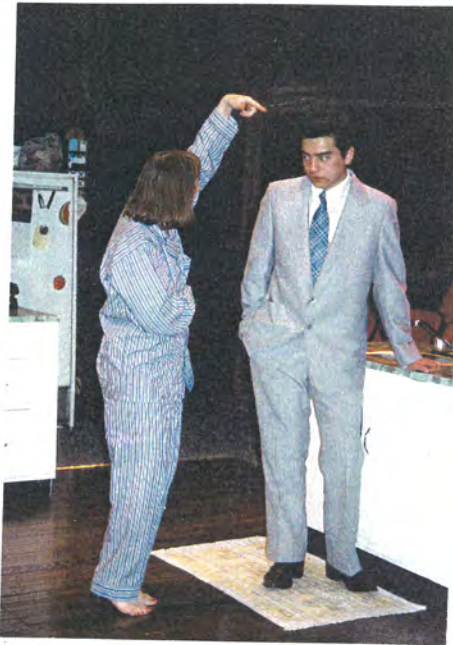
Jayne Penton, Teresa Butchko, Joyce Parks  
Teresa plays the saxophone to celebrate her homecoming from the county jail. Jayne and Joyce find it less thrilling.

## PRODUCTION STAFF

Director .....Caron Kelley  
 Assistant Director .....Bill Brumfield  
 Lighting Design .....Pat Sanders  
 Light & Sound .....Jerry Wade, Jessica Paige  
 Set construction.....Bill Reising  
 Set Crew.....Jessica Paige, Brenda Handyside,  
                   Marilyn Hubbard, Jerry Wade, Bill Brumfield,  
                   Don Wozniak, Dave Cotton  
 Props .....Brenda Handyside, Jessica Paige  
 Costumes .....Brenda Handyside  
 Bookholders ..... Jerry Wade, Brenda Handyside,  
                                   Jessica Paige  
 Bulletin Board .....Brenda Handyside  
 Publicity.....Kathy Whitmore  
 Programs.....Marilyn Hubbard  
 Pictures .....Barbara Bentz  
 Ushers .....Barbara Bentz  
 Box Office.....Lucille Treika  
 Mailing List.....Hazel Burgin



It's almost becoming old hat to see working sinks, and stoves on the set. In the arena, it is more difficult to achieve, but Workshop has done it many times.



Top photo: Teresa decides to commit suicide.  
 Below L: Steven Sinegar gets Teresa's version  
 of her husband's death. Right: Jayne feels al-  
 ienated because she went Hollywood. Teresa  
 and Joyce talk. Below R: The sisters reminisce.  
 Bottom L: The sisters finally have cake to celebrate Joyce's  
 birthday.





A reunion of old sweethearts, Bob Wharton, Jayne Penton.



Sister-in-law, Barbara Bentz is assisted in her departure by Joyce Parks.



Things never improve with bossy Barb Bentz.

## Henley's 'Crimes' is perfect play for Workshop Players

By JONATHAN WILHELM

**AMHERST**  
Outside the snow is falling fast and furious, the wind creating drifts and obscuring visibility. Inside, the phone at Workshop Players is ringing. Caron Kelley, director of Workshop's next production, "Crimes of the Heart," answers it.

"Yes," says Kelley, "we are having rehearsal tonight. Start early and be careful."

Turning back toward the "Crimes" kitchen set, Kelley sighs.

"We've already lost one rehearsal to the snow, we can't afford to lose another."

Kelley explains that even though she cast the play in November and started rehearsals in December, she recently has been developing a different style of directing: the actors simply read through the play a half dozen times or more before starting any formal rehearsals or blocking.

"It's to help get the actor beyond the point of focusing on their own lines," Kelley says. "Perform-

ers, especially in community theater, tend to only read their parts when learning their lines. I feel this technique helps to develop a sound and rhythm to the play while instilling a better sense of continuity."

The phone rings. Assistant Director Bill Brumfield answers it.

"Yes," says Brumfield, "we are having rehearsal tonight."

"Crimes" is a story about conflict and camaraderie among three sisters. Kelley can relate to that.

"I grew up in a household with two sisters and as much as you love them, you fight."

Kelley even hears an echo of her youngest sister, Susan Angelo, in the character of Meg. Angelo is an actress in Los Angeles who recently made her first big screen appearance in a walk-on part in Carl Reiner's "Fatal Instinct."

In "Crimes," Meg is a struggling singer in Hollywood.

"There are lines in the show when Meg comes back home and everyone wants to know how her career is going and, of course, it's going nowhere and I can relate it



Sisters sharing a birthday cake in "Crimes of the Heart," a production of Workshop Players, are, from left, Jayne Penton, Joyce Parks and Teresa Butchko.

to similar situations when my sister has come home. I think my sister leads a very exciting life, whereas sometimes she feels her career is at a standstill. Everything is relative."

The phone rings. Kelley answers it.

"The intimacy of this theater is ideal for this kind of show," says Brumfield. "It makes you laugh and it makes you cry, but not always at the expected moment. When the characters are involved in some of the more tragic moments, the audience is laughing and when the characters are finally happy or experiencing a moment of contentment, the audience has a tear in its eye."

Kelley returns and talks about juggling the roles of director of "Crimes" and artistic director of Workshop.

"When a theater's been in existence for 46 years, they've obviously been doing something right," says Kelley. "But I've tried to start some new programs besides the production of plays. We have an Actor's Workshop that meets on Sundays when we're not in production where people are given the opportunity to work on roles that they'd probably never be cast as. And we also started a discussion group which watches plays on tape or goes to productions and then discusses them in detail afterwards."

"Crimes" is a show that points up some of the problems community theaters face today. It's a strong female show since most community theaters have a shortage of male actors. It has a relatively small cast (only six characters) because community theaters have a hard time recruiting large casts.

One thing Workshop is not in short supply of is audience members.

"We've had consistently solid houses this year," says Kelley, "but I still have people who live in Amherst tell me they've never heard of Workshop Players. My main goal as artistic director is to let everyone in Lorain County know that theater is alive and thriving right in their own back yard, that they don't have to drive to Cleveland to see good theater."

The actors start to drift in one by one, shaking snow off their coats and shoes.

"It's a terrible night out there," says one of them. "I can't believe we're having rehearsal tonight."

Wilhelm is a free-lance writer from Lorain.

### For your information

"Crimes of the Heart" by Beth Henley opens Thursday at 8 p.m. at Workshop Players, 44820 Middle Ridge Rd., Amherst. It will run Thursdays through Saturdays at 8 p.m. through Feb. 26. Special Sunday matinee Feb. 20 at 3 p.m. Tickets are \$3. Call 988-5613.



# COMEDY OF ERRORS

by  
William Shakespeare

Directed by  
Dave Cotton

April 21, 22, 23, 29, 30  
May 1, 6, 7  
1994

## THE CAST

Solinus, Duke .....	Greg Fluker
Egeon of Syracuse .....	Wade Hubbard
Antipholus of Ephesus .....	Larry Nehring
Antipholus of Syracuse .....	Don Wozniak
Dromio of Ephesus .....	Chas Deremer
Dromio of Syracuse .....	Dave Erdei
Balthasar .....	Jim Heath
Angelo, The Goldsmith .....	Dave Stacko
Dr. Pinch .....	Bill Reising
Emilia, The Abbess .....	Marilyn Hubbard
Adriana .....	Loraine Ritchey
Luciana .....	Kathy Whitmore
Luce .....	Heather Crozier
Courtesan .....	Carol Hoff
Jailor .....	Stephen Moore
Officer .....	Matt Shuster

### Sprites:

Beth Brosky, Jennifer Frost, Tiffany Howell,  
Amy Baniecki, Priscilla Tomlinson,  
Melanie Eastin, Michelle Pfrogner

## Workshop Players Inc. to stage full-length Shakespearian play

For the first time, Workshop Players of Amherst is mounting a full-length production of a Shakespearian play, "A Comedy of Errors," as its fourth production of the season.

The play is one of Shakespeare's first, and is probably one of his first comedies.

Based on an old Roman classic, "The Brothers Menachmus," by Plautus, it is the story of two sets of twins, separated at birth, who unknowingly show up in the same place at the same time.

Antipholus of Syracuse (played by Don Wozniak of Lorain) arrives in Ephesus, accompanied by his servant, Dromio (played by Dave Erdei of Lakewood) and his servant (Chas Deremer of Elyria).

Complications and mistaken identities ensue, since Antipholus of Ephesus is married. His wife, Adriana (Loraine Ritchey of Lorain) cannot understand why he doesn't know her, not realizing that she has the wrong brother.

Meanwhile, Antipholus of Syracuse falls in love with Luciana (Kathy Whitmore of Amherst), who spurns his advances since she thinks he is her brother-in-law.

Director Dave Cotton of Amherst has added to this mixture a troupe of gymnasts who help give the show a street circus atmosphere.

Rounding out the cast are Greg Fluker and Matt Shuster of Lorain; Wade Hubbard, Dave Stacko, Marilyn Hubbard, Heather Crozier and Stephen Moore of Amherst; Jim Heath and Bill Reising of Elyria and Carol Ickes Hoff of Vermilion.

Authentic costumes have been designed and sewn by Missy Paynter of South Amherst.

"Comedy of Errors" was first



The leads in this lively, zany, comedy.

Dave Erdei, Larry Nehring, Loraine Ritchey, Kathy Whitmore, Don Wozniak, Charles Deremer  
Twin servants to twin gentlemen. Unfortunately the wives in the background were not in good light.

performed in December, 1594 making this the 400th anniversary of the showing. Also, April 21, opening night of the performance, is thought to be Shakespeare's birthday, making him 430 years old.

Performances are April 21, 22, 23, 29 and 30, May 6 and 7 at 8 p.m. There is also a Sunday matinee on May 1 at 3 p.m. Tickets are \$6 and may be purchased by calling the theater box office at 988-5613.





## PRODUCTION STAFF

Director. . . . . Dave Cotton  
 Technical Director. . . . . Pat Sanders  
 Set & Light Design. . . . . Dave Cotton  
 Director's Assistant. . . . . Michelle Pfrogner  
 Magic & Juggling Coach. . . . . Jeannie Rice  
 (a.k.a. "Silly" the Clown)  
 Lights & Sound Crew. . . . . Carrie Kirkpatrick  
 Megan Peabody  
 Costume Design. . . . . Missy Paynter  
 Costumes . . . . Charlotte Norris, Georgeann Walled  
 Set Crew . . . . . Scot Kliemann, Jeff Bridges,  
 Jim Roth, Aaron Peabody, David Stay,  
 Carrie Kirkpatrick, Megan Peabody, Pat Sanders,  
 Bill Reising, Marilyn Hubbard, Kathy Whitmore,  
 Loraine Ritchey, Dave Cotton  
 Publicity. . . . . Kathy Whitmore  
 Ushers. . . . . Barbara Bentz  
 Programs. . . . . Marilyn Hubbard  
 Bulletin Board. . . . . Brenda Handyside  
 Mailing List. . . . . Hazel Burgin  
 Box Office . . . . . Lucille Treika



Sprites front row: Amy Baniecki, Tiffany Howell.  
 2nd row: Melanie Eastin, Priscilla Tomlinson,  
 Jennifer Frost. 3rd row: Michelle Pfrogner, Beth  
 Brosky. The bar work by the sprites was a surprise  
 to the audience and a delight.

This was a unique set. David Cotton once again made use of the corner for a much needed balcony. He devised a series of pipes that the sprites, a high school gymnastics team, used to excellent advantage. The simulation of a bridge, the balcony, and the battens aided the action so necessary to this play. Note also the painted designs on parts of the set. All of this showed knowledge, research, and originality while still adapting some modern touches to a classic. The costume design in general was good. The fabric selection was faulty in some instances. When using light weight fabric for period plays, the costume should be lined to give it the proper appearance. Generally speaking, satin would not have been used for the male leads. A heavy brocade such as drapery or upholstery fabric would be advisable.

Comedy of Errors was given on the 400th anniversary of its first performance. The opening weekend of Workshop's production was the 430th anniversary of Shakespeare's birthday.

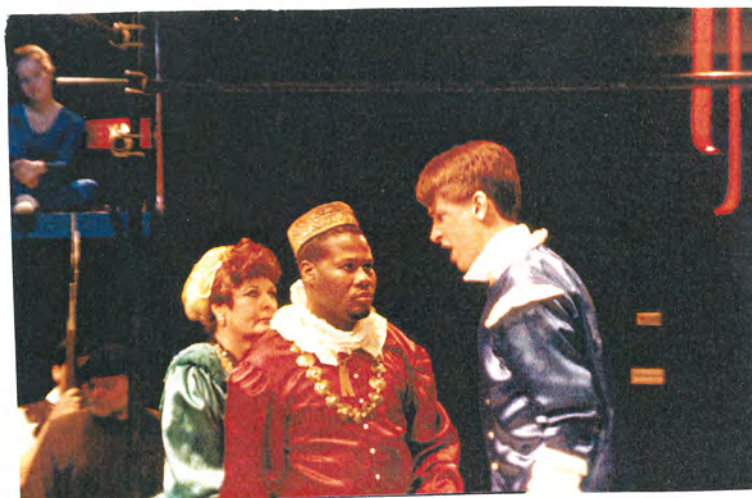




Marilyn and Wade Hubbard  
 "Unless my eyes deceive, I see my son."



This is a better photo of the leading ladies.  
 L-R: Don Wozniak, Kathy Whitmore seated on David Erdei,, Loraine Ritchey,



"On this day , Great Duke,  
 she shut the doors upon me .....from my own house."

Keeper of the Abbey gate  
 Melanie Eastin



Stephen Moore, Larry Nehring

"Be patient, sir, or I shall arrest you."



Greg Fluker, Loraine Ritchey  
 "Justice... against my husband"  
 The Duke's hat is good, but unusual.





Larry Nehring, Charles Deremer



Jim Heath rails at Dave Stacko as Loraine Ritchey looks on.. Carol Hoff is in the background.



"I don't believe what I see."  
Heather Crozier, Kathy Whitmore



"I see by thee , I am a sweet faced youth."  
Charles Deremer, David Erdei.



Bill Reising "I conjure thee by all the saints."

**Fantasticks** and **Comedy of Errors** were both very good choices, and both very well done. However, I felt the two should not have been selected for the same season. At least, if done farther apart, it may have seemed less like too much classic. Not all members of an audience are theatre buffs who like the unusual. The average play-goer likes a variety with heavy emphasis on real life situations.





Workshop  
Players, Inc.

PRESENTS



REHEARSAL



for  
*Desire*

an unpublished work  
by Cleveland playwright  
Jean Seitter Cummins

Directed by  
Caron Kelley

June 16-18, 24-26, July 1 & 2, 1994



David McDonough, Teresa Butchko



Bill Brumfield "directs" Kris R., T. Butchko, M. Ferrer, B. Crawford in a scene.

## THE CHARACTERS

*Some people said the Bentleyville players weren't ready for Tennessee Williams...Some people were right.*

Roger Desmond ..... Bill Brumfield  
Roz O'Brien ..... Kris Rybarczyk  
Paul Yerko ..... Brent Crawford  
Graeme MacFarlane ..... Michael Ferrer  
Ella Madigan ..... Teresa Butchko  
George Madigan ..... David McDonough  
Martha Madigan ..... Adrienne Maguire  
Judy Madigan ..... Emma Vrcek  
Jay Rausch ..... Bill Reising  
Charles ..... David McDonough  
Mrs. Gutierrez ..... Marilyn Hubbard  
Prop Girl ..... Brenda Handyside  
Actress 1 ..... Julie Podomnik  
Actress 2 ..... Miki Pritt  
Bob ..... Tim Penton

## THE SETTING

All the action takes place at the Bentleyville Playhouse,  
Somewhere in the Midwest.



Mike Ferrer throws "real meat" to Kris Rybarczyk.

Writing a play is not as easy as it looks. This was the second revision for the play. The cast did as well as they could, but the script still needs work.



Director ..... Caron Kelley  
 Director's Assistant ..... Marilyn Hubbard  
 Set Design..... Caron Kelley  
 Set Construction..... Bill Reising  
 Light Design..... Dave Cotton  
    Pat Sanders, Caron Kelley  
 Lights & Sound Crew..... Jessica Paige, Bill Reising  
 Costumes ..... Pam Pickworth  
 Set Crew ..... Bill Reising, Marilyn Hubbard,  
                                  Brenda Handyside, Caron Kelley  
 Publicity..... Kathy Whitmore  
 Ushers ..... Barbara Bentz  
 Programs..... Caron Kelley, Troy Dotson  
 Bulletin Board..... Brenda Handyside  
 Mailing List ..... Hazel Burgin  
 Box Office..... Lucille Trelka



Kris R. suggests that Miki Pritt and Tim Penton be less obvious with their costume.



Bill Reising adjusts a light on Teresa and David M.



Kris takes instructions on spiking a set from Brent C.



Bill B loses it as Miki and Tim return as Shep Huntley and his mother.



Adrianne Maguire sees a button missing on Mike's shirt as she flirts with him.



# 'Rehearsal for Desire' is object of desire

Review

COMMUNITY STAGES



DENISE LITTLE

If you want to see a play that's different from the tried-and-true something moving and emotional, yet hilariously funny, then "Rehearsal for Desire," written by Cleveland, Ohio, playwright and literary manager of the Dobama Theatre, has had scripts read and produced in local theaters, as well as Philadelphia and Manhattan.

Performed with some Workshop Players regulars, as well as other local talent who fit their roles extremely well, this play is creative and contemporary. Artistic Director Caron Kelley, who is actively involved in all productions, says, "Working with Jean Cummins has been an exciting growth experience for those of us involved in the production process."

"Desire" is technically a world premiere for Workshop, since the second act was rewritten from its debut at

Dobama Theatre, adding a new character and some rearranging to make this play workable for arena theater.

The story takes place at the Bentleyville Playhouse, somewhere in the Midwest, where rehearsing has started for "A Streetcar Named Desire," by Tennessee Williams. The cast starts questioning some of Williams' characters, and to the dismay of the director, start their own improvising.

Confrontations between cast members begin when they let their real-life feelings and vulnerabilities mix in with the character they are portraying.

One role-reversal scene between the character Stanley in "Streetcar" and his sister-in-law, Blanche, whom he rapes in the story, is emotional and extraordinary.

This play also touches upon many behind-the-scenes shenanigans, as well as some realistic situations like one that tells of an actress who has a great love for theater, but is pulled between her obligations as a wife and mother and her devotion to the stage.

Veteran Workshop player Bill Brunfield of Wellington plays his role as the director strongly. His emotional pep-talk about how the cast must set the ambience and rise above realism is poetic and hilarious.

Lorain resident Kris

"'Desire' is technically a world premiere for Workshop, since the second act was rewritten from its debut at Dobama Theatre ..."

— Denise Little

presented at the Palace Theater in Lorain.

Brent Crawford of Elyria, love-struck for Roz and not afraid to speak his mind, is a fun guy to watch perform. Crawford has directed and appeared in many different theaters throughout the area.

The supporting characters also add fun and interest to the show. I want to commend the technical crew on this production. Appropriate lighting plays a significant role in this play and it all worked together beautifully.

"Rehearsal for Desire" continues tonight and tomorrow at 8 p.m. and Sunday at 3 p.m. The last two performances are July 1 and 2 at 8 p.m. For reservations, call 988-5613.

'DEMON BARBER' IN LAKEWOOD: I had heard so many positive comments about Beck Center's production of "Sweeney Todd," that despite a hectic schedule, I just had to stop

in Lakewood to see it for myself. This Stephen Sondheim musical thriller is indeed performed with a very professional team of actors. Set in 19th Century London, the show chronicles the "Demon Barber of Fleet Street." (If you've never seen a production of "Sweeney Todd," I do want to point out this is not a play for the squeamish.)

Directed by Scott Spence, the show features Ronald Boudreaux in the title role of Sweeney Todd. Boudreaux has a sensational voice and a crazed look that's so important in this role. Though this is his first Beck Center performance, Boudreaux has appeared in more than 60 leading opera and musical theater roles and is now Assistant Professor of Voice and Director of the Opera Theatre Workshop at Baldwin-Wallace College.

Lissy Gulick, who portrays Mrs. Lovett, who does some desperate things in desperate times. Let's just say she gets very creative with her meat pies. Her song, "A Little Priest," is hilarious. Gulick has appeared with Cleveland Opera on tour and played the Mother Superior in "Nunsense" at Beck.

With the talented cast of characters, this is truly a professional show. "Sweeney Todd" continues through July

Picture see STAGES, page

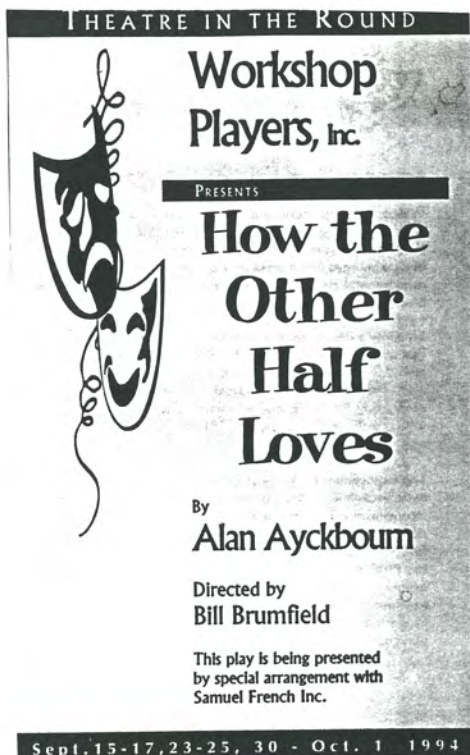


Teresa Butchko giving her classic speech, "They told me to take the streetcar named Desire."

Mrs. Guitterez, (Marilyn Hubbard), threatens Paul, (Brent Crawford), and Graeme, (Mike Ferrer), as she leaves with Ella, (Teresa Butchko).







Dave Erdei, Don Wozniak

## THEATRE IN THE ROUND



SEASON 47

### THE CHARACTERS

#### *In Order of Appearance*

Fiona Foster..... Loraine Ritchey  
 Teresa Phillips ..... Kris Rybarczyk  
 Frank Foster..... Dave Stacko  
 Bob Phillips..... Dave Erdei  
 William Detweiler..... Don Wozniak  
 Mary Detweiler ..... Susan Shauer

### THE SETTING

The action takes place at the present time  
 in the living rooms of the  
 Fosters and the Phillipses.

#### Act 1

Scene 1..... Thursday Morning  
 Scene 2..... Thursday AND Friday Night

#### Act 2

Scene 1..... Saturday Morning  
 Scene 2..... Sunday Morning



Dave Stacko, Kris Rybarczyk, Dave Erdei, Loraine Ritchey. Lovers,  
 Bob and Fiona tell spouses not to breathe a word about the Detweilers

This is an improbable situation comedy, but one that the audience can and does enjoy. Marriage and all its foibles is always good for some laughs, even when the situation is, at best, undesirable and unbelievable. The reviewer especially liked Susan Schauer and so did I. Susan has expressions, vocally and facially, that are hilarious with the line she is delivering at the time. It never seems like acting.



# Marital madness with 'The Other Half'

## Review

### COMMUNITY STAGES



DENISE LITTLE

Workshop Players in Amherst chose the absurdist comedy, "How the Other Half Loves" to open their fall season.

Directed by Bill Brumfield, this play comically

portrays the institution of marriage, fidelity and basic human behavior.

Taking place in the living rooms of the Phillips and Fosters, the play interweaves action from the two homes. Though perhaps a little confusing at first, I found it also to be creative and fun, keeping my attention at all times. The audience is always wondering what will happen next.

Flashy and fashionable Fiona

Foster, the cause of the chaotic situations, is performed by Workshop Players veteran Loraine Ritchey. With her authentic English accent and great stage presence, this lady is a talented actress.

Dave Stacko puts on a fine performance as Fiona's absent-minded, frenzied and incoherent husband, Frank Foster. Stacko has also done many previous productions with Workshop Players. In his coherent life, he is a guidance counselor with the Sheffield Lake schools.

The Phillips, Kris Rybarczyk as Teresa and Dave Erdei as Bob, are hilarious. Both provide many opportunities to laugh hysterically, even more so as the chaotic situations heighten.

Susan Shauer's performance as the naive, timid Mary Detweiler is impressive. Her husband William, played by Don Wozniak, does a great job playing Mary's nerdy husband. His dry wit gets lots of laughs.

With the humorous twists,

"With the humorous twists, sharp dialogue and an interesting plot, this play is very entertaining and a lot of fun."

— Denise Little

sharp dialogue and an interesting plot, this play is very entertaining and a lot of fun.

"How the Other Half Loves" continues tonight and tomorrow at 8 p.m., and Sunday at 3 p.m. Additional performances are Sept. 30 and Oct. 1 at 8 p.m. For reservations, call 988-5613. Tickets are \$6.



Dave Stacko, Kris Rybarczyk  
"I've left him!"



Dave Stacko, Loraine Ritchey, Don Wozniak.  
Don: "I've done everything."

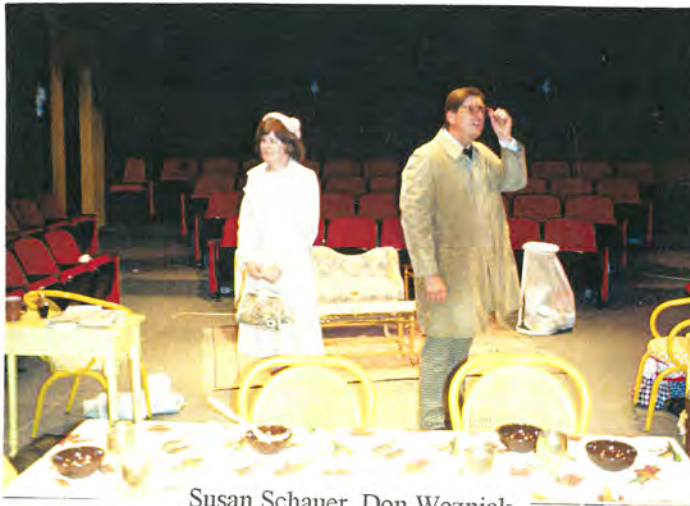


Susan Schauer, D. Wozniak, L. Ritchey  
Loraine makes small talk.





Susan S., Dave S. Don W.  
Frank explains bathroom geography to  
a distressed Bill.



Susan Schauer, Don Wozniak  
"Strange, nobody here."

## THEATRE IN THE ROUND



### DESIGN & PRODUCTION STAFF

Director .....	Bill Brumfield
Lights & Sound Crew .....	Jim Heath, Caron Kelley, Bill Reising, Marilyn Hubbard
Set Designer-Constuction .....	Bill Reising
Set Crew .....	Debbie Banieki, Dave Cotton, Bev Sperry, Art Sperry
Wardrobe Consultant .....	Pamela A. Pickworth
Stunts .....	Larry Nehring
Props .....	Brenda Turner, Marilyn Hubbard
Book Holders .....	Brenda Turner, Marilyn Hubbard, Jim Heath, Pamela A. Pickworth
Publicity .....	Kathy Whitmore
Ushers .....	Valerie Jenkins
Programs .....	Caron Kelley, Troy Dotson
Pictures .....	Marilyn Hubbard
Bulletin Board .....	Brenda Handyside
Mailing List .....	Hazel Burgin

## Cast superb in Workshop production

**Steve Brown**  
The Chronicle-Telegram

A talented ensemble of actors makes the Workshop Players' production, "How The Other Half Loves," a must-see for area theatergoers.

An unusual comedy by playwright Alan Ayckbourn, the play revolves around three married couples: the Fosters (played by Loraine Ritchey and Dave Stacko), the Phillips' (Kris Rybarczyk and Dave Erdei) and the Detweilers (Don Wozniak and Susan Shauer).

Two of the six people are involved in an extramarital affair which the audience knows to be Fiona Foster and Bob Phillips.

### REVIEW

However, through some cunning plot twists, that simple truth may not seem so certain at play's end.

Throughout the play, action from the Fosters' home and the Phillips' home are woven together. So we may see the Fosters having breakfast one minute, and then the action cuts to the morning scene at the Phillips' house.


This device creates a bizarre scene when the audience views the Detweilers' Thursday night dinner with the Fosters and the Detweilers' Friday night visit with the Phillips family at the same time.

It's at this point where the

experienced cast members — especially Wozniak and Shauer — do an excellent job. Since they're the ones involved in both dinners, they must be able to shift back and forth between the two. The couple do not miss a beat and the scene is one of the night's comical highlights.

The whole ensemble is perfectly cast in their roles but Shauer and Stacko stand out particularly for this reviewer.

Shauer does a great job as the shy Mary Detweiler, reflecting Mary's introverted behavior in voice and body language. Stacko is just as good as the slightly out-of-touch husband, Frank Foster, who lacks all mechanical ability.



Workshop  
Players, Inc.

PRESENTS

# BEAU JEST

By  
James Sherman

Directed by  
Larry Nehring

This play is being presented  
by special arrangement with the  
Samuel French Company

November 17, 18, 19, 20, 25, 26, 27  
December 2, 3 1994

## THEATRE IN THE ROUND



### THE CHARACTERS

#### *In Order of Appearance*

Sarah Goldman ..... Lisa Ortenzi  
Chris Cringle ..... John Taylor  
Bob Schroeder ..... Tom Wang  
Joel Goldman ..... Leo Zimmerman  
Miriam Goldman ..... Barbara Bentz  
Abe Goldman\* ..... Ralph McGinnis  
\*Alternate Abe played by David Erdei

### THE SETTING

The action takes place at the present time in a one bedroom apartment in the Lincoln Park area of Chicago.

Act I, sc. 1....An evening in spring  
Act I, sc. 2.....Later that evening

Act II, sc. 1.....Two weeks later  
Act II, sc. 2.....Later that evening

Act III, sc. 1.....Two weeks later  
Act III, sc. 2.....The next morning

There will be one 10 minute intermission between Acts 2 & 3.

*As always, the use of cameras, video and other recording devices is prohibited.*



Lisa Ortenzi  
Preparing for the Sabbath



Ralph McGinnis, Barbara Bentz.  
Look at **On Borrowed Time** 1966 (Vol. I)  
to see Ralph as a young boy.  
Parents arrive to meet the boyfriend.



# 'Beau Jest' provides plenty of laughs

Steve Brown  
The Chronicle-Telegram

## REVIEW

Being a single adult, I can recall the conversations I have had with my parents about relationships. It always seemed like the relationship I wanted wasn't quite the one my parents had planned out for me.

Maybe that explains why I had such a great time watching the Workshop Players production of "Beau Jest" Thursday night. Or it could be that the play is just a very funny production.

The play revolves around Chicagoan Sarah Goldman (played by Lisa Ortenzi), who is in love with her boyfriend Chris Cringle (John Taylor). But Chris is not Jewish which upsets Sarah's parents, Abe and Miriam Goldman (Ralph McGinnis and Barbara Bentz).

To keep Mom and Dad happy, Sarah hires an actor, Bob Schroeder (Tom Wang), to pose as her boyfriend. Sarah introduces her "perfect boyfriend" to the folks and brother Joel (Leo Zimmerman) as "Dr. David Steinberg." There are plenty of laughs as this charade continues throughout the play.

The cast is superb in its acting and comic timing. Ortenzi and Wang turn in exceptional perfor-

mances while McGinnis and Bentz have such a chemistry together, you'd believe they were actually married.

There are too many humorous scenes to mention, but one favorite of mine comes during a dinner scene. Asked to give the blessing of the wine, Bob delivers the appropriate response before bursting into a song from "Fiddler on the Roof."

Besides the comic moments, the play also offers a poignant look at our relationships — between parent and child and between male and female. The simple moral of maintaining honest communication with each other is one we all need to remember.

The intimate Workshop Theater deserves some applause as well. Since the audience is so close to the actors, theater patrons have a heightened sense of being a part of the family. I found myself really drawn into the action and lost sight momentarily that this was a play and not real life.

The play will run weekends through Dec. 3; curtain time is 8 p.m. except for a Nov. 27 matinee at 3 p.m. Tickets are \$6 and may be reserved by calling the box office at 988-5613.



THE PLAIN DEALER/FRIDAY, NOVEMBER 18, 1994

## ENTERTAINMENT

# Non-Jews set realistic Seder table

By JONATHAN WILHELM

Sarah Goldman's parents aren't overly demanding. They just want her to find a husband. And it shouldn't be difficult for such a talented, pretty girl to snag a handsome professional — doctor or lawyer preferred — who will put her on a pedestal and treat her like gold.

Oh yes, and perhaps the most important qualification of all: He has to be Jewish. Is this too much to ask?

In James Sherman's romantic comedy "Beau Jest" playing at Amherst's Workshop Players, Sarah Goldman is painfully aware that the perfect boyfriend, one who will meet with her parents' approval, is not so easy to find.

Because of the overwhelming pressure Sarah feels from her family, she hires the perfect beau from the Heaven Sent escort service. His name is Bob Schroeder and although he's not Jewish, he is an actor and has been in more than one production of "Fiddler on the Roof" ... an experience that taught him enough to perform the blessing of the wine during Sabbath meal.

Mr. and Mrs. Goldman are suitably impressed. Especially when Sarah introduces Bob to them as Dr. David Steinberg.

The cast of Workshop's production can relate to the character of Bob, because they're all non-Jewish. Ralph McGinnis, who plays dry-cleaning magnate Abe Goldman, not only had to learn how to officiate at a Passover Seder, which occupies a great deal of the second act, but how to speak Yiddish.

"The one thing I was concerned about," said McGinnis, "was that I didn't want my character to turn into a stereotype. But what I realized the longer we worked on the show was that this could be a story about any family who is protective of their only daughter,

who want the best for her. It could be written about any family that is proud of its heritage or takes its religious background seriously. It just happens that this particular family is Jewish."

Several members of the Jewish community were asked to attend rehearsals to give cast members advice on pronunciation and the correct procedures to follow during Seder. The most helpful was Frances Goldberg, who is the wife of cast member Barb Bentz's family attorney.

"The Goldbergs even lent us their own Seder plate and Haggadahs to use," said Bentz. "Haggadah literally means 'order of service.' They're the books that are used to perform the Passover service."

Performing that service also re-

quires food. The kitchen table in Workshop's basement is covered with boxes of matzo-thins, jars of gefilte fish, bags of parsley and bottles of Manischewitz wine. "Every time I come on stage I'm carrying food," said Bentz. "The lukshen kugel that is talked about is a noodle pudding. I was told there are literally thousands of recipes for lukshen kugel, that every family makes it their own way."

Although prop master David Erdei doesn't have to make noodle pudding for each show, he did have to learn how to make "haroset," a thick paste of apples, nuts and wine that represents the mortar used by the Egyptian Jews during the building of the pyramids.

"Everything that happens in

the Seder is reminiscent in some way of the flight from Egypt," said McGinnis. "There was no time for the bread to rise, so that's why it's unleavened bread. The parsley dipped twice in salt-water represents bitter herbs. There are comedic moments during the Seder scene, but everything we're doing is absolutely the real thing."

Wilhelm is a free-lance writer from Lorain.



Top photo: Actor boyfriend meets fiancée.  
John Taylor, Tom Wang

Center: Brother meets actor.  
Leo Zimmerman, Tom Wang

Bottom: Parents meet actor boyfriend.  
Ralph McGinnis, Barbara Bentz



## Stage

## Workshop's 'Beau Jest' an intimate hit

## Review

The Workshop Players space is certainly intimate, to say the least. The audience members — on all four sides of the theater — quickly become an extension of the show.

This is the perfect setting for "Beau Jest," a comedy that looks intimately at one family's relationships and how they learn to accept the truth about each other.

their comic timing, as many jokes could have easily been lost.

Lisa Ortenzi believably portrays Sarah as a young woman struggling to please her parents and live her own life. Tom Wang provides much humor as the charming new boyfriend, as does John Taylor who becomes the jilted boyfriend in Sarah's life. And Leo Zimmerman, Barbara Bentz and Ralph McGinnis portray the Jewish ethnicity that the roles require very well.

The beauty of "Beau Jest" is that anyone from any cultural background can relate to the Goldman's story. This lively, humorous production is a perfect way to celebrate the upcoming holidays.

The show continues its run Nov. 25, 26, Dec. 2, 3 at 8 p.m. and Sunday Nov. 27 at 3 p.m. For ticket information and reservations, contact the box office at 988-5613.

"This lively, humorous production is a perfect way to celebrate the upcoming holidays."

— Lora Workman



The parents convinced? that daughter has picked the right man.

The story revolves around Sarah Goldman (Lisa Ortenzi) who invents the perfect boyfriend, Bob Schroeder (Tom Wang) and has the Heaven Sent escort service deliver him to her father's (Ralph Goldman) birthday party. Problems arise when Sarah realizes that her nice "Jewish Boy" is not Jewish and Bob finds out put he has to pretend to be a Doctor as well as being Jewish. As you might have figured out, the key ingredient is that whoever Sarah's boyfriend is must be Jewish, the foremost ingredient to her mother, Miriam (Barbara Bentz).

Luckily for Bob (and Sarah), we learned about the Jewish heritage from performing in from: "Fiddler on the Roof" and "Cabaret" making him an impressive date for Sarah's parents. Sarah's psychiatrist brother (Leo Zimmerman) though, seems to be suspicious of the too-perfect boyfriend.

Director Larry Nehring has assembled a talented cast of actors for this production. The whole cast is to be applauded.



Lisa prepares for her date.



Actor boyfriend makes points at Seder.





Tom Wang, Barb Bentz,  
(Seated) Ralph McGinnis, Lisa Ortenzi



Lisa trying to decide between two  
real suitors.



## Mixups make 'Beau Jest' delightful comedy

### Preview



James Sherman's romantic comedy, "Beau Jest" comes to Workshop Players' Theatre in the Round directed by Larry Nehring.

The dutiful daughter, Sarah

Goldman invents the perfect boyfriend and has the Heaven Sent escort service deliver him to her father's birthday. There's one slight problem though - he's not Jewish - the foremost ingredient for Sarah's happiness, according to her mother.

With her parents at the door and Bob Schroeder attesting to his talent as an actor, Sarah has no choice but to start the festivities by introducing the new man in her life, heart and brain surgeon, "Dr. David Steinberg."

The ruse works, better than Sarah could have ever hoped. The ensuing complications become more and more convoluted in this delightful comedy.



### PERFECT 'BEAU'

Dutiful daughter Sarah, played by Lisa Ortenzi, left, tries hard NOT to explain about her 'beau,' played by John Taylor, while mom Miriam, played by Barbara Bentz, right, tries to get the whole story in Workshop Players' "Beau Jest."

### DESIGN & PRODUCTION STAFF

Director .....	Larry Nehring
Director's Assistant.....	David Erdei
Scene Design .....	Philip J. Santora
Lighting Design .....	Philip J. Santora
Lights/Sound .....	Philip J. Santora, David Erdei, Larry Nehring
Set Crew .....	Ann James, Barb Bentz, Philip J. Santora
Publicity .....	Kathy Whitmore
Ushers .....	Valerie Jenkins
Programs.....	Caron Kelley, Troy Dotson
Pictures.....	Barbara Bentz
Bulletin Board .....	Brenda Handyside
Mailing List .....	Hazel Burgin
Box Office .....	Lucille Trelka

The newspaper articles gave a good idea of what the show was about.





**Workshop  
Players, Inc.**

PRESENTS

**The  
Death and Life  
of  
Sneaky Fitch**

*A Farcical Tragedy*

By  
**James L. Rosenberg**

Directed by  
**Bill Reising**

This play is being produced  
by special arrangement with the  
Dramatists Play Service, Inc.

February 2,3,4,10,11,12,17,18



Dave Lengyel  
The narrator sings his story on Sneaky's casket.

THE CHARACTERS

*In Order of Appearance*  
THE CAST

- The Singer.....DAVE LENGYEL  
Rackham, *fastest gun in the West*.....SAM SALAS  
Mervyn Vale, *undertaker*.....WADE HUBBARD  
Mrs. Vale, *his wife*.....JAYNE PENTON  
Maroon, *dance hall girl*.....MIKI PRITT  
Sheriff Jack Oglesby.....DON BREEN  
Doc Burch, *physician*.....TED MICHAELS  
Reverend Stanley Blackwood, *preacher*.....RICK ASBERRY  
Mrs. Blackwood, *his wife*.....CAROL HOFF  
Sneaky Fitch.....BRENT CRAWFORD
- Cowboys and Townspeople  
GREG WOZNIAK, JIM HEATH, KEITH BACHMAN  
LOUISE ERICKSON, HARRIET MICHAELS

THE SETTING



The action takes place  
once upon a time in  
Gopher Gulch, Out West

There will be one 10 minute intermission.

*As always, the use of cameras, video and other  
recording devices is prohibited.*



Sam Salas, Brent Crawford, Keith Bachman, Jim Heath  
Cowboys teach Sneaky to dance.



Rick A., Louise E., Wade H., (kneeling), Brent C., Don B. (prone).  
The undertaker declares the sheriff dead.



# Stage

## Workshop heads West for laughs in 'Fitch'

### Review

#### CENTURY STAGES



LORA  
WORKMAN

The Old West returns to Workshop Players as their season continues with "The Death & Life of Sneaky Fitch."

The action takes place in a town named Gopher Gulch, the epitome and

essence of the Old West that never was and where the "Code of the West" is law.

Act I introduces us to all the characters that make you think of a typical 1800s Western town. There's Rackham, the most deadly gun in the West (Sam Salas); an extremely busy undertaker and his wife (Wade Hubbard and Jayne Penton); Maroon, the dance hall girl with a heart of gold (Mikki Pritt); a brave and efficient sheriff (Don Breen); a town parson, who has a second job to make ends meet and his wife (Rick Asberry and Carol Hoff); and a town doctor who has a "jaw like a rock and a brain to match."

However, in every perfect town there is one outcast and Gopher Gulch is no different. This town's poison is a "professional coward" by the name of Sneaky Fitch. Not only is Sneaky the town bum, he has absolutely no redeeming qualities. He's "short, smelly, bald and has whiskers like a decaying scrub brush."

Narrator Dave Langyel introduces all the classic Western elements of this show. Langyel does a good job at getting audience participation, especially in the sing-a-longs.

However, his guitar underscore for the dialogue was at times unnecessary and took away from scenes. The underscoring could have enhanced the show's action if there would have been more research for specific music (for example, when he played "Taps") to play in stead of the spontaneous strumming. Langyel is an excellent guitarist and his skills were not utilized to its fullest potential.

Act II introduces us to the new Sneaky Fitch. He has turned his life around and has transformed from mouse to monster. The moral here is to be careful what you wish: the town has gotten rid of the old Sneaky but is not sure if the new one is any better! Later, the doctor is shown returning to town to let Sneaky know that he's as mortal as everyone else.

The set and costumes gave an excellent taste of what it might have been like to have lived in the Old West. Lighting designer David Cotton should be commended for his outstanding nighttime cityscape effect. However, the overall pace of show is too slow (especially in Act I), thus throwing off the comic timing. Many of the actors' entrances and exits did not make any sense. For instance, why would the townsfolk enter from within the bank in the middle of the night?

Performances, beginning at 8 p.m. Thursday, continue at 8 p.m. Fridays and Saturdays through Feb. 18. There will be a matinee at 3 p.m. Sunday and an additional matinee has been added on Feb. 19. Ticket information and reservations can be made by calling the Workshop Box Office at 988-5613.



Rick Asberry delivers the funeral sermon



The "risen" Sneaky:  
"Some son of a prairie dog stole my blue suit."

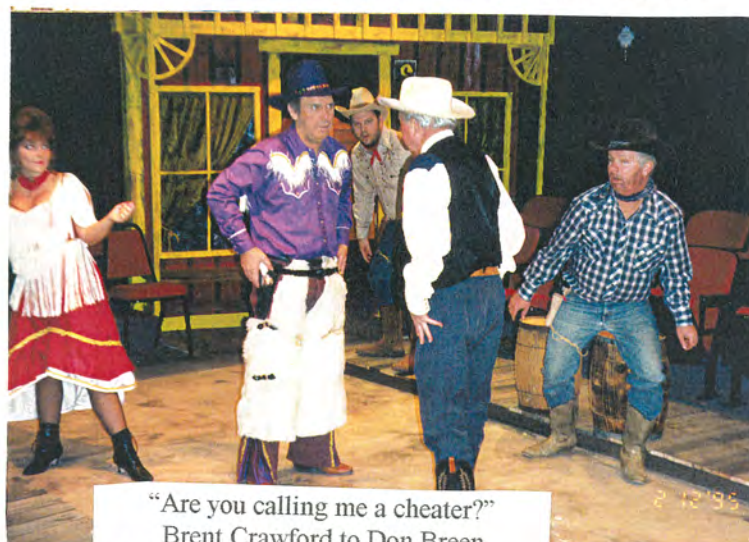


Mikki Pritt to Brent Crawford  
"You're the only man I ever loved,  
but I had to shoot you."



# DESIGN & PRODUCTION STAFF

Director.....BILL REISING  
 Director's Assistant..... MARILYN HUBBARD  
 Set Design..... BILL REISING, BRENDA HANDYSIDE  
 Set Construction..... BILL REISING, BRENDA HANDYSIDE,  
 JENNIFER SHEPHERD, JILL FAIRBANKS,  
 JESSICA PAIGE, CARON KELLEY,  
 MARILYN HUBBARD, LISA LOCKHART,  
 DIANE CROMWELL, SUSAN SCHAUER,  
 AUBRIE BENHOFF  
 Costumes..... PAM PICKWORTH, BRENDA TURNER,  
 DONNA REISING, SUSAN SCHAUER  
 Light Design..... DAVID COTTON  
 Lights.....MARILYN HUBBARD  
 Props.....BRENDA TURNER, JENNIFER SHEPHERD  
 Publicity..... KATHY WHITMORE  
 Ushers.....VALERIE GERSTENBERGER  
 Programs..... MARILYN HUBBARD, TROY DOTSON  
 Bulletin Board.....BRENDA HANDYSIDE  
 Mailing List.....HAZEL BURGIN  
 Box Office..... LUCILLE TRELKA



"Are you calling me a cheater?"  
 Brent Crawford to Don Breen  
 M. Pritt, K. Bachman, J Heath look on.



Miki P. holds up cards in the card game, "duel"  
 between Sneaky and the Sheriff.



Carol Hoff, Jayne Penton  
 Photo shows one entrance to the stage.



Doc goes horseback to Sneaky's  
 Ted Michaels

My two favorite character actors in the same show.  
 Jim Heath and Ted Michaels



Doc to Sneaky: "Of course, it tastes bad. It's medicine."





## Workshop Players, Inc.

PRESENTS

# THE GIN GAME

By  
**D. L. Coburn**

Directed by  
Pamela A. Pickworth

This play is being produced  
by special arrangement with  
**Samuel French, Inc.**

**MARCH 30, 31, APRIL 1, 7, 8, 9, 14, 15, 1995**



"Have we had our bowel movement today, Mr. Martin?  
Non-existent privacy in a nursing home."



Fonsia lays down the law.  
"Don't you use that word in my presence."

There was considerable controversy over the insertion of the nurse into the script. I happened to mention that I had seen the show in New York with Jessica Tandy and Herbert Marshall, (Hume Cronyn was on leave). My assessment was that it was very tiresome listening to the two, especially Marshall yell for two hours. I wanted to see an attendant walk across the stage with a glass of milk or something. The director inserted the nurse and my personal reaction was that they were some of the best lines in the play. Sometimes the warning not to change the play in any way is taken too seriously. The playwright is afraid that the meaning of the characters will be destroyed. The nurse didn't hurt a thing. Casey, adding some choice four letter words didn't hurt the show either, but it also didn't add anything. It was unnecessary, and in our close arena it offended many.

### THE CHARACTERS

*In order of appearance*

Weller Martin ..... Casey Wolnowski  
Fonsia Dorsey ..... Becky Presti  
Nurse ..... Kathy Whitmore

### THE SETTING

The action takes place at the  
Bentley Home for the Aged, spring 1995.

#### Act One

Scene 1 ..... Sunday afternoon, Visitor's Day  
Scene 2 ..... Sunday afternoon, one week later

#### Act Two

Scene 1 ..... The following evening, shortly after dinner  
Scene 2 ..... The following Sunday afternoon

There will be one 10 minute intermission.

*As always, the use of cameras, video and other  
recording devices is prohibited.*



Nurse interrupts a gentle moment.  
"Time to take our medicine."



## THEATRE IN THE ROUND



## DESIGN & PRODUCTION STAFF

Director .....	Pamela A. Pickworth
Director's Assistants.....	Kathy Whitmore, Don Wozniak
Lights and Sound.....	Don Wozniak
Set Design.....	Susan Schauer
Construction & Painting.....	Bill Reising, Debbie Baniecki, Brent Crawford, Brenda Handyside, Marilyn Hubbard, John Turner
Publicity .....	Kathy Whitmore
Photography.....	Marilyn & Wade Hubbard
Programs.....	Troy Dotson
Bulletin Board .....	Brenda Handyside
Ushers .....	Valerie Gerstenberger
Box Office .....	Lucille Trelka
Mailing List.....	Hazel Burgin



This was a beautifully executed painting by Brenda Handyside.  
A good set. Note the partial post above and below.

©1995 March 31, 1995. Chronicle-Telegraph

**arts**

## Actors hold all the right cards in 'The Gin Game'

Steve Brown  
The Chronicle-Telegram

## REVIEW

With little room for error in a two-person play, the two spotlighted actors must turn in strong performances to make it work.

When D.L. Coburn's "The Gin Game" went to Broadway, veteran thespians Hume Cronyn and Jessica Tandy were stellar in their portrayals of two senior citizens living in a shabby retirement home. Tandy even won a Tony Award for her role in the 1978 Pulitzer Prize-winning drama.

So this reviewer was very much interested in the caliber of acting in the Workshop Players' production of "The Gin Game," which opened to a full house Thursday evening.

Director Pamela Pickworth did her homework well in casting local theater veterans Casey Wolnowski and Becky Presti in the lead roles. Between the two of them, Wolnowski and Presti brought 44 years of community theater involvement to the stage.

To say the acting was anything less than outstanding would be an understatement. Wolnowski and Presti played off each other very

well and portrayed the right amount of emotion without being overdramatic.

Wolnowski plays Weller Martin, a foul-mouthed old man who amuses himself playing solitaire. Presti is Fonsia Dorsey, a conservative-bred woman who persuades Weller to play gin rummy. Weller becomes more and more upset each time the novice Fonsia wins a hand.

As time goes on, the competition of the game opens the eyes of the two retirees. The discovery of their fears and themselves leads to a somber, but realistic ending.

The play is done at a comfortable pace, picking up more steam in the second act en route to the climatic finale. With a 10-minute intermission, the stage time is approximately 90 minutes.

In what has been a successful season, "The Gin Game" is possibly the best hand the Workshop Players has dealt its patrons.

The production does contain adult language so parental guidance is suggested.

Future performances will be held the next three weekends —



**CARD SHARKS:** Casey Wolnowski, left, and Becky Presti star in the Workshop Players production of "The Gin Game."

Fonsia: "This is exciting. I'm actually enjoying myself."



Arena theatre usually doesn't include any set beyond the entrances or behind the audience. However, many directors and set designers have had more experience with proscenium theatre and find it hard to break the habit of scenery. Then you have professional theatre that builds a set around the whole auditorium. They are usually saying that the set is more important than the actors. It's for show, nothing more.



## THEATRE IN THE ROUND

Workshop  
Players, Inc.

PRESENTS

Steel  
MagnoliasBy  
**Robert Harling**Directed by  
**Teresa Butchko**Originally produced by the  
**W.P.A. Theatre,**  
New York City, 1987.  
(Kyle Renick, Artistic Director)

JUNE 15, 16, 17, 23, 24, 25, 30 - JULY 1, 1995



## THEATRE IN THE ROUND



## THE CHARACTERS

*In order of appearance*

TRUVY .....Kris Rybarczyk  
 ANNELLE ..... Melissa Hubbard  
 CLAIREE ..... Jimmie Looney  
 SHELBY ..... Adriann Maguire  
 M'LYNN ..... Caron Kelley  
 OUISER ..... Beverly Sperry  
*The Radio Voice of KPPD by David Erdei*

## THE SETTING

*Place:*

Chinquapin, Louisiana

*ACT I:*

Scene 1: April

Scene 2: December

*ACT II:*

Scene 1: June, eighteen month later

Scene 2: November

*There will be one 10 minute intermission between Acts I & II.**As always, the use of cameras, video and other recording devices is prohibited.*

Bev Sperry tries to give away tomatoes because she can't get enough grease in her diet..



Melissa applies for a job as a hairdresser as she works on Kris Ribarczyk.



# Stage

## Workshop's 'Steel Magnolias' tops season

### Preview



LORA  
WORKMAN

When playwright Robert Harling's sister died at a tragically early age, he dealt with his grief by sitting at his typewriter and pounding out a play in just three days.

Workshop Players' will conclude its 1994-95 season with that play, "Steel Magnolias." It is no coincidence that Harling set his touching comedy at the local beauty shop in his small hometown in Louisiana. He had spent hours listening to his sister share the secret world of the "regular ladies" of the salon.

The six member ensemble cast includes Beverly Sperry of Elyria, Melissa Hubbard of North Olmsted, Adrian Maguire of Amherst, Kris Rybarczyk of Lorain, and Caryn Kelley and Jimmie Looney, both of Vermilion.

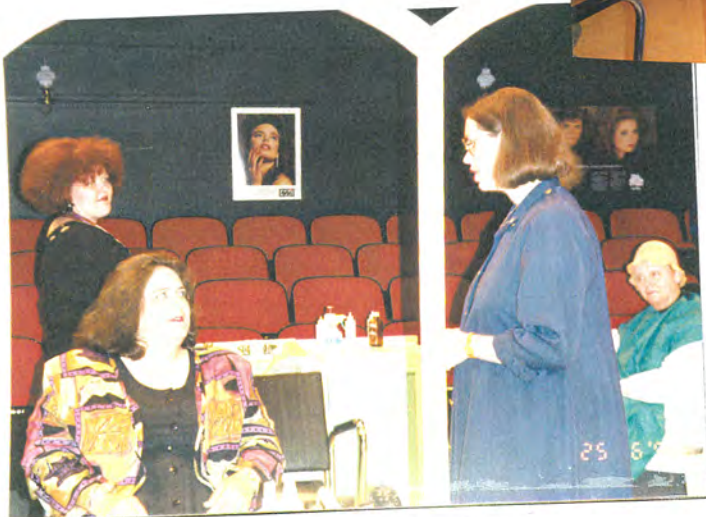
"The intimacy of the Workshop Players' unique arena theater will enhance the theatrical experience for the audience as they watch the ladies shampoo, cut, share and cry before their eyes," notes director Teresa Butchko of



Adrianne is skeptical about the short hair Kris has just styled.



Adrianne tells Caron she worries too much and that she should be happy about the baby.



Melissa tries to comfort Caron.

Excellent acting and directing.  
No wonder it won best production  
of the season.





Director .....	Teresa Butchko
Set Design .....	Bill Reising, Caron Kelley
Light Design .....	David Cotton
Lights & Sound .....	David Erdei
Construction & Painting .....	Bill Reising, Debby Baniecki, Kathy Whitmore, Marilyn Hubbard, Joyce Parks
Publicity .....	Kathy Whitmore
Photography .....	Teresa Butchko
Programs .....	Caron Kelley, Troy Dotson
Bulletin Board .....	Brenda Handyside
Ushers .....	Valerie Gerstenberger
Box Office .....	Lucille Trelka
Mailing List .....	Hazel Burgin



Melissa accidentally sprays Caron Kelley.



Excellent set! It took guts to do this show in arena.  
Take into consideration the water and potential for  
spraying the audience.



Adrienne Maguire wonders why the radio isn't playing. Jimmie Looney, Adrienne, B. Sperry, Kris R., Melissa H., Caron Kelley.





SEASON 48

# GREATER TUNA

By  
**Jaston Williams**  
**Joe Sears**  
**Ed Howard**

Directed by  
**Marilyn Hubbard**

GREATER TUNA is being produced  
by special arrangement with  
**Samuel French, Inc.**

oct 1

SEPTEMBER 21, 22, 23, 24, 25, 29, 30  
OCTOBER 5, 6, 7 1995



Chad Hartford interviews Bertha for the local paper.



Sheriff interrogates Stanley.

## THE CHARACTERS

**Wade Hubbard** as  
Thurston Wheelis  
Elmer Watkins  
Bertha Bumiller  
Yippy  
Leonard Childers  
Pearl Burras  
R. R. Snavelly  
Rev. Spikes  
Sheriff Givens  
Hank Bumiller

**Brent Crawford** as  
Arles Struvie  
Didi Snavelly  
Harold Dean Lattimer  
Petey Fisk  
Jody Bumiller  
Stanley Bumiller  
Charlene Bumiller  
~~Chad Hartford~~  
Phinas Blye  
Vera Carp

## THE SETTING

The action takes place in  
Tuna, the third smallest town in Texas.  
Time: The rest of the world is in the 1970s.

There will be one fifteen minute intermission.

## DESIGN & PRODUCTION STAFF

Director..... Marilyn Hubbard  
Set..... Bill Reising  
Lights, Sound ..... Dave Cotton, Don Wozniak  
Costumes..... Pam Pickworth, Joyce Parks  
Dressers ..... Joyce Parks, Jayne Penton,  
Brenda Turner, Darla York  
Special Props..... Susan Schauer  
Publicity ..... Kathy Whitmore  
Ushers ..... Jimmie Looney  
Programs ..... Marilyn Hubbard, Troy Dotson  
Mailing List..... Hazel Burgin  
Box Office ..... Lucille Trelka



Bertha (Wade) tells Charlene there are more  
important things to life than being cheerleader.





Pearl

Elmer Watkins  
announces a meetin'.  
Be there.

Vera



Hank tells Jody he'll be home late.



Phineas



Leonard Childers



Petey Fisk makes a plea for ducks.



Didi Snavelly plugs her used weapons.

The wardrobe personnel did their best. However, specially constructed costumes with yards of velcro would have facilitated faster changes that would have helped the pacing of the show.

A costume change nightmare!



# Sorry, Charlie, this 'Tuna' is too good to pass up



WORKSHOP PLAYERS

**SPLIT PERSONALITIES:** Brent Crawford, left, and Wade Hubbard in costume for Workshop Players' "Greater Tuna."

Steve Brown  
The Chronicle-Telegram

Workshop Players' "Greater Tuna" will make you laugh.

It will...it will...it will...

Written by Jaston Williams, Joe Sears and Ed Howard, "Greater Tuna" is a comedy that is set in the fictional town of Tuna, the third smallest town in Texas, sometime in the 1970s.

The action revolves around the town's radio station, OKKK, and residents. A lot of the laughs comes from meeting the 20 assorted characters, all of which are played by two actors, Wade Hubbard and Brent Crawford.

Some of these characters include:

■ Thurston Wheels and Aries Struvie, the dedicated news personnel who give the Tuna denizens all they need to know and then some.

■ R.R. Snaveley, who claimed

he saw an U.F.O. (unidentified food object) flying in the sky.

■ The Bumiller kids — Jody, who, according to his mother Bertha, has a dog addiction; Stanley, who has never been the same since he was sent to reform school; and Charlene, who is upset she hasn't gotten to be a cheerleader.

■ Petey Fisk, a true animal lover who is the head of the Animal Humane Society.

■ Pearl Burras, who poisons her husband's prized bird dog after trying to get rid of a poodle harassing her chickens.

Crawford and Hubbard have to be given a good round of applause for their portrayals. In a multi-role production such as this, it would be easy to keep things simple with each character.

But the actors weren't afraid to go full bore and actually create ten

different individuals apiece. Besides the obvious costume changes, Crawford and Hubbard came up with different voices, vocal inflections and body movements to make each character real.

In addition to the novelty of two men playing 20 characters, the dialogue and situations are a real treat. One of Bertha's lines (played by Hubbard) laments the situation of a boy putting on women's clothing — a quick zinger given by a man dressed as a woman.

Forget the multitude of predictable sitcoms on TV and treat yourself to an evening of live laughs at Workshop Players' "Greater Tuna."

**Showtimes are tonight, Sept. 29-30 and Oct. 5-7 at 8 p.m., and Sunday and Oct. 1 at 3 p.m. Tickets are \$5.50 for Thursday performances, \$6.50 for other shows, and can be reserved by calling 988-5613.**



Stanley and Pearl use car to run over dead dog.



Pearl feeds chicks



Pearl prays



Charlene gives her poem about Tuna



Harold Dean Lattimer gives his weather report.



Bertha tells Jody that he cannot have another dog.



## Workshop Players, Inc.

PRESENTS

### MY FATHER'S FACE WAS CRYSTAL



Written and Directed by  
**Wade Hubbard**

Music Director  
**Barbara Bentz**

NOVEMBER 16, 17, 18, 24, 25, 26, 30  
DECEMBER 1, 2, 3

## 'My Father's Face' packs emotional punch

Steve Brown  
The Chronicle-Telegram

"My Father's Face Was Crystal" did what writer-director Wade Hubbard wanted it to do — evoke memories and feelings for the audience.

Hubbard's play premiered last night at the Workshop Players Theater.

The atmosphere of the times was captured beautifully by the play. But the production was more than just a World War II tale — it told of life and death, and relationships that endure through joyful times and hardships.

"My Father's Face Was Crystal" tells the story of a young couple, Will and Jessie Fairchild (Greg Saltis and Melissa Hubbard), who are separated by World War II.

Through letters, they keep each other abreast of their lives. Will writes about the horrors of war and his hopes of returning home to the way things were. In her correspondence, Jessie tells her husband about his newborn son, Joey, and the changes his absence has caused in her.

Both Saltis and Hubbard turn in strong emotional performanc-

### REVIEW

es. Saltis does an exceptional job in a scene where he writes home about running away from battle and later killing an Italian soldier.

Hubbard is quite convincing in her emotional spectrum, going from sorrow over Will's absence to joy in writing about the baby to impatient anger over the length of the war.

A nice touch to the play is the use of the radio, which include war updates by CBS announcer Don Wenzel. Singers Brenda Turner, Jayne Penton, Keith Bachman and Sean Wenger perform beautiful renditions of such classics as "Sentimental Journey" and "White Christmas."

All four vocalists do an excellent job of harmonizing and bringing out all the emotion they can from the songs. Turner and Penton also do a nice, light comical turn as an USO 'sister' team.

Additional performances will be held tonight and Saturday, Nov. 24-25 and 30, Dec. 1-2 at 8 p.m., and 3 p.m. matinees Nov. 26 and Dec. 3. For ticket information and reservations, call 988-5613.

### THE CAST

Will Fairchild.....Greg Saltis  
Jessie Fairchild.....Melissa Hubbard  
Ed. Miller.....Ken Hubbard  
Sally Miller.....Susan Wagner  
Ben Franklin.....Joe Stavole  
Singer #1.....Brenda Turner  
Singer #2.....Jayne Penton  
Singer #3.....Keith Bachman  
Singer #4.....Sean Wenger

### SYNOPSIS OF SCENES

#### ACT ONE

Scene 1 December 7, 1941  
Scene 2 May 1942  
Scene 3 July 1941  
Scene 4 January 1943  
Scene 5 March 1943  
Scene 6 July 1943  
Scene 7 November 1943

#### ACT TWO

Scene 8 Early January 1944  
Scene 9 Late January 1944  
Scene 10 May 1944  
Scene 11 June 1944  
Scene 12 December 1944  
Scene 13 Late March 1944  
Scene 14 April 3 1945  
Scene 15 July 4 1945



Greg Saltis reading a letter he has written to his son for his 1st birthday.



Greg relives the killing of an Italian soldier.



# Amherst man directs own play

Steve Brown  
The Chronicle-Telegram

Add Wade Hubbard's name to the likes of Woody Allen, Mel Brooks, Spike Lee and Quentin Tarantino.

Allen, Brooks, Lee and Tarantino have all directed their own screenplays. Hubbard of Amherst will direct his play, "My Father's Face Was Crystal," for the Workshop Players Theater. It opens Thursday.

"I have been messing around with writing for some time," Hubbard said. "I have done a couple of one-act plays for Workshop in the past. Early last spring, the president of the local VFW wanted to do something to commemorate the anniversary of the end of World War II.

"I originally wrote a USO show but ended up fiddling around with it. It went from a USO show to an one-act play to a full-fledged production with music."

"My Father's Face Was Crystal" follows a young couple who are separated by World War II.

"The play is seen mainly through letters," Hubbard said. "As one reads a letter, the action cuts back to the other end of the stage where we see what's happening in the letter."

The radio is an integral part of the play, beginning with the announcement that Pearl Harbor has been bombed, Hubbard said.

Hubbard started the writing process by talking to different people. He read the letters his father wrote to his mother while he was in the Navy.

"I had the first draft done by late May, but I did a complete rewrite in early July. I have done a couple of revisions since then



Joe Stavoli, Ken Hubbard, Greg Saltis relaxing.

WORKSHOP PLAYERS

**DISTANT SHORES:** Greg Saltis and Melissa Hubbard portray a couple separated by World War II in the Workshop Players production, "My Father's Face Was Crystal."

but have promised the cast they will see no more new pages."

A teacher at Marion L. Steele High School in Amherst for more than 20 years, Hubbard knew he would turn to writing.

"I've always thought that when I retire, I would do a lot of writing," Hubbard said. "Being an English teacher, I've taught writing. So in theory, I know how to do this."

Hubbard got interested in theater through his high school drama coach, Valerie Jenkins.

"I performed in my first Workshop play in 1959-60 when I was still in high school," he said. "When my wife and I moved back here after a couple of years in Chicago, I discovered that the theater was still here. My kids got involved in it. In fact, my daughter-in-law and son met here on the stage. After watching the

kids and me for four years, my wife got involved."

Even though the days can be long, Hubbard enjoys his involvement with Workshop Players.

"I like the people," Hubbard said. "They're fun to be around, and it's a pleasant way to spend an evening. I really enjoy performing."

"Workshop Players has a long tradition. . . . We'll be celebrating our 50th anniversary in two more years. We have a very loyal audience, some of whom haven't missed a show."

**"My Father's Face Was Crystal"** will be performed Nov. 16-18, 24-26 and 30, Dec. 1-3 at Workshop Players, 44820 Middle Ridge Road, Amherst. Curtain time is 8 p.m. except for 3 p.m. matinees on Nov. 26 and Dec. 3. Tickets are \$5.50 for Thursday shows, \$6.50 for other days; call 988-5613 for reservations.



Greg reads a letter he has written to his son on his 1st birthday.

I make no apology to other productions for including more pictures from this show. Wade Hubbard is a good writer and did so well with this show. The play and cast deserved space.



Brenda Turner and Jayne Penton singing *Rum and Coca Cola*.



Radio singers, now a USO troop, singing *Boogie Woogie Bugle Boy*

Jayne Penton, Brenda Turner, Keith Bachman and Sean Wenger received merit certificates for ensemble music performance at Northeast OCTAfest. They were selected as alternate invitee to the State OCTA Conference.



# PRODUCTION STAFF

Director.....Wade Hubbard  
 Music Director.....Barbara Bentz  
 Accompanist.....Beverly Sperry  
 Stage Manager.....Jay Kapron  
 Lights.....Jay Kapron, Don Wozniak  
 Costumes.....Brenda Turner, Valerie Gerstenberger, Pamela Pickworth  
 Dressers.....Joyce Parks, Jimmie Looney, Carol Hoff, Miki Pritt,  
 Debbie Baniecki, Judy Haupt  
 Set Construction.....Bill Reising  
 Marilyn Hubbard, Bob & Dorothy Shobe,  
 Brent Crawford, Debbie Baniecki, Susan Schauer  
 Bulletin Board.....Susan Schauer, Brenda Handyside  
 Publicity.....Kathy Whitmore  
 Ushers.....Jimmie Looney  
 Programs.....Marilyn Hubbard, Troy Dotson  
 Mailing List.....Hazel Burgin  
 Box Office.....Lucille Trelka



Greg reads a letter from home, while Susan Wagner and Melissa Hubbard play the scene.



Greg reads a letter from Melissa, who asks him to come home.



Ken Hubbard, Joe Stavoli, Greg Saltis  
 Sky watching



Melissa and Susan discuss a letter.



Melissa holds Baby Nate Yorks on his first birthday.

Baby Yorks was true to form. Some nights he cried and others he giggled. It kept Melissa alert.



# Stage

## Workshop WWII message is 'Crystal' clear

### Preview



LORA  
WORKMAN

Even though it's now more than 50 years ago since World War II, it is still like yesterday to many. And Workshop Players helps to keep those memories alive by presenting an original piece by Wade Hubbard entitled "My Father's Face Was Crystal."

"This play started last March when the Department of Defense selected Amherst as a World War II community and Don Breen, President of the Amherst VFW asked Workshop Players to help with this community honor," said author Wade Hubbard.

Hubbard, who was only three when World War II ended, talked to over a dozen Veterans of the war to gain ideas for his show. "The stories in this show are based on the experiences of the people I talked to," Hubbard continued.

A couple separated by World War II remains close through letters. The play ranges from England to Africa to Italy while

staying in a Midwestern living room.

Writing doesn't appear to be a problem for Hubbard, who has written several one-acts for Workshop Players in the past. "I figured this show was just two Acts instead of one," says Hubbard. "Many of the scenes came easily. There are always those three or four scenes that become difficult. And it's not fair to the cast to keep changing the scenes when opening night is coming," continued Hubbard.

The new electronic piano that Workshop Players has purchased will add dimension to the songs that bridge the scenes together. Many people will remember the period music with popular titles such as "Side by Side," "Sentimental Journey," "Play A Simple Melody" and "White Christmas."

Workshop Players is one of the few community theatres that is currently running out of the black. "It's because everyone volunteers their time and we keep a close eye on expenses," revealed Hubbard. "We also try to use materials more than once. For example, the set used in my production have been used in at least 15 other shows at Workshop Players," he continued.

"The other reason for our success is we have a great core of performers and a good loyal audience," Hubbard concluded.



Greg grieves as radio singer, Jayne Penton sings *All through the Night*



Greg and Melissa when Greg returns safely through the door, as promised.



Joe, Ken and Greg look at Joe's pictures from home.





## THE CHARACTERS

*In Order of Appearance*

Juanita ..... Marilyn Hubbard  
 Mona ..... Teresa Jenkins  
 Mona (Then) ..... Geni Babin  
 Sissy ..... Kris Rybarczyk  
 Sissy (Then) ..... Allie Jenkins  
 Joe ..... Charles Westover  
 Joanne ..... Kathy Whitmore  
 Stella May ..... Barbara Bentz  
 Edna Louise ..... Miki Pritt

## THE SETTING

## TIME

September 30, 1975  
 September 30, 1955

## PLACE

A five-and-dime in McCarthy,  
 a small town in West Texas.

The action will be played without an intermission.

*As always, the use of cameras, video and other recording devices is prohibited.*

*We are happy to have you stay after the show to visit with us, but due to our "unique" parking system, we ask that you please move your car so as to not block others. Thank you!*

# Workshop Players, Inc.

PRESENTS

## COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN

By  
Ed Graczyk

Directed by  
David Cotton

This play is being presented  
by special arrangement with the  
Samuel French Company

FEBRUARY 15, 16, 17, 23, 24, 25, 29,  
MARCH 1, 2, 3 1996



The Maguire Sisters --sorta.  
 Kathy, Kris, Teresa.  
 Geni Babin in the background



Barbara Bentz, welcoming party of one.

Barbara Bentz brags that her husband is worth "a million and a half."





Kris Rybarczyk describes her new dress.  
"It's the cat's ass."



Kathy Whitmore: "Remember when you'd move your lips  
and pretend you were Edie Gorme?"



Joe, before he became Joanne.

Left: Kathy Whitmore, as Joanne.



Marilyn Hubbard tells Geni Babin  
"I will not permit you to speak of our Lord that way."



Miki Pritt:  
"Dry cleaners do shrink things sometimes."





## DESIGN & PRODUCTION STAFF

Director ..... David Cotton  
 Director's Assistant.....David Erdei  
 Set Construction..... Bill Reising  
 Set Crew ..... Debbie Baniecki,  
                   Kathy Whitmore, Susan Schauer,  
                   Marilyn Hubbard, Wade Hubbard  
 Lights & Sound..... David Erdei, Jay Kapron  
                   Charles Westover, Bill Reising  
 Props ..... Danielle Andes  
 Costumes ..... Sharon Otero  
 Publicity ..... Kathy Whitmore  
 Photography..... Bruce Bishop  
 Ushers ..... Valerie Gerstenberger  
 Programs..... Marilyn Hubbard, Troy Dotson  
 Bulletin Board..... Susan Schauer  
 Mailing List ..... Hazel Burgin  
 Box Office ..... Lucille Trelka



This is one of the corner entrances.

Workshop Players is a volunteer organization. In addition to cash gifts we are dependent on our volunteers, not only for acting, but also in many behind the scene areas such as set construction, costuming, props, lights, etc. If you are interested in any aspects of theatre, please fill out a card and give it to one of our ushers, or call Marilyn Hubbard at 988-8768.  
 WE OFFER ON THE JOB TRAINING!

The show was very well done.



Excellent cast, but I personally do not like the script.

Another good set, appropriately cluttered.



## Workshop play offers fine acting

Steve Brown  
The Chronicle-Telegram

To his admirers, James Dean was God. The men wanted to be him and the women wanted to have his baby.

In McCarthy, Texas, the Disciples of James Dean are holding a reunion to remember the 20th anniversary of his death. As the reunion goes on, six women remember a lot more than the passing of their film idol.

Before the night is over, these women will laugh, cry, get mad and reveal secrets that they haven't told their friends. This is the premise of "Come Back To The Five and Dime, Jimmy Dean, Jimmy Dean," now running through March 3 at Workshop Players.

A play that deals with some mature themes, "Come Back To The Five and Dime, Jimmy Dean, Jimmy Dean" needs a cast of talented actors who will delve deep into their characters in order to make them realistic. From this reporter's observations last night, director David Cotton should be applauded for assembling such a cast.

Teresa Jenkins turns in a strong performance as Mona, a woman who gave birth to the "son of James Dean." Jenkins is convincing in portraying the many emotions of this character, as well as capturing the physical nuances of an asthmatic.

**REVIEW**  
Kris Rybarczyk and Allie Jenkins, who play the same role of Sissy in 1975 and 1955 respectively, seem to be perfect soul mates. Almost like sisters, the two bear a striking resemblance to each other and share identical mannerisms.

Marilyn Hubbard and Kathy Whitmore turn in solid performances. As Juanita, Hubbard captures the steadfast faithfulness of a woman dedicated to God. Whitmore plays Joanne, a woman who has undergone great change and will unlock the door to several secrets from the past.

Credit must also be handed to the set design and lighting. The theater is filled with numerous photos of James Dean and an old-time jukebox lights up the corner of the room. A different lighting effect helps the audience know when the action takes place in 1975 or 1955.

"Come Back To The Five and Dime, Jimmy Dean, Jimmy Dean" offers theatergoers the ultimate combination — excellent entertainment and food for thought.

**Curtain times are 8 p.m. Saturday, Feb. 23-24, Feb. 29, March 1-2, and 3 p.m. Feb. 25 and March 3. Tickets are \$5.50 for Thursday performances and \$6.50 for other days. Call the box office at 988-5613 for reservations.**



**DEAN ADMIRERS:** Teresa Lee Jenkins, left, and Geni Babin compare notes in the Workshop Players production of "Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean."

E 12 The Morning Journal's ARCADE

Friday, Feb. 16, 1996

# Stage

## Psychological drama returns to Ohio roots



**COMMUNITY STAGES**  
The last stop for most plays, after being seen on Broadway, Off-Broadway and National Tours is usually community theater. However the comedy/drama "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean," actually started out as a community theater project in Columbus, and eventually

turned into a popular film by Robert Altman. So, it seems appropriate to say "Jimmy Dean" has found its roots — this time however, showing at the Workshop Players in Amherst.

It is the reunion of the Disciples of James Dean in McCarthy, Texas. The date is Sept. 30, 1975, 20 years after his death. Mona, Sissy and Juanita are expecting the arrival of the other Disciples. Stelia Mae and Edna Louise come in together, arguing like always. However, most of the returnees are harboring secrets.

To make the meeting even more interesting, the play begins by flashing back to Sept. 30, 1955, where we meet the teenaged Mona and Sissy, along with their

best friend Joe, who eventually leaves because of the way he's treated. Into this reunion comes a mysterious stranger whose surprise identity forces all the other members to re-evaluate their past dreams and present lives.

"Because of our small space, the biggest problem is dealing with the two different time periods," explains Kathy Whitmore who's doubling her role as Workshop Players public relations specialist and the character of Joanne. "We've resolved the problem by creating different lighting for 1955 and 1975," she continues.

Without giving away the surprise ending, this is an extremely controversial show.

"The audience is either going to get the show or their not going to get the show," says Whitmore.

The workshop sent out an extensive mailing to their patrons, giving them a brief outline of the show. Whitmore estimates that about 95 percent of the audience won't really know what their going to see.

As the stranger in the story, Whitmore found it difficult to get inside her characters head. To help her she researched by watching "The Last Picture Show." "The town in "Picture Show" is the same type of town as in "Jimmy Dean," explains Whitmore.

Please see **STAGES**, page E19



### DEAN DUO

Teresa Lee Jenkins, left, and Geni Babin portray women in a forgotten Texas town, where the legendary Jimmy Dean movie "Giant" was filmed in the 1950s. A strange reunion occurs in the drama "Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean."



## THE CHARACTERS

495

*In Order of Appearance*

ANNIE.....Jayne Bartish-Penton  
 STEVE.....Bill Wagner

## THE ENSEMBLE:

WOMAN #1  
 (Annie's daughter Jennifer, Annie as a young woman, others).....Jacqueline McCarty  
 WOMAN #2 (Annie's best friend and others).....Susan Wagner  
 MAN #1 (Steve as a young man and others).....Tim Penton  
 MAN #2 (Annie's son Jeff, the Waiter and others).....David Erdei

ACCOMPANIST.....Susan Molek

## THE SETTING

Most of the action takes place in Annie and Steve's pleasant, middle-class home. The remaining action is set in a night club, a quiet neighborhood bar, and within the memories of Annie and Steve.

*There will be a ten minute intermission between Acts I & II*



Tim Penton, Bill Wagner, Dave Erdei



Jacqueline McCarty, Susan Wagner pick up hitchhiker Tim Penton. Those were the real good times before the age of 40.

Workshop  
 Players, Inc.

PRESENTS

**Heartbeats**

book, music and lyrics by  
**Amanda  
 McBroom**

Directed by  
**Caron L. Kelley**

This play is being presented  
 by special arrangement with the  
**The Rodgers & Hammerstein  
 Theatre Library**

MAY 2,3,4,10,11,12,16,17,18,19 1996



Jacqueline playing Annie on her wedding day with the help of Susan Wagner.



## DESIGN & PRODUCTION STAFF

DIRECTOR ..... Caron Kelley  
CHOREOGRAPHER.....Jeddie Driscoll  
BOOKHOLDER.....Jay Kapron  
SET DESIGN ..... Caron Kelley  
SET CONSTRUCTION ..... Bill Reising  
SET CREW ..... Marilyn Hubbard, Bob Shobe,  
Debbie Baniecki, Susan Schauer,  
Bob & Eleanor Spiegelberg  
LIGHTS & SOUND ..... Jessica Paige  
PROPS.....Brenda Handyside  
COSTUMES.....Miki Pritt, Kris Rybarczyk, Sharon Otero  
PUBLICITY .....Kathy Whitmore  
USHERS ..... Valerie Gerstenberger  
PROGRAMS..... Troy Dotson  
PICTURES..... Marilyn Hubbard  
BULLETIN BOARD.....Brenda Handyside  
MAILING LIST.....Hazel Burgin



Looking back on the good old days of a slumber party.  
Jayne, Susan and Jacqueline



An energy packed trio!!!

After age forty, doesn't everyone need glasses? Jaqueline, Jayne and Susan try to see the waiter.



Bill Wagner and Jayne Bartish-Penton "discuss," or is it "argue," their feelings in song.



# 'Heartbeats' is an enjoyable Workshop experience

Steve Brown  
The Chronicle-Telegram

For most people, turning 40 can be a traumatic experience.

So it is for Annie, a married woman of 20 years, who faces a lot of unanswered questions in the musical, "Heartbeats." Written by Amanda McBroom, the play runs through May 19 at Workshop Players.

## REVIEW

On the eve of her 40th birthday, Annie recalls the joyful memories of her courtship by her husband, Steve. But pressures of everyday life have slowly pulled the two apart to where the couple don't talk or as Annie sings, don't dance anymore.

Jayne Bartish-Penton and Bill

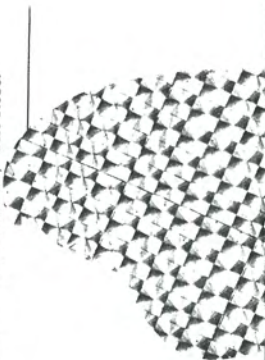
Wagner do a superb job as the couple, who are in love but can't communicate it to each other. Penton is great with her asides to the audience about everything from her kids to putting groceries away to reading the mail.

Wagner sums up the plight of the working man brilliantly with the humorous "Hurt Somebody Blues." Every member of the

audience will also relate to his dead-on impression of a football couch potato.

Susan Wagner steals the show as Annie's best friend. A colorful character dressed in some garish outfits, Wagner plays the role of a man-hungry vamp to the limit.

Jacqueline McCarty, Tim Penton and David Erdei also lend their talented voices to this delightful production. Audience members will recognize a couple of the songs — "Anyone Can Do The Heartbreak" and the Bette Midler classic, "The Rose."



Jacqueline and Susan contemplate the passing years.



Jacqueline and Tim playing the younger version of Annie and Steve.



# LOST IN YONKERS

by  
**NEIL SIMON**

Directed by  
**Pamela A. Pickworth**

September 12, 13, 14,  
20, 21, 22, 26, 27, 28, 29  
1996

## THE CAST

Arty ..... Dirk Malesevic  
Bella ..... Diana Flack Ralph  
Eddie ..... David Stacko  
Gert ..... Patricia Lindley  
Grandma ..... Beverly Sperry  
Jay ..... Jonathan O'Toole  
Louie ..... Charles Deremer

## SYNOPSIS OF SCENES

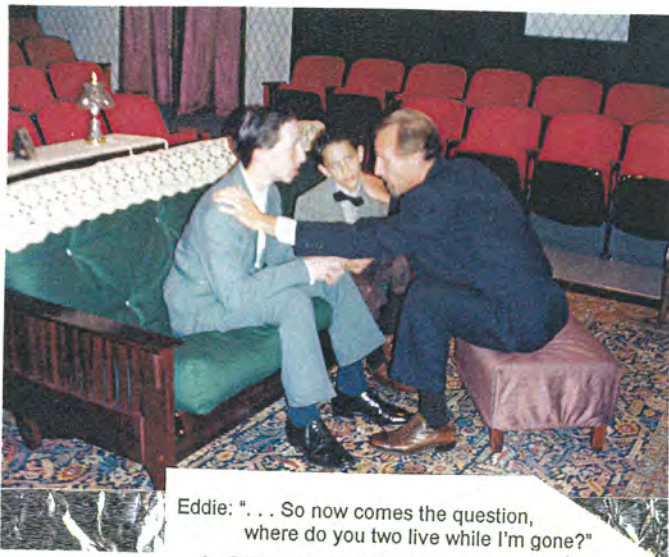
Yonkers, New York

### ACT I

Scene 1 A hot sultry Sunday in August, 1942  
Scene 2 One month later  
Scene 3 Sunday afternoon, two months later  
Scene 4 One week later

### ACT II

Scene 1 One week later  
Scene 2 Later that night  
Scene 3 The following Sunday afternoon  
Scene 4 A Sunday afternoon in June 1943



Eddie: "... So now comes the question,  
where do you two live while I'm gone?"

J. O'Toole, D. Malesevic, D. Stacko



Diana Flack Ralph, Bev Sperry

Bev Sperry proved that she was  
as good an actress as musician.  
And that's good!

Bella: "I thought maybe for the first time I could be happy  
... I even brought five thousand dollars to give him  
(John) to for the restaurant..."

Grandma: "Ver did you get this? Did you steal from me?"

## WORKSHOP

Workshop Players opened its 49th season with Neil Simon's "Lost in Yonkers" which was excellently directed by Pamela Pickworth. This was a great way to start the season and all members of the cast played their parts to the fullest. It kept you laughing and was a little sad throughout the show, which was exactly what the cast was supposed to do. A newcomer to Workshop Players was Diana Flack Ralph who portrayed Bella. We hope to see more of her in plays to come. The two young boys played by Dirk Malesevic, 10, and Jonathan O'Toole, a junior at Lorain Catholic, were perfect in their parts and kept the audience in stitches. Dirk comes all the way from Drake Elementary School in Strongsville where he is in the fifth grade. This is one show all would enjoy and it can be seen through September by calling Workshop Players on Middle Ridge Road for tickets.





Louie: "Whatsamatter? This? Hey don't worry about it. I'm holdin' it for a friend."

499



Dirk Malesevic, Charles Deremer, Jon O'Toole



Jay: "I, er... just want to say thank you for taking us in, Grandma. I know it wasn't easy for you."

Grandma: "Dot's right, it wasn't"

Bev Sperry, Jon O'Toole



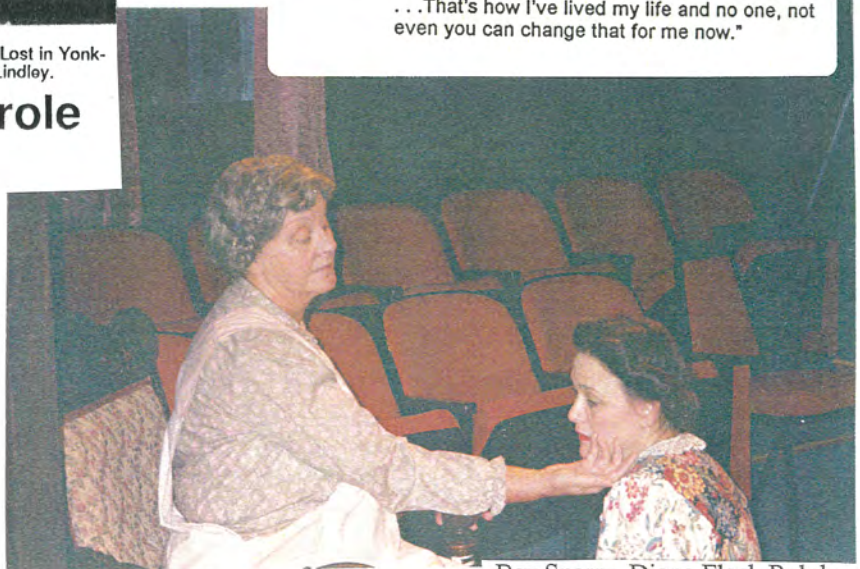
Practicing a scene in the Workshop Players production of "Lost in Yonkers" is (left to right) Beverly Sperry and Wellington's Pat Lindley.

## Local librarian has role in Neil Simon play

Herrick Memorial librarian Pat Lindley will be taking stage this month as part of the Workshop Players' production of "Lost in Yonkers."

Lindley will portray the part of Aunt Gert with the play being set around World War II.

Grandma: "...Go Bella... Go open your restaurant, live your own life, ha'ff your own babies. If it's a mistake, let it be your mistake... If I've done wrong by you, then it's for me to deal with... That's how I've lived my life and no one, not even you can change that for me now."



Bev Sperry, Diana Flack Ralph





Very good set. It looked comfy, realistic, downright homelike.

#### PRODUCTION STAFF

Director ..... Pamela Pickworth  
 Asst. Dir. .... Alec Adams  
 Lights & Sound ..... Don Wozniak,  
    Wade & Marilyn Hubbard  
 Wardrobe Coordinator. .... Charlotte Norris  
 Costume Crew ..... Violet Malesevic  
 Props. .... Kim Hibler, Brenda Turner, Darla York  
 Set Design ..... Pamela Pickworth  
 Set Crew. .... Marilyn Hubbard, Susan Schauer,  
    Mandie Trelka, Brenda Turner, Darla York  
 Publicity ..... Kathy Whitmore  
 Ushers ..... Jimmie Looney  
 Box Office ..... Lucille Trelka  
 Mailing List ..... Hazel Burgin, Marilyn Hubbard

## Workshop Players does terrific 'Lost in Yonkers'

Steve Brown  
 The Chronicle-Telegram

Workshop Players opened its 49th season with a powerful rendition of Neil Simon's "Lost in Yonkers."

Successful productions start with the material. Playwright Simon won four Tony Awards and the 1991 Pulitzer Prize for "Lost in Yonkers."

The play deals with one of the least obvious family scars — what happens to children in the absence of love.

Arty and Jay Kurnitz are sent to live in Yonkers with their grandmother. A widow and refugee, Grandma Kurnitz has closed herself off against the world and her coldness has crippled her children.

Eddie, the boys' father, lacks

#### REVIEW

self-esteem. Aunt Gert is unable to breathe normally in the presence of her mother, Uncle Louie is a small time gangster and Aunt Bella has never quite grown up.

In addition to a superb script, the play needs a strong ensemble cast to give it life. Director Pam Pickworth has done an excellent job in assembling a talented group.

Diana Flack Ralph turns in a fine performance as Bella, the child-woman who wants to have a loving family and future that she sees in the movie. Making her Workshop debut, Ralph gives her character the right combination of child-like wonder and excitement with a woman's desires.

Ten-year-old Dirk Malesevic makes his first stage appearance

as the younger son Arty. He and Jonathan O'Toole have a strong "brotherly" chemistry that makes their relationship believable.

Charles Deremer does an excellent portrayal of a small-time gangster in "New Yawk." Deremer really adds the right flavor to the role with an impressive accent and "moxy."

By the time the production is over, the audience will feel like members of the Kurnitz family. In fact, they may even see traces of their own family in some of the characters.

Combined with a realistic WWII home setting and big band music, "Lost in Yonkers" provides a beautiful evening filled with laughs and tears.

The play runs tonight and Saturday at 8 p.m. and the next two weekends. Tickets are \$6.50 and may be reserved by calling 968-5613.



SPECIAL TO THE C-T

**FAMILY TIES:** From top to bottom, Jonathan O'Toole, David Stacko and Dirk Malesevic pose for a family portrait in Neil Simon's comedy "Lost in Yonkers." Workshop Players will be performing the play through Sept. 29.



Bev Sperry, Dirk Malesevic



## THE CAST

(in order of appearance)

Sarah. . . . . JIMMIE LOONEY  
 Libby. . . . . HARRIET MICHAELS  
 Tisha. . . . . BECKY PRESTI  
 Joshua. . . . . TED MICHAELS  
 Maranov. . . . . DON DICKENS

## THE SETTING

TIME: An August weekend, 1954  
 PLACE: An island on the Maine coast

### ACT I

Scene 1: Early morning  
 Scene 2: Later the same morning  
 Scene 3: Afternoon of the same day

### ACT II

Scene 1: Early evening  
 Scene 2: Later that night  
 Scene 3: The following morning

501

SEASON 49

# THE WHALES OF AUGUST

by

DAVID BERRY

Directed by  
 William Brumfield

November 7, 8, 9,  
 15, 16, 17, 21, 22, 23, 24  
 1996

*" My life is not over ! "*

*( Sarah, Jimmie L. , to Libby , Harriet M. )*



*" And I love you too Elizabeth Mae . "*

*Sarah , ( Jimmie Looney ) to Libby,( Harriet Michaels ).*



*The eyes that saw too many submarines .*  
*( Becky Presti as Tisha )*





## 49th Season

### PRODUCTION STAFF

Director. . . . . BILL BRUMFIELD  
 Assistant to the Director. . . . . DIANA FLACK RALPH  
 Set Design. . . . . BILL BRUMFIELD  
 Set Artistry. . . . . SUSAN SCHAUER  
 Lighting Design. . . . . WADE HUBBARD  
 Light Crew. . . . . DAVID ERDEI, DON WOZNIAK  
 Set Construction. . . . . BILL REISING  
 Construction crew . . . . . MARILYN HUBBARD,  
 MARY HIRT, CARL NORRIS, SUSAN SCHAUER,  
 KATHY WHITMORE, TORY BECKER  
 Costumes. . . . . CHARLOTTE NORRIS  
 Pictures . . . . . MARILYN HUBBARD  
 Publicity. . . . . KATHY WHITMORE  
 Ushers. . . . . JIMMIE LOONEY  
 Box Office. . . . . LUCILLE TRELKA  
 Mailing List. . . . . HAZEL BURGIN, MARILYN HUBBARD



*" Mighty nice cup of tea. "*  
*( Says Joshua, Ted Michaels . )*

The play has a story line that the audience likes.

The character roles in this show were good for these veteran actresses, and actors. They appeared to thoroughly enjoy themselves in their roles. This, of course, includes Harriet Michaels and Don Dickens.

The three women in this show surely molded their characters well. Good roles, good acting !



*The new perfume queens .*

*( Tisha, Becky P., and Sarah, Jimmie L., remember their ambergris hunts . )*



# 'Whales of August' is great emotional drama

Steve Brown  
The Chronicle-Telegram

## REVIEW

In "The Whales of August," Libby dreads November and believes she will die in the same month her late husband did. Sister Sarah wonders where life passed her by and stays busy knitting clothes for the county fair.

With November upon us, we worry about the impending cold weather and reflect back on the pleasant days of the past. Thus theatre-goers will be deeply moved and touched by the Workshop Players' production of "The Whales of August."

Like the 1987 film version which starred the likes of Lillian Gish, Bette Davis, Ann Sothern and Vincent Price, director Bill Brumfield has picked an excellent ensemble to breathe life into this David Berry play.

Jimmie Looney plays Sarah, who plays nursemaid for her older cantankerous sister Libby (Harriet Michaels) in their Maine cottage. The two complement

each other well and make their 'sisterly' relationship very real. The closing scene of the two looking for the 'whales of August' will stir deep feelings in you.

As friends and neighbors, Becky Presti (Tisha), Ted Michaels (Joshua) and Don Dickens (Maranov) add to this delightful mix.

Special notice must be given to the technical crew. Creating a coastal atmosphere that is so believable, theatre-goers will truly feel they're sitting on a porch overlooking the Atlantic Ocean.

"The Whales of August" is a sentimental drama with touches of humor. It will genuinely provoke plenty of emotions and memories for you.

**The play will run tonight and Saturday, Nov. 15-17 and 21-25. All performances are at 8 p.m. except Sunday matinees at 3 p.m. Tickets are \$6.50 for all performances (Thursdays \$5.50) and can be reserved by calling 988-5613.**



WORKSHOP PLAYERS

**LIFELONG FRIENDS:** Friends for 50 years, Tisha (Becky Presti, left) and Sarah (Jimmie Looney) share a good laugh.



"I thought I could sneak in without a fuss."

(Says handyman Joshua, Ted M., to Libby, Harriet M., as he drops his tool box.)



"I believe we'll see the whales this weekend."

(Sarah, Jimmie L., encourages Libby, Harriet M.)



The only man left who still bows.

(an observation about "Count" Maranov, Don Dickens.)



"Oh, my Yankee Doodle Dandy."

(Jimmie Looney as Sarah)

Many of the captions that appear to be attached to the photo are courtesy of Susan Schauer, the current keeper of the scrapbooks. The artist that she is, displays the pictures more attractively than I and others had done.



# THE BOY FRIEND

Music & Lyrics by Sandi Wilson



Director, Bill Reising  
Music Director, Jayne Penton

February 6, 7, 8, 14, 15, 16, 20, 21, 22, 23  
1997

THE BOY FRIEND is presented through special  
arrangement with and all authorized performance  
materials are supplied by  
Music Theatre International  
545 Eighth Avenue  
New York, N.Y. 10018



"Gendarme, After that man!"  
Michael Molek, Tim McHenry, Carol Hoff.

## THE CAST

(in order of appearance)

Hortense	JASMINE RAY
Maisie	KATIE PFROGNER
Dulcie	CHRISTINE ADKINS
Nancy	JENNIFER PFROGNER
Polly	HEATHER BOCKEY
Pierre	DUSTIN JASINSKI
Alphonse	MARK MEARS
Bobby	JAMES DARVAS
Madame Dubonnet	BETTY KAYE
Percival	CLAUDE COLLIER
Tony	JAY TURTON
Lord Brockhurst	TIMOTHY McHENRY
Lady Brockhurst	CAROL HOFF
Gendarme / Garcon	MICHAEL MOLEK
Tango dancers	GREG DZIAMA, JoAN MIRANDA



Heather Bockey, Jay Turton  
A room in Bloomsbury.



"It is you."  
Heather Bockey, Jay Turton



"This is Mme. Dubonnet's maid."  
Jasmine Ray



# 'The Boy Friend' is delightful musical

505

## REVIEW

Steve Brown  
The Chronicle-Telegram

It's not hard at all to get caught up in the delightful musical, "The Boyfriend," now playing at Workshop Players Theatre.

A major factor that causes the infectious feeling is the ensemble cast put together by director Bill Reising and music director Jayne Penton. With more than half of the cast under 21 years of age, there is a refreshing mix of youthful enthusiasm and energy that permeates this production.

The musical tells the story of the trials and tribulations of the girls of Madame Dubonnet's finishing school in France — Polly (played by Heather Bockey), Maisie (Katie Pfrogner), Dulcie (Christine Adkins) and Nancy (Jennifer Pfrogner). The girls attempt to snag the most important of all accessories — a boy friend.

As the big ball approaches, all of the girls have a date except for Polly. Through an accidental meeting with a "messenger boy", Tony (Jay Turton), Polly finds an escort and love.

But Polly isn't sure how her wealthy father Percival (Claude Collier) is going to accept this newly-found relationship. But Percival is busy, rekindling a relationship with Madame Dubonnet (Betty Kaye).

The cast sings Sandi Wilson's



WORKSHOP PLAYERS

"THE BOYFRIEND": Tony (Jay Turton, left) and Polly (Heather Bockey) look for Percival's (Claude Collier) approval in the Workshop Players production, "The Boyfriend."

music in pleasant voice. It's a guarantee that you'll be singing some of the tunes on the way home such as "The Boy Friend," "I Could Be Happy With You" or the humorous "You Don't Want To Play With Me Blues."

Besides the vocal talent, the ensemble show off some delightful dance steps choreographed by Greg Dziama. Whether it was the

Charleston, the Riviera or some simple tap movements, the choreography added plenty of flavor to the show.

With Valentine's Day just around the corner, "The Boy Friend" is the best way to spend time with your sweetheart.

## PRODUCTION STAFF

Director.....BILL REISING  
Music Director.....JAYNE PENTON  
Accompanist.....SUSAN MOLEK  
Page Turner.....DANIELLA MOORE  
Choreographer.....GREG DZIAMA  
Set Design.....BILL REISING  
Set Artistry.....SUSAN SCHAUER  
Lights.....CARRIE SPRAGUE  
Costumer.....BECKY GIBBENS  
Costume assistant.....BARBARA NICHOLLS  
Hair Design.....JOYCE PARKS  
Props.....DARLA YORK  
Pictures.....MARILYN HUBBARD  
Publicity.....KATHY WHITMORE  
Ushers.....VALERIE GERSTENBERGER  
Box Office.....LUCILLE TRELKA  
Mailing List.....HAZEL BURGIN, MARILYN HUBBARD



Swim with you? Like a shot.  
Tim McHenry, Claude Collier, Betty Kaye



We're perfect young ladies.

Jasmine Ray, Christine Adkins,  
Jenny and Katie Pfrogner



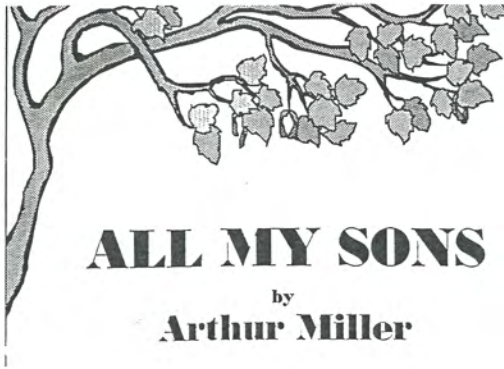
J. Darvas, K. Pfrogner, Mark Mears  
Christine Adkins, J. Pfrogner, Dustin Jasinski.

The answer is unanimously ... "yes!"



Never too late to fall in love.  
Tim McHenry, Christine Adkins





# ALL MY SONS

by  
**Arthur Miller**

Directed by  
**Don Wozniak and Marilyn Hubbard**

April 10, 11, 12, 18, 19, 20, 24, 25, 26, 27  
1997

Produced by special arrangement with  
Dramatists Play Service, Inc.



Kate to Joe: "Just be smart."

## THE CAST

*in order of appearance*

Dr. Jim Bayliss.....	GEORGE MACDONALD
Joe Keller.....	JERRY COGLAN
Frank Lubey.....	CHARLES WESTOVER
Sue Bayliss.....	KRIS RYBARCZYK
Lydia Lubey.....	MIKI PRITT
Chris Keller.....	CHIP NEUVIRTH
Bertie.....	HILARY HOAK
Kate Keller.....	PAMELA A. PICKWORTH
Ann Deever.....	CARRIE LAMANNA
George Deever.....	BRAD SALES

## SYNOPSIS OF SCENES

The play takes place in the back yard of the Keller home on the outskirts of an American town. It is the late 1940s.

### ACT I

A Sunday morning in August

### ACT II

The same evening, as twilight falls

### ACT III

Two o'clock the following morning

*There will be one ten minute intermission following ACT I*



Frank: "Annie, you've matured!"



Sue: "All I said was Mrs. Adams is on the phone." On glider with Frank, Lydia (Miki Pritt)





Bertie (Hilary Hoak): "Can I see the jail now?"



Ann: "I'm so sorry, Kate. You made me show it to you."



Jim (George Macdonald): "There's not a thing to look at in the neighborhood . . . except my wife!" Sue (Kris Rybarczyk), Frank, on glider (Charles Westover), Joe, seated, (Jerry Coghlan)



Chris: "Are you listening? This is how he died."



Ann: "I want you to tell Chris he's dead, Kate."



# 'All My Sons' is a well-done drama

## REVIEW

Steve Brown  
The Chronicle-Telegram

One definitely has to applaud the play selection of Workshop Players.

Last September, Workshop Players opened its 49th season with Neil Simon's "Lost In Yonkers." The theatrical ensemble have chosen another excellent writer for their current production — Arthur Miller's "All My Sons."

"All My Sons," which is celebrating its 50th anniversary this year, opened last night and runs through April 27.

By itself, Miller's script is a brilliant piece of writing. Unlike most of today's TV and films, the dialogue is intelligent and well-thought out.

But add the Workshop Players' cast to the mix and you get an "excellent," emotional drama about post-World War II life.

Joe Keller (played by Jerry Coghlan) and his wife Kate (Pamela A. Pickworth) have two sons — Larry, who is presumed to be a war casualty after three-plus years, and Chris (Chip Neuvirth), who feels stifled by his return home after the war.

Chris has invited childhood friend — and Larry's 'girl' — Ann Deever (Carrie Lamanna) to visit. He has decided to ask Ann to



BRUCE BISHOP

**NICE JOB:** George Macdonald and Pam Pickworth are part of a talented Workshop Players ensemble in "All My Sons."

marry him. But a business decision made a couple of years earlier has left some unanswered questions and has allowed the Kellers to flourish while the Deevers have suffered misfortune.

With a mix of new and familiar faces, directors Don Wozniak and Marilyn Hubbard have picked a superb cast. Coghlan makes an outstanding Workshop debut as a man who hides a secret that will cause pain to his family. Workshop veteran Pickworth is just as good, portraying

the Keller matriarch who hangs on to the hope that Larry will return home.

Newcomers Neuvirth and Lamanna also turn in solid emotional performances. Rounding out the cast are Brad Sales, George Macdonald, Kris Rybarczyk, Charles Westover, Mikl Pritt and Hilary Hoak.

## PRODUCTION STAFF

Co-Directors. . . . . DON WOZNIAK, MARILYN HUBBARD  
Bookholder. . . . . BOB SPIEGELBERG  
Props. . . . . SARAH WOZNIAK, BARB HOAK  
Lights. . . . . DAVE STACKO, WADE HUBBARD  
Set Construction. . . . . BILL REISING  
Construction crew. . . . . MARY HIRT, LAURA WESTOVER,  
SUSAN SCHAUER, RICHARD GAINOK, ALAN POLLOCK  
Bulletin Board. . . . . SUSAN SCHAUER  
Photography. . . . . BRUCE P. BISHOP, MARILYN HUBBARD  
Publicity. . . . . KATHY WHITMORE  
Ushers. . . . . VALERIE GERSTENBERGER  
Box Office. . . . . LUCILLE TRELKA  
Mailing List. . . . . HAZEL BURGIN, MARILYN HUBBARD

## ACKNOWLEDGEMENTS

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The Amherst Board of Education,  
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saw their ad in our program.*

We are happy to have you stay after the show to visit with us, but due to our "unique" parking system, we ask that you please move your car so as not to block others. Thank you.



Chris: "I love you, Ann."



Simple, but effective set.



Joe: "What's she gonna say?" to Chris (Chip Neuvirth)



# The World Goes Round

Music by  
**JOHN KANDER**

Lyrics by  
**FRED EBE**

Conceived by  
COTT ELLIS, SUSAN STROMAN, DAVID THOMPSON

Director  
WADE HUBBARD

Music Director  
DAVID ERDEI

Accompanist  
BEVERLY SPERRY

June 12, 13, 14, 20, 21, 22, 26, 27, 28, 29, 1997

THE WORLD GOES ROUND is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, N.Y. 10019



*There goes the ball game.*  
Jayne Penton, Debra Huff, Barb Bentz



*Class*  
Jayne Penton, Debra Huff, Dave Erdei

## THE SINGERS

Debra Huff  
Tim Penton  
Jayne Penton  
Dave Erdei  
Barbara Bentz

## THE SONGS

And The World Goes Round	Debra
Yes	Company
Coffee In A Cardboard Cup	Company
The Happy Time	Tim
Colored Lights	Jayne
Sara Lee	Dave & Women
Arthur In The Afternoon	Barb
My Coloring Book	Debra
I Don't Remember You	Tim
Sometimes A Day Goes By	Dave
All That Jazz	Barb & Company
Class	Debra & Jayne
Mister Cellophane	Tim
Me And My Baby	Company
There Goes The Ball Game	Women
How Lucky Can You Be	Jayne and Men
The Rink	Men
The Rink Dance	Company

There goes the ball game.

Ring Them Bells	Jayne & Company
Kiss Of The Spider	Tim
Only Love / Marry Me	Barb, Dave, Barb
Pain	Company
The Grass Is Always Greener	Debra & Barb
We Can Make It	Dave
Maybe This Time	Debra
Isn't This Better	Jayne
Money, Money	Company
Cabaret	Company
Finale	Company

You may be seeing her in Cleveland.



Production Assistant Keith Bachman  
Accompanists: Bev Sperry and Susan Molek

Very interesting production! Full of vigor and vitality.  
One of the better examples of no plot, just life as it is.



# 'Cabaret' composers' 'World' at Workshop

## Preview



How would you like to see the musical highlights of "Cabaret," "Chicago" and "Kiss of the Spider Woman" all in one night? Well, you're in luck because "And the World Goes Round — The Songs of Kander and Ebb" comes to Workshop Players as their final production for the 1996-97 season.

The songs in this catalog, some familiar and some new, have been written over the past 34 years since Fred Ebb and John Kander began their collaboration.

The difficulty lies in the vocals arrangements. Just ask David Erdei who's not only in the show, but is acting as musical director. With a cast of five, the singing has to be perfect. It's hard to listen to problems and see where I fit in during company numbers, said Erdei, who has been involved in Workshop productions since 1993. "I really need to thank Bob Bostwick who came in and helped polish the group numbers for this show," he



1 Set

## PRODUCTION STAFF

Director	Wade Hubbard
Music Director	Dave Erdei
Choreographer	Denise Prusinski
Assistant Music Director	Jayne Penton
Accompanist	Beverly Sperry
"Orchestra"	Susan Molek
Stage Manager	Brenda Turner
Production Assistant	Keith Bachman
Costumes	Pamela A. Pickworth
Seamstress	Joyce Parks, Kathy Whitmore, Debra Huff
Lights	Michael Molek
Light Crew	Don Wozniak, Marilyn Hubbard
Set Construction	Bill Reising
Set Artistry and Bulletin Board	Susan Schauer
Set crew	Bob Shobe, Marilyn Hubbard
Photography	Mary Hirt, Laura Westover
Publicity	Mike Whitmore
Ushers	Kathy Whitmore
Box Office	Jimmie Looney
Mailing List	Lucille Trella
	Hazel Burgin, Marilyn Hubbard

continued.  
Erdei's passion for this show runs deep. "It's amazing how beautiful the music and arrangements are for this show," he said. It really gives singers who are singer/actors a chance to sing one hit song after another.

In addition to singing all those memorable tunes, the cast also will find a challenge in roller skating to a song from a lesser known musical entitled "The Rink." "Luckily, the entire cast came in knowing how to skate," chuckled Erdei.

Normally performed in the round, this show will be sung to three sides instead. "The music and the score are so difficult that we need two pianists for this production," he said.

"Audiences will really be surprised by the vocal quality of the show. It's an evening of beautiful singing," concluded Erdei.

Performances for "And the World Goes Round" continue through June 28, Thursday, Friday and Saturday evenings at 8 p.m. and Sunday June 22 and 29 at 3 p.m. Tickets are \$5.50 for Thursday performances and \$6.50 for all other performances. Call the box office at 988-5613 for ticket reservations. The theater is at 44820 Middle Ridge Rd., Amherst.



My coloring book.  
Debra Huff



## Finale

Dave Erdei, Jayne Penton, Debra Huff, Tim Penton



# Fun play opens Workshop Players' 50th season

By Eve Brown  
The Chronicle-Telegram

There's no better way to kick off Workshop Players' festive 50th season than Christopher Quirk's comedy, "Cheaper By the Dozen."

Running through Sept. 28, this funny and poignant production tells the story of the Gilbreth family. Dad (Chris Dalton) is an efficiency expert who uses his career expertise to teach his wife (Lillian) and 12 children the value of saving time.

This doesn't go over well with the children, who range in age from 17 to two. The oldest daughter, Anne (Amelia Inge), is especially upset at her father's plans because she's not allowed to have a social life. Her two sisters,

## REVIEW

Ernestine (Allie Jenkins) and Martha (Connie Osborne), take a keen interest in this stand-off because they want to have boyfriends too.

Dalton and Inge are impressive in this production and that helps to enhance their characters' interaction.

It's always fun to watch kids on stage because they bring that youthful energy and enthusiasm. Director Teresa Jenkins has done a nice job with this large ensemble cast.

Mikio Akagi (Bill) is a scene-stealer every time he walks on the stage. The rest of the Gilbreth family include Jonathan O'Toole (Frank), Chris Dalton (Dan), Sarah Wozniak (Lillian), Meredith Dalton (Mary), Justin

Durrell (Fred), Kori Akagi (Jackie), Shellabee Turner (Jane) and baby Turner (Robert). Tickets are \$7.50 — subscription packages are still available for \$37.50 — and may be purchased by calling the box office at 988-5613.

**Curtain time is 8 p.m. for Friday-Saturday and Sept. 25, and 3 p.m. for Sept. 21 and 28.**



**PHONE HOG:** Frank (Jonathan O'Toole) keeps the telephone away from his sisters, Lr, Anne (Amelia Inge), Ernestine (Allie Jenkins) and Martha (Connie Osborne) in a scene from "Cheaper By the Dozen."

WORKSHOP PLAYERS



**Dr. Burton's (Tim McHenry) assessment of father's health:** "Don't take out any one-year magazine subscriptions."



Kori Akagi, young Chris Dalton Justin Durrell admire the puppy.



Finger nail inspection on Shellabee by father, Chris Dalton.



Silk stockings !!  
Father discovers Anne's recent purchase. It's a good thing he didn't find the chemise.



It's a William Tell tie. You pull the bow and it hits the apple.



# Cheaper By The Dozen

by

Christopher Sergel



September 11, 12, 13, 19, 20, 21, 25, 26, 27, 28, 1997

Produced by special arrangement with  
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois

## THE CAST

Father.....	Chris Dalton
Mother.....	Brenda Turner
Anne.....	Amelia Inge
Ernestine.....	Allie Jenkins
Frank.....	Jonathan O'Toole
Dan.....	Chris Dalton
Martha.....	Connie Osborne
Lilian.....	Sarah Wozniak
Bill.....	Mikio Akagi
Mary.....	Meredith Dalton
Fred.....	Justin Durrell
Jackie.....	Kori Akagi
Jane.....	Shellabee Turner
Robert.....	Sarah Turner
Joe Scales.....	Donald Butchko
Larry.....	Alan Gardinsky
Miss Brill.....	Jimmie Looney
Dr. Burton.....	Tim McHenry

## SYNOPSIS

### Place

The living room of the Gilbreth home, Montclair, New Jersey

### Time

The Twenties

**ACT I** Scene 1: The Gilbreth living room. A day in Autumn.  
Scene 2: The same. Two weeks later.

**ACT II** The same. A few weeks later.

**ACT III** The same. A day in Spring

Father demonstrates how to bathe.

Brenda Turner holding Shellabee Turner as other children watch.



"Who put this in the driveway?"  
Connie Osborne and Allie Jenkins get the giggles.  
Alan Gardinsky questions Amelia Inge



Director ..... Teresa Jenkins  
 Assistant to the Director ..... Wendy Akagi  
 Stage Manager ..... Donald Butchko  
 Assistant Stage Manager ..... Sarah Wozniak  
 Lighting Design ..... Dave Cotton  
 Lights & Sound ..... David Erdel  
 Set Construction ..... Bill Reising  
 Set Crew .. Marilyn & Wade Hubbard, Donna Reising  
 Set Artistry ..... Susan Schauer  
 T-Shirt Logo Design ..... Mikio Akagi  
 Bulletin Board ..... Susan Schauer  
 Photography ..... Marilyn Hubbard  
 Publicity ..... Tim McHenry, Kathy Whitmore  
 Programs ..... Marilyn Hubbard, Susan Schauer  
 Parkers ..... Chris Stacko  
 Ushers ..... Jimmie Looney  
 Box Office ..... Lucille Treika  
 Celebration Committee ..... Harriet & Ted Michaels  
 Miki Pritt, Kris Rybarczyk, Charlotte Norris

Frank Gilbreth, Sr. was America's first efficiency expert. His wife Lillian was equally impressive. Earning a college diploma as a woman in the 1920s was so unusual her engagement announcement in the newspaper read, "Lillian has earned a degree in psychology. Despite this, she is a lovely woman." The Gilbreth's were well-suited for each other -- bright, innovative, and just crazy enough to want twelve children.

It is easy to imagine how Mrs. Gilbreth's knowledge of psychology would be useful in dealing with such a large family, especially when her husband decided to apply his waste motion studies to running the household ("What works in the factory will work in the home"). He developed the touch system we use today for typing and perfected his theories by teaching all of his children, even the toddlers how to type. His walls and ceilings were full of charts and graphs so that the children were always learning. In fact, the house was so eccentric, his handy man, the family discovered later, made money on the side giving secret tours of the house while the family was away.

The home was always full of love, as can be seen in the book written by two of the children, Frank and Ernestine. CHEAPER BY THE DOZEN has been adapted into a movie, a musical, and of course, a play. Now, forty-one years after Workshop first produced the play it still holds its charm.

Good director's notes. Background material is always interesting.



Word association test is administered by Jimmie Looney to Amelia Inge as others look on.



Amelia Inge and Alan Gardinsky are caught talking. Little brother, Mikao Akagi, comments: "At it again!"



When father blows a whistle the children are expected to line up as he times them. Meredith Dalton: "That's pretty good. Right Daddy?"

It's difficult to identify the children. They all seem to be the same size.

You know the word of caution about performing with children OR animals?  
 The few adults in this show must be able to hold their own. They did.



## THE GREATEST STORY EVER RETOLD

# COTTON PATCH GOSPEL

A Toe-Tapping  
Full-Length Musical

Book  
TOM KEY  
RUSSELL TREYZ

Music and Lyrics  
HARRY CHAPIN

November 6, 7, 8, 14, 15, 16, 20, 21, 22, 23  
1997



The cast: Jerry Coghlan, Bob Wang, Jason Gilbert  
Karen Stacko, Marilyn Hubbard,  
Keith Bachman, Jimmie Looney.  
*Somethin' brewin' in Gainesville* - Finale.

When I first saw this production at the Cleveland Playhouse it was done by one actor, with one or two musicians. It was good, but when we decided to do it, I felt additional voices would give the music a better hell-fire and brimstone sound. I still think that a full complement of characters and voices is needed to produce the desired effect.

## THE ENSEMBLE

Keith Bachman  
Jerry Coghlan  
Jason Gilbert  
Marilyn Hubbard  
Jimmie Looney  
Karen Stacko  
Bob Wang

## Musical Numbers Act I

*Somethin' s Brewin' in Gainesville.* . . . Keith, Jerry, Bob, Karen  
Ensemble

*I Did It.* . . . Ensemble, Bob  
*Mama Is Here.* . . . Karen  
*It Isn't Easy.* . . . Jimmie, Ensemble  
*Sho 'Nuff.* . . . Ensemble  
*Turn it Around.* . . . Jerry, Ensemble  
*When I Look Up.* . . . Jason, Karen, Ensemble  
*Ain't No Busy Signals / Spitball.* . . . Karen, Jason, Jimmie, Bob  
*Blind Date.* . . . Karen, Jason  
*Goin' To Atlanta.* . . . Ensemble

## Act II

*Are We Ready?* . . . Keith, Ensemble  
*You Are Still My Boy.* . . . Jimmie, Bob  
*We Gotta Get Organized.* . . . Karen, Jimmie, Jerry, Ensemble  
*We're Gonna Love It.* . . . Bob, Marilyn, Jerry, Karen, Ensemble  
*Jubilation.* . . . Marilyn, Jimmie, Bob, Ensemble  
*Thank God For Governor Pilate.* . . . Jimmie, Ensemble  
*One More Tomorrow.* . . . Jason, Karen, Ensemble  
*I Wonder (with Jubilation Reprise).* . . . Ensemble  
*Somethin' s Brewin' in Gainesville (Reprise).* . . . Ensemble

*"Everybody say Whooooee"*

Front: Marilyn Hubbard, Jason Gilbert, Karen Stacko  
Back: Jimmie Looney, Jerry Coghlan, Bob Wang





# 515 Joyous 'Gospel' at Workshop Players

Steve Brown  
The Chronicle-Telegram

## REVIEW

If you're looking for something to start the foot a-tapping and stimulate the brain, you might want to check out the Workshop Players production of "Cotton Patch Gospel."

With music by the late Harry Chapin ("Taxi," "Cat's in the Hat"), this delightful show presents the Gospel of Matthew as set in rural Georgia. For example, Jesus is born in Gainesville, not Bethlehem, and Jim Bob, not James, is one of the Disciples.

If audiences can let go of their preconceived notions about the Gospel, they'll be treated to some laughs, joyful music and the still-

powerful salvation message.

A play which calls for 40 characters has been beautifully adapted for a brilliant six-member ensemble. The cast — Jerry Coghlan, Bob Wang, Karen Stacko, Jimmie Looney, Marilyn Hubbard and Jason Gilbert — wear different hats throughout the production and all get the chance to play storyteller Matthew.

The music is incredible — and as a longtime Chapin fan, I was able to notice the similarities between this production and some of Chapin's pop hits. A couple of highlights come right to

mind — "Turn It Around" based on the 'turn the other cheek' principles; the gospel quartet's rousing "Ain't No Busy Signals/Spitball," the tender ballad "One More Tomorrow," and the uplifting "I Wonder."

This marks the third time "Cotton Patch Gospel" has been presented at Workshop Players. A cast of 13 actors including Looney and Hubbard were directed by Valerie Jenkins Gershtenberger in two productions in 1988 and 1990.

**Show dates** are tonight-Saturday, Nov. 14-16 and 20-23. All shows start at 8 p.m., except for 3 p.m. Sunday matinees. Tickets are \$7.50 and can be purchased by calling 988-5613.



WORKSHOP PLAYERS

**GOSPEL ENSEMBLE:** Taking part in the Workshop Players production of "Cotton Patch Gospel" are, left to right, accompanist Keith Bachmann, Marilyn Hubbard, Jerry Coghlin, Jimmie Looney, Karen Stacko and Bob Wang. Jason Gilbert, not pictured, is also featured in the show.

Jimmie Looney and Bob Wang  
*You are still my boy.*



Bob Wang as Herod:  
"Has anybody heard about this virgin birth?"  
Seated L-R: Karen Stacko, Jason Gilbert, Jimmie Looney, Marilyn Hubbard.



## PRODUCTION STAFF

Director .....	Wade Hubbard
Music Director .....	David Stacko
Stage Manager .....	Don Wozniak
Lights .....	Don Wozniak
Set Construction .....	Bill Reising
Set Artistry .....	Susan Schauer
Set Crew .....	Mary Hirt, Laura Westover
Bulletin Board .....	Susan Schauer
Props .....	Donna Reising
Publicity .....	Kathy Whitmore
Programs .....	Marilyn Hubbard, Susan Schauer
Parkers .....	Chris Stacko
Ushers .....	Jimmie Looney
Box Office .....	Lucille Trelka



Marilyn Hubbard, violin;  
Keith Bachman, guitar .



Interesting floor design.



"There ain't no busy signals"  
Bob Wang, Jimmie Looney, Karen Stacko, Jason Gilbert

## Cotton Patch Gospel

was first performed at  
Workshop Players  
in 1988 and again in 1990

### THE CAST THEN

Greg Saltis (1988) Dave Stacko (1990)

Pat Lindley  
Rick Asberry  
Jimmie Looney  
Jim Heath  
Don Schneider  
Bob Rieth  
Beverly Sperry  
Matthew Skelly  
Phyllis Haynes  
Ted Michaels  
Marilyn Hubbard  
Betty Sanders

### THE BAND

Bill Skelly, Dale Skelly, Pat Skelly

Director Valerie Jenkins Gerstenberger

Music Director John Russell



# THE LION IN WINTER

By James Goldman

January 29, 30, 31  
February 6, 7, 8, 12, 13, 14, 15  
1998

This was a good idea to use a map of the areas being talked about in the show. My only question is, how many of the audience really looked at it. Those who did examine it, probably found it interesting. Others who tried to locate places may have forgotten by intermission what it was they were looking for. However, it was still a good idea.



## THE CAST

(In Order of Their Appearance)

Henry II, *King of England* ..... George Macdonald  
Alais, a *French Princess* ..... Connie Osborne  
John, the *youngest son* ..... Dustin Jasinski  
Geoffrey, the *middle son* ..... Leonid Offengenden  
Richard Lionheart, the *oldest son* ..... James Darvas  
Eleanor, *Henry's wife* ..... Pamela A. Pickworth  
Philip, *King of France* ..... Tom Cotton  
Soldier ..... Chris Bednar

## SYNOPSIS OF SCENES

The Time: Christmas, 1183  
The Place: Henry's Castle at Chinon, France

### ACT I

Scene 1 The Bedroom of Alais Capet  
Scene 2 A Reception Hall, immediately following  
Scene 3 Eleanor's Chamber, a short time later  
Scene 4 The Reception Hall, immediately following  
Scene 5 Eleanor's Chamber, not long afterwards  
Scene 6 Philip's Chambers, immediately following

### ACT II

Scene 1 Henry's Chamber, shortly later  
Scene 2 Alais' Chamber, early the next morning  
Scene 3 The Wine Cellar, immediately following



Eleanor: "We did it! You were in the next room when we did it."

This is a pretty good picture of the revolving stage. I don't mean to make a pun, but this brings us full circle in the creation of just about every staging device used in professional theatres. We only have the wagon stage and flying apparatus to complete the picture. I really wouldn't put either one beyond Dave Cotton's attempts, even in our tiny stage. I don't mean to keep repeating myself when I expound on this man's abilities in staging. Check out his sets for your own education.

Pam Pickworth in a far different role than in *All My Sons*. Both done well.



# Workshop Players does great job with 'Lion in Winter'

## REVIEW

**Steve Brown**  
The Chronicle-Telegram

Power. Passion. Deceit. Sounds like a "Melrose Place" episode. Actually those three words best describe James Gold- man's play, "The Lion in Winter," which is being presented through Feb. 15 by Workshop Players.

Set in 1183, "The Lion in Winter" tells the story of Henry II, King of England, and his family. Poor Henry has a problem — he has three sons, each of whom would like to take over the throne. Henry favors the youngest son John (Prince John of Robin Hood fame) while the queen Eleanor prefers eldest son Richard the Lionhearted.

Geoffrey — the middle son — likes to march wits with everyone as he tries to better his standing. Philip, King of France, wants to shed his boyish image and become a man quite different from his father Louis. Philip's sister, Alais, just wants to settle down with her lover Henry.

Director Dave Cotton and assistant director Allie Jenkins have done an incredible job in casting. George Macdonald and Pamela A. Pickworth are outstanding as the royal couple. Both bring the right amount of

## Show info

**WHEN:** Now-Feb. 15; 8 p.m. most days, 3 p.m. Feb. 8 and 15

**WHERE:** Workshop Players, 44820 Middle Ridge Road, Amherst

**TICKETS:** \$7.50; call 988-5613 for reservations

emotion to the roles of two people who both hate and love one another.

Kudos should also be handed out to the actors who play the three sons — James Darvas (Richard), Leonid Offengenden (Geoffrey) and Dustin Jasinski (John). Jasinski adds comic relief with his whiny, spoiled character.

Rounding out the cast is Connie Osborne (Alais) and Tom Cotton (Philip).

Set builder Bill Reising has done a nice job, especially in the form of the working turntable that sports a combination of castle pillars and open space that can be quickly positioned for a variety of different looks with minimal props. It also cuts down on the dark time between scenes, thereby returning patrons immediately back into the action.

"The Lion in Winter" is an intense, emotionally-driven production that shouldn't be missed.



WORKSHOP PLAYERS

**ROYAL PROBLEMS:** Left to right, George Macdonald, Pamela A. Pickworth and Connie Osborne star in the Workshop Players production of "The Lion in Winter."



James Darvas, Pam Pickworth  
Pam: "With this pin I will etch my will to you."



"We all have knives. It's 1183 and we're barbarians. How clear we make it."  
James Darvas, Pam Pickworth, Dustin Jasinski, Leon Offengenden



# PRODUCTION STAFF

Director..... David Cotton  
 Director's Assistant..... Allie Jenkins  
 Lights..... Tara Bluhm Sara Walzer, Angie Lucas, Tom Cotton  
 Set Construction..... Bill Reising  
 Set Artistry..... Susan Schauer  
 Set Crew..... Leon Offengenden, Tom Cotton, Julie Powell,  
 Marilyn Hubbard, Mary Hirt, Tara Blum, Bridgett Tanger  
 Props..... Sonoma Warren, Angie Lucas  
 Wardrobe..... Pamela A. Pickworth, Patricia Darvas, Waneta Dudley  
 Bulletin Board..... Susan Schauer  
 Publicity..... Kathy Whitmore  
 Programs..... Marilyn Hubbard, Susan Schauer  
 Parkers..... Chris Stacko  
 Ushers..... Mary Hirt  
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"The trick is not to dribble  
 when you bang the bung."



Tom Cotton, Justin Jasinski, Leon Offengenden  
 "What if the three of us join forces and fight  
 against them?"



Pam P, George M, Tom C. "Your Grace"



George M. to Connie O. "Let's have one strand askew."  
 Is this where skewed strands of hair started?



To Pam Pickworth, George Macdonald:  
 "I'd never seen such beauty and I walked up  
 and touched it. God, where did I get the gall  
 to do that?" Pam answers: "My eyes."



L-R To D. Jasinski, James Darvas, Pam P., Leon O.,  
 Connie Osborne says: "Kings, Queens, Knights and I'm the only pawn.  
 I've nothing to lose and that makes me dangerous"



*Workshop Players**presents***CRITIC'S CHOICE****By Ira Levin****March 19, 20, 21, 27, 28, 29****April 2, 3, 4, 5,  
1998**

CRITIC'S CHOICE  
was first performed at  
Workshop Players  
in November of 1963

**THE CAST THEN**

Parker  
Angela  
John  
Dion  
Charlotte  
Ivy

Dick Beal  
Virginia Waratinsky  
Sam Chevalier  
Harry Lynch  
Evelyn Witham  
Winnie Schaeffer

Director: Francis McDonough



Dave Erdei, Drama critic.

**THE CAST****(in order of appearance)**

Parker Ballantine.....David Erdei  
Angela Ballantine.....Miki Pritt  
John Ballantine.....Jacob Griswold  
Dion Kapakos.....Jason DeTardo  
Essie.....Carolyn Pritt  
Charlotte Orr.....Barbara Bentz  
Ivy London.....Judy MacKeigan

**SYNOPSIS OF SCENES**

The action takes place in the Ballantine apartment,  
near Washington Square.

**ACT I** November 1959 - May 1960  
**ACT II** May 3, 1960 (Opening Night)  
**ACT III** Later that night

*CRITIC'S CHOICE* is presented by permission  
of the Dramatists Play Service



**ASPIRING PLAYWRIGHT:** Miki Pritt plays Angela Ballantine, who decides to write a play despite the fact her husband is a drama critic, in the Workshop Players' production of "Critic's Choice."



David E. and son, Jacob Griswold





The Ballantine family enjoys breakfast.



Jason tells Miki how wonderful her play is.



Barbara Bentz "the best mother-in-law."



Jason deTardo.

## PRODUCTION STAFF

Director. . . . . Caron L. Kelley  
 Director's Assistant. . . . . Kris Rybarczyk  
 Light Design. . . . . David MacKeigan  
 Set Design. . . . . Caron L. Kelley  
 Set Construction. . . . . Bill Reising  
 Set Crew. . . . . David Cotton, Caron Kelley,  
                                  Kathy Whitmore, Marilyn Hubbard  
 Costumes. . . . . Pam Pickworth, Waneta Dudley  
 Lights/Sound. . . . . Michael Molek  
 Music. . . . . Susan Wagner  
 Board Liaison. . . . . Kathy Whitmore  
 Bulletin Board. . . . . Susan Schauer  
 Publicity. . . . . Kathy Whitmore  
 Pictures. . . . . Marilyn Hubbard  
 Programs. . . . . Marilyn Hubbard, Susan Schauer  
 Parkers. . . . . Chris Stacko, Billy Carter  
 Ushers. . . . . Mary Hirt  
 Box Office. . . . . Lucille Trelka

## ACKNOWLEDGEMENTS

We appreciate the cooperation and support of:  
 The Amherst Board of Education  
 Loom courtesy of Charlotte Ballas,  
                                  Charlotte's Web,  
                                  Artstown, Avon Lake  
                                  Marion Schuehrer  
                                  Kathy Janowick  
                                  Carolyn Pritt  
 Chronicle Telegram  
 Louis Cohn's FORMAL DESIGN  
 Park Avenue Methodist Church



Carolyn Pritt in a cameo appearance.



# 'Critic's Choice' is worth a look

## REVIEW

Steve Brown  
The Chronicle-Telegram

A critic's life is not an easy one — believe me, I should know.

If you write truthfully, there's always someone who will be at odds with you.

Type up a bad review and somebody will hate you — the actor, director or a distant relative of the cast. Do a good review of a mediocre production and you'll have people questioning your credibility.

Now just imagine what would happen if a drama critic's wife decides to write a play. The kind of anguish that critic must endure, choosing between doing an objective job or keeping his wife happy.

That's the dilemma presented in Workshop Players' current production, "Critic's Choice." The show runs through April 5.

Angela Ballantine (played by Miki Pritt) has the habit of starting something she'll never finish. One day, she decides to write a play but her husband and New York drama critic Parker Ballantine (David Erdei) has his doubts.

Things get worse when Parker is asked by his wife for his honest opinion about the play's first draft. Angela gets extremely upset when Parker gives his non-flattering remarks about the play.

Throw into the mix the couple's young, precocious son John (Jacob Griswold), the "best mother-in-law" (Barbara Bentz), a hot-

to-trot, opportunistic young director (Jason DeTard and Parker's first wife and actress Ivy London (Judy MacKeigan), and you'll get a few laughs.

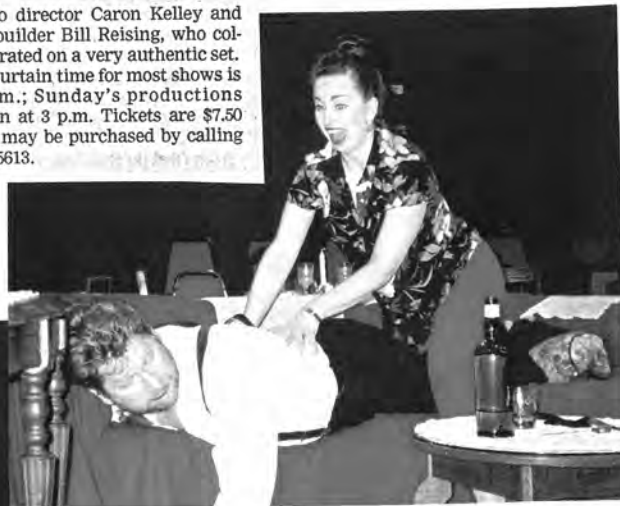
The cast is a talented ensemble made up of veteran actors and youthful newcomers. Kudos also

go to director Caron Kelley and set builder Bill Reising, who collaborated on a very authentic set.

Curtain time for most shows is 8 p.m.; Sunday's productions begin at 3 p.m. Tickets are \$7.50 and may be purchased by calling 988-5613.



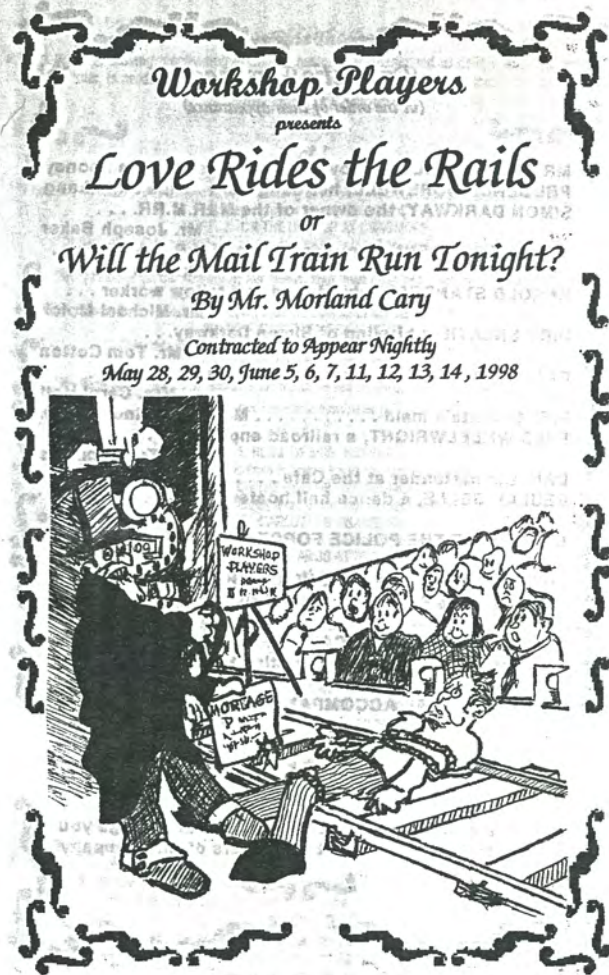
We have had some exceptional children in our productions. Jacob is another.



Ex-wife, Judy MacKeigan gives a back-rub.







"No, Mr. Darkway, I will never  
sell my shares to the railroad."  
Joseph Baker, Jimmie Looney



Jenny DiSalvo, Katie Primm,  
Ted Michaels, Katherine Nemeth



Ted Michaels the cab of his engine.



"Could there not be pleasure in this business, M'sieur Deerck"  
Katherine Nemeth, Tom Cotton

Anyone who decides to do a spoof on the old-fashioned melodrama should not have the false idea that it is just a bunch of high-jinks. There is precise choreography necessary to make it effective. Timing is very important. In regard to scenery, it is one of the few shows that absolutely requires a backdrop to be effective.



### *Dramatis Personae* (in the order of their appearance)

MRS. HOPEWELL, a widow. . . . . Mrs. Jimmie Looney  
PRUDENCE HOPEWELL, her daughter . . Miss Julie Lang  
SIMON DARKWAY, the owner of the M&R.M.RR. . .

Mr. Joseph Baker

TRUMAN PENDENNIS, super. of the W.V.P.B.&P.R.R. . .

Mr. Ben Shurr

HAROLD STANDFAST, his friend and fellow worker . . .

Mr. Michael Molek

DIRK SNEATH, a hireling of Simon Darkway. . .

Mr. Tom Cotton

CARLOTTA CORTEZ, owner of the Paradise Cafe. . .

Mrs. Carol Hoff

FIFI, Carlotta's maid . . . . . Miss Katherine Nemeth

FRED WHEELWRIGHT, a railroad engineer . . .

Mr. Ted Michaels

DAN, the bartender at the Cafe . . . . . Mr. Don Breen

BEULAH BELLE, a dance hall hostess . . .

Mrs. Jenny DiSalvo

OFFICER OF THE POLICE FORCE . . . . . Mr. Chris Shurr

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Miss Katie Primm, Messrs. Chris Shurr, Don Breen

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Misses Jessica Walte, Christina Walte, Megan Burcl

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### *Synopsis of Scenes*

#### *Prologue*

#### *Act I*

SCENE 1. HOME OF MRS. HOPEWELL

"I can see, Madame, this cottage holds something even more precious than your stock certificate. . . I must lay my plans to own them both!"

SCENE 2. ON THE HILLTOP AT CRAGMORE

"To think of it! Our own little home, where we will be together morning . . noon. . . and . . .

SCENE 3. OFFICE OF SIMON DARKWAY

"Since I cannot get the Railroad by fair means, then must I use foul. Nothing will stop me!"

SCENE 4. RAILROAD YARDS AT BROWNHELM

"Stand back, Sir! . . even my innocent eyes are opened to the base and fickle nature of man!"

SCENE 5. CARLOTTA'S CHAMBERS

"Brandyl! Miss Cortez! Strong liquor has never touched my lips!"

SCENE 6. RAILROAD YARDS AT BROWNHELM

"Ply them with liquor . . . in two days the franchise will be mine, and the girl will be mine!"

*There will be a ten-minute intermission following Act I*

#### *Act II*

SCENE 1. HOME OF MRS. HOPEWELL

"Alas, poor mother. so long as there is breath left in my body you shall never want!"

SCENE 2. ON THE HILLTOP AT CRAGMORE

Would you melt my heart of ice, Miss Prudence?"

SCENE 3. CARLOTTA'S CHAMBERS

"You will rue those words, Simon Darkway. I can wreck your pretty little scheme!"

SCENE 4. RAILROAD YARDS AT BROWNHELM

"Bind him! Gag him! And throw him in the coach of yonder mail train — that will not run tonight!"

SCENE 5. BAR AT THE PARADISE CAFE

"Never can I look the world in the face again. I have lost my honor and my beloved Prudence!"

*There will be a very brief intermission following Act II*

#### *Act III*

SCENE 1. A CELL IN THE JAIL HOUSE

"Once to me you were a god, Mr. Pendennis, but now I have seen your feet of clay!"

SCENE 2. RAILROAD YARDS AT BROWNHELM

"For the sake of old times, men, will you not hear me?"

SCENE 3. IN A CUT AT THE HEAD OF THE VALLEY

"I shall lay you lower than the dust, Simon Darkway!"

SCENE 4. ON THE HILLTOP AT CRAGMORE

"Hark, the train approaches. I must save him! Truman Pendennis, the man I love!"

SCENE 5. THE CUT AT THE HEAD OF THE VALLEY

"Heaven has opened my eyes and I know you for the true man that you are!"

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OUR TOWN.

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The Can-Can girls:  
Jessica Marshall, Megan Burcl, Christina Marshall



"Troubles shared are troubles halved."  
Ben Shurr, Carol Hoff



"Sh-h, eet ees a seecret."  
Tom Cotton, Katherine Nemeth



THE MANAGEMENT IS PLEASED TO ANNOUNCE that this splendid cast has been assembled and DIRECTED by Mr. William Reising, with the able ASSISTANCE of Ms. Sandi Snell, and SUPERLATIVE STAGE MANAGER, Arianne Deichler.

THE ELABORATE PICTORIAL BACKDROPS have been designed and executed by Mrs. Susan Schauer, who incidentally also designed THE BEAUTIFUL BULLETIN BOARD.

THE HANDSOME SET PIECES, INCLUDING THE ENGINE OF THE WALKER VALLEY, PINE BUSH AND PACIFIC R.R. were designed by the director Mr. William Reising who also oversaw the construction, with the assistance of Mrs. Marilyn Hubbard, Mrs. Kathy Whitmore, Mr. David Cotton, and Miss Tara Bluhm.

THE ATTRACTIVE BEDROOM SET was created by Mrs. Donna Reising, who also assisted in the creation of . . .

EXTRAORDINARY NEW COSTUMES, reflecting the latest fashions were created by the Misses Waneta Dudley, Dottie Persutto, Jenny DiSalvo, Julie Lang, Kate Nerneth, Marilyn Hubbard and Connie Nicenwanger.

AMAZING NEW LIGHTING EFFECTS ACHIEVED entirely by ELECTRICITY according to the design of Mr. David Cotton, with Mrs. Marilyn Hubbard or Mr. Don Wozniak on the light board.

THE DARING DANCERS were coached by Mrs. Barbara Bentz.

PROGRAM ART WORK by Jim Sigworth.

OUTSTANDING PUBLICITY was coordinated by Mrs. Kathy Whitmore.

PHANTASTIC PHOTOGRAPHY was provided by Mrs. Marilyn Hubbard

THE WELCOMING USHERS were assigned their duties by Mrs. Jimmie Looney.

You were assisted in the PARKING OF YOUR CAR by Christopher Stacko and Billy Parker.

And OUR SUPER BOX OFFICE MANAGER is Mrs. Lucille Treika.

THE ENTIRE COMPANY WISHES TO THANK the following for their support: The Amherst Board of Education, Elite Cleaners, Erie Electric, JoAnn Fabrics of Elyria, Laura Dahle of Aries Beauty Salon in Oberlin, ActionWear, Mr. Pat Sanders, Mr. Sven Nielsen, Mrs. Chelle Gulyas, area newspapers, radio and television stations and our family and friends.



Ted Michaels, Ben Shurr, Chris Shurr  
"You're in the jailhouse now."



"Stand back, Mr. Pendennis."  
Julie Lang, Ben Shurr



Joseph Baker, Tom Cotton



Tom Cotton, Ben Shurr, Joseph Baker

"Miss Prudence, You take the reins."  
Joseph Baker, with railroad workers, and Julie Lang.



# WORKSHOP PLAYERS *presents*

## OUR TOWN

by Thornton Wilder

July 9, 10, 11, 17, 18, 19, 23, 24, 25, 26  
1998

**OUR TOWN**  
was first presented at Workshop Players  
in November, 1969

*The Cast Then*

Stage Manager.....	Fred Stilgenbauer
Doc Gibbs.....	Pat Meanor
Mrs. Gibbs.....	Evelyn Witham
Mrs. Webb.....	Dorothy Howe
Joe Crowell.....	Rick Beal
Howie Newsome.....	Al King
George.....	Jim Pich
Rebecca.....	Vicki Filbert
Wally.....	Mark Brummer
Emily.....	Nancy Balas
Professor Willard.....	Don Redman
Mr. Webb.....	Dick Beal

*Townpeople*

Edna Ayres, Jane Ryan, Ed Witham, Cyndi Chevalier,  
Kay Moore, Shirley Filbert, Jean Schaeffer

*Baseball Players and Assistant Stage Managers*

Sam Chevalier, Mike Lynn, Rick Shauver

Simon Stimson.....	Ben Dombrowski
Mrs. Soames.....	Erma Askew
Si Crowell.....	Rick Beal
Constable Warren.....	Harley Morath
Joe Stoddard.....	Russ Conser
Sam Craig.....	Robert Wenzel

Director..... Valerie Jenkins



"Never take advice on personal matters."  
Wade Hubbard, Doug Rossi



## OUR TOWN

### THE CAST

(In order of appearance)

Stage Manager.....	Kevin Breen
Doc Gibbs.....	Don Wozniak
Mrs. Gibbs.....	Marilyn Hubbard
Mrs. Webb.....	Dorothy Shobe
Joe Crowell.....	Tim Mitchell
Howie Newsome.....	Mike Leuszler
George.....	Doug Rossi
Rebecca.....	Sarah Gnizak
Wally.....	David Rhoades
Emily.....	Christine Gross
Professor Willard.....	Jim Heath
Mr. Webb.....	Wade Hubbard

#### Townpeople

Carol Gallagher, Ria Wolfert, Tom Cotton

Simon Stimson.....	Ken Hubbard
Mrs. Soames.....	Irene Kellett
Si Crowell.....	Jared Johnson
Constable Warren.....	Jim Heath
Joe Stoddard.....	Jim Heath
Sam Craig.....	Chas. Deremer

**Baseball Players and Assistant Stage Managers**  
Tim Mitchell, Jared Johnson

#### ACT I

The Daily Life

#### ACT II

Love And Marriage

#### ACT III

Death

*There will be a brief intermission  
following each Act.*



The ladies of the choir stop to gossip.  
Irene Kellett, Marilyn Hubbard, Dorothy Shobe

For those who do not know this American classic, it is done entirely in pantomime. For the actor it is a challenge; for the director it can be his nemesis. Even if it weren't the classic that it is, it would be an excellent acting exercise. Success depends on how effectively the actor and the director makes the audience see what is meant to be, through the well planned, well executed action.





## PRODUCTION STAFF

Director ..... Chas. Deremer  
 Assistant Director ..... Melissa Hubbard  
 Book Holder ..... Becca Finner  
 Lighting Design ..... Chas. Deremer  
 Lights, Sound ..... Becca Finner, Mike Leuszler  
 Set Construction ..... Bill Reising  
 Wardrobe ..... Melissa Hubbard, Bill & Donna Reising  
 Seamstress ..... Marilyn Hubbard, Robin Gnizak  
 Photography ..... Marilyn Hubbard  
 Publicity ..... Kathy Whitmore  
 Programs ..... Marilyn Hubbard  
 Parkers ..... Chris Stacko, Billy Parker  
 Ushers ..... Jimmie Looney  
 Box Office ..... Lucille Trelka

## ACKNOWLEDGEMENTS

We appreciate the co-operation and support of  
**The Amherst Board of Education**  
**Clague Playhouse**  
**Action Wear**

**Jo-Ann Fabrics** in Elyria

**Elite Cleaners** in Amherst

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 and our members, families and friends.

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**OUR TOWN** is presented in Cooperation with  
**Samuel French Inc.**



"The answer is in square yards of wallpaper."  
 Doug Rossi and Christine Gross  
 do homework in their respective houses.



Kevin Breen departs from the stage manager to play  
 the soda jerk for Christine Gross and Doug Rossi.



Marilyn Hubbard, Dorothy Shobe  
 snip beans as they discuss the day's events.

Two actresses who are successful  
 in a variety of roles.



Jim Heath in one of his roles -- Professor Willard,  
 who gives statistics about Grover's Corners.



# 'Our Town' ends Workshop's season in style

## REVIEW

Steve Brown  
The Chronicle-Telegram

Thornton Wilder's "Our Town" is a perfect ending to Workshop Players' 50th anniversary season.

The classic drama about small-town life is well-suited to the intimate theater-in-the-round. The quality of the production also explains why Workshop Players is still around after five decades.

Kevin Breen does an excellent job as the stage manager who keeps the show going via his narration. Christine Gross and Doug Rossi capture the true essence of lovers Emily and George.

Staged with minimal sets, "Our Town" may hit close to home for those living in smaller



WORKSHOP PLAYERS

**NARRATIVE VOICE:** Kevin Breen portrays the stage manager whose narration helps sustain the story of "Our Town," the closing production of Workshop Players' 50th season.



"Good weather, bad weather -- 'taint very choice, I always have something to say."

Don Wozniak, Marilyn Hubbard

communities. The well-written play also delivers a poignant message about life.

The casting by director Chad Deremer employs a mixture of actors. Veteran Workshop performers such as Wade and Marilyn Hubbard appear opposite Gross and Jared Johnson, who are making their debut at the Amherst theater.

The play runs this weekend and July 23-26. Curtain times are 8 p.m. Thursday-Saturday and 2 p.m. Sunday. Tickets are \$7.50 and can be reserved by calling 988-5613.

Next up for the Workshop thespians will be the annual awards banquet Aug. 16. Award are given out for Best Actor and Actress in a Leading Role, Best Actor and Actress in a Supporting Role, Best Performance in a Musical Production, Best Scenic Design, and Best Production.



Don Wozniak pets Mike Leuszler's horse as he delivers milk. The sound track failed to have the rattle of bottles as Mike carried the glass bottles in a metal case.

Kevin Breen, a chip off the old block -- actually two blocks. Mother and father were both valued players.





Dan  
John Schaeffer - 1956  
Chris Dalton - 1997



DR BURTON  
Joe Gierz - 1956  
Tim McHenry - 1997



LARRY  
Gerald Boone - 1956  
Alan Gardinsky - 1997



MISS BEILL  
Janet Dolvas - 1956  
Jimmie Looney - 1997

The six plays presented during the 50th season were revivals of earlier productions. Each program carried a list of the earlier cast. Those who could be located were invited to attend a performance. When they did, a picture was taken with the current cast member.



R.F.I.  
1971 1998  
Pat Maiden Kate Nemeth



Mrs Hopewell  
Elaine Breen Jimmie Looney  
1971 1998



Prudence  
Julie Lang Nancy Baylis  
1971

Those pictures on the left and the one on the bottom right are from **Cheaper by the Dozen**. The top three, on the right, are from **Love Rides the Rails**.



Ernestine  
Alexandria Muzilla - 1956  
Allie Jenkins - 1997

The original photos are now in the archives of Workshop Players.





EVYLYN WITHAM 1969 • MRS. JULIA GIBBS  
MRS. JULIA GIBBS 1998



DOROTHY HOWE 1969 • DOROTHY SHOBE 1998  
MRS. WEBB



JIM HEATH 1969 • RUSS COUSER 1969  
JOE STODDARD

THE LION IN WINTER  
was first performed at  
Workshop Players  
January and February of 1970

#### THE CAST THEN

Director	Evelyn Witham
Henry II	Fritz McDonough
Alais	Diane Resch
John	Jeff Gross
Geoffrey	David Sudy
Richard Lionheart	Ted Maitland
Eleanor	Yvonne Alford
Philip	Dustin DuPerow



DON REDMAN 1969 • JIM HEATH 1998  
PROFESSOR WILLIARD

An example of how the cast of the  
same production at an earlier time  
was listed in the programs. Photos  
are obviously from **Our Town**.



VALERIE (JENKINS) GERSTENBERGER 1969 • CHAS. P. DEREMER 1998  
DIRECTOR



WILL BALAS 1969 • CHRISTINE GROSS 1998  
EMILY WEBB



The final decade of activity covered during 50 years of Workshop Players is notable mostly for planning. Several changes were made in policy, some grants were received and the usual building and grounds work was done.

- From 1988 - 1994 the players experienced full houses and extended runs for many of their shows. The box office reported waiting lists for several shows. The 1988-89 season was sold out except for two performances. One performance of *A Trip to Bountiful* was sold out before dress rehearsal, extra performances were added for *Shirley Valentine*, *Steel Magnolias*, *Beau Jest*, *Crimes of the Heart*, *Gigi*, and *I Remember Mama*. The latter was sold out, except for one performance, one month before opening. Many shows had waiting lists for tickets. In 1993, one performance was added for each show because of the demand for tickets.
- In 1989 acting classes were instituted under the direction of Brent Crawford. These continued successfully for several years.
- Two more repeats, but not productions! Updating the lighting system and looking for property or a building with better parking and storage were still discussed. In 1990, a serious attempt was made to buy property behind the cemetery, adjacent to the theatre, in order to expand. The offer was rejected. In 1993 a committee visited the vacated Brownhelm School. David Cotton presented a plan for its use at the banquet. These included a place for storage, rehearsals, better parking and eventual location for performances. The minutes did not show any decision on this project. Rental price was to be \$1.00 per year.
- In 1991, a grant was received from Nordson Corporation Foundation for \$5700 to purchase a new light board. A new dimmer system with packs was added for \$650. A security light behind the theatre was installed. In 1995, \$2045 was granted from Nordson Corporation foundation for a Yamaha Klavinova. Don Wozniak donated a Clavimover in 1996 which made moving the new piano easier and safer.
- Beginning in 1991 a Five-Year Plan was discussed. No specifics were outlined.
- Air conditioning was discussed again. In 1992 it was installed for \$8000.
- Volunteers are requested more often. There seems to be a waning interest in tech work.
- Sometime in 1992 Caron Kelley was appointed Artistic Director, without pay. The minutes make no mention of a motion being made to this effect, but her reports begin to show up. One report urged making a 5-year plan.
- Building and grounds work, under the supervision and mostly the actual work, was done by Bill Reising. Rick Asberry and a friend installed air conditioning in 1993. Parking lot drainage was estimated at \$1450. The bats have returned. What to do!!
- In 1990 the matter of transferring our records to microfilm and possibly our scrapbooks to video was discussed. No action.
- In 1995 an awards banquet was started. (See Awards pages.) Also, a Long Range Planning Committee was formed. They prepared a questionnaire to study the situation from the standpoint of the membership and the patrons. A recommendation, after a year or more of meetings, was for a fund raiser for a new theatre. Emphasis was on backing by the membership and input from the patrons. A campaign to increase the numbers of subscribers and to obtain "grants to further the mission of the theatre" was stated. There is no record as to how many of these goals have been realized.
- In 1996 Evelyn Witham completed the cataloging of hundreds of slides and placed them in protective sleeves.
- Over the years, letters of commendation and letters of disapproval have been received from patrons. Each year there are a few of each. The disapproval is mostly of the language in the productions, most of which is no worse than can be heard on television. Some of the patrons expect or hope that a local community theatre would do better than TV.
- Ticket prices were increased to \$5.00 in 1991, \$6.00 in 1993 and \$8.50 by the end of the century. (Observation: It took 40 years to go from \$1.50 to \$4.00. It took 7 years to go from \$4.00 - \$8.50.)
- There are no secretary's minutes available from 1996- 1998. Lost, not recorded, no action taken??



# *First Annual Awards Gala*



Teresa Butchko, Director  
Best Production  
Steel Magnolias



Adriann Maguire  
Best Actress  
Steel Magnolias



Dave Lengyel  
Best Supporting Actor  
The Death & Life of Sneaky Fitch

Susan Schauer  
Best Supporting Actress  
How The Other Half Loves



Bill Reising & Brenda Handyside  
Best Set Design  
The Death & Life of Sneaky Fitch



Brent Crawford  
Best Actor (tie)  
The Death & Life of Sneaky Fitch



Bill Reising & Caron Kelley  
Volunteer Award



Tom Wang  
Best Actor (tie)  
Beau Jest



## 1995-1996 AWARDS

<u>Best Actor (tie)</u>	Wade Hubbard, GREATER TUNA Bill Wagner, HEART BEATS
<u>Best Actress</u>	Jayne Bartish, HEART BEATS
<u>Best Supporting Actress (tie)</u>	Susan Wagner, MY FATHER'S FACE WAS CRYSTAL Susan Wagner, HEART BEATS
<u>Best production</u>	Caron Kelley, HEART BEATS
<u>Best Set</u>	COME BACK TO THE FIVE AND DIME JIMMY DEAN, JIMMY DEAN Dave Cotton

## 1996-1997 AWARDS

<u>Best Actor (tie)</u>	Jerry Coughlan, ALL MY SONS Charles Deremer, LOST IN YONKERS
<u>Best Actress</u>	Debra Huff, AND THE WORLD GOES ROUND
<u>Best Set</u>	runner up Bev Sperry, LOST IN YONKERS Bill Brumfeld, THE WHALES OF AUGUST
<u>Best Production</u>	Wade Hubbard, AND THE WORLD GOES ROUND

## 1997-1998 AWARDS

<u>Best Supporting Actor</u>	Tom Cotton, LOVE RIDES THE RAILS
<u>Best Supporting Actress</u>	Judy MacKeigan, CRITIC'S CHOICE
<u>Best Actor</u>	George MacDonald, THE LION IN WINTER
<u>Best Actress</u>	Pam Pickworth, THE LION IN WINTER
<u>Best Performance in a Musical</u>	Bob Wang, COTTON PATCH GOSPEL
<u>Best Set</u>	Dave Cotton, THE LION IN WINTER
<u>Best Production</u>	Dave Cotton, THE LION IN WINTER

My apologies to anyone whose name has been omitted from the lists. The information about awards was taken from the scrapbook for the first year. After that, I could find no record in the secretary's minutes nor in the scrap book. After several calls, Dave Cotton located the back issues of the newsletter. This is the material I used.

You will notice that there is no Best Supporting Actor for 1995-96. In 1996-97 there is neither Best Supporting Actor, nor Best Supporting Actress.

A word of advice to all organizations -- keep accurate records. Careless record keeping could result in several different problems in the future. In an instance such as awards, it probably is nothing that will cause a legal battle, but it is a breach of courtesy to omit such an honor from the record. If a category is removed, it should be a matter of record, not the decision of one or two people. In this day and age of frivolous law suits, this omission might result in such a suit.



534  
OUR 50th ANNIVERSARY BANQUET



Harpist provides dinner music



Table decorations - lovely



Displays were studied .

Displays by Susan Schauer



Alexandria Ivancic  
appeared in the first show



Winnie Schaeffer, early member  
Bob Lenhard, founding member





Corsages were given to  
Loretta Farley, Valerie Gerstenberger  
Evelyn Witham



Some Founding Members  
Sam Marotta's widow, Rose  
Mary Rebman, Dorothy Zima

When Tom's father, Gary,  
and his Uncle Dean were  
very young they appeared  
in **A Man Called Peter**  
with Tom's grandparents.



The Cottons  
Tom Cotton & Grandparents, Marge and Dale  
Three performers

The Cotton Family has the most  
members who have been active at  
Workshop. Dave Cotton; his  
mother, Gloria; brothers, Joel and  
Paul; sisters, Kathy and Sue Ellen  
plus brother-in-law, Troy Dotson.  
Add to that list, the five mentioned  
to the left. An even dozen!



John Suh, Box Office for Many Years  
with Wife and Daughter



Harriet Michaels  
won a table decoration



Current and Long-time Box Office  
Lucille Trelka



## Excerpts from the Anniversary Banquet Program

### Past Presidents of Workshop Players

1948-50	Valerie Jenkins
1950-51	Jean Schaeffer
1951-52	Ruth Schulz
1952-54	Jack Koontz
1954-56	William Penton
1956-57	Valerie Jenkins
1957-58	Wm. & Valerie Jenkins
1958-59	Dan Strauss & Valerie Jenkins
1959-60	Peggy Gillmore
1960-61	Peggy Gillmore & Valerie Jenkins
1961-63	Robert Lenhard
1963-64	Adele Pennington Filbert
1964-66	Virginia Waratinsky
1966-68	Ernest Goodsite, Jr.
1968-70	Shirley Filbert
1970-71	Ernest Goodsite, Jr.
1971-73	Yvonne Alford
1973-74	Richard Beal
1974-75	Evelyn Witham
1975-80	Valerie Jenkins
1980-81	Rudy Cirell
1981-82	Peter Hawkins
1982-83	Teresa Butchko
1983-85	Robert Rieth
1985-87	Caron Kelley
1987-91	Robert Rieth
1991-92	Brent Crawford
1992-94	Elsa Sherman
1994-97	Susan Schauer
1997-98	Kathy Whitmore
1998-99	Pam Pickworth

The following people were the **Founding Members** of Workshop Players. They were the Drama students from Clearview High School who approached their director about forming a group to present plays.

Frances (Gluvna) Michaelson  
 Alvira (Grell) Korcuka  
 Duane Hinds  
 Mary (Hoch) Rebman  
 Steve Hodovan  
 Robert Lenhard  
 Sam Marotta  
 James Mason  
 Rosemary Montagnese  
 Hazelle Perkins  
 Nola Jean (Waters) Hodkey  
 Dorothy (Yudovich) Zima

And, of course, the Drama director,  
 Valerie Jenkins Gerstenberger.

Waite Staller's name was omitted from the list of founding members.

Workshop Players is entirely a volunteer organization. Our directors, actors and tech workers are not paid. We depend on our volunteers not only to put on quality productions but also to maintain our building, costume and props collections. Membership is open to anyone who wishes to join.

The only requirement for membership in Workshop Players is involvement in at least one production or other activity and payment of dues. Annual Dues are \$10 for individual and \$15 for family, or household. Individual student dues are \$5.

We need members to serve on the following committees: fund-raising, social events, traveling shows, grant writing, ushers, mailings, props and costumes. If you have interests or knowledge in any of these areas, or if you want to act, direct, or run lights, please join us!

### DIRECTORS

We salute all of the participants at Workshop throughout the years, but on this special page we recognize our directors who have given so much time and effort to our productions:

Valerie Jenkins Gerstenberger	60+
Evelyn Witham	25
Jean Schaeffer	15
Caron Kelley	11
Fritz McDonough	10
Virginia Waratinsky	8
Dave Cotton	8
William Reising	8



The following have directed 4 productions  
 Lynna Snyder, Pamela Pickworth, Howard Hansen, Jack Koontz, Wade Hubbard

Other directors of one or more plays are:  
 Bill Brumfield, Brent Crawford, Casey Wolnowski, Chas Deremer, David Metzger, Dave Stacko, Dennis Dulmage, Dick Beal, Don Dicken, Don Wozniak, Marilyn Hubbard, Dorothy Howe, James Murray, Jeff Gedridge, Jonathan Wilhelm, Larry Nehring, Teresa Butchko Jenkins, Thelma Carrigan.

Music Directors: Beverly Sperry, Harriet Michaels, John Russell, Maureen Koepke, Jayne Bartish, Barbara Bentz, David Erdei, Dave Stacko

All of the above directors have also appeared on stage as actors and actresses in many productions, as well as serving the theatre in other capacities.

Do you know which of the original cast members of "Cheaper by the Dozen" was in the Miss Ohio pageant?

The "Emily" of the original "Our Town" production at Workshop also played that part in High School, with Valerie as director of both. The High School production won a Superior rating at the State Thespian Conference.

At the banquet, Russ Conser, Loretta Farley, Valerie Gerstenberger, Marcella Routson, Roy and Jean Schaeffer, and Evelyn Witham were honored with life membership and season tickets, for their many years as active members.



## From the Anniversary Booklet

**Fred Stilgenbauer** (1965-1985, CHICKEN EVERY SUNDAY, OUR TOWN, ON GOLDEN POND, MASS APPEAL and many more) Where did the years go? Please give my regards to everyone who might remember me and extend special affection to Ev, Valerie and Jean who tolerated and guided me through it all.

**Gordon "Skip" Ward** (1950s) Although my working schedule precluded my direct involvement in productions in those early years, I did manage to help out a bit with publicity. I remember the elation that attended the acquisition of the old school as a theatre, as well as the many hours of hard work so many people put into making it a viable venue. Please give my regards to Valerie and Jean, the two primary spark plugs, without whom there would have been no theatre. Best wishes for another productive half century in the cultural life of Lorain County!

**Bob Wohlever** (1950s) It was a lot of work, a lot of fun, great fellowship and great satisfaction. I met many fine people that fostered some beautiful friendships, some of which I still maintain. They were years that I treasure and that I look back on fondly and proudly.

**Justin Durrell** (1997) Thanks for the great experience being a part of the Workshop Players' CHEAPER BY THE DOZEN. And guess what...I can speak really loud now! Teresa, you're the greatest!

**Delight Thompson Greenberg** (1954-55, WOULD BE GENTLEMAN) I loved these years and the opportunity to work with Valerie Jenkins. Many happy memories!

**Peter Hawkins** (1970s, FLOWER DRUM, GOLDEN POND, and more) Congratulations on your 50th Anniversary and Special congratulations to Valerie, Evelyn and Jean who were there in the beginning and set the high standards which I'm sure you continue to maintain. I wish you well in your next 50 years. Special regards to: David Cotton, Fritz McDonough, Joyce Campana, Teresa Butchko, Ron Miller and of course Valerie, Evelyn and Jean.

**Cyndi Kramer (Chevalier)** (1960s, OUR TOWN, WIZARD OF OZ and others) Working with the best directors ever -- Valerie, Jean, Evelyn, Fritz McDonough, Ernie Goodsite, Dick Beal. I grew up at the playhouse--as we called it. Many fond and fun memories.

**Julie M. Lang** (1998, LOVE RIDES) Thanks for making my 1st year for Workshop be a pleasant experience! I'll be back!

**Mike Leuszler** (1980s, GODSPELL, JANUARY THAW, and others, OUR TOWN, '98) It's been 9 years since I've set foot on a stage. Some times it seemed more like 90 years, but after doing OUR TOWN, it seems like I never left. Some of the faces are younger, but everything else is still the same. That's nice. Workshop is like an old pair of shoes, comfortable, familiar and stinky...(in the men's dressing room after a July show!)

**Paula Scrofano** (1968, CHICKEN EVERY SUNDAY) Doing this play at Workshop Players greatly contributed to my self-esteem as an actress in my teenage years. It was a joyous learning experience working with Jean Schaeffer. The evening of your banquet is my closing performance of A MIDSUMMER NIGHTS DREAM as well as my first rehearsal week for JERRY'S GIRLS. I've made my living as a member of Actors' Equity Association for the past 25 years.

**Connie Osborne** (1997-98, LION IN WINTER, CHEAPER) I had a wonderful time at Workshop and I thank you for everything.

**William Reising** (1988-1998, actor and director) I have learned a lot in these years at Workshop and gained many good friends...The experience and lessons I may never have gotten if I hadn't come out for OF THEE I SING.

**Tom & Mary Ann Logar** (late 60s RAMSHACKLE INN) We surely enjoyed working on plays and with all of the people involved at the time. Still enjoy the plays. Sorry we can't be with you for this celebration. Wish everyone a good time.

**Mary Powers Miller** (1948) When Workshop Players were still at the Grange Hall, I remember Jean Schaeffer coming in to direct carrying one of her young ones in a portable crib. She would place the baby in a safe apace and go about her theatre related activities in a totally professional fashion... My ex-husband, Parker, and I worked with transporting property items in the old International farm truck from the Miller Farm.

**Ted J. Kerecz** (1970s, FLOWER DRUM SONG, KISS ME KATE, MY THREE ANGELS) Looking forward to seeing many of my past "cast-mates"!

**Marcella Routson** (1960-1998, ANGEL STREET) I enjoyed the parties and friendships made there.

**Marion R. Russell** (1970s, pianist) Congratulations to all for your fine contribution to the arts in Lorain County.

## NOTES FROM FRIENDS

Thanks to all who sent lists of plays they had been in. This has helped to prepare the displays and we hope you can find your picture there. Below are some of the personal notes and memories we received.

**NOTE:** Photos throughout the program are from plays during the last ten years.

**Nancy Conrady** (1973-75) My memories of my participation in Workshop Theatre are some of the happiest that I have! I look forward to the banquet and to renewing friendships made 25 years ago when I was in High school. It was such a pleasure to have the chance to act in FIDDLER, FLOWER DRUM and the melodrama PURE AS THE DRIVEN SNOW and be directed by Valerie Gerstenberger.

**Pam Wairick Decker** (1950s) Best Wishes! I'm pleased to know the group still exists after so many years. I have been away from the area for 44 years, so lost track.

**Dorothy Howe Shobe** (1962-1998, OUR TOWN, twice, FIDDLER, WIZARD and more) I am so happy to re-create my role of Mrs Webb in OUR TOWN. Workshop Players has been an important part of my life. The theatre has helped me through sad time and shared happy times. What a wonderful group of friends you are!

**Lynna Snyder** (1979-1989, acted and directed) After spending two years in Chicago I moved back to Ohio. I now work as a social worker for visiting Nurse Assn Hospice. I am now a board member for Cleveland Public Theatre and have had the opportunity to perform in several exciting and, at times, controversial productions there.

**Helen L. Rattigan (Paxton)** (1956) Remembers working with Valerie at Clearview High School and going to State Conference with Clearview's production of OUR TOWN.

**Mal (Richard) Harrison** (1948-65, HARVEY) I was involved mostly in doing make-up for various members until about 1965, also play-reading. My husband (Norman Richard) who died in 1968 was in many plays. I wish you good luck in the future and hope Workshop Players continues for many, many years.



## Now we can laugh

### *Baby bothers spectator*

To the Editor: I recently attended a marvelous production of "Man of La Mancha" at L.C.C.C. The evening was a delight. The center is wonderful and the staff very efficient and polite.

Unfortunately, this lovely evening was tarnished by one inconsiderate couple. For some unknown reason, this couple brought a baby to the performance. The baby fussed and cried through a great deal of the show.

Besides the baby we had to contend with the father going in and out with the child. Why would anyone even bring a baby to the theater! At intermission, there was a great

deal of complaining by other audience members about the child.

What upset me most is that this same couple brought their child to a performance I recently attended at Workshop Players. The entire audience seemed to be glaring at the couple instead of enjoying the show. At one point even a member of the cast gave the couple a very angry look.

This baby is not going to gain anything by being at these performances. If these are parents who feel they just can't leave their child with a sitter, I strongly suggest they take up T.V. for entertainment.

Mary Beth Wallace, Sheffield Lake

1980

Crying babies and restless children aren't very uncommon anywhere, but in our small theatre and the college theatre mentioned in the Letter to the Editor, it is a real distraction. A couple of our grandmotherly backstage staff offered to care for the child so that the couple could enjoy the show -- and others could do likewise. The baby was obviously very young and the mother was reluctant to give it up. She finally went to the basement, where our green room is and stayed with the infant. This was during **Wonderful Town** November 20 - December 13, 1980

We have had older children become a distraction especially when they sit on the front row. There was a rocker on the set, opposite where a young boy was sitting. He kept rocking the chair with his foot. We finally had a statement printed on the tickets that the production was not for children. That has since been unnecessary.

Another distraction was a woman who always brought her knitting and sat on the front row. I knew her friends and I happened to mention that her knitting distracted the cast. She took it very well and from then on sat on the second row where the cast could not see her hands quickly knitting away.

Another incident that was almost a crisis. A pigeon had found its way into the theatre during dress rehearsal week. It walked back and forth under the seats, but managed to avoid being caught as it disappeared down an opening under the risers on which the seats were located. It was still there when the audience arrived at the first performance. I went back to explain the situation to the couple who sat at the point of the pigeon's entrance. Sure enough about half way through Act I the pigeon started his walk down under the second row of seats. I could tell where it was by the expression on the faces as he passed by. When he arrived at my seat in the far corner, I held a program down so he couldn't return. He was very obedient. I snagged a crew member as he finished changing the set and had him remove the pigeon to the fresh air. We never did figure out how he got in. He was probably in search of much needed food and water.

Our arena, being as small as it is, frequently runs into minor, but amusing incidents such as sampling a piece of candy that is a prop; resting their feet on a piece of furniture in the set; a man's hat placed on a table in front of him-- he nearly lost it when the maid in the show picked it up and removed it as she tidied the room.

In another show, the women were to fall asleep on cots. They were to face toward the center of the stage. When the lights dimmed, one woman was goosed by a friend who sat opposite the cot. No comment!

Cast members who arrived early for a rehearsal were greeted by a garter snake in the middle of the acting area. His audition was loudly rejected. After his reception by cast members, he was probably relieved to be ushered outside.

And so it goes, when you perform in an old one-room school house in the country. Small quarters, open spaces, and a very understanding audience makes performing interesting and challenging.



# For Workshop costumes, it's what's in the past that counts

Special to Tempo

**AMHERST** — Making professional late 18th-century costumes on an amateur late 20th-century budget takes some doing. But Workshop Players, which opens May 1 its production of Oliver Goldsmith's 1773 comedy "She Stoops to Conquer," has long known that success in costuming comes from what it already has as well as what it will have.

To be sure, a group of talented seamstresses are busily cutting, pinning, fitting and stitching silks, satins, velvets and lace, as well as cotton and wool. But before they had even touched a piece of fabric, the play's director Valerie Jenkins, who is serving as designer as well, had to study a bit of Workshop inventory before she took on British history.

First she went through her stock of costumes, which fill two rooms and an attic in her home. Then she checked her reference books of styles and actual portraits from the particular period.

Putting to use her background as a student of Hollywood designer Helen Forrest Lautner (while obtaining her master's degree in theater from the State University of Iowa), Mrs. Jenkins looks at color and fabric for suitability of the play's time and mood. She also considers specific characters. For instance, she would try to dress a jealous character in green, and an honest character in "true blue."

Although all costumes for the show have been redesigned, very few are actually new. The bodice of a damask dress made for "The Plain Dealer" in 1968 has been reshaped for this play, and added to the underskirt of a

dress made for "The Would-be Gentleman," which was produced in the 1950s. A gold underskirt from another dress was last seen on stage as a pair of drapes.

Men's coats are often made over from ladies' coats bought at rummage sales or flea markets, provided they have the right basic line to begin with.

When Mrs. Jenkins buys fabrics for costume use, she always buys one or two yards extra, so that a garment may be redesigned by putting in different sleeves, adding fullness to a skirt or changing the line of a bodice.

Seamstresses Evelyn Williams, Lois Rieth, Hazel Burgin and Ruth Hanson do, however, get to work on some new fabrics. A new costume had to be created for a scene in which the leading lady appears in a "country" gown of simple cotton rather than her expected "town" dress of rich fabric (she is thus mistaken for a maid).

Because patterns for 18th century clothing are not easy to come by, the seamstresses work directly on the actors — folding,



**EVELYN WILLIAMS**  
pins up the final  
touches of a costume

Evelyn Williams is really  
Evelyn Witham. I



## FOUR SHOWS -- SAME DRESS

Nothing cut, including sleeve. Only draped.

Jeddie Driscoll

The Plain Dealer, 1968

Marie Pienoski

She Stoops to Conquer 1981

These four photos show the changes that were made in the original costume, including the underskirt which was reversible. Sleeve and neck trim was changed, without cutting either. Short and long capes were added, even a muff to match and a purse. If extra material is purchased for a new garment, it comes in handy for accessories and changes. Period costumes are easy to re-cycle, if the garment was well-planned when first made.



Thelma Mangan  
Aspern Papers, 1976



Kim Pandey  
Life with Father, 1978



pinning and snipping until the line of the garment falls correctly (at Workshop, being stuck with pins is one of the hazards of appearing in costume dramas).

The result: a delighted audience that may very well assume the elegant clothing had been rented. Naturally, it's hard for an audience to realize the work that went on beforehand.

Neither should the audience realize there's a wardrobe crew still at work during the play. This troupe is backstage pressing and spot-cleaning — keeping the costumes in opening-night shape throughout the play's run. And there's always the possibility of a future run in another play.

"She Stoops to Conquer" will be produced at the Workshop Players Theater in the Round, 1444 Middle Ridge Road, Amherst, Fridays through Sundays, May 1 through 16. Call 293-2576.



## SOME QUESTIONS FOR DIRECTOR AND ACTOR

The Play: What is the theme of this play? Is it realism, farce, stylized, tragedy, comedy? Nail it down!

Characters: Is each character believable? Is the actor *in character* all of the time or only when delivering lines?

How well does the actor listen to lines not necessarily delivered to him?

Have you observed the bodily actions and vocal characteristics of a person in real life that is close to this role? Are you guilty of mere characterization instead of realistic movements and expressions?

Blocking: Did the actors move from one place to another for a reason?

Was stage business meaningful or just something to make the actor look busy?

Was the focus of attention where it belonged or were the characters who were not involved "stealing" the scene with inappropriate action? Were groupings in balance? One major actor can balance a group.

Timing: Were cues picked up without hesitation? Were there meaningful pauses to emphasize a point?

Were entrances on cue? There is rise and fall in speeches as well as in action.

There is a natural rhythm to good plays. They have places of rise and fall or light and shade that the author has built in to give the action needed variety. Have you found it?

Did the play drag? Or perhaps, did it race along without meaning?

Voice: ENUNCIATE. If you can't be heard or understood, best you should not be acting. You can speak clearly, without dragging. Do your speeches all sound the same? Have you listened to different patterns of speech in real people? The actor who can drop his own pattern and take on another is a real actor. Pattern is a matter of pitch, time, quality, and force of your voice. It's the inflections. Say the same sentence several times with the emphasis on a different word each time. Also, take a hint from Shakespeare.

*Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumbshows and noise; I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod; pray you, avoid it.... Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action.... Hamlet, Shakespeare Act III sc ii.*

I used to require my drama students to memorize this passage. Keep it where you can refer to it.

Ensemble: Did the cast fit together like a jigsaw puzzle or did each go off in his own way?

Makeup: Was the makeup subtle or overdone? Was it in keeping with the character and time of the play? Were highlights and shadows carefully blended? Were hairstyles correct for the period?

Costumes: Were they correct for the period of the play? Were the color combinations of costumes correct for the period and station in life of the character and the season of the play? Were the accessories correct and used appropriately? Period plays usually require more dress rehearsal time.

Props: See costumes. The same applies.

Lights: Did the lights consider the time of day, the source of the natural light, or artificial lighting of the room?

Did it set the proper mood for the scene? Was the focus too narrow? too broad? too high? too low?

Set: Did it support the play or overpower it? Was it an appropriate background or was it a lot of unnecessary decoration? See costumes and props for additional questions.

Dress rehearsal: Is everyone ready for the 1st dress rehearsal? Prepared to iron out minor kinks?. Too late for major changes.



## WE REMEMBER

In 50 years, it is to be expected that we would lose several in the ranks.. Reference has been made to some in the text. It seems appropriate to mention a few others, at the risk of overlooking some.

Jean Schaeffer (2001) charter member, was still with us in 1998, however, very poor health prevented her usual support. Anyone who was even remotely associated with Workshop or theatrical activity in the county remembers Jean for her contributions to that venue as actress, director, coach, general adviser, board member and president. Her ability as a public relations person exceeded all of these. Jean brought in more actors, workers, supporters and subscribers to Workshop than any other single member has before or since. Family, friend, acquaintance, even stranger could not escape her persuasion to participate and/or to support.

Lois Rieth (1996) came to Workshop because her husband appeared in *The Tribute to Richard Rodgers* in 1980. Not only was she a part of the geriatric tech crew, but she could usually be found backstage, pressing, cleaning, mending and helping actors with quick changes. The men always needed help with vintage collars and ties. She organized the dressing rooms so that each actor had his own space well marked. She would heal an injury so that the actor could return to the stage on time. She accepted a few cameo roles and voiced a desire to direct. A drunk driver robbed us of her many talents..

Bill Penton (1991) In 1951 while the plays were still done at The Grange Hall on the west side of Amherst, Bill became active creating a set with a working old fashioned kitchen pump. When the move was made to Middle Ridge the following year, Bill went full speed ahead. He constructed the first platforms on which seats were mounted, created a second floor in the "lobby" for a light booth and costume closet and by 1955 he had wired that booth for our few stage lights. (The story of a blackout while he was on stage is told in Volume I.) His construction abilities were evident in many shows and in the improvements of the theatre. Bill also performed in lead and supporting roles besides being a valued board member and president. He was definitely not a procrastinator. The Penton family, headed by Bill, could be depended on for anything. If it needed doing, they would do it.

We cannot forget several earlier personnel. Jack Koontz and his wife, Sue, both took many major and minor roles in shows of the first three decades. It was often an advantage that they were in the newspaper business. Props requiring a news headline were easily come by through their press. Jack was a board member, president, tech worker, actor and director. Two sons and a daughter were also in shows at Workshop. Yvonne Alford was active from the beginning, as well. She had danced with the renowned Najedn Dancing School in Cleveland, but she was equally adept at acting. At Workshop, she had many lead roles of varying types from a woman of ill repute to queen. She also served as board member and president. She brought her son and husband into acting with her. Adele Pennington Filbert probably had more major roles than any others here mentioned. She tied for best actress at the OCTA Regional Contest. Until they moved to Florida, she had been a board member, president and had done her share of tech and housekeeping duties. Both her son and daughter performed with Workshop when they were children. In more recent times, Don Dickens, as the others before him, did his share of tech work, served on the board, acted and directed. He had just finished one of his roles when he passed away. Elsa Sherman was with us for a relatively short time. However, she like all the rest, walked in all avenues of the theatre, including board member work and president.





## CONCLUSIONS

I would like to outline the reasons for the successes and failures. This is not only difficult, but inappropriate, in my position. I can only relay my observations and give advice. First, I would like to quote from Shirley Resek's history of Workshop Players. This she wrote for her Master's thesis after our 25th anniversary.

*"The reasons for the Players' apparent success ....is a nucleus of dedicated persons who served continuously, and worked actively throughout the Players' twenty-five seasons in all phases of the theatre."* She continues, *"another factor contributing to the organization's success has been the fact that the Players have never ended a season in the red and have lost money on only one show."* She cites "affordable" ticket prices and the Club Plan, as well as season ticket holders, responsible for full houses. Concentrated efforts on publicity was also a factor. Posters, tent cards in restaurants, fliers, newspaper and radio all contributed. However, she noticed that in the years just preceding the 25th anniversary, sold-out houses made anything but seasonal fliers unnecessary. She continues, *"while there are no doubt other factors that have contributed to the success of the Workshop Players, Inc., .... the policy of good quality family entertainment, and the charm of the former one-room schoolhouse itself, have been the most significant."*

One final observation by Ms. Resek, *"the writer would recommend to the Players and to any group keeping a scrapbook of their activities that each and every clipping be identified and dated."* I would like to add my pleas for this as well. The omission of these identifications is not always the fault of the archivist, (scrapbook keeper as we call them). At Workshop it is the duty of the director to have significant pictures of the show taken and identified. The policy used to be that the processing of such pictures would not be paid until the archivist had the properly identified photos in hand. Also, my advice is that when you are taking pictures be sure that no cast, friends, or tech staff are lounging in the background. There should be no coats or other extraneous material in the background. A picture should tell something about the show. Plan it as though you are going to enter it in a photo contest. On the subject of record keeping, I should like to advise any organization, theatre or otherwise, that a precise record of minutes be kept. and that they are safely handed to the succeeding secretary. The loss of minutes is inexcusable. It should be noted here that in the first 25 years, four years of minutes were lost. In the second 25 years another two are currently missing. Furthermore, meetings should be conducted in such a manner that the secretary can make a reliable report for future reference. From some of the minutes it is apparent that board action was taken without benefit of motions or documentation.

Another bit of advice that I should like to give relates to Workshop and to other similar groups. First, a group should decide what kind of theatre is desired. A community theatre should be community minded. Stay tuned to what the community will like; respond to community activities through worthwhile entertainment. This often comes down to play selection. The trend in recent years in the professional theatre has been to revues, the unusual format, some avant garde and to plays requiring analysis by the audience. Keep in mind that the general public wants to be ENTERTAINED. They don't want to be constantly reminded of their sorrows, frustrations, their problems and their weaknesses. This comes down to having a balanced season. You even need to extend that balance over several seasons. A classic of the past, such as Shakespeare, whether comedy or tragedy, will not be accepted every year. So, if you want to have full houses show after show, you need to choose good plays, from a good variety. Shirley Resek made a summation of our first 25 years. Of sixty-nine full-length plays there were *"forty-nine comedies, seventeen serious plays, four religious dramas, two period plays, three musicals, one children's play and one melodrama"* This balance could have been improved by doing more musicals, but we started late with that type. The majority of the plays were Broadway hits. The children's play was *Heidi*, enjoyed by most adults. There are a great many such shows that are worth doing. My suggestion would be to consider doing a children's play as a production outside of the season. Another type that could be done outside of the season is the avant garde or unusual plays, such as *Stop the World*. That way you are providing and possibly creating a new avenue of patrons without jeopardizing the balance of the season. Balance is important as a means of providing a commodity that will sell, without neglecting the aesthetic.

After play selection, a director becomes the responsible person for a correctly portrayed, polished result. As soon as you know that you are going to direct a given show start planning. This is especially important, if the production is a period play. Have a costumer, a prop person and a set builder appointed immediately and begin to meet with them. Good people in these three slots will save you many headaches. So you don't know anything about costumes, lights, period furniture! (If that's the case, I say, too bad. You really should know enough about each area of the production to define to your tech staff what you need and want.) Get individuals who do know and care. Community theatres frequently commit errors in period costumes and props. Telephones, radios and other appliances are popular props where errors are made out of ignorance or a lack of research. Accessories in period



## CONCLUSIONS

costumes are frequently misused. Directing isn't just working with actors on interpreting lines and blocking actions. Directing is total involvement in the production.

Advice to the costumer and props: Do your research early. You may have to do some convincing that what you have made or chosen is correct. Collect pictures to prove your point. Fashion magazines are helpful. Even with modern costuming, choose the garments carefully as to color, type of fabric, and fit. The job is not complete until the end of the run. Have a wardrobe person on duty at all performances to make sure that costumes are pressed and repaired, if need be. If there is more than a one-week run, wash or dry clean soiled garments. So that a costume doesn't look slept in, teach actors how to sit in a costume when not on stage. The appearance of a costume is especially important in the close confines of Workshop. The correct prop for the period and situation is just as important as the correct costume. Someone in the audience will know the difference between a trowel used to smooth cement and one to plant flowers. They will know the difference between the kinds of glasses for certain drinks. Do your homework early. Have THE correct prop or a very good substitute for the actor to use long before dress rehearsal. Organize your props off stage so that an item can be found quickly and easily.

Lights are usually the last to be set. At least have something planned and hooked up for cueing before dress rehearsal. Know what special situations you will need. Setting lights for arena theatre is different and often much more difficult than for proscenium. I must admit that lighting texts rarely address arena problems.

There is so much to know and learn about all phases of tech work, that observation and study is a necessity to good results. There are many good books for every phase of theatre work. Seeing good and bad theatre is also an education, if you see it with a critical eye.

My advice to all who are involved in community theatre is to be dedicated. If you are not already trained in acting, creating sets, lights, or other areas of tech work, learn by seeing plays and observing what is effective and what is not. Go to the library and read about this love you have acquired so that you will be good at it. Television and movies can also teach you, if you observe carefully. Sometimes you will find errors in those venues, as well. Have you ever seen actors pick up hot things from a stove without using a pot holder? In the small confines at Workshop, little flaws are much more noticeable.

While I am giving advice, I would like to include the governing body. Whoever is elected to serve on a board should be an individual dedicated to putting the organization ahead of all other like groups. One cannot be faithful to two or more churches at one time, nor to two or more theatres at one time. The focus should be on one. Try to keep a good core group of actors and tech people. Plan for cohesiveness in the group so that those who call themselves members are faithful to the group they have joined, and are proud of their organization. Workshop has three social functions per season. These are important to keep a group feeling like a family. Every effort should be made to get good attendance at these functions. A telephone tree to encourage attendance at a given function works sometimes. Speaking of sociability, I have noticed, that while attending some other community theatre productions, the actors and tech staff scattered fast after the show ended each night. It was as though they didn't like each other very much. At Workshop, after the week-end performances, especially, most of the cast and staff gathered at a favorite eatery. The only problem was finding one that would serve us after 10 or 11 p.m. This bonding is important. I advise it for any group that wants to be a group and not just a name. Dedication of the early core group played a major role in the growth and success of the formative years of Workshop Players, Inc.

While I am on my soapbox I want to make another comment. I have never understood why many directors in community theatres want to be paid, unless it is their profession. In community theatre, what you do is a hobby. You are an amateur. You are not a person who lacks talent, but one who loves to do what one does in the theatre. According to the dictionary: *amateur, a person who engages in a study, sport or other activity for pleasure rather than for financial benefit or professional reasons.* The word, amateur, is derived from the Latin *amare*, meaning to love.

My advice is free. There is no need to follow it, but I do implore you to ponder it. Try not to reinvent the wheel. We should study the past, to understand the present, to build for the future.



## Appendix i

### WORKSHOP PLAYERS, THE FIRST 50 YEARS

Absence of a Cello, The	Ira Wallach	V. Waratinsky	March	1979
All My Sons	Arthur Miller	D. Wozniak, M. Hubbard	April	1997
Anastasia	Marcelle Maurette	Evelyn Witham	April	1978
And The World Goes Round	Kander & Ebb	W. Hubbard, D. Erdei	June	1997
Andersonville Trial, The (a	Saul Levitt	Dennis D. Dulmage	Jan	1967
Angel Street (Gaslight)	Patrick Hamilton	Evelyn Witham	Jan. /Feb	1969
Any Wednesday	Muriel Resnik	Evelyn Witham	Sept /Oct	1980
Anybody Out There?	John Patrick	William Reising	Oct.	1991
Apple of His Eye	Nicholson/Robinson	Valerie Jenkins	Oct	1959
Apple Tree, The	Bock & Harnick based on M. Twain	Howard Hansen	May	1977
Arsenic and Old Lace	Joseph Kesselring	Evelyn Witham	Nov.	1967
Aspern Papers	Henry James	Valerie Jenkins	Nov.	1976
Beau Jest	James Sherman	Larry Nehring	Nov/Dec	1994
Bell, Book and Candle	John Van Druten	Jack Koontz	April	1954
Bells Are Ringing	Comden/ Green	J. Schaeffer & L. Gremore	Jan./ Feb	1965
Blithe Spirit	Noel Coward	Virginia Waratinsky	Apr./May	1968
Blithe Spirit	Noel Coward	Virginia Waratinsky	Oct / Nov	1983
Born Yesterday	Garsin Kanin	Evelyn Witham	Apr./ May	1977
Boy Friend, The	Sandy Wilson	B. Reising, J. Penton	Feb..	1997
Breath of Spring	Peter Coke	Thelma Carrigan	Feb .	1990
Bus Stop	William Inge	Virginia Waratinsky	Oct .	1981
Cactus Flower	Abe Burrows	Jean Schaeffer	May.	1974
Catch Me If You Can	Weinstock & Gibert	Evelyn Witham	Nov.	1975
Cemetery Club, The	Ivan Menchell	Caron Kelley	Nov./ Dec	1992
Cheaper By The Dozen	Christopher Serquel	Teresa Jenkins	Sept	1997
Cheaper by the Dozen	Christopher Serquel	Valerie Jenkins	Feb	1956
Chicken Every Sunday	Julius J. & Philip Epstein	Jean Schaeffer	Feb	1968
Come Back to the Five and Dime	Ed Graczyk	David Cotton	February	1996
Come Blow Your Horn	Neil Simon	Evelyn Witham	Nov.	1964
Comedy of Errors	William Shakespeare	David Cotton	April /	1994
Connecticut Yankee in King	from Mark Twain by John G. Fuller	Valerie Jenkins	Feb	1959
Cotton Patch Gospel	Treyz/ Key, Mus. H. Chapin	V. Jenkins/J. Russell, Mus.	Nov./ Dec.	1988
Cotton Patch Gospel	Treyz/ Key/Mus. Harry Chapin	V. Jenkins/J. Russell, Mus..	.Mar.	1990
Cotton Patch Gospel	Treyz & Key; Mus Harry Chapin	Wade Hubbard	Nov	1997
Crimes of the Heart	Beth Henley	Caron Kelley	Feb.	1994
Critic's Choice	Ira Levin	Francis McDonough	Nov.	1963
Critic's Choice	Ira Levin	Caron Kelley	Mar /April	1998
Curious Savage, The	John Patrick	Jean Schaeffer	April	1955
Curious Savage, The	John Patrick	Jonathan Wilhelm	Apr./ May	1987
Dear Me, The Sky Is Falling	Leonard Spigelgass	Francis McDonough	Nov.	1965



## Appendix ii

### WORKSHOP PLAYERS, THE FIRST 50 YEARS

Death & Life of Sneaky Fitch, The	James L. Rosenberg	William Reising	Feb	1995
Dial "m" for Murder	Fredrick Knott	Valerie Jenkins	Oct	1955
Don't Drink the Water	Woody Allen	Francis McDonough	Nov.	1970
Enter Laughing	Joseph Stein & Carl Reiner	Don Dickens	Sept. / Oct	1988
Everybody Loves Opal	John Patrick	Valerie Jenkins	Feb.	1964
Everybody Loves Opal	John Patrick	Francis McDonough	Oct./Nov	1978
Family Album, an original Musical	Valerie Jenkins	Valerie Jenkins	Mar	1983
Family Portrait	Coffee/ Cowen	Valerie Jenkins	April	1957
Fantasticks, The	Tom Jones & Harvey Schmidt	W. Hubbard, H. Michaels	Nov. / Dec.	1993
Fiddler on the Roof	Stein, Bock & Harnick	V. Jenkins & H. Hansen	Feb./Mar.	1974
Five Traveling Men	Mary Fournier Bill	Valerie Jenkins	Feb	1953
Flower Drum Song	Rodgers and Hammerstein II	Howard Hansen	Jan/Feb	1976
Foreigner, The	Larry Shue	Don Dickens	Apr.	1988
Forty Carats	Jay Allen	Thelma Carrigan	Feb /Mar	1989
Foxfire	Cooper & Cronyn	Virginia Waratinsky	Nov/ Dec	1987
Friendly Loan, A	David L. Crowder	Dick Beal	May	1975
From Five to Five-Thirty	Philip Johnson	William Reising	traveling	1990
Gazebo, The	Alec Coppel	Lynna Snyder	Sept/Oct.	1989
Generation	William Goodhart	Evelyn Witham	Nov.	1968
Gigi	Lerner & Lowe	Valerie Jenkins	Feb	1991
Gin Game, The	D. L. Coburn	Pamela A. Pickworth	March/	1995
Girls in 509	Howard Teichmann	V. Jenkins & J. Schaeffer	Nov.	1960
Glass Menagerie	Tennessee Williams	Francis McDonough	Feb.	1975
Godspell	Michael, Tabelak & Schwartz	David Cotton	Mar/Apr.	1984
Gramercy Ghost	John Cecil Holm	Valerie Jenkins	Jan.	1960
Great Sebastians, (mind-rdg scene)	Lindsay /Crouse, ada.by S. Koontz	Jean Schaeffer	Jan	1967
Greater Tuna	Williams, Sears, Howard	Marilyn Hubbard	Sept. /Oct.	1995
Harvey	Mary Chase	Valerie Jenkins	Feb	1951
Harvey	Mary Chase	Caron Kelley	Apr. /May	1986
Hasty Heart, The	John Patrick	Valerie Jenkins	Mar. /Apr	1960
Heartbeats	Amanda McBroom	Caron Kelley	May	1996
Hearts & Faces	Adapted by Jonathan Wilhelm	V. Jenkins, B. Sperry, Mus	Nov/Dec	1989
Heat Lightning	Robert Carroll	Dorothy Howe	May	1975
Heaven Can Wait	Harry Sequell	Valerie Jenkins	Jan/ Feb	1952
Heaven Can Wait	Harry Sequell	Evelyn Witham	May	1973
Heidi	June Walker Rogers	Valerie Jenkins	October	1953
Heiress, The	Ruth, Augusta Goetz	Jean Schaeffer	October	1958
High Ground	Charlotte Hastings	Valerie Jenkins	April	1962
Hill Between, The	Lulu Volmer	Valerie Jenkins	April	1952
How the Other Half Loves	Alan Ayckbourn	Bill Brumfield	Sept /Oct	1994



# Appendix iii

## WORKSHOP PLAYERS, THE FIRST 50 YEARS

I Do! I Do!	Tom Jones, Harvey Schmidt	Howard Hansen	Sept /Oct	1977
I Do! I Do!	Tom Jones & Harvey Schmidt	D. Cotton/B. Sperry, Mus.	Oct	1992
I Remember Mama	Rodgers, Charnin, Meehan	V. Jenkins/ M. Koepke, mus.	Apr. ., May	1993
If Men Played Cards as Women Do	George Kaufman	Jack Koontz	Spring	1951
Importance of Being Ernest, The	Oscar Wilde	J. Schaeffer/V. Jenkins	Nov.	1950
Invitation to a March	Arthur Laurents	E. Witham & F.McDonough	Apr. /Ma	1975
Irene	Hugh Wheeler & Joseph Stein	Jenkins/Stacko, mus/ Driscoll,	Feb /Mar	1982
J.B.	Archibald MacLeish	Francis McDonough	Apr.	1967
January Thaw	William Roose	Lynna Snyder & Caron Kelley	Jan	1984
Kind Lady	Edward Chocorov	Valerie Jenkins	Nov.	1951
Kind Lady	Edward Chodorov	Francis McDonough'	Apr. /May	1985
Kiss Me Kate	Porter, Spewack	Howard Hansen	Feb.	1977
Ladies in Retirement	Peray/Denham	Jack Koontz	April	1953
Ladies of the Jury	Fred Ballard	Evelyn Witham	Nov/Dec	1981
Late Christopher Bean, The	Sidney Howard	Valerie Jenkins	Feb	1957
Late Christopher Bean, The	Sidney Howard	Pamela A. Pickworth	Feb.	1992
Life With Father	Lindsay & Crouse	Valerie Jenkins	Feb. /Mar./	1978
Lion in Winter, The	James Goldman	Evelyn Witham	Jan /Feb.	1970
Lion In Winter, The	James Goldman	David Cotton	Jan /Feb	1998
Lost Horizon	Adap. Hilton by Martens & Sergel	Valerie Jenkins	Oct.	1949
Lost Horizon	Adap. Hilton by Martens and Sergel	Jean Schaeffer	Nov	1972
Lost in Yonkers	Neil Simon	Pam Pickworth	Sept.	1996
Loud Red Patrick, The	John Boruff	Evelyn Witham	Nov./ Dec.	1986
Love Rides The Rails	Morland Cary	Bill Reising	May/June	1998
Love Rides the Rails	Morland Cary	Valerie Jenkins	Aug.	1950
Love Rides the Rails	Morland Cary	Valerie Jenkins	Apr./May	1971
Love Rides the Rails	Morland Cary	Valerie Jenkins	Jan	1972
Luxury Cruise	Fred Carmichel	Jean Schaeffer	Nov,	1961
Mad Woman of Chaillot	Jean Giraudoux	James Murray	Jan. /Feb.	1979
Man Called Peter, A	McGreevey from book by Marshall	Valerie Jenkins	April	1959
Man who Came to Dinner, The	Moss Hart/ George S. Kaufman	Jean Schaeffer	Feb.	1954
Mary, Mary	Jean Kerr	David Metzger	Apr/May	1976
Mass Appeal	Bill C. Davis	F. McDonough /E. Witham	Sept./ Oct	1984
Middle of the Night	Paddy Chayefsky	Evelyn Witham	Feb.	1971
Midsummer Night's Dream cut	William Shakespeare	Virginia Waratinsky	Jan	1967
Midwinter Night's Dream, A	Wade Hubbard	W.Hubbard & .L Ritchey	12th night	1995
Miss Liberty	Berlin & Sherwood	Valerie Jenkins	Oct	1986
Miss Pell Is Missing	Leonard Gershe	Evelyn Witham	Dec.	1965
Morning's at Seven	Paul Osborn	Jonathan Wilhelm	April /May	1989
Mousetrap, The	Agatha Christie	Francis McDonough	Nov/Dec.	1977



## Appendix iv

### WORKSHOP PLAYERS, THE FIRST 50 YEARS

Mrs. Moonlight	Ben W. Levy	Valerie Jenkins	October	1954
My Father's Face Was Crystal	Wade Hubbard	W. Hubbard, B. Bentz (mus)	Nov / Dec	1995
My Three Angels	Sam & Bella Spewack	Valerie Jenkins	Nov./ Dec.	1979
Neighbors, The	Zona Gale	Valerie Jenkins	Spring	1951
Nerd, The	Larry Shue	William Reising	Sept. /Oct	1993
Night Watch	Lucille Fletcher	David Cotton	Feb	1981
No Sex Please, We're British	Anthony Marriott & Allistair Foot	Evelyn Witham	Sept /Oct.	1979
Not in the Book	Arthur Watkyn	Valerie Jenkins	Feb.	1963
Of Thee I Sing	George and Ira Gershwin	Jeff G./, H. Michaels, mus.-	Feb	1988
On Borrowed Time	Paul Osborn	Valerie Jenkins	Apr.	1966
On Borrowed Time	Paul Osborn	Valerie Jenkins	Feb.	1986
On Golden Pond	Ernest Thompson	Evelyn Witham	Apr. /May	1982
One Up, One Down, One Pending	Marc Camoletti, ada.by Beverley	Valerie Jenkins	Nov	1974
Orphans, The	James Prideaux	Teresa Butchko	Nov/Dec.	1985
Our Town	Thornton Wilder	Valerie Jenkins	Nov.	1969
OurTown	Thornton Wilder	Chas Deremer	July/uly	1998
Papa is All	Peterson Greene	Valerie Jenkins	Mar.	1950
Plain Dealer, The	William Wycherley	Valerie Jenkins	Feb /Mar	1967
Plaza Suite	Neil Simon	Casey Wolnowski	Oct	1985
Pure As the Driven Snow Or	Heaven will protect the working girl	Valerie Jenkins	Mar.	1976
Rainmaker, The	Richard Nash	Brent Crawford	Apr. /May	1990
Ramshackle Inn	George Batson	Evelyn Witham	Nov.	1966
Rashomon	Faye and Michael Kanin	Brent Crawford	Apr./May	1991
Red Shoes. The	Robin Short	Caron Kelley	Nov./, Dec.	1984
Rehearsal for Desire	Jean Scitter Cummins	Caron Kelley	June-July	1994
Room Full of Roses, A	Edith Sommer	Evelyn Witham	Apr./May	1979
Sabrina Fair	Samuel Taylor	Valerie Jenkins	Jan. /Feb	1962
Second Time Around	Henry Denker	Evelyn Witham	April /May	1980
See How They Run	Phillip King	Virginia Waratinsky	Apr./May	1969
Seven Keys to Baldpate	George M. Cohan	William Reising	Feb.	1993
She Loves Me	Masteroff, Bock & Harnick	Jean Schaeffer	Nov.	1971
She Stoops to Conquer	Oliver Goldsmith	Valerie Jenkins	May	1981
Shirley Valentine	Willy Russell	Caron Kelley	June	1993
Shot in the Dark, A	adapted by Harry Kurnitz	Evelyn Witham	Feb.	1972
Silver Whistle. The	Robert E. McEnroe	Jean Schaeffer	Nov	1962
Smilin' Through	Allen Langdon Martin	Valerie Jenkins	Feb.	1949
Smilin' Through	Allen Langdon Martin	Valerie Jenkins	Feb.	1973
Solid Gold Cadillac, The	Howard Teichman/George Kaufman	Valerie Jenkins	October	1956
Southwest Corner, The	John Cecil Holm	Jean Schaeffer	April	1956
Speaking of Murder	Audrey & William Roose	Evelyn Witham	Apr. /May	1964



## Appendix v

### WORKSHOP PLAYERS, THE FIRST 50 YEARS

Squabbles	Marshall Karp	William Reising	Sept / Oct. 1990
Star-Spangled Girl	Neil Simon	Jean Schaeffer	Apr. 1970
Steel Magnolias	Robert Harding	Teresa Butchko	June /July 1995
Stop the World	Bricusse & Newley	Lynna Snyder	Feb. 1985
Suds in Your Eye	Jack Kirkland	Evelyn Witham	Nov. 1973
Suppressed Desires	Susan Glaspell	David Metzger	May 1975
Teahouse of the August Moon	John Patrick	Valerie Jenkins	Feb 1958
Teahouse of the August Moon	John Patrick	Valerie Jenkins	Oct 1987
Therese	Thomas Job	Virginia Waratinsky	May 1992
To Gillian on her 37th Birthday	Michael Brady	Caron Kelley	Feb 1987
Tribute to Richard Rodgers, A	Nar. Ruth Hansen	David Stacko	Feb. 1980
Trip to Bountiful, The	Horton Foote	Pamela A. Pickworth	Nov/ Dec. 1990
Twelve Angry Women	Sherman Serquel	Valerie Jenkins	Oct 1957
Two Dozen Red Roses	Kenneth Horne	Evelyn Witham	April/May 1963
Valiant, The	Hall &Middlemass	Jean Schaefer	Spring 1951
Vigil, The	Ladislaus Fodor	Valerie Jenkins	April 1965
Walk in the Woods, A	Lee Blessing	Caron Kelley	Nov /Dec. 1991
Wayward Stork, The	Harry Tuqend	Valerie Jenkins	Apr./May 1972
We Must Kill Tonl	Ian Stuart Black	Evelyn Witham	Dec. 1982
Western Union, Please	Albert Hackett/Frances Goodrich	Valerie Jenkins	April 1958
Whales of August, The	David Berry	Bill Brumfield	Nov 1996
White Sheep of the Family	Peach & Hay	Jack Koontz	Feb 1961
Wizard of Oz	Elizabeth F. Goodspeed	Schaeffe/ Gremore/Heinzerling	Feb. 1966
Wonderful Town	Bernstein,Comden, Green	Jeddie Driscoll	Nov /Dec 1980
World of Sholom Aleichem, The	Arnold Perl	Valerie Jenkins	April 1961
Would-Be Gentleman	Moliere, trans. John Wood	Valerie Jenkins	Feb 1955
Years Ago	Ruth Gordon	Valerie Jenkins	Oct. 1952
You're a Good Man, Charlie Brown	Clark Greener	D. Cotton & L.Snyder	Oct 1982