

50 - YEAR PICTURE HISTORY



WORKSHOP PLAYERS, INC.

THEATRE IN THE ROUND

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

VOLUME I 1948 - 1977

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

**Second Edition
2019
Dave Cotton, editor**

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GROCERIES

CAREK'S MARKET

3106 Broadway

Lorain

Phone 2119

MEATS

PROGRAM Continued

Act I—Early evening - - late summer

Act II—A few minutes later

Act III—The next evening about 5:30

THE STAFF

Art Consultant	- - - - -	Rosa Perkins
Scene Design	- - - - -	Valerie Jenkins
Costume and Make-up Suggestions	- - - - -	Hazelle Perkins
Properties	- - - - -	Alvira Grell
Stage Construction and Lighting	- - - - -	Waite Staller, Jim Mason, Ed Borer and Members of the cast.
Bookholders	- - - - -	Nola Close & Dorothy Yurovich

MISCHKA'S RESTAURANT

FOR

Home Made Candies and Ice Cream

Park Ave.

Amherst Phone 5464

WAGNER'S SERVICE STATION

Tires & Batteries

Phone 62771

Penfield Junction

Prelude to the first Season

The Workshop Players

PRESENT

"WESTERN UNION, PLEASE"

By ALBERT HACKETT and FRANCES GOODRICH

DIRECTOR — VALERIE JENKINS

Clearview Auditorium

August 19, 1947

This play is produced by permission of Samuel French

RIDGEVIEW GARAGE

24 HR. HEAVY DUTY WRECKER SERVICE

General Auto Repairs

Phone — Lorain 74778

3900 Bldwy.

Lorain

Ph. 92763

NICHOLS GROCERY

Quality Groceries — Meats — Vegetables

THE CAST

(In the order of appearance)

Jennie Daley	---	---	Frances Gluyna
Joe Graybell	---	---	Jim Mason
Aunt Aurora	---	---	Mary Hoch
Alice Daley	---	---	Rosemary Montagnese
David	---	---	Robert Amstutz
Thaddeus Taylor	---	---	Waite Staller
Messenger Boy	---	---	Gerry Staller
Melinda Hicks	---	---	Hazelle Perkins
Beting Edginton	---	---	Nola Jean Close
Gertrude Grim	---	---	Dorothy Yurovich

MISCHKA'S BICYCLE SHOP

Accessories and Sport Goods

Phone — Amherst 5467

BERRINGTON'S

Electrical Appliances and Gift Shop

162 Park Ave.

Amherst

Phone 5531

Your Neighborhood Florist

WILMS

No. Ridge Rd.

Lorain

Phone 4583

LINDNER DRY CLEANERS

Pressing — Repairing
Cleaning and Dyeing

No. Ridge Rd. and Clinton Ave.

Phone — Lorain 74-978

CAST Continued

Danny Daley	---	---	Bob Lenhard
Brian Foley	---	---	Bill Jenkins
Hal Stoddard	---	---	Steve Hodovan
George Gillespie	---	---	Sam Marotta
5 Lodge Members	---	---	Sheffield Township Volunteer Fire Department

SYNOPSIS OF SCENES

The entire action of the play takes place on the back porch of the Daley home in Plainfield, New York.

PENFIELD DELICATESSEN

Sam Cicco

Phone — Lorain 6817

REBMAN'S RECREATION

Lorain's Newest Bowling Alley

INTRODUCTION

PURPOSE

Drama is a visual and audio art. Actually, it incorporates something of all the arts. Workshop Players, Inc. was fortunate to have the first twenty-five years researched and recorded by Shirley Smead Resek for her master's thesis at Kent State University. Included in her study were facts and statistics pertinent to how the theatre had developed. It seemed that to complete the history, a pictorial record was needed. There is a challenge to complete Ms Resek's study to include a documentation of the second twenty-five years of Workshop Players, Inc.

The fifty-year picture history is not meant to be a memory book. Although memories will be renewed by those who have participated in the activities of Workshop Players. It is hoped that community players, other than Workshopppers, will find some of the play selections, staging, and costumes of interest and perhaps even helpful. It may, perhaps, encourage some to attempt theatre-in-the-round, if only as an experiment. Strange as it may seem, it could be helpful to genealogists. Having worked with many persons researching their family genealogy, it has been evident that family members, whether close or distant in blood line, are always thrilled to see a picture of an ancestor. An ambitious index would be to document every person who had performed or done backstage work. That is a monumental task, though very valuable. The genealogists will have to check the casts and tech staffs of all the shows to locate that ancestor who trod the boards in Amherst.

Finally, any community theatre that has operated successfully by their own dedication and initiative and without benefit of monied backers for fifty years, is worthy of having their efforts recorded. An added feature is the value to certain libraries as a research tool in making a comparison of community theatres. It is hoped that some will find the history just plain interesting.

Because of the volume of photos and clippings available and desirable to portray the history adequately, it was decided to print the history in two volumes. Volume I includes the first thirty seasons or ninety plays. Volume II will include the remaining ninety productions.

FORMAT

The picture history is put together in scrapbook form. It includes, in addition to pictures, a cast list and staff list for each play. It features news clippings, primarily reviews, wherever available. The appendix includes a complete list of plays, playwright, director and dates. This list is alphabetical. The book is in chronological order.

Some plays have more pictures than others. This is no reflection on the quality of the production, but on the quality of a picture and how well it represented the play. Some attempt was made to include as many of the cast as possible. Sometimes a whole cast was photographed. Many pictures in the mid period were photographed on slides only. The color in some of these reproduced poorly. In order to include as many photos as possible, some were reduced in size. Early scrapbooks were difficult to reproduce in quality copies. This was especially true of news copy that was usually taped down with a clear tape that left a smudge. Archival supplies were not as readily available to the keeper of the archives as they are now. Yes, some pages are not truly level -- scrapbooks rarely are.

ACKNOWLEDGMENTS

I wish to thank the staff at Northcoast Reproductions for their patience and interest in making reproductions and reductions of pictures and news stories. Special thanks to Shirley Resek for permission to quote from her thesis and for the valuable material that she researched. To the news media, my appreciation to Editors, John Cole of the Morning Journal, Andrew Young of the Chronicle Telegram, and Kathleen Willbond of the Amherst News Times for permitting the use of the many reviews their newspapers published. I would also like to thank Evelyn Witham and Loretta Farley for their suggestions and corrections, Marilyn Hubbard for a very valuable list of plays in the appendix, and for the many clerical jobs related to publicity, Susan Schauer for her sketch on the cover, and Kathy Whitmore for her assistance with publicity and to my husband for his patience and endurance. Workshop Players, Inc. were cooperative and tolerant as well as helpful with suggestions.

EARLY BEGINNINGS OF WORKSHOP PLAYERS

Western Union Please was really the first play that Workshop Players presented. It was 1947 when Duane Hinds, newly graduated and some soon-to-be graduated students of Clearview High School, where I had been drama teacher for five years, approached me. When the students first suggested a theatrical group I was a bit apprehensive being fully aware that teen age enthusiasm often dimmed rapidly. It was very tempting to fall into their plan of creating a group to put on plays since this was a dream of mine that had been sparked in graduate school at the University of Iowa. Nevertheless, I agreed to meet with a few of the more enthusiastic. The meeting was held at 830 North Ridge Road at the home of Waite Staller's parents. In attendance were Frances Gluvna, Alvira Grell, Duane Hinds, Mary Hoch, Robert Lenhard, Sam Marotta, James Mason, Rosemary Montagnese, Hazelle Perkins, Waite Staller, Nola Jean Waters, and Dorothy Yurovich.

At this meeting everyone agreed that we should do a summer show. This was because anything during the school year would have been out of the question. A simple little comedy was chosen and cast from those who had attended the first meeting. Others who participated were Robert Amstutz, Gerry Staller, and Ed Borer who were still in school plus the sister of a cast member, Rosa Perkins. Needed in the show was a group of lodge men. The Sheffield Township Volunteer Fire Department graciously agreed to the walk-on roles. The play performed one night in the Clearview High School auditorium on August 19.

True to my suspicions of teen-age enthusiasm, several of the organizers were missing when the time came to get serious about an organization. Girls found that new love interests were more important. However, new devotees were added from the high school drama roster to make a workable group. Many hours were spent discussing and planning. Gerald Marans of Cleveland's Karamu Theatre was a valuable advisor. Marans had been my instructor in a lighting course that I took at Western Reserve University Straw Hat Theatre. A constitution was put together largely by Bob Lenhard and me. Bob was ever faithful. A perusal of future activities of the theatre reveals his talent, interest, loyalty and stability in the organization.

There was no theatrical activity with the group for the following academic year. However, in the school year 1948-49 I decided to take a leave of absence or perhaps retire from teaching. This gave me an opportunity to concentrate on a constitution and other business aspects of an organization -- primarily locating a suitable place to perform. We decided to do a Christmas play, **The Small One**, to introduce the group to our friends. By this time the arena style of acting was chosen. The play was first performed in the basement of the Congregational Church in Amherst. The audience was primarily friends of the cast, mine and my mother's. Most everyone joined that night and paid the dues of \$1.00. The play was performed in other churches and in private homes a total of eleven times during the holiday season.

Enthusiasm was running high, at least high enough to tackle a full length production. It was decided that we should become an arena theatre. Two reasons: actors are usually much easier to find than technicians. Arena as we had observed at Karamu wouldn't require any scenery. Secondly, where would we store the flats and other tech materials between shows. Another strong point for the arena concept was that there were no other theatres in the area doing theatre in the round. Arena performances were from the earliest Greek theatres. However, many of today's audience members are still fascinated with it on their first experience.

Jim Mason went with me to look at the interior of the Grange Hall on Milan Avenue in Amherst. I can see and hear Jim yet. He looked around like a real pro and pronounced, "I think we're in business." We opened with **Smilin Through** on February 1, 1949 for two performances. It was Tuesday and Wednesday night so that it wouldn't interfere with basketball devotees. We could only do two performances because it was all the rent we could afford. We had four PAR spot lights that I operated from the corner of the room. The final dress rehearsal was an invited audience of people we were going to try to interest in the endeavor. Well, we were "in business," not very big, but we broke even and that was a great accomplishment.

The Grange remained our place of performance for the next three years. The name, County Workshop Players, was chosen to let everyone know that it was not just a Clearview or an Amherst group. By the time our second play was to be cast, performers came from several places.

EARLY BEGINNINGS OF WORKSHOP PLAYERS

Quite as predicted, the students who were anxious to form a theatrical group in that first year, found other interests, such as marriage, and college. Some just lost interest. Of the fourteen cast members for *Smilin' Through*, only four were from Clearview. Only three of those were of the founding group.

EARLY PROBLEMS

The play was a sentimental story, but it had been a movie and a stage play and it seemed like a good choice for the audience as well as the players. Lorain Countians, at that time, were not accustomed to seeing live theatre except plays done by high schools. There were all kinds of comments. Some rather amusing to us were those people who wondered who was going to get "all that money" we would be making from the ticket sales. The average play-goer had no conception of the cost because high school shows used equipment that belonged to the school and any expense was unknown to the public. They failed to realize that this new endeavor meant that everything, including rent for the hall, had to be paid from the receipts. Royalties for permission to use the scripts was an unheard of expense. Even some of the players who had been in shows for churches and local organizations had used material without paying for it. It was ignorance more than fraud that prompted this use.

For the first few shows we had tickets printed for each cast and crew member to sell. With the limited seating capacity of the Grange Hall and the laxity with which members returned the tickets, it was a guessing game as to just how many people to expect at a given performance. We soon changed that method by having one person responsible for all ticket sales. Dr. Roy Schaeffer permitted his office girl to handle all calls for tickets. Even though there were no reserved seats this method was certainly built in control. It worked for many years.

Choosing the arena style of production helped remove some of the stress of set construction, but there was more to do than we had first anticipated. Furniture had to be brought in, a bench or a stool or other odd piece would need to be made. Four spot lights and a transformer for dimming provided the only lighting for the shows. It soon became evident that lights, furniture and costumes, that had once been taken from a well-stocked drama storage area at school, now needed to be provided by the new organization.

Acting space was very confined. One needs only to look at the pictures of shows that were presented at the Grange Hall from 1949 - 1952, to see how cramped the acting area was. About three steps took one across the stage. As time went on, rehearsing became more and more difficult in the confined areas that we had to use. We rehearsed in homes, living rooms, basements, anyplace that was near the size of the Grange acting area -- *SMALL*. A lucky day was when a cast member had a rec room that afforded more spacious quarters for rehearsal. It could well have been a temptation to cast such a person in a show so that we could use his basement, but that was never done. Most of the cast was also the crew.

The meager set and lights were put in place on Sunday afternoon, rehearsal Sunday evening, and Monday. The choice to eventually have a performance on a Friday and Saturday night was made with trepidation, but once the decision was made and put into practice we learned that those who came to see plays were not usually those who frequented ball games.

Tech work is less glamorous than acting. With a fledgling group, very few individuals were available to do this type of work. Cast members often became the major crew members, but youth has great stamina and the job always got done. Unfortunately, many cast members didn't get credit on the program for all that they did beyond acting.

An additional problem presented itself when the show concluded. The set had to be removed from the premises the same night. Cars and station wagons were piled high with furniture and props. However, there were rewards gleaned from all of the work. Actors need time to unwind after a performance and all that physical labor helped, especially when it concluded with a feast on the premises. Hobbies are fun, even with all the work. In this case, friendships and sociability were added to the high of performing.

The theatre began with a nucleus of eager performers and technicians who created an art without pay. To this day the only personnel to receive compensation is a box office attendant and two young people who park cars.



CAST: L- R Back row: Lavonne Heinzerling, Bob Lenhard, Tony Meyer, Shirley Henry, Dale Richmond, Theda Hasenflue, Dan Strauss, Paul Shand, Alexandria Muzilla, Norma Waverick.
Seated: Shirley Childress, Duane Hinds, Jim Mason, Delores Garcia.



A scene after Moonyeen (Delores Garcia) is shot by a jealous' suitor.



Paul Shand (L) as Dr. Harding and the to-be bridegroom, Jim Mason.

Duane played his own father. Both characters were about the same age so there was no necessity for special make-up.

Duane Hinds, the jealous suitor, is listening to the bride, Moonyeen.



Hundreds of paper flowers were made by my mother and her friends, Wilmah Egeland, and Florence Hamel. They enlisted the help of other friends as you can see by the program.

The audience as well as the actors found this new experience of two or three sided performance very different.

THE COUNTY WORKSHOP PLAYERS

Present

"SMILIN' THROUGH"

February 1 & 2 1949

CAST IN ORDER OF APPEARANCE

Dr. Owen Harding Anthony Meyer
 John Carteret Bob Lenhard
 Ellen Theda Hasenflu
 Kathleen Dungannon Shirley Childress
 Willie Ainley Dan Strauss
 Kenneth Wayne Duane Hinds

THE FOLLOWING APPEAR IN THE 50 YEAR FLASHBACK
 Wedding Guests Alexandria Muzilla
 LaVonne Heinzerling
 Dale Richmond
 Dan Strauss

Ellen Shirley Henry
 Dr. Owen Harding Paul Shand
 Mary Clare Norma Wavrick
 Jeremiah Wayne (Kenneth's father) Duane Hinds
 Mconyeen Clare Delores Garcia
 John Carteret Jim Mason

SYNOPSIS OF SCENES

Act I The Carteret Garden, 1914
 Act II The Same, Fifty Years Before
 Act III The Same, 1919

PRODUCTION STAFF

DIRECTOR Valerie Jenkins
 LIGHTING Waite Staller; Assistance, Duane Hinds, Jim Mason,
 COSTUMES Valerie Jenkins
 FLORAL EFFECTS Ethel Eppley, Amelia Cooper, Florence Hamel, Wilmah Egeland, Lucy Hamel, Bess Sudro, Beral Powers
 MUSIC Pamela Wavrick; Vocal Soloists, Nellie Mitiska; Betty Nestor
 BOOKHOLDER Hazelle Perkins
 MAKE-UP Bob Lenhard, Hazelle Perkins, Alexandria Muzilla
 TICKETS Bill Jenkins; Secretary Yvonne Alford;
 POSTERS Shirley Ann Henry, Sammy Babcock, Loretta Matuszak
 PROGRAMS Bruna Belletti

We wish to thank our many friends for their cooperation in loaning miscellaneous articles for the production.

HONORARY TRUSTEES

County Workshop Players are proud to announce that Gerald Marans, Director of The Gilpin Players of Karamu House, Cleveland, has accepted the first position of Honorary Trustee. Mr. Marans has been acting as advisor to the group in the past months. His work in the theatre is well known in many localities, having worked at the Pasadena Playhouse, California; Showboat Theatre, Seattle, Washington; Barn Theatre, Cleveland and in the China - Burma - India Theater of World War II.

We also point with pride to our second honorary trustee Paul Carmack, Director of Ohio High School Speech League, Ohio State University. Mr. Carmack has worked with young people in speech and dramatic work at Syracuse University, Indiana State Teachers College and high schools in Indiana.



In addition to the Christmas play and the full length production, two one-acts were prepared and performed for groups at \$5.00 a gig. This afforded publicity and kept the activity of performance in process. The two one-acts were **Mind over Matter** and **The Bishop's Candlesticks**.

Shirley Childress and Duane Hinds.

Just before this picture was taken Duane discovered that his fly was open.

COUNTY WORKSHOP PLAYERS

PRESENT



Grange Hall

Amherst, Ohio

October 26 & 28, 1949

Myra.....	Beverly King
Elizabeth.....	Pam Waverick
Rutherford.....	Anthony Meyer
Chang.....	Bob Lenhard
Conway.....	Joseph Calpin
Malinson.....	Al King
Miss Brinklow.....	Sue Koontz
Dr. Henry Barnard.....	Orlando Petrillo
Tibetan.....	Dan Strauss
Lo Tsen.....	Shirley Childress
Helen.....	Jean Schaeffer
The High Lama.....	Jack Smith
Tashi.....	Marguerite Canonge

PRODUCTION STAFF

DIRECTOR..... Valerie Jenkins

LIGHTING AND SCENERY William Jenkins,
Dan Strauss, Marguerite Canonge, Bob Lenhard.

Joseph Calpin appears through the courtesy of the
Players Guild of Lorain.

County Workshop Players
Present

LOST HORIZON!

The First Baptist Church----Oberlin, Ohio

November 9, 1949 - - - - -8:00 P.M.

In addition to the two performances given in October, the play was produced for The First Baptist Church in Oberlin. We soon learned that taking a show out of town was not satisfactory. Incorrect lighting, and different exits than rehearsed made a very uneven performance for inexperienced actors.

The photos clearly show that the old proscenium habit has still not been broken. Although, when we repeated this show for our 25th anniversary, it was once more done three-sided.

With careful planning there are very few plays that can't be done four-sided but this is one in which it is easier to have the High Lama on the fourth wall.

In the picture on the following page, the High Lama is not Jack Smith as the program indicates. Jack had to leave after his appearance. Bob Lenhard accommodated without benefit of makeup.

The production list is meager because other members of the cast were unavailable to help. Lighting consisted of 4 or 5 PAR spots with no focus ability, operated by a small rheostat.

LOST HORIZON
October 1949



Top picture: Marguerite Canonge, Norma Waverick, Bob Lenhard, Jean Schaeffer, Joe Calpin.

Bottom picture: Joe, Orlando Petrillo, Sue Koontz, Dan Strauss, Marguerite. Seated: Al King.

Of special note is the pipe in the corner to the stove that heated the Grange. It will be seen in more pictures.



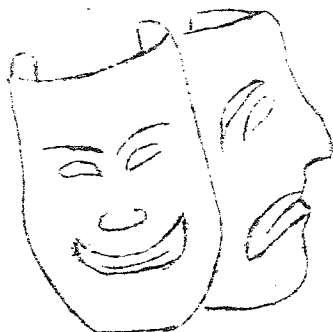
PRESENT

"PAPA IS ALL"

By Patterson Greene

CAST IN ORDER OF APPEARANCE

- Mama. Beverley King
- Jake. Bob Lenhard
- Brendle. Dan Strauss
- Emma. Norma Wavrick
- Rapa. Anthony F. Meyer
- Mrs. Yoder. Shirley Childress



SCENE SYNOPSIS

The action takes place in the kitchen of the Aukamp farmhouse, north of Lancaster, Pa. in the heart of the Pennsylvania Dutch Country.

ACT I: An evening in May 1941.

ACT II, Scene one: Six o'clock the next afternoon.
Scene two: Daybreak the next morning.

ACT III: One week later.

Grange Hall

Amherst, Ohio

March 9-10-11, 1950

8:15 P.M.

There is no good explanation for the lack of pictures for this production. Probably there was no photographer available or the director forgot to contact anyone. The script for this production played well at the time, but it would be considered out-dated now.

PRODUCTION STAFF

DIRECTOR. Valerie Jenkins

TECHNICAL ADVISOR. Jean Schaeffer

COSTUMES: Josephine Cunningham. PROMPTER: Sue Kocntz. MAKE-UP: Henri Faroh of Lorain. ART WORK FOR ADVERTISING: June Petrillo. LIGHTING: Dan Strauss, William Jenkins. PROPERTIES: Ethel Eppley, Josephine Cunningham, Shirley Childress. PROGRAMS: Bob Lenhard.

* * * * *

During all of the early shows refreshments were served. Gradually it was reduced to coffee and a cookie.

Refreshments have been donated and will be served by associate members.

CHAIRMAN: Loc Wiseman.

COUNTY WORKSHOP PLAYERS

GRANGE HALL, Amherst



presents

LOVE RIDES the RAILS

or

Will the Mail Train Run Tonight?

By Mr. Morland Cary

Staged by Valerie Jenkins

RULES OF THE HOUSE

The Management of the House respectfully announces that no noise, disturbances, or the throwing of objects (except those provided for this purpose) will be permitted—however applause is in order at any time and a liberal hissing of the VILLAIN will not be frowned upon. Smoking will be permitted; DO NOT BLOW SMOKE TO OBSTRUCT THE VIEW.

When actors are at fault they deserve to be HISSED, but there is no excuse to ever HISS a female!

Members of the AUDIENCE are urged to refresh themselves with the refreshments served at the tables during the performance.

LOVE RIDES THE RAILS

A heart-rending, moving, captivating, exciting, chaste, play guaranteed to delight and entertain the most fastidious.

LOVE RIDES THE RAILS

or

Will the Mail Train Run Tonight?

Contracted to Appear Nightly, August 14, 15, 16

(Tell Your Friends)

1950

DRAMATIS PERSONAE

(in order of their appearance)

MRS. HOPEWELL, a widow Mrs. Ruth Schulz
 PRUDENCE HOPEWELL, her daughter Miss Alexandria Muzilla
 SIMON DARKWAY, the owner of the M.&R.M.R.R.
 Mr. Orlando Petrillo
 TRUMEN PENDENNIS, superintendent of the W.V.P.B.&P.R.R.
 Mr. William Jenkins
 HAROLD STANDFAST, his friend and fellow worker
 Mr. Robert Amstutz
 DIRK SNEATH a hireling of Simon Darkway Richard Muzilla
 CARLOTTA CORTEZ, owner of the Paradise Cafe Mrs. Yvonne Alford
 FIFI, Carlotta's maid Miss LaVonne Heinzerling
 FRED WHEELWRIGHT a railroad engineer Mr. Norman Rickard
 DAN, the bartender at the Cafe Mr. John Pippert
 BEULAH BELLE, a dance hall hostess
 Mrs. Lee Wiseman, (Mon. and Tues.); Mrs. Marjorie Frederich, (Wedn.)
 OFFICER OF THE POLICE FORCE Mr. James Schulz
 RAILROAD WORKERS, MEN AND WOMEN PATRONS OF
 THE PARADISE CAFE Mrs. Harriet Michaels,
 Miss Shirley Mason, Miss Jenny Lach, Mr. Frank Brunotts, Mr. Roger
 Santa, Mr. Julius Molnar, Mr. Alfred Standen.
 CAN CAN DANCERS Miss Sarita Zibula,
 Miss Dolores Szantay, Miss Alice Szantay.
 TAP DANCER Miss Patricia Bobincheck

SPECIAL

Exhilarating Entre-Act Entertainment and SONGS you love to sing,
 rendered by Members of the Company assisted by Mrs. Mary Sanchez.
 Fresher Refreshing Refreshments served by Mary Powers Miller.

THE MANAGEMENT IS PLEASED TO ANNOUNCE THAT a superlative
 cast of old PLAYER favorites has been assembled and augmented by
 Talented and Promising Newcomers, directed by Mrs. Valerie Jenkins.
 HANDSOME NEW SCENERY and Elaborate Pictorial Backdrops designed
 by Mr. Gene Harrison, Mr. Raymond Muzilla, Mr. Roy Schaeffer.
 Following the pages of Mr. Cary's drama Mrs. Jean Schaeffer
 ELEGANT Furniture and set decorations—Mrs. Jean Schaeffer, Mrs. Shirley
 Childress, and friends and relatives of the cast.
 EXTRAORDINARY NEW COSTUMES, Reflecting the latest Fashions—
 Mrs. Shirley Childress.
 AMAZING NEW LIGHTING EFFECTS—Stupendous and Breathtaking,
 achieved Entirely by ELECTRICITY—Mr. Gene Harrison.
 SPECIAL SOUND effects for the train and rescue scenes by Mr. Norman
 Rickard.
 LAVISH MUSICAL Program in charge of Mrs. Mary Sanchez who will,
 herself, accompany the performance on the piano.
 BUSINESS MANAGER for the COUNTY WORKSHOP PLAYERS—Mrs.
 Lee Wiseman.
 HOUSE MANAGER—Mr. Robert Lenhard.
 The ENTIRE COMPANY wishes to thank Mr. Sippi, Lorain, for the use
 of his amazing new Maxwell.

This show is always fun, but with this cast it was an experience. If you know Pete Petrillo and Yvonne Alford you know what I mean. I had worked with professionals on this same show at The Straw Hat Theatre in Cleveland, but they weren't half as much fun.

We rehearsed long and hard in a building without air conditioning in the heat of summer, but no one complained.



Robert Amstutz and Alexandria Muzilla as Harold Stanfast and Prudence. Notice the old style piano. Dirk Sneath (Richard Muzilla) takes orders from Carlotta.



One of the most fun shows to do. With the appropriate cast it is a sure winner of audiences. It is corn with some style, but the movements need to be choreographed almost as carefully as a dance. It has its own rhythm. If that rhythm is broken it loses much of its effectiveness.



The cast: Margie Friedrich, Bob Lenhard, Luis Sanchez, Jenny Lach, Bob Wohlever, Jim Schulz, Al King, Bev King.
 Seated: Sue Koontz.
 This was the first experience for cast members with a classic that required stylized acting.

The County Workshop Players
 present

“The Importance of Being
 Earnest”

by
 Oscar Wilde



Grange Hall, Amherst
 November 8, 9, 19, 1950

. . . Cast . . .

- John Worthing, J. P. - - Bob Lenhard
- Algernon Moncrieff - Bob Wohlever
- Rev. Canon Chasuble, D. D. - Al King
- Merriman, butler - - - Luis Sanchez
- Lane, manservant - - - James Schulz
- Lady Bracknell - - - - Sue Koontz
- Hon. Gwendolen Fairfax
 - - - - - Margie Friedrich
- Cecily Cardew - - - - Jenny Lach
- Miss Prism, governess - Beverly King

(Programs Courtesy of Mr. and Mrs. Conrad Ziler)



Cecily and Algernon with directors looking on.



Cecily and Gwendolyn compare notes on "Earnest."

. . Production Staff . .

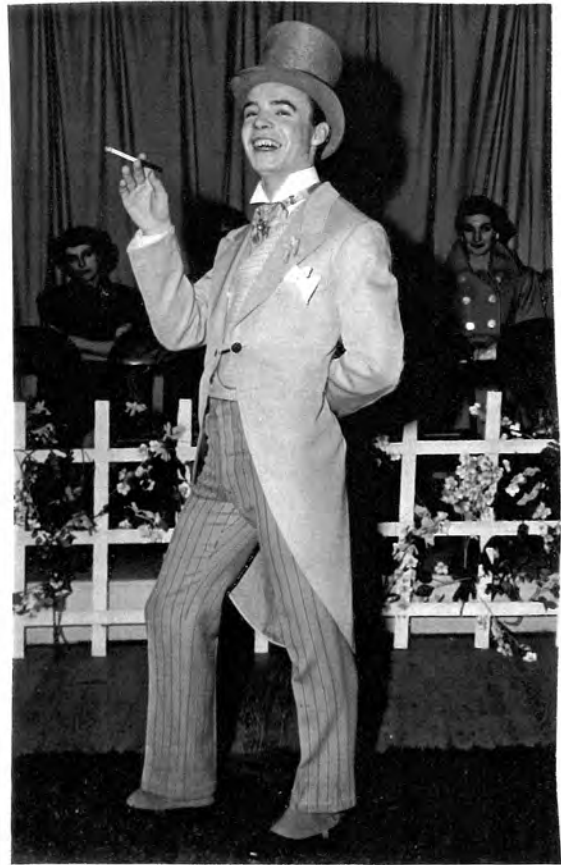
Directors	- -	Mrs. Roy Schaeffer, Mrs. William Jenkins
Costumes	- - -	Mrs. Ethel Eppley
Properties	- - -	Mrs. James Schulz
Sound Effects	- -	Mr. Norman Rickard
Make up	- -	Mrs. Norman Rickard
Publicity	- - - -	Mrs. Jack Koontz
Ticket Sales	- -	Miss Pamela Wavrick
Lighting	- - -	Mr. William Jenkins
Business Manager	-	Mrs. G. R. Wiseman

At last, a completely four-sided show. Two things that were different were: Costumes were *rented* for the first time. Tea biscuits and tea were served during intermission. The latter I am sure was a Jean Schaeffer touch.

The actors were not the only ones to have a new experience with this classic. The audience took to the stylized acting quite well. They seemed to enjoy the artificial, exaggerated, yet graceful movements.



Bob Lenhard in a role that was comparable to his real age

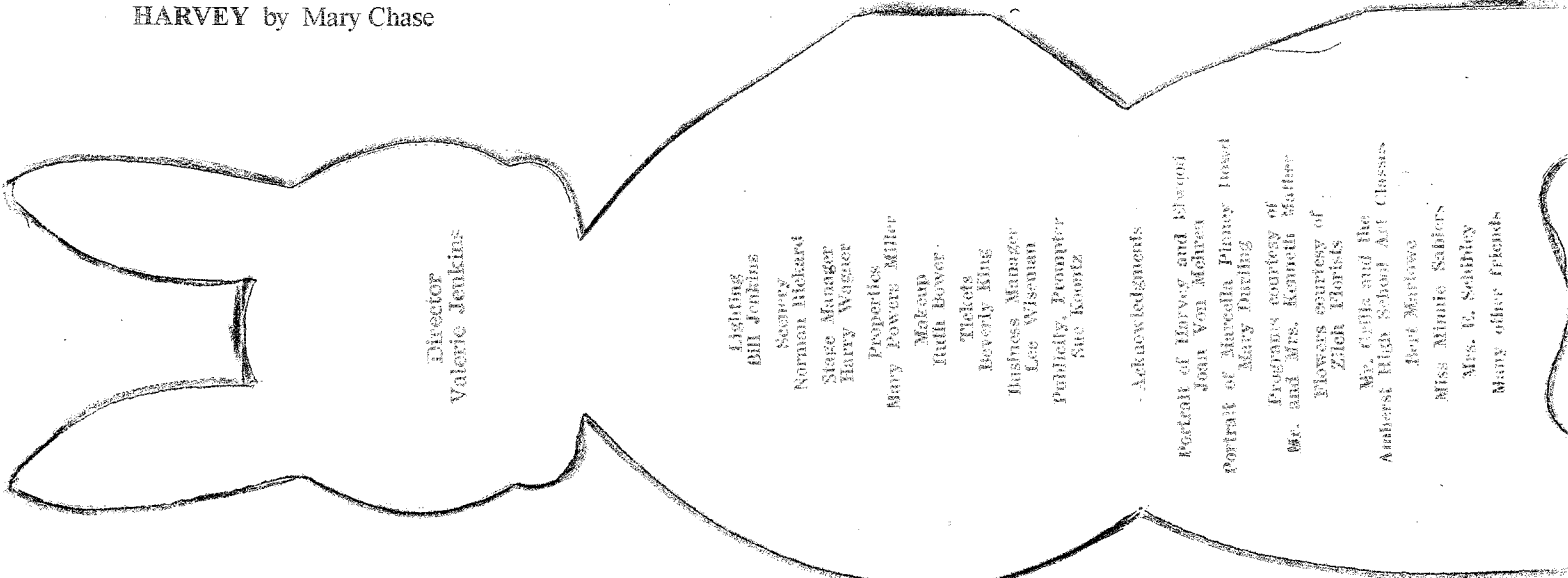


Did Bob Wohlever love this role?



Algernon and John with Lady Bracknell.

HARVEY by Mary Chase

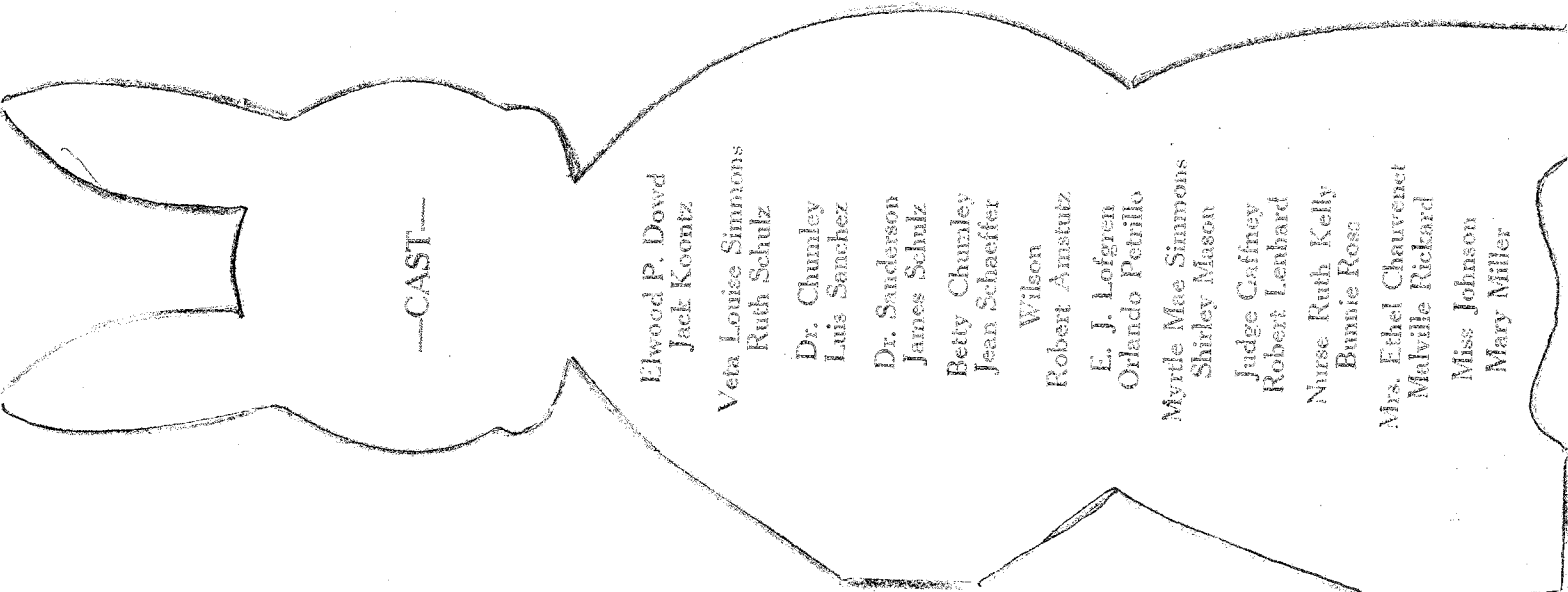


Director
Valerie Jenkins

Lighting
Bill Jenkins
Secretary
Norman Rickard
Stage Manager
Harry Wagner
Properties
Mary Powan Miller
Makeup
Ruth Bower
Tickets
Beverly King
Business Manager
Lee Wiseman
Publicity Prompter
Sue Koontz

Acknowledgments

Portrait of Harvey and Elwood
Joan Von Mehren
Portrait of Marcella Pimney Howard
Mary Darling
Programs courtesy of
Mr. and Mrs. Kenneth Matthe
Flowers courtesy of
Zella Horstis
Mr. Coffe and the
Amherst High School Art Classes
Jeff Martow
Miss Minnie Sabiers
Mrs. E. Schibby
Many other friends



—CAST—

Elwood P. Dowd
Jack Koontz

Veta Louise Simmons
Ruth Schulz

Dr. Chumley
Luis Sanchez

Dr. Sanderson
James Schulz
Betty Chumley
Jean Schaeffer

Wilson
Robert Anstutz
E. J. Lofgren
Orlando Petillo

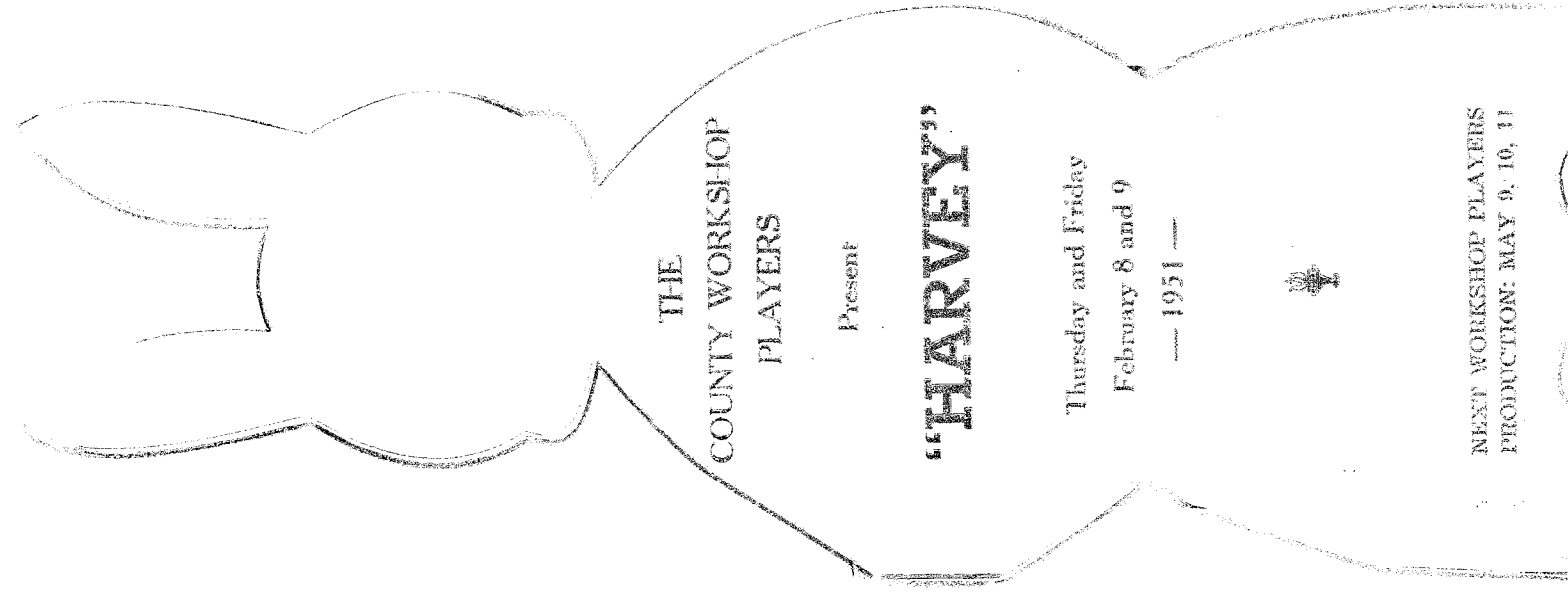
Myrtle Mae Simmons
Shirley Mason

Judge Gaffney
Robert Leubard

Nurse Ruth Kelly
Bunnie Rose

Mrs. Ethel Chauvenet
Malville Rickard

Miss Johnson
Mary Miller



THE
COUNTY WORKSHOP
PLAYERS

Present

“HARVEY”

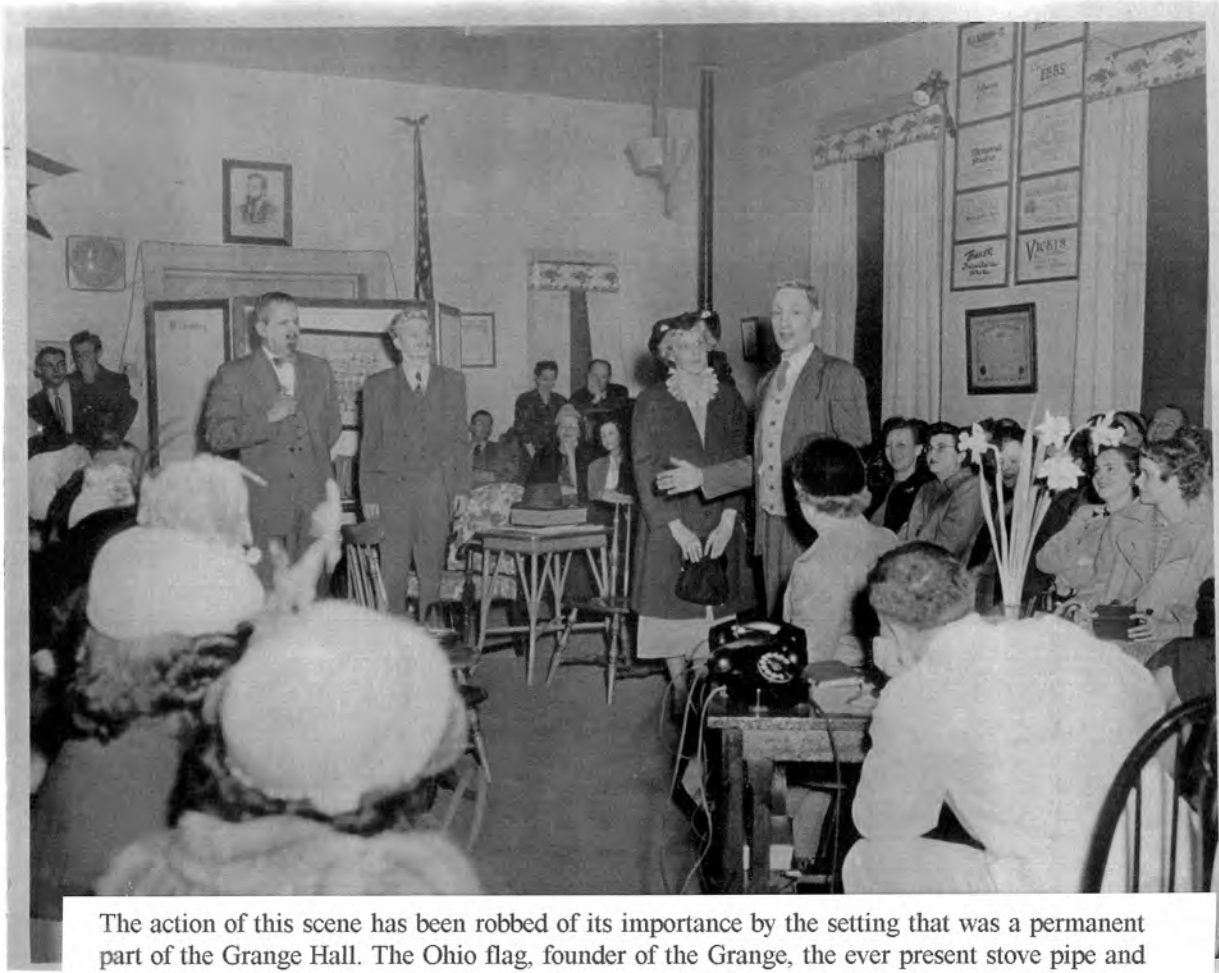
Thursday and Friday

February 8 and 9

— 1951 —



NEXT WORKSHOP PLAYERS
PRODUCTION: MAY 9, 10, 11

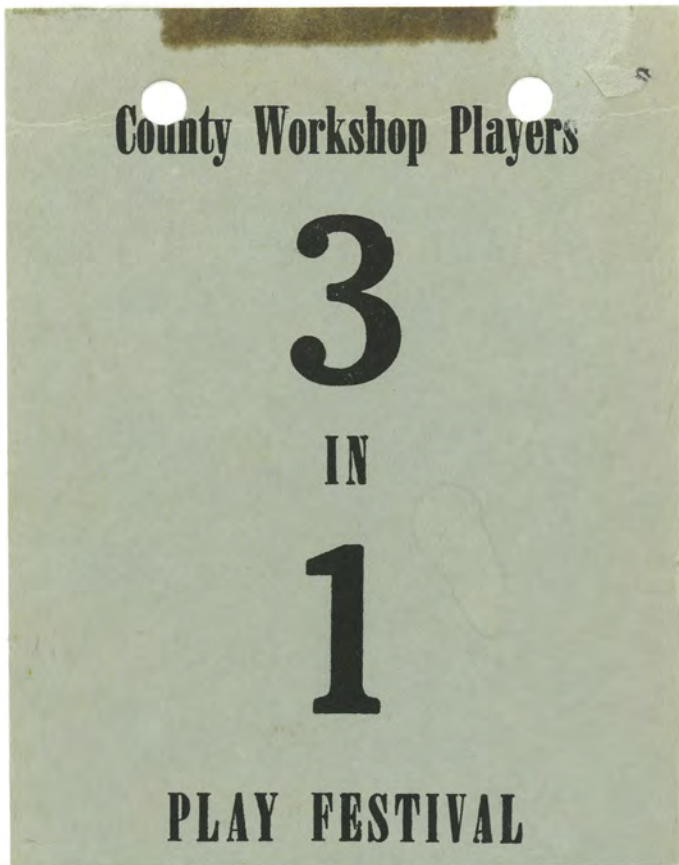


The action of this scene has been robbed of its importance by the setting that was a permanent part of the Grange Hall. The Ohio flag, founder of the Grange, the ever present stove pipe and other Grange memorabilia. Dr. Chumley and Judge Gaffney (Petrillo and Lenhard) listen to Elwood P. Dowd (Jack Koontz) as do Veta Louise, Myrtle Mae, and Wilson (Robert Amstutz). Actors not pictured were: James Schulz, Jean Schaeffer, Orlando Petrillo, Bunnie Ross, Malville Rickard, and Mary Powers Miller.

You can hardly go wrong with a script like this and we didn't. Bob Lenhard as Judge Gaffney is again in one of his "older" roles, or shall we say middle aged, and he's still in his twenties. Ruth Schulz as Veta Louis and Shirley Mason as Myrtle Mae.

Would you say that the acting area was small?





SEASON 3

Written by
Halworthy Hall and Robert Middlemass

Directed by
— Jean Schaeffer —

Cast in order of appearance

Warden Holt	Al King
Father Daly	Luis Sanchez
Dan	Bob Wohlever
Dyke	Jack Koontz
Josephine	Jean Schaeffer

Scene
The warden's office in the state prison
at Wethersfield, Connecticut

Time
A rainy night—11:30 p.m.

"Cowards die many times before their death;
The Valiant never taste of death but once."
— Shakespeare

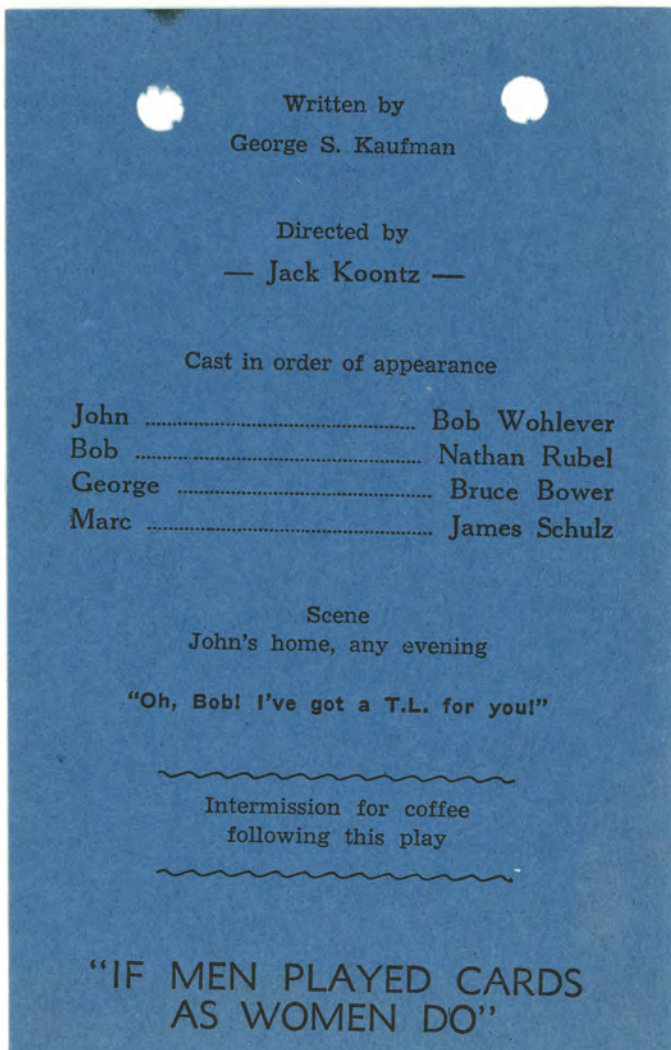
"THE VALIANT"

May 9, 10, 11, 1951

It was thought that we could work in a production by having 3 one-act plays with 3 different directors. It doesn't always work that way. It only saves rehearsal time, but for props and costumes it is triple the work. It is a lesson well learned.

At this time a "club plan" was introduced. An organization would buy the entire house at a reduced rate and re-sell the tickets at their own price to make money. This plan was used successfully for many years.

About this time the group was able to use the second floor of the Party Shop located at the corner of Tenney Avenue and South Main for rehearsals and meetings. The owner, Harold Kline, was very generous and agreed to make the space available free of charge.



Written by
George S. Kaufman

Directed by
— Jack Koontz —

Cast in order of appearance

John	Bob Wohlever
Bob	Nathan Rubel
George	Bruce Bower
Marc	James Schulz

Scene
John's home, any evening

"Oh, Bob! I've got a T.L. for you!"

~~~~~  
Intermission for coffee  
following this play  
~~~~~

"IF MEN PLAYED CARDS
AS WOMEN DO"

Written by
Zona Gale

Directed by
— Valerie Jenkins —

Cast in order of appearance

Grandma Nadine Gehl
Mis' Diantha Abel Sue Koontz
Ezra Williams James Schulz
Peter Bob Lenhard
Inez Nancy Winter
Mis' Elmira Moran Ruth Schulz
Mis' Trot Candace Kreeger
Mis' Carry Ellsworth Constance Turner
..... Valerie Jenkins

Scene
The kitchen of Mis' Abel's home

Time
Morning, many years ago

"Most folks is accountable for a whole
heap they never even heard of."

"THE NEIGHBORS"

More history ! The three one-act plays were held in the social hall of the Congregational Church. Programs were printed by the U-S Automatic which is now Nordson Corporation.

The program reveals a bit of history. We were originally County Workshop Players. We added the word County to entice people outside of Amherst. It worked. The name appears on our logo far beyond the time when we had dropped the word. It was cumbersome and unnecessary.

— PRODUCTION STAFF —

Stage Crew James Hales, Philip Laury
Lighting John Watson, Bill Jenkins
Makeup Ruth Bower
Business Manager Lee Wiseman

— SPONSORS —

Miss Minnie Sabiers
Mrs. E. R. Schibley
Mrs. Jean Kreeger
Mrs. Allie Kuss
Mrs. Wilmah Egeland
Mr. and Mrs. Parker Miller
Mr. and Mrs. James Childress
Mr. and Mrs. Conrad Zilch
Mr. and Mrs. Fred Powers
Mr. and Mrs. Clarence Kern
Mr. and Mrs. Harvey Alford
Mr. and Mrs. Bert Marlowe
(The Cookie Jar)
William Guild
Mr. and Mrs. Karl Smith
The Wiedeman Coffee Company

Programs courtesy of
The U. S. Automatic Corporation

Wednesday's performance sponsored by
Mary Martha Class of Congregational Church

—Courtesies—

KIND LADY**November 9 & 10, 1951**

by Edward Chodorov

Mr. Foster	David Goldthorpe
Mary Herries	Edna Ayres
Lucy Weston	Jean Schaeffer
Rose	Ruth Schulz
Phyllis Glenning	Rita Rosenkranz
Peter Santard	James Berthold
Henry Abbott	Bob Lenhard
Ada	Leila Lee Weichel
Doctor	Nathan Rubel
Mr. Edwards	Al King
Mrs. Edwards	Muriel Baizel
Aggie Edwards	Patti Cramer
Gustav Rosenberg	Ernie Snowberger

Directed by E. Valerie Jenkins

TECHNICAL STAFF

Technical Director	Nadine Gehl
Lighting	James Hales, Wm. Jenkins
Scenery	Ken Alexander, Jim Berthold, Jack Koontz, Bruce Bower
Costumes	Wilda Snowberger, Bea Fuhrman
Properties	Candace Kreeger, Alice Flowers, Ruth Anderson, Connie Turner, James Schulz
Makeup	Ruth Bower, Mal Rickard
Serving	Bea Fuhrman, Martha Kinloch, Vivian Bruce
Coffee	June Alexander, Lillian Schaeffer
Music	Roy Schaeffer
Art Work	Lee Weichel
Publicity	Sue Koontz, Valerie Jenkins



Kind Lady gave a good range of actors an opportunity. It was good to welcome some professional men into the group. It helped us grow and not be identified with just high school students.

Pictured from L-R Standing: Patti Cramer, Dr. Nate Rubel, Ruth Schulz, Ernie Snowberger, Jim Berthold. Seated L-R Atty. Dave Goldthorpe who got type-cast as the attorney, Muriel Baizel, Rita Rosenkranz, Bob Lenhard, the very dignified Edna Ayres, Jean Schaeffer, Leila Lee Weichel.



Both sets in the plays, **Harvey** and **Kind Lady**, show that we still thought we needed a background. Note the "light booth," the folding screen really. I stood behind and peeked through the broken slat to operate the lights. There is still the inevitable stove pipe. On cold winter nights some people requested a seat near the stove.



Top picture: Leila Lee Weichel, Bob Lenhard, Edna Ayres, Ruth Schulz. Below: Bob Lenhard, Dave Goldthorpe, Edna Ayres.

Between Kind Lady and Heaven can Wait a one-act Christmas play, A Christmas Star for Olga, was prepared for presentation at clubs. Nadine Gehl had the lead.

"Heaven Can Wait"

by Harry Segall

January 31, February 1 and 2, 1952

— THE CAST —

Joe Pendleton	Bruce Bower
Mr. Jordan	Ernie Snowberger
Messenger 7013	Alfred Standen
Julia Farnsworth	Ruth Bower
Tony Abbott	Jack Koontz
Bette Logan	Connie Turner
Max Levene	Jack Snowberger
Mrs. Ames	Nadine Gehl
Nurse	Rita Rosenkranz
Susie (maid)	Bea Fuhrman
Ann (maid)	Vivian Bruce
Williams	Norman Rickard
First Escort	Jane Snowberger
Second Escort	Adele Pease
Workman	Al King
Lefty	Nathan Rubel
Doctor	James Schulz
Plainclothesman	Dave Goldthorpe

Directed by E. Valerie Jenkins

One means of advertising was small figurines dressed to represent the main characters of this show. They appeared in the windows of the Amherst News-Times and Kuss Drug Store. Ethel Eppley dressed all of the figures including a boxer and heavenly messengers. This was the only time that this was done. It was felt that the amount of extra work was not worth the result which it produced.

For this show a new rheostat dimmer board and some new spots and flood lights were used. This brought our total of spots to about eight.

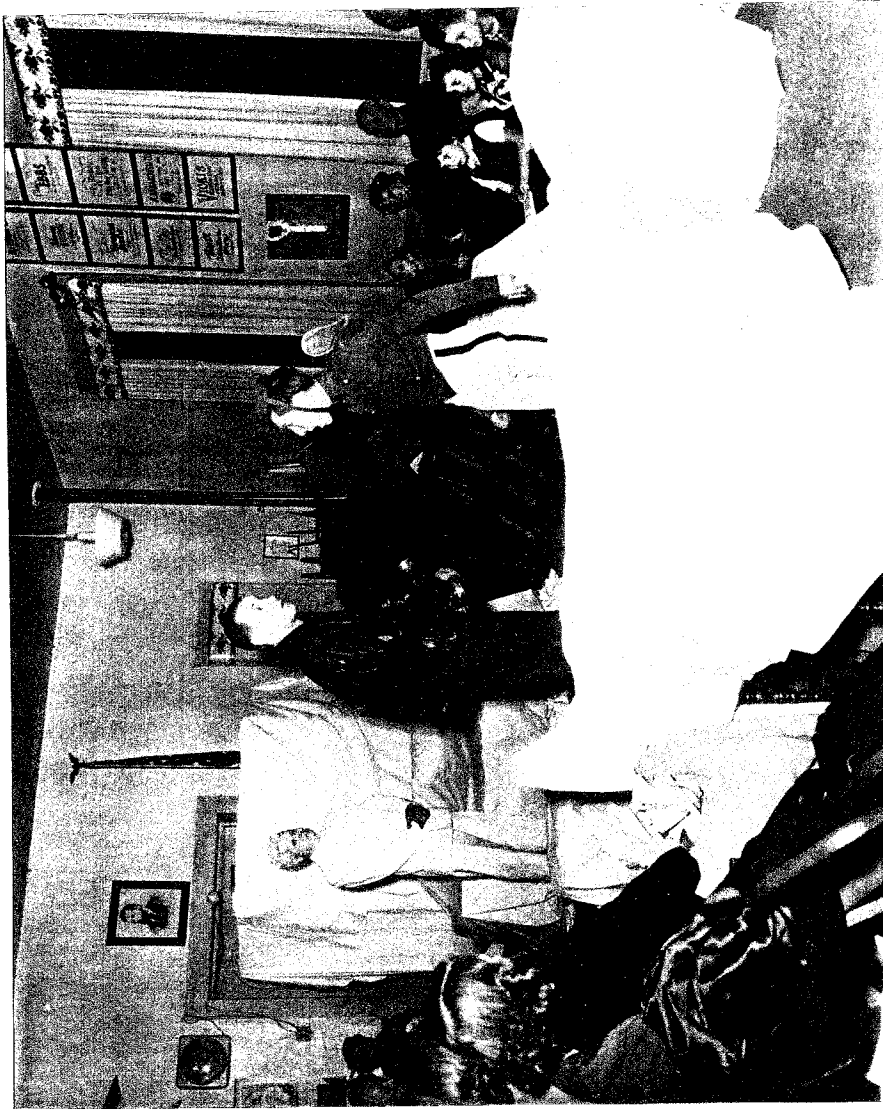
We are still dragging our props and costumes to the Grange Hall on Milan Avenue, rehearsing for four days and then returning everything to our homes. Too much work for three performances!

Heaven Can Wait was ambitious from the standpoint of attempting to cast so many men from our fledgling group. However, in those early days I chose most of the plays and I did it much in the same way that I had done in academic theatre, and that was by knowing that the characters were out there before selecting the play. -- at least the major roles. This is not pre-casting, but knowing that there is a pool of actors who are willing to audition.

— THE TECHNICAL STAFF —

Technical Director	Nadine Gehl
Stage Manager	Jack Koontz
Lighting	Jim Hales, Bill Jenkins
Scenery	Al King, Nathan Rubel, Barbara Snyder, Jim Schulz
Sound Effects	Dave Goldthorpe
Properties	Jean Schaeffer, Rita Rosenkranz
Costumes	Wilda Snowberger, Rose Goldthorpe
Makeup	Ruth Bower, Bob Lenhard, Sophie Rubel, Vivian Bruce
Serving and Ushering	Jane Snowberger, Adele Pease, Sue Koontz
Coffee	Ruth Schulz, Candace Kreeger, Mollie Sabiers
Art Work	Lee Weichel
Business Manager	Norman Rickard, Bob Lenhard, Lee Wiseman, Mal Rickard
Publicity	Sue Koontz, Valerie Jenkins, Ethel Eppley
Music	Roy Schaeffer

Any player who complains about the closeness of the audience and the cramped acting space at Middle Ridge should be shown a few of these early pictures.



Pictured L - R Alfred Standen (right), a messenger from Heaven has collected the prize fighter, Bruce Bower, prematurely while Mr. Jordan, an angel from Heaven looks on evaluating the situation.

The sheets that were to represent clouds, but were necessary to cover the furniture used in the next scene, did a poor job of it. It will be interesting to see if we improved on the method when we did the show again during our 25th anniversary. There's still the inevitable stove pipe and Grange wall hangings. The audience didn't seem to mind.

"The Hill Between"

— A FOLK PLAY —

By Lula Vollmer *Apr 25-26 '52*

THE CAST

(In Order of Appearance)

Anna Sanders	Jean Schaeffer
Julie Robbins	Nadine Gehl
Brent Sanders	Bill Robertson
Larz Higgins	Don Redman
Ellen Sanders	Bea Fuhrman
Paw Robbins	Norm Rickard
Mrs. Hank Allen	Candace Kreeger

GUESTS AT THE DANCE

Tobe Carter	Russell Miller
Gil Winters	Herb Turner
Cale Stubbs	Paul Leimbach
Martha Litt	Pat Leimbach
Nancy Wallis	Alida Leimbach
Katy Riddle	Sarah Miner
Frona Chipley	Vivian Bruce
Grandpap Sanders	Al King

Directed by E. Valerie Jenkins

Stage Manager, Associate Director	Jack Koontz
Technical Director	Ruth Schulz
Scenery	Connie Turner, Rita Rosenkranz, Dorothy Walton, Barbara Snyder
Lighting	Jim Hales, Jim Schulz, Bill Jenkins
Properties	Pat Leimbach, Alida Leimbach, Ethel Eppley
Makeup	Mal Rickard, Bob Lenhard
Costumes	Rose Goldthorpe, Edna Ayres
Coffee	Sue Koontz, Sophia Rubel, Beral Powers
Business Manager	Norm Rickard
Tickets	Mollie Sabiers
Publicity	Ruth Schulz, Sue Koontz
Music	Roy Schaeffer

Our apology for the tape used in the scrapbook from which this was taken. Archival materials were not in common use yet.

In Cast of Workshop Play



Don Redman, one of the newest members of the County Workshop Players, will play the supporting role of "Larz," the muscular swain in "Hill Between," the final production of the Players for the current season, to be given April 25 and 26.

Don, an Amherst High graduate, '46, is teaching at East Carlisle school.

Minor characters, who add to the plot of the story are impersonated by Vivian Bruce, Al King, Candace Kreeger, Herb Turner, Pat Miller, Sarah Miner, Pat and Paul Leimbach and Alida and Ralph Leimbach.

Other leading roles are enacted by Jean Scaeffler, Bill Robertson, Nadine Gehl, Bea Fuhrman and Norman Rickard.

Tickets can be purchased from any member of the cast or at the office of the Amherst News-Times. **One-Act Available**

In addition to their major production, the Workshop Players are rehearsing a one-act play, "The Raveled Sleeve," which will be available to the public after next week. Bookings should be made at least a week in advance with Ruth Schulz.



Jean Schaeffer as wife of Bill Robertson follows her doctor husband to a mountain area where he proposes to set up practice. She is appalled at the idea of living among this class of people when he could have a lucrative practice in a city hospital.

Top picture: Jean Schaeffer, Norm Rickard, Erma Askew and probably Bea Fuhrman.

Middle picture: Unknown actor with his back to camera, Bill Robertson, Jean Schaeffer and Norm Rickard.

Bottom picture: Jean with Vivian Bruce and Al King in a dance. Others are unknown. Jean is somewhat over dressed for this hoe-down.



The logo shown above was used on all programs for several seasons. It was designed by Jack Gormley.

Our very first banquet! We were going to be a drama group all the way. Such cutsie things that we created fortunately didn't impress us enough to try it again. Note the price of the banquet. Those were the days!

The County Workshop Players
 present
"THE DINNER"
 Production Limited to Members and Friends
 St. Peter's Evangelical & Reformed Church
 One Performance — Monday, June 16, 1952
 7:00 p.m. \$1.50 per person

The speaker of the evening was Gerald Marans of Karamu Theatre in Cleveland. In a conference that I had with him, he was very helpful with suggestions on general organizational skills. One of his repeated statements concerned a caution, "Be careful of attracting social butterflies. They will weaken the group." We have been fortunate that our flame has attracted few, if any.

Workshop Players Give World Premier of Play

AMHERST — The final production of the County Workshop Players last night was the world premier of "The Dinner." The cast, was the past season's officers with all action taking place in the dining hall of St. Peter's Evangelical and Reformed Church.

In the synopsis of scenes each represented a famous play. Act one was "Dinner at Eight," Act two included "My Dear Children," with the president, Mrs. Ruth Schulz the speaker; "Guests in the House," was an accounting of the guests present; "The Man Who Came to Dinner" was the talk by Gerald Marans, director of WEWS television studios; and "State of the Union" the introduction of the new officers and trustees.

Act three entitled "Having a Wonderful Time" featured the parade of characters. Several of the Workshop players came in costumes representing chosen characters in famous plays and by their remarks about these roles the audience guessed the name of the play. Concluding the act Mrs. Jean Schaeffer and Bob Lenhard presented a one-word playlet entitled "The Municipal Davenport."

Marans spoke on the origin and purpose of the theatre and its relation to TV and radio. TV and radio will not ruin the theatre he said, as groups like this have kept it alive. The theatre was ori-

ginally a religious experience, the speaker related. Actors and audience become one and experience an emotional response which you do not get in any other mass activity.

"A playwright that is worth his salt has a definite thought to express," he said. The speaker commended the arena type of production and listed as a great virtue the lack of expense and problems in its production. In closing he said you have something vital here the only one of its kind in this area, and a definite asset to the community.

Next season's officers are Jack Koontz, president; Nadine Gehl, vice president; Beatrice Fuhman, secretary; Bob Lenhard, treasurer; Sue Koontz, clerk; Jean Schaeffer, business manager; Beverly King, Ruth Schulz and Valerie Jenkins, trustees. Performances are scheduled for October, January and April but the plays are not, as yet, chosen.

The dinner table emphasized dramas the Workshop players had presented the past season by dolls depicting various characters, programs of the plays and flowers. Table arrangements were in charge of Ethel Eppley and Nadine Gehl.

Bill and Vallerie Jenkins put out the programs, Ruth Schulz was technical director, Jean Schaeffer, Jack Koontz and Mollie Sabiers were in charge of tickets. In behalf of the group Mrs. Schulz presented Mrs. Jenkins with a gift in appreciation for her work with the Players the past season.

SYNOPSIS OF SCENES

- Act I "Dinner at Eight"
(or do I mean Seven?)
- Act II
 "My Dear Children"-----Ruth Schulz
 "Guests in the House"-----?????????
 "The Man Who Came to Dinner"
 Gerald Marans, Director.
 WEWS Television Studios
- "State of the Union" --Introduction
 of trustees and officers
- Act III "Having a Wonderful Time"
 (Parade of characters)

PRODUCTION STAFF

- Technical Director-----Ruth Schulz
- Tickets -----Jack Koontz
 Jean Schaeffer
 Mollie Sabiers
- Table Decorations-----Ethel Eppley
 Nadine Gehl
- Programs-----Valerie and
 Bill Jenkins

ACKNOWLEDGEMENTS

We wish to thank the Married Couples Class of the E & R Church for the dinner and all who assisted in making this production possible.

This play was presented by special permission of Bob Lenhard, Chancellor of the Exchequer.

All action takes place in the dining hall of the Evangelical and Reformed Church, Amherst, O.
 Time: June 16, 1952 at 7:00 p.m.

YEARS AGO

October 1952
23, 24, 25

by Ruth Gordon

This play is just a blur in my memory. The only thing that I remember is that we had an old-fashioned wall telephone. When Beverly King tried to use it in one scene it came down in her arms. She turned and called, "Bill". It was Bill Penton who had done the set. Bill promptly came on the set and re-hung the phone.

Bill Penton rigged a hand pump in an old-fashioned sink that really pumped water. It impressed the audience.

THE CAST

Clinton Jones, My Father	Al King
Annie Jones, My Mother	Bev King
Ruth Gordon Jones, Me	Carole Wernert
My Very Best Friend, Katherine	Bunny Ross
My Next Best Friend, Anna	Barbara Snyder
Fred Whitmarsh, a Beau	Bob Lenhard
Mr. Sparrow	Nate Rubel
Miss Glavin	Sue Koontz
Mr. Bagley	Jack Koontz

— Directed by E. Valerie Jenkins —

SCENES

The scene is our dining room-sitting room at 14 Elmwood Avenue, Wollaston, Mass.

ACT ONE

An evening in January, years ago

ACT TWO

Scene 1 — The next evening

Scene 2 — The next afternoon

ACT THREE

Five months later June, about 11 o'clock in the

TECHNICAL STAFF

Play Service, Inc.—

Business Manager	Jean Schaeffer
Stage Manager	Jack Koontz
Scenery	Herb Turner, Paul Leimbach, James Schultz, Lillian Schaeffer, Bill Penton
Lighting	Bill Jenkins
Properties	Mrs. Frank Ayres, Pat Leimbach, Connie Turner, Nadine Gehl
Costumes	Ruth Schulz
Makeup	Sophie Rubel, Doris Smith
Art Work	Doris Smith
Coffee, Alida Leimbach, Sophie Rubel, Ethel Eppley	
Music	Roy Schaeffer



ACKNOWLEDGMENTS

Coffee by Snow Crop
Wallpaper by Nelis Wallpaper
J. C. Hageman, Lorain Telephone
Punk, the cat, is owned by Maxine Megyesi

HOME SWEET HOME

December 15, 1952

In the summer of 1952, it was evident that a box-office arrangement would make the handling of tickets much more efficient. Dr. Roy Schaeffer offered the services of Mollie Sabiers and Barbara Snyder, his receptionist and dental assistant, to create a box-office. This arrangement continued for five years.

In the players' short existence of four years, they had performed ten plays successfully and had created an audience of repeat customers. It seemed appropriate, that if growth was to continue, a permanent facility was needed. Several options were considered, including the purchase of a Quonset hut, available from the government.

In 1951, the County Board of Education closed Middle Ridge Road school for a lack of students. Only nine students were attending the school, located between Oberlin Road North and Oberlin Road South. Through the efforts of Superintendent F. R. Powers, the use of the Middle Ridge Road School was made available at the affordable price of \$100 a year. The theatre group was to pay for all maintenance of the grounds and building. To make the facility appropriate for performing there was much to be done, but the price was still a bargain. The building had to remain vacant for one year before the school board could offer it to us. This was another one-room school, but larger than the Grange. The use of a full basement was a God-send. Although a "lobby" area was lost in the transfer. All in all, it was a very good move. It challenged creativity; it offered an opportunity to rehearse in the same location as the performance; it provided the ability to do the shows more than one week-end, even though the very first production in the "new" facility had only three scheduled performances.

What greeted the theatre in this new venture was a ceiling of fluorescent lights, a furnace that had to be fired with coal for all rehearsals and performances. Of course, there was no thermostat for control. Both audience and actors were too hot or too cold. One register in the center of the acting area supplied all of the heat for the building. The fluorescent lights were quickly replaced by work lights in the ceiling and house lights on the perimeter. The first production in the new facility had seating supplied through the generosity of a local funeral director. There was no drinking water, only water for the restrooms. (One wonders what the school children had done for drinking water.)

Indeed, there were no dressing rooms, but by cordoning off an area behind the furnace there was a semblance of privacy. Much of the time it was a case of everyone going about a change of costume without super-modesty, while those in the area merely turned their backs. Bill Penton made a cloak rack -- very heavy pipe on a standard and very long. Actors and tech people used this pipe to hang their outer clothing and that provided the "wall" for a dressing room. Advice: Get dressed before too many people snatched their coats to go home.

In 1953 Roy Schaeffer and some of the other men learned of a movie theatre in Lakewood that had closed. They had seats available for approximately \$2.00 each. Over one hundred seats were purchased. The men, led by Bill Penton built platforms to raise a second row and third row on the east side of the building. Raised platforms for three rows were also placed on the north side while the west and south sides of the building had only two rows. The acting area was 27 feet by 12. Another problem occurred. The floor of the movie theatre was raked (sloped). Our floor was flat and some seats were on an angle that made shorties unable to touch the floor with their feet, while other seats created the opposite problem for the very tall. The final touch to the acting area was painting the walls. A dark green was chosen to match the newly acquired seats. Things now took on the look of a real theatre.

Only the basement remained to be improved. A dark and damp coal bin was later converted to a kitchen and another little offset was provided with mirrors and a shelf for makeup. These improvements didn't come all at once.

More will be told about the many improvements that have followed and developed over the years. Dick Beal, one of the dedicated builders did much to improve the basement area. Little by little the building became a workable environment with continuing improvements, but always plagued by a lack of adequate storage and parking.

First of 3 Productions Set Tonight

AMHERST — With the dress rehearsal last night a decided success the County Workshop Players launch tonight on the first of three productions of the comedy, "Five Traveling Men," by Mary Fournier Bill. Guests at the rehearsal were members of the Players' group and their friends.

To all cast in the roles equal credit is due for outstanding performances. Aunt Harriet, played by Mrs. Ruth Schulz, in whose home the scenes were laid, was seeking an outlet for her loneliness by imagining she played cards each week with five traveling men and when three men actually arrived, things became complicated.

Bob Lenhard, her nephew, and his wife, Mrs. Nadine Gehl, with their daughter, Miss Pat Krajeski, resided with Aunt Harriet, who felt she was an "outsider" in their family life. The comedy registered many amusing incidents leading to the solving of the problem which was sponsored by the daughter of the house and her fiance, played by Paul Leimbach. Jack Koontz took the part of the "horse" doctor called in to examine Aunt Harriet.

When Mrs. Valerie Jenkins, director of the play, welcomed the guests, she announced that its author will be a guest at the Saturday evening performance. Mrs. Bill writes plays as a sideline to her full time profession of being head of the speech and drama department at Notre Dame Academy, Cleveland.

"The Workshop Players find no more fitting way to celebrate National Drama Week than by opening their new home on Middle Ridge Road to the patrons of this ancient art of 'play-acting,'" Mrs. Jenkins said. The playhouse is well marked and is located a short distance west of the junction of Oberlin Road, south, and Middle Ridge. It was formerly a one-room school house, which the group has leased from the Amherst Board of Education.

RUTH SCHULZ

Present Drama in February

30

County Players Change Date of 1st Production

AMHERST—The County Workshop Players have changed the date of their first production for 1953.

The drama, "Five Traveling Men" scheduled for Jan. 29-31, has been set for Feb. 12-14.

According to Mrs. Valerie Jenkins, who is now serving as the group's secretary, the date was postponed because there is much cleaning and redecorating to be done at Middle Ridge School, the Players' new headquarters, before work can start on the production.

Give Yule Plays

The Players have also been busy giving the one-act Christmas plays before various organizations.

The cast of the two plays have already given them 11 times, sometimes two in one evening.

During the last month they have appeared before organizations in Wellington, Oberlin, Lorain, Elyria and Amherst.

They are also preparing two one-act plays to be given in January.

At their recent Christmas party, meeting and "shower" the group received a piano, a davenport a radio for their new "home" as well as articles for make-up and several antique parasols.

The party was held in the office of Dr. Roy E. Schaeffer and late in the evening a salad course was served.

"Five Traveling Men"

by Mary Fournier Bill

February 12, 13, and 14, 1953





Obviously Pat Krajeski was the brunt of a joke during the picture taking session..

Cast: L - R (standing) Duane Hinds, Herb Turner, Bob Lenhard, Paul Leimbach, Pat Krajeski, Bill Penton, Jack Koontz. Seated: Valerie Jenkins, Director, Mary Fournier Bill, author, Ruth Schulz, lead.

Mary Fournier Bill had premiered this show at the Bowling Green Summer Theatre in proscenium theatre. Ours was the first in arena style. She and I appeared on a Cleveland television station to discuss the production and to advertise it. Mary was the business manager for many years at Great Lakes Theatre. She retired a few years ago.

THE CAST

(in order of appearance)

Gertrude McNally	Nadine Gehl
Charles McNally	Bob Lenhard
Marion McNally	Pat Krajeski
Dr. Roberts	Jack Koontz
Aunt Harriet	Ruth Schulz
Jim, Marion's boy friend	Paul Leimbach
The Traveling Men—	
Roger	Bill Penton
Louis	Duane Hinds
Stanley	Herb Turner

TECHNICAL STAFF

Director	E. Valerie Jenkins
Stage Manager	Jack Koontz
House Crew	Bill Penton, Herb Turner, Jim Schulz, Roy Schaeffer
Properties	Doris Smith, Jean Kreger, Sue Koontz
Lights	Bill Jenkins, Paul Leimbach
Scene Changing	Pat Blazina
Art Work	Doris Smith
Ushers	Connie Turner, Vivian Bruce
Business Manager	Jean Schaeffer
Tickets	Mollie Sabiers, Barbara Snyder



Prior to the April production two one-acts were prepared for touring. *Sisters Macintosh*, an hilarious comedy and *Our Father*, a play for which there is no record. The former was also presented for a membership meeting in January.

Cast of the one-act: Bill Penton, Nadine Gehl, June Alexander. Jean Schaeffer directed.

"Ladies in Retirement"

By Edward Percy and Reginald Denham

April 23, 24, 25, and 26, 1953

THE CAST

(in order of appearance)

Lucy Gilham	Bunny Ross
Leonora Fiske	Jean Schaeffer
Ellen Creed	Alida Leimbach
Albert Feather	Duane Hinds
Louisa Creed	Sue Koontz
Emily Creed	Pat Leimbach
Sister Theresa	Barbara Snyder

SCENES

The scene is laid in the living-room of an old house on the marshes of the Thames estuary some ten miles to the east of Gravesend.

— Act I —

- Scene 1—A June morning in 1885.
 Scene 2—An afternoon in the following September.
 Scene 3—Late afternoon, a week later.

— Act II —

- Scene 1—A Saturday night in mid-November.
 Scene 2—Sunday morning.

— Act III —

- Scene 1—The following Wednesday night.
 Scene 2—Thursday morning.

TECHNICAL STAFF

Director	Jack Koontz
Technical Director	Valerie Jenkins
Business Manager	Jean Schaeffer
Committee	Mollie Sabiers, Barbara Snyder
Stage Manager	Bill Penton
House Crew	Roy Schaeffer, Paul Leimbach, Jim Schulz, Herb Turner
Lights and Sound Effects	Paul Leimbach
Costumes	Ruth Schulz, Sophie Rubel
Properties	Edna Ayres, Doris Smith, Jean Kreger
Makeup	Bob Lenhard
Scene Changes	Lillian Schaeffer
Publicity	Ethel Eppley, Ruth Schulz
Parking	Bill Jenkins, Herb Turner, Jim Schulz
Tickets and Ushers	Vivian Bruce, Pat Blazina, Nate Rubel, Carol Wernert, Janet Peterson

ACKNOWLEDGMENTS

Period furniture gift of Mrs. Clarence Kern
 Religious appointments, St. Vincent de Paul church
 Penton Brothers, Inc.
 Sam Ross and Sons
 We wish to thank, also, all who loaned
 costumes and properties

Duane Hinds and Bunny Ross who solve the mysterious murder of Leonora.

A mystery drama in which Leonora, a retired actress, is put upon by her companion Ellen, who brings her two sisters to live with her. Ellen's nephew, with the help of the housekeeper, discovers the murder of Leonora.



L-R: Sue Koontz, Pat Leimbach, Alida Leimbach, and Director, Jack Koontz.

Jean Schaeffer



The director pauses for directions to the three sisters.

HEIDI

October 1953

by June Walker Rogers

The Cast

Alm Uncle, Heidi's grandfather Robert Lenhard
 Minister from Dorfli Steve Moldovan
 Peter, the goatherd Bob Hamilton
 Dete, Heidi's aunt Elaine Muniga
 Heidi Barbara Toth
 Brigatta, Peter's mother Sue Koontz
 Peter's Grandmother Vivian Bruce
 Seppi, a ragged boy of the streets Bob Koontz
 Tinette, maid in the Seseman house ... Mary Adamson
 Fraulein Rottenmeier, governess Barbara Snyder
 Clara Seseman Sally Harris
 Roberta Pultz
 Mr. Seseman, Clara's father Bill Penton
 Madame Seseman, Clara's grandmother ... Edna Ayres

Synopsis of Scenes

Act One—outside the Alm Uncle's one-room hut
 Act Two—a room in Peter's cottage
 Act Three—in the Seseman's drawing room
 Act Four—Outside the Alm Uncle's hut
 Time—many years ago in Switzerland

Technical Staff

Director Valerie Jenkins
 Costumes Pat Leimbach
 Properties Doris Smith, Barbara Snyder
 Scenery Ervin Snyder, Bill Penton
 Lights Jack Mason, Joe Wozniak
 Art Work Nicholas Serbu, Doris Smith
 Makeup Bob Lenhard, Joe Pergola,
 Mary Adamson, Mal Rickard
 Scene Changers and Ushers Delight Thompson,
 Alberta Pastor, Jack Mason, Joe Wozniak
 Tickets Mollie Sabiers, Barbara Snyder,
 Carol Wernert, Connie Mazzone
 Business Manager Jean Schaeffer
 Mailing List Ethel Eppley
 Sound Effects Bob Hamilton

**Bill Penton Is
 One of Busiest
 Cast Members**

Patrons of the County Workshop Players fall play, "Heidi" are served cider at the end of the final scene, instead of coffee as has been followed in the past.

Tonight (Friday) will be the second night of performance, with another one scheduled for tomorrow night and again Sunday afternoon.

Furnishing the cider is Bill Penton of Penton Orchards, North Ridge road, who is a busy member of the group this week. During the day it is his duty to look after the two goats as well as several kittens, all members of the cast, and at night transport them to and from the playhouse in addition to taking part in the play itself, as the father of the invalid girl.

In addition, Bill has helped materially in building the complicated set, and in numbering seats. Others who spent many hours on the project were Barbara Snyder of Elyria and her father, Ervin Snyder; also Nicholas Serbu, of Lorain.

**Cast Looks
 For Goat
 To Emote**

AMHERST — County Workshop Players would like to get your goats for their opening show of the season, "Heidi" to be presented Oct. 22 through Oct. 25 in their arena theater on Middle Ridge Road.

Although the director, Mrs. Valerie Jenkins, has never tried using a goat before, she is willing to give any theatrically-minded goat a fair try-out next Sunday at 2 p. m. at the theater. A white goat is desired but a gentle one is required. Also necessary are three kittens. Since they are to be carried in a basket no try-out will be needed.

The goat, which is necessary to the action of this dramatization of Johanna Spyri's well-loved children's classic helps indirectly to promote Heidi's love for her grandfather's home. Although the story of Heidi has been handed down as a story to be enjoyed by children, it promises to hold the interest of any adult who loves children, nature, and the simple things of life.

Loves Mountain

Early in the story Heidi is taken to live with her grandfather, who is somewhat of a hermit and loves his mountain better than the gossiping neighbors of the village. The girl soon finds a place in his heart by her sweet unspoiled disposition and her appreciation of his mountain.

Heidi's aunt comes for her just when everyone on the mountain seems the happiest. She tricks Heidi into leaving friends and going to the city to become a companion to a little rich girl, who is confined to a wheel chair.

Heidi loves her companion, Clara Seseman and as always wins the family to her heart, but she longs for her mountain. They visit the mountain and there Clara learns to walk.

Singing and dancing to Swiss folk tunes will highlight the production. Reduced box office prices will be effective for children who attend the Sunday matinee.

Jean was holding script off stage for this show. The goat used it for lunch.

1st Showing Acclaimed 'Great Hit'

By WILMAH EGELAND

AMHERST — With the first of four performances of "Heidi" by the Lorain County Workshop Players completed Thursday night, much credit is due to each of the actors. All actually "lived" the story and the large audience, by its acclaim, showed appreciation for their work and the able direction of Mrs. Valerie Jenkins. The part of Heidi was very well portrayed by Barbara Toth.

Change of scenery was cleverly done by four young people from Clearview High School — Delight Thompson, Alberta Pastor, Jack Mason and Joe Worniak — who dressed in Swiss costume staged a song and dance continuing the singing while shifting the scenes, Goats, Tiny Kittens

The goats and the tiny kittens added interest and were quite an attraction for the children in the audience and—Mrs. Jenkins says, there will be 11 kittens to be given away following the last show Sunday night. The goats will be returned to their owners, Paul Cook and Mrs. Vincent Hart.

The play, in four acts, took place many years ago in Switzerland and was dramatized by Lucille Miller from the popular children's book by Johanna Spyri. The first act is outside the one-room hut of Alm Uncle, Heidi's grandfather, being played by Robert Lenhard; act two, in the cottage of Peter, impersonated by Bob Hamilton, Alm Uncle's goatherd, the third in the drawing room of the Seseman home where Heidi is serving as a companion to the daughter of the house, who is an invalid and the final act features Heidi's return to her grandfather's hut.

Others In Cast

Others in the cast are Steve Woldevan as the minister from Dorfli; Elaine Muniga as Dete, Heidi's aunt; Sue Koontz, Peter's mother; Vivian Bruce, Peter's blind grandmother; Bob Koontz, Seppi, a ragged boy of the streets; Mary Adamson, Tinette, maid in the Seseman home; Barbara Snyder, Fraulein Rottenmeier, governess.

Sally Harris and Roberta Pultz, share the part of Clara Seseman, the little invalid girl; Bill Penton is playing the part of Mr. Seseman and Mrs. Edna Ayres impersonates Madame Seseman, Clara's grandmother.



When we first decided to do Heidi some members of the board of trustees thought we shouldn't do a "children's play." It proved to be one of our more popular selections. Every woman who had loved the book when she was a child brought a child or grandchild to see it. It is probably a girl's story, but we found that boys were intrigued with the goats and kittens.

The above picture was a publicity shot with Bob Lenhard and Barbara Toth. There was a time when the newspapers did a fine job of publicizing our plays.

It was necessary to have two goats for the production because in an early scene the goat was a kid and later a full-grown animal. Since only the head and shoulders showed I wasn't particular about the sex of the goat. WRONG! A farmer friend complimented us after the show. With a chuckle he said, "You know that your kid changed sex when she grew up." One sex has the little chin tassles and the other does not.

Bill Penton, always willing to assist, volunteered to be an off-stage goat herder during performances. In addition, he provided cider to patrons after the show.

This was the first time the players had scheduled a Sunday matinee which proved to be very successful. In the four scheduled performances 431 persons attended the show. The ticket price this season had increased to \$1.20.

Slides from the show were entered in a slide contest at an OCTA conference and won second place.

Peter, his mother and grandmother.



DAVEFOTO

The fireplace and goat pen were one unit on casters. When turned about, the fireplace became the pen in the picture at the right. By placing a screen in front, it was Clara's room.

Set changes were made by 2 boys and 2 girls in Swiss costume as they sang and danced about the stage.



DAVEFOTO

Roberta Pultz, Barbara Toth, Bob Hamilton and kittens. The kittens were not housebroken. The basket needed regular cleaning.

It is always a pleasure to work with talented children and these were just that. The kittens were given away at the final performance by lottery. However, permission from a parent was required.

The goats weren't housebroken either.



L-R Front row: Bev King, Edna Ayres, Pat Armbruster ?, Carol Wernert, Luis Sanchez, Barbara Snyder, Bill Robertson, Sophie Rubel. Standing L-R Henry Penton, Ralph Walker, Mary Walker, Ervin Snyder, Bob Lenhard, Richard Sharp, Pat Leimbach, Bill Penton, Teresa Simon?, Bill Schaeffer, Mary Adamson?, Jack Koontz, Paul Leimbach, Jean Schaeffer, **Director**, Chuck Perozek.

THE MAN WHO CAME TO DINNER

February 11-14 1954

by Moss Hart/ George S. Kaufmann



Note the floor register to the left of the stage. This was the only means of heat in the building -- from a coal furnace.

CAST OF CHARACTERS

In order of appearance

Mrs. Ernest.....	Pat Leimbach
Miss Preen.....	Bev King
Richard Stanley.....	Richard Sharp
June Stanley.....	Mary Adamson
Kate.....	Pat Armsbruster
Sarah.....	Teresa Simon
Mrs. Dexter.....	Mary Walker
Mrs. McCutcheon.....	Sophia Rubel
Mr. Stanley.....	Bill Penton
Dr. Bradley.....	Bill Robertson
Sheridan Whiteside.....	Luis T. Sanchez
Harriet Stanley.....	Edna Ayres
Bert Jefferson.....	Bob Lenhard
Professor Mertz.....	John Dill
Luncheon Guests.....	Ben Schaeffer, Ralph Walker
Mr. Baker.....	Arthur Koppenhafer
Expressman.....	Erwin Snyder
Lorrain Sheldon.....	Barbara Snyder
Sandy.....	Paul Leimbach
Beverly Carlton.....	Jack Koontz
Westcott.....	Norman Rickard
Radio Technician.....	Ted Simon
Six Young Boys.....	David Leinhos, Larry King Billy Schaeffer, Bert Koontz, Bob Koontz John Schaeffer
Banjo.....	Chuck Perozek
Deputy Sheriff.....	Erwin Snyder
Plainclothesman.....	Henry Penton

TECHNICAL STAFF

Director.....	Jean Schaeffer
Stage Manager.....	Bill Penton
Costume and props.....	Sophia Rubel
Scenery.....	Erwin Snyder
Lights, sound effects.....	Bill Penton
Art Work.....	Doris Smith
Property Manager.....	Doris Smith
Make up.....	Mal Rickard, Bob Lenhard
Scene Chaner.....	Sophia Rubel
Rickets.....	Mollie Sabiers
Mailing List.....	Ethel Eppley
Choir Boy Director.....	Sue Koontz
Ushers.....	Vivian Bruce, Jean Kreger
Photographer.....	Jim Evans

Luis Sanchez, the lead in this show was a prominent citizen of Lorain and a real ham on stage. He was perfect for the part.

You have heard of "a cast of thousands." We used to kid Jean about her large casts that threatened to take over the whole theater. Fortunately, we managed to fill the theater so that there were more audience members than cast members, but we used to wonder if that would be the case.

This was the first large -- yes, you might say very large cast we had. There were 30 in the cast without doubling.

You will notice that there are several husband/wife and brother/sister pairs, as well as a father/daughter, and of course Jean's son Bill. When Jean directed, no one in her large circle of friends could escape, if she needed them.

Unit Fetes Properties Custodian

ARCHIVES — Cast members of "The Man Who Came to Dinner," 1964 production of the County Workshop Playard, consider their own talents less worthy of praise when they see the wonders that are performed by their properties custodian, Mrs. Clifford T. Smith, 145414.

Mrs. Smith, who takes charge of properties for each workshop production, has worked out a system for keeping all props for a play in a small area offstage. The area measures about two feet by three feet.

The amazing thing about Mrs. Smith's system, according to the players, is that it allows her to keep everything from a camera to a Christmas tree in the small area.

In this one production alone, Mrs. Smith will stuff into the off-stage space, a mummy case, a pair of skates, dinner dishes, fresh orange juice, telegrams, cablegrams, pennies, various foods, cigarettes, judge, cockroaches, pillow cases, camera and a Christmas tree, complete with trimmings, and several wrapped gifts.

Director of the play, Mrs. Jean Schaeffer, Benayor Park, said the cast could not go on without the help of Mrs. Smith. "She knows exactly where everything is and when it is out on or off the stage."

"The Man Who Came to Dinner" will be staged Feb. 13-14 in Middle Blago Playhouse. Curtain time will be 8 p. m. each night except the Feb. 14 production, which will be a matinee performance.



These young boys had a very small part in the show, but their angelic looks captivated me as they did the audience and so I decided to use their picture. You may know some of them. L- R Billy Schaeffer, Bert Koontz, Bob Koontz, Larry King, David Leinhos. Front center (Dr.) John Schaeffer. Angels they were not - - off stage.

No Roaches In Amherst

AMHERST — There are no cockroaches in Amherst. If there are, Jean Schaeffer, director of the Lorain County Playhouse production "The Man Who Came to Dinner," can't find any.

Mrs. Schaeffer toured the town one day last week soliciting cockroaches from merchants. She wanted the bugs for casting in the unusual three - act comedy to be produced Feb. 11-14. She finally wound up going to an exterminator in Lorain to obtain the cockroaches, since no one here seemed to have any.



L-R: Bill Penton, Bev King, Luis Sanchez, Carol Weernert, Pat Leimbach.

This is Bill Penton's second stint as an actor. Although for this show he had a minor role he was also the chief builder for the show. We used the more glorified title of Stage Manager. Note that he also planned and ran the lights and sound effects. This will not be the last you will hear about Bill.

BELL BOOK AND CANDLE

April 22-25 : 1954

by John Van Drueten

Withcraft and the black cat to go with it made this comedy full of surprises and intrigue.



Top: Jean and Nadine concocting a spell. Below: Jean and Bill admiring Pywacket who has the ability to cast spells.

Many of the rehearsals for this show were held at Dr. Roy Schaeffer's dental office. It was often too cold at the theatre for comfort and no one was available to build a fire in the furnace. The program shows that Roy's office girl also handled the ticket sales That's community theatre!.

Lois Gremore of Gremore Dance Studios didn't receive any recognition on the program. However, she did do a Brazilian dance in the show.

Right: more witchcraft with Paul Leimbach back to the camera with the familiar faces, Jean and Nadine.

Below: Bob Jones and Bill Robertson.



CAST OF CHARACTERS

(in order of appearance)

- Gillian Jean Schaeffer
- Pyewacket Junior Wiseman
(from a long line of familiars)
- Shep Henderson Bill Robertson
- Miss Holroyd Nadine Gehl
- Nicky Paul Leimbach
- Sidney Redlitch Bob Jones

TECHNICAL STAFF

- Director Jack Koontz
- Stage Manager Bill Penton
- Lights and Sound Effects Chuck Perozek
- Properties Lillian Schaeffer, Sue Koontz
- Make Up Mal Rickard, Bob Lenhard
- Scene Changes Beverly King
- Tickets Mollie Sabiers
- Mailing List Ethel Eppley
- Ushers Alida Leimbach, Lois Jones,
Lillian Schaeffer, Kaye Koontz
- Music Roy Schaeffer

ACKNOWLEDGEMENTS

- Mrs. Schaeffer's Costumes by Ada C Shoppe, Oberlin
- Stockings and Perfume by Christian Dior
- Drawing by Judy Schoemig, Amherst
- Cabinet designed by Ruth M. Bahr, Oberlin
- Fireplace Brick, John Ruth
- Fireplace Logs, Mrs. Kenneth Mather
- Mask loaned by Bay Village Players

We wish to thank also Mrs. W. G. Schaeffer, Carl Magnuson, Dr. and Mrs. G. R. Wiseman, Richard Grills, and others who helped in loaning properties and costumes.

Cokes served at end of performance by courtesy of Elyria Coca Cola Bottling Co.



CAST OF CHARACTERS

Tom Moonlight.....	Jack Koontz
Minnie.....	Nadine Gehl
Edith Jones.....	Alida Leimbach
Sarah Moonlight.....	Bunny Ross
Percy Middling.....	Bill Jenkins
Jane Moonlight.....	Donna Howells
Willie Rigg.....	Albert King
Peter.....	Bob Lenhard

TECHNICAL STAFF

Director.....	Valerie Jenkins
Stage Manager.....	Bill Penton
Carpenter.....	Erwin Snyder
Lighting.....	Henry Penton
Scene Changer.....	Beverly Udovich (Clearview Thespian)
Make Up.....	Bob Lenhard
Costume Mistress.....	Pat Leimbach
Buesiness Manager.....	Jean Schaeffer
Box Office.....	Molly Sabiers
Season Tickets.....	Barbara Snyder
Mailing List.....	Ethel Eppley
Hostesses.....	Kaye Koontz, Barbara Toth Pat Leimbach, Mary Walker, Jerry Penton
Music	Roy Schaeffer

Nadine Gehl Goes Scottish in Workshop Players First Production

Nadine Gehl, well-known by Amherst theatre-goers for her versatile roles, will adopt a Scottish burr for her characterization of the Workshop Players' first production of the season, set for October 21-22-23,

Mrs. Gehl will portray the part of Minnie, a permanent member of the Moonlight family in "Mrs. Moonlight," a "piece of pastiche in three acts" written by Ben W. Levy and originally starring Edith Barrett back in 1930.

Other impersonations since she joined the players' group have included the grandmother in "The Neighbors," the housekeeper in "Heaven Can Wait," "Julie" in "Hill Between," "Mrs. McNalley" in "Five Traveling Men," and more recently "Aunt Queenie" in "Bell, Book and Candle." She also played the lead in the Lorain Summer Theatre's production of "Glass Menagerie" this summer.

Tickets can be ordered through the office of Dr. Roy Schaeffer. Season books are also available.



Bunny Ross Has Leading Role in Fall Production



Bunny Ross, Lorain, has been assigned the lead role in the Workshop Players' fall presentation, "Mrs. Moonlight," scheduled for October 21, 22, and 23, under the direction of Valerie Jenkins.

Mrs. Ross will be remembered for her acting in "Harvey," "Years Ago," and "Ladies in Retirement." As Sarah Moonlight, in this fall's production, she portrays a young married girl who never grows any older in looks although her family and friends age naturally as the years roll around.

In the male lead role will be Jack Koontz as Tom Moonlight, Sarah's husband. Others in the cast are Nadine Gehl, Alida Leimbach, Bill Jenkins, Donna Howells, Al King, and Bob Lenhard. All except Donna Howells are old members of the Players and have appeared in many of the group's plays.

Two excellent actresses who came to us with much experience and great talent. You have seen and will see their names in many more plays. Bunny came with university and little theatre experience. Nadine had been a Cleveland Play House apprentice.



Since this play has a wide range of years, makeup and costumes were a challenge. Act I was in 1910; Act II in 1927; Act III in 1954. Bob Lenhard shed his acting clothes for this production to do makeup, which he felt was just as challenging with a lot less time involved.

Following this play, the players presented two short plays especially for children at the Christmas season. **A Room for a Prince** and the Melchior Marionettes of Lorain performed **The Magic Music Box**.

The number of performances is not recorded.

For some unexplained reason the players returned to three performances per show for this season of 1954-55. Sunday matinees were not repeated. They had been added to accommodate the children.



Bob Lenhard and Al King

By the time this show opened, a great number of improvements had been made to the one-room school house. For details see the next page.



In October of 1954, Jean Schaeffer, being the public relation person that she always was, contacted the right people at the Cleveland Plain Dealer. When they did an article on area community theatres, Workshop Players was one of the features. Bill Penton, who was the chief construction worker/designer in the early days, is shown in the picture that appeared with the article.

One can see the centralized heat register which was later replaced by a trap door. Heating ducts were later placed above the window line with gas heat instead of the old coal-fired furnace.

The photo shows the second hand seats from the Lakewood movie house. Because the backs of these seats often splintered and snagged people's clothing, the backs were later slip-covered with yellow Indian head.

The curtain that hangs on the back wall was left when the players took over the unused school house. This covered the still existent blackboard. The sections between the windows were also slate boards. The lights now known as the house lights were installed around the perimeter.

The windows were first covered with heavy cardboard because there were drafts that leaked around the edges. These were finally boarded up so that no unwanted air could seep in and also that the theatre could be blacked out for matinee performances. The straggly curtains were soon discarded and the covered windows were painted to match the walls.

Painting the walls took several steps. As a theatre trained person, I wanted the ceiling and walls to be black, but no one on the board could accept that. They did settle for green to match the upholstery of the seats. The next painting was dark brown. You will notice from the picture that the ceiling was still ivory or white. This caused lighting problems. When spill from the stage lights reflected off the white ceiling it made general lighting from the spots. Finally, the die-hards were convinced of the desirability of black for walls and ceiling. The spots now did the job they were meant to do. The walls became invisible. Only the people sitting in the seats could detract from the show, as they sometimes did. One woman always brought her knitting and sat on the front row.

There may have been 8 or 10 spotlights during this period. This has been upgraded to include battens in stage center as well as outlets for lights high on the perimeter. Although the number of lights varies from show to show, usually there are 30 or more in use.

The acting area still looks small, but it was larger than the space at the Grange. The acting area was now 27' x 12'.

WOULD BE GENTLEMAN

45

SEASON 7

February 1955

10-12

by Moliere Trans. by John Wood

CAST

Music Master Robert Lenhard
Dancing Master Jack Mason
Monsieur Jourdain William Penton
Fencing Master William Robertson
Philosophy Master William Jenkins
Tailor Nathan Rubel
Nicole Patricia Leimbach
Madame Jourdain Sue Koontz
Count Dorante Jack Koontz
Cleonte Dan Strauss
Lucile Delight Thompson
Dorimene Bernice Ross
Lackey Henri Henry Penton
Lackey Covielle Joe Wozniak
Musicians Beverly King, Kaye Koontz,
Steve Moldovan
Dancers Roberta Pultz, Jacquelyn
Mazurek, Nancy Fullar, Carolyn Nabors



Bob Lenhard

Pat Leimbach poking fun at her master, Bill Penton, the Would be Gentleman.

Pat and Bill were brother and sister. Another brother, Henry, also appeared in the show. Pat translated parts of the show from the French.

The Cleveland Costume Co. allowed me to design two men's outfits. They made them; we rented them.





Dancing Girls: Nancy Fullar, Jackie Mazurek, Carolyn Nabors.

TECHNICAL STAFF

Director	Valerie Jenkins
Business Manager	Jean Schaeffer
Properties	Nadine Gehl, Nadine Higgins, Doris Smith
Wardrobe Mistress	Gerry Penton
Makeup	Robert Lenhard, Delight Thompson, Beverly Udovich, Steve Moldovan
Lights and Music	William Jenkins
Cutting and Adaptation of Play	Valerie Jenkins
Translation	Patricia Leimbach
Parking	Ralph Walker, Paul Leimbach
Tickets	Mollie Sabiers
Season Books	Barbara Snyder
Mailing List	Ethel Eppley, Beverly Udovich
Ushers	Dancing Girls and Lackeys
Carpenter	Ervin Snyder
Refreshments	Sophie Rubel
Photographer	Jim Evans
Installation of Hi-Fi System	Luis Sanchez, Roy Schaeffer, Ralph Walker, Bill Penton

This was our second classic. It was an unlikely plot by the Franch author, Moliere. Monsier Jourdain is a real clutz who wants to become a gentleman. The situations while he tries to learn to speak, dance, fence and wear elaborate clothes are the high points of the show.

Bill Penton had worked quite a lot on the light panel before this show. During a performance there was an over-load on a circuit and all the lights in the theatre went out. Bill, in full costume (seen at the right), made his way in complete darkness, raced up the ladder to the light booth, threw the breaker and returned to the stage to finish his scene. Applause!



A short scene from this show was done for television Station WXEL in Cleveland.

"The Curious Savage" 47

SEASON 7

By John Patrick

"And if I laugh at any mortal thing—
'Tis that I may not weep."
—Byron

APRIL 21, 22 and 23, 1955

THE CAST

The Guests:

Florence Beverly King
Hannibal William Penton
Fairy May Alexandra Muzilla
Jeffrey Darwin Coleman
Mrs. Paddy Erma Askew
Florence's son Ricky Williams

The Family:

Titus Jack Koontz
Samuel Adrian Richmond
Lily Belle Bernice Ross
Mrs. Savage Nadine Gehl

The Staff:

Miss Wilhelmina Barbara Snyder
Dr. Emmett Paul Leimbach

TECHNICAL STAFF

Director Jean Schaeffer
Assistant Director Edna Ayres
Stage Manager Ralph Walker
Lights and Music Henry Penton
Scene Changes Gerry Penton
Make-up Robert Lenhard
Properties Mary Walker, Mary Richmond
Business Manager Jean Schaeffer
Box Office Mollie Sabiers
Mailing List Ethel Eppley
Season Books Barbara Snyder
Program Insert Information Edna Ayres
Hair Stylist Mary Walker
Photographs James Evans Studio
Ushers Kaye Koontz, Carolyn Nabors,
Nancy Fullar, Jane Brandon, Maxine DurJava
Parking William Jenkins, Ralph Walker
Refreshments Pat Leimbach, Sophie Rubel
Newspaper Publicity Sue Koontz,
June Alexander, Wilmah Egeland
President of Workshop Players William Penton



L to R seated: Erma Askew, Bill Penton, Darwin Coleman, Alexandria Muzilla. On the floor: Beverly King. Standing: Nadine Gehl, Barbara Snyder, Paul Leimbach, Bunny Ross, Jack Koontz .

Note Penton, Coleman, Muzilla in their
"see no evil, hear no evil, speak no
evil" pose.



Nadine Gehl in another lead role.

Miss Muzilla To Appear With Players

Miss Alexandra Muzilla, 4040 Broadway, appears in the gown she will don for her role of Fairy Mae in the County Workshop Players production of Curious Savage.

She wore the same gown two years ago in the production presented by the Bowling Green Players at the Huron Playhouse.

Miss Muzilla has acquired an extensive background in dramatic training. She was tutored by Mrs. Valerie Jenkins, Clearview speech instructor, who organized Workshop Players. Miss Muzilla is a national Thespian.

She was a speech and drama major at Catholic university in Washington, and has appeared in several plays.

The theater-in-the-round on Middle Ridge road will be the scene of the April 22, 23, and 24 presentations.



Adrian Richmond, Jack Koontz, and Bunny Ross watch in disgust as Nadine Gehl talks to her stuffed animal.

Another excellent portrayal by Nadine Gehl with co-stars Bunny Ross, and Jack Koontz in this John Patrick classic, a fanciful comedy about an elderly woman who has been left ten million dollars by her late husband. Her step-children are determined to wrestle it away from her. But Mrs. Savage wants to establish a fund to help others realize their hopes and dreams. She meets an assortment of people in the sanatorium who seem genuine. The new friends help her achieve her goal. A delightful comedy that leaves the audience feeling that the neglected virtues of kindness and affections have not been entirely lost in a world motivated by greed

M For Murder Planned For County Workshop

The popular Broadway success, Dial M For Murder, which starred Maurice Evans, is the first play to be presented this season by the County Workshop Players. It is a suspense drama authored by Frederick Knott, and will be presented for the first time in this area.

Production dates are Oct. 20, 21, 22 and 28 and 29 at the Players' Theater on Middle Ridge Rd. The cast has not been completed, Mrs. Valerie Jenkins, director, said today.

The arena style will be featured as usual. This play, which has its setting in London, will give the Workshop Players an opportunity to use their recently acquired loudspeaking system to full advantage. It is thought that this will be the first time that little Theater groups in the country have produced this mystery play in-the-round.

Season subscription books may now be ordered by calling the box office, Amherst 44-641.

Mrs. Jenkins was one of the speakers at the Ohio Community Theater Association conference in Canton. She discussed the Arena Style Theater as it relates to the

small theater. Pictures were submitted by little theaters throughout the area as competition in a contest, and the Workshop Players pictures of the play Heidi, taken by Irvin Snyder of Elyria, were given second place.



Jean Schaeffer

DIAL M FOR MURDER

October 20-22, 28, 29, 1955

THE CAST

Margot Wendice.....Jean Schaeffer
 Max Holiday.....Darwin Coleman
 Tony Wendice.....William Robertson
 Captain Lesgate.....Gene Ross
 Inspector Hubbard.....William Jenkins
 Thompson.....Ken Alexander
 Announcer.....Gordon Ward

TECHNICAL STAFF

Director Valerie Jenkins
 Assistant Director.....Bernice Ross
 Stage Manager.....Bill Penton
 Stage Crew....Henry Penton, Irv Snyder, Rich Wendell
 Props.....Donna Howells
 Make-up.....Bob Lenhard, Nadine Gehl
 T-V Publicity.....Alexandra Muzilla
 Radio Publicity.....Edna Ayres
 Newspaper Publicity.....Wilmah Egeland, Sue Koontz
 and June Alexander
 Mailing List.....Ethel Eppley
 Box Office.....Mollie Sabiers
 Subscriber's books.....Nadine Gehl
 Ushers.....Alexandra Muzilla, Jackie Mazurek, Roberta
 Pultz, Michael Bloom, Susan Gerzak, Kaye Koontz
 Coffee.....Sue Koontz, Irma Askew, Bev King,
 Erma Askew
 ParkingDick Wendell, Roy Schaeffer,
 Henry Penton, Irvin Snyder



Darwin Coleman with Gene Ross, (back to camera.)

An increase in the number of performances was initiated for the season 1955-56. Five performances would be held over two weekends.



Jean Schaefer, Darwin Coleman



Tense drama is indicated in this scene from "Dial 'M' for Murder" which will be presented for the second week end, this Friday and Saturday, by the Workshop Players at the Middle Ridge Play House. "Curtain" time is 8:15.

Gene Ross, playing the part of Lesgate (the Cad), has been hired to do away with Margot Wendice, portrayed by Jean Schaeffer. He seems to be doing just that, but things change in the next moment, with an altogether different ending than was originally planned by the would-be murderer.

Photo by Evans Studios

Workshop Production Well Done

By JUNE ALEXANDER

AMHERST — The Workshop Players production "Dial M for Murder," opened last night at the Middle Ridge Playhouse. Mrs. Jean Schaeffer, in her role of Margot Wendice, gave a brilliant interpretation, and, as the only female in the play, added beauty and charm to this otherwise tense mystery.

William Jenkins, as Scotland Yard Inspector Hubbard, proved very convincing in his characterization. William Robertson, as Tony Wendice, the man who wishes to "get rid of" his life, was appropriately "innocent" and Gene Ross, as Captain Lesgate, the would-be murderer of Margot, also was most convincing.

Darwin Coleman, as the American Max Halliday, playing the typical young American male abroad, carried his roll well. All in all, it appears the Workshop Players have added another to their long list of smash hits.

Excitement ran high among the spectators who were kept in tense expectation of murder throughout the entire play. Mrs. Valerie Jenkins, was director of this smooth running presentation. The play will be given tonight and Saturday night, and Oct. 28 and 29 at the Playhouse.

18 The Lorain (Ohio) Journal Wednesday, October 26, 1955



PLANNED MURDER — William Robertson as Tony Wendice in "Dial 'M' for Murder," watches his chance to secretly call a former college friend, whom he thinks will be the perfect person to carry out his scheme of killing his wife to inherit her money.



"Cheaper by the Dozen"

Feb. 9-11, 17, 18, 1956

Adapted by Christopher Sergel

from the book by Frank B. Gilbreth, Jr.,
and Ernestine Gilbreth Carey



Father teaches the children the most time efficient way to bathe. Wayne Nickolls, Bill Jenkins, Pam Harlan, Eddie Nickolls

Top: Roll Call as Father times them. L-R Pam Harlan, Edw. Nickolls, John Schaeffer, Leslie King, Jackie Mazurek, Wayne Nickolls, Bob Koontz, Alexandria Muzilla, Dorothy Lipp, Bill Jenkins, Alida Leimbach.

Fine Acting, Direction In Workshop Production

52

By WILMAH EGELAND

AMHERST — Father rules his family with an iron hand, but often has to resort to bellowing to accomplish his purpose. When he and mother were married, father decided a large family was his aim and that they came "cheaper by the dozen."

This he attempts to prove in the County Workshop Players' three-act comedy "Cheaper by the Dozen," a story of the Gilbreth family, with the first of a series of five performances given last night in the Players' theater on Middle Ridge Rd.

WILLIAM JENKINS as "Father Frank Gilbreth" played the role to perfection and Alida Leimbach as "Mother Lillian Gilbreth" quietly "managed" him as "father" constantly referred to her as "the boss." Dorothy Ann Lipp, a new member of the group, is to be highly commended for her performance of the starry-eyed Anne Gilbreth, the eldest daughter whose "dates" created much whispering, scheming and even consternation among the children in the family circle.

Also starring in the cast were Alexandria Muzilla as Ernestine Gilbreth and Jacquelyn Mazurek as Martha, who defended and praised Anne, while to Bob Koontz as Bill, her teenage brother, was delegated the "privilege" of being her "guardian angel" when she went out on a date.

MIKE BLOOM as Frank Gilbreth, Jr. and Miss Muzilla in between-act conversation told the story of the play. Parts of the younger children in the family were taken by Wayne and Edward Nickells, John Schaeffer, Leslie King and Pamela Harlan.

Others in the cast were Ethel Eppley, Joe Girz, Richard Hall, Janet Dobias, Gerald Boone

and Ginger Schaeffer, the Gilbreth pup.

The curtain will go up at 8:15 p. m. today and tomorrow for the second and third performances with the last two next Friday and Saturday. Valerie Jenkins is the director, Miss Muzilla, assistant director and Jean Schaeffer, technical assistant.

CHS Graduate Will Star In Workshop Production

Miss Alexandria Muzilla, a graduate of Clearview High School, will play the part of Ernestine Gilbreth, one of the leading roles in the Workshop Players' comedy-drama, "Cheaper by the Dozen," to be presented at 8:15 p.m. Thursday, Friday and Saturday this week in the group's theater on Middle Ridge Rd. Performances are also scheduled for Friday and Saturday next week.

While a senior in high school, Miss Muzilla won the award for the best thespian in the school and as a student at Catholic University of America she majored in speech and drama. She appeared also in college produc-

tions. Singing, dancing, playing a role in an experimental TV color show, a season with the Huron Playhouse and a part in the Workshop Players' "The Curious Savage" given last April are among Miss Muzilla's other dramatic activities. She is presently employed in the continuity department of WNBK in Cleveland.

Jackie Mazurek, a Clearview freshman, is also in the play, taking the part of Martha. She appeared as a Turkish dancer in the Players' "The Would Be Gentleman." She is the ballerina for the Cleveland Civic Ballet Co., has danced in the Ridgeville Kiwanis, El Rey Grotto and Elks shows and has participated in shows in the Cleveland Public auditorium and Hanna theater.

Tickets may be procured by calling Amherst 44-641.

THE CAST

Mother and Dad

Mr. Frank Bunker Gilbreth William Jenkins
Mrs. Lillian Moller Gilbreth Alida Leimbach

Part of their Dozen

Anne Moller Dorothy Ann Lipp
Frank Bunker Mike Bloom
Ernestine Moller Alexandria Muzilla
Martha Bunker Jacquelyn Mazurek
Bill Moller Bob Koontz
Fred Moller Wayne Nickolls
Lillian Moller Leslie King
Dan Bunker John Schaeffer
Jackie Moller Edward Nickolls
Elizabeth Bunker Pamela Harlan

Others in the Cast

Mrs. Fitzgerald Ethel Eppley
Dr. Burton Joe Girz
Joe Scales Richard Hall
Miss Brill Janet Dobias
Larry Gerald Boone
Gilbreth Pup Ginger Schaeffer

TECHNICAL STAFF

Director Valerie Jenkins
Assistant Director Alexandria Muzilla
Technical Assistant Jean Schaeffer
Crew Richard Cherba, Kenneth Book
Prop Mistress Roberta Pultz
Make-up Robert Lenhard, Beverly Udovich
T-V Publicity Alexandria Muzilla
Newspaper Publicity June Alexander,
Wilma Egeland, Sue Koontz
Mailing List Ethel Eppley
Box Office Mollie Sabiers
Photography James Evans
Assistance with children Elaine Harlan
Parking Henry Penton, Paul Leimbach, Roy Schaeffer
Ushers Gerry Penton, Kaye Koontz, Nancy Fuller, Irma Askew, Mary Lou Walker, Bert Koontz, Barbara Leslie, Marilyn Schulz, Susan Pinkney, Sharon Jolley, Robert and Richard Mulford, Judy Johnson, Judy Dossey, Larry King.
Coffee Sue Koontz, Sophie Rubel, Irma Askew, Gerry Penton, Marion Evans, Edna Ayres, Beverly King

For this production Jean Schaeffer contacted Lillian Gilbreth mother of the authors who put her in touch with Ernestine. This resulted in a detailed description of costumes and household items. Ernestine became an honorary member.



"The Southwest Corner"

by John Cecil Holm

APRIL 19, 20, 21, 27, 28, 1956

Seated: Erma Askew, Russ Conser, Edna Ayres
 Standing: Jean Schaeffer, Winnie Schaeffer, Ed Violand,
 Alice White, Luis Sanchez.



A comedy about a retired school teacher who searches for a companion to look after her. Her first attempt almost leaves the old woman unhappy and destitute. A fine couple rescues her.



Winnie Schaeffer, Ed Violand, Edna Ayres

THE CAST

Orville Greenstead Russ Conser*
 Marcia Elder Edna Ayres
 David Keating Edward Violand
 Bea Cannon Erma Askew
 Edith Summers Winnie Schaeffer
 Sam Wilson Luis Sanchez
 Hattie Carew Alice White
 Tommy Fluff Schaeffer

(*): Russ Conser appears through the courtesy of the Lorain Community Players

Place: The farm-kitchen of Marcia Elder in Vermont

TECHNICAL STAFF

Director Jean Schaeffer
 Assistant Director and Supervisor of Antiques Marion Horn
 Stage Manager William Penton
 Technical Assistants Bill and Valerie Jenkins
 Prop Mistress Janet Dobias
 Lights and Sound Effects Robert Wohlever, Luis Sanchez
 Carpenter Ervin Snyder
 Mailing List Ethel Eppley
 Box Office Mollie Sabiers
 T-V Publicity Alexandria Muzilla
 Bulletin Board Bunny Ross
 Newspaper Publicity June Alexander, Wilmah Egeland, Sue Koontz
 Photography James Evans
 Make-up Robert Lenhard, Sandy Muzilla, Janet Dobias,
 Sue Koontz, Mildred Gildenmeister
 Parking Henry Penton, Paul Leimbach, Roy Schaeffer
 Ushers Gerry Penton, Beverly Udovich, Roberta Pultz,
 Jackie Mazurek, Kaye Koontz, Pat Leimbach,
 Nancy Fullar, Maxine Durjava

A large collection of valuable and unusual antiques were gathered for this production.

Beginning with the next season there would no more monthly meetings of the membership. They took too much time away from rehearsals. Meetings would be fall picnic, Christmas party, and spring banquet.

"The Solid Gold Cadillac"

October 18-20, 25-27, 1956

by Howard Teichmann and George S. Kaufman

55



SEASON 9

Our first bit of cheesecake! Winnie Schaeffer is the beautiful girl. Ed Violand, Dan Strauss, Bob Peters and Gene Ross had no trouble with this scene, but they did encourage repeated rehearsals of it, especially after her costume came into the picture.

Below: Orlando Petrillo, Gerald Boone, Janet Dobias, Betty Young work together. Betty is the pleasant little old lady who asks questions at a stockholder's meeting that causes some embarrassment. She finally becomes a household name and a major force in the company.



Gerry Boone received best actor award in state competition for his role as George in "Our Town" when he was attending Clearview High School.

Narrator	Roy Schaeffer
T. John Blessington	Ed Vivoland
Alfred Metcalfe	Gene Ross
Warren Gillie	Dan Strauss
Clifford Snell	Robert Peters*
Mrs. Laura Partridge	Betty Young
Amelia Shotgraven	Janet Dobias
Mark Jenkins	Gerald Boone
Miss L'Arriere	Winnie Schaeffer
Edward L. McKeever	Orlando Petrillo
Miss Logan	Sybil Kolb
The A.P.	Bernice Ross
The U.P.	Russ Conser
I.N.S.	Joe Girz
Newsies	Henry Penton, Bill Jenkins
Announcer	William Penton
Bill Parker	William Jenkins
Dwight Brookfield	Orlando Shilts*
Estelle Evans	Jean Schaeffer

(*) Mr. Peters and Mr. Shilts appear through the courtesy of the Elyria Playmakers and Oberlin Community Players respectively

Director	Valerie Jenkins
Assistant Director	Alexandria Muzilla
Production Manager	William Jenkins
Electrician	William Penton
Props	Roberta Pultz, Ernest Goodsite
Make-up	Robert Lenhard, Sue and Jack Koontz
Costumes	Beverly Udovich
County News Coordinator	Wilmah Egeland
Photography	James Evans Studio
Business Manager	Jean Schaeffer
Tickets	Mollie Sabiers
Subscribers	Alice Flowers
Mailing List	Ethel Eppley
Bulletin Board	Bernice Ross
Posters	Ben Caco
Parking	Henry Penton, Joe Girz, Russ Conser, Bill Robertson, Paul Leimbach, Bill Jenkins
Ushers	Jackie Mazurek, Barbara Toth, Elaine Muniga, Marion Horn, Dorene Herbert, Erma Askew, Kaye Koontz, Beverly Udovich, Marion Evans, Gayle Hartwig

SYNOPSIS OF SCENES

Act I

Scene 1 — Stockholders' meeting

Scenes 2, 3, 4 and 5 alternate between Mrs. Partridge's office and Mr. Blessington's office at General Products

Our usual custom of coffee after the performance has been discontinued for this season. You are, however, cordially invited to remain and chat with the cast



During the hiatus of 1956 the trustees decided to remove the northeast window to create a door leading to a small outside platform from which actors could make an entrance. It was also a means of quieting the fears of people seated at the north end of the theatre. Lighted exit signs at all doors were installed at this time also.

Seated: Dan Strauss, Ed Vivoland, Bob Peters, Gene Ross.
Standing: Valerie Jenkins, Gerry Boone, Janet Dobias, Orlando Petrillo, Betty Young, Winnie Schaeffer, Sybil Kolb, Alexandria Muzilla.

What a wonderful bit of publicity! Jean and Winnie Schaeffer drove around to advertise the show. Jean was responsible for this touch.



by Sidney Howard

FEBRUARY 7, 8, 9, 15, 16, 1957

A comedy of sentiment, greed, compassion and surprise. A doctor's family becomes greedy about selling the paintings of an artist who once made his home with them. The paintings were found in a chicken coop, but the surprise came when it was revealed that the housekeeper, loyal for many years, had been secretly married to Chris Bean, the painter. The most valuable of all Chris Bean's paintings was of Abby, the housekeeper and wife. She intended to keep it for herself.

THE CAST

Dr. Haggett	Orlando Shilts*
Susan Haggett	Evelyn Stumphauer
Abby	Erma Askew
Mrs. Haggett	Eloise Fowler*
Ada Haggett	Bernice Ross
Warren Creamer	Bob Wohlever
Tallant	Russ Conser
Rosen	Joe Girz
Davenport	Wm. Jenkins

(* Mrs. Fowler and Mr. Shilts appear thru the courtesy of the Oberlin Community Players.

SYNOPSIS OF SCENES

The dining room of the Haggett's house, not far from Boston — the early 30's

The additional entrance for the cast added a new dimension to the action. However, actors had to go around the outside of the building in order to make their entrance.

Seated: Bill Jenkins, Eloise Fowler, Orlando Shilts, Erma Askew.
Standing: Joe Girz, Bob Wohlever, Evelyn Stummphauzer, Bunny Ross, Russ Conser.



Director Valerie Jenkins
 Asst. Director Winnie Schaeffer
 Production Manager Janet Dobias
 Electrician William Penton
 Properties Roberta Pultz, Ernest Goodsite,
 Ethel Eppley
 Makeup Robert Lenhard, Janet Dobias,
 Sue Koontz
 County News Coordinator Wilmah Egeland
 Photography James Evans Studio
 Business Manager Jean Schaeffer
 Asst. Bus. Mgr. Janet Dobias
 Tickets Mollie Sabiers
 Mailing List Ethel Eppley
 Bulletin Board Vivian Bickley
 Ushers Jerry Penton, Roberta Pultz,
 Ernie Goodsite, Jackie Mazurek, Kaye Koontz,
 Maxine Durjava, Louis Monos, Carol Monos,
 Elaine Muniga, Vivian Bickley, Elaine Jackson,
 Hariett Michaels, Alice Flowers.
 Parking Cars Henry Penton, Bill Robertson,
 Roy Schaeffer, Dan Strauss.

Top picture: Russ Conser, Erma Askew, Joe Girz
 Middle Picture: Orlando Shilts, Erma Askew
 Bottom: Bob Wohlever, Evelyn Stumphauzer,
 Erma Askew, Bunny Ross, Eloise Fowler.

Abby, the family housekeeper of many years, explains Chris Bean's art.





L-R Top row: Gerry Boone, Frank Hovinetz, Bob Koontz, Andy Zvara, Henry Penton, Wm. Troxtell.
 Second Row: Ethel Eppley, Wilmah Egeland, Kaye Koontz, Norm Rickard, Janet Dobias, Dan Strauss,
 Robt. Wohlever, Wm. Jenkins, Nell Simpson, Beverly Udovich, Roy Schaeffer, Alice White.
 Third Row: Sybil Kolb, Jack Koontz, Sue Koontz, Bill Robertson, Pat Moore, Jean Schaeffer, Dale
 Cotton, Byron Banks, Roberta Pultz, David Masin.
 Seated on the floor: Winnie Schaeffer, Bill Schaeffer, Jeanne Robertson, Pam Harlan, John Schaeffer,
 Valerie Jenkins.

FAMILY PORTRAIT

APRIL 1957

8-13

CAST OF CHARACTERS

(in order of appearance)

Mary	Patricia Moore
Esther, aged 6	Pamela Harlan
Naomi	Janet Dobias
Judah	Robert Wohlever
Mary Cleophas	Jean Schaeffer
Joseph	William Jenkins
Reba	Nell Simpson
Simon	Dan Strauss
James	William Robertson
Mordecai	Norman Rickard
Selima	Alice White
Eben	Bob Koontz
Amos	Andy Zvara
Mathias	Roy Schaeffer
A Disciple	Dale Cotton
Hepzibah	Sybil Kolb
Daniel, aged 9	John Schaeffer
Appius Hadrian	Gerald Boone
Anna	Kaye Koontz
Rabbi Samuel	Byron Banks
Mendel	Frank Hovinetz
A woman of Jerusalem	Beverly Udovich
Mary of Magdala	Sue Koontz
Nathan	William Troxtell
Daniel, aged 17	Andy Zvara
Esther, aged 14	Roberta Pultz
Joshua	William Troxtell
Leban	Jack Koontz
Customers in the wineshop	Barbara Toth.
Jean Robertson, Ethel Eppley, Wilmah Egeland, William Schaeffer, Henry Penton, Beverly Udovich.	

TECHNICAL STAFF

Director	Valerie Jenkins
Assistant Director	Winnie Schaeffer
Stage Crew	Andy Zvara, David Masin
Stage setting	Roberta Pultz, Kaye Koontz
Technical assistance	Peggy Gilmore
Make-up	Sue Koontz, Janet Dobias, Jack Koontz
Wardrobe Mistress	Beverly Udovich
Gowns of Mary, Mary Cleophas, Magdalene, and Selima	Joan Mazurek
Other costumes	Ethel Eppley, Vivienne Bickley
Photography	James Evans
Business Manager	Jean Schaeffer
Assistant Business Manager	Janet Dobias
Tickets	Mollie Sabiers
Mailing List	Ethel Eppley
Head Usher	Gerry Penton
Parking	Henry Penton

Act One — scene 1	A house in Nazareth. — Summer
scene 2	Wineshop at Capernaum. Following Spring.
Act Two — scene 1	A house in Nazareth. A year later.
scene 2	Same the following week.
Act Three — scene 1	Street in Jerusalem. Spring the following year.
scene 2	A house in Jerusalem, the same night.
scene 3	The house in Nazareth, some years later.

Polished Show Offered By Workshop Players

60

By KAY LESLIE

County Workshop Players gave the professional polish that area playgoers have come to expect of them, to their arena-style production of "Family Portrait" last night in their Middle Ridge Theater.

The play impressed this reviewer as neither reverent nor irreverent. It was "Family Portrait" in the sense of the family of mankind, with human frailties and strengths common to all times and places set in the framework of Jesus' time and place.

Patricia Moore as Mary, mother of Jesus, gave a moving performance of a mother trying to understand a son who is set apart from her other children, and to protect him from the demands of the others. She achieved moments of true poignancy.

Jean Schaeffer played a practical, shrewd and loyal Mary Cleophas, her down-to-earth quality a foil for the star-touched role of Mary. She alone of the cast, seemed to convey a sense of the passage of years.

The brothers Judah, (Robert Wohlever), Joseph, (William Jenkins), Simon, (Dan Strauss) and James, (William Robertson), were all sharply differentiated in character.

Robert Wohlever was good as the young, worshipful brother whose devotion to Jesus turns to hatred when his romance is broken because of Jesus' notoriety.

Sue Koontz as Mary Magdalene; Alice White as Selima, and Byron Bankes as Rabbi Samuel, gave notable performances. The same was true of Nell Simpson as Reba and Janet Dobias as Naomi.

The expert direction of Valerie Jenkins was evident throughout the play.

The one flaw in production seemed to be in costuming, which was supposed to give the effect of timelessness. This effect is well achieved in the costumes of Mary, Mary Cleophas, Mary Magdalene and Selima; reasonably well in those of other women characters and most of the men.

Jarring notes were the too specifically Roman costume Appius Hadrian; the out-of-Holbein costume of Leban, and the too-close-to-current clerical costumes of James and Rabbi Samuel.

Greatest obstacle thrown in the cast's way was the very colloquial dialogue given them by the playwrights, Lenore Coffee and William Joyce Cowen. Too often, it seemed to destroy their avowed purpose of achieving a timeless effect.

"Family Portrait"

by

Lenore Coffee and William Joyce Cowen

"A prophet is not without honor, but in his own country, and among his own kin, and in his own house."
Mark 6:4

(Presented by special permission of Samuel French)

APRIL 8, 9, 10, 11, 12, 13, 1957

The costumes credited to Joan Mazurek were made so that they would fit many sizes. These have been used for many years.

All costumes were designed by me and I totally agree with the news reporter on the ones that were not suitable.

Although the play is about Jesus and his family, the authors suggested costumes of medieval times.



Pat Moore, who was new to the group, came with a theatre background. Pat received her training at Carnegie Institute of Technology, renowned for their theatre training. She had also performed at the Pittsburgh Playhouse and a series of radio dramas in Pennsylvania.



Two exceptional actresses who portrayed the proper emotions so effectively. Pat Moore on the left was Mary, Mother of Jesus; Jean was Mary Cleophas.. The picture below shows Jean on the left with Sue Koontz, Mary Magdalene, speaking with Pat Moore, Mary. Pat had a very mellow voice. Frank Hovinetz made the stools pictured. These are still in use in many shows.



SEASON 10 "Twelve Angry Women"

62

TECHNICAL STAFF

by Sherman L. Sergel

Adapted from the Television Show by Reginald Rose.

OCTOBER 18, 19, 24, 25, 26, 1957

Presented by permission of Dramatic Publishing Co.

CAST OF CHARACTERS

Foreman of the Jury	Erma Askew
Juror No. Two	Alexandria Muzilla Winnie Schaeffer
Juror No. Three	Patricia Moore
Juror No. Four	Nancy Kristosik*
Juror No. Five	Patsy Brown
Juror No. Six	Peggy Gillmore
Juror No. Seven	Beverly Udovich
Juror No. Eight	Alida Leimbach
Juror No. Nine	Constance Opferman
Juror No. Ten	Lorri Balog
Juror No. Eleven	Jean Schaeffer
Juror No. Twelve	Elfrieda Young

Place: A jury room.

Time: The present. Summer.

The action of this play begins in late afternoon continuously. There will be no intermission.

Twelve Angry Women was made available after the popularity of the same play with the title **Twelve Angry Men**. Since this was 1957 note that all women wore a hat. This would have been the custom at that time.



Front row: Nancy Kristosik, Alida Leimbach, Pat Moore, Patsy Brown, Connie Opferman. Standing: Erma Askew. Second row: Beverly Udovich, Lori Balog, Alexandria Muzilla, Elfrieda Young, Peggy Gillmore, Jean Schaeffer.

The play was done without an intermission. It concluded after about one hour and a half. The audience praised us many times for this. With no lobby to go to they did not like long intermissions.

Director	Valerie Jenkins
Assistants	Jean Schaeffer Winnie Schaeffer
Photography	James Evans
Props	Ed Violand
Lights	Robert Lee William Jenkins
Tickets	Jack and Sue Koontz
Season Books	Robert Wohlever
County News Coordinator	Wilmah Egeland
Mailing List	Ethel Eppley
Posters and Bulletin board	Peggy Gillmore
House Managers	Henry and Gerry Penton
Parking	Robert Wohlever
Building chairman	Dan Strauss

The Society of Television Arts and Sciences gave their EMMY award to Reginald Rose for the "best dramatic writing" for television.

The award was for the play "Twelve Angry Men," which was first presented on Studio One over CBS-TV. "Twelve Angry Women" is the same play for an all-woman cast.



The women are all jurors trying to decide the guilt or innocence of the charged. My habit of giving a cast some pep talk or other instructions during an intermission, of course, could not be done. In the play a woman occasionally was allowed to leave the room supposedly to go to the restroom. I would write on a slip of paper the size of their vote slips. "It's dragging, pick it up." The woman who returned to the table would pass the paper to the others when a vote was taken.



This is the point at which the first act was supposed to end. Then the beginning of the second act was supposed to pick up with the knife in the air. I felt that, instead of suspense, it broke the climax -- even destroyed it. So no intermission!

Peggy Gillmore's name is misspelled throughout the book. For this we apologize. It should always read Gillmore with two ll's.

Peg Gilmore, Pat Moore, Alida Leimbach



Nancy Kristosik, Jean Schaeffer, Alida Leimbach, Patsy Brown, examining the route of the murder. Alexandria Muzilla is at the water cooler. This was a different kind of role for Jean and some of the others.



Standing: Alida Leimbach, Pat Moore, Beverly Udovich

Around the table: Peg Gilmore, ?, (standing) Alida Leimbach, Pat Moore, Beverly Udovich.

Emotions run high when the two strongest jurors have differing ideas on what happened.



Cast of Characters

Sakini	Robert Lenhard
Sergeant Gregovich	Orlando Petrillo
Colonel Purdy	Ed Violand
Captain Fisby	William Jenkins
Old Woman	Connie Opferman
Old Woman's Daughter	Winnie Schaeffer
Daughter's Children	Tane Schaeffer, Dale and Barry Masin
Lady Astor	Vesta
Ancient Man	John Elvin
Mr. Hokaida	Roy Schaeffer
Mr. Omura	James Evans
Mr. Sumata	Robert Koontz
Mr. Seiko	Robert Wohlever
Miss Higa Jiga	Peggy Gillmore
Mr. Keora	John Elvin
Mr. Oshira	Orlando Shilts
Ladies' League for Democratic Action	Sandra Humphrey, Winnie Schaeffer, Connie Opferman
Lotus Blossom	Lois Gremore
Captain McLean	Dan Strauss

by John Patrick

Adapted from the novel by Vern Sneider

Technical Staff

Director	Valerie Jenkins
Assistant Director	Winnie Schaeffer
Public Relations	Jean Schaeffer
Stage Manager	Alexandria Muzilla
Art	Carole Monos, Peggy Gillmore, Jennie Lach
Stage Construction	Frank Hovinetz, William Penton, Dan Strauss,
	William Robertson, Jim Evans, Jack Koontz
Properties	Connie Opferman
Wardrobe Mistress	Beverly Udovich
Lighting	Robert Lee, Jack Burke, Richard Muzilla
Make-up	Roberta Pultz and Ernie Goodsite
House Managers	Henry and Gerry Penton
Tickets	Jack and Sue Koontz
Mailing List	Ethel Eppley
County News	Wilma Egeland
Photography	Jim Evans
Parking	Robert Wohlever

COURTESIES: We wish to thank the following for their gracious assistance with props and costumes: Supply Section of Battery B, 908 FA Bn.; Joe D'Orazio of Lorain Army Recruiting Station, William Allman of Baldwin-Wallace, Mrs. Alvin Fowl, Dr. Ray Phipps, Mrs. Cora Drompp, Bemis Florists, Geron Carpet Shop, Oberlin Avenue Carpet Shop, Richard Masin, and our many other friends who helped. Special thanks go to Miyuko Matsuki and Savobo Twinning for their time spent with the cast on pronunciation of Japanese lines, movement, and Oriental customs.

We are grateful to the Amherst News-Times and the Lorain Picture Shop for handling tickets.

February 7, 8, 11, 13, 14, 15, 1958



The villagers build a Teahouse and celebrate.
L-R: Bob Koontz, Rich Twining, Roy Schaeffer, John Elvin,
Bob Lenhard. Center background: Orlando Shilts and
Kneeling, Lois Gremore.

"Pain makes man think
Thought makes man wise
Wisdom makes life endurable."

The popularity of the show made the theatre decide to do three more performances to open the next season.

Net was used for the walls of the teahouse so that the audience behind could see the action. When the teahouse had to be dismantled and then rebuilt the folded screens were put down the trap door. The audience loved seeing this bit of set changing.

Oberlin Women Help in 'Teahouse'



Mrs. Richard (Sayoko) Twining and Miss Lois Gremore, both of Oberlin, have contributed much to the success of the Workshop Players' production of "Teahouse of the August Moon," rescheduled for this Thursday, Friday, and Saturday at the Middle Ridge Theatre.

Sayoko is the Japanese wife of Oberlinite Dick Twining, a member of the cast. Although she does not take part in the play itself, she has helped materially in a number of ways; ironically, she has taught the Geisha dance to Miss Gremore, who is herself a dancing teacher; she has also helped others in the cast in the pronunciation of words as well as with their costumes. The Twinings have three small children.

By popular demand, we shall repeat "Teahouse of the August Moon" with our original cast, September 11, 12, and 13. This will be in addition to our regular season.



LADY ASTOR'S READY — Richard and Dale Masin, Highbridge Rd., Vermilion are shown with Lady Astor, who is all ready to appear with them in "Teahouse of the August Moon," to be presented Sept. 11-13 at the Workshop Players' Middle Ridge Theatre in the round.

First Stage Role

Lady Astor Prepared To Bolster Play Cast

Lady Astor of Highbridge Rd., Vermilion, seems to have time her appearance into the world just right.

Lady Astor, incidentally, is a well-mannered goat, owned by Richard Masin.

She was to have appeared in last February's production of "Tea House of the August Moon," by the Workshop Players' Middle Theatre in the round.

However, the late arrival

of an offspring made a substitute necessary. The latter ate her script and the stage manager's cue sheet.

Meanwhile, back on the farm mama goat presented a new black and white kid. She was named Lady Astor after the goat in the play and now the kid will play the role when the players present the play Sept. 11-13.

Lady Astor will appear with her owner's children, Richard and Dale Masin, in the scene. Her second appearance is with the play's leads, Bob Lenhard, Bill Jenkins and Dan Strauss, who play Sakini, Capt. Fisby and Capt. MacLean, respectively.



Miss Higa Jiga negotiates as president of women on Okinawa.



Sandra Humphrey
Peg Gilmore
Winnie Schaeffer

Ed Violand with Bob Lenhard.

Western Union, Please

SEASON 10

by

Albert Hackett and Frances Goodrich

Presented by WORKSHOP PLAYERS, INC.

April 18, 19, 22, 23, 24, 25, 26, 1958

By special permission of Samuel French

Cast of Characters

Jennie Daley	Jean Schaeffer
Aunt Aurora	Betty Young
Alice Daley	Carole Monos
Danny Daley	William Robertson
Joe Graybell	Ray MacFarland
Hal Stoddard	Richard Twining
Mr. Thaddeus Taylor	Jack Koontz
George Gillespie	Orlando Shilts
A Messenger Boy	Andy Zvara
Melinda Hicks	Patricia Pastor
Betty Edington	Nancy Pultz
Gertrude Grim	Alice Gould
Brian Foley	Byron Bankes
Sally	Jeanne Robertson
Piper	Russ Conser
Lodge Members	Robt. Lenhard, Ernest Goodsite, William Watson, Dale Cotton



Seated on the floor: Alice Gould, Pat Pastor, Nancy Pultz.
 Second row: Betty Young, Jean Schaeffer, Bill Robertson, Carole Monos, Ray MacFarland, Richard Twining.
 Back row: Bill Watson, Bob Lenhard, Russ Conser, Byron Bankes, Ernie Goodsite Jack Koontz, Orlando Shilts.

Workshop Rings Bell With 'Western Union'

By DOREEN HOOVER

A relaxing bit of whimsy unfolded last evening as the Workshop Players Inc., began a five-day run of "Western Union, Please," which is the final production in the players' 10th season.

The situation-comedy format is from the pens of Albert Hackett and Frances Goodrich who also created the Hollywood production of "The Thin Man," "Rose Marie," and "Naughty Marietta."

Veterans of such past workshop hits as "Dial M for Murder," "Bell, Book and Candle," and "Family Portrait," Jean Schaeffer and William Robertson teamed up again to create the roles of Jennie and Danny Daley. Jean is the wife who has had to wear the "pants of the family" for 10 years due to Danny's disappearance. Her facial expressions and ad-libbing added another feather to her acting cap.

Danny returns home dressed as a Western Union messenger only to find that he has been declared officially dead. The fantastic situation along with his obsession for uniforms lends the comical twist to the story. Robertson's understanding of the part affords him the sympathy of the audience.

The most difficult part was Aunt Aurora, a crochety old maid intent upon saving the battery of her hearing aid. The part was played by Betty Young. Betty has perfected her character, complete with shaky voice and limbs.

as Joe Graybell the boy friend; and Richard Twining as the coniving businessman Hal Stoddard. Carole seemed to have first night butterflies at first, but became more at ease as the show progressed. She was quite polished in the dramatic scenes with her father. Mac Farland and Twining were also good.

The Middle Ridge Rd. Playhouse was also flooded with music when Danny's Scottish Lodge, clad in kilts with a bagpipe accompaniment arrived at the Daley home for his memorial service. Brian Foley, Danny's lifelong friend and enacted by Byron Bankes, conducted the service as judge presiding over the Salem witch trials. He scored a hit with the audience.

Alice's teenage friend, Melinda Hicks, Betty Edington, and Gertrude Grim were played by Patricia Pastor, Nancy Pultz, and Alice Gould, respectively. Their parts required them to act as they might in real life.

Others who had little to do, but did add a necessary something were Jack Koontz in the role of the lawyer, Thaddeus Taylor; Orlando Shiltz as George Gillespie; Jeanne Robertson, Sally; Russ Conser, piper, and Robert Lenhard, Ernest Goodsite, William and Dale Cotton as the lodge members.

Valerie Jenkins, who directed the production, has effected a fast moving pace with the exception of solo scenes. It is an evening of clean fun for the entire family.

Director	Valerie Jenkins
Assistant Director	Beverly Udovich
Stage Manager	Peggy Gillmore
Stage Construction	Jim Evans, Robert Lenhard, William Jenkins
Properties	Connie Opferman, Patricia Pastor, Nancy Pultz, Alice Gould, Gerry Penton
Kilts	Joan Mazurek and Mary Zvara
Sporans	Bill Watson
Lighting	Andy Zvara
House Managers	Henry and Gerry Penton
Mailing List	Ethel Eppley
County News	Wilmah Egeland
Photography	Jim Evans
Parking	Robert Wohlever



L-R: Russ Conser, Bill Watson, Ernie Goodsite, Bob Lenhard, Byron Bankes. It's worth noting that Conser, Goodsite and Lenhard were accustomed to having lead roles. They were true troupers in accepting very minor roles.

All tickets must be paid for by 8 P.M. or they will be sold.

**WESTERN UNION,
PLEASE**

APRIL
17, 18, 19, 25, 26
8:15 P.M.

For ticket reservations call YUKON 8-4111 except Saturday afternoon or write P.O. Box 147, Amherst, Ohio, or stop in at THE PICTURE SHOP, 110 West Erie Avenue, Lorain, Ohio

A copy of an advertising card that was mailed to our 1200 piece mailing list. It was the color and size of a telegram.

COUNTY WORKSHOP PLAYERS SHOWING
"WESTERN UNION, PLEASE" ABOVE DATES
MIDDLE RIDGE THEATRE DIRECTED
V JENKINS STARRING J SCHAEFFER
W ROBERTSON B YOUNG C MONOS
R MACFARLAND

'Western Union' Comedy Is Improbable—But Good

By TOM BRUNDRETT

AMHERST — The play "Western Union Please" is called an "improbable situation comedy" and that is just what it turned out to be last night at a "sneak preview" at the Middle Ridge Rd. theatre.

The County Workshop Players' interpretation of Albert Hackett's and Frances Goodrich's two-act farce kept approximately 80 persons in almost continual laughter or at least good humor.

Public performances will be held tonight, tomorrow and Thursday, Friday and Saturday next week. Curtain time is 8:15 p. m. Mrs. William Jenkins is play director.

Tonight's public performance will mark the beginning of the end of the Players 10th annual season. Tickets for some performances are still available.

The play is not one to miss. The plot and dialogue are common. The cast however does a "top flight" job in keeping laughter a common commodity.

A receptive audience was partially responsible. But Mrs. Roy (Jean) Schaeffer as Jennie, William (Bill) Robertson as Danny, and Mrs. D. S. (Betty) Young, as Aunt Aurora in particular turned in laughter provoking performances.

Jennie, sharp-spoken, practical but basically tolerant, is the wife of Danny, a ne'er-do-well lovable dreamer. Aunt Aurora is the partially deaf but interested party.

Action revolves around a hard-to-define land sale, perpetrated by Danny being declared legally dead, and a "shady" land trader.

Carole Monos, as Alice, the daughter of Jennie and Danny, and Raymond MacFarland, as Joe Graybell, a surveyor, provide the young romance. Miss Monos were not always as convincing as planned.

Byron Bankes portrayal of a mysticism-minded lodge brother of Danny is a performance highlight. Others in the cast: Jack Koontz, an enterprising attorney, Alice Gould, a friend of Alice, Andrew Zvara, Patricia Pastor, Nancy Pultz, Orlando Shilts, Richard Twining, Russell Conser, Jeanne Robertson, Robert Lenhard, Ernest Goodsite, William Watson and Dale Cotton.

Mrs. Jenkins gave a short synopsis of the Players history before the play began.

Technical staff members were: Beverly Udovich, assistant director, Peggy Gillmore, stage manager, James Evans, Lenhard, William Jenkins, Mrs. Robert Opferman, Miss Pastor, Miss Pultz, Miss Gould, Gerald Penton, Joan Mazurek, Mary Zvara, Watson, Zvara, Henry Penton, Mrs. Ethel Eppley, Mrs. Winifred Egeland.



L-R Bill Robertson, Jean Schaeffer, Richard Twining, Orlando Shilts, Ray MacFarland, Carole Monos.



L-R Alice Gould, Carole Monos, Nancy Pultz, Patricia Pastor

This season was to have a minimum of 5 performances. Additional ones would depend on pre-sale of tickets. Clubs buying out a house at a reduced rate were not included in the 5 performances.

Players Workshop Trio Performs In Scenes For ⁷⁰ Documentary Film

By WIL HANE

Camera—speed—action. The director began to direct. The actors began to act. It was the farewell scene at the airport and a giant airliner had been flown in for the scene. The actors made no mistakes and at the end of the

scene the director said "take." It was a good performance, a professional performance, and the director was pleased. He was not only pleased because it was a good performance but because his gamble had paid off.

He had gambled on local talent, Lorain area talent, members of the Workshop Players, and they had come through with flying colors.

The director was James LaMarr, 4835 Ferndale Ave., Sheffield Lake, owner and director of LaMarr Movie Productions. LaMarr's business is making documentary movies. He's made movies for many of the country's biggest industries. He usually hires professional actors from New York or Cleveland to act in his productions. But La Marr has an interest in little theater groups. He's had experience with the groups before and most have been pleasant.

When he contracted to do his latest movie, a 28-minute film in color for one of the country's biggest firms, he decided to contact the Workshop players. The film had three major roles.

Could three members of the Workshop Players fill the bill?

As it turned out they did and very nicely. The three were Edward Violand, 417 Cove Beach, Sheffield Lake; Robert Lenhard, 5232 Ridgeland Ave., Vincent, and Miss Lois Gremore, 343½ E. College, Oberlin.

Violand has been with the Workshop Players four years; Lenhard, 10 years and Miss Gremore, five year.

The three were paid regular acting rates and are donating their shares to the workshop.

The same three have the leading roles in the workshop's Sept. 11-13 production of "Teahouse of the August Moon." The theater is at 1444 Middle Ridge Rd., Amherst.

With the documentary more than half done, director LaMarr is more than satisfied with the performances given by the area trio.

"They're doing a wonderful job," he said.

The airport scene was shot at Cleveland-Hopkins Airport while other scenes were filmed in the Lorain area.



LOCAL STARS — On location for a documentary film in which three members of the Workshop Players have leading roles are James LaMarr, director; Mrs. Roy Schaeffer, casing director; Miss Lois Gremore, Robert Lenhard and Edward Violand, Workshop Players acting in the film, and Gerry Clark, technical director.

The picture will premier in New York City in December and will eventually be released for television usage.



1948-58 summary

The ten-year milestone saw considerable growth and increased interest in the work of the Players. As with any new group, besides a constitution, policies were beginning to take shape. All who joined were expected to contribute time to the theatre each season. No one was ever denied their membership, if they didn't comply, but each year at the banquet it was announced how many had not helped in any way. There were often as few as 2 - 7. This added up to a good working group that made progress.

A club night was established in 1951. Sponsors would be guaranteed 100 seats for which they would sell tickets and redeem 25cents on the dollar. Workshop Players would print tickets, provide ushers, and programs. This plan flourished for many years with changing revenue, but always a guarantee of 100 seats. Also in 1951 the Players acquired, rent free, a rehearsal space above The Party Shop on the corner of Tenney Avenue and South Main Street. This was a good storage area as well as rehearsal space. It was used for storage several years after the Middle Ridge school was acquired.

By 1952, the Players had a rehearsal hall, a box office, and all plays were operating in the black plus there was a demand for programs. It was then that the Players first began to look for a more permanent home. A barn was offered, but it was unacceptable at the time. Things moved along much faster after the move to Middle Ridge. The Players were to be responsible for the upkeep of the building. Props and costumes could now be collected and stored at the theatre. All aspects of a production could be worked on over a period of several weeks instead of a few days. The pattern of productions was one each in the fall, winter and spring. Summer was saved for improvements to the building. Before the first performance in the new home, house lights on the side walls and overhead work lights were installed.

In March of 1953 the old coal furnace was converted to oil--a much needed change. The gas furnace, installed in 1957, was even better, with a thermostat and a more even heat on the first floor at least.

The Players became members of the Ohio Community Theatre Association in which they are still active, in 1954. Bill Penton lowered the ceiling in the entry hall making a second floor. This provided a light booth and costume storage. An intercom system was rigged so that performers waiting in the basement could more readily hear their cues. Bill Penton, Roy Schaeffer, Luis Sanchez and Ralph Walker installed a new hi-fi system.

The policy of patrons was instituted in 1955. Patrons' fees were \$5.00 per individual; \$10 gave the donor a free season pass and his name on the program. Ticket prices that began at \$1.00 advanced gradually through small increments to the sum of \$1.25 after ten seasons. Season tickets were \$3.00. By this time, the nucleus of about twenty members had grown to seventy-two plus many more active participants who had not joined. The patron list had gone from approximately a dozen supporters to as many as fifty or more for a given season.

It was 1956 when the custom of serving coffee after the performance was discontinued. A patron put a cup of hot coffee on a borrowed antique. Coffee drinkers also held up those who wanted to leave the parking area.

In 1957 the group received their non-profit charter from the state. The volume of tickets sold prompted a change in the "box office" from the dental office to the Amherst News Times. This season the Players found that reserved seats were not practical. Late-comers always seemed to have a seat at the far end.

A final improvement in this first decade was a new dimmer board. In ten short years the Players had gone from four PAR spots to 8 or 10 real spotlights and a dimmer board; from seating in folding chairs to real theatre seats; from 2 or 3 performances a show to 5 and more over two weekends; from rehearsing in homes to a space of their own. A big asset was recognition by the news media, and an occasional appearance on television. It gave the group satisfaction and pride in their artistic efforts as well as in the less glamorous functional aspects of maintaining a facility.



The Heiress is an adaptation of the Henry James novel, **Washington Square**, written in 1881. It is the usual James story of requited love.

Seated on the floor L-R Tom Heinzerling, Lois Gremore, Patsy Brown. Seated: Bill Watson, Jack Koontz, Erma Askew, Jenny Heinzerling. Standing: Valerie Jenkins, Ethel Eppley, Adele Filbert, Carole Monos, Harry Brecha, Jean Schaeffer, Sandra Humphrey, Ray MacFarland, Marge Cotton.

"THE HEIRESS"

By Ruth and Augustus Goetz

Presented by Workshop Players, Inc.

October 16, 17, 18, 21, 22, 23, 24, 25 - 1958

By special permission of Dramatists Play Service

Cast of Characters

Maria	Patsy Brown
Dr. Austin Sloper	Jack Koontz
Lavinia Penniman	Erma Askew
Catherine Sloper	Jenny Heinzerling
Elizabeth Almond	Marjorie Cotton
Arthur Townsend	Harry Brecha
Marian Almond	Carole Monos
Morris Townsend	Ray MacFarland
Mrs. Montgomery	Sandra Humphrey



Erma Askew with Marjorie Cotton

Jenny Heinzerling and Carole Monos each in costumes that were actually worn in the mid-nineteenth century.



Picture in upper right: Patsy Brown with Jenny Heinzerling

Technical Staff

Director	Jean Schaeffer
Assistant Director	Lois Gremore
Stage Manager	Bill Watson
Rehearsal Manager	Patsy Brown
Stage Design and Construction	Bill Watson
Props	Adele Pennington
Lights and Sound Effects	Tom Heinzerling, Harry Brecha
Make-up	Robert Lenhard, Patricia Pastor
Costume Design and Technical Advisor	Valerie Jenkins
Costume Seamstresses	Joan Mazurek, Ethel Eppley
Wardrobe Attendants	Sandra Humphrey, Edna Ayres, Evelyn Smead, Betty Knowles, Eloise Fowler, Beverly Udovich
House Managers	Gerry and Henry Penton
Tickets	Sue Koontz
Publicity	Connie Opierman, Peggy Gilmore
Mailing List	Ethel Eppley
Parking	Tim Simpson
Head Usher	Ernie Goodsite
Bulletin Board	Marge Wohlever
Brochures	Carole Monos
Photography	Jack Koontz



Jenny Heinzerling at the close of the show when she is satisfied with her decision to shut out her fortune-seeking suitor, but sad at the prospect of loneliness.

If Men Played Cards as Women Do directed by Jack Koontz and a monologue, **Vera Cheera**, by Jean Schaeffer, were presented to clubs during this season.

'Connecticut Yankee' Hailed 74 As Notable Performance

By LuELLA KEPLER
Workshop Players Inc. premiere of "A Connecticut Yankee in King Arthur's Court" last night was an excellent presentation. It boasted a professional flavor that left its audience smacking their lips with approval.

Not only was it well cast, but the ingenuity in staging the production, the improvisation of props and the adaptation of the play to the "round" were especially commendable.

Those who had witnessed previous dramas and comedies presented by the group expected an entertaining evening, and they got it.

Those who were seeing a Workshop presentation for the first time were amazed at the accomplishment.

Carole Monos in the role of Merlin, the magician, was

excellent. It was her first really "big" role with the players and she played her part to the hilt. Russ Conser as King Arthur depicted the spineless character that he was and his queen, Adele Pennington, was at times majestic, domineering or pitiful as the character demanded.

Hank, the Yankee, played by Bob Wohlever was the typical American young businessman. Ernest Goodsite, as Clarence, a page, was a sissified individual and evoked many chuckles from the audience.

Orlando Petrillo had what is known as a "bit" part. He developed it into one of the most outstanding roles in the play. He was the chief comedian in the comedy. Dorothy Gearey who was cast in the role of Morgan LeFay, the

scheming, treacherous queen turned in a remarkable performance. Her enunciation was excellent.

Roy Schaeffer retained his composure when part of his armor became detached and was a gallant Lancelot. Joan Susko as Sandy and Marge Wohlever as Elaine were well chosen for their roles and portrayed their characters in excellent fashion. Kathy Muzilla, Henry Penton and Patricia Pastor served as other members of the court.

The production was directed by Valerie Jenkins, who can be proud of her achievement. The play will be repeated at Middle Ridge Theater, Feb. 6, 7, 10, 11, 12, 13 and 14. The Mark Twain comedy was adapted by John G. Fuller, who has added bits of modern day life to enrich the story.

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT FEBRUARY 1959

from Mark Twain by John G Fuller

Cast of Characters

Hank	Bob Wohlever
Merlin	Carole Monos
King Arthur	Russ Conser
Queen Guinevere	Adele Pennington
Clarence	Ernest Goodsite
Elaine	Marge Wohlever
Sagramor	Orlando Petrillo
Sandy	Joan Susko
Morgan Le Fay	Dorothy Gearey
Lancelot	Roy Schaeffer
Members of the Court	Kathy Muzilla, Henry Penton, Patricia Pastor



Bob Wohlever, the Yankee, frightens the court, Adele Pennington, Russ Conser, Marge Wohlever, Ernie Goodsite, Joan Susko.

Director Valerie Jenkins
 Assistant Beverly Udovich
 Technical Director Peggy Gillmore
 Scene Design and Construction Bill Watson
 Prop Construction Tom and Jenny Heinzerling
 Props Connie Opferman, Nell Simpson
 Scene Changing Patricia Pastor
 Lights and Sound Effects Rich Muzilla, Paul Schremp
 Make-up Bob Lenhard, Nell Simpson, Jack Koontz
 House Managers Henry and Gerry Penton
 Tickets Sue Koontz
 Publicity Connie Opferman
 Mailing List Ethel Eppley
 Parking Tim Simpson
 Bulletin Board Mary Midelka
 Brochures Carole Monos and Joan Susko
 Photography James Evans

Costumes from Cleveland, Eaves and Manhattan Costume Companies.

COURTESIES: — Ada C. Shoppe, Oberlin; Elyria Telephone Co., Weldon Case, Pres.; Baker's Office Equipment, Elyria; Lorain County Industrial Association; R & B Supply, Lorain.



The role of Merlin was taken by Carole Monos, unusual for a girl, but she pulled it off in great style. Roy Schaeffer is in full armor. Russ Conser and Adele Filbert hear some news from Merlin

SEASON 11 "A Man Called Peter"

Dramatized by John McGreevey
from the book
by Catherine Marshall

"Dear Lord. When we are wrong, make us willing to change, when we are right, make us easy to live with."

Presented by Workshop Players Inc.

April 15-16-17-18, 20-21-22-23-24-25, 28-29
1959

By special permission of Dramatic Publishing Company

Magic Of Stage Captured

A review of a stage production usually offers an analysis of its theatrical excellence, an explanation of its appeal and a forecast of its duration.

Our purpose in commenting on "A Man Called Peter" is less complicated. It is simply for the purpose of congratulating the Workshop Players for presenting an exceptionally good play.

Spectators find themselves drifting into that bemused state in which they reach a midway point between reality and fantasy, and thus can accept Peter Marshall and his stage companions as the actual persons whom the actors are depicting.

On the basis of this fine presentation the County Workshop Players, Inc., deserves the rating of "service organization." For to entertain so well is a public service.

Unidentified news clipping

Peter Marshall	Dale Cotton
Catherine Marshall	Marjorie Cotton
Peter John Marshall	Gary and Dean Cotton
Allan Talbot	Robert Lenhard
Judith Bickle	Edna Ayres
Jesse Bickle	Betty Young
Susan Grant	Gerry Javor
Marian Grant	Pat Moore
Steven Grant	Harry Brecha
George Yost	Paul Schremp
Joe Keating	Bob Koontz
Senator James Knox Polk	Edward Violand
Nancy Everetts	Mary Ann Butchko
Barbara Logan	Sandra Humphrey
Hulda	Beverly Udovich

Technical Staff

Director	Valerie Jenkins
Assistant	Alexandria Muzilla
Technical Director	Peggy Gillmore
Set design and construction	William Watson, Dan Strauss, Jack Koontz
Properties	Adele Pennington, Jenny Heinzerling, Patsy Brown
Costumes	Jean Schaeffer
Lights	Richard Muzilla
Sound effects	Paul Schremp
Bulletin board	Jenny Heinzerling
Brochures	Carole Monos, Joan Susko
House Managers	Henry and Gerry Penton
Box office	Sue Koontz
Mailing list	Ethel Eppley
Publicity	Connie Opferman
Parking	Tim Simpson
Head usher	Ernest Goodsite
Photography	Jim Evans

The popularity of this show was overwhelming. We were completely sold out one week before dress rehearsal. The show was extended two nights and one week-end. These were sold out before opening night. Seventeen performances including several club nights.





Dale Cotton with Marge in real life and in the show. They had and still have a remarkable likeness in looks, philosophy and values to the real-life characters of Peter and Catherine Marshall.



Bob Lenhard, Betty Young, Edna Ayres.

Many may remember that Peter Marshall was the Senate Chaplain during World War II. He died of a heart attack during that time. The play was adapted from the book. Pictured below: Paul Schremp, Gerry Javor, Mary Ann Butchko, Dale Cotton, Marge Cotton holding Dean. At the piano: Sandra Humphrey, Bob Lenhard.

The role of the son, Peter John, was double cast at the request of the parents because mid-week rehearsals and performances might interfere on school nights. It was very fortunate because one night one of the boys took sick shortly before his entrance. One of the crew took him home and returned with the other boy just in time. The director, sitting in the audience, was not aware of the crisis and was somewhat surprised at the switch.



Catherine Marshall, author of the book from which the play was adapted, sent a congratulatory letter to the cast.

'Apple of His Eye'

78

Technical Staff

SEASON 12 By Kenyon Nicholson and Charles Robinson

Presented by Workshop Players, Inc.

October 15, 16, 17, 20, 21, 22, 23, 24 - 1959

Cast of Characters

(in order of appearance)

Stella Springer	Sue Koontz
Foss Springer	Harry Brecha
Lily Tobin	Evelyn Stumphauer
Tude Bowers	Edward Violand
Sam Stover	Bruce Wacker
Nina Stover	Alida Leimbach
Carol Ann Stover	Narda Schaeffer, Hallie Harlan, Carol Duke
Nettie Bowers	Orlaine Busse
Ott Tobin	Jim Evans
Glen Stover	Bob Lenhard

Director	Valerie Jenkins
Director Assistants	Anne Scott, Carole Monos, Jean Schaeffer
Stage Manager	Harry Brecha
Set Design	William Watson
Properties	Beverly Udovich, Pat Sheetz
Costumes	Adele Pennington, Lorri Balog
Lights	Peg Gillmore
Make-Up	Nell Simpson, Jack Koontz
Bulletin Board	Jenny Heinzerling
House Managers	Marge and Dale Cotton
Box Office	Sue and Jack Koontz
Mailing List	Ethel Eppley
Publicity	Connie Opferman, Peggy Gillmore, Harry C. Brecha
Parking	Jim Evans
Head Ushers	Marge and Bob Wohlever
Photography	Jim Evans
Patrons	Winnie Schaeffer

"The Apples You Eye"
are the courtesy of Penton Orchards

By the time this season began in October the trustees had decided to omit Sunday and Monday performances but add two performances on a Saturday night. One at 7:00 p.m. the other at 9:00 p.m. This made everybody be on schedule, and it created a traffic/parking problem.



Orlaine Busse, Alida Leimbach, Sue Koontz.



L-R Ed Violand, Evelyn Stumphauzer, Bruce Wacker, Orlaine Busse, Sue Koontz.

Top photo: Hallie Harlan, Bruce Wacker. (Narda Schaeffer and Carol Duke also played the role of the granddaughter)

Seeing the lovely antique settee on which Hallie is seated is a reminder that that particular piece of furniture, a gift from the wife of a local furniture dealer, with chair and table to match, was stolen when it was in storage. We still have the antique table and armchair to the set (not shown in the photo).

'Apple Of His Eye' A Flawless Show

By CHARLES GRAY

A flawless performance might be the best way to describe "The Apple of His Eye" presented in preview Wednesday evening by the Workshop Players Inc. The play was presented in the Middle Ridge Theater-in-the-Round.

Actors and actresses went through their individual parts with such effortless ease that it was hard to imagine the amount of study and rehearsals that preceded the presentation.

The theme of the play, light and full of humor, concerns middle-aged Sam Stover, who falls in love with his housekeeper, a slip of a girl young enough to be his daughter.

Sam's part was excellently portrayed by Bruce Wacker who probably didn't have any trouble imagining himself in love with Evelyn Stumphauser, who played to the hilt the part of Lily Tobin, the young

and merry housekeeper who became the cause of all Sam's woes until the finish of the final act, when the situation resolved itself with a fine American ending.

Sam's efforts to act young enough to impress Lily provide a pathetic humor which proves that troubles can develop where there are age differences — a platitude which any self-respecting syndicated newspaper moralist will never fail to use where conditions indicate.

Much advice is given to his hired man, Tude Bowers, whose real name is Edward Violand. Tude spewed homespun philosophies at Sam in an effort to help him out of his situation.

Here much credit must be given to Violand, not only for his realistically bucolic manner and speech, but also for the many and lengthy lines connected with the part.

His scandalized wife, Net-

tie, was excellently portrayed by Orlaine Busse, whose sharp remarks equaled her husband's in impact if not in attitude.

All the actors and actresses came through extremely well in the parts. Especially impressive was the performance given by 6-year-old Narda Schaeffer, daughter of Mr. and Mrs. Roy Schaeffer, who played the part of Sam's granddaughter, Carol Ann.

Valerie Jenkins directed the preview production.

The play will open tonight and will run through Oct. 24 with the exception of Sunday and Monday nights. Curtain time will be 8:15 p.m. EDT. Two performances have been scheduled for Oct. 24 at 7 p.m. and 9:45 p.m.

News article taken from a theatre scrapbook. The black smudge is the residue from scotch tape.

Bill Penton provided an apple for each member of the audience. There were 1100 who attended the show. At this time we were seating 110 per performance.



This seemed to have been a banner year. The increased performances really were snapped up by the patrons. Every performance was sold out for the season. It was estimated that 3600 people witnessed the productions. By the end of the year, the 12th season for the players, there were now 82 members and 45 patrons.

During the season fifteen travelling productions were presented. No record was given in the minutes as to what shows were given.

Alida Leimbach, Evelyn Stumphauser, Jim Evans.



Nancy has a hard time choosing a suitor including her ghost. Barry Vincent, Nancy Kristosik, Bob Lenhard.



'He's right up there'-- a new believer. Orderlies with straight jacket, Jean Schaeffer, Peggy Gilmore.



Erma Askew plays cards while sitting on the ghost, Bob Saluga.

"Gramercy Ghost"

By John Cecil Holm

January 21, 22, 23, 26, 27, 28, 29, 30 1960

Cast of Characters

(in order of appearance)

Margaret Collins	Erma Askew
Nancy Willard	Nancy Kristosik
Parker Burnett	Barry Vincent
Augusta Ames	Sybil Vincent
Charley Stewart	Bob Lenhard
Nathaniel Coombes	Bob Saluga
Officer Morrison	Ed Violand
Irv	Roy Schaeffer, Wade Hubbard
Rocky	Jim Evans
Ambulance Driver	Peggy Gillmore
Assistant Driver	Jean Schaeffer
Girl	Pat Sheetz

Synopsis of Scenes

Place: Living room of an upstairs apartment in an old house in Gramercy Park.

Act I

Scene I: Spring late afternoon. May, 1959

Act II

Scene I: Several hours later—After midnight. (The lights will be dimmed during this act to show a passing of 2 hours.)

Technical Staff

Director	Valerie Jenkins
Assistant	Jean Schaeffer
Production Manager	Peg Gillmore
Book Holder	Gerry Penton
Set Design and Construction	Bill Watson, Elmer Balog
Properties	Beverly Udovich, Pat Sheetz, Betty Young
Costumes	Lorri Balog, Lila Howe
Make-Up	Bob Lenhard, Jack Koontz, Lorri Balog
Lights & Sound Effects	Henry Penton, Peg Gillmore
Lights & Sound Technicians	Richard Muzilla, Bill Penton, Bob Pennington, Bill Jenkins
Bulletin Board	Jenny Heinzerling
Brochures	Carole Monos, Joan Susko
Box Office	Sue and Jack Koontz
Publicity	Connie Opferman
Parking	Jim Evans
Patrons	Winnie Schaefer
Mailing List	Ethel Eppley
House Managers	Dale and Marjorie Cotton

'Gramercy Ghost' Cast Stalks Amherst Audience With Success

By DAVE KENT

AMHERST — A sneak preview of "Gramercy Ghost" was presented last night, and the audience loved every laugh-filled minute of the comedy-farce.

The Workshop Players production was high-lighted by excellence in acting, costuming, make-up.

A professional aura that surrounded the presentation left little doubt that "Gramercy Ghost"

will have a successful run at the Middle Ridge Theater - in - the-Round, near Amherst.

The play opens tonight and runs through Jan. 30. Curtain time is 8:15 o'clock each night. There will be no presentations on Sunday and Monday nights.

Especially Outstanding

Mrs. Joseph Kristosik, Elyria, as Nancy Willard, and Robert Lenhard as Charley Stewart were especially outstanding in the leading roles. Others who gave fine performances include Barry Vincent, as Parker Burnett, and Bob Saluga as Nathaniel Coombes.

The play deals with the troubles that Nancy Willard encounters, a New York girl, after she is "willed" a ghost on the death of her aunt.

Her trouble is that she can't get rid of the ghost, and certain people are beginning to think her crazy. As a matter-of-fact, one attempt is made to "put her away."

The Ghost

The ghost of Nathaniel Coombes, a soldier in the American Revolution, is not easy to exorcise, but finally is called to the Great Beyond by an ex-president, George Washington.

Helping, or possibly hindering Nancy, are Burnett and Stewart. Burnett is supposedly engaged to Nancy, but is given much competition in his bid for her love by Charley Stewart, a newspaperman.

All parts in the two-act comedy were well filled. Others in the cast included Erma Askew, Sybil Vincent, Ed Violand, Roy Schaeffer, Wade Hubbard, Jim Evans, Peggy Gillmore, Jean Schaeffer and Pat Sheetz.

Director Praised

Valerie Jenkins, director of the play, is also to be commended, as are other members of the technical staff. Jean Schaeffer acted as assistant director, with Peg Gillmore as production manager.

Other members of the staff include Gerry Penton, book holder; Bill Watson and Elmer Balog, set design and construction; Beverly Udovich, Pat Sheetz and Betty Young, properties; Lorri Balog

and Lila Howe, costumes; Bob Lenhard, Jack Koontz and Lorri Balog, make-up;

Henry Penton and Peg Gillmore, lights and sound effects; Richard Muzilla, Bill Penton, Bob Pennington and Bill Jenkins, lights and sound technicians; Jenny Heinzerling, bulletin board; Carole Monos and Joan Susco, brochures; Sue and Jack Koontz, box office, Connie Opferman, publicity; Jim Evans, parking; Annie Schaffer, patrons; Ethel Eppley, mailing list, and Dale and Marjorie Cotton, house managers.



Jim Evans, one of the ghosts.



Ghosts Pat Sheetz, Roy Schaeffer, Jim Evans explain to Barry Vincent.



Nancy and her inherited ghost

"The Hasty Heart"

By John Patrick

March 31, April 1, 2, 5, 6, 7, 8, 9, (1960)

Cast of Characters

(In order of appearance)

Orderly	Don Osterman
Yank	Ed Violand
Digger	Glenn Solomon
Kiwi	Paul Howe
Blossom	Orlando Petrillo
Tommy	Charles Perozek
Margaret	Margaret Kohuth
Colonel	Roy Schaeffer
Lachlen	Russ Conser

Orlando Petrillo had the easiest but least desirable role. He appeared as a Basuto tribesman who could not speak English. Whenever he was asked a question or took part in a conversation his only line was "Me Blossom." After four or five of these lines he easily elicited a laugh from the audience. However with these easy lines came a price. He had to wear black grease paint. He said it took many washings to remove the paint from his ears and hair line.

Synopsis of Scenes

Place

A convalescent ward in a Temporary British General Hospital within the South East-Asia Command



Starting with Orlando Petrillo on the left; Ed Violand, Paul Howe in the back, Chuck Perozek, Glenn Solormon, close on the right.

RISE AND SHINE!



Yank gives Lachie some hard advice.

Ed Violand (Yank) takes charge.



Don Osterman



"Lachie, instead of things that you own -- why don't you share *yourself* with your fellowman? We'd be much richer. I know that I am for the things you've shared with me already."

Lachie: "Ye cannae mean me, Sister?"

Margaret: "But I do. As a human being, I don't suppose I have any real -- oh individuality. I'm the people I've met. I'm a mixture of everything I've read and seen. I've stolen a virtue here-- a weakness there. **I'm everyone I ever loved.**"

Comedy Has Scot Lad, Yank, Even A Sneaker

By DAVID KENT

AMHERST — About 100 "visitors" in a "hospital" last night appeared to have more fun than many people have at a party.

The occasion was a preview of "Hasty Heart," the last play this season for Workshop Players, Inc.

The "visitors" were theatergoers.

The "hospital" was the acting area in the Middle Ridge Rd. Theater - in - the - Round.

The play, a three - act psychological comedy, centers around the doubtful physical recuperation of a Scottish soldier who slowly emerges from a mental block.



KENT

Friendship Hard

Born illegitimate, with "dirt" thrown in his face up until his entrance in the hospital, Lachlen, played by Russ Conser of Lorain, has a hard time accepting the sincere offer of friendship of the other patients and the nurse, Margaret, portrayed by Margaret Kohuth.

Lachlen, as Scottish as a kilt, feels he can accept nothing as a gift.

He is hard set against all overt acts of friendship, until finally the other patients—prodded by the nurse — give him the one thing he has wanted for some time but has not been able to afford — a full-dress kilt.

Later, he discovers he is without one kidney and about to lose the other. With death looming before him (he accuses those who gave him the outfit of doing it not because of friendship, but because of pity for him.

Conser's portrayal of the Scotsman—complete with a genuine brogue acquired only by hour-by-hour practice—was only one of the highlights of the show.

Miss Kohuth was also excellent in her role of a nurse who slowly fell under the sway of the Scotsman. She is bright, sad, sparkling and morose.

If there was a "sneaker" (in drama, a "sneaker" is either a play or an actor who shows surprising talent) in the play, the award would have to go to Orlando Petrillo, who portrays "Blossom," a Basuto tribesman who speaks no English. Petrillo is the one actor in the play who can most consistently be counted on for a laugh — and his only line in the entire production is "blossom" — his name.

Make Others Weak

Petrillo's rendition of the one word would make any other words seem weak or strange by the end of the play.

Ed Violand, a "Yank" from Georgia, also conveys his part well. Cast as an excitable, stuttering soldier recovering from malaria, Violand turns in a good performance.

Others in the cast who shine are Paul Howe as Kiwi, a New Zealander, and Charles Perozek, as a man who has a "stomach" complex.

Don Osterman portrays an orderly in the cast, and Roy Schaeffer is cast as a colonel.

All cast members have mastered the intricate requirements of their individual dialects.

Cyril Marlowe, a deputy officer of the British Colonial Police Service, assisted with the dialect training.

The play begins its nine-performance run tonight at 8:15. Shows will be presented on Apr. 1, 2, 5, 6, 7 and 8, with two shows, at 7 p.m. and 9:45 p.m., on Apr. 9.



Russ Conser

Technical Staff

Director	Valerie Jenkins
Assistant Director	Jean Schaeffer
Stage Manager	Adele Pennington
Production Manager	Peggy Gillmore
Bookholders	Leila Howe, Gerry Penton, Edna Ayres
Set Design and Art Director	Bill Watson
Scenic Designs	Sybil Vincent
Set Construction	Elmer Balog, Fred Lohnes, Dan Strauss, Bill Penton
Properties	Fred Lohnes, Carol Lenzen
Costumes	Lorri Balog
Make-Up	Bob Lenhard, Jack Koontz
Lights	Peggy Gillmore
Light Technicians	Richard Muzilla, Hank Penton
Bulletin Board	Jenny Heinzerling
Brochures	Carole Smith, Joan Susko
Box Office	Sue and Jack Koontz
Publicity	Connie Opferman
Parking	Jim Evans
Patrons	Winnie Schaeffer
Mailing List	Ethel Epplet
House Managers	Marjorie and Dale Cotton

COURTESIES

Gerron Carpet Shop, Green Acres (Oberlin Children's Home), Canes Surplus, Mr. Edward Trautz, Oberlin Avenue Carpet Shop, Lorain Naval Training Center, Amherst Hospital, Cyril Marlowe, Mrs. J. P. Bayard, Mrs. Alex Mearns, Col. Paul Layard, Canadian Army Signal Corps., Allen's Footwear, Lorain, Nadine Gehl, Vera Lauver.



by Howard Teichmann November 2-5, 9-11, 1960.

Cast of Characters

(In order of appearance)

Mimsy	Sandra Humphrey
Aunt Hettie	Betty Young
Old Jim	Charles Perozek
Ryan, of the Daily News	Stephen Jama
Pusey	James Wilson
Miss Freud	Lyn Moncrief
Winthrop Allen	Russ Conser
Summers, of the Herald Tribune	Mary Ann Butchko
	Martha Wallace
Johnson, of the Daily Mirror	Roy Krugman
Rosenthal, of the Post	Eugene Davis
Francis X. Nella	Russ Conser
Aubrey McKittridge	Clarence Berg

Synopsis of Scenes

The entire action of the play occurs in the sitting room of a suite, and in the hallway of a not-now fashionable hotel in New York City. The time is present.



Chuck Perozek



Steve Jama, Roy Krugman, Chuck Perozek, Jim Wilson, Mary Ann Butchko, Gene Davis..

The elevator door was another Fred Lohnes masterpiece.

This play was to have been directed by Adele Pennington. However, her husband was killed in an automobile accident as rehearsals had started. Neither Jean nor I could take over because of other commitments so, we shared responsibility. Adele came in for dress rehearsals. Three directors on one show could have been a disaster. The cast was very understanding and cooperative.

General admission was now \$1.25



These girls don't fool around.

Sandra Humphrey, Russ Conser, Betty Young

Technical Staff

- Director Adele Pennington
- Assistant Directors Valerie Jenkins, Jean Schaeffer
- Production Manager Peggy Gillmore
- Book Holder Lyn Moncrief
- Set Design and Art Director Bill Watson
- Set Construction Fred Lohnes, Ed Violand,
Ken Book, Henry Penton
- Properties Ed Violand
- Scene Changers Martha Wallace, Mary Ann Butchko
- Costumes Pat Moore, Erma Askew, Edna Ayres
- Men's Wardrobe Bob Lenhard, Eugene Davis
- Make-up Bob Lenhard, Eloise Fowler
- Lights Henry Penton, George Kuebler
- Hospitality Gerry Penton
- Bulletin Board Jenny Heinzerling
- Brochures Peggy Gillmore, Harry Brecha
- Box Office Sue and Jack Koontz
- Publicity Harry Brecha
- Parking Jim Evans
- Patrons Winnie Schaeffer
- Mailing List Ethel Eppley
- Ushering Mary Ann Butchko

COURTESIES

Amherst Congregational Church, Elyria Telephone Co.,
Mrs. Morris Newman, Lorain.

We appreciate the cooperation and encouragement of the Amherst Board of Education.

For good dining may we recommend Brady's, Tudy's Drive-In, Leidheiser's, Oberlin Inn, The Wishbone, O'Neill-Sheffield Lounge, Hilltop House, Mischka's.

Make plans for a theatre party. Purchase 15 or more tickets for Fridays at a reduced rate. Inquire about our Club plan to purchase the entire house for a performance as a means of making money for next year. (This season's Club nights sold out!)



Sandra, James Wilson, Betty. Likewise below!

Because of the political theme of the play the election results were announced during intermission.



Workshop Players Present Fine Satire In 'Girls In 509'

By CHARLES GRAY

The final dress rehearsal of "Girls in 509" was held Wednesday night at the Middle Ridge Theatre-in-the-Round.

A small but hard-working cast of the County Workshop Players moved easily through two hours of dialogue in the light satire written by Howard Teichmann. The play pokes fun at presidential politics, saying in effect that the most important "qualification" of any presidential candidate is the ability to get elected.

The plot concerns two members of New York State Republican aristocracy, an aunt and her niece, who retired—in fact hid—from public life after Franklin D. Roosevelt was elected president in 1932.

The history of the early '30's political scene is delineated in the thoughts of the two women as revealed to a newspaperman who discovers them in their hideaway.

The brunt of the dialogue is borne by Betty Young of Lorain, playing Aunt Hettie, the recluse from political life;

Sandra Humphrey as Mimsy, her niece, and James Wilson as Prof. Pusey, a journalism teacher on special assignment for the New York Times.

One would have to count the lines to find which of the three deserves most credit for just plain hard work in the production.

The in - the - round setting contributes to the realistic atmosphere of the hotel room and corridor where the play takes place and the action seems to move more easily than if it were staged where the actors would have to face one direction to be seen by audience.

Best supporting actor is Charles Perosek as Old Jim, the hotel deskman, janitor and bellboy. As with the three leading actors, Perosek is well cast.

Others acting minor parts are Stephen Jama as Ryan of the Daily News; Lyn Moncrief as Miss Freud; Russ Conser as Winthrop Allen, Republican chairman, and Francis X. Nella, Democratic chairman; Martha Wallace as Summers of the Herald

Tribune, Roy Krugman as Johnson of the Daily Mirror; Eugene Davis as Rosenthal of the Post and Clarence Berg as Aubrey McKittridge.

Behind-the-scenes efforts toward the success of the production are contributed by Adele Pennington, director; Valerie Jenkins and Jean Schaeffer, assistant directors; Peggy Gilmore, production manager; Bill Watson, set designer and art director; Fred Lohnes, Ed Violand, Ken Book and Henry Penton, set construction; Violand, properties, and many others.

The first of the plays in the 13th season of the County Workshop Players, "Girls in 509" opens tonight and will run through Nov. 12. Two performances are scheduled for each Saturday with none for Sundays or Mondays. Curtain time is 8:15 p.m.



Sandra Humphrey and Betty Young listen on one side of the door, while Lynn Moncrief and Chuck Perosek wait for a response.

"White Sheep of the Family" 89

By L. du garde Peach and Ian Hay

Presented by Workshop Players, Inc.

February 2, 3, 4, 7, 8, 9, 10, 11, 1961

By Permission of Samuel French, Inc.

Cast of Characters

(In order of appearance)

Alice Winter	Kay Obenour
Janet, the maid	Mary Ann Butchko
James Winter, J. P.	Ralph Bender
Pat Winter, his daughter	Sybil Vincent
Assistant Commissioner John Preston	William Robertson
The Vicar	Harold Dalrymple
Sam Jackson	Gary Norris
Peter Winter, James's son	Bob Lenhard
Angela Preston, Peter's fiancee	Winnie Schaeffer



Ralph Bender, Harold Dalrymple, Kay Obenour

Workshop Players

Pickpocket Sybil Deft At Lifting Spotlight

By JOHN ORAVEC

AMHERST — Pickpocket Sybil Vincent snatched the spotlight from the rest of Workshop Players in a preview performance of the *White Sheep of the Family*. The production opens tonight at the Middle Ridge Rd. Theater-in-the-Round and will run through Feb. 11.

If Miss Vincent's performance for the patrons of the acting troupe is any indication what is to come from the Workshop Players, their theater will not just go around in circles.

Miss Vincent, playing the role of a daughter in a wayward British family that makes a profession of shoplifting, burglary, pickpocketing and forgery, made most of the cast seem sheepish. Although Scotland Yard never came close to capturing any of the crime-loving cast, three members were definitely guilty of over-acting.

Bender, pater of the crime family, seemed to overwork himself

as on the difficult lead role and at times appeared to be an Ernie Kovacs with an English accent.

But the accent at times slipped into a midwestern twang.

Harold Dalrymple, an absent-minded vicar, and Gary Norris, the fence who handled the family's stolen valuables, were also charged with milking their roles.

Norris had a hard time keeping up with his accent and Dalrymple seemed to slow the production that ran over two and a half hours.

Mama crook Kay Obenour appeared to be a perfect fit for

her style. She added greatly to the production.

Bob Lenhard, the forger-son of the family, was the most sheep-ist of the lot. He appeared to overwork the role of a love-sick man that was supposed to be an accomplished forger.

Winnie Schaeffer was adequate as Lenhard's fiancee who turns out to be a fine safecracker although she is a cop's daughter. Mary Ann Butchko and William Robertson gave competent performances in the supporting roles as the family maid and Scotland Yard commissioner.

Director Jack Koontz will probably have a bit of a hit on his hands — mainly on the performance of Miss Vincent.

The production concerns the crime-loving well-to-do Winters family of a London suburb which is ashamed of its son that insists on going straight, ignoring the family tradition of being crooked.

The Winters are solid with social status. The father is a deacon of the church and the daughter does the church flowers every three weeks.

The family scrapbook is filled with the accomplishments of the family and papa Winters prides himself in usually making the front pages of the newspapers with his thefts.

Crisis
But crisis strikes the family when son Peter announces he will give up crime for a bank job. Daughter Pat discovers it's all for his girl friend whose father is with Scotland Yard.

Debonair Dad Winters finds out that in the last act his son's fiancee is really an adroit safecracker with a magic touch. After all is revealed, son Peter comes back into the fold and the play ends with a toast to bigger and better crime.



SYBIL VINCENT

Technical Staff

90

Director Jack Koontz
Technical Director Harry C. Brecha
Assistant Director Sandra Humphrey
Set Design and Art Director Bill Watson, Peggy Gillmore
Set Construction Dan Strauss
Fred Lohnes, Clarence Berg
Properties Jean Schaeffer, Valerie Jenkins,
Carol Lenzen, Pat Wallace, Elaine Breen
Scene Changes Carol Lenzen, Pat Wallace, Elaine Breen
Costumes Erma Askew, Martha Wallace, Edna Ayres
Make-up Bob Lenhard, Eloise Fowler
Lights Henry Penton, Peggy Gillmore, George Kuebler
Hospitality Gerry Penton
Bulletin Board Jenny Heinzerling
Box Office Sue and Jack Koontz
Publicity Harry Brecha
Parking Jim Evans
Patrons Winnie Schaeffer
Mailing List Ethel Eppley
Ushers Mary Ann Butchko



Winnie Schaeffer and Ralph Bender



This set is a split stage. Part of the stage was a patio; the other part a living room. The very small settee that you see in the living area was made by Fred Lohnes. The first time he designed it, it appeared with the back as is shown. It was later designed with a full back.



"The World of Sholem Aleichem" 91

SEASON 13

- - Directed by Valerie Jenkins - -

by ARNOLD PERL

from stories by Sholom Aleichem

April 20, 21, 22, 25, 26, 27, 28, 29 1961



Orlando Shilts

CAST FOR THE WORLD OF SHOLEM ALEICHEM

Mendele, the Bookseller Orlando Shilts

TALE OF CHELM

Melamed, a teacher Gene Davis
 Rifkele, his wife Sandra Humphrey
 Rabbi David Steve Jama
 Angel Rochele Marty Wallace
 Dodi and Stranger Bob Waite
 Rifkele's Friend Edna Ayres
 The Goatseller Leila Howe

BONTCHE SCHWEIG

Angels in Heaven Edna Ayres, Leila Howe,
 Pat Solomon, Sandra Humphrey, Claudia
 Converse, Marty Wallace, Bob Waite,
 Harold Dalrymple
 Father Abraham Russ Conser
 Dick Smith
 Bontche Schweig Bo's Lenhard
 Presiding Angel Steve Jama
 Defending Angel Pat Jacoby
 Prosecuting Angel Tom Maple

Gymnasium, THE HIGH SCHOOL

Aaron Katz Glenn Solomon
 Hannah, his wife Jean Schaeffer
 Moishe, their son Harold Dalrymple
 At the list Tom Maple, Claudia
 Converse, Lorri Balog
 The Principal Don Breen
 Harry Brecha
 The Tutor Russ Conser
 Orlando Petrillo
 Uncle Maxl Steve Jama
 Aunt Reba Edna Ayres
 Aunt Rosie Leila Howe
 Cousin Patricia Solomon
 Kholyava Bob Waite

The World of Sholom Aleichem consists of three short plays. The N.Y. Times wrote, "A time for rejoicing. The literary material is humane, wise and delightful. It evokes humor, sentiment and compassion out of simple material."

Even though the play was well liked by those who saw it, it was the lowest in income for the season. This may have been due to the unfamiliar title.

THE TALE OF CHELM

L: Sandra Humphrey R: Gene Davis Center: Leila Howe Seated behind: Harold Dalrymple, Martha Wallace, Robert Waite. Back to camera, Steve Jama.

The three stories are bound together by a bookseller who acts as narrator. The first play, **The Tale of Chelm**, is about an angel who spilled her bag of foolish souls as she flew over Chelm. One of the results was a Melamed, --teacher-- who couldn't tell the difference between a nanny goat and a billy goat. Everything is done in pantomime. A pink rope indicates a she-goat; a blue one a he-goat.



Gene Davis and Sandra Humphrey.

The Melamed brings home a she-goat.

'World Of Sholom Aleichem'

93

Shows Human Weaknesses

By JOHN ORAVEC

AMHERST — Except for an attempt to visit heaven, the Workshop Players current production may be put into orbit tonight.

The "World of Sholom Aleichem" was unfolded beautifully last night in the final rehearsal by the old book seller, Orlando Shilts, in the three-play production at the Middle Ridge theater-in-the-round. That is, until Bontche Schweig's trip to heaven came up through the stage floor.

Bontche Schweig turned out to be more mushy than braunschweiger.

But it was only a part of the sandwich. The real meat of the Workshop Players' production was in the Tale of Chelm and The High School — the first and third plays of the series.

Last Century

The "World" is based on the life of the Jew in Eastern Europe during the last century.

Shilts, who pushed his buggy full of books around the stage like a pro, weaved the three plays together through narrations.

The moral behind the slice-of-life production, written by Arnold Perl, cut deeply with a play that could be the best of the Workshop Players this season.

Gene Davis, playing Melamed, the teacher of Chelm, and Jean Schaeffer, in the role of Mrs. Hannah Katz of the high school, were outstanding.

Davis danced through his lines like a happy peasant. The audience responded happily to his role as a half-wit teacher in the village of Chelm.

Support

His wife, Rifkele, played by Sandra Humphrey, gave a fine supporting role, in the village filled with silly souls.

Angel Rochele, who accidentally spilled the bagful of silly souls on Chelm, portrayed the dizzy angel well. She fluttered around the arena with grace.

But goatseller Leila Howe gave an example of why the theater doesn't need a public address system. She yelled her lines without respect for sensitive ears.

Still, the first play carried by Melamed and his wife, the Tale of Chelm, went over big.

But Bontche Schweig was different — so different that the audience was not sure whether to laugh or take the work seriously.

The story was about a meek peasant who went to heaven after living a life of hell on earth. The play never did get out of the fire even with its heavenly surroundings.

The noble of angels cosplayed around the stage like a bunch of

koffee klatsch biddies. Leading problems of a quota system that cast members Pat Jacoby and Steve Jama did not help.

Jama's weak role as God could be a boon to atheism if anybody took it seriously. He gave no image of power in his lines.

Mrs. Schaeffer was the main force in carrying the weight of the High School. She appeared strong throughout the longest of three short plays, and possibly finished stronger than she should have in the final scene.

Glenn Solomon, playing her husband Aaron Katz, was adequate in the difficult role as a Yiddish Dagwood Bumstead. He did not present his lines as quietly and cautiously as he claimed to run his stage grocery store.

Young Harold Dalrymple was a perfect casting for the Katz boy who had such a difficult time getting into the public school because of anti-semitism.

Quota System

The play revolved around the

kept Jews out of schools. He finally made it, only to have the gentiles and Jews go on strike from classes in an attempt to kill the quota system.

Director Valerie Jenkins has probably come up with the best play of the Workshop Players' 13th season. The production will be presented nightly for the next two weeks starting at 8:15 p.m. Two productions will be put on on Saturdays at 7 and 9:45 p.m.



Bonsche Schweig enters Heaven



The Bookseller



Bontsche Schweig with Father Abraham

TECHNICAL STAFF

- Assistant Director Bob Lenhard
- Technical Director George Kuebler
- Stage Manager Peggy Gillmore
- Set Decoration William Watson
- Set Construction Fred Lohnes,
Peggy Gillmore, Gerry Penton
- Sound Effects Chuck Perozek, Bob
Lenhard, Bill Jenkins
- Lights George Kuebler
- Costume Design Valerie Jenkins
- Wardrobe Mistress Lorri Balog
- Assistants Betty Dalrymple, Carole
Allen, Marty Wallace, Edna Ayres, Leila
Howe, Roberta Pultz, Ethel Eppley
- Props Adele Pennington, Elaine Breen,
Claudia Converse, Pat Solomon
- Make-up Bob Lenhard, Eloise Fowler
- Bulletin Board Jenny Heinzerling
- Ushers Mary Ann Butchko
- Patrons Winnie Schaeffer
- Box Office Sue Koontz
- Mailing List Ethel Eppley
- Parking Jim Evans
- Publicity Harry Brecha, Jean Schaeffer



Jean Schaeffer (Hannah)

Thursday, May 11, 1961 *Journal*

**Letters From
Our Readers**

Thoughts expressed in this column are those of the writer and not necessarily those of the editor. Letters for this column are invited at all times.

Lorain, Ohio
April 22, 1961

Dear Sir:

For the past month, it has been my pleasure and good fortune to be of service to a very fine group — the Lorain County Workshop Players, Inc. They have just presented their final play of their 13th season. It is "The World of Sholom Aleichem."

It is quite a feat for a non-Jewish group to present a play such as this; to attain the typical atmosphere, interpretation, and correct

pronunciation of Yiddish words completely foreign to them.

I have been especially impressed with their sincere desire to seek the background and knowledge of Jewish customs and ceremonies in order to feel and understand their characterizations. I taught Hebrew and Yiddish for many years and it was most gratifying to have a group so eager to learn. Their efforts will be rewarded by the enjoyment they gave to so many people during their eleven performances.

I was most impressed with the very excellent make-up, costumes, lighting and sound effects. Special applause to Valerie Jenkins for her excellent direction and costume design; to Bob Lenhard for his make-up artistry; to Jean Schaeffer for beautiful portrayal of her role and to the complete cast for a job well done.

It has been a pleasure and priv-

Eyebrows were raised when we chose to do this group of three Jewish plays adapted from the well-known Sholom Aleichem. It was a good experience and educational for the cast. The assistance of Mrs. Sokol (see comments left) made the show true and exact in every detail. The separate stories had humor, pathos, and reality in that order.

THE HIGH SCHOOL

The quota system was evident.

illegate to work with this fine organization.

Sincerely Yours,
Mrs. Irving Sokol

The Principal and Aaron Katz attempting to enter his son in school..



The Tutor and Moishe, student.



"LUXURY CRUISE" 95

By Fred Carmichael

Presented by Workshop Players, Inc.

November 3, 4, 8, 9, 10, 11

Performances at 8:15 p.m.

Nov. 11 Performances at 7:00 and 9:15 p.m.

By Permission of Samuel French, Inc.

This was Evelyn Withams first appearance with the players. She came to the group with much experience in community theatre. She was also serving as secretary of OCTA (Ohio Community Theatre), a post she was in for several years. She will be seen in many productions as well as directing some and doing tech work.

— Directed by Jean Schaeffer —

SEASON 14

Cast of Characters

(In order of appearance)

Verla Simpkins	Genevieve Gaeuman
Cecilia Simpkins	Evelyn Witham
Louisa	Ann Johnson
Arturo	Orlando Petrillo
Lillian Gregory	Betty Young
Drew Watson	Tom Maple
Fran Watson	Pat Jacoby
Hamilton Foote	Charles Perozek
Corinne Foote	Elaine Breen

The entire action of the play takes place in three suites on the "SS Andrea del Sarto" during a World Cruise.

The Gladiator Suite — ACT I

Scene 1: Feb. 1, sailing night
 Scene 2: Feb. 24, Capetown, South Africa
 Scene 3: April 18, at sea, one day out of Los Angeles

The Pompeii Suite — ACT II

Scene 1: Feb. 4, at sea and one day out of Trinidad
 Scene 2: March 14, Masquerade night

The Borgia Suite — ACT III

Scene 1: Feb. 20, Rio de Janeiro
 Scene 2: May 3, one day out of Balboa, Panama, C. Z.

Please note the switch back in time between Act I, Act II, Act III



Chuck Perozek, Evelyn Witham, Gen Gaeuman in a poker game?



Elaine Breen confronts Chuck Perozek.

Betty Young appears at first sight to be holding a snake. It is only her necklace.

During a performance when the women were supposedly asleep on their cots, they faced into the center. This put their derriere toward the audience. Suddenly Evelyn Witham felt a little pinch. She had to keep her character of being asleep. It wasn't easy.



Evelyn Witham and Gen Gaeuman always together.



Wealthy lady, Betty Young, with ship's steward, Orlando Petrillo.

Technical Staff

- Stage Manager Bob Lenhard
- Technical, Set Design, Art Director William Watson
- Assistant to Director Virginia Warantinsky
- Rehearsal Assistants Orlando Petrillo, Judith Brown,
Helen Townsend, Betty Young
- Set Construction Fred Lohnes, Larry Decker
- Properties Judith Brown, Jannice Daugherty,
Orlando Petrillo
- Scene Changes Orlando Petrillo, Ann Johnson
- Costumes Valerie Jenkins, Edna Ayers
- Wardrobe Assistants Eugene Davis, Pat Moore,
Claudia Converse, Alida Leimbach, Adele Filbert, Eloise Fowler
- Make-Up Sandra Humphrey, Jack Koontz
- Lights Charles Perozek, Peggy Gillmore
- Music Lois Gremore, Larry Decker
- Bulletin Board Jenny Heinzerling
- Hospitality Adele Filbert
- Box Office Sue Koontz
- Publicity Harry Brecha
- Parking Bob Lenhard
- Patrons Winnie Schaeffer
- Mailing List Ethel Eppley
- Ushers Marty Wallace

COURTESIES

- Lorain — Givner's, Lorain Towel and Supply, Charles Gray, Beaver Park Marina, Frank Kalo Flowers, Lipp's China and Glass, U.S. Naval Reserve
- Amherst — Hamilton's Party Shop, Lessiter's Drugs, Amherst News-Times, Mrs. Howard Shumaker, James Cox, Walker's Beauty Salon, Linda Gray, H & J Cleaners.
- Elyria — Mrs. Toni Horan, Travel Mart, Dr. Delbert Russell
- Oberlin — Mrs. R. Fauver, Gremore Dance Studio

We appreciate the patronage of Sheffield Lake Kiwanis Club, Lorain Business and Professional Women, and Amherst Rotary.

SABRINA FAIR JANUARY 1962

by Samuel Taylor January 26-27, 31, February 1-2.

– Directed by Valerie Jenkins

Cast of Characters

Maude Larrabee	Virginia Waratinsky
Julia Ward McKinlock	Sue Koontz
Linus Larrabee, Jr.	Roy Provins
Linus Larrabee	Nils Lou
Margaret	Florence Lou
David Larrabee	Don Breen
Gretchen	Pat Jacoby
Sabrina Fairchild	Judy Brown
Fairchild	Jim Cox
Paul d'Argenson	Russ Conser
Maurice	Frankie

Synopsis of Scenes

The patio of the Larrabee home on the North Shore of Long Island, about an hour from New York City.

Nils Lou, Don Breen, Virginia Waratinsky

Roy Provins, Judy Brown



The Saturday Review said, "The best American comedy of manners in more than a decade." "A modern Cinderella fable," wrote Brooks Atkinson in the Times. Sabrina, the daughter of a chauffeur, is educated in Paris. Her suitors include a Paris gentleman, Russ Conser, and the two sons of her father's employer, Don Breen and Roy Provins.

Board of Trustees

Advisor — Valerie Jenkins
 President — Bob Lenhard
 Vice-President — Bill Watson
 Treasurer — Bob Lenhard
 Secretary — Adele Filbert
 Public Relations — Jean Schaeffer
 Edna Ayres, Chuck Perozek, Jack Koontz, Sandy Humphrey,
 Winnie Schaeffer, Peg Gillmore, John Ascherl.



'Sabrina Fair' Ends With Smooth Acting

By PHYLLIS PATCH

Getting off to a slow start, "Sabrina Fair," presented by the Workshop Players at the Middle Ridge Theater, ended in a fine performance of smooth acting Thursday.

The players at first seemed to be feeling their way cautiously but soon warmed up and put the audience at ease.

Judy Brown, as Sabrina Fairchild, had little trouble portraying the exuberant daughter of the chauffeur of a wealthy Long Island family.

Sabrina returns from Paris to see if she was in love with the younger son (played by Don Breen) of her father's employer.

Sabrina soon found that her love was not for the Frenchman, Paul d'Argenson, played by Russ Conser, who was one of the most believable of the characters, but for the older son of her father's employer, Linus Larrabee Jr., forcefully played by Roy Provins.

Nils Lou, portraying the wealthy father, who was giv-

ing his first performance with the theater-in-the-round group, was slow to get the feeling of the stage but as the play progressed Lou grasped the part and made the character alive with his ranting and raving.

Jim Cox, cast as the chauffeur who had become a millionaire by investing in the company of his employer, was also with the players for the first time.

He will be back with them many more times if his performance last night is any indication.

Theater-in-the-round, difficult to handle even by experts, was given professional justice by these amateur players.

Those working on the set construction and design and the art work, Bill Watson and Peg Gillmore, must be commended for a job well done on a simple, yet realistic set.

The play will continue tonight, Saturday, Wednesday and Feb. 1-3 with performances beginning at 8:15 p.m. Saturday, Feb. 3, performances at 7 and 9 p.m.

Technical Staff

Production Manager Bob Lenhard
 Assistant to the Director Don Breen
 Technical Advisor Jean Schaeffer
 Set Design and Art Director Bill Watson
 Set Construction and Art Work Peg Gillmore,
 Jannice Daugherty, Fred Lohnes, Al Kummerlen, Annette
 Eastin, Larry Decker.
 Properties and Rehearsal Assistants Pat Jacoby, Marty Wallace
 Lights Charles Perozek, Peg Gillmore
 Costumes Betty Young, Adele Filbert
 Make-Up Bob Lenhard, Jack Koontz
 Bulletin Board Jenny Heinzerling
 Hospitality Adele Filbert
 Box Office Sue Koontz
 Publicity Harry Brecha
 Parking Bob Lenhard, Gene Davis
 Patrons Winnie Schaeffer
 Mailing List Ethel Eppley
 Ushers Marty Wallace



Top right: Sue Koontz, Virginia Waratinsky

Judy Brown, Russ Conser

Veterans Sparkle in Production of 'High Ground'

By THEODORE J. WOOD

A condemned woman and a lady in white held a capacity audience captive for two hours in Middle Ridge Playhouse last night in the opening performance of the Lorain County Workshop Players' production of "High Ground."

Mrs. Jenny Heinzerling, as Sarat Cam, an artist convicted of slaying her alcoholic brother, and Mrs. Jeanne Schaefer, as Sister Mary Bonaventure who turns detective in the final scene of Charlotte Hastings' two-act play, were ably supported by six veterans and three newcomers to Workshop Players.

Curtain time tonight for the second performance is 8:15. The play will be repeated April 11, 12, 13 and 14.

The setting for the play, which is in the round, is the main hall of the convent of Our Lady of Rheims, a nursing order at Danzil St. David, England. The proximity of a glowing fireplace and sounds of howling wind draw the audience into the play which opens with the Sisters preparing the convent to receive townspeople who will be made homeless by a flood.

Seeks Shelter

Seeking shelter are Sarat, guarded by a policeman, Melling, played by Dick Beal, and Pierce, a policewoman, played by Pat Moore. Sarat has lost her appeal from a murder conviction, and here Mrs. Heinzerling begins a taxing performance, of the bitter, hopeless woman who at first spurns Sister Mary's offers of help and scoffs at the existence of God.

The climax comes with the condemned woman sobbing with the Sister, "I am the resurrection and the life . . ."

Casting by director Valerie Jenkins resulted in support by William Robertson, as Dr. Jeffreys; Erma Askew as the Mother Superior; Edna Ayres as Martha Pentridge and Evelyn Witham as Sister Josephine, all established Workshop Players, and newcomer, Janice Zebro, as Nurse Brent.

Promising Newcomers

Among the promising newcomers to Workshop Players is Charles Angeloff, who is in the role of Willy, a dimwitted, pigeon-toed, limping hunchback with a greed for sweets, a fear of sin, a desire to be loved and loyalty to the condemned woman.

Willy is childish as he begs for candy and boasts that he takes "the sticky ones because that way I get two or three." He is pitiful as he asks the sisters if they can see sin on his hands and as he struggles to memorize verses from the third chapter of Ecclesiastes.

He surprises the audience by boldly attempting to make love to Nurse Phillips (Alida Leimbach, also a newcomer), and he arouses sympathy when he offers Sarat flowers with the apology, "They don't smell; they're just fresh and clean."

The polished acting of veteran Workshop players was expected and compensated for the slow start of the play, a fault usually overcome in a second performance.

HIGH GROUND

by

Charlotte Hastings

CAST IN ORDER OF APPEARANCE

Nurse Phillips.....	Alida Leimbach
Nurse Brent.....	Janice Zebro
Sister Josephine.....	Evelyn Witham
Willy Pentridge.....	Charles Angeloff
Sister Mary.....	Jean Schaeffer
Dr. Jeffreys.....	Bill Robertson
Mother Superior.....	Erma Askew
Melling.....	Dick Beal
Sarat Cam.....	Jenny Heinzerling
Miss Pierce.....	Pat Moore
Martha Pentridge.....	Edna Ayres



Jean Schaeffer with Jenny Heinzerling



Evelyn Witham



Jean Schaeffer, Evelyn Witham, Chuck Angeloff.



Gothic windows help convert the inside of the Workshop Players Middle Ridge Theatre to an old English castle, as the setting for the Spring production of "High Ground" which opens this Friday night.

Shown adjusting the fixture are Jannice Daugherty and Judy Brown; in the foreground is Virginia Waratinsky, assistant to the director, Valerie Jenkins.

Four such "windows" have been constructed to create the illusion, which together with hanging chandeliers, a fireplace, and massive doors, add much to the effectiveness of the mystery drama. Fred Lohnes and Bill Watson are in charge of set construction and design.

Other authentic touches are English newspapers, magazines, and cigarettes used in the play, as well as a variety of English accents. Raincoats, "drenched from the rains" are drenched. Nurses' uniforms as well as the Sisters' are also authentic, having been made by costume designer Russell Conser of Lorain.

The drama will be given Friday and Saturday of this week, and Wednesday through Saturday of next week.



ALL WET—That's the way Dick Beal has to look when he plays his part in "High Ground," to be presented at the Middle Ridge theatre by the County Workshop Players on April 6, 7, 11, 12, 13 and 14. Making sure he looks like he was caught in the flood before taking refuge on high ground is Don Breen, pouring the water. Watching is Charles Angeloff, another member of the cast. A member of the technical staff, Breen is responsible for the sound effects of rain and wind.

TECHNICAL STAFF

- Director.....Valerie Jenkins
- Assistants to the director.....Don Breen
Virginia Waratinsky
- Set Design.....Bill Watson
- Set Construction.....Fred Lohnes
Janice Dougherty
- Light control.....Peg Gillmore
- Costumes.....Russ Conser, Pat Jacoby
- Wardrobe.....Marty Wallace
- Properties.....Janice Dougherty, Pat Jacoby,
Judy Brown
- Makeup.....Sandy Humphrey

Russ Conser made the nun's outfits.



Bill Robertson with Jean Schaeffer



Jean and Evelyn

"The Silver Whistle"

— Directed by Jean Schaeffer —

Cast of Characters

By Robert E. McEnroe

(In order of appearance)

Presented by Workshop Players, Inc.

November 9, 10, 14, 15, 16, 17, 1962

By Permission of Dramatists Play Service, Inc.

Silver Whistle played to "packed houses" which was very pleasant after the previous lean year.

Mr. Beebe	Jerry Converse
Mrs. Hanmer	Betty Young
Miss Hoadley	Erma Askew
Miss Tripp	Claudia Converse
Reverend Watson	Tom Gallagher
Mrs. Sampler	Evelyn Witham
Mrs. Gross	Edna Ayres
Mr. Cherry	Nils Lou
Oliver Erwenter	Jerry Kokocinski
Emmett	E. Newton Davis
Bishop	Luis Sanchez
Father Shay	Bob Lenhard
Mrs. Beach	Valerie Jenkins
	Adele Filbert
Mr. Reddy	Frank Hamilton
Policeman	Ed Hale

'Silver Whistle' Opens To Enthusiastic House

By JOANNE PETTICORD
"Fairy tales can come true ... if you're young at heart." The words of this once-popular song are particularly applicable to the Workshop Players' excellent production of "The Silver Whistle," which opened its six night run Friday.

Although rain squalls, which could have easily discouraged a theater crowd from venturing out, hit the Lorain area, the little theater on Middle Ridge Rd. was jampacked with an enthusiastic audience.

The success of this enchanting tale of a romantic tramp who brings the joy of youth to an old folks' home lies in its arresting character parts, played with professional Broadway polish by local talent.

Cast in the role of Mrs. Hanmer, a cynical inmate of the church-run home, is Mrs. Donald Young who stole the hearts and laughs of the audience with her fine stage sense and

infectious interpretation of this "character." Jerry Kokocinski, who portrayed Oliver Erwenter, the lead role, gave an interesting performance. For the most part, the tramp was as he should be, racy, romantic and extremely garrulous and perhaps a bit too obvious.

A wheelchair didn't hamper Mrs. Frank Ayres, as Mrs. Gross, from chasing sin or gathering laughs. Nor did a hearing aide stop Mrs. Erma Askew, as the tipsy Miss Hoadley, from stealing a scene or two, even in a simulated stupor.

Mrs. Jerry Converse, who played the heroine, Miss Tripp, was refreshing and lovely.

Tom Gallagher as Rev. Watson was perfect as the priggish minister.

Erwenter's skeptical pal, Emmett, was played with glib ease by E. Newton Davis, who gave spark and snap to his scenes.

Jerry Converse and Nils Lou, as two old cronies of the home, were delightful in their idiosyncracies.

Mrs. Evelyn Witham, as Mrs. Sampler, a twice-widowed lady, was fluttery and fine.

Cast in minor roles, but playing them as if they were leads, were Luis Sanchez as the bishop, Bob Lenhard as Father Shay, Mrs. Valerie Jenkins as Mrs. Beach, Frank Hamilton as Mr. Reddy and Ed Hale as the policeman. Hale didn't say a thing, but he really looked the part and truly should for, in real life, he is a deputy sheriff.

Much of the credit for the success of the play on opening night goes, of course, to the director, Mrs. Jean Schaeffer, who did an excellent job of cutting the play, interpreting roles, acquiring props and staging the production for the theatre-in-the round.

The play will also be seen tonight and next week, Wednesday through Saturday.

Ticket prices were raised to 1.50 for this season. The number of performances was reduced to seven.

Technical Staff

Production Manager	Bob Lenhard
Assistants to the Director	Virginia Waratinsky, Janice Zebro
Set Design and Art Director	Bill Watson
Set Construction	Fred Lohnes
Crew	Jannice Daugherty, Peg Gillmore, Joe Wisneski
Properties	Jannice Daugherty, Judy Brown, Karen Fossie
Lights	Peg Gillmore
Costumes	Valerie Jenkins
Make-Up	Sandra Humphrey
Bulletin Board	Jennie Heinzerling
Hospitality	Adele Filbert
Box Office	Sue Koontz
Patrons	Winnie Schaeffer
Mailing List	Ethel Eppley
Ushers	Judy Brown
Wardrobe Assistants	Julie DiFlippo, Janet McNulty, Fran Varouse

A romantically minded tramp assumes the name of deceased Oliver Erwenter, a resident of an old people's home. His romantic escapades do wonders to uplift the residents, frustrates authorities, but in the end convinces them that they are the better for whatever he has done. He moves on to the call of the road.



THEATER IS THE AVOCATION of Evelyn Witham who will play the part of Mrs. Sampler in the Workshop Players presentation "The Silver Whistle." A lover of character parts, Mrs. Witham has been active as an actress since her high school days and recently added directing to her hobby.



Evelyn Witham,
Nils Lou,
Erma Askew,
Betty Young

The Woodpile

Can officer act like an officer?



by Ted Wood

OBERLIN — If you are thinking of calling the Old Woodchopper one night this week, don't. For the next three nights we will be attending the opening of plays in and out of town.

The fourth night, Saturday, is reserved for recovery from this triple exposure to the theater which was the best our managing editor had to offer when we requested a change of pace from almost seven years on one beat.

Tonight it will be Henrik Ibsen's "A Doll's House" by the Oberlin (College) Dramatic Association at Hall Auditorium; tomorrow we will see "The Gazebo" at the Black River Playhouse in Elyria, and Friday it will be "The Silver Whistle" at the Lorain County Workshop Players' Theater-in-the-Round on Middle Ridge Rd.

Mindful that we run the risk of being criticized for not giving "A Doll's House" and "The Gazebo" equal space in today's column we must, nevertheless, admit a special interest in "The Silver Whistle."

We are anxious to see how a law enforcement officer with no acting experience plays the part of a law enforcement officer.

That will be Ed Hale, of Elyria, one of Sheriff Vern Smith's finest, and how he happened to get the part in "The Silver Whistle" is a story in itself.

Deputy Hale, seeing a light in the Workshop Theater one recent night, stopped to investigate and within a few minutes found himself in the play. There was a part for a policeman and he simply could not resist the pleadings of other members of the cast.

He is not the first real life officer to appear in a Workshop Players' production; several years ago the Amherst police department assigned an officer to "bring someone in" every night during a run of "The Man Who Came to Dinner" (Most police departments are willing to lend a helping hand where needed — even to the extent of sharing their ham.)

Hale is a graduate of Eaton High School and had two years of college at Baldwin-Wallace. He has a 3-year-old son, is a sports enthusiast and, Mrs. Jean Schaeffer, Workshop Players' director who knows a good publicity blurb when she sees one notes Hale works with the Catholic Youth Organization's football team "out of the kindness of his protestant heart."

Workshop Comedy Opens Friday



"And the saem to you, Omar." church adjoining an old people's home which suddenly comes with the Workshop Players, alive with the arrival of one talks to Omar the rooster as she assumes the role of Mrs. Gross in the Players' fall production, "The Silver Whistle," which opens this Friday at the Middle Ridge Theatre. Mrs. Ayres is the wife of Frank Ayres, Lorain County auditor, and has appeared in numerous previous productions.

The entire action of the play goes of all ages. takes place in the garden of a Besides food-for-thought,

As has been mentioned before, what Jean wants, Jean gets. Cockroaches in **The Man Who Came to Dinner** now a rooster in **Silver Whistle**. The rooster was reported to look forward to his trip to the theatre. Perhaps a psychiatrist was needed after the show closed.

I reported that the sheriff's department occasionally stopped in to check on activity at the theatre. On one such night Ed Hale did just that. He left impersonating an officer of the law in **Silver Whistle**. Read about him in Ted Wood's column. Each night Ed would stop even while working at the correct hour to deliver his line. It saved us the price of a rented uniform.

"Not In The Book"

By Arthur Watkyn

Presented by Workshop Players, Inc.

February 8, 9, 13, 14, 15, 16, 1963



Rodney Busch, Adele Filbert



Adele and Roy



Fred Belch, Bill Eyman

Cast of Characters

(In order of appearance)

Sylvia Bennett	Adele Filbert
Michael, her son	Rodney Busch
Timothy Gregg	Ray MacFarland
Inspector Malcolm	Roy Provins
Andrew Bennett, Sylvia's husband	William Robertson
Pedro Juarez	William Eyman
Colonel Barstow	Russ Conser
Doctor Locke	Fred Belch



Adele, Rodney, Bill Robertson



Adele and Bill Robertson

Two touring productions made the rounds during the season. They were **Overtone**s directed by Pat Moore and **Cakes for the Queen**, a play done entirely in pantomime to music. Director Valerie Jenkins.

THE TIMES WILL BE FEATURED ON THE AMERICAN STAGE

AN American drama group — the Workshop Players, Ohio — is presenting a play based on a town called "Wokingham" in England. This, they deduce, must be Wokingham as there is no town of the above name in England.

"We pride ourselves on authenticity" writes their director in a letter to the Mayor of Wokingham, Dr. P. P. Pigott. "We would like the newspaper used to be authentic, and would be very grateful if you could send us three copies of one of your Wokingham papers."

"The script calls for the 'Wokingham Sentry,' but this is unimportant — we can change the name to whatever you may be able to supply us," the director, Mrs. Valerie Jenkins, says. Three copies of the Wokingham Times are on their way, Mrs. Jenkins.

A stickler for authenticity in directing Workshop Players' productions, Mrs. Valerie Jenkins expresses pleasure over the arrival of a Wokingham (England) newspaper, a "prop" in the group's current play, "Not in the Book."

The English comedy opened last week to capacity audiences and will continue through Saturday of this week at the Middle Ridge theatre.

Front page billing of the Players was noted in the Wokingham TIMES (circulation 13,580) after Mrs. Jenkins wrote to the mayor of the town stating her problem. A feature story appears in a block at the top of the page concerning the matter.

Three copies of the 24-page weekly arrived last Thursday in time for the final dress rehearsal. However, use of the copies is being kept at a minimum, so that they can be preserved as a permanent memento, Mrs. Jenkins said.

Also to be filed is a letter from Mayor Phyllis Pigott, acknowledging the request and wishing the Players success.

Technical Staff

Production Manager	Bob Lenhard
Assistant to the Director	Virginia Waratinsky
Set Design and Art Director	Bill Watson
Crew	Jim Caton, Fred Lohnes, Frank Hamilton, Eugene Davis
Special Effects	Charles Filbert
Lights	Peg Gillmore
Properties	Judy Brown, Marty Wallace
Furniture	Ed and Evelyn Witham
Costumes	Jean Schaeffer
Make-Up	Jack Koontz
Bulletin Board	Jennie Heinzerling
Public Relations	Jean Schaeffer
Box Office	Sue Koontz
Patrons	Winnie Schaeffer
Mailing List	Ethel Eppley
Ushers	Judy Brown

William Robertson Sparks 114y

Workshop Players Thrill With Blackmail Mystery

By JOANNE PETTICORD

A capacity audience was thrilled Friday night by the performance of William Robertson as Andrew Bennett in the Workshop Players production of "Not in the Book."

Cast in the mystery - comedy's lead role, Robertson was very natural as the absent-minded, middle-class Englander about to be blackmailed. At times his nervousness (called for by the part) brought down the house with its simplicity and perfection.

His every move was well-planned, every gesture, no matter how small, well-placed and his accent excellent.

Robertson's performance sparked the entire play and will be remembered by Workshop members and audiences because of his sensitive interpretation of the role and his

remarkable manner of presentation.

Director Valerie Jenkins deserves a dozen orchids for her staging, cutting and handling of each role. The lighting, props, costumes, furniture, sets and other aspects of the progressive production were completely authentic. Mrs. Jenkins, one of the founders of the players, has again proved herself as a "Class A" director.

Adele Filbert was wonderful as the flighty Mrs. Bennett. An attractive woman with considerable talent, she was delightful to watch. An extra attraction, her spectacular wardrobe, complete with mink stole, caught the eye of every woman in the audience.

Ray MacFarland, as the aspiring author, proved to be quite a scene-stealer which was hard to do from Robertson. Nevertheless, the young

pro managed to capture several moments during the last scene.

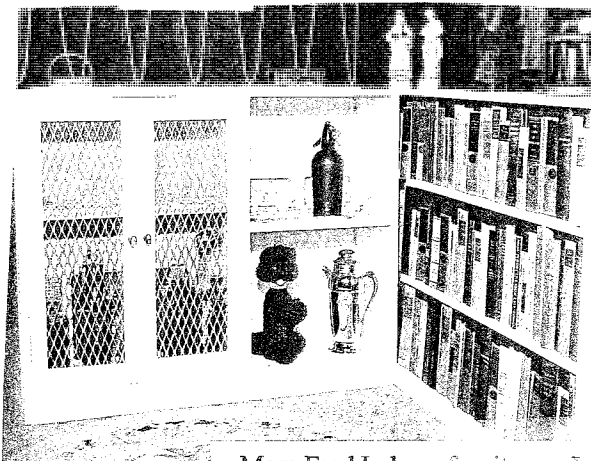
Rodney Busch as the Bennett's son, Michael, was very good as was Fred Belch as Dr. Locke.

Three other performers put on a "good show" as the British say. Roy Provins as the blustering Inspector Malcolm was delightful. He not only made himself "look" the part but he "felt" the role.

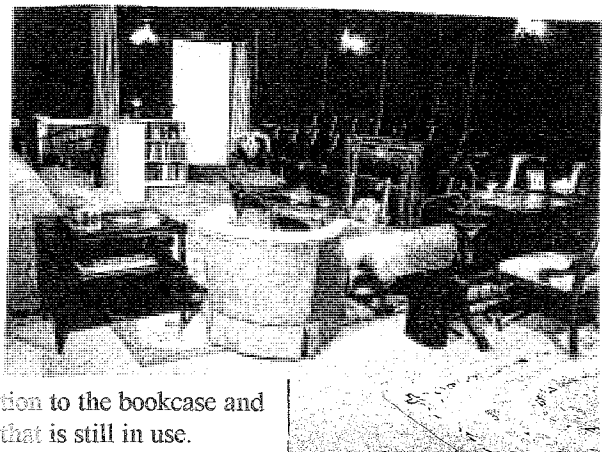
William Eyman as the South American blackmailer was perfect. His spirited performance and Spanish lines was memorable.

Russ Conser as the bungling Colonel Barstow played the minor role as if it were the lead. He was brilliant in all his blusterings.

The production will also be seen tonight at 8:15 p.m. at the Middle Ridge Rd. Theater in Amherst.



More Fred Lohnes furniture. In addition to the bookcase and wine cupboard, Fred made the settee that is still in use.



TWO DOZEN RED ROSES APRIL 1963

by Kenneth Home

— Directed by Evelyn Witham —

Cast of Characters

(In order of appearance)

Rosina Ann Johnson
 Bernardo J. Rodney Busch
 Tomasso Tom Gallagher
 Alberto Francis McDonough
 Marina Dorothy Howe

Delightful Comedy Opens

Workshop Players Rate 'Rose' For Season Finale

By JOANNE PETTICORD
 Gertrude Stein once said "A rose is a rose is a rose," but to the cast of Workshop Players "Two Dozen Red Roses" nothing less than a golden rose will do for its superb opening night performance Friday at the Little Theater-in-the-Round.

The group chose a delightful comedy, loaded with good lines and a wonderful chance for character acting, as a fitting close for their 15th season and their 42nd production.

The play, which concerns itself with the "wandering heart" of a middle-aged Roman senora and her lovable but dull husband, is not good reading but is tremendous when performed as the players proved.

Perhaps it was the acting of five people or the enchanting sets or the excellent direction but — whatever it was — was good theater and pleasing entertainment.

Francis McDonough, as the

husband, was so delightful that he stole the heart of the audience.

Dorothy Howe, as the wife, Marina, was excellent. She possessed just the right amount of each emotion called for, never over-acting.

Tom Gallagher, as the "fuddy-duddy" bachelor in the

plot, was harming. His interpretation of the role was outstanding. The scenes with McDonough and Gallagher were by far the best in the play.

Ann Johnson, as the maid, gave a lovely and talented performance. Her personal beauty and gracefulness added to her role.

J. Rodney Busch, as the floral artist, Bernardo, also did extremely well. His pompous actions and boastful voice gave a lift to a role which could have been very mundane.

But if anyone deserves "Red Roses" for a job well done it is Evelyn Witham, who directed the play. Mrs. Witham proved herself an able and intelligent director and one who appreciates individuality in her casting, staging cutting and — most of all — in her fine sense of the theater.

The entire staff, both dramatic and technical, plus the board of directors of this organization should be given much credit for its vigorous attempt to promote good theater in this community.

These people have more than lived up to their aims set down in 1948, and it is hoped that they will continue bringing a touch of the "romantic, tragic and comic" to the Lorain area.



Husband and wife, Fritz McDonough, Dorothy Howe.



Ann Johnson and Rodney Busch

Curtain Going Up Tonight 108

On 'Two Dozen Red Roses'

Technical Staff

By JOANNE PETTICORD

After weeks of strenuous rehearsals the curtain will rise at 8:15 p.m. today on "Two Dozen Red Roses" at Workshop Players Theater, Middle Ridge Rd., Amherst.

But before "bouquets" are given to the cast for what is expected to be an "outstanding" performance, a word or two of praise must be given to those people without whom the production could never have been completed — the technical staff.

Behind-the-scenes work is more often than not as dramatic as the play itself. The 15 people on the production staff should be given a "rose" or two themselves for solving several major problems.

One of the most difficult to solve was the problem of fresh and wilted roses called for in each performance. After many brain-storming sessions the group secured the cooperation of Florist Frank Kalo who will supply flowers for all performances.

Another near-disaster was averted when Frank Hamilton came up with the idea of using his white sleigh rug for carpeting called for by the staff.

A slip-cover, also white, was a big-headache until one of the members called on an Oberlin woman to make the cover to order. The white motif, which is carried out in all scenes, will enhance the red roses.

The people on this talented technical staff come from many walks of life and have numerous talents. Assistants are Virginia Waratinsky of Lorain, a teacher at Franklin School in Elyria, and Judy Brown, a French teacher at Admiral King High School.

Others are Bob Lenhard, National Tube Division; Bill Watson, O'Neil's; Fred Lohnes,

Kamru Products; Peg Gillmore, The Journal; Jeannie Heinzerling, fashion coordinator at O'Neil's; Sue Koontz, Amherst News-Times; Robert Matyi, fourth grader at St. Vincent de Paul school and Adele Filbert, Ethel Eppley, Tom Sofra, Jean Schaeffer, Winner Schaeffer, and Hamilton.

Production Manager	Bob Lenhard
Assistants to the Director	Judy Brown Virginia Waratinsky
Set Design and Art Director	Bill Watson
Crew	Jean Schaeffer, Peg Gillmore, Frank Valentini, Tom Sofra, Frank Hamilton, Robert Matyi, Orlando Petrillo
Lights	Peg Gillmore
Properties	Loretta Farley
Make-Up	Jack Koontz
Bulletin Board	Jennie Heinzerling
Public Relations	Jean Schaeffer
Box Office	Sue Koontz
Patrons	Winnie Schaeffer
Mailing List	Ethel Eppley
Ushers	Valerie Jenkins
Wardrobe Mistresses	Jannice Daugherty, Elaine Breen, Carol Matyi, Claudia Converse



Evelyn insisted that all furniture be painted white. So table, chairs, bookshelves were dutifully painted white. I was aghast at this irreverence of good furniture. At a production sometime later, Ev's husband, Ed, was working on a set. The painted furniture had to be stripped and refinished. I assigned Ed to strip the table with its curves and carvings. He said with disgust, "Whose idea was it to paint this in the first place?" I casually answered, "Ev's." Some call it revenge. The set was very impressive, I must admit.

— Directed by Francis McDonough —

by Ira Levin

Presented by Workshop Players, Inc.

By Permission of Dramatists Play Service

November 8, 9, 13, 14, 15, 16, 1963

Cast of Characters

(In Order of Appearance)

Parker Ballantine	Dick Beal
Angela Ballantine	Virginia Waratinsky
John Ballantine	Sam Chevalier
Dion Kapakos	Harry Lynch
Charlotte Orr	Evelyn Witham
Ivy London	Winnie Schaeffer

Lorain boy balances outstanding cast

By TED WOOD

The Workshop Players' information sheet lists 11-year-old Samuel Chevalier's hobbies as collecting dinosaurs, coins, cars and books. If the quality of his acting in "Critic's Choice" holds up, the talented lad should have little trouble financing these or any other hobbies.

Making his debut at the Workshop Playhouse last night, the Larkmoor (Lorain) School student turned in a solid performance as John Ballantine, precocious young son of a drama critic who risks losing his wife rather than bend his professional standards in reviewing a play she has written.

It did not matter that the boy was traveling in fast, experienced company — some of the best amateur performers in Lorain County — he did not muffle a line and every gesture and facial expression seemed as genuine as if what was happening in the theater — in — the-round was real life, rather than acting.

So it was with the entire cast of the Ira Levin play, which is humorous and racey and at times serious. Theirs was by far the best performance of any

area theater group in many seasons.

Richard Beal, as the critic (Parker Ballantine) is believable all through the play but is most convincing when he gets drunk as the quarrel between man and wife over his opinion of her talent brings the play to a climax. Virginia Waratinsky

will long be remembered as Angela Ballantine, and Winnie Schaeffer, as Ivy London, the critic's first wife, added another to her long list of fine performances.

No better compliment could be paid Harry Lynch, who has the role of Dion Kapakos, the director of Angela's play, than

that he looks, acts and talks like a Dion and a director who has an eye not only for the play, but also the playwright.

Reviewers long ago exhausted their supply of superlatives to describe the acting of Evelyn Witham. As Charlotte Orr, witty, acid-tongued, concerned mother-in-law of Ballantine, she is again the professional performer.

With "Critic's Choice" Francis McDonough makes his debut as a director of the Workshop Players, and the job is flawless.

Adele Filbert is the production manager, Peg Gilmore is in charge of lighting, Loretta Farley is responsible for properties and Fred Lohnes, Charles Filbert and Chuck Perozek are the stage crew.

The play will be presented tonight and Nov. 13, 14, 15 and 16 at 8:15 p.m.



Technical Staff

Production Manager Adele Filbert
 Lights Peg Gillmore
 Properties Loretta Farley
 Stage Crew Fred Lohnes. Charles Filbert.
 Chuck Perozek
 Bulletin Board Jennie Heinzerlin
 Public Relations Jean Schaeffer
 Box Office Sue Koontz
 Patrons Winnie Schaeffer
 Mailing List Ethel Eppley
 Ushers Judy Brown
 Wardrobe Assistants Kay Wigton. Sheila Strauser.
 Valerie Jenkins. Dorothy Howe



Evelyn Witham



Sam Chevalier and Dick Beal



Winnie Schaeffer



Dick Beal and Winnie Schaeffer



Harry Lynch and Virginia Waratinsky

"Everybody Loves Opal"

by John Patrick

Presented by Workshop Players, Inc.

By Permission of Dramatists Play Service

February 7, 8, 10, 12, 13, 14, 15, 1964



— Directed by Valerie Jenkins — SEASON 16

Cast of Characters

(In Order of Appearance)

Opal	Dorothy Barrett
Mr. Tanner	Bonney
Gloria Gulock	Adele Filbert
Bradford Winter	William Robertson
Solomon Bozo	Orlando Petrillo
Doctor	Russ Conser
Joe Jankie	Don Redman Dick Beal

Russ and Dorothy were rehearsing for the OCTA competition. When they had stopped for discussion of the scene, we thought a wasp had fallen on Dorothy's shoulder. She brushed it off. Russ was going to kill it before continuing, took one look and said, "That's no wasp, that's a baby bat that was just born and mama is up there on that light." That ended the rehearsal. Russ deposited the baby outside, hoping that mama would follow. We did not place in the OCTA competition.

Dorothy Barrett had been a member of the Yale University Dramatic Association and had done radio work in Connecticut and Lorain. This was her first appearance of many with the players.

The director comforts the cat, which belonged to Virginia Waratinsky, assistant director. On her way home one night, Virginia was stopped by an officer. When she rolled down the window, the cat escaped, and the officer helped retrieve the cat. I don't remember if she was cited or not.

Another cat story involved a cat that escaped into the adjoining cemetery during performance. It (?) perched on a tombstone and was not going to have any part of this acting business.

Technical Staff

Assistant Director Virginia Waratinsky
 Set Design and Construction John Nagy, Fred Lohnes, Dick Beal
 Ernest Goodsite
 Lights John Nagy, Russ Conser
 Properties Elaine Breen, Jill Schwochow, Jannice Daugherty
 Bulletin Board Jennie Heinzerling
 Public Relations Jean Schaeffer
 Box Office Sue Koontz
 Patrons Winnie Schaeffer
 Mailing List Ethel Eppley
 Ushers Ernest Goodsite
 Pictures Francis McDonough



Orlando prepares tea with the help of the cat.

Orlando was known for his spaghetti dinners, not only at Workshop but for other organizations. It was the custom for the first of 4 or 5 dress rehearsals to be held on a Sunday afternoon, followed by a hearty meal prepared by a committee of one or two. Orlando had frequent turns at this. After the meal and a lengthy discussion of the first run-through, the cast repeated all or most of the play. This is when the cast became a unit that strengthened the performances to come. It was a valuable, but exhausting experience.



Orlando and Bill help Dorothy with her boots.

'Opal' draws enthusiastic appreciation from full house

By BOB TAYLOR

Workshop Players' first-night production of "Everbody Loves Opal" drew enthusiastic appreciation from a full-house audience last night as Dorothy Barrett played the comic title roll in a style to be compared with the distinguished British comedienne Margaret Rutherford.

From paths to impiety, Mrs. Barrett competently led the audience through the comic antics of dowdy, middle-aged recluse Opal with a polish worthy of her varied background of amateur and radio drama.

Characters triumph

Around the eccentric Opal, Pulitzer Prize-winning playwright John Patrick collects three petty crooks on the lam

from a bogus perfume racket, and then the fun begins: Each one of the trio tries to out-do the others in doing in Opal — for her insurance.

Adele Filbert, playing the brassy moll Gloria Gulock, gave the ladies their second triumph of the evening in a fine portrayal of the flippant Gloria, while Orlando Petrillo, playing villain Solomon Bozo (who is "not stupid, just slow,") drew the biggest laugh of the evening with his impression of the artless Solomon in love.

William Robertson, playing Bradford Winter, the cynical and witty "brains" of the mob, was less successful in his role during the early scenes, but warmed up to the part later to provide a lot of laughs.

Russ Conser, as the doctor,

convincingly spoofed insurance examinations and likewise provided his share of laughs.

Whether a fault of the play or the production, the audience was left up in the air a bit when, after Opal's goodness has rubbed off on all three of the would-be evil doers, it is discovered in the final scene that Opal is rich after all. The response of the threesome makes it unclear whether the money is a bonus to their love of Opal or the only thing they wanted after all.

Other performances

But despite that weakness, the overall production afforded a fine evening of amateur comic theater.

Direction was by Valerie Jenki's, assisted by Virginia Waratinsky.

Performances will be given tonight, Wednesday, Thursday, and Friday at 8:15 in the Middle Ridge Theater - In - the - Ground at 1444 Middle Ridge Rd. and Feb. 15 two shows will be given, one at 7 p.m. and a second at 9:45 p.m.



Opal appears from the cellar after her "accident"

'Opal' Comedy Offers Laugh-A-Line

By JOANNE PETTICORD

"Look into my soul and see the steaming cauldron therein," says he as he pulls her to him.

"Whats cookin'?" says she. That's just a sample of the fun going on at Workshop Players Theater in Amherst. Last night the little theater group opened a hilarious comedy called "Everybody Loves Opal."



Opal hangs up her used tea bags.

From last night's audience reaction, it's the funniest thing to hit this area in a long time.

Written by John ("Teahouse of the August Moon") Patrick, the play itself is a laugh-a-line.

It's the tale of an eccentric lady junk collector who "loves" everybody as long as they're "genuine." She, her little red wagon and her cat, romp through life on used tea bags and sheer balminess.

She puts soda crackers in a box marked soap flakes, sugar in the tobacco jar and cough syrup in the hair tonic bottle. She does this just because it's fun.

What chance does this little lady have when three "has-been" crooks, including a dumb blonde, decide to room with her and kill her to get \$30,000 from an insurance policy?

She has every chance in the world when the crooks are William Robertson, Adele Filbert and Orlando Petrillo and she is Dorothy Barrett. This cast assembled by Workshop is perfectly delightful.

They make the rather unbelievable play, almost probable and always laughable.

Mrs. Barrett as Opal is wonderfully eccentric. Even her walk is in character and her incessant humming drives everyone to love her.

In addition to proving herself an excellent actress, she also showed the audience she's a good trouper. She is dragged on and off the stage bodily doused with kerosene, and trips up and down a trapdoor all the while making everyone laugh.

The three little crimsters are also excellent in their own individual ways. Robertson as

the metaphor - making professor is near - perfect. Mrs. Filbert as Gloria, the dumb, or rather slow as she put it, blonde is delightful, and Petrillo as the bumbling Solomon is precious.



Opal corrects the doctor's stiff neck.

Two other supporting players, Russ Conser and Don Redman, also give their own touch of magic to the play.

All in all it's an evening well-spent if you like to laugh and enjoy yourself.

Director Valerie Jenkins has once again proved herself one of the best in the area. She has made a good play even better and knows how to draw a laugh out to its fullest degree.

Mrs. Jenkins has made good use of Workshops stage by the placement of furniture and characters. The trapdoor action is superb.

In addition to all its good points, the production has excellent technical features and costumes.

It is something worth seeing and worth enjoying.



Adele, Pete, and Bill, the crooks, arrange a birthday party for Opal.

During certain nights of performances of Opal I had a teaching assignment and would arrive at the theatre during the performance. I knew precisely where they would be in the show. One night when I arrived, great rolls of laughter came from the audience. It did not peak, slow and stop, but it continued on and on. I climbed to the light booth where Peg Gilmore was also in stitches. She couldn't even explain. Finally, I learned that the officer, Dick Beal, had a gun that looked like the real thing, but belonged to one of his boys. As he attempted to arrest the crooks, the cylinder rolled neatly to the floor. Petrillo with his hands in the air was shaking -- not from fear. Each time the gun was mentioned, or indicated in any way, the audience broke up.

by Audrey and William Roos

Presented by Workshop Players, Inc.

By Permission of Samuel French, Inc.

April 24, 25, 28, 29, 30, May 1, 2, 1964

Technical Staff

Production Manager Virginia Waratinsky
 Lights Peg Gillmore
 Properties Loretta Farley
 Set Design and Decoration Jennie Heinzerling
 Stage Construction Fred Lohnes
 Stage Crew Judy Brown, Dorothy Howe,
 Orlando Petrillo, Eugene Davis, Richard Beal
 Public Relations Jean Schaeffer
 Box Office Sue Koontz
 Patrons Winnie Schaeffer
 Mailing List Ethel Eppley
 Ushers Ernest Goodsite
 Program Insert Valerie Jenkins, Dorothy Barrett

Cast of Characters

(In Order of Appearance)

Ricky Ashton Louis Manyak
 Connie Barnes Ashton Ann Johnson May
 Janie Ashton Holly Young
 Charles Ashton Francis McDonough
 Annabelle Logan Jean Schaeffer
 Mrs. Walworth Betty Young
 Mildred Dorothy Howe
 Mitchell Luis Sanchez
 Jo La Petite Cheri

Synopsis of Scenes

Time: The Present

Place: The entire action takes place in the library of the Ashton home, forty miles north of New York City.

Act I

Scene 1 — Late afternoon, early July
 Scene 2 — Half an hour later

Act II

Scene 1 — The following Friday shortly before noon
 Scene 2 — Later that afternoon

Act III

The same afternoon, five o'clock

'Speaking Of Murder' is Spine-Tickling Production

By LOU KEPLER
 If you are planning to see the Workshop Players' production of "Speaking of Murder," go prepared.
 First of all, be prepared to see a spine-tickling production by a top notch-cast. The plot revolves around a widower with two children who has recently married a Hollywood actress and a jealous female who has been the heart of the household prior to the marriage.
 The situation is explosive. Be prepared to sit on the edge of your chair while the story develops. Time passes so rapidly because of the suspense of the play that the surprise ending is there before you are aware of it.
 Louis Manyak, junior high student at Learwood School, Avon Lake, and a pupil of the

director, Evelyn Witham, plays the part of the son. His portrayal involving emotions, reactions and facial expressions is phenomenal. He wins the compassion of his audience and keeps it. He couldn't be better!
 Jean Schaeffer has the role of the jealous woman. From past performances you expect her to be excellent. She won't disappoint you. She never loses character for an instant and by a mere lift of her nostrils or an eyebrow gives the exact impression of the role she portrays. She's perfect in the cast.
 Be prepared to laugh at the antics of Betty Young who usually gives a finished performance. She is especially good in this play and I think it is probably the best of her character roles.

Francis McDonough as the bridegroom is nervous, as you would expect him to be. He and his bride, the lovely Anna Johnson May, hold the audience in the palms of their hands from beginning to end.
 Holly Young as the daughter is a sweet pretty little girl with perfect diction and carries her part excellently. Dorothy Howe as the maid, Luis Sanchez as the detective are equally good. Even La Petite Cheri, the dog, stays in place when she is supposed to and runs when the play calls for her action.
 The director does a commendable job. This is the 47th production for the Workshop. As a fast-moving, delightful play, it ranks with their finest. It will be repeated again tonight, Tuesday, through Saturday.



The dog, Cherie, was groomed prior to each performance. She was secured to a chair in the dark before the opening scene. When the lights came up she jumped over the side of the chair nearly hanging herself. Fortunately, someone in the audience scooped her up and put her back in the chair.

Town Talk



DOROTHY HOWE



ANN MAY



JEAN SCHAEFFER



BETTY YOUNG

Murder And Comedy Blended Neatly Is Workshop Players' Finale Of '64

By JOANNE PETTICORD
"Once upon a time there was a very ambitious woman, her rather tipsy companion, an unsuspecting architect, an amiable movie star and two children with a step-mother."

That's a lot of story right there, but the Workshop Players production "Speaking of Murder" doesn't stop at types of people. The play is set to open on April 21.

The entire action of the play takes place in the library of the Ashton home, 40 miles north of New York City.

Here a widower and his two children and an Englishwoman who migrated to the United States with the intention of winning her school chum's husband reside.

However, the lovely lady from England is disappointed when the widower, instead of rewarding her efforts with a proposal, marries a lovely young actress!

The plot thickens and murder comes to mind.

From here on in, the plot is a combination of breathtaking suspense and idiotic humor.

The cast in the production is headed by Jean Schaeffer of Lorain as the villainous Englishwoman. Mrs. Schaeffer has been a member of Workshop and served the group in various capacities for several years.

Betty Young of Lorain plays Mrs. Walworth, a diabolical governess; Dorothy Howe of Elyria, the maid Mildred; Ann May, the actress and second wife of wealthy Charles Ashton.

The two children are portrayed by Louis Manyak of Avon Lake and Holly Young of Amherst.

There are many interesting side notes to Workshop's pro-

duction. Once again the little theater group will reserve special days for various organizations in the county.

On April 29, the Lorain County Dental Auxiliary "bought the house" followed by the Amherst Rotary on April 30 and the Lorain Business and Professional Women's Club on May 2.

The technical staff for this the last play of the season includes Virginia Waratinsky of Lorain as assistant director, Peggy Gillmore of Lorain, lighting director; Fred Lohnes and Lorella Farley of Elyria, props and Jenny Heizerling of Amherst as set design coordinator.

Both Mrs. Schaeffer and Mrs. Young are members of the Lorain County Dental Auxiliary.

Tickets for the production may be obtained by writing PO Box 147 in Amherst. Mrs. Jack Koontz is in charge of tickets. Curtain time is 8:15 p.m. each night.



HOLLY YOUNG



LOUIS MANYAK

the Journal, Lorain, Ohio
Friday, March 27, 1964

Another story about the dog: Jean had to put Cherie in a vault to be killed. I retrieved the dog from off-stage in the vault. Jean was very good at convincing this pup that she was going to die. At the first performance (an invited audience) I went around the outside and, with the dog, sat in the back. The first time Jean came on stage the dog raised up in my lap and let out a very loud bark.

The Players requested permission to build a narrow addition to the east side of the theatre to be used as a small lobby and ticket office. The plans were never carried out for a number of reasons. One of the main reasons was that it would spoil the architecture of the building.

Vault in workshop Theatre play made by Fred Lohnes Jr.

By NORMA CONAWAY
"Chief tinkerer in charge of fixing things and making things out of nothing" is a pretty impressive title.

Fred Lohnes Jr. has earned it with the Workshop Players Inc.

His latest accomplishment is a wall vault front face, important in the plot of the suspense play drama which opens next Friday at the theatre.

The fake vault front, made of plywood, has the appearance of a built-in unit. Lohnes also made the door jamb which will be visible to the audience when the vault door is opened.

Lohnes has had to use a lot of ingenuity for some of the things called for in former plays. Once, he converted kerosene lanterns to electricity. Flashlight batteries at the base of the lamps furnished the power. When a player turned the switch to raise the wick, it turned on the electric light.

THE PLOT OF "The Girls in 509", produced some time ago, a story about women recluses who were in constant fear a man would break in their home, called for a "zebra trap." The trap had to fall from the ceiling at the proper moment and ensnare an actor on the stage. Lohnes made the trap from hula hoops and net and it worked perfectly every time. A piece of carpet was strategically placed to mark the spot where the actor stood, to guarantee it.

He has made everything from pretend hidden panels in houses to tree benches and cabinets. He tests his handiwork the day before the play opens and then stops worrying.

Has he ever had one of his contraptions go wrong during the performance of a play? Lohnes says no. He sees the play once and that's all and he doesn't worry about his props. "I have faith in my material and work," he says.

Lohnes, who is employed in the service department of Bendix-Westinghouse, has made "things" for the plays shown at the theatre for the past four years. A friend of his, Orlando Petrillo, invited him to join the

bunch at the theatre when Lohnes found himself with time on his hands after finishing college.

HE ENJOYS the company of the members of the theatre. He does not act in any of the plays but prefers to be the "chief tinkerer." He makes most of the gadgets in the basement of his parents' home, Mr. and Mrs. Fred Lohnes, 322 Ohio St., which he says "is always an awful mess because of me." He is a saver of things that "might come in handy someday" and into his eyes came the glitter of the true collector and tinkerer when he told about an old hinge he found "the other day."

Lohnes' vault will figure largely in the plot of "Speaking of Murder" which opens next Friday at the theatre on Middle Ridge Rd. The play will be shown again Saturday, April 29 and 30 and on May 1 and 2. Curtain time is 8:15 p.m. all nights except May 2 when two performances, at 7 and 9:45 p.m., will be offered.

The story concerns a deadly species of woman, a governess, played by Jean Schaeffer of Lorain, who plots to marry the husband of a friend. After the wife dies mysteriously, the husband marries an actress, played by Ann May of Lorain, instead of the schemer.

The unsuspecting architect-husband is played by Francis McDonough, Lorain, a teacher in South Amherst.

The two children in the story are played by Louis Manyak of Avon Lake and Holly Young of Amherst.

The juicy character role of Mrs. Walworth, a gladioli carrying, gin drinking elderly blackmailer goes to Betty Young of Lorain.

DOROTHY HOWE of Elyria plays the family maid and Luis Sanchez of Bay Village is cast in the role of a detective. Sanchez is a division superintendent of U. S. Steel, Lorain Works.

Evelyn Witham of North Ridgeville, an English teacher at Learwood Junior High School, in Avon Lake, is director. Jenny Heinzerling of Amherst is in charge of set design and coordination.

Tickets for the play may be obtained by writing PO Box 147, Amherst, or calling Mrs. Jack Kootz at the Amherst News Times. Mrs. Kootz will also provide information about reserved reduced rates for group theatre parties of 15 or more.

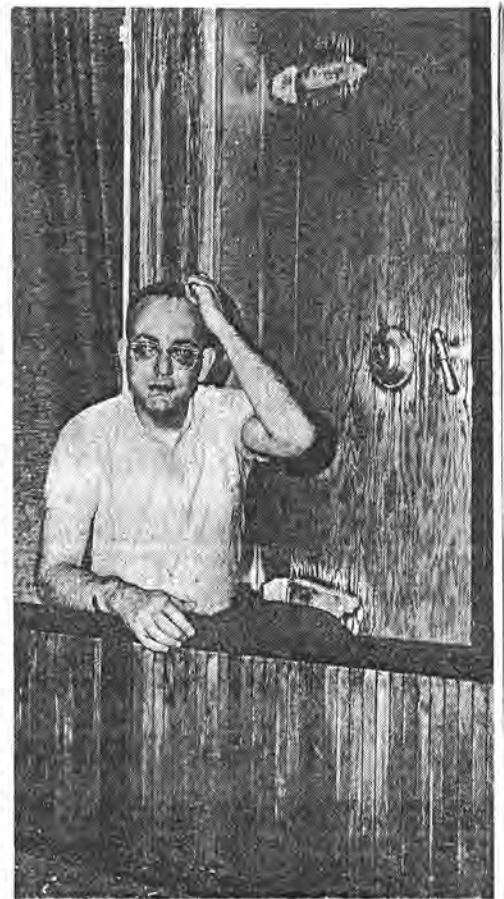
The play is the 47th production of Workshop Players Inc., now completing its 16th season.

Virginia Waratinsky, Lorain, is assistant director. Peggy Gilmore, Lorain, will handle lighting. Loretta Farley of Elyria is in charge of props. Set construction is handled by Lohnes.



SHE DRINKS GIN in the play, "Speaking of Murder", opening next Friday at the Workshop Theatre, Middle Ridge Rd. This is Betty Young of Lorain who portrays Mrs. Walworth, a blackmailer and petty thief who is fond of gin, in the play. The gladioli she carries figure in a plot she and the wicked governess cook up. Audrey and William Roos are co-authors of the play, once produced on Broadway.

Betty Young was ill during the last week of performances. Director Evelyn Witham ably took the lead role carrying book.



THEY CAN'T STUMP HIM. Fred Lohnes Jr. of Elyria has come up with the right solution to a number of oddball prop requests for the Workshop Players Inc. He is shown with his latest creation, a "pretend" vault and door jamb which figures in the plot of "Speaking of Murder" opening next Friday evening at 8:15 p.m. at the Workshop Theatre on Middle Ridge Rd. for the first of seven performances.

There have been many exceptional set builders at Workshop. Fred Lohnes came to us in the early 1960's. The challenges seemed to get bigger with each passing show.

"Come Blow Your Horn"

by Neil Simon

Presented by Workshop Players, Inc.

By Permission of Samuel French, Inc.

November 6, 7, 10, 11, 12, 13, 14, 1964

Technical Staff

Production Manager Virginia Waratinsky
 Lights Peg Gillmore
 Stage Crew Dick Beal, Ken Riddell,
 Elaine Niesen, Jeep Davis, Valerie Jenkins
 Publicity Jean Schaeffer
 Box Office Christine Kremzar
 Patrons Winnie Schaeffer
 Mailing List Ethel Eppley
 Ushers Judy Brown
 Costumes Dorothy Howe
 Bulletin Board Jennie Heinzerling

— Directed by Evelyn Witham — SEASON 17

Cast of Characters

(In Order of Appearance)

Alan Baker Harry Lynch
 Peggy Evans Sherry Schofield
 Buddy Baker Ernie Goodsite
 Mr. Baker Francis McDonough
 Connie Dayton Judy Brown
 Mrs. Baker Dorothy Barrett
 A Visitor Evelyn Witham

Synopsis of Scenes

Time: The Present

Setting: Alan's bachelor apartment

Act I: Six o'clock in the evening

Act II: Immediately after

Act III: Three weeks later



This popular show, that starred Frank Sinatra on the screen, proved to be just as popular with little theatre groups. If you read the following critiques you will see that local audiences enjoyed them to the fullest. Left to right: Fritz McDonough, Harry Lynch, Judy Brown, Dorothy Barrett, Ernie Goodsite, Sherry Schofield.

Good cast pulls off comedy for Workshop Players last night

By NORMA CONAWAY

It's worth the trip out to the Workshop Theatre in Amherst just to see Dorothy Barrett as "Mama" in "Come Blow Your Horn", a bit of nonsense about a couple of bachelors - around town.

Mama scrambles up phone messages in wonderful dialect as Mrs. Baker, mother of one confirmed bachelor and another about to follow in his brother's fickle footsteps.

Frances McDonough is equally good as Mr. Baker, father of the boys, or "bums" as he calls them. "If I was in the bum business, I'd like 10 more like you," he shouts at one point.

All members of the cast are up to their roles.

LITTLE BLACK BOOK

Harry Lynch as Alan Baker, the older brother comes equipped with a bachelor apartment and a lengthy list of available females.

Ernie Goodsite as the younger brother seems to overdo his role a little in the early acts but justifies this in the third act, when he shows what polish three weeks in a bachelor apartment has wrought. Some of the best lines in the play are his early in the play when he is still the nervous girl - scared 21 year old.

When his older brother fixes him up with a date with a siren he wails, "She probably has a by sits with boys like me."

NO HOLDS BARRED

Judy Brown is effective and wholesome in the role of Connie Dayton, good girl out to get that bachelor, no holds barred.

Sherry Schofield contributes to the fun of it all as Peggy, the girl who makes new friends by ringing the wrong doorbells in her apartment building.

The play seems to drag a little at times but picks up at the third act. By tonight's performance, the whole thing should run smoothly.

All of the scenes take place in Alan's bachelor apartment in New York City. Sets and lighting are pleasant and convincing.

Evelyn Witham directed the play and is seen in a bit part in the final scene.

Last night was opening night. Other performances will be given tonight and, next week, Tuesday through Saturday. Curtain time for all performances is 8:30 p.m., except on Nov. 14 when two shows will be seen, at 7 and 9:45 p.m.

TICKET INFORMATION

Information about tickets is available at CH-46504, 759 Allison Ave., Lorain.

"Come Blow Your Horn" is the first play of the 17th season of Workshop Players Inc.

'Come Blow Your Horn' Delights Theater Patrons

By DONA NORLOCK

Ernie Goodsite Jr. and Dorothy Barrett drew whoops of laughter from first-nighters as "Come Blow Your Horn" debuted at Workshop Players' theater - in - the - round over the weekend.

As Buddy Baker, Goodsite portrayed a whimpering, inexperienced 21 - year - old, who "walked out of Egypt" to sample the "fruits of life" as his Don Juan brother, Alan, was doing in a bachelor apartment.

Mrs. Barrett projected an image of the intense, eversuffering Jewish mother. "Dah-link, I'm so nauseous," she moaned conveniently throughout her appearances.

A highlight of the show was a comic scene in which Mrs. Baker is alone on the stage, answering the constantly-ringing phone in her sons' apartment. She can't find a pencil to take the messages. She doesn't remember the messages. The results are riotous.

The contrast between the brothers, 33-year-old Alan, and Buddy was made more evident by Harry Lynch's characterization of the suave Lothario.

His deep, velvet-toned voice and casual debonaire manner

elicited any number of humorous facial expressions and nervous gesticulations from the youth with the comical high-pitched voice.

Peggy Evans and Connie Dayton, played by Sherry Schofield and Judith Brown, respectively, were two of Alan's many loves.

Connie appears as "different" ("the nicest girl") most nearly endangering the Casanova's single status. She becomes convincingly irate at Alan's constant excuses to remain single and gives him an ultimatum - "the altar or the bedroom."

Peggy, on the other hand, is a coquette, who lives upstairs from Alan and has just spent a four-day weekend with him at a ski resort in Connecticut or Vermont - she's "not real good with names."

Francis McDonough portrays the boys' choleric father who feels his competitors in the wax fruit business give him more help than his sons. "If I were in the bum business, I'd want 10 like you," he raged at Alan, a bum because he is not married.

The audience seemed to identify, at one time or another, with each of the performers...the business-minded father who felt he was losing

his grip on the family apron-strings; the complaining mother who was affectionately referred to as the "curator" of the home "museum;" the sweet, dedicated young woman so much in love; the precocious young woman in love with loving; the bon vivant who has cunningly evaded the onslaught of femininity, and the previously docile younger brother who desparately desires to sow wild oats.

Alan reflects on his influence on his younger brother when Buddy comes home with tales of a previous eveng spent playing "strip scrabble;" Connie's persistence seems to be winning, and the outcome of the play is delightful as the lights go down on the final act.

The technical crew is kept on its toes with the telephone ringing and door bell chiming that play an important part in the flow of traffic through the bachelor apartment in the farce-comedy.

"Come Blow Your Horn" will continue tonight at the Amherst Theater-in-the-round. Curtain time for all performances is 8:30 p. m. The play is also scheduled for Nov. 10, 11, 12, 13, and 14.

Evelyn Witham is the director of the hilarious production.

You will see that there is one production between Dorothy's first appearance and her second. She could easily have taken a role in the previous show, but we tried not to use the same person in major roles back to back. This policy had two reasons behind it. First of all, it gave the many, especially women, an opportunity to perform. It gets monotonous for the audience to see the same actors in major roles play after play.

WORKSHOP PLAYERS, INC.

presents its first musical

"Bells Are Ringing"

by Betty Comden/Adolph Green

By Permission of Tams-Witmark Music Library, Inc., New York

January 29, 30, February 2, 3, 4, 5, 6, 1965

Especially Adapted for Arena Staging by
Lois Gremore, Jean Schaeffer, and Jenny Heinzerling

— Directed by Jean Schaeffer and Lois Gremore —

No attempt will be made to identify
all 44 of these cast members.
The theatre was always full because
all cast members brought in dozens.

Announcer Fred Stilgenbauer
Three Girls Kay Wigton, Zella Newcomb, Judy Marshall
Sue Nancy Pelander
Gwynne Kathy Breno
Ella Peterson Jeddy Driscoll
Inspector Barnes Orlando Petrillo
Francis William Robertson

Sandor Wayne Gammon
Carl Tony Gugino
Jeff Moss Phil Resch
Larry Hastings Francis McDonough
Dr. Kitchell Dr. Roy Schaeffer
Blake Barton John Elvin
Olga Judy Brown
Telephone Man, Drug Store Clerk, Bartender, Cop Ken Riddell
Corvello Mobsters: (Louie, Joe, Michelle) Frank Hamilton,
Ernie Goodsite, Jannice Daugherty
Maid Ofwyn Riddell
Master of Ceremonies Fred Stilgenbauer
Mrs. Mallet Virginia Waratinsky
Jimmy Scott Heinzerling
Night Club Singer Ken Brennaman
Other Telephone Voices Members of the Ensemble
Jeff's Guests Jenny and Tom Heinzerling,
Marcella Heider, Carolyn Treadway
Ensemble Members — Kay Wigton, leader; Dorothy Howe, Judy
Marshall, Zella Newcomb, Fred Stilgenbauer, Murrow Schwinn,
Ken Brennaman, Richard Lohiser, Ernie Goodsite
Dancers — Jenny Heinzerling, Valerie Jenkins, Sue Koontz, Marcella
Heider, Carolyn Treadway, Beverly King



Coordinator Jean Schaeffer
 Original Choreography and Musical Direction Lois Gremore
 Production Manager Virginia Waratinsky
 Wiring, Electrical, Lighting Director Charles Perozek
 Set Design, Bulletin Board, and Art Director Jenny Heinzerling
 Rehearsal Assistants Eugene Davis, Edna Ayres,
 Luis Sanchez, Erma Askew
 Sound Effects and Lighting Assistant Peggy Gillmore
 Rehearsal Prompter Peggy Kirkpatrick
 Properties Jannice Daugherty, Judy Brown
 Set Construction Ken Riddell, Marcella Heider,
 Don Buchs, Peggy Gillmore
 Programs Sue Koontz
 Patrons Winnie Schaeffer
 Mailing List Virginia Waratinsky
 Ushers Ernie Goodsite
 Box Office Christine Kremzar
 Scene Changers Olwyn Riddell, Tane Schaeffer, Camilla Cooley
 Make-Up Valerie Jenkins, Ernie Goodsite, Frieda Delkus,
 Brian Stashick, Dennis Stipe

Music

Pianist Elizabeth Morath
 Rehearsal Pianists — Mary Sanchez, Kathy Breno, Elizabeth Morath
 Violinist Marjorie Wolfe
 Drummer Donald Trebonik



Elizabeth Morath at the piano
 Lois Gremore in foreground
 Marjorie Wolfe
 Donald Trebonik

Bill Robertson, Roy Schaeffer, Pete Petrillo -- and of course members of the audience. This picture must have been taken from the booth.



Praise ringing for "Bells are Ringing"

By NORMA CONAWAY

Now everybody knows Broadway is in New York.

But there was a little bit of Broadway out in Amherst last night when Workshop Players Inc. presented its first musical, "Bells are Ringing."

At the same time, they presented a pretty clear case for the existence of little theatres.

They took a once Broadway hit musical, altered it to fit their tiny stage-in-the-round, combined simple props and excellent lighting to circumnavigate their space problems, and ended up with a believable and professional result.

THE CAST is one of the best put together in the area in a long time. They don't need a lot of adjectives today, they all knew last night they had a "hit" and they played it big, as a team.

Jeddy Driscoll as Ella, the telephone answering service operator with a heart, is properly pretty, and what's more, is loaded with talent. Who needs Judy Holliday?

Her hero, as played by Phil Resch, is poised and gifted with a fine voice.

They are both bigger than the stage on which they played last night.

BACKING THEM up were Nancy Pelander and Wayne Gammon, knockouts in one number together; Tony Gugino, John Elvin, Orlando Petrillo and William Robertson, in a private eye Sherlock Holmes, Watson comedy bit; Dr. Roy Schaeffer, Frank Hamilton, Ernie Goodsite, Jannice Daugherty, Frances McDonough, Kathy Breno, Judy Brown, Ken Riddell and Ken Brenneman.

The songs were all a delight, especially "It's A Simple Little System" by Wayne Gammon and the excellent ensemble, "Independent" by Phil Resch and the ensemble, and "Hello Hello There."

JEAN SCHAEFFER. Lois Gremore and Jenny Heinzerling are to be commended for their direction and choreography. Sets by Jenny Heinzerling were first rate as were Peggy Gillmore's sound effects.

The lighting by Charles Perozek was clever and effective.

Black lighting was used, and, with it, props and even the white shirts of the men in the audience glowed in the dark.

And when the lights went back on, and the play was over, the glow remained with opening night audience.



Lou Keppler of the Lorain Journal ended her review by saying, Workshop Players thrive on challenges. Several years ago they accepted the challenge of producing *Teahouse of the August Moon*. The audiences raved about the production. Now they have accepted another challenge. Their success is equally phenomenal.

The first musical to be tackled by the players. The director, Jean Schaeffer, divided the stage into three areas by use of lights, including some blacklight.

The bottom photo was curtain call. All photos were taken from the light booth.

— Directed by Valerie Jenkins — The Vigil by Ladislaus Fodor

Cast of Characters

(In Order of Appearance)

Bailiff	Ernest Goodsite, Jr.
Counselor's Assistant	William Robertson
Prosecutor's Assistant	Charles Chevalier
Stenographer	Sue Ann Logar, Helena Catalano, or Judy Resch
Judge	Orlando Shilts
Prosecutor	Jack Koontz
Counsel for Defense	Dick Beal
Elias Jacobsen, the gardener	Jack Stewart
Esther Rubens	Shirley Filbert
Private Sextus Lucius	John Elvin
Nathaniel Pinchas	Walter Glick
Joseph of Arimathea	Don Redman
Lady Procula	Virginia Waratinsky
Pontius Pilate	Ed Witham
Saul of Tarsus	Francis McDonough
Beulah Adams	Jane Ryan
Jesse Sadoc	Wayne Gammon
Susanna of Canaan	Erma Askew
Professor Thaddeus	Kenneth Riddell
Mary Magdalen	Pat Moore
Simon Peter	Michael Chudinski

Technical Staff

Assistant Director	Ernest Goodsite, Jr.
Production Manager	Virginia Waratinsky
Bookholder	Nancy Pelander
Rehearsal Assistant	Francis McDonough
Scene Design and Construction	Ken Riddell
Assisted by	Walter Glick, Dale Sooy, Bill Moore
Technical Assistance	Sue Ann Logar, Jannice Daugherty, Shirley Filbert, Frieda Delkus, Estella Goodsite
Make-up	Francis McDonough, Virginia Waratinsky
Lighting	Charles Perozek
Costumes	Olwyn Riddell
Assisted by	Jane Ryan, Pat Moore, Virginia Waratinsky
Bulletin Board	Jennie Heinzerling
Public Relations	Jean Schaeffer
Ushers	Judy Brown
Patrons	Winnie Schaeffer
Box Office	Christine Kremzar



Standing a little behind the first person on the left: Wayne Gammon, John Elvin.
In front: Walter Glick, Virginia Waratinsky, Ed Witham, Jane Ryan, Pat Moore, Fritz McDonough, Shirley Filbert, Ernie Goodsite, Mike Chudinski, Orlando Shilts.
Seated at the table: Charles Chevalier, (Back to camera) Jack Koontz.

Workshop Players, Inc.
Presents Its 50th Production



"The Vigil"

by Ladislav Fodor
April 2-4, 6-10

By Permission of Samuel French, Inc.



Scenes from the play: Top left, the Judge, Orlando Shilts. A witness, Jane Ryan.

Second row: The defense lawyer, Dick Beal cross examines Wayne Gammon. Don Redman.

Third Row: Jane poses in character, a bar-maid. Bailiff, Ernie Goodsite, the Judge, Jack Koontz. Virginia Waratinsky in her prize winning costume.

Bottom: The defense table with Dick Beal and assistant Bill Robertson with the defendant, Jack Stewart.

The Vigil was entered in the regional OCTA contest where they won first for costuming and first place for the prettiest costume. The costumes were not very spectacular, but the explanation of their significance apparently impressed the judges.

Workshop Players Score In Easter Season "Vigil"

By DONA NORLOCK

AMHERST — Workshop Players triumphed again last night in their 50th production, "The Vigil."

Embracing the sorrow, anguish, and solemnity of the Easter season, "The Vigil" combines the impossible with reality in a contemporary courtroom, where Elias Jacobsen, a gardener (Jack Stewart), is charged with stealing the body of Jesus of Nazareth from its grave.

An interesting array of witnesses took the stand — not as stereotypes of the taken - forgranted past, but as real individuals of the living past, each costumed by Olwyn Riddell to suit his station in life.

Jack Koontz, as the prosecutor, appeared in red, symbolic here of antagonism and evil. Richard Beal, the counselor, was gowned in blue to depict truth and fidelity. A regal purple was chosen for the judge, Orlando Shilts.

THE CAREFUL observer noted that all witnesses who were sympathetic with the theory of the prosecutor wore some red; blues were used for all the others.

Virginia Waratinsky commands attention as she portrays Lady Procula, wife of Pontius Pilate. Although, according to the New Testament, she urged her husband to wash his hands of the death of Christ, she testified, "My husband was on he spot." Her dress of turquoise reflects her indecision to follow the Man from Nazareth.

An authority on angels, Pro-

fessor Thaddeus (Kenneth Riddell) told the jury that the heavenly bodies are "astro-intellects" and only wear their wings on formal occasions. He allowed that angels could have been seen at the grave.

Each witness offered his or her own individual highlight to the production — Erma Askew as Susanna of Canaan, Wayne Gammon as Jesse Sadoc, a private detective, Frances McDonough as Saul of Tarsus, Ed Whitman as Pontius Pilate, Don Redman as Joseph of Arimathea, Walter Glick as Nathaniel Pinchas, Pat Moore as Mary Magdalen.

A MASTERPIECE of direction by Valerie Jenkins, "The Vigil" was complemented by lighting and set design by the expert hands of Charles Perzek and Riddell, respectively.

The impact of the centuries-old story was evident as the audience sat enraptured by its unfolding in modern thinking, setting and dialogue.

Appropriately seasonal, "The Vigil" will be presented tonight

and tomorrow and Tuesday through Saturday of next week. Tickets are still available for the 3 p.m. matinee tomorrow.

Ticket information for the Middle Ridge Theatre production may be obtained at 759 Allison or by calling CH 4-6504.



The witnesses at the trial: Starting at the top in zig-zag arrangement Erma Askew, John Elvin, Virginia Waratinsky, Ed Witham, Pat Moore, Wayne Gammon, (center) Jack Stewart, (above him) Fritz McDonough, Jack Koontz and Shirley Filbert, Bill Robertson, Ken Riddell, Mike Chudinski.



Directed by Francis McDonough

Cast of Characters

(In order of their appearance)

Based on a story by
Gertrude Berg and James Yaffe

Presented by
Workshop Players, Inc.

By permission of Samuel French, Inc.

November 12, 13, 16, 17, 18, 19, 20, 1965

playwright - Leonard Spigelgass

Dr. Robert Evans	Pat Meanor
Debbie Hirsch	Sherri Schofield
Libby Hirsch	Dorothy Barrett
Mildred Feldman	Norma Glenn
Paul Hirsch	Francis McDonough
Sophie	Erma Askew
Jessie	Jane Ryan
Minnie	Shirley Filbert
Robert Wolfe	Bob Koontz
Mr. Schlinger	Ken Riddell
Mrs. Schlinger	Olwyn Riddell
Peter Nemco	Cliff Bemis

Prior to **Dear Me the Sky is Falling**, Chuck Perozek designed and built a new lighting system. Joe Palmer, Chris Speroff, and Roy Schaeffer also worked on the project. A new light booth and sound system and a complete re-wiring of the theatre took place. The small area that had been relegated to the costumes was taken over for the light booth in addition to the section already used for that purpose.

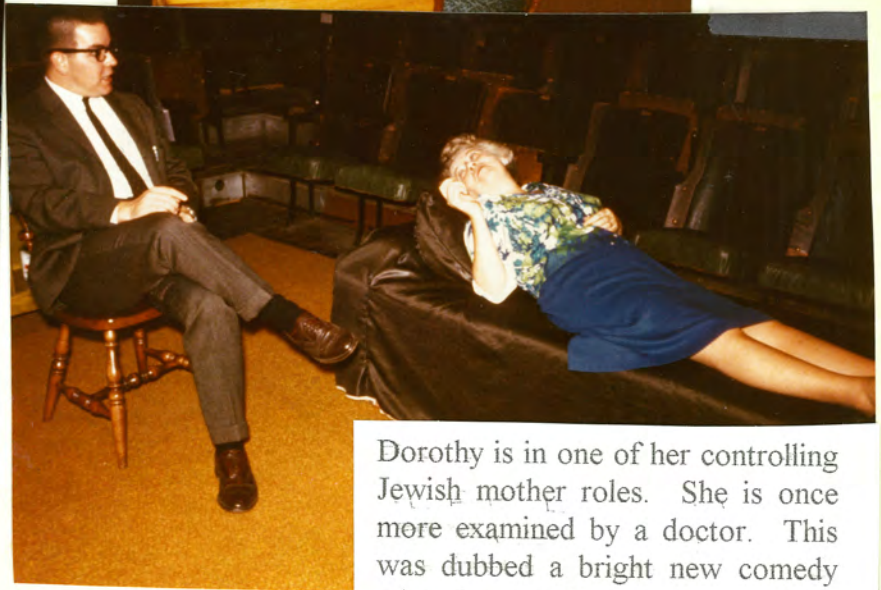
Card playing scenes are sometimes difficult to stage, especially if the audience can see your hand. The deck was stacked prior to each performance



Shirley Filbert, Jane Ryan, Dorothy Barrett, Erma Askew

Technical Staff

Production Manager	Virginia Waratinsky
Technical Director	Valerie Jenkins
Chief Technician	Chuck Perozek
Stage Crew	Ernie Goodsite, Dale Sooy, Dave Cotton, Sue Ann Logar, Mary Lou Wagner, Ed Witham
Wardrobe Mistress	Evelyn Witham
Properties	Loretta Farley, Chris Speroff
Makeup Co-ordinator	Shirley Filbert
Lights	Chuck Perozek, Joseph Palmer
Patrons	Winnie Schaeffer
Publicity	Jean Schaeffer
Ushers	Julie Miller
Mailing List	Christine Kremzar
Program Insert	Jean Schaeffer, Nancy Pelander
Bulletin Board	Jennie Heinzerling



Dorothy is in one of her controlling Jewish mother roles. She is once more examined by a doctor. This was dubbed a bright new comedy when done on Broadway.

Top to bottom: Dorothy Barrett with Fritz McDonough
Dorothy with Norma Glenn; Dorothy with Olwyn Riddell; Dorothy with Pat Meanor

Workshop Players Opens Tonight With A Comedy

By IRENE WELSH

If a cozy laugh on a chilly, late Fall evening has appeal for you, hop in your car and head for the small building on Middle Ridge Road, about two miles east of SR 58, that served as a one-room schoolhouse about 100 years ago.

There you will find the Workshop Players "Dear Me, The Sky Is Falling", a three-act comedy that opens at 8:15 p.m. tonight for 8 performances that run through Nov. 20.

Workshop Players, Inc., is opening its 18th season in Lorain County tonight, and the erstwhile schoolbuilding is its home—complete this season with new lighting and sound system that members claim is the best Little Theater equipment in Ohio.

"DEAR ME" IS a light, warm, and rollicking comedy about a nice Jewish family that has problems, yet—with "Mama-ism."

Mama—or Libby—is deftly portrayed by Dorothy Barrett of Elyria, who's enjoying a "return engagement" at the Players this year.

Audiences will enjoy Mrs. Barrett. She plays the star of the story delightfully—and brings many a laugh as she pleasantly, but persistently, reigns as general manager of the Hirsch family.

Her lines are good, but her delivery, her accent and her mannerisms are much of the reason that the well-written lines are so well-received.

The plot revolves around the problem of daughter Debbie, the last of the Hirsch's to marry, who is engaged to an upstanding, successful lawyer, but can't remember his name, and decides she has "residual feelings" about an old-time, beatnik flame.

So Debbie consults a psychiatrist. Meanwhile, her father Paul and Aunt Mildred are also being manipulated by Mama, who had engineered Debbie's engagement.

THE UPSHOT of it is that everybody rebels at once, Mama visits the psychiatrist, (who describes her as a "Lulu"), and decides to be permissive.

What a switch, already! It's harder on Mama than anyone—but she persists, and as soon as she abdicates as kingmaker, all her chessmen fall in place. It turns out that Mama Knows Best, after all, and everyone does exactly what she wanted—but all on their own power.

Bob Koontz is good as the competent, reliable and well-adjusted fiance; Pat Meanor, who, with director-actor Francis McDonough, is an Avon Lake teacher, conveys a very professional, self-contained, objective psychiatrist.

McDonough doubles as director and as the burdened and suffering Papa Hirsch. Sherry Schofield of Elyria does well at

presenting the image of the young, spoiled and somewhat affected, mixed-up daughter, Debbie.

CLIFF BEMIS, as the beatnik, would make you wonder over Debbie's sanity in having any "residual feeling" over "such a bum!"

Norma Glenn does well as the nervous Aunt Mildred, who has problems of her own. Winding up the cast are Ken and Olyn Riddell as Mr. and Mrs. Schlinger, who come to buy the Hirsch home, and Erma Askew, Jane Ryan and Shirley Filbert, who are Libby's canasta-playing friends.



Sherri Schofield and Bob Koontz

The Players took part in meetings to plan for a Lorain County Cultural Center. This developed into the Lorain County Arts Council of which they became members until the Council disbanded.

During the summer recess the building committee reported that a small kitchen was created out of what was once the coal bin for the school house. An apartment sized stove, refrigerator, and sink were installed by Dick Beal and Paul Todhumter. Kitchen cupboards above and below were also built.

"Miss Pell Is Missing"

by Leonard Gershe

Suggested by a short story
by Saki

Presented by
Workshop Players, Inc.

By permission of Samuel French, Inc.

December 10, 11, 14, 15, 16, 17, 18 - 1965



Top : Ronald Roling and Keryl Duke. Keryl started with Workshop as a child.
Center: Keryl and Ernie Goodsite.
Bottom: Dorothy Howe inspecting her shoes.



Chuck Perozek

Notice that Chuck has already performed in several plays and appears in *Miss Pell is Missing*. Chuck had done lights for several shows in Cleveland including the travelling shows at the Hanna Theatre.

Directed by Evelyn Witham

Cast of Characters

(In order of their appearance)

Louise Pell	Keryl Duke
Genevieve, the maid	Sue Ann Logar
Oscar Ritter, a lawyer	Chuck Perozek
Richard Pell	Jerry Kokocinski
David Madison	Ronald Roling
Pauline	Dorothy Howe
Otis Kirby	Ernest Goodsite

The Missing 'Miss Pell'

Shows Up As Hit Comedy

By IRENE WELSH

"Terrific — Tremendous — Best time I've had in years."

The high words of praise are all remarks overheard as the audience at the Workshop Players' second production this season — "Miss Pell Is Missing" — left the theater last night.

"Miss Pell" is a mystery-comedy of the early 1900's. It is a play you could read with nary a laugh, but acted out, and done as The Players did it last night, the play's humor comes alive, and provides a delightful evening.

THE AUDIENCE at last night's dress rehearsal — and there were many who have theatrical experience themselves — thoroughly enjoyed the performance. If regular audiences react as well — and there is no reason they shouldn't — the Players will have scored their second success of the season.

The subtle and understated humor of "Miss Pell" — which required good characterization to carry over — came across loud and clear.

In a cast that gave consistently strong portrayals, perhaps the most outstanding were Gerald Kokocinski, as Richard Pell, and Dorothy Howe, a bit of a scene-stealer — in the bit part of Pauline, the maid.

Kokocinski, a teacher at Learwood Junior High in Avon Lake, is playing his first part for the Players since 1962, and is outstanding with his characterization of the nervous, down-trodden brother of the disappeared Aunt Augusta Pell.

LIKE A TEETER-TOTTER, he weaves between his old, ac-

quired indecisiveness and a new, definite personality pattern — with the latter slowly coming out, stronger and stronger.

His facial expressions are fantastic, as he registers whimsy, wonder, vehemence and delight, and begins the joyous return to some of the "racy" habits of his youth.

Dorothy Howe, the Elyria teacher, could not have been more real as the sour, ill-tempered and hard-boiled-or half-baked? — cook, and her stage stormings brought many a laugh.

Keryl Duke, the young Lorain High School senior who played her first lead part, adds honors to her past experiences, as Louise, the 19-year old niece who is ready to "live a little."

SHE DOES well as she shows Louise emerging from her cocoon — not nearly as slowly as Papa — and beginning to taste



life. First step is getting romantic over David Madison, the detective who starts out far from the James Bond type, but starts to shape up by the time the play is over.

Ronald Roling, a newcomer to the Players but a veteran from Black River Playhouse, is excellent as the ineffective but earnest detective whose devotion to duty shows a few flashes of genius that pay off in the end.

Ernest Goodsite, in a supporting role as the stuffed-shirt fiancé, is another scene stealer. He really holds attention as he plays the rather righteous, pompous museum curator who, though young in years, is as ancient as his spats and the antiques in which he deals.

SUSAN LOGAR does very well in her first speaking part — as the well-meaning and warm-hearted, if somewhat simple, Genevieve.

Charles Perozek, who designed and operates the wonderful lighting and sound system at the theater, comes from behind-the-scenes to portray the somewhat dull and stuffy lawyer, Oscar Ritter.

In a few words — the acting was superb, thanks to the fine work of director Mrs. Evelyn Witham.

In addition, the sets, the costumes and the very effective lighting contributed to an overall, excellent production.

You'll feel a part of the early 1900's, with the authentic period pieces — the gramophone, stiff furniture, and the slightly tilted, leaded glass shades, and the out-dated and stiff-looking high collars, narrowly-cut suits, vests, spats and the lacy, long dresses and high-top shoes.



Sue Ann Logar was comfortable and effective on stage, but equally dedicated to backstage work.

Jerry Kokocinski



Technical Staff

- Production Manager Virginia Waratinsky
- Technical Director Valerie Jenkins
- Rehearsal Assistant Francis McDonough
- Chief Technician Chuck Perozek
- Scenic Artist Jack Stewart
- Stage Crew Dick Twining, Dale Sooy, Ruth Smith, Dick Smith, Olwyn Riddell, Ken Riddell, Walter Glick, Mary Lou Wagner, Frank Hamilton, Ed Witham
- Wardrobe Mistresses Jane Ryan, Elaine Breen, Shirley Filbert
- Properties Loretta Farley, Judy Resch
- Makeup Co-ordinator Shirley Filbert
- Lights and Sound Chuck Perozek, Joseph Palmer, Tom Schofield
- Patrons Winnie Schaeffer
- Publicity Dorothy Howe, Jean Schaeffer
- Ushers Julie Miller
- Mailing List Christine Kremzar
- Program Insert Jean Schaeffer, Dorothy Barrett
- Bulletin Board Jennie Heinzerling

Tech crew: Front: Olwyn Riddell, Valerie Jenkins, Jane Ryan, Shirley Filbert. Standing: Chuck Perozek, Evelyn Witham, Tom Schofield?, Dale Sooy, Loretta Farley, Walter Glick?

SEASON 18 "The Wizard of Oz"

by Elizabeth Goodspeed
by permission of Tams-Witmark Music Library, Inc., New York

February 11, 12, 15, 16, 17, 18, 19 1966

Especially adapted and revised for Arena Staging by
Jean Schaeffer, Lois Gremore, Jenny Heinzerling and Charles Perozek

Directed by Jean Schaeffer, Lois Gremore
and Jenny Heinzerling

Cast of Characters

Aunt Em and Sorceress of the North Kay Wigton - Dorothy Howe
Uncle Henry and Lord Growlie William Robertson*
Dorothy Ann May
Scarecrow and Stan the Farmer Tony Gugino
Tin Man and Joe the Farmer Wayne Gammon
Lion and Leo the Farmer Orlando Petrillo*
Wicked Witch of the West Virginia Waratinsky*
~~Her Two Ghoul Friends~~ Jenny Heinzerling,
Sherry Schofield - Sue Koontz
Tibia (a very British skeleton) Ken Riddell
Wizard Walter Glick
Gloria Nancy Pelander
Private Cliff Bemis
Oz Lady Edna Ayres*
Ozmas the Servant Fred Stilgenbauer
Chorus — Erna Askew* leader; Nancy Pelander, Fred Stilgenbauer,
Walter Glick, Cliff Bemis, Mariann Janosko, Linda Reith,
Harley Morath
Jitterbug Dancers — Jenny Heinzerling, Beverly King, Linda Koontz,
Shirley Young, Sherry Schofield, Winnie Congdon, Judy Resch
Trees — Bob Koontz, Cliff Bemis, Fred Stilgenbauer, Harley Morath
Ghosts and Generals — Dick and Ruth Smith, Jane Ryan
Munchkins — Scott Heinzerling, Mayor: Narda Schaeffer, Davis
Kasper, Chris and Danny Kasper, Karl Pillemer, Kim Hale,
Diane Couch, (Students of Lois Gremore); Sam Chevalier, Holly
Young, Gale Koppenhafer, Louie Manyak
Ozian Ballet Dancers — Tane Schaeffer, Melanie Nedro, Lee Stone
(Also Students of Lois Gremore)

Another very large cast. It was so large that the group could not be put together. I believe 54 in number.

Some children in the show: Scott Heinzerling (became a dancer with Ohio Ballet), ? Gale Koppenhafer, ? Narda Schaeffer. Publicity picture.

Technical Staff

Coordinator and Director Jean Schaeffer*
Director of Choreography (Original) and
Musical Direction Lois Gremore
Director of Stage and Art Effects Jenny Heinzerling
Chief Technical Set and Stage Designer Charles Perozek
Technical Director and Costume Designer Valerie Jenkins*
President of Workshop Players Virginia Waratinsky
Set Construction Engineer Ken Riddell
Sound Effects Ron Roling
Assistant Scenic Artist Jack Stewart
Technical Crew:
Set Construction and Special Effects Dr. Roy Schaeffer,
Olwyn Riddell, Phyllis Whitehouse, Doreen Fesler, Dale Sooy,
Chuck Chevalier, Larry Messaros, Dick Twining, Geraldine Canfield
Costumes Sue Ann Logar, Jane Ryan, Wanda Heinzerling,
Pat Moore, Helena Catalano, Estelle Goodsite, Adele Filbert*,
Judy Resch, Dorothy Barrett, Loretta Farley, Dorothy Robertson
Art Rick Teaman, Marcella Heider,
Carolyn Treadway, Carolyn Couch
Make-Up Ernie Goodsite*, Francis McDonough*, Adele Filbert
Properties Mary Lou Wagner, Dick and Ruth Smith
Programs Sue Koontz
Patrons Winnie Schaeffer
Box Office Christine and Charles Kremzar
Cast Pictures Harry Brecha, Jack Koontz*

*—Members of Board of Trustees

Oz and Ends

Members of the cast and crew range in age from 5 to 80, and represent all walks of life (or nearly all). There are teachers, homemakers, draftsmen, ship designers, dentists, bookkeepers, hospital technicians, bankers, models, real estate brokers, insurance men, fashion and retail display personnel, greenskeeper, secretaries, professional musicians, dancers, newspaper people, librarian, engineers, carpenters, clerks, electricians, students.

Courtesies

Many courtesies were extended by companies as well as individuals to make this production possible: Amherst Band Parents, Amherst Hospital, Amherst Photo, F. J. Berger, John Kopp, Garland Funeral Home, Lorain County Savings & Trust Co., Wilbur Bohly—Jim Naby, Nabakowski Co., Walker Beauty Salon, and Dr. and Mrs. G. R. Wiseman, all of Amherst; Driscoll Music Company, American Ship Building Co., Givner's, Dickason Gray—Lorain Creamery, Kuntz and Joyce, Ohio National Guard Armory, O'Neil's, and Penton Orchards.

Music

Organist Elizabeth Morath
Guitarists Mariann Janosko, Dea Kinsey
(Organ — Courtesy Driscoll Music Company, Lorain)





OZ This show ran extra nights. If each cast member had brought in only two customers, it would have been a sold-out night. Comp nights were given at the final dress rehearsal. That could have helped pay for all that dry ice. It was not uncommon for parents of children to attend all or at least most performances.

You have heard of "a cast of thousands." We used to kid Jean about her large casts that threatened to take over the whole theatre. Fortunately we managed to fill the theatre so that there were more audience members than cast members, but we used to wonder if that would be the case.



It's quite easy to determine the characters from their costumes.

Those wonderful witch's hats were made by Estelle Goodsite.

"Little People" Have Limelight in Workshop Musical

53rd Production

18th Season



Ann May (Miss Cleveland) as Dorothy. This was another of those excellent publicity shots.

More little people with two mothers. Shirley Young, Holly Young, Scott Heinzerling, Narda Schaeffer, Jean Schaeffer.

In order to have room for all the supporting cast of munchkins, jitterbug dancers, etc. in the limited off stage area, one of the mothers loaded her station wagon full of kids and took them to a Manner's fast food for treats and then returned them in time for another appearance or curtain call.

The "Key" to Emerald City in the Workshop Players' musical version of "Wizard of Oz" is being made ready for Dorothy by the Munchkins. Amherst youngsters portraying the tiny citizenry are Holly Young, Scott Heinzerling (mayor of the city), and Narda Schaeffer.

Shown with them are their mothers, all of whom are involved in the show. Jean Schaeffer, director of the musical, adjusts her daughter's hat, while Shirley Young, lower left, has hold of her daughter's hand. At extreme left is Jenny Heizerling, who portrays a "ghoul friend" of the Wicked Witch of the West. Mrs. Heinzerling also has done most of the art work for the set, and both she and Mrs. Young are in the jitterbug sequence.

Others from Amherst working with the group are Valerie Jenkins, in charge of costumes; Jane Ryan and Adele Filbert, costumes; Dr. Roy Schaeffer, technical staff, Mary Lou Wagner and Ruth and Dick Smith, props. In the cast are Bill Robertson, Fred Stilgenbauer, Sue Koontz, Beverly King, Tane Schaeffer, Gale Koppenhafer and the Smiths. Some 50-60 persons from throughout Lorain co. are involved in the production.

In addition, Frank Hamilton and E. Newton (Jeep) Davis are working with special carpenters to enclose the front door entrance at the theatre. They hope to have it completed by opening night, Friday, February 11.

The Wizard of Oz was a show of shows. There was a bridge that hung high above the audience and was let down by a pulley controlled from the light booth. There were special effects in almost every scene. Eight pounds of dry ice was used to create smoke each performance. There were dancing trees. (Cliff Bemis, actor now in Hollywood, was a tree), a jitterbug episode, witches that appeared and disappeared before your very eyes. Ann Johnson (former Miss Cleveland) appeared as Dorothy. It is not surprising that this was the only show in the 50-year history to cost more than the receipts, even though all 9 performances were sold out.

Lois Gremore, dance teacher, explains steps to jitterbug dancers.



'Wizard' Extended

"The Wizard of Oz" is going strong, and will run for an extra performance next Tuesday due to heavy demand for tickets, director Jean Schaeffer of the Workshop Players announced today.

The production was slated to end Saturday. The extra performance will be at 8:15 p.m. and tickets can be reserved by calling the Workshop Players Box Office, 759 Allison St., during the day, or the theater on Middle Ridge Road between 7 and 8 p.m.



Kay Wigton



Virginia Waratinsky and Jenny Heinzerling

Directed by Valerie Jenkins

SEASON 18 "On Borrowed Time"

by Paul Osborne

Based on the novel of the same name
by Lawrence Edward Watkin

Presented by
Workshop Players, Inc.

April 22, 23, 24, 26, 27, 28, 29, 30, 1966

Member of the Ohio Community Theatre Association

Cast of Characters

(In order of appearance)

Pud	Russell Brandes
Gramps	Al King
Granny	Betty Young
Betty	"Miss Priss"
Brink	Brian Stashick
Marcia	Mariann Janosko
Boys in the tree	Ralph McGinnis, Sam Chevalier
Demetria	Adele Filbert
Workman	Dale Sooy
Dr. Evans	Francis McDonough
Pilbeam	Pat Meanor
Grimes	Walter Glick
Sheriff	Dennis Dulmage

Synopsis of Scenes

The entire action takes place in the sewing room
and the back yard of the Northup home.



Left: Russell Brandeis, Al King. Middle: Brian Stashick. Right: Betty Young.
Bottom: Adele Filbert, Russell Brandeis, Betty Young. Right: Mariann Janosko.

An excerpt from the play was presented at the
Regional Play Excerpt contest of Ohio Community
Theatre Association. They placed third.



Technical Staff

Production Manager	Virginia Waratinsky
Assistant Director and Set Designer	Ernest Goodsite, Jr.
Technical Advisor	Charles Perozek
Director of Set Construction	Ken Riddell
Stage Crew	Doreen Fesler, Dick Beal, Dorothy Barrett, Phyllis Whitehouse, Sue Ann Logar Carol Brandes, Paulette Logar, Fred Stilgenbauer, Jennie Heinzerling, Cliff Bemis, Loretta Farley, Evelyn Whitman, Tony Gugino
Wardrobe Mistress	Jane Ryan
Properties	Dale Sooy, Doreen Fesler
Lights and Sound	Chuck Perozek, Olywn Riddell
Make-up Chairman	Shirley Filbert
Patrons	Winnie Schaeffer
Publicity	Jean Schaffer, Ernest Goodsite, Jr.
Ushers	Julie Miller
Mailing List	Christine Kremzar
Program Insert	Dorothy Barrett, Ernest Goodsite, Jr.
Bulletin Board	Jennie Heinzerling

Outdoor sets have always been appealing to design and set. They allow for more versatility. The apple tree was very impressive with its many paper leaves and real apples that had to be replaced occasionally during the run of the show because they started to rot under the lights. One apple had to be picked each night of the show. Contrary to early complaints that the placement of the tree would make some audience members unable to see, the play was blocked in such a way that none of the action was harmed. The tree was sturdy enough for a boy to swing in it and an adult to climb in it. L-R, standing: Ken Riddle, Chuck Perozek, seated: Doreen Fessler, Olwyn Riddell, all crew members who worked most of the run. Russell Brandeis (age six) added himself to the picture. He was permitted as lead.



At the close of the season, Lorain County Community College expressed a need for a place to present plays until more buildings were built. The players cooperated with the college for about two years when their small theatre, "black box," was finished.

The porch of the house was impressive.



Top:: Ralph McGinnis, Sam Chevalier. Russell Brandeis, Al King

Bottom: Brian Stashick, Russell Brandeis, Al King, Betty Young

6-Year-Old Elyria Boy Steals Workshop Show

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By IRENE WELSH
Staff Writer

"On Borrowed Time," the Workshop Player's last production this season is a play that has something to say. "Many plays are entertaining, but this one has a message," in the words of director Valerie Jenkins.

It's true. The play shows the pattern of life, and the coming of death. It has sadness, but it has also much warmth, humor and more spicy language than you might imagine.

It's the story of cussing, crotchety and lovable old Gramps — a down-to-earth, determined character who chases Mr. Brink, who personifies death, up an apple tree so that he can stay to

watch over Pud, his orphaned grandson.

GRAMPS' ANTICS, and the echoing of some of his expressions by young Pud, bring many a laugh as the story unfolds.

Russell Brandes, the 6-year-old Elyria boy who makes his theatrical debut in the play, is undoubtedly its star. He's wonderfully natural as the uninhibited, irrepressible Pud.

Asked how it felt to be a celebrity, as a crowd surrounded him after the show, Russell gave a typical six-year-old grin and shrug.

But he did ask one admirer if she wanted his autograph.

A CLOSE SECOND for top

billing would have to be Amherst's Al King, the gramps who cusses & creaks in just the right spots for an ornery old codger.

Lorain's Betty Young, as Granny, did well in another of the "old lady roles" she does so expertly.

Demetria, the conniving aunt who tries to get custody of Pud, is played by Adele Filbert; a Players' trustee and the soft-spoken, gliding Mr. Brink, by Brian Stashick, a Lorain County Community College student who did quite a bit of acting when he was at Marion L. Steele High.

The play is the Player's most serious this year, and probably its most academic. Four of the cast are students, another four are teachers, and director Valerie Jenkins, a former teacher, is now Steele High librarian.

THE SCENERY IS SIMPLE, but good as atmosphere setting. The whole play takes part in one scene — the sewing room, porch and backyard, complete with a huge apple tree, of the Northup's home.

Building it took the Players' Ken Riddell and his helpers eight weeks. They spent three on the apple tree alone.

"On Borrowed Time," first presented in New York in the late 1930s, ran there for 320 continuous performances, and drew raves from New York critics.



Mr. Brink, in the tree, represents death.

"Ramshackle Inn"

SEASON 19

by
George Batson

November 4, 5, 8, 9, 10, 11, 12, 1966

Directed by Evelyn Witham

Cast of Characters

Patton	Norman Sterling
Arbutnot	Dick Beal
Joyce Rogers	Dorothy Howe
Mame Phillips	Dorothy Barrett
Constable Small	Russ Conser
Belinda Pryde	Erma Askew
Commodore Towzer	William Robertson
Gail Russell	Nancy Kristosik
Alice Fisher	Jane Ryan
Dr. Russell	Pat Meanor
Bill Phillips	Don Bruck
Mr. Temple	Ernest Goodsite, Jr.
Mary Temple	Ron'a Frye
Gilhooley	Tom Logar
Fred Porter	Bob Gonda



A very long pipe on standards provided a place to hang one's outer clothing and costumes. This also created a makeshift dressing room for the women. The men dressed back by the furnace. In this photo, Bill Robertson, one of the lead actors in the group, had a minor role in this show and chose to catch up on his rest while backstage. Someone placed a dummy used in the show beside him for the picture.

In order to achieve realistic drips from a leaky roof, Sue Hall would climb into the attic portion of the theatre and place coffee cans that were punctured and filled with water. They would leak through holes drilled in the ceiling. It was a miserable job, but she dutifully did it each night.

'Ramshackle Inn' Comedy Workshop Player Jackpot

By MIKE KNAPP
State Editor

The Workshop Players have done it again.

Using their unique talent of combining ingenuity, attention to minute details, and pinpoint characterizations, they have come up with a laugh-filled evening of moneyshines over the "moonshine" in their "Ramshackle Inn," a comedy mystery by George Batson.

The prevue audience at the Workshop theater on Middle Ridge Road was treated last night to a well integrated performance which rung all evening with genuinely funny lines as interpreted by as diversified a cast of characters as could be crammed into one story.

And what a story it is. The author must have stayed awake nights thinking of the plots and counter-plots and cross-plots for this one, and although the thing is somewhat of a hogpog of loopholes — if your're interested in orderly writing — it gives the cast and an imaginative director a chance to "let loose" with everything at their dispo-

sal. *Journal*
11/4/66

AND THIS is exactly what makes this Workshop production the fine one that it is. Director Evelyn Witham has used every square inch of the small Workshop arena-style stage to best advantage to create the illusion of her "Ramshackle Inn," and if the audience and cast aren't careful, they'll find themselves a bit damp from the leaks in the roof of the Inn which drip methodically into basins throughout the three-act farce.

The Inn's new owner, Belinda Pryde, tops the list of 'characters.' Played by Workshop favorite Erma Askew, Belinda finds herself right in the center of an evening filled with mystery, intrigue, bodies, in the bedroom and "booze" in the cellar.

Belinda loves every minute of it, and the audience is just crazy over Belinda. Her characterization, somewhat reminiscent of a miniature Margaret Rutherford, was delightful to behold.

The Inn's former owner, Mame Phillips, might well have been mistaken for an unsophisticated "Auntie Mame"

with a bottle in each fist, and a glib tongue which slurred its way through the hectic events with liquid fortification to help it along. Dorothy Barrett as Mame was outstanding.

WILLIAM Robertson was perfectly cast of Commodore Towser, Belinda Pryde's "beau" ("we've been going together for 20 years") and Norman Sterling was aggravating and surley as the villan Patton.

All the members of the cast outdid themselves to the credit of the Workshop tradition. They include:

Dorothy Howe,
Russ Conser
Nancy Kristosik
Jane Ryan
Pat Meanor
Don Bruck
Ernest Goodsite, Jr.
Ronda Frye
Tom Logar
Bob Gonda
Dick Beal.

It's an evening of fun for all the patrons of "Ramshackle Inn" at Workshop, but a bit of advice. You'd better latch the door to your room before going to bed. Those people are crazy.

Technical Staff

Production Manager Ernest Goodsite, Jr.
Technical Director Valerie Jenkins
Set Construction Ken Riddell, Ray Francis
Stage Crew Sue Ann Logar.
Ed Witham, Dick Beal, Paulette Logar, Sue Hall,
Larry Mecera, Kathy Gray, Jim Dropcho
Costumes Jane Ryan, Pat Moore
Properties Loretta Farley
Lights and Sound Dale Sooy, John Nagy,
Brian Stashick, Jerry McBride, Larry Smith
Make-up Chairman Shirley Filbert
Publicity Betty Young
Ushers Jane Ryan
Patrons Shirley Filbert
Bulletin Board Mary Ann Jump
Mailing List Charles Kremzar

* * * * *



Left to Right: Russ Conser, Pat Meanor, Erma Askew, Norman Sterling

SEASON 19

"We Present"

an evening of one-act plays

January

13, 14, 17, 18, 19, 20, 21, 1967



A Midsummer Night's Dream "Pyramus and Thisbe"

by William Shakespeare

Directed by Virginia Waratinsky

CAST OF CHARACTERS

Quince Tony Gugino
 Flute James Murray
 Bottom Walter Glick
 Snug Nolan Hudson
 Starveling Don Bruck
 Snout Harley Morath
 Philostrate Richard Beal
 Theseus Ken Riddell

SYNOPSIS

This "play-within-a-play" is done in true Shakespearean style, with all roles (both animate and inanimate) assumed by men, including the "beautiful lover" Thisbe. Action takes place at the "wall" separating the lovers.

The Andersonville Trial "A Cutting"

by Saul Levitt

Directed by Dennis D. Dulmage

CAST OF CHARACTERS

The Defendant
 Capt. Henry Wirz Dennis Dulmage
 Defense Council
 Otis H. Baker Patrick Meanor
 Judge Advocate
 Lt. Col. N. P. Chipman James Vargo
 A Guard
 Lt. Mott Nicholas Kontos
 Military Judge
 Gen. Hosmer Lawrence Sommer
 Military Judge
 Gen. Allcock Benjamin Dombrowski
 President of the Court
 Gen. Lew Wallace David Young

SYNOPSIS

The action of the play takes place in the United States Court of Claims, Washington, D. C. A Southern Captain (Wirz) is being tried by the North for running a prison camp where 14,000 war prisoners from the North died due to cruelty, lack of food, and medical care. He is doomed to die because of the lack of understanding of the issue. When does a man discontinue obeying superiors and begin obeying his conscience as a human being? As Wirz says, "The only crime I have committed is being on the losing side."

SCENE I

A day in August, just after the Civil War, 1865.

THE TRIAL

SCENE II

The next day.
 THE VERDICT

The Great Sebastians "If You Please. . ." the mind-reading scene

by Howard Lindsay and Russell Crouse

Directed by Jean Schaeffer

adapted by Sue Koontz

CAST OF CHARACTERS

Rudi Sebastian Roy Schaeffer
 Essie Sebastian Jean Schaeffer

SYNOPSIS

The entire action takes place in the Theatre Variete'. The scene starts just as the Great Sebastians have concluded their act on stage. The audience is asked to participate with applause to give the performers their entrance cue. A blackout will signify their going to their dressing room, where action continues.



TECHNICAL STAFF

Production Manager Ernest Goodsite, Jr.
 Technical Direction Sue Ann Logar,
 Valerie Jenkins
 Set Construction Ken Riddell, Ray Francis
 Stage Crew Paulette Logar, Carol Brandeis
 Properties Sue Hall, Dave Cotton,
 Sam Chevalier, Cynthia DiMarzio, Shirley Young
 Wardrobe Mistress Jane Ryan
 Lights and Sound Charles Perozek,
 Olwyn Riddell
 English Waltz Choreography Michael Masterson
 Rehearsal Interpreter Lois Gremore
 Make-up Shirley Filbert,
 Francis McDonough
 Publicity Ernest Goodsite, Jr.
 Ushers Jane Ryan
 Patrons Shirley Filbert
 Bulletin Bd. & Stage Effects Jennie Heinzerling

CREDITS

American Shipbuilding Company, Bonita Czajka, Givner Men's Shop, Melvin Kutina, Marion L. Steele High School Music Department, Kaye Oblinger, Walker Beauty Salon, Bertha White, Lee Wiseman.

Watch for the next production — "The Plain Dealer" — directed by Valerie Jenkins — On February 24, 25, 28, and March 1, 2, 3, 4, 1967.

Call or write the Workshop Players Box office (244-6504), 759 Allison Avenue, Lorain.

BOARD OF TRUSTEES

Ernest Goodsite, Jr., President
 Orlando Petrillo, Vice President
 William Robertson, Treasurer
 Adele Filbert, Secretary
 Valerie Jenkins, Dick Beal, Virginia Waratinsky,
 Jean Schaeffer
 Alternates:
 Erma Askew, Shirley Filbert, Evelyn Witham



Trio of entertainment at Workshop Theatre

By NORMA CONAWAY

It's three for the price of one at Workshop Theatre, Middle Ridge Rd., Amherst.

"We Present," an evening of one-act plays, is an interesting entertainment package.

"The Andersonville Trial," a cutting, provides the serious drama. As the southern captain Wirz, who is being tried by the north for running a prison camp where 14,000 northern war prisoners died, Dennis Dulmage has genuine understanding of his role. Bewildered at accusations

of his inhumanity to man, he sees only, "That one does as he is ordered, that he obeys."

Impressive in their parts are James Vargo as the judge advocate and David Young as president of the court.

LAST WEEK'S audiences were particularly pleased with "Pyramus and Thisbe" from A Shakespeare's "A Midsummer Night's Dream." Walter Glick as Bottom, Nolan Hudson as Snug, James Murray as Flute and Harley Morath as Snout were outstanding.

"The Great Sebastians" is a delightful bit of fluff about a couple in a mind reading act. Jean Schaeffer swooshes all over the stage, dropping "dah-ings" as she goes. Roy Schaeffer as "The Great Sebastian" turns in a pleasing performance.

Costumes and sets, as always at Workshop, add much to the mood.

"We Present" is scheduled for 8:15 performances Tuesday, Wednesday, Thursday and Friday of this week. There will be two performances Saturday, at 7 and 9:45 p.m.

It was during **Andersonville** that Patrick Meanor became quite ill. At one point, he left the stage, walked past some crew members to the outside, threw up and returned to the stage.

THE PLAIN DEALER

by William Wycherley

Direction and Production Plans — Mrs. E. Valerie Jenkins

Presented by

Workshop Players, Inc.

February 24, 25, 26, 28; March 1, 2, 3, 4, 1967

Member of the
Ohio Community Theatre Association

Dramatis Personae

Manly	Mr. Charles I. Presar	Of an honest, surely nice humor, who chose a sea-life to avoid the world.
Freeman	Mr. James Murray	Manly's lieutenant, a gentleman well educated but a broken fortune; a complier of the age.
Vernish	Mr. Richard C. Beal	Manly's bosom and only friend.
Novel	Mr. Francis L. McDonough	A pert railing coxcomb.
Lord Plausible	Mr. Patrick Meanor	A ceremonious, supple, commending coxcomb.
Major Oldfox	Mr. Kenneth Riddell	An old impertinent fop, given to poetry writing.
Jerry Blackacre	Mr. Gerald McBride	A true raw squire, under age, and his mother's law.
Olivia	Mrs. Jeddie M. Driscoll	Manly's mistress.
Fidelia	Miss Judith A. Brown	In love with Manly, and followed him to sea in man's clothes.
Eliza	Miss Geraldine Javor	Cousin to Olivia.
Lettice	Miss Sue Hall	Olivia's woman.
Widow Blackacre	Mrs. Evelyn Witham	A petulant, litigious widow, always in law and mother to Jerry.
Sailors	Mr. Benjamin Dombrowski, Mr. David Cotton	
Bookseller	Mr. Daniel Suhy	
Boy	Master Sam Chevalier	
Servant to Vernish	Mr. Jeffrey Gross	
Gentlemen at Westminster, waiters, bailiff et al	David Cotton, Benjamin Dombrowski, Jeffrey Gross, Thomas Bell, Ernest Goodsite, Jr., Daniel Suhy	

Synopsis of Scenes

Act I	Manly's Lodging
Act II	Olivia's Lodging
Act III	Westminster Hall
Act IV	sc i Manly's Lodging
	sc ii Olivia's Lodging
Act V	sc i Eliza's Lodging
	sc ii Cock-in-Bow Street Inn
	sc iii Olivia's Lodging

There will be no intermission.

Technical Staff

Production Manager	Ernest Goodsite, Jr.
Technical Director	Sue Ann Logar
Set Construction	Ray Francis
Lights	John Nagy, Tom Bell
Props	Loretta Farley
Wardrobe Mistress	Jane Ryan
Seamstresses	Virginia Waratinsky, Mary Ann Logar, Sandy Presar, Etta Latteman, Estella Goodsite, Ethel Eppley, Adele Filbert, Elaine Breen
Make-up	Shirley Filbert, Paulette Logar, Francis McDonough
Stage Crew	Paulette Logar, Bob Gonda, Caryl Brandes, David Cotton, Ronda Frye, Loretta Farley, Tim Logar, Dorothy Barrett, David Sears
Programs	Doreen Fesler
Bookholders	Shirley Filbert, Brian Stashick
Wig & Hair Styling	Miss Paulette, Shirley Filbert
Bulletin Board	Jennie Heinzerling
Publicity	Erma Askew
Credits	Flash Dry Cleaners, Steele High School Music Dept., Darla's Style & Wig Salon, Lorain County Historical Society, Lorain High School Choral Dept.

Charles II and his court was the foundation for a debauched period in history in which every man of any consequence had at least one mistress, and society women adapted the prostitute's trademark of carrying a mask.

Rallery, or criticism of one's "friends" behind their backs, was a major sport.

The Restoration period generally evokes criticism for its lewdness, but study will show that it is like many other societies, only the language and manners differ.

William Wycherley, according to critics, was one Restoration dramatist who had genuine disgust for his age and said so through this play. The first production is believed to have been in 1674 at The Theatre Royal.

The audience of the time was very boisterous, hissing and booing, applauding and shouting as the play pleased or displeased them.

The director began research on the Restoration period and the play "The Plain Dealer" at State University of Iowa and completed the study at Kent State University.



Chuck Presar as Manly, the Plain Dealer.

The theatre was very good about allowing me to do the production that I had planned in my Master's thesis. It made all of the work worthwhile. The play was very difficult for the cast to memorize. Shakespeare has a rhythm that assists the memory. Not so with Wycherley's script.



To left: Two fops, Pat Meanor and Fritz McDonough with Jeddie Driscol. Right: Jeddie with Gerry Javor and maid, Sue Hall. Left: Manly with sailors. Center: two fops.



Left: Dick Beal and Jeddie Driscol. Right: Jim Murray, and Charles Presar. Bottom L: Presar duels with Dick Beal while Judy Brown looks on. Dick was nicked on the forehead by the tip of Chuck's sword in one performance. The swords were not fakes. Right: Evelyn Witham with Ken Riddell.

Workshop Players

Cast superb in 'Plain Dealer'

By BETTY HINMAN

Huzzas of Workshop Players for taking on a comedy of manners such as "The Plain Dealer" and orchids to the players for carrying it off with flair.

The fine cast, directed by Mrs. Valerie Jenkins, apparently enjoys the spirit of the drama and the antics of its assorted characters. Last night's audience was an appreciative one which enjoyed the adventures and misadventures of the players. Their poses, the movement kept the action fluid, and never static.

William Wycherley's restoration play shows that in any period people are much the

same, though the costumes and speech may be different. There are games they play, there are phonies and non-phonies, those who go along with the times, and those who express their disgust of their own era, as Wycherley did in this play.

CHARLES PRESAR, as the hero, Manly, lives up to the name, for he is virile and believable, in great contrast to the simpering fops, Novel, and Lord Plausible, played superbly by Francis McDonough and Patrick Meanor, respectively.

Jeddie M. Driscoll is deliciously feminine and pretty as Olivia, Manley's mistress who turns him into a disillusioned cynic.

Her cousin Eliza is played by Geraldine Javor, also attractive and feminine but a gentler type than her feline cousin.

Freeman, Manly's lieutenant, is described as a "gentleman well educated but a broken fortune; a complier of the age." As played by James Murray, he is a likable fellow with a genuine laugh that is infectious.

Fidelia, the true blue heroine who loves Manly enough

to follow him to sea dressed as a young boy, is played by Judith Brown. She is appealing and attractive, and one wants her to win the rugged hero.

EVELYN WITHAM is a splendid old harridan, the Widow Blackacre, complete with nagging voice and manner, crafty eyes and bags filled with documents. Her gauche son Jerry is played in fine style by Gerald McBride who manages to get a full quota of laughs.

Major Oldfox, an old fop given to poetry writing, is well played by Kenneth Riddell. He does not have to say too much but he has what is probably the funniest line of the play -- if one could record the audience reaction on a laugh computer.

Richard Beal is Vernish, Manly's closest friend, and is believable as the deceived husband who is ready to do some deceiving himself.

One game these people play is railing. Raillery or ridicule of "friends" behind their backs, is a favorite game, as are those of the boudoir.

SETS AND costumes are intriguing in this theatre - in - the - round. They are simple,

but changeable (by minor cast members) for the five acts and five different settings. Clever props give the right atmosphere and are ingenious.

Sets and stage directions were not given for the plays of that period, explains Mrs. Jenkins, so one must start from scratch in working out these details.

A bit of advice: Get to the theatre on Middle Ridge Rd., Amherst, for an exciting evening.

The play runs tonight and tomorrow, Sunday and day and March 1, 2, 3.



Friday, February 24, 1967

The Journal, Lorain, Ohio 4

Workshop Players Score Success

By OLWYN RIDDELL

Workshop Players have tried something different and pulled it off once again.

The current production, "The Plain Dealer," edited and directed by Valerie Jenkins, is really funny. The play itself is very witty, and, as with most period pieces, somewhat bawdy, and the way the actors delivered their lines in last night's dress rehearsal had the invited audience in gales of laughter.

CHARLES PRESAR is a most convincing misogynist, while his mistress, Jeddie Driscoll, plays her part with great gaiety and verve, flashing her eyes, and swishing her skirts and her fan most effectively, and Jim Murray, portraying a rather cynical ex-sailor, laughs uproariously at everyone else's difficulties.

Francis McDonough has great fun playing the part of a dandy, ably assisted by Pat Meanor, a similar character. Evelyn Witham also enjoys her part as a crotchety, law-crazy widow, clucking over her only son, Gerry McBride, who doesn't appreciate it one little bit, nor does he appreciate her doddery old suitor, Ken Riddell.

Judy Brown is very convincing in her part as the love-struck girl who disguised herself in man's clothing to follow her love to sea, and Gerry Javor, makes an excellent foil

as Jeddie's plain-spoken cousin.

ONE OF THE highlights of the evening was the fact that, in true 17th century style, the minor characters do all the set changing, in full light, so that at the end of every scene all these people trot on, in their divers costumes and makeup, and move the furniture around. It is most amusing, watching them all parade on, change the scene, then parade off again.

The costumes are outstanding, especially those of the dandies, and must have taken hours of work, as there are nine seamstresses listed on the program.

Also working behind the scenes were about another two dozen other people, all busily curling wigs, pressing skirts, collecting props, making and painting furniture and generally attending to all the indispensable little details which are normally taken for granted by an audience. The kind of thing you only notice if it's missing.

THE SHOW RUNS tonight, tomorrow and next Tuesday through Saturday, and tickets may be obtained from: Xi Beta Omega of Beta Sigma Phi (tonight) Lorain BPW (tomorrow) Lorain Altrusa Club (Feb. 28) Sheffield Lake Kiwanis (March 1) Amherst Rotary (March 2) or from the box office.

Ernie Goodsite, Tech Director for the show, was another English major.

Note on the previous page, two table tops. We used the same table bottom with different tops, changed by crew members in costume who carried them like trays and put them in place. It made the changing move fast and the audience was fascinated. There were four such table tops.

We needed something to indicate pillars that didn't obstruct the view. Two wooden discs were used with gray net attached top and bottom. The bottom was attached with pulleys controlled in the sound booth, gathered up and lowered at the appropriate time.

The costumes were some of the better designed and made, up to that time. Some were borrowed from Baldwin-Wallace College.

Take a look at the list of crew members. They were Magnifique! The production was a summation of several years of worthwhile study for the director. Pleased and satisfied!

This was another outstanding cast. There were six teachers, most of whom were majors in English. Others were all experienced actors. One, Gerry Javor, worked at the Cleveland Plain Dealer. Their drama critic, Peter Bellamy, was kind enough to attend a performance and was quite impressed. He wrote a very interesting article for the paper that is too large for this book.

Cast of Characters

Mr. Nickles	James Vargo
Mr. Zuss	Francis McDonough
Sarah, J. B.'s wife	Deanne Pippert
J. B.	Dennis Dulmage
Rebecca)	Megan McDonough
Ruth)	Cyndi Chevalier
Mary) J. B.'s children	Linda Grycz
David)	Ralph McGinnis
Jonathan)	Sam Chevalier
First Messenger	James Murray
Second Messenger	David Cotton
Girl	Sue Hall
Mrs. Adams	Shirley Filbert
Jolly Adams	Mary Doyle
Mrs. Lesure	Judy Brown
Mrs. Murphy	Jane Ryan
Mrs. Botticelli	Dorothy Barrett
Bildad)	David Young
Zophar) J. B.'s comforters	Pat Meanor
Eliphaz)	Ernest Goodsite

The Play is in Two Acts

Scene: A traveling circus which has been on the roads of the world for a long time.



Jane Ryan, Deanne Pippert, Dennis Dulmage.

"J. B."

by Archibald MacLeish

April 21, 22, 23, 25, 26, 27, 28, 29, 1967



J.B. and his family. Nearest to the camera, Deanne Pippert and the youngest child, Megan McDonough

The story of Job. A moving production.

Betty Hinman's critique of **J.B.** says much about what the general public probably feels. We respect her for her honesty. It makes everyone assess their goals. Roy Berko's response is also well-taken as he defends the advisability of occasionally doing a show that makes us think.

Two Saturday performances are still being scheduled. They have now returned to 7:00 p.m. as the the first show with 9:45 for the second.



Top R: Dorothy Barrett, Shirley Filbert, Jane Ryan, Pat Meanor, Dennis Dulmage. L: The set showing Jim Vargo with Fritz McDonough. Center L: Deanne Pippert, Dennis Dulmage, Jim Murray, Dave Cotton. R: Deanne and Dennis. Below ↓, Dennis imploring God.

'J.B.' agonizing theater evening; actors convincing

By BETTY HINMAN

So much has been said and written about God — whether He lives, whether He has died, what He is really like, whether a spirit, or love, or a big bel-lowing voice with a white beard.

To each his own, but this playgoer is ready for a change and recommends a theater season without His onstage presence or voice. He occupies a place in many human hearts and minds even if there are some in which He hasn't found a spot. I would sooner keep Him enshrined in the heart and out of the theater, where He is maligned, in my opinion.

"J.B." MUST be a difficult play to produce. Workshop Players Inc. have staged an interesting production of the Archibald MacLeish play which opened last night at the theatre on Middle Ridge Rd., Amherst.

James Vargo as Nickles (Sa-

tan) and Francis McDonough (as Mr. Zuss or God) are effective in their interpretations, as is Dennis Dulmage as J.B. McDonough also deserves praise as director.

The costumes and masks are colorful and right. The lighting, music and sets add to the dramatic effect. Something may be amiss with the booming recorded voices because the words become garbled as they rumble out from behind the masks. This naturally weakens the impact.

RELATIONSHIPS between characters do not always come through in a convincing way. In spite of this uneven quality, one is caught up in the appalling tragedies visited on J.B.

Ernest Goodsite, Pat Meador and David Young are convincing and maddening as the comforters.

The laughs are scarce but there are a few to relieve the agonies.

Let's say we love the actors but not the play.

Chronicle 4/10/67

Review criticized

The Chronicle-Telegram:

In Saturday's edition of The Chronicle-Telegram a review, by Betty Hinman, of the Community Workshop's production of Archibald MacLeish's play "J.B." appeared.

Drama, as is true with all forms of the arts, is symbolic of the era from which it comes. Elizabethan drama is symbolic of Elizabethan times; Victorian drama portrays the ideas of its day. The present drama of the United States is also an attempt to symbolize the way we live today. Mrs. Hinman proposes in her article that we, like the proverbial ostrich, hide our heads in the sands and ignore that which is going on around us.

We are living in a time of questioning; right or wrong, it is this questioning that must be represented in the theater. We cannot turn to the theater as only an escapist tool. We cannot reject a play because, as the writer states, "the laughs are scarce but there are a few to relieve the agonies." If agony must be portrayed, it should be portrayed.

MacLeish's play is a beautiful example of poetic drama. It was, when first produced, a forerunner to a whole new movement in the theater. Plaudits to Community Workshop for doing the production.

It is a sad state of affairs when a show of this value level gets "panned" by a "critic" and some adequate, but non-great local productions

get "rave" reviews because they are "nice" shows. The nice show also has its place in the theater, but there must be a balance of productions, not as the writer intimates, a season without the questioning.

I do not know Mrs. Hinman's background in the theater; but I suggest that she look at the world around her, as it really is, and maybe do a little more investigation into what theater is supposed to do, before writing future reviews.

Roy M. Berko,
Associate professor of speech-drama,
Lorain County Community College

Technical Crew

Production Manager	Ernest Goodsite
Technical Director	Valerie Jenkins
Set Construction	Dick Beal, Ken Riddell, Don Bruck, Charles Perozek, Walter Glick, Charles Presar
Stage Crew	Sue Hall, Sue Ann Logar, Paulette Logar, David Cotton, Judy Brown, Kathy Gray, Evelyn Witham, Ed Witham
Lights	Ben Dombrowski, Wilbur Stell, Tom Bell
Sound	Gerald McBride, Charlotte Snyder, Brian Stashick
Make-up	Shirley Filbert
Wardrobe	Jane Ryan, Dorothy Barrett, Jean Schaeffer, Miriam Young
Props	Loretta Farley
Patrons	Shirley Filbert
Bulletin Board	Jennie Heinzerling
Publicity	Betty Young
Ushers	Jane Ryan, Ronda Frye
Programs	Doreen Fesler



The set was effective, but easy to do. The circus effect was achieved with yards and yards of cheap cheese cloth that had been dyed the various colors. Shallow platforms created all other effects. The cheese cloth made excellent dust cloths for years to come.

"Arsenic and Old Lace"

by Joseph Kesselring

November 3, 4, 8 - 11, 15 - 18 1967

Directed by Evelyn Witham

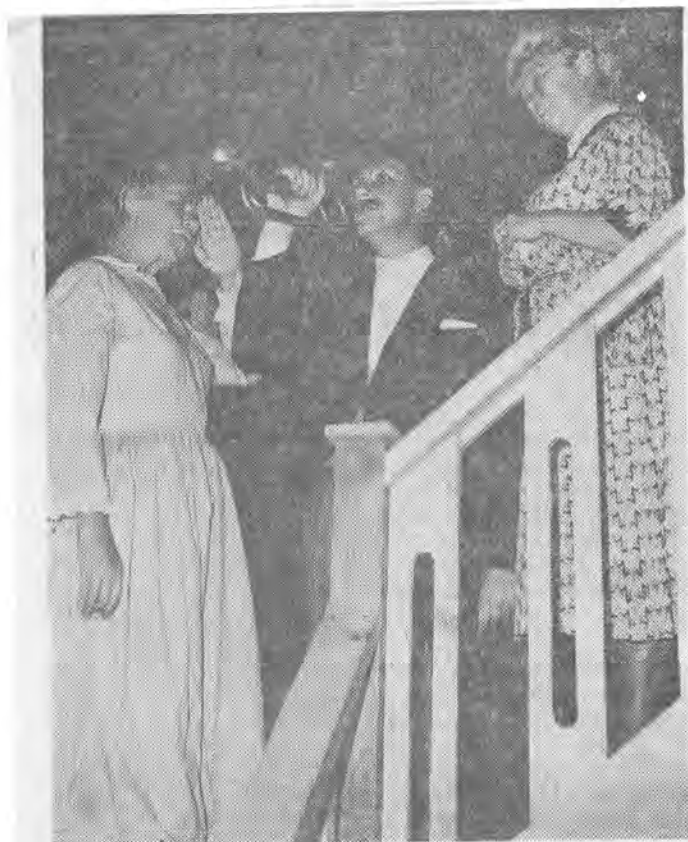
Cast of Characters

Abby Brewster	Dorothy Barrett
The Reverend Dr. Harper	Pat Meanor
Teddy Brewster	Ernest Goodsite, Jr.
Officer Brophy	Roger Clark
Officer Klein	James Vargo
Martha Brewster	Nadine Gehl
Elaine Harper	Maria Zampieri
Mortimer Brewster	Stephen O'Keefe
Mr. Gibbs	Paul Todhunter
Jonathan Brewster	Don Bruck
Dr. Einstein	John Doyle
Officer O'Hara	James Murray
Lt. Rooney	David Meyer
Mr. Witherspoon	Paul Todhunter

The entire action of the play takes place in the living room of the Brewster home in Brooklyn.

Technical Staff

Production Manager and Scene Designer	Valerie Jenkins
Technical Director and Head Usher	Susan Logar
Set Construction	Ken Riddell, Ray Francis
Carpenters	Paul Todhunter, Fred Stilgenbauer, Brian Armstrong, Jim Murray, Olwynn Riddell
Stage Crew	Pat and Roger Clark, Stephen O'Keefe, Dave Cotton and his Amherst Stagers, Sue Hall, Kathy Gray, Jeff Gross, Jennifer Gross, Dan Suhy, Linda Towne, Jerry McBride, Ernest Goodsite, Jr, Paulette Logar
Properties	Loretta Farley
Costumes	Nancy Pelander, Valerie Jenkins, Edna Ayres, Charlotte Snyder
Wardrobe	Pat Clark, Linda Towne, Nancy Pelander
Lights and Sound	Ben Dombrowski, Tom Bell
Makeup	Shirley Filbert, Pat Clark, Judy Breno, Linda Towne, Dave Cotton
Bulletin Board	Jenny Heinzerling
Publicity	Harry Brecha
Patrons and Advertising	Shirley Filbert



WORKSHOP PLAYERS opened with a hit at their Middle Ridge Theatre last night. The old familiar "Arsenic and Old Lace," took on a new prospective when produced in the round by Evelyn Withna. Leading roles were taken by, from left, Dorothy Barrett as Abby Brewster; Ernest Goodsite Jr. playing Teddy, and Nadine Gehl as Martha Brewster. The play will be repeated tonight, tomorrow night, Nov. 8-11 and 15-18. Curtain time is 8:15 p.m.

It is said that you can never go wrong with this show. Probably true. We were fortunate to have an excellent cast.



Top L: Ernie Goodsite as Teddy with policemen, Jim Vargo on the left and Roger Clark. R: The set. Center: Teddy charges up San Juan Hill while Roger Clark watches. R: The sisters dressed to conduct another funeral in the basement, Nadine Gehl on the left. Bottom: The sisters committing Teddy to a sanitarium, Nadine Gehl, Paul Todhunter, David Meyer, Dorothy Barrett.

*Workshop Players to Open '67-'68 Season Friday
With Favorite Comedy, "Arsenic and Old Lace"*



It took a bit of fixing—but the window seat which plays such an important part in the comedy, "Arsenic and Old Lace," scheduled to open at the Workshop Players theatre in the round Friday night, is now ready to receive the corpses of the homeless old men who succumb to the arsenic-flavored elderberry wine served up by two loveable old ladies in Brooklyn.

Shown with the completed project are Susan Logar, technical director, Pat Clark of the stage crew, and Paul Todhunter, one of

the carpenters and also a member of the cast. The hand obviously belongs to a "corpse." When the window seat for the Workshop Players production of the hit comedy was first completed, it proved to be a few inches too short to hold the actor who will portray both of the play's visible corpses. Since he had to spend considerable time lying in the box, the seat had to be redesigned. But when the seat was finished the second time, it was discovered that the carpenter had carefully

oiled all the joints. He didn't know that the ominous squeak was part of the show. Now the window seat is fixed, and everybody is happy—the carpenter, the designer, the director—and the "corpse." Valerie Jenkins is the designer and Evelyn Witham, the director. The "corpse" is... better wait and see!

Tickets for the play can be obtained by calling the Workshop Players' Box Office at 244-6504, or write to 759 Allison Avenue. Lorain

A new method of auditions was begun this season and continued for several years. Major roles for all three productions scheduled for the season were heard at the beginning of the season. The purpose of this method was for directors to get together and decide who was best suited for any given show. We had a practice of not using the same people in successive shows unless it was in minor roles. Frequently an actor would be unable to commit to more than one show a season. If he was used in a major role in the fall and another show in the season would be just as or more suitable to his talent, he would be unable to accept the later show. Most directors didn't care for this method.

The season scheduled three shows on three weekends with two performances the last two Saturdays, one at 7:00 p.m. and one at 9:45 p.m.

Directed by Jean Schaeffer

Assistants to the Director — Olywn Riddell and Jane Plott

Cast of Characters

Mr. Blachman	Fred Stilgenbauer
Rosemary	Paula Scrofano
Mrs. Blachman	Dorothy Howe
Harold	Kenneth Riddell
Jake	Russ Conser
Miss Gilley	Kay Wigton
Miss Sally	Jane Ryan
Clem	Joe Palmer
Eagle	Dan Suhy
Mr. Robinson	Tony Gugino
Milly Moon	Edna Ayres
George Kirby	Orlando Petrillo
Mrs. Lawson	Elaine Breen
Jeffrey Lawson	David Cotton
Mr. Williard	Frank Hamilton
Reverend Wilson	Luis Sanchez
Star Flower	Yvonne Alford
Carlos	Ignacio Echegaray
Rita Kirby	Olywn Riddell
Oliver	Russell Brandes
Ruthie	Linda Grycz

Frequently we would ask some of our patrons what show they would like to have us repeat. The most often request was for **Chicken Every Sunday**.

What did this show have for the audience that many other better written shows did not have? For starters, audiences do enjoy a costume show, especially of an era not completely forgotten. Attention to costumes is a must for arena because elaborate scenery is generally absent. Although it was frequently a battle to get some directors and stage decorators to eliminate unnecessary "scenery." Correct props for the period of the show are also a must. These two technical aspects are unconsciously important to the audience.

The story line of **Chicken** was improbable, but very funny. Some play reading committees become so enamored with the literary, social, and human value of a script that they forget what the audience really wants -- to be entertained. However, entertainment has different levels for different ages. The young have not experienced life enough to have a foundation for some comedy that hinges on everyday life of, say thirty years past.

Who goes to plays? The majority of the audiences in every theatre I have attended are over fifty years old. Don't count the occasional attendee, the theatre buff who sees everything, or the thea tah party crowd.

ENTERTAIN! ENTERTAIN! ENTERTAIN!

"Chicken Every Sunday"

by

Julius J. and Philip G. Epstein

Presented by

Workshop Players, Inc.

February 9, 10, 14, 15, 16, 17,* 21, 22,

23, 24,* 25, 1968

* Two Performances



Elaine Breen and Dave Cotton

At Middle Ridge Theater Through Feb. 25

'Chicken Every Sunday' Extended

Having successfully opened on last Friday night as a presentation of the Workshop Players, the comedy hit show, "Chicken Every Sunday," will remain at the Middle Ridge Rd. theatre for eight performances, through Feb. 25.

"Chicken Every Sunday" places 21 widely divergent characters in a Tucson,

Ariz., boarding-house in the year 1916, and interweaves their lives into two and half hours of solid mirth and merriment.

FROM A 47-year-old widow who uses a trunkful of creams and lotions in order to look only 47, to a quiet and mysterious can opener salesman who visits customers in the middle of the night to sell them can open-

ers, the characters in "Chicken Every Sunday" include reluctant poets, reluctant and eager brides, eastern gentlemen who bow from the waist, sharpers on the lookout for suckers, and the suckers themselves falling into the hands of the sharpers.

In the Workshop Players production, the cast of 21 is headed by Dorothy Howe, Fred Stilgenbauer, Paula Scrofano, and David Cotton. The play has been directed

by Jean Schaeffer, and the setting has been designed and constructed under the supervision of Valerie Jenkins.

A VERY limited amount of tickets are still available for some performances, according to Harry C. Brecha, publicity director, and further information regarding availability of tickets can be obtained from the box office by calling 244-6504, or writing 759 Allison Avenue, Lorain.

David Cotton in Workshop Play



David Cotton of Amherst, who plays the role of Jeffrey Lawson in the Workshop Players' production of "Chicken Every Sunday" next month, is faced with the most difficult make-up job of his career.

...And the word is "faced." Dave's character is described in the play as follows: "Jeffrey's most prominent feature are two buck teeth which deform his otherwise good - looking face." Then, in the middle of the third act, he get hit in the mouth, runs offstage, and returns, revealing two blank spaces where his buck-teeth had been." How Dave manages this startling transformation is one of the tricks-of-the-actors'-trade and it will have to be seen to be believed.

The play opens Friday, February 9, at the Middle Ridge Theatre, and will continue for thirteen performances. Originally set at 12, an additional 7 p.m. performance has been added for Sunday, February 25.

Tickets are available and reservations can be made by calling the Workshop Players' box office or writing 759 Allison avenue, Lorain.

Production Staff

Production Manager	Valerie Jenkins
Assistants	Adele Filbert, David Meyer
Set Construction	Ken Riddell, Fred Stilgenbauer, Ray Francis, Paul Todhunter, Brian Armstrong, Don Bruck
Stage Crew	Steve O'Keefe, Dale and Karen Sooy, Sue Hall, Dorothy Barrett, Loretta Farley, Maria Zampieri, Linda Towne, Paulette Logar, Terry Thomas
Lights	David Meyer, Dale Sooy
Sound	Ron Roling
Make-up	Shirley Filbert, Francis McDonough, Liz Gochnour, Maria Zampieri
Wardrobe	Shirley Young, Nancy Pelander, Linda Towne, Carole Brandes
Props	Nancy Kristosik, Pat Clarke, Claudia Sloane, Sue Ann Logar
Publicity and Pictures	Harry Brecha
Patrons	Shirley Filbert
Ushers	Sue Ann Logar
Bulletin Board and Window Effect	Jenny Heinzerling
Choreography	Lois Gremore

Dave Cotton is shown here trying his buck teeth, two of which need to be knocked out. The buck teeth were accomplished by Dr. Roy Schaeffer, our on-site dentist. Roy fashioned false buck teeth that Dave wore like a partial. When Dave returned to the stage he removed the partial, blacked out two of his own teeth. Some audience members were baffled. Roy was known to have taken an actor after dress rehearsal to his office to treat an aching tooth so that the actor could perform the next night in comfort.



Fred Stilgenbauer helping inebriated Edna Ayres.

Above: Dorothy Shobe and Russ Conser.

Below : Luis Sanchez lusting after Yvonne Alford.



Left: Orlando Petrillo with Olwyn Riddell and Ignacio Echegary in the background.



Sidelights at the Workshop

Olwyn Riddell wears a blonde wig when she plays the part of a glamour girl in "Chicken Every Sunday," by Workshop Players at the Workshop Theater, Middle Ridge Road. Her husband, Kenneth, who also has a role, likes Olwyn as a blonde. She's going to have her hair bleached when the play finishes its run, with her husband's blessing.

One of the most astonished persons in the audience at the premiere was Frank Ayres, husband of Edna. She played an ex-queen in vaudeville. He hadn't seen Edna get up, which considered of a highly-rouged face, lots of eye make-up, green fingernails, dress, hose and shoes. What's more, he'd never seen Edna "in the cups" as it were. No one ever had. Edna's strongest drink is tea, and in playing the character of Milly Moon, she was inebriated for the entire time she was on stage.

SEASON 20 "Blithe Spirit"

by
Noel Coward

April 26, 27,* 30, May 1, 2, 3, 4,* 8, 9, 10, 11* 1968

* Two Performances

Member of the Ohio Community Theatre Association
and Lorain County Arts Council, Inc.

Cast of Characters

Directed by Virginia Waratinsky

Wang Tang	Jim Vargo
Ruth	Adele Filbert
Charles	Frances McDonough
Dr. Bradman	William Robertson
Mrs. Bradman	Shirley Filbert
Madame Arcati	Olwyn Riddell
Elvira	Jeddie Driscol

Synopsis of Scenes

ACT I

Scene 1 — Before dinner on a summer evening.
Scene 2 — After Dinner.

ACT II

Scene 1 — The next morning.
Scene 2 — Late the following afternoon.
Scene 3 — Early evening. A few days later.

ACT III

Scene 1 — After dinner. A few days later.
Scene 2 — Several hours later.

The entire action of the play takes place in the living-room of the Condomines' house.

Time: The Present.

Furniture for **Blithe Spirit** was mostly made by us. Joe Palmer rigged the top to a record player so that it could be controlled from the booth. The cover would go up and down or it would start to play as one of the ghosts destined it to do. It was always fun for Joe to stay in the booth after curtain call and watch the audience as they pondered this aspect. He would then make it start while the audience member was not touching it. Great fun!

Bob Cotleur, reviewer for Lorain Journal, called the show a "smashing hit."



Fritz McDonough and Jeddie Driscol Adele Filbert and Jeddie Driscol

Production Staff

Production Manager and Set Design - - - - Valerie Jenkins
 Technical Director - - - - - Dave Meyer
 Assistant Technical Director - - - - - Ernest Goodsite
 Set Construction - - - - - Ken Riddell,
 Ray Francis, Brian Armstrong

Special Construction:

Stairway and Coffee Table - - - - - Paul Todhunter
 Furniture and Fireplace - - - - - Don Bruck, Dick Beal
 Garden - - - - - Jenny Heinzerling, Jean Schaeffer

Stage Crew - - - - David Cotton, Tom Cole, Sue Ann Logar,
 Sue Hall, Linda Towne, Christel Schwarz,
 Ron Sampsel, Karen Nelson, Kay Carpenter,
 Laurene Kapanke, Wilbur Stell,
 Ruth Bruck, Liz Gochnour

Special Effects - - - - - Joe Palmer
 Lighting - - - - - Dave Meyer
 Sound - - - - - Ben Dombroski, Joe Palmer
 Props - - - - - Loretta Farley
 Seamstresses - - - - - Dorothy Barrett, Estella Goodsite,
 Florence Hollingsworth, Leana Hambly,
 Liz Gochnour

Make-up - - - - - Shirley Filbert
 Publicity and Pictures - - - - - Harry Brecha
 Patrons - - - - - Shirley Filbert
 Ushers - - - - - Sue Ann Logar
 Bulletin Board - - - - - Jenny Heinzerling

Acknowledgements

Mrs. John Dandrea, May Company, Sheffield Center, Bemis
 Florist, Edith Ford, Frank Vance, Allen Mizer, Lorain Telephone Co.

* * * * *



The Seance



Olwyn Riddell

'Blithe Spirit' by Workshop Players a Roaring Success

By BOB COTLEUR
Staff Writer

The minute you walk into the Workshop Players home on Middle Ridge Road you've come to a fairyland.

Last night, if you came to the opening performance of Noel Coward's "Blithe Spirit," it was even more of a fairyland. There were spirits abroad in this old but truly delightful comedy about a man whose first wife returned from the other world, and drove his second wife half nuts.

JEDDIE Driscol of Lorain, who played the ethereal Elyria, donned her ectoplasm for the benefit of Charles, her husband until the day she died, played by Frances McDonough of Avon Lake.

The seven-member cast was a roaring success wherever you turned. Wang Tang, played by Jim Vargo of Lorain, said "Yesh m'am" at least 50 times before he had a true line. Yet at least 40 of the times he drew solid laughter. His mimicry of an oriental servant very nearly stole the show in the first act.

And then, enter Madame Arcati played by Olwyn Riddell of Lorain.

HER handling of the part of the vivacious-but-cliche-ridden medium was dynamic and certainly inspired at

The Lively Arts

times. Her performance, whether standing, sitting or prone, was superb. She stole you away from Wang Tang.

Then it was Elyria's turn. Her moments ranged from the mementary soft and coy, to the irritated (with Charles' current wife, and later Charles himself) to the wonderful wrath of the woman-wronged. She took you away from Madame Arcati.

To these three wonderfully kookie roles, McDonough and Adele Filbert, who played Charles' second wife Ruth, could have abandoned ship. McDonough found his moments of ranging human emotion but Miss. Filbert's role was stright as an arrow until near the very end.

BOTH contributed mightily to the success of the others, and thus their own. Dr. and Mrs. Bradman, played by William Robertson of Amherst and Shirley Filbert of Lorain, were minor roles. Both held, as intended by the actors, to the narrow

band which added stuffiness and thus contrast to the play.

The first night audience would have demanded several curtain calls but only one was granted.

And once again the particular witchcraft in set design and sound effects of the Workshop's theatre-in-the-round was truly amazing.

Everyone from Set Designer Valerie Jenkins to Bulletin Board girl Jenny Heinzerling deserve a share in the actor's applause.

AND, just at the edge of the off-stage shadows, Director Virginia Waratinsky must share the knowledge with all who aided that she truly has a smashing success.

There are matinees tonight, May 4 and closing night May 11, with single performances at 8:15 p.m. each night in between. You'll find the theatre on Middle Ridge Road, south of SR

Below L: Fritz McDonough
Jime Vargo, Olwyn Riddell.

Jeddie Driscol





The large coffee table was a series of blocks that are still being used for many shows.



The season's shows all required a stairway. It was a lot of work to prepare a good and sturdy staircase with an off-stage entrance to the stage. It was decided to build a large platform at the south end of the theatre, then change the style of the stairs for each production. This eliminated much work and became effective although once more it was a season of three-sided productions. The actors reached the platform in order to make an entrance from "upstairs" by climbing a ladder off-stage -- pretty tricky with some costumes. The first show, **Arsenic and Old Lace**, had a staircase such as might be found in a Victorian house, one with a landing. The second show, **Chicken Every Sunday**, had a standard stairway. This time it was a straight shot without a landing. A window that opened on the way up the stairway was required for some of the action. The final production, **Blithe Spirit**, needed a modern staircase to fit the the furniture. In the home of one of the actresses was a winding staircase which inspired the use of the same kind for the show. Paul Todhunter was the genius who engineered it. The photo shows a shade of pink for the walls. They were really white. Some photos were made from slides which distorted the actual color.

1958-68 Summary

Even after 10 years of growth there were changes constantly being made to improve the functional theatre. One of the first changes was the handling of complimentary tickets. It had been the custom to give all cast, staff members and persons loaning items for the play two tickets for the final dress rehearsal. Members were also allowed to take advantage of this free performance. The demand became so great that a deadline was set for reservations.

In the spring of 1959, a third weekend of performance was added for the first time. In the fall, a scene from *Teahouse of the August Moon* was presented for a regional meeting of the National Thespian Society in Canton. Fifteen programs were presented to outside groups with Jack Koontz in charge. *Overtones* and *Cakes for the Queen*, a children's show were the one-acts much in demand. The former, a play with four women, two of whom expressed what her alter character was thinking. The play was a natural for women's organizations. The children's show was done without any words, only background music and action. It was very popular with Mother's Day celebrations.

The practice of serving refreshments after the show had been discontinued sometime in the past. Unfortunately, a patron had placed a cup of coffee on a borrowed antique piano. It left a mark. In addition, a difficult parking situation also required that people should not linger. In so doing, they held up other patrons who wished to leave. Cars are still required to park end to end. Once parked, there is no leaving until the car in front moves.

The first production of 1960 saw some new lighting that enabled the use of twenty-four additional spots, if needed. Quite an improvement! New publicity in the form of two signs designed and made by John Ascherl were at the corner of Route 254 and Middle Ridge and at Route 58 and Middle Ridge. By the end of the very successful season of all sold out houses, the board eliminated Sunday and Monday performances but they added another performance on the first Saturday of the run --one 7:00p.m., another at 9:00p.m. However, the times were changed the following season to 7:15 and 9:45. This helped the traffic congestion for the second show and allowed the actors to get their breath between performances. With only a \$4,411 in a building fund balance, the board again talked of buying about three acres of land.

By 1962 the Players returned to seven performances with two performances on the last Saturday. The number of players, audience, and members diminished for no apparent reason. The board voted to raise the ticket price to \$1.50 to offset low attendance. Another improvement took place in September of this year when the board voted to board up the windows to further eliminate drafts and to stop the vandalizing of windows. At this same time they decided to make a sign with the name of the group over the front door.

Club nights, where an organization bought the house at a reduced rate and sold tickets at the regular price, were still very popular. Many clubs purchased a season. In the summer of 1963 the first permanent treasurer, Bob Lenhard, resigned and was replaced by Bill Robertson. In 1964 a new carpet was purchased that completely covered the acting area. A special committee at the end of the season recommended revising the wiring and lighting system, increasing storage and adding an addition to the back of the building, improving the parking lot, and installing vent fans. All but the addition and lighting were accomplished..

In 1964 Sue Koontz of the Amherst News Times resigned as volunteer ticket person due to the demands of the job. For the first time, a hired person was included on the roster. Mr. Kremzar of Lorain, took the job as box office which he operated out of his home.

The 1965-66 season was the first in which four productions were given. Heating improvements for the basement were discussed, but the major improvement was the new lighting system. (See *Dear Me the Sky is Falling*) Also, Ken Riddell and Ray Francis had constructed an entryway that greatly eliminated drafts. The Players went back to three shows with ten performances each - two on Saturdays. A first was paid ads in the programs. These were for area restaurants. We suggested the restaurants that the cast frequented after the show. Theatre parties to the Huron Playhouse and to the Cleveland Play House were well attended by members but this practice was later abandoned because of problems in scheduling around rehearsals and performances.

Paul once more came to the rescue with this production -- a sink with running water in the middle of the stage plus all furniture that looked as though the couple had purchased it in a junk shop and merely painted it.

Directed by Evelyn Witham **SEASON 21**

Cast of Characters

Jim Bolton - - - - - Fred Stilgenbauer
 Walter Owen - - - - - John Doyle
 Doris Owen - - - - - Patricia Riley
 Dr. Stanley Herman - - - - - Jim Murray
 Winston Garand - - - - - Ernest Goodsite, Jr.
 Ken Powell - - - - - Robert Parker

Synopsis of Scenes

The entire action takes place in the studio-loft apartment of Walter Owen, in Lower Manhattan.



Jim Murray and Fred Stilgenbauer discussing the coming birth of his daughter's child.

" GENERATION "

by

William Goodhart

Presented by

Workshop Players, Inc.

November 8, 9, 13, 14, 15, 16, 20, 21, 22, 23, 1968



Father doesn't understand all of this do-it-yourself living.

Production Staff

Production Manager - - - - - Shirley Filbert
 Technical Director and Set Design - - - - - Valerie Jenkins
 Set Construction and Furniture Design - - - Paul Todhunter
 Stage Crew - - - - - Sue Hall, Adele Filbert, Dan Murray,
 Bonnie Garrity, Martha Dietrich
 Ken Riddell, Dorothy Howe.
 Costumes - - - - - Adele Filbert, Yvonne Alford
 Properties - - - - - Loretta Farley
 Lights and Sound - - - - - Joe Palmer, Dale Sooy,
 Ben Dombrowski
 Make-up Chairman - - - - - Dorothy Barrett
 Publicity and Pictures - - - - - Harry Brecha
 Ushers - - - - - Jane Ryan
 Patrons - - - - - Olwyn Riddell
 Bulletin Board - - - - - Jennie Heinzerling
 Mailing List - - - - - Ardith Todhunter
 Music - - - - - Olwyn Riddell
 Bookholders - - - - - Chris Schwarz, Helen Stilgenbauer



Father disinfects the sheets in preparation for the birth of his grandchild, who is to be born in the apartment.



Fred Stilgenbauer, Jim Doyle and Patricia Riley

Eleven organizations had purchased a night for the entire season.

Workshop Players 'Generation' Proves Generation Gap Exists

By WILLIAM A. PILLAR

"Generation," the William Goodhart play that was the opening gambit by the Workshop Players last night, began their 1968-69 season with a comedy which makes one fact abundantly clear — a generation gap does exist.

Since this is a comedy and wasn't intended as a "message," the cast, headed by Fred Stilgenbauer, offered some amusing glances of a struggle between "Establishment" versus "Youth."

THE OPENING night audience was treated to the plight of a father, Stilgenbauer, who plays stuffy Jim Bolton, a Chicago public relations man, trying to save his daughter, played by Patricia Riley as Doris Owen, from a life less luxurious than his own.

The action takes place in a studio-loft apartment in Lower Manhattan, somewhat less pretentious than the frustrated father had surmised.

Stilgenbauer walks into this studio-apartment with his new son-in-law, Walter Owen, played by John Doyle, and is hard-pressed to find much that he likes. An understatement.

He is aghast at the meager surroundings and tries to convince Walter that he should have more to offer his daughter. But the latter is just as convinced he is living the kind of life he wants to.

"It's a lot more honest than yours," Walter says. And on this premise the play unfolds — the "Establishment" lines up against "Youth."

There are some rather sharp retorts between father and son-in-law with the

daughter acting as peace negotiator. This is done rather nicely by Mrs. Riley but the action really speeds up when father discovers his pregnant daughter has been married only days before his arrival.

DAUGHTER is obviously far-gone in her pregnancy and, in fact, is almost ready to deliver. Father is aghast but the couple kiss tenderly and see no reason for his behavior.

Enter Jim Murray as the wise-cracking obstetrician

who is the father's colleague now practicing in New York. He is invited when the young couple are not at home and the father tries to enlist his aid.

"He's going to deliver the baby himself," the father glowers but Murray, as Dr. Stanley Herman, doesn't take the same dim view.

Murray's ability at levity does a great deal for the play as does two other lesser speaking roles by Ernest Goodsite Jr., as Winston Garand, an "Establishment" attorney and Robert Parker as a magazine editor with a Southern drawl.

THE ACTION in the first act comes along slowly which is overly long but tightens up somewhat with the introduction of Murray, Goodsite and Parker in the second act.

The cast performs well and the audience at the Middle Ridge Road theatre-in-the-round enjoyed the dilemma of father interfering in his daughter's life.

This is timeless comedy since fathers have always tried to intimidate their offspring, to a degree, and since there is pregnancy in an out-of-wedlock situation, the dilemma is even more apparent.

Valerie Jenkins and Paul Todhunter, along with their stage crew, did a commendable job of designing the set. There was a sink that worked along with a hot-plate stove for boiling water — so necessary it seems when a baby is about to arrive.

The cast is directed by Evelyn Witham who was pleased with the opening night showing. There will be another performance tonight and additional presentations Nov. 13, 14, 15, 16, 20, 21, 22 and 23.

Unusual Glass For Comedy

They're doing a little glass-blowing over at the Workshop Player's theatre in preparation for the opening there on Friday, November 8 of the comedy hit, "Generation". Nothing elaborate, and the finished products are not going to give the glass-blowers of Venice or the Steuben Glass Company any competition. In fact, the purpose is to make some tumblers so irregularly off-balance that they won't stand up unless they're leaned against something, just-so.

Such glasses are important props in this comedy about a well-to-do man's consternation at finding his newly married daughter living in what he regards as squalor. She and her new groom have themselves built and made everything to their nest, as a gesture of defiance of the machine civilization they loathe. The groom's home-made furniture, though not elegant, stands up. His glasses do not. On his first visit the dismayed father finds that a drink he has been given may not be set down until the glass is emptied.

Jim Saul and Norm Schnepf, teachers from Avon Lake, who are assisting director Evelyn Witham, are having a little trouble getting pro-

per glasses blown for this comedy scene. Everything blown by the property men so far is symmetrical enough to stand up properly. Imperfection seems out of reach. Very hard to make glasses that tilt!

Tickets for this comedy can be obtained by calling Workshop Players' box office at 233-7576 or writing to 515 East 45th Street, Lorain. Box-office hours are 4-8 p.m. daily.



Patricia Riley and Fred Stilgenbauer inspect the homemade glassware.

The tech staff had a challenge and fun "cooking up" new and different crazy props to make. The drinking glasses were especially fun. See the news article.

Directed by Evelyn Witham



"ANGEL STREET"

(Gaslight)

by

Patrick Hamilton

Presented by

Workshop Players, Inc.

January 31, February 1, 5, 6, 7, 12, 13, 14, 15, 1969.



Jim Murray, Best Actor.

Workshop Players Win High Honors In Theatre Contest

Workshop Players of Amherst's Middle Ridge Theatre were awarded first place in the Greater Cleveland Community Theatre contest held last Sunday at Brecksville.

Other honors included the naming of Jim Murray as Best Actor, and Betty Wilson and Adele Filbert in a close contest for Best Actress. Another contestant was awarded that citation. Betty was recently named Miss Lorain County, using a dramatic reading as her talent.

The group performed scenes from Angel Street, and as a result of placing first, will compete in the State finals of OCTA in Columbus, in September.

Other theatre groups competing included Brecksville, North Royalton, Clague, and Euclid Little Theatre.

Cast of Characters

Mrs. Manningham	- - - - -	Adele Filbert
Mr. Manningham	- - - - -	Jim Murray
Nancy	- - - - -	Betty Wilson
Elizabeth	- - - - -	Marcella Routson
Rough	- - - - -	Dick Beal
Officers	- - - - -	Dan Suhy, Don Bruck

Synopsis of Scenes

The entire action of the play occurs in a house on Angel Street located in Pimlico district of London.



Betty Wilson and Adele Filbert, runners up for Best Actress.

Adele Filbert was wearing the wedding dress of my great-aunt. The collar was from the wedding dress of Russ Conser's grandmother.

The Lively Arts

Strong Acting Makes Workshop Play

By SUSAN HAHN
Staff Writer

There are five reasons to see Workshop Players' "Angel Street" — Adele Filbert, Jim Murray, Betty Wilson, Marcella Routson and Dick Beal.

THE PLAY, under the direction of Evelyn Witham, opens a nine-performance stand today at 8:15 p.m. in

the company's theater in the round on Middle Ridge Road.

Theatergoers should take Broadway south until it becomes Middle Ridge and look for an old church on the right side of the road. The building front has theater masks representing tragedy and comedy.

"Angel Street" was origi-

nally named "Gas Light" and written by Patrick Hamilton. It is set in the 1880's in the parlor of a house on Pimlico Street in London.

Therein reside the honorable and constantly battling Manningshams. It seems the rich mistress of the house, played by Adele Filbert, believes herself going crazy. Husband, Jim Murray, is doing his best to push her on by asking her the whereabouts of items he has purposefully hidden.

Their saucy maid, played by Betty Wilson, tells her boy friend about the Manningshams and he in turn tells his boss, a retired policeman, played by Dick Beal.

Beal, of course, remembers the Pimlico house and an unsolved murder and missing rubies there from his investigation. He checks out Mr. Manningham and elects to pay a visit to the wife.

WHILE AT the house, Beal and Mrs. Manningham discover a third presence in the house when the gas light dims as pressure is diminished when another light comes on.

Mr. Manningham plots to kill his wife and the detective and keep the house, the rubies and a maid for himself.

Hamilton's plot is not unusual and the props under-

standably limited, but the performances make the evening enjoyable.

MURRAY, an employe of the Public Finance Company, is nasty enough to get a job anywhere on Halloween. Mrs. Filbert, a housewife, keeps the audience guessing about her sanity. Mrs. Routson, a housewife, relieves the macabre mood with her efforts to keep everyone happy even if the situation is worsened. Betty Wilson, a teacher for Headstart, delights both Murray and audience with her flirting. Dick Beal, a sales engineer at Willyard Company, is Lorain County's own Sherlock Holmes.

"Angel Street" opened a little slow. The first scene seemed rather long at an hour and fifteen minutes. But the entire play's length, with intermission, lasted a quite comfortable two hours for both actor and audience.

Theater-in-the-round was new to this writer. It is rather uncomfortable at the beginning, but as the play moves on it seems the action is going on the other side of the room on a regular day in your life. By the end of the play, I wanted to get up and go over and talk to the actors.

There will be performances tonight, tomorrow and Feb. 5-7 and 12-15. For ticket information call 233-7576 or write the box office at 515 E. 45th St., Lorain.



Betty Wilson and Jim Murray

During the summer the trustees decided to send an excerpt from **Angel Street** to the OCTA conference in Columbus in September. They did not place. It was very difficult to adjust a well-blocked show for arena to an equally effectively blocked show for proscenium. There were often difficulties with projection since projection is pretty low key in the small arena. Once an actor has learned a show with all of its blockings, projection, pacing, etc., it is difficult to change without completely re-rehearsing the scene.



Marcella Routson and Adele Filbert

Production Staff

Asst. Director - - - - - Francis McDonough
 Production Manager - - - - - Shirley Filbert
 Set and Costume Design - - - - - Valerie Jenkins
 Set Construction - - - - - Paul Todhunter
 Stage Crew - - - - - Sue Hall, Ernie Goodsite,
 Yvonne Alford, Dorothy Howe,
 Ben Dombrowski, Liz Gochnour,
 Dan Suhy, Elaine and Barbara Foisy
 Properties - - - - - Loretta Farley
 Lights and Sound - - - - - Joe Palmer, Dale Sooy,
 Ben Dombrowski, Dan Suhy, Don Bruck
 Make-up Chairman - - - - - Shirley Filbert
 Costumes - - - - - Jane Ryan, Valerie Jenkins
 Publicity and Pictures - - - - - Harry Brecha
 Ushers - - - - - Jane Ryan
 Patrons - - - - - Olwyn Riddell
 Bulletin Board - - - - - Bonnie Garrity
 Mailing List - - - - - Ardith Todhunter
 Music - - - - - Joe Palmer



Dick Beal and Adele Filbert



Jim Murray and Dick Beal.

The framed plastic wrap made a fine mirror that the audience seated behind could still see through.

The beautiful pink satin drapes, donated to us by a prominent Elyria family, gave the perfect look of luxury to a window and corner entrance.



About Folks You Know

Chance to See
 'Angel Street'

By LOU KEPLER
 Women's Editor

A FEW TICKETS are still available from the Amherst Women's League for the Thursday performance of "Angel Street." It is a well-produced and excellent-cast drama presented by the Workshop Players Inc. in the round at their Middle Ridge Road theater. Adele Filbert, Jim Murray and Dick Beal have the leading roles. Evelyn Witham is the director. I saw it and can recommend it highly as a delightful bit of entertainment. Mrs. Carl Crendow, Mrs. Robert Dillman and Mrs. Harry Parkam of Amherst may be contacted for reservations.





Sue Tuttle and Jennie Heinzerling

"SEE HOW THEY RUN"

by

Phillip King

Presented by

Workshop Players, Inc.

April 18, 19, 23, 24, 25, 26, 30, May 1, 2, 3, 1969

Directed by Virginia Waratinsky

Cast of Characters

(in order of appearance)

- Ida (a Maid) - - - - - Sue Tuttle
- Miss Skillon - - - - - Jenny Heinzerling
- The Reverend Lionel Toop - - - - - Don Bruck
- Penelope Toop (his wife) - - - - - Betty Wilson
- Corporal Clive Winton - - - - - Edward Ehrlich
- The Intruder - - - - - Jim Murray
- The Bishop of Lax - - - - - Ken Riddell
- The Reverend Arthur Humphrey - - - - - Ted Maitland
- Sergeant Towers - - - - - Jim Vargo



Don Bruck and Betty Wilson



Ted Maitland and Jenny Heinzerling

It's 'Vicars Wild' at Workshop Play

By SUSAN HAHN

Staff Writer

Proverbially, you can't tell a book by its cover, or, it seems, vicars by their collars in Workshop Players' production of "See How They Run."

"See How They Run" is a comedy in the tradition of great slapstick — success resting on split second timing, ridiculed stereotypes, mistaken identities, many subplots and a lot of people running on and off the stage throughout the entire evening.

Read this paragraph twice, it's the plot. At an English vicarage, the vicar and his wife, an ex-actress, are awaiting the visit of her uncle, a bishop. Meanwhile a local spinster parishoner is upset because the vicar's wife decorated the pulpit for a festival when the spinster usually did. An old boy friend turns up to visit the wife after the couple have an argument and they decide to go to a play. The spinster catches them together, and sometime gets knocked unconscious and later drunk. Just to keep things moving a Russian spy shows up. At the end, all the men end up in vicar's collars and the trick is watch the cast sort them all out.

THE FIRST ACT is a little slow, but action picks up in the second. The thing that makes this play is the obvious cooperation of the cast members with each other. All of the characters are very necessary and no one upsets the play's momentum just to get a few more minutes on stage. Every line is another joke.

Sue Tuttle is the outspoken young maid who devotes much of her time to chasing men, keeping track of all the shifting relationships for her mistress and the audience and doing a

great job of clomping around to clear the floor of the current unconscious character.

Jenny Heinzerling as the tipsy spinster parishoner has a very complete characterization, especially as the drunk. Slurred speech, dished appearance. She continually spouts nonsense with slurred tongue and during the entire second act is always at a forty-five degree angle to the floor as she is dragged to closets.

Lanky Don Bruck could get a job in a church any time he wants on first impression only. He was robbed of his clothes. He plays the last half of the second act in his underwear and a blanket being chased by the spy through the lily pond.

Betty Wilson plays the swinging Penelope Toop, wife of the vicar. She flaunts around at the beginning trying to liven the place up and ends up frantically trying to straighten out the mismatches.

Ed Ehrlich, as Penelope's old stage friend, stumbled a little at the beginning but warmed up to his role fast. He discards his G. I. uniform for the frock, then loses the uniform, but finds Penelope's husband.

Spy **Jim Murray** is not really very ferocious and has a vocabulary of two Russian words, "good bye" in a rather thick accent.

Ken Riddell as the legitimate bishop and uncle, visiting uncle of Penelope is your friendly neighborhood mortician stereotype—deep, ringing voice, conservative and easily flustered.

Completing the clergyman stereotype is **Ted Maitland** as still another visiting vicar, who's an excellent staid and easily shook minister. Pounding in for the

big climax is an overly smug Police Sergeant Towers played by **Jim Vargo**.

The play will run April 25,26,30, May 1,2,3. For ticket information call 233-7576.

A terrific comedy, sometime during the evening you curiously recognize something of yourself or your friends. The Players have made these characters that real despite the plot.



Ed Ehrlich and Sue Tuttle

Ticket prices were increased to \$2.00

In December of 1969 the trustees purchased emergency lights for the stage area, prop cupboard, and light booth. Fire extinguishers were also purchased.

Production Staff

Production Manager - Shirley Filbert
 Technical Director - Ernest C. Goodsite, Jr.
 Stage Crew - Valerie Jenkins, Ben Dombrowski, Dan Suhy,
 Paul Cotton, Shirley Filbert, Adele Filbert,
 Evelyn Witham, Sam Chevalier, Paul Todhunter,
 Dick Beal, Ray Francis, Jane Ryan, Jim Murray
 Properties - Dorothy Howe, Cyndi Chevalier
 Lights and Sound - Ben Dombrowski, Dale Sooy, Charles Perozek
 Make-up Chairman - Shirley Filbert
 Costumes - Adele Filbert, Valerie Jenkins,
 Jean Schaeffer, Yvonne Alford
 Rehearsal Assistant - Jean Schaeffer
 Publicity and Pictures - Harry Brecha
 Ushers - Jane Ryan
 Patrons - Olwyn Riddell
 Bulletin Board - Jenny Heinzerling
 Mailing List - Ardith Todhunter



A waste basket turned upside down created a lampshade.

Doors Play Role in "Workshop" Play



"See How They Run"
 April 18 to May 3
 by Workshop Players

The lively farce-comedy called "See How They Run" will be kicking up its heels at the Workshop Players theatre starting Friday, April 18, and will continue on its whirlwind course for ten performances through May 3.

Don Bruck of Amherst will be seen as the Rev. Lionel Toop, an English vicar whose marriage to an American ex-actress has somewhat strained his relations with his parishioners.

Betty Wilson will have the role of Penelope Toop, the vicar's comely wife, whose attempts to keep secret an innocent date she keeps with an American soldier result in the play's topsy turvy complications. Ed Ehrlich will portray the GI corporal with whom the vicar's wife had toured in USO shows.

Others involved in the zany goings-on in "See How They Run" will be Jenny Heinzerling as a self-righteous parishioner who is kept busy carrying tales to the Rev. Toop about the behavior of the impulsive Penelope; Ken Riddell as a sedate bishop; and Sue Tuttle as a comic maid with an over-active imagination.

Virginia Waratinsky is directing the Workshop Player's presentation of "See How They Run," and Valerie Jenkins is providing the setting which represents the hall of the vicarage at Mertoncum-Middlewick.

Tickets for this comedy-riot will go on sale on March 31. Reservations can be made by calling Workshop Players box office 233-7576 or by writing to 515 East 45th Street. Box office hours are 4-8 p.m. daily.

Better an actor should go "up" in his lines than that a door should get stuck — when the play's a farce.

Doors, sturdy doors that is, that will hold up under plenty of slamming and banging, are the first prerequisite of farce-comedy, according to Jane Ryan of Amherst, above who is technical assistant of the Workshop Players' presentation of "See How They Run," coming to the Middle Ridge Road theatre on Friday, April 18 for ten performances through May 3rd.

Hilariously involved situations and uproarious dialogue are needed too, Jane says, and "See How They Run" has plenty of both. But for those split-second entrances and exits that are the life of any farce — the four doors in the comedy's set have to be kept well-oiled and swinging!

Leading roles in the Workshop Players' presentation of "See How They Run" will be acted by Don Bruck of Amherst, Betty Wilson, Jennie Heinzerling, Sue Tuttle, Ed Ehrlich, and Ted Maitland.

A limited number of tickets are still on sale and reservations can be made by calling the box office in Lorain 233-7576 between 4-8 p.m. daily.

A completely looney show. A lot of door slamming and in and out activity.

Production Staff

Production Manager Shirley Filbert
 Technical Director Sue Tuttle
 Technical Advisor Ernie Goodsite
 Carpenters Paul Todhunter, Ray Francis,
 Brian Armstrong
 Stage Crew Loretta Farley, Bonnie Gerrity,
 Kathy Maticic, Ann Fredericks, Marilyn Maticic,
 Joyce Thompson, Martha Davis, Kathy Carpenter
 Costumes Sue Ryan, Adele Filbert, Valerie Jenkins
 Lights and Sound Steve Borbash, Ben Dombrowski,
 Sue Hall, Dave Targett, Chuck Perozek
 Taping Karl Poppendieck, Shirley Filbert
 Organist Elizabeth Morath
 Make-up Shirley Filbert, Kaye Moore
 Ushers Jane Ryan
 Patrons Elizabeth Gochnour
 Bulletin Board Jenny Heinzerling
 Mailing List Ardeth Todhunter
 Publicity Harry Brecha
 Bookholders Cyndi Chevalier, Sue Hall
 Wardrobe Elaine Breen, Loretta Farley,
 Jane DePetro, Jean Schaeffer, Kathy Maticic

“OUR TOWN”

SEASON 22

by

Thornton Wilder

Presented by

Workshop Players, Inc.

With Permission of Samuel French, Inc.

November 7, 8, 9, 12, 13, 14, 15, 19, 20, 21, 22, 1969



The FAMILIES Left: seated, Mark Brummer, Dorothy Howe; standing, Dick Beal, Nancy Balas.

Right: seated Vicki Filbert, Evelyn Witham; standing, Pat Meanor, Jim Pich.

At the soda fountain: Nancy, Fred and Jim.

There was some very good publicity taken around town for this show. A wedding scene taken in the Congregational Church, a soda fountain scene at Mischka's restaurant all helped publicize the show.



The gravesite.



Nancy and members in the cemetery.

Directed by Valerie Jenkins

Cast of Characters
(in order of appearance)

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
Townspeople -	- - - - -	- Edna Ayres, Jane Ryan, Ed Witham, Cyndi Chevalier, Kay Moore, Shirley Filbert, Jean Schaeffer
Baseball Players and	- - - - -	- Sam Chevalier, Mike Lynn
Assistant Stage Managers -	- - - - -	- 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



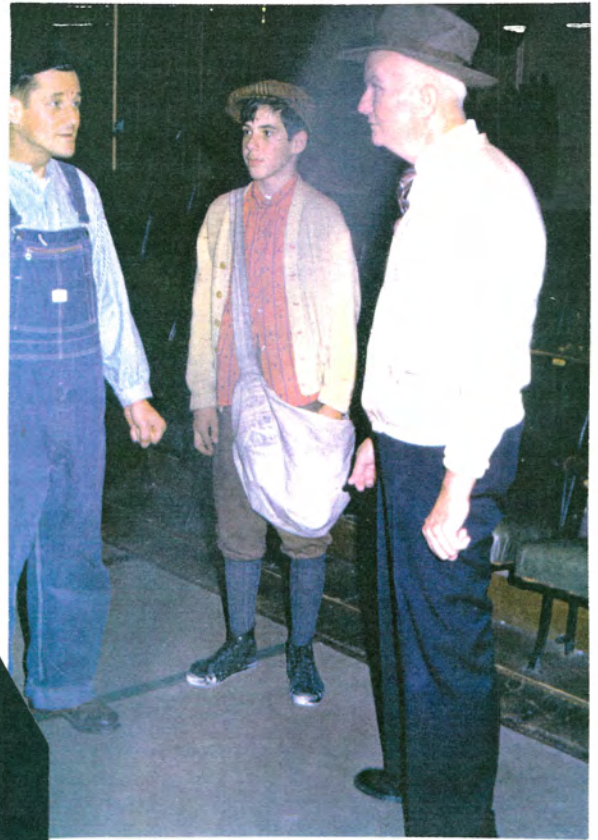
Nancy Balas in her "Goodbye, World" speech. Nancy was Best Actress in this role when she played it in high school state competition.



Russ Conser and Robert Wenzel look at one of the graves



Left: Al King and Pat Meanor
Right: Al King, Rick Beal, Harley Morath



This role was made for Fred Stilgenbauer. Fred was good in everything he undertook, but this role was exceptionally suited to him.



Vicki Filbert, Jim Pich, and Pat Meanor



Erma Askew, Dorothy Howe, Evelyn Witham
returning from choir practice.

Workshop Players 'Our Town'

Good Visit to an Old Friend

By SUSAN HAHN

SEEING A performance of Thornton Wilder's "Our Town" is like visiting an old friend, and a busy friend at that.

Many persons have run into the play at some time during their schooling. And it would seem that the meeting was good, as the Workshop Players' production of the classic is nearly sold out on almost all of their remaining 8 nights.

Future audiences would do well to phone ahead for reservations. The play will continue through Nov. 22 in their theater-in-the-round on Middle Ridge Road. For ticket information, call 233-7576.

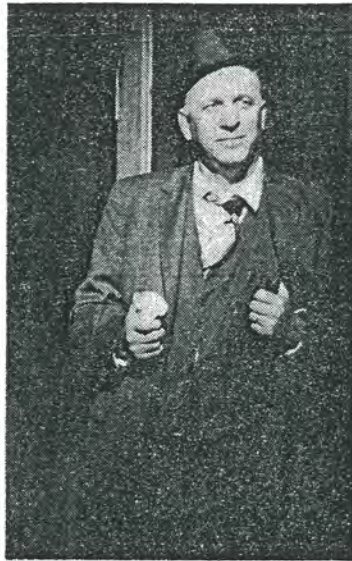
"OUR TOWN" — not surprisingly everybody's town — is ageless because it deals with the basics rather than the particulars of its characters. It was popular when Wilder won his second of three Pulitzers for the drama in 1938. (The other two were "The Bridge of San Luis Rey" and "Skin Of Our Teeth.")

Wilder takes away the aspect of a definite time for the play in the form of the work. His characters act with a minimum number of props. For instance, at the dinner table, a character may lift his hand as if to drink, but he has no glass. Or, instead of two houses, two stepladders at opposite ends of the stage are used. The audience is left to fill in any appropriate details.

Message: anything in the spectrum of life. The characters, in a series of vignettes, experience many emotions. They are good and bad. They have ambitions and corruptions. They love and hate, live and die. It's all there — brought to the stage by an excellent cast.

Leading the audience deftly through a scattered plot, Fred Stilgenbauer is a vibrant and earnest narrator and minister throughout the play.

The audience shared an adolescence. a



FRED STILGENBAUER

romance, a marriage and a death with Nancy Balas and Jim Pick, two of the younger members of Grovers Corners. They're young, hesitant in romance and genuine about marriage.

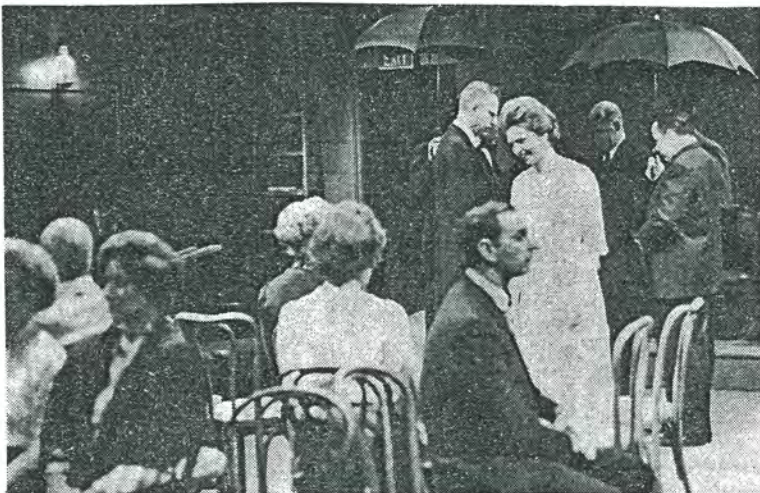
SUPPORTING them with sensitive, warm performances were Pat Meanor and Evelyn Witham as the doctor and his wife; Dick Beal and Dorothy Howe as the editor and his wife; Russ Consor, Bob Wenzel, Al King, Ben Dombrowski, Erne Askew, and Vicki Gilbert.

"Our Town" is a well known play you may tend to write off as high school material, but it's a refreshing glimpse of ordinary life without the need of an analyst or discussion group to understand it. One goes to it to feel.



Don Redman returned in this minor role which he portrayed to perfection.

The Journal, Lorain, Ohio Monday, November 10, 1969



ABOVE: Evelyn Witham and Dorothy Howe work at their sewing and discuss the news of Grovers Corner one afternoon. Below: The residents of the Grovers Corners Cemetery welcome

Nancy Balas, who has recently died in childbirth in the last sequence of "Our Town." (Journal Photos by Rich McLellan)



Contrary to what the newspaper states, the ladies are not sewing. They are snapping beans in pantomime as all action in the play is done.

The cast was outstanding in performance. This can be attributed to excellent dialogue. Adult actors approached some of the roles with experience in living which made their interpretation so much more effective. It was not by accident that Nancy was cast once again as Emily. Although she was thirteen years older, she was very convincing playing opposite an 18-year old boy. Remarkably she was able to wear the same dress as the one she had worn in the show while in high school.

SEASON 22 "THE LION IN WINTER"

by
James Goldman

Presented by
Workshop Players, Inc.

January 30, 31, February 4, 5, 6, 7, 11, 12, 13, 14, 1970

Directed by Evelyn Witham

Cast of Characters
(in order of appearance)

Henry II - Francis McDonough
Alias - Diane Resch
John - Jeff Gross
Geoffrey - David Sudy
Richard Lionheart - Ted Maitland
Eleanor - Yvonne Alford
Philip - Dustin DuPerow

A Comedy in Two Acts.

Action takes place in Henry's Palace at Chinon.

Action is continuous.

Black-outs indicate short passing of time.

Production Staff

Production Manager - Shirley Filbert
Technical Director - Dick Beal
Set Design and Construction - Paul Todhunter, Ed Witham
Stage Crew - Keith Clark, Kay Moore, Dorothy Howe,
Bob Wenzel, Marilyn Davis, Bob Beal,
Elizabeth Gochnour, Jan Rhodehamel
Costumes designed by - Valerie Jenkins
Costumes - Adele Filbert, Shirley, Filbert,
Marilyn Davis, Jane Ryan
Lights - Dale Sooy, Ben Dombrowski
Props - Linda Lang, Loretta Farley
Sound - Rick Beal, Rick Shawver, Dorothy Howe
Make-up - Shirley Filbert, Kay Moore
Ushers - Jane Ryan
Patrons - Elizabeth Gochnour
Bulletin Board - Dustin DuPerow
Mailing List - Ardeth Todhunter
Publicity and Pictures - Harry Brecha
Bookholder for rehearsals - Linda Lang
Box Office - John Suhay

Another way of escaping the doldrums is to attend a play. Last Thursday, I attended the premiere of Workshop Players' "The Lion in Winter" and escaped completely into the problems of the 12th century. Fritz McDonough has one of his better roles as King Henry III, and Yvonne Alford is convincingly spiteful as the discarded Queen Eleanor. Diane Resch, a newcomer to the group, makes a lovely Alais. Valerie Jenkins has done an outstanding job on costumes for the cast.

A news-clipping from an unknown source.

A magnificent set devised by Paul Todhunter and Dick Beal.

In order to have the wall and stairway look like a stone castle, they acquired discarded print set-up from the Journal and painted them. They were an ideal size to look like stone block.



Below L: The set, acting and directing of this production were outstanding.
R. Fritz McDonough in his castle.



Fritz McDonough and Diane Resch



The cast: L - R Jeff Gross, Fritz McDonough, Diane Resch, Dustin Duperow, Dave Sudy, Ted Maitland, Yvonne Alford.



Yvonne Alford



The bulletin board in the entrance.

Workshop's 'Lion in Winter' An Excellent Production

By SUSAN HAHN

"CROWN. CROWN. who's gonna get the crown?"

Workshop Players are spending two and a half hours a night several days a week trying to answer that question for England's King Henry II in their production of James Goldman's award winning "Lion In Winter."

The play opened last Friday with an excellent, but long, performance of the play. It deals with a family gathering at Christmas time during which Henry II of England and his family meet to decide upon an heir. It is a production for a mature and adult audiences who can appreciate the relationships and take the risqué language in stride.

IT WAS a little hard for the audience to get the feel of as are most historical dramas — dealing as it was with kings and queens, primogeniture and provinces that no longer exist.

Briefly, for those planning to go in the future, here is some historical, and some not so historical facts to be aware of. Henry II of England ruled in the early 13th century. According to Goldman, he married Eleanor, who bore him six girls and five sons. We're only concerned with the three surviving sons, since girls were only good for marrying off to other royalty at the time. Also in the picture, is Louis, king of France, who was married to Eleanor first. She annulled it and married Henry. Anyway, Louis got married again and from that marriage Alais, a girl, and a son Philip, who has inherited the French throne by the time we are ready to deal with him.

At issue is the English throne. The son it should have gone to, Henry, is dead. There is no rule of primogeniture (the sons inherit the throne and property of the father according to age, eldest first and so on) at this time. So Henry II can choose his heir.

HOWEVER, long ago he

made a deal with the old French king to marry Alais to the heir. Since then, she has become his mistress. Henry II also gave to his eldest son, Richard the Lionhearted, the province of Aquitaine, which today is northern France. Part of his lands in England also belong to his wife, Eleanor, whom he has kept locked up in a castle for ten years because she has a habit of leading revolutions against him.

So the dilemma facing Henry II is how to pick an heir, keep his mistress, and keep his England in one piece. He favors one son, John, while Eleanor champions Richard.

They all get together for a fun-filled session at

Christmas time at Henry's Palace in Chinon.

The performances are really excellent in the theatre which has been totally converted into a castle room. The players are spirited, the text great, the innuendos razor sharp, the characterizations complete.

Fritz McDonough demonstrates his ability to totally encompass his character. He can, on cue, be cunning, endearing, tender, stricken and ruthless. He wheedles, whines, flutters, bribes and schemes with complete feeling.

Equally adept at "counter and thrust barbs" is Yvonne Afflord as Queen Eleanor. She is obviously a fragile woman, capable of tender feelings as well as wily schemes. The timing of her lines and their innuendoes make many scenes.

THEN there is the "greedy trinity" — sons. Richard played by Ted Maitland well as the cold, violent son; Geoffrey played by David Sudv as the intellectual, mechanical son who needs affection, and finally the court slob, John, played by Jeff Gross, who misses the point of just about everything.

Rounding out the cast are the French. Alais, the mistress played very tenderly by Diane Resch and Dustine DuPerow, a ruthless French King Phillip.

The action is continuous with short blackouts between scenes for prop changes. The audience should be aware that it's perfectly all right to stand at this time for a breather, because the play does last two and one half hours.

The play will be presented at 8:15 p.m. on February 4, 5, 6, 7 and 11, at their Middle Ridge Theater in the Round. For tickets, call 233-7576.

'Lion in Winter' dull brilliance

By MARGE COTTER

"The Lion in Winter" opening night apparently was partially in hibernation and at times threatened to put the audience into the same condition.

Friday night in the Workshop Players' production the roles, overall, were well played with most of them having moments of brilliance.

The show dragged enough between these moments that one found one's attention wandering to the well executed setting. However, prop changes, even with stagehands in costume to keep the mood, ran overlong. The switch of props for the dungeons scene really broke conti-

nity. One wine barrel would have been as effective as three or four in denoting site change.

THE JAMES GOLDMAN comedy tells of aging Henry II (he's 50) and the resulting battles for power and love.

Francis McDonough turned in a good performance as Henry. Yvonne Alford made Eleanor, the wife now out of favor, a lovable, hatable — and pathetic — schemer.

Ted Maitland, David Sudy and Jeff Gross portrayed the three princes — mama's boy, no one's favorite, and papa's boy — seeking the spoils.

Gross was great as the bumbling, inept youngest.

DUSTIN DUPEROW gave Philip of France a sufficiently royal and supercilious character.

Diane Resch could have added more fire to the role of Alias, Philip's sister.

The Players use their theater - in - the - round setting to the best advantage.

If the tempo can be made to match individual performances there is every possibility the "Lion" — and the audiences — will be roaring before the Players' production finishes its run.

It will be at the Middle Ridge Theater Wednesday, Thursday, Friday and Saturday and Feb. 11, 12, 13 and 14.

Lion in Winter placed second in the Ohio Community Theatre Regional competition.

It's always amazing how reviewers react so differently. If actors and directors would be exposed more often and analyze these differing opinions of the productions, they would learn a lot about what audiences like and dislike.

Yvonne Alford and Fritz McDonough were always outstanding in any role, but this play clicked for them.

"THE STAR SPANGLED GIRL"

Directed by Jean Schaeffer

SEASON 22

by
Neil Simon

Presented by

Workshop Players, Inc.

April 17, 18, 22, 23, 24, 25, 29, 30, May 1, 2, 1970

Cast of Characters (in order of appearance)

Andy Hobart - - - - - Andy May
Norman Cornell - - - - - Gerald McBride
Sophie Rauschmeyer - - - - - Ann May

Synopsis of Scenes

Setting: A duplex studio apartment in San Francisco

Scene 1. A late afternoon, early summer

Scene 2. Three days later

Scene 3. The next day — about 5 p.m.

Scene 4. A few days later

Scene 5. The next day — early afternoon

Action is continuous. Black-outs indicate passage of time.



Seated: Gerry McBride, Ann May, Jean Schaeffer, Andy May, Mary Jean Dickason.
Standing: Fred Stilgenbauer, ? , Peg Gilmore, Kaye Moore, Joe Palmer, Shirley Filbert, Jane Ryan, Roy Schaeffer.

Production Staff

Production Manager - - - - - Shirley Filbert
 Technical Director - - - - - Fred Stilgenbauer
 Stage Manager and Electrical Director - - - - - Charles Perozek
 Interior Design and Bulletin Board - - - - - Jenny Heinzerling
 Special Light and Sound Effects - - - - - Joe Palmer
 Assistant to Director - - - - - Mary Jean Dickason
 Prop Chairman - - - - - Kaye Moore
 Stage Crew, Construction, Coordination - - - - - Virginia Waratinsky, Lois Gremore, Sandy Chocio, Linda Lang, Peggy Gillmore, Ken Riddell, Ray Francis, Bob Wenzel, Keith Clark, Karl Brummer, Dr. Roy Schaeffer, Frank Hamilton, Student Help - Scott Heinzerling, Jerry Bartlome, Diane Ransome, Tane and Narda Schaeffer
 Publicity and Pictures - - - - - Harry Brecha, assisted by Sue Koontz, Olwyn Riddell
 Mailing List - - - - - Ardeth Todhunter
 Box Office - - - - - John Suhy
 Ushers - - - - - Jane Ryan
 Patrons - - - - - Elizabeth Gouchour
 House Staff - - - - - Helen Stilgenbauer, Edna Ayres, Diane Resch, Wilbur Stell, Erma Askew, Adele Filbert, Valerie Jenkins, Elaine Breen, Ernie Goodsite



Gerald McBride



Andy and Ann May with Gerald McBride.



Observe more home-made, make-shift furniture.

It's pretty easy to identify these pictures since there are only three in the show.

'Don't Drink The Water' is positive laugh riot

By MARGE COTTER

"NO."
The negative makes it positive.

YES. The Workshop Players' production of "Don't Drink The Water" is positively hilarious.

Dorothy Barrett's portrayal of tourist Marion Hollander in last night's opening performance was a masterpiece of characterization.

"NO," IS A short speech in which to convey knowledge of a man after umpteen years of marriage, scorn, disbelief and not a little pride.

Mrs. Barrett does it consummately — inflection, gesture and expression.

Author Woody Allen has placed 11 persons of widely divergent character in the small arena of an American embassy somewhere behind the Iron Curtain. He includes a strong-willed ambassador, the ambassador's failure-conditioned son, a super-efficient secretary, a temperamental chef, an overbearing iron curtain security agent, a U.S. tourist, his wife and daughter, a priest, and an Eastern potentate and his wife.

POLITICS ARE incidental

to human foibles — and human is what The Workshop Players make Allen's characters.

Howard Cleveland Jr. as the priest-narrator evokes audience sympathy for the prelate who turns to magic tricks to relieve the boredom of years of seclusion. The "Holy Houdini" says he chose asylum rather than attempt the greatest mass conversion in history.

Ambassador Magee (Francis McDonough) and son Axel (Rocky Hammond) are good examples of generation gap. Father is pompous, sure; son is born loser — it seems his mother has even asked him to mail back his birth certificate. Dad starts son at top of foreign service ladder and son manages rapidly to work his way down. Hammond's expressions and mannerisms are excellent.

NANCY BALAS is attractive as the daughter of U.S. tourists who are accused of spying and seek refuge in the embassy. She and Hammond work well together, providing the romantic interest.

Father Walter Hollander is a New Jersey caterer whose penchant for picture-taking triggers the espionage accusation.

Dick Beal is fun-ny as the businessman trapped abroad because he listened to his wife who listened to her brother Beal is logically illogical and calmly excitable.

Ken Riddell, the chef driven to distraction by the caterer's invasion of his kitchen, is superb when he tells Hollander "It's a pity you're leaving."

SARA CRAWFORD gives Kilroy a humanizing touch as the efficient secretary develops normal frailties.

Krajack the iron curtain agent is three dimensional as played by Billy Jay Campbell and not a stereotype.

Walter Glick is the Sultan and Barbara Elsass his wife Jane Ryan will portray the wife the weekend of Nov. 14.

CO-DIRECTORS Dave Sud and Francis McDonough have set a brisk comic pace which the cast maintains.

The laughter treat is sold out for regularly scheduled performances tonight and tomorrow and Nov. 11, 12, 14, 18, 19, 20, and 21 at the theater - in - the - round at Middle Ridge Road, Amherst.

An additional performance has been scheduled Nov. 17 as a lucky few more may obtain tickets.

November 6, 7, 11-14, 18-21, 1970

Directed by Dave Sud and Francis McDonough

Cast of Characters

(in order of appearance)

Father Drobney -	Howard Cleveland, Jr.
Ambassador Magee -	Francis McDonough
Kilroy -	Sarah Crawford
Axel Magee -	Rocky Hammond
Marion Hollander -	Dorothy Barrett
Walter Hollander -	Dick Beal
Susan Hollander -	Nancy Balas
Krajack -	Billy Jay Campbell
Chef -	Ken Riddell
Sultan of Bashir -	Walter Glick
Sultan's Wife -	Barbara Elsass.
	Jane Ryan



Dorothy Barrett



Nancy Balas, Dick Beal, Rocky Hammond, Dorothy Barrett



Ken Riddell and Billy Jay Campbell



Dorothy Barrett and Dick Beal

Production Staff

Production Manager - - - - - Ernie Goodsite, Jr.
 Technical Coordinator - - - - - Valerie Jenkins
 Technical Director - - - - - Keith Clark
 Set Construction - - - - - Paul Todhunter, Ed Witham
 Stage Crew - - - - - Nick Vorkavich, Larry Sommer, Jim Karpinski,
 Bob Wenzel, Dick Beal, Norman Szewczyk, Sara Crawford
 Properties - - - - - Loretta Farley
 Costumes - - - - - Kaye Moore, Barbara Elsass
 Lights and Sound - - - - - Ben Dombrowski, Nancy Vorkavich,
 Geoffrey Hammill, Linda Tarry, Dale Lewis
 Make-up - - - - - Shirley Filbert
 Publicity and Pictures - - - - - Harry Brecha
 Ushers - - - - - Jane Ryan
 Patrons - - - - - Adele Filbert
 Mailing List - - - - - Ev Witham
 Brochures - - - - - Loretta Farley



Jane Ryan and Walter Glick



Howard Cleveland, Jr. and Dick Beal

WOODY ALLEN, the comedian, gets his biggest laughs when he's poking fun at himself. And he does this skillfully in his play, "Don't Drink the Water," a thinly-disguised portrait of himself. The Workshop Players will

Ridge Road playhouse beginning Nov. 6. Rocky Hammond of Lorain, left, is the play's central figure, Axel MaGee. In this scene he surrenders the phone to Dorothy Barrett of Elyria. (Journal Photo by Michael F. Good)

Workshop Players Present--



"MIDDLE OF THE NIGHT"

by
Paddy Chayefsky

Presented by
Workshop Players, Inc.

Member of the
Ohio Community Theatre Association
and
Lorain County Arts Council

February 12, 13, 17, 18, 19, 20, 24, 25, 26, 27, 1971

18 The Journal, Lorain, Ohio

— Directed by Evelyn Witham —

Cast of Characters

The Girl -	- Ann May
The Mother -	- Jane Ryan
The Manufacturer -	- Dan Ensel
The Sister -	- Dorothy Howe
The Widow -	- Valerie Jenkins
The Daughter -	- Jean Hill
The Neighbor -	- Olwyn Riddell
The Friend -	- Caron Angelo
The Husband -	- George Hill
The Son-in-Law -	- Dave Sudy

Workshop Players Overcome Quality of Chayefsky Play

By HUGH GALLAGHER

AFTER A SLOW and nervous start the Workshop Players turned in a fine production of Paddy Chayefsky's soap operatic drama "Middle of the Night."

The drama concerns a lonely middle aged man who falls in love with a girl younger than his married daughter. The girl is unhappily married to a jazz piano player and desperate for compassionate understanding.

The couple are separated not only by age, but also by religion, he is Jewish, and by class, he is a rich manufacturer and she comes from a lower class broken home. The quality of their relationship is never really developed and the play is full of the cliches of soap opera.

The families of both the

man and girl are opposed to the unlikely union but in a clumsy melodramatic ending the couple decide they are meant for each other despite the differences.

Dan Ensel as the manufacturer gave a wonderfully developed portrait of a middle aged man in the change of life. His performance started slow and then turned into a very moving experience where it counted. Ann May as the girl was very effective in the scenes with Ensel where she matures under his compassion.

Dorothy Howe was funny as the manufacturer's overly protective sister and Jean Hill was very good as his equally protective daughter.

IN THREE very small parts Dave Sudy, Caron Angelo and Valerie Jenkins shined with flashes of very fine acting.

The opening night audience completely filled the small theatre-in-the-round and seemed to enjoy the evening. The play will continue at the Workshop Players Theatre on Middle Ridge Road until Feb. 27.



Dan Ensel and Ann May, a December/May affair.

Middle of the Night won third place at the Cleveland West Division of OCTA.

Dan Ensel was Best Actor in Ohio Community Theatre Regional competition for his role in **Middle of the Night**.

Production Manager - - - - - Ernest Goodsite, Jr.
 Technical Director - - - - - Valerie Jenkins
 Set Construction - - - - - Ed Witham, Paul Todhunter
 Crew - - - - - Dick Beal, Jessie Knittle, Ben Dombrowski,
 Bob Wenzel, Lyn Dennington, Dale Lewis,
 Fritz Dotzlaf, Joe Mendiola, Ernest Goodsite, Jr.
 Lights and Sound - - - - - Ben Dombrowski, Dale Lewis,
 Fritz Dotzlaf, Ron Ensel
 Bookholder - - - - - Jane Ryan
 Props - - - - - Loretta Farley
 Make-up Table - - - - - Bob Beal
 Publicity and Pictures - - - - - Harry Brecha
 Patrons - - - - - Adele Filbert
 Mailing List - - - - - Evelyn Witham
 Brochures - - - - - Loretta Farley
 Ushers - - - - - Jane Ryan, Paulette Gargas
 Bulletin Board - - - - - Ernest Goodsite, Jr.

Caron Kelley began with Workshop in this role while she was still in high school. After a rather long hiatus she became an active member, actress, director, productions manager, board member, and was equally adept at all jobs.



Very pretty, but another three-sided set and totally unnecessary to the production.



Dan Ensel went on to play occasionally with Great Lakes Theatre in Cleveland.



Jane Ryan, Olwyn Riddell, Caron Kelley

Jane Ryan , Olwyn Ridell, Caron Kelley.

Love Rides the Rails ¹⁸¹

Contracted to Appear Nightly, April 23, 24, 28, 29, 30
MAY 1, 5, 6, 7, 8, 1971

Will the Mail Train Run Tonight?

By Mr. Morland Cary
STAGED BY VALERIE JENKINS

RULES OF THE HOUSE

The Management of the House respectfully announces that no noise, disturbances or the throwing of objects will be permitted — however, applause is in order at any time and a liberal hissing of the VILLAIN will not be frowned upon. When actors are at fault they deserve to be HISSED, but there is no excuse to ever HISS a female!
Smoking will NOT be Tolerated.



Elaine Breen and Terry McCullar

DRAMATIS PERSONAE

(in order of their appearance)

MRS. HOPEWELL, a widow Mrs. Elaine Breen
PRUDENCE HOPEWELL, her daughter Mrs. Terri McCullar
SIMON DARKWAY, the owner of the M.&R.M.R.R.
..... Mr. Francis McDonough
TRUMAN PENDENNIS, superintendent of the W.V.P.B.&P.R.R.
..... Mr. Ernest Goodsite, Jr.
HAROLD STANDFAST, his friend and fellow worker Mr. Robert Savina
DIRK SNEATH, a hireling of Simon Darkway Mr. David Sudy
CARLOTTA CORTEZ, owner of the Paradise Cafe Mrs. Yvonne Alford
FIFI, Carlotta's maid Mrs. Patricia Lairany
FRED WHEELWRIGHT, a railroad engineer Mr. Harvey Alford
DAN, the bartender at the Cafe Mr. Robert Wenzel
BEULAH Belle, a dance hall hostess Mrs. Kaye Oblinger
OFFICER OF THE POLICE FORCE Mr. Robert Wenzel
RAILROAD WORKERS, PATRONS OF THE PARADISE CAFE
..... Messrs. Dale Lewis, Joe Mendiola, Richard Beal, Robert Alford
CAN CAN DANCERS Misses Peg Wagner, Diane Herter,
..... Kathy Thompson, Barb Bonner
LAVISH MUSICAL ACCOMPANIMENT Mr. Jerry Bartlome

SPECIAL

Exhilarating Entre-Act Entertainment and SONGS you love to sing, rendered by members of the Company.

THE MANAGEMENT IS PLEASED TO ANNOUNCE THAT a superlative cast of old PLAYER favorites has been assembled and augmented by Talented and Promising Newcomers, directed by Mrs. Valerie Jenkins.

HANDSOME NEW SCENERY and Elaborate Pictorial Backdrops designed and executed by Mr. Richard Beal (Technical Director), Mrs. Jessie Knittle, Miss Caron Angelo, Mrs. Helen Minich, Mrs. Faye Fitzgerald, Mr. Joe Mendiola, Mr. Dotzlaf, Mr. Dale Lewis, Mr. Robert Wenzel, Mr. Robert Alford and Mr. Robert Beal.

THE ENGINE OF THE WALKER VALLEY, PINE BUSH, AND PACIFIC R.R. was designed by Mr. Harvey Alford and constructed by Mr. Paul Todhunter especially for this production.

PROGRAM ART WORK by artist Ross Baughman.

ELEGANT hand props were gathered by the amazing — Miss Loretta Farley. EXTRAORDINARY NEW COSTUMES, Reflecting the latest fashions were created by — Mrs. Adele Filbert, Mrs. Yvonne Alford, Mrs. Jane Ryan and Mrs. Valerie Jenkins.

AMAZING NEW LIGHTING EFFECTS ACHIEVED entirely by ELECTRICITY and the SPECIAL SOUND EFFECTS were created by Mr. Fritz Dotzlaf and Mr. Dale Lewis.

Following the BOOK is Miss Peg Wagner, Mr. Jerry Bartlome and Miss Caron Angelo.

OUTSTANDING PUBLICITY was coordinated by Mr. Harry Brecha.

THE ENTIRE COMPANY WISHES TO THANK the Amherst Board of Education for their continuing support.

If you are not receiving information about our productions, please fill out a card and drop it in the box by the door. We hope to see you again next season.

Love Rides the Rails is one of the best spoofs on the old fashioned melodrama. It played up the phony gestures. The props and scenery were equally phony.

The engine of the train was contrived of a large manufacturer's drum and was propelled by the feet of whomever was in the engineer's cab. The jail cell bars were made of many yards of one-inch black elastic.

To start the show we persuaded at least two couples to wait to be seated after the show started. After the first three or four lines we sent in one couple. Mama and Prudence repeated their lines, but a little faster. The second couple was sent in and the lines were once more repeated even faster. All the while mama rocked with increased speed. One night a third couple actually did come in late in a place beyond the planned break. I wondered what the actresses would do. True troupers! Prudence briefly summarized what had happened. The widow added her own comment and they picked up where they left off.

The play was repeated by popular demand the following January. Two substitutes were needed for the first week of the run. Andy May, the villain, and Nancy Balas, Prudence, accommodated.

Workshop Players Comedy Gives Audience a Workout

By SHEILA McCARTHY
ANYONE LOOKING forward to a quiet evening at the Workshop Players' presentation of "Love Rides the Rails" opening tonight is in for a surprise.

The staging of this old-time melodrama requires just as strenuous a workout from the audience as it does from the actors.

The play, a spoof of the 1890's - type melodrama,

was first performed by the Workshop 20 years ago. The recent interest in nostalgia prompted the group to perform it again, according to Harry Brecha, publicity chairman of the Players.

WRITTEN by Morland Cary, the story is purposely corny. The Widow Hopewell (Elaine Breen) will lose her home, property and beautiful daughter Prudence (Terri McCullar) to the villain Simon Darkway (Francis

McDonough) if the railroad mail service is idle for 48 hours.

Before the play begins, the "house rules" instruct the audience to boo, hiss and applaud spontaneously throughout the performance. A few "plants" in last night's packed little theater gave the needed encouragement until the audience warmed up.

The intimacy of the little theater is an asset in attempting to extract participation from the audience. Before long, everyone loses any self consciousness and the effect is created. Last night's audience enjoyed its role as judge and jury of the actors.

All melodramas have their heroes, and this one is no exception. Ernest Goodsite, Jr. and Robert Savina, with smiles rivaling Miss America contestants, oozed goodness. Their performances were perfect opposites to those turned in by McDonough and his crafty sidekick, played by David Sudy.

JERRY BARTLOME didn't have one line, but he didn't need any. He accompanied the performance for two hours with improvised piano arrangements that set every mood the players were creating.

Others in the cast included Harvey Alford, as master of ceremonies and a railroad engineer; Yvonne Alford, as Carlotta, the owner of the town's saloon; and Patricia Latrany, as Fifi, Carlotta's maid. The play was directed by Mrs. Valerie Jenkins.



JERRY BARTLOME, at the piano, accompanies Harvey Alford, in a song from the Workshop Players Production of "Love Rides the Rails." (Journal Photo by Gene Patrick)

Jerry Bartlome was a genius on the piano. The piano was in a corner almost surrounded by audience members. He had a script propped up where music usually is. He would mark where he was to play--sometimes when a song was introduced he would note what key should be used. He *never* used sheet music.



Olios are quick short vaudeville acts between scenes done by actors in the show. They were meant to take up the time while the set was changed. Here we see the men. Below that are two actresses and the director doing a shortened version of the can-can.

One of the numbers sung by the men and women was "Never hit your grandma with a shovel, it makes a bad impression on her mind."



This was another three-sided show. A large frame was made. Behind it was a long, wide role of canvas on which were painted all of the background scenes. The engineer turned a crank to change scenes.



At scene changes the crew sang "Ninety-nine bottles of beer on the wall. When one of those bottles should happen to fall, 98 bottles of beer on the wall." They got through all 99 by the end of the show. Shown here is Bob Alford, son of Harvey and Yvonne, with Jerry Bartlome.



Carroll McBride, Jeddie Driscol and Dan Ensel

The suggestion of a canopy over an outdoor cafe was done with wide strips of felt. This formed the "orchestra pit." The center picture shows a corner of a railing that went around a new and larger trap door that had been cut in the floor. Many entrances and exits were made from this area. For those who don't know, there is a complete basement under the entire building. Note the large branch of a real tree from which a leaf had to fall.

For several years Jenny Heinzerling and Bill Watson, display artists at May Co., were influential in design, and very definitely a very big help in work and supplying unusual accessories. Jenny's bulletin boards in the entry-way were outstanding.

At one of the performances Mollie Sabiers and Helen Schibley were recognized. They had not missed a production at Workshop Players since it started. Mollie had been in charge of Box Office at one time.

This is one of the few photos that shows the booth locations. At first the opening in the center was the only one from which both lights and sound emanated. The opening at the left was really a costume closet. Lights finally took over this area, a window was cut for the technician and sound was put in the center window with another technician. One person used to handle both jobs, but occasionally a show would require more complex booth work. Bill Penton is the one who designed and did the work. Costumes were taken to storage in the basement.



Jeddie Driscol

Most directors were their own set designers. However, occasionally some one else would design the set, but it was the director who always dictated what was needed and desired.

This set required a street, a perfume shop, and since it was a musical, a place for the piano.

The purple covered platform was the entrance to the shop.

The round tables had tops that were painted in cream and gold flowers. The stools you should recognize from other plays.

SEASON 24 "A SHOT IN THE DARK"

adapted by Harry Kurnitz
from the play L'Idiote by Marcel Achard

presented by
Workshop Players, Inc.

Member of the Ohio Community Theatre Association
and
Lorain County Arts Council

February 11, 12, 16, 17, 18, 19, 20, 23, 24, 25, 26, 1972

Directed by Evelyn Witham

Cast of Characters
(in order of appearance)

Paul Seigne	Ted Siller
Morestan	William Beeman
LaBlache	Fred Stilgenbauer
Antoinette Seigne	Carol Baginski
Josefa Lantenay	Barbara Karpus
Dominique Beaurevers	Dorothy Howe
Benjamin Beaurevers	Richard Beal

Technical Director	Valerie Jenkins
Assisted by	Dale Lewis
Construction	Paul Todhunter
Crew	Joe Mendiola, Leatrice Wall, Dick Beal, Bob Alford, Katy Conry, Fritz Dotzlar, Jeff Washka, Dean Cotton, Nancy Parker
Lights and Sound	Katy Conry, Nancy Parker
Props	Loretta Farley
Costumes	Jean Schaeffer, Yvonne Alford, Valerie Jenkins
Make-up	Carol Baginski
Bulletin Board	Jeff Washka
Publicity and Pictures	Harry Brecha
Contributing Members	Adele Filbert
Ushers	Jane Ryan



One of the simpler, effective bulletin board in the entry way.



L-R Ted Siller, Bill Beeman, Dick Beal, Dorothy Howe, Barb Karpus.



Dick Beal and Ted Siller



Ted Siller and Fred Stilgenbauer



Barb Karpus and Ted Siller



Ted Siller and Carol Baginski

During this season President Yvonne Alford brought several problems to the attention of the board. These were: lack of storage space for props, lack of space to accommodate a growing audience, no lobby or convenient restroom facilities, fumes from the furnace and a lack of air conditioning. For several years prior to this the players had stored furniture and large props in a building owned by John Penton. When he needed it for his own use, a commercial storage unit was rented.

During the discussion, the president announced that land was available on which to build and suggested that the coming 25th anniversary would be an appropriate time to launch a campaign. No decisions were made. Shortly thereafter the second floor of the Bartish's barn became available in exchange for two season tickets. This solved one of the problems.

Workshop Players End 24th Season with Comedy

By SHEILA MCCARTHY

A COMEDY about artificial insemination, "test tube" babies and unwed mothers sounds like a paradox, but the fine treatment "The Wayward Stork" gets from Workshop Players convinces you that you will laugh at anything.

A professor, who is unable to give his wife the baby she wants, refuses to admit his problem to her. So he enlists the help of a doctor who reluctantly agrees to the artificial insemination without his wife's knowledge, to produce the child.

However, the doctor mistakenly administers the treatment to the professor's widowed sister-in-law and the confusion begins.

The best part about last night's preview production was the play itself. Author Harry Tugend has taken an improbable subject matter and turned it into a fine comedy.

HE CAPITALIZES on double meaning and word play and never forces the humor from the lines. For the most part, neither do the players.

As the frustrated profes-



JIM MOREY turns to alcohol after he gets a bit of news from Jean Hill in this scene from Workshop

Players' presentation of "The Wayward Stork." (Journal Photo by Jim Fiedler)

sor, David Sudy has the lion's share of the comedy and he is excellent as he builds an elaborate scheme to convince his wife and sister-in-law that her pregnan-

cy is plausible.

Jean Hill, as the surprised expectant mother, gives her role the exaggerated interpretation it calls for, but occasionally she is guilty of overacting.

Ralph Kluter and James Morey are cast as the potential fathers and Kaye Moore plays the professor's wife. Others in the cast in-

clude Don Breen, as the doctor; and Harry Brecha, Karen Von Burg and Shirley Young.

Director Valerie Jenkins has drawn fine performances from the cast to conclude the Workshop Players' 24th season. Caron Angelo is technical director.

A few tickets are available for tonight's opening

performance and for Wednesday April 26. Box office information can be obtained by calling 233-7576. The theater - in - the - round is located on Middle Ridge Road in Amherst.

CURTAIN TIME for performances through May 6 is 8:15 p.m.

'Shot in Dark' scores bullseye for area players

By MARGE COTTER

"A Shot in the Dark" at Workshop Players last night was little slow on the trigger but ended up scoring mostly bullseyes.

The Marcel Achard tale of a Paris police investigation in a homicide opens as the idealistic young magistrate is given nice open and shut case as his first big effort.

Now fairly obviously if it really were a nice simple murder case the play would end before it started.

ALONG WITH our idealist, there's his wife, the materialist; his clerk, the cynic; his boss, a don't-rock-the-boat type the accused, a dumb-bright maid found wearing a gun as wardrobe in the room with the murder victim, and her employers — the banker and his pedigreed wife.

Ted Siller, as the magistrate, is a little slow generating the quiet forcefulness of his portrayal but eventually it comes across nicely.

William Beeman is a delight as the crusty, cigar-chewin' clerk afraid the new man is near a quick end to a promising career. Beeman, incidentally, even manages to make his note taking an extension of his characterization.

CAROL BAGINSKI makes the magistrate's wife pleasingly pushy and is hilarious when she fabricates an excuse to waltz through the office to see whether or not the accused is pretty.

Barbara Karpus, portraying the accused, is pretty and pretty talented — and her eyes are especially expressive.

Fred Stilgenbauer as the magistrate's immediate superior is at his best when he suggests letting the mud of scandal settle till it is dust — it's easier to dissipate — it can be more easily blown away.

But it is midway in the snow with the appearance of Dorothy Howe and Richard Beal that the production really starts hitting the mark.



Ted Siller and Barbara Karpus

BEAL, AS the banker, is superb when it is suggested that he tell the magistrate who he is. His inflections in his reply "It would take too long," tell the whole funny story as does the change in his language from high-faluting to four-letter.

But Dorothy Howe's icy hauteur in her entrance and subsequent reactions to stress prove the high points in the show.

"A Shot in the Dark" is directed by Evelyn Witham. It will be presented tonight and tomorrow, Feb. 16 through 20 and Feb. 23 through 26 at the Middle Ridge Theater-in-the-Round, Amherst. All show times are 8:15 p.m.

"THE WAYWARD STORK"

by Harry Tugend

presented by

Workshop Players, Inc.

With special permission of Samuel French, Inc.

April 20, 21, 22, 26, 27, 28, 29, 30 (2 shows), May 3, 4, 5, 6, 1972

DIRECTED BY VALERIE JENKINS

Cast of Characters

(in order of appearance)

Nurse	Karen Von Burg and Shirley Young
Dr. Justin Kempp	Don Breen
Professor Robert Stevens, Ph.D., D.S., etc.	David Sudy
Mrs. Julia Stevens	Kaye Moore
Mrs. Maggie Stevens	Jean Hill
Dr. Stanley Carter	Ralph Kluter
Roy Bailey	James Morey
TV Announcer	Harry Brecha
TV Musical Interlude	Jerry Bartlome

'The Wayward Stork' is high-flying fun

By MARGE COTTER

The Workshop Players are delivering a lot of laughs in their current production, largely because of director Valerie Jenkins' deft touch.

For "The Wayward Stork," based on mistaken identities and not entirely do-it-yourself parenthood, could easily be a very different theatrical bird.

THE CHARACTERS — all well cast — include an obstetrician (played by Don Breen), a biologist (David Sudy), his wife, aspiring to parenthood (Kaye Moore), his sister-in-law, aspiring to TV stardom (Jean Hill) a TV ad man (James Morey) and an intern (Ralph Kluter).

Every one is good — Jean Hill is exceptional. She has the rare ability to make the audience forget she is an actor portraying a role. Her comedy timing is superb.

BUT THE pace set by director and cast was interrupted last night by too slow scene changes, rather jarring for the audience. This problem should be eliminated as the production gets into full swing at the players' Middle Ridge Theater-in-the-round, Amherst.

There are still a few tickets for tonight's performance and that of next Wednesday. Information may be obtained by calling the box office in Lorain or Mrs. Robert Teaman, 4003 Oak Point Rd., Lorain.

Other show dates are tomorrow and Saturday, April 27, 28, 29, 30 (two shows) and May 3, 4, 5 and 6.

Chronicle

Technical Staff

Technical Director	Caron Angelo
Head Carpenter	Dick Beal
Assisted by	Ray Francis
Props	Evelyn Witham, Rose Brown
Lights and Sound	Nancy Parker and Bob Kueblier
TV Production	Jim Blair
Costumes	Barbara Karpus, Adele Filbert, Jean Schaeffer
Wardrobe Assistance	Esther Williams
Make-up	Eric Brown
Crew	Nancy Parker, Bob Kueblier, Jessie Knittle, Ernie Goodsite, Harvey Alford, Bob Alford, Bill Robertson, Bob Wenzel, Tom McCullar, Bob and Ron Beal, Lizz Doraski, George Hill, Phyllis Minor
Upholstery	Jeff Washka
Bulletin Board	Ernie Goodsite
Publicity and Pictures	Harry Brecha
Contributing Members	Adele Filbert
Ushers	Jane Ryan



Kaye Moore, Dave Sudy



Jim Morey, Dave Sudy

A couple decides to be artificially inseminated. However, the doctor inseminates the sister-in-law by mistake.

Dave Sudy, Kaye Moore, Don Breen



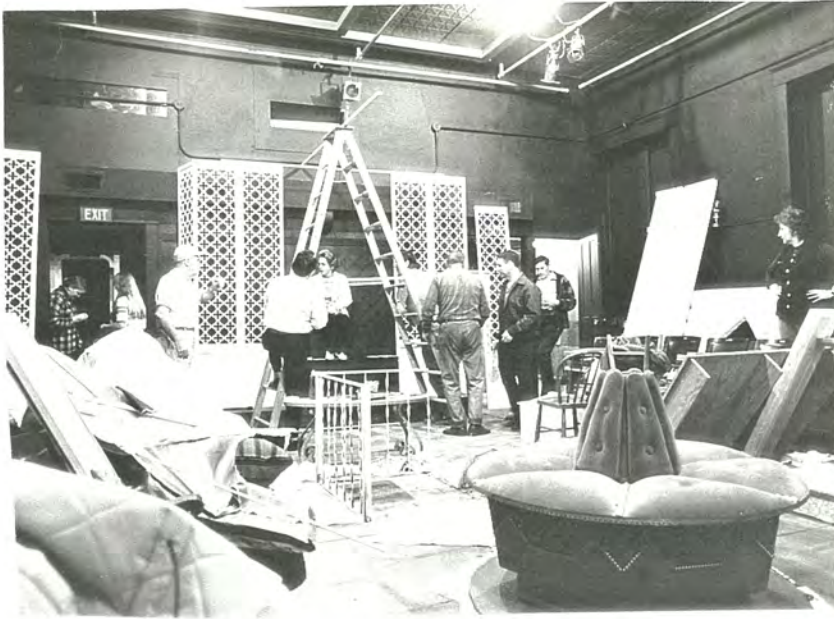
Ralph Kluter, Jim Morey



Kaye Moore, Dave Sudy



Jim Morey, Jean Hill, Ralph Kluter



LOST HORIZON

adapted from James Hilton novel by Martens and Sergel
November 2-4, 8-11,12 (2), 15-18,19 (2).

1972

SEASON 25

Many attractive oriental items were loaned for this show. Our own circular seat of red velvet called "Big Red" was clumsy to handle, but it was a real asset to more than one show. Someone stole it from our warehouse, or borrowed it and forgot to return it.



The crew, carpenters, sound engineers and technical director prepare the sets for **Lost Horizon**.

Technical Staff



Tech staff: Front: Eric Long, Valerie Jenkins, Jean Schaeffer, Mark Fazio, Standing: Dave Cotton, Nancy Parker, Johanna Tilbury, John, Tilbury, Joe Palmer, Chris Sutherland, Gerda Klein.

Technical Director	Valerie Jenkins
Head Carpenter	Paul Todhunter
Assisted by	Joe Brown, John Tilbury, Gonzalo Del Gado, Ed Witham
Crew	Charlotte Brown, Pat Wagner, Nancy Parker, Dale Lewis, Dave Cotton, Joel Cotton Kaye Moore, Loretta Farley, Ken Eitzler, Leatrice Wall, Jessie Knittle, Kathy Cotton
Artist (window scenes, prayer flags) (bulletin board painting)	Hazel Schmitkons Ted Smith, Jr.
Props	Gerda Klein, Rose Brown
Lights	Charles Perozek, Dave Cotton, Eric Long
Sound and Special Effects	Joe Palmer, Chris Eddy, Johanna Tilbury
Costumes	Valerie Jenkins
Make-up	Eric Brown, Kaye Moore
Publicity	Kaye Oblinger
Ushers	Jane Ryan, Adele Filbert
Director's Assistants	Joe Palmer, Gerda Klein, Chris Sutherland
Choreographer	Jeddie Driscoll

Chinese musical background furnished by Phee Ho Kang of Tenang, Malaysia, Chinese student visiting in Lorain

Chopin piano music recorded by Laurie Hardwig,
Oberlin College student

Workshop Players take noble stab at 'Lost Horizon'

By JINNY JONES

"Lost Horizon" is an almost impossible play to produce. Written with almost uncanny awkwardness, it drags at every step and requires an almost superhuman directorial and cast effort to save its lyrical theme.

Unfortunately, though the Workshop Players struggle

Review

mightily — as evidenced by their dress rehearsal last night — they are not quite superhuman enough.

THE SCENE is the late 1930's. A plane carrying an English woman, two English diplomats and an American has crash-landed somewhere in the Himalayas.

The travelers are greeted by a group of Tibetans who taken them to a monastery overlook-

ing the beautiful, tranquil valley of Shangri-La.

Gradually all but one of the travelers grow so fond of the valley that they refuse to leave. One is even asked to become the next High Lama by the present, 300-year-old Lama, who knows he is dying.

But the one malcontent persuades the Lama-elect and one of the girls from the valley to leave with him. Both the malcontent and the girl (who ages into a 150-year-old woman outside the valley) die on the trip, leaving it to the audience's imagination whether the third member of that party is really able to find his way back to Shangri-La.

WHEN JAMES HILTON wrote that story as a novel in the pre-World War II era, he intended it to carry a message to the boiling cauldron which was modern man, the message being that man, through use of moderation and a love of serenity and beauty, could find his own Shangri-La.

The book was an instant best-seller and was, of course, immediately sold to the movies . . . which was where the trouble began.

Because Shangri-La is everybody's ideal, what dramatization could hope to meet that kind of standard?

Apparently no dramatization, since the movie — the lush, gorgeous spectacular — couldn't quite live up to the dream.

Neither does the play, which attempts to condense the novel into a five-scene, box-like production totally inadequate to the theme.

THE MOVIE, at least, had the mobility offered by the camera and was able to give an

adequately, the sets under though she is quite effective in her hysteria when she dis-

covers the man she loves has left the monastery.

HENRY SHARP'S Conway — the man Helen loves and the Lama-elect — occasionally seems to be acting in some private play of his own, so involved is he with the major action, but he is handsome and substantial.

Enthusiastic comedy relief is supplied by Ralph Slavik as Henry Barnard, a crook who comes to appreciate the valley, but can't quite rid himself of his promotional schemes.

Other minor roles are filled

open-air atmosphere to its presentation. The play is almost aimless in its static plotting.

Director Jean Schaeffer would have done well to cut a lot of dead-weight from this play, primarily the incredibly slow opening replete with an Oriental gesture dance.

Speeding up the actors wouldn't hurt either, since most seem so afraid of stepping on each other's lines that their timing is dreadfully slow.

Top performances of the evening — and, in this case, they are very good — are given

Photo on Page E-2

The Chronicle-Telegram Sunday Scene

On the cover ...

IT'S THE SILVER anniversary year for the Workshop Players and one of their three productions this year has been "Lost Horizon." In the cover scene Conway (Henry Sharp, left) has been designated to be the next High Lama of Shangri-La, but first he must hear the words of eternal wisdom from the dying 200-year-old High Lama (David Sudy.) Jinny Jones tells how the Players were formed and how this oldest of Lorain County little theater groups has fared throughout the years on Pages 6 and 7. The cover photo is by Dave Jones



See the Sunday Scene news item above. It was in color in the newspaper and very effective. Dave Sudy's makeup was not as pronounced in proper lighting on the set. He did his own makeup.

Cast of Characters
(In order of appearance)

Myra	Christine Sutherland
Elizabeth	Jane Ryan
Wyland	Ted Driscoll
Rutherford	Bill Boykin
Chang	Carroll McBride, Mark Fazio
Ai-Ling, a Tibetan	Joe Palmer
Hua Pan, Chinese serving girl	Gerda Klein
Conway	Henry Sharp
Mallinson	Ted Smith, Jr.
Miss Brinklow	Kaye Oblinger
Mr. Henry Barnard	Ralph Slavik
Helen	Jenny Heinzerling
Lo Tsen	Jeddie Driscoll
The High Lama	Dave Sudy
Tashi, a Tibetan	Nancy Pelander
Yin Te	Chris Eddy
Yoga Performers	Jane Pierce or Bobbie Thompson and Chris Eddy
Oriental Gesture Dance	Jeddie Driscoll, Gerda Klein, Rose Brown or Lois Gremore

Directed by Jean Schaeffer

"LOST HORIZON", the novel, is a literary legend, published in many languages. It was dramatized in England and on the Broadway stage and made into a popular movie in the 1930's. Workshop Players, Inc., first produced it in October of 1949. Interestingly enough, Hollywood is now making a musical out of it. The part of "Helen" was not in the novel but added to the dramatization.

It is the engrossing story of three men - - two in the British Consular Service, one an American traveling incognito - - and a woman missionary who were kidnapped by a Chinese pilot and flown to an unknown Tibetan monastery in the Himalaya mountains, with a mysterious Chinese influence, called Shangri-La.

The hanging of kites originated in the Hans Dynasty, 2,000 years ago, to keep away evil spirits.



Seated: Ralph Slavik. Standing: Hank Sharp, Kaye Oblinger, Carroll McBride.



Ralph Slavik and Nancy Pelander

LOST HORIZON

(Theatre-in-the-Round)

Marks its

25th Season

by repeating

"SMILIN' THROUGH"

A Romantic Comedy

by Allen Langdon Martin

February 1, 2, 3, 7, 8, 9, 10, 11, 15, 16, 17, 18 1973

Workshop Players, Inc., is celebrating its 25th season. It can boast of being the oldest little Theatre group in Lorain county and surrounding areas. Valerie Jenkins, librarian for Amherst Schools, organized this arena-style theatre (the first and only one in the area) in the fall of 1948 with a group of her former Clearview students.

The first activity was a one-act Christmas play presented for Church and Civic groups. In February, 1949, Mrs. Jenkins directed "SMILIN' THROUGH" at the Grange Hall in Amherst. Under great handicaps the Players performed there until 1953, giving at first only two performances each production. Now over 4500 watch the selections of a season.

The present Board of Trustees decided to produce again three of the early plays to celebrate this 25th season. "LOST HORIZON" which was the second play in October of 1949 was produced again last November directed by Jean Schaeffer. "HEAVEN CAN WAIT", produced in 1952 will open May 3rd directed by Evelyn Witham. The enclosed program is a copy of the original program of "SMILIN' THROUGH" which coincidentally also opened on February 1.

Five former presidents and the present head of the group appear in or have worked on this production. Ernie Goodsite, Adele Filbert, Jean Schaeffer, Dick Beal, Yvonne Alford, and Valerie Jenkins. The latter two were members of the first board of trustees.



Director — Valerie Jenkins

Cast of Characters

(In order of appearance)

Sarah Wayne	- - - - -	Yvonne Alford
Mary Clare	- - - - -	Adele Filbert
John Carteret	- - - - - (elderly)	Jim Murray
		(young) Larry Toth
Dr. Owen Harding	- - - - -	Dick Beal
Ellen	- - - - -	Sally Huge
Kathleen Dungannon	- - - - -	Nancy Balas
Willie Ainley	- - - - -	Robert Savina
Kenneth Wayne	- - - - -	Ralph Kluter
Jeremiah Wayne	- - - - -	Ralph Kluter
Moonyeen Clare	- - - - -	Marty Holfelder
Wedding Guests	- - - - -	David Cotton, Rick Beal, Vicki Filbert, Pamela Huge, John Tilbury, Susan George, Robert Savina
Postman	- - - - -	John Tilbury

Synopsis

ACT I

- Scene 1 — The Carteret Garden, 1914
Scene 2 — The Same. Fifty years before

ACT II

- Scene 1 — The Same, 1914
Scene 2 — The Same, 1919
The lights will be lowered to show the passing of time.

ABOUT THE PLAY

The song, "SMILIN' THROUGH", was copyrighted in 1919. The play, first produced in 1920 on Broadway, starring Jane Cowl became an instant success. It brought world-wide fame to the star. It was later made into a movie starring Norma Talmadge. Workshop Players first produced it in 1949 as their first major full-length play. The present production is the group's 76th.

ABOUT THE CAST

Jim Murray, Dick Beal and Adele Filbert will be remembered for their portrayals in "ANGEL STREET". Jim and Dick also appeared in "THE PLAIN DEALER". Adele was seen in "EVERYBODY LOVES OPAL" and numerous other productions. Nancy Balas has appeared with Dick Beal in "OUR TOWN" and "DON'T DRINK THE WATER" and with Yvonne Alford and Bob Savina in "LOVE RIDES THE RAILS". Bob Savina has also appeared in "SHE LOVES ME". Ralph Kluter was last seen in "THE WAYWARD STORK". Sally Huge last appeared in "HEIDI" when she was a student. The girls appearing as wedding guests are daughters of Nancy, Adele and Sally. Rick Beal appears again with his father and Vicki Filbert as he did in "OUR TOWN". Mary Holfelder and Larry Toth are newcomers to the group.

Technical Director, David Cotton has had experience in all phases of the theatre. He has returned to Workshop after his absence at college and the Air Corps where he also performed and worked on sets. He appeared in "CHICKEN EVERY SUNDAY", "THE PLAIN DEALER" and others for Workshop. Director Valerie Jenkins has directed 43 of the group's 76 productions and been Technical Director for many.

Smilin' Through, our first official production, was a natural choice for the 25th anniversary. The play is a bit too sentimental for modern audiences. Everything ends happily. Today tragedy pursues and claims the conclusions. What a pity! What happened to going to the theatre to escape what we must endure daily?

Technical Staff

Technical Director - - - - - David Cotton
 Head Carpenter - - - - - Paul Todhunter
 Set Crew - - - - - Joe Brown, Joel and Paul Cotton,
 Henry Sharp, Jessie Knittle, Ernie Goodsite,
 Johanna Tilbury, Ken Ditzler, Eric Long, John Tilbury
 Floral Effects - - - - - Leatrice Wall, Charlotte Brown,
 Kathy and Sue Cotton
 Props - - - - - Loretta Farley
 Lights - - - - - Nancy Parker
 Sound - - - - - Dale Lewis
 Music - - - - - Harp, Phyllis Mauney; Vocal, Terry McCullar,
 Nancy Balas

COSTUMES

Mooneyen's gown designed and made by - - Valerie Jenkins
 Wardrobe - Adele Filbert, Yvonne Alford, Eileen Thesing
 Makeup - - - - - Ernie Goodsite
 Program Insert - - - - - Bev King, Anna May Magnus
 Publicity and Public Relations - - - - Carol Hart, Jean Schaeffer
 Assistant to the Director - - - - - John Tilbury
 Reunion Arrangements - - - - - Leatrice Wall

Credits

Leonard, Taylor Toppers (men's wigs), Driscoll Music Co. of Elyria,
 Richard Baron, gunsmith, Lorain Rehabilitation Center, Jenny Heinzerling
 of May Co., Carek's Florists, Dute's Pikeview Farms, LCCC Theatre Dept.,
 Margaret Bartish, Joan Polk, Alice Weston, Lou Kepler, Fran Bostwick,
 Hugh Gallagher, Ron Weiskind, Jinny Jones, Pat Hershey Penton Orchards,
 Clayton Smith, W. J. Ongert

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SEASON 1972-73

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 Dave Sudy — Secretary
 Loretta Farley — Treasurer
 Yvonne Alford, Adele Filbert, Ernie Goodsite, Dorothy Howe,
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 Elaine Breen

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 Rosemary Taylor
 (Author of "Chicken Every Sunday")
 Alice Weston — WUAB



An extraordinary set created by David Cotton, and crew. The set was outside the house and in the garden. The windows behind the audience reflected the same garden setting. A garden gate at the right leads to the neighboring property.

Audience follows 'Smilin' cue

By PAUL SCHROEDER

The audience at the Workshop Players' second production of the season went smilin' through as they were presented with the romantic comedy "Smilin' Through", by Allen Martin, at the Middle Ridge Road Theatre-in-the-Round.

It was the 76th performance by the workshop in this, its 25th season. "Smilin' Through" was also the first major production of the workshop, first performed in 1949.

The play deals with old John Carteret's refusal to allow his niece, Kathleen Dungannon, to marry the son of the man who killed his fiance on their wedding day 50 years earlier, and ends with his final approval after the young man returns from WW I.

THE SCENE IS the Carteret garden, somewhere in England in 1914, with a flash-back 50 years to John Carteret's wedding night, when Jeremiah Wayne shoots his fiance in a fit of passion after her refusal to marry him.

Carteret carries his hate of Jeremiah Wayne with him all his life and refuses to let Kathleen marry Ken because "he's

of the same stock" as the man who killed his only love.

The last scene, which takes place in 1919 after young Wayne returns from the war, sees Carteret asking Wayne's pardon after he realizes his mistake.

Review

He only realized it after Kathleen threatened to leave him.

THE CAST, all local people, did an excellent job. Nancy Balas, who played Kathleen, tried hard to master an Irish brogue and didn't quite get it off all the time, but that was minor in comparison to her fine acting.

And perhaps the highlight of the play was Jim Murray, who played the old John Carteret, and Dick Beal, who played his life-long friend Dr. Owen Harding, both of whom made the play move.

The only weak spot was Ralph Kluter, who played Ken Wayne and in the flash-back his father Jeremiah, who was outdone by his colleagues. He seemed to be reading his lines whereas the others spoke them.

HE WAS MORE believable playing Jeremiah Wayne, however, who appeared in a drunken love-hate rage.

Yet the shortcomings of Kluter

ter's performance were minor compared to the fantastic acting of amateurs, admittedly amateurs who have been at it

for a while. "Smilin' Through" can still be seen, with performances this weekend and the following

two weekends. For ticket information, call the Workshop Players box office or write to 384 East 44th St., Lorain.



Sally Huge aged well. See the next page.



50 YEARS LATER

Top left: Marty Holfelder and Larry Toth prior to the marriage ceremony; Marty and Jim Murray, her guardian; Dick Beal and Larry Toth prior to the wedding. Although Ralph Kluter is the rejected suitor he never intended to kill his sweetheart, but she steps in front of her fiancee and takes the shot from which she dies. Sally Huge, the housekeeper, on her discovery of the tragedy.

Jim Murray and Nancy Balas discuss her upcoming marriage to the son of the man who murdered Mooneyen. Bob Savina, another suitor (provided for comedy relief) and Nancy. Top of the next page: Dick Beal and Jim Murray enjoy a game of dominoes. The elderly men meet the groom. All is forgiven -- not entirely forgotten. An aged Sally Huge serves tea once more to the men she has served for years.



Dick Beal and Jim Murray did an excellent portrayal of the two elderly gentlemen. Their voices, mannerisms, walk and facial expressions were true to the elderly characters. See what the Journal and Chronicle had to say about it.

Thursday, February 1, 1973 The Journal, Lorain, Ohio 13

Drama Review

Workshop Players Do Well By an Old Corny Romance

By HUGH GALLAGHER

TIMES AND TASTE change. What brought tears and sighs generations ago only bring a certain uneasiness today. "Smilin' Through" being presented by the Workshop Players beginning its regular run tonight is a sentimental romance that doesn't wear well with the times. But the group gives it a good production.

The Workshop Players are presenting the show for the second time in celebration of their 25th Anniversary. In 1949 it was their first production. Even then it was 29 years old and out of step with the times, a corny anachronism.

The play concerns an old codger who stands in the way of his niece's love for a



young man. He is repulsed by the young man because of a wrong done by the youth's father 50 years before. The play is set completely in the man's garden including a flashback to the incident.

Director Valerie Jenkins has given the play a good staging. The sets are excellent including a realistic brick cottage, a gazebo and fake grass and flowers. Lighting and other technical matters under technical director David Cotten come off without a hitch. The only problem is with the sound system, music is supposed to be playing at various times but it is hardly audible.

Mrs. Jenkins has used the tiny theater - in - the - round well, having her actors move about with ease and naturalness. The play needs some tightening. The early scenes especially seem overly long and repetitious. Much of the flowery, but not poetic, passages could be cut.

The acting is generally good. Nancy Balas as the niece, Kathleen Dungannon, is bright and easy. Her personality gives a spark to the slower early scenes.

Jim Murray as the elderly John Carteret plays the old codger with a stoop, a gruff voice and a sad expression. He bears much of the action and he handles it well.

Dick Beal is especially good as Dr. Owen Harding, the old man's lifelong friend. He gives the role sympathy and wit, his tim-

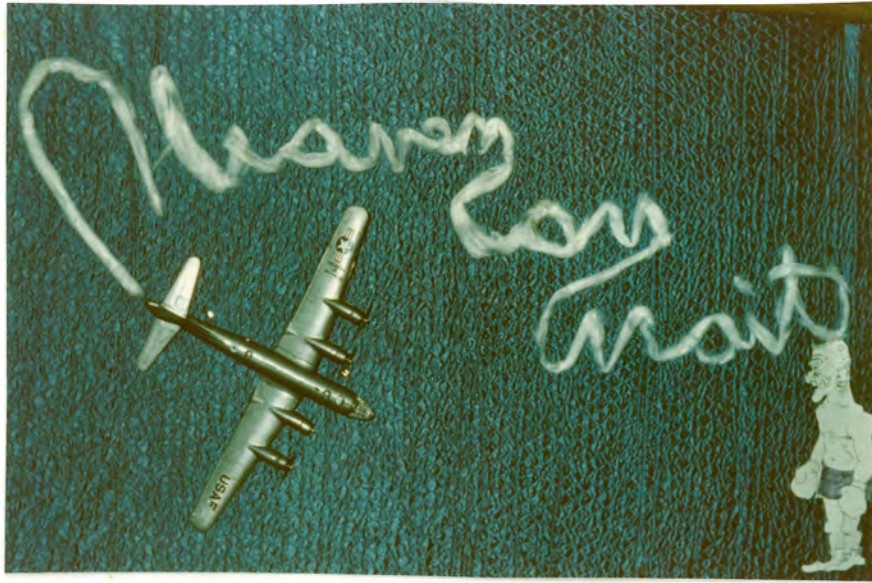
ing is excellent.

Ralph Kluter, who plays Kenneth Wayne, the young man, and his father in the flashback, is appropriately handsome but he tends to freeze up too stiffly. A little more relaxation would help the flow of some of the dialogue.

Robert Salvina as a rejected suitor provides a nice touch of humor.

Marty Holfelder as Moonyeen Clare, the old man's love in the flashback, is attractive and convincing even though saddled with the most drippingly sentimental lines.

Jim Murray, whose bride-to-be was murdered, reflects on her miniature he has kept through the years. The end! A life of emptiness! That should be enough sadness.



Top row, L: Mr. Jordan and his "Angels." Center: Mr. Jordan talks to Joe. R: Joe has been given a different body because his first one was cremated. Bottom left: As the wealthy husband of Julia Farnsworth he was supposed to have been murdered by her and her lover. Center: Joe talks with Betty and the custodian (Mr. Jordan). R: Kathy Szucs and Jane Ryan discuss the strange events.

Director — Evelyn Witham

Cast of Characters

(In order of appearance)

Mr. Jordan	- - - - -	Don Breen
Escorts 1 and 2	- - - - -	Mollie Glendenning Valerie Jenkins, Jane Ryan
Messenger 7013	- - - - -	Elaine Breen
Joe Pendleton	- - - - -	Jeff Gross
Nurse	- - - - -	Yvonne Alford
Tony Abbott	- - - - -	John Tilbury
Julia Farnsworth	- - - - -	Adele Filbert
Betty Logan	- - - - -	Kathy Szucs
Mrs. Ames	- - - - -	Jane Ryan
Susie	- - - - -	Eileen Thesing
Workman	- - - - -	Eric Long
Max Levene	- - - - -	Henry Sharp
Inspector Williams	- - - - -	Jim Morey
Plainclothesman	- - - - -	Ed Witham
Lefty	- - - - -	George Ziska
Doctor	- - - - -	Harvey Alford
Passengers	- - - - -	Loretta Farley, Jane Ryan, Mollie Glendenning, Yvonne Alford, Ed Witham, Walt Glendenning, Joe Mendiola, Joe Brown, Dave Colton, Dick Beal

Technical Staff

Technical Director	- - - - -	Valerie Jenkins
Assistant	- - - - -	David Cotton
Head Carpenter	- - - - -	Paul Todhunter
Assistants	- - - - -	Ed Witham, Joe Brown
Set Crew	- - - - -	Charlotte Brown, Joe and Felicitas Mendiola, Brenda Simpson, Walt and Mollie Glendenning, Jeff Washka, Gloria, Kathy and Joel Cotton, Jean Schaeffer, Ernie Goodsite Eddie Leaver, Ken Ditzler, John and Johanna Tilbury, Nancy Parker, Carol Hart
Decorating advisor	- - - - -	Jenny Heinzerling
Props	- - - - -	Loretta Farley
Lighting	- - - - -	Eric Long
Sound	- - - - -	Joe Echstenkamper, Johanna Tilbury
Special effects	- - - - -	Walt Glendenning
Boxing Consultant	- - - - -	Joe Gentile
Wardrobe	- - - - -	Yvonne Alford, Eileen Thesing
Makeup	- - - - -	Dick Beal, Mollie Glendenning
Ushers	- - - - -	Jane Ryan

Workshop Players is attempting to locate former members and all persons who have participated in the productions in the past. If you once performed or worked on a show and have changed addresses or your name, please notify Jean Schaeffer 282-6813 or Valerie Jenkins 988-7130. If you know of someone who may have moved out of the area, please give us their address or have them get in touch with us. Soon!



Jeff Gross arguing with Elaine and Don Breen why he shouldn't be dead.



Jeff Gross trains with George Ziska



The conference about the upcoming fight.



Two scenes of the set from north and south.



Workshop's 'Heaven Can Wait' Is Lively Comedy

By HUGH GALLAGHER

THE HEAVENS are smiling on the Workshop Players for the next three weeks as they present Harry Seagull's celestial comedy "Heaven Can Wait." And the Workshop production is well worth smiling on or, quite often, howling at with laughter.

Director Evelyn Witham has given a lively staging to this old but pleasant farce that mixes pugilism with angels. She is fortunate in having a fine cast in all the right places to make the play move easily and humorously. This play was presented by Workshop in 1952 and is being repeated for their 25th Anniversary.

The play, actually pretty silly, concerns a heavenly boo-boo. Boxer Joe Pendleton (Jeff Gross) is brought to the pearly gates 60 years too soon by Messenger 7013 (Elaïne Breen).

zest.

Jeff Gross plays Joe with a right combination of naively clumsiness, and the dumbness of a palooka. He was also good last night in smoothing over some rough spots. He had a tendency to overplay a might in some scenes.

Don Breen is a perfect Mr. Jordan. Decked out in an all white outfit he underplays the role with style. He is super cool which is exactly the right pose for a rational being above the know nothingness of Earthlings. Even when hampered with corny dialog he comes through.

The bowling success of last night and the man who garnered the lion's share of credit for comedy was Henry Sharp as Max Levene. He's fantastic, taking the attention of everyone from

his first entrance. He has mastered that wise guy Brooklyn accent from the side of his mouth and handles a cigar prop like an old master. The highest praise I can give him is to say that he reminded me of the late character actor James Gleason, who coincidentally played the role of Max in the movie version "Here Comes Mr. Jordan."

The others in the cast were also good including Mrs. Breen, John Tibbury, Adele Filbert, Kathy Szucs, Jane Ryan, Eileen Thesing, Jim Morey, George Ziska and others with smaller roles.

There were some minor problems, as the play shows, even Heaven makes boo-

boos. Two things are not worthy. The play is supposed to be set in present day, based on some dial about Joe's age, but all the topical allusions are to the late 1930s when the play was written. It's a smarmy thing but it is noticed. Secondly the messengers' costumes, except for Mr. Jordan's, are lacking in taste which Heaven would never do.

But this production is well worth seeing.

The play will be presented May 3-5, 9-13 and 16-20. Curtain time is 8:15 except for May 13 and 20. For tickets call 232-7576.



MR. JORDAN, an ethereal being, played by Don Breen, visits fighter Joe Pendleton, (Jeff Gross of Lorain). Looking on is tough fight promoter Max Levene, (Henry Sharp of Lorain). (Journal Photo by Chief Photographer Tom Whittington)

Heaven Can Wait was adapted for the movies under the title, "Here Comes Mr. Jordan. It was first presented at Workshop in 1952. Messenger 7013 collects prize fighter, Joe Pendleton, before his time. The first scene, the corner of a flying field, takes place amidst the furniture for the next scene, but the furniture is covered with billows of white net to conceal it. This was a much better solution to the problem than when it was first produced when sheets were used.

For the twenty-fifth season the players made several changes. Tickets prices increased to \$3.00 each. Season tickets and club nights increased comparably to \$7.50 for the former and \$175 for 110 seats to clubs. Fifteen clubs scheduled performances for the season. The players increased the number of performances from 8 or 10 to 14. Some players declined to take part for that many shows, but the number remained. Double shows on Saturdays had been dropped a few seasons prior to this.



Eric Long sets up more equipment for Jeff.



John Tilbury and Adele Filbert are shocked at the sight of Jeff Gross, whom they believed they had poisoned.



Jeff Gross and Don Breen



Jeff Gross, the fighter, in the body of a socialite isn't quite sure why he needs a top hat as Hank Sharp, and John Tilbury listen.



Jeff Gross practices jumping rope for Don Breen.

25th season summary

Productions for the anniversary year were featured in full pages of the first show with the first colored page to be used in the newspaper. Alice Weston of Lorain Conversation on WUAB-TV and Joan Polk on WLRO radio did interviews. Hugh Gallagher, drama critic for the Journal ran a lengthy article about the theatre. (See attached).

The second production featured five past presidents working on the production. Four cast members had children of their own working on the show.

During the season there was still talk about acquiring land, but no decision was made. The number of performances for this season were twelve instead of the fourteen of the year before.

Shirley Smead Resek compiled a history of Workshop Players to satisfy a requirement for her Master's Degree from Kent State University during this 25th season. In her final chapter she states:

"Although many members had come and gone, the Players had been fortunate in having a nucleus of dedicated persons whose names have reoccurred throughout this history. Perhaps a statement by Mrs. Jenkins made in an interview in the Sunday, January 2, 1972, Lorain Journal article entitled "Little Theatre: Why Do People Want to Act? What Do Audiences Like Best?" sums up the reason for the Players' continued growth and success. She stated:

We believe people go to the theatre to be entertained. We have prided ourselves on being conservative and our box-office shows that to be correct thinking. We're not in it to make money but to provide good shows.

Shirley Resek concluded from interviews with various members at the time and from examining records that the success of the Players had been that no season ever lost money, and their ticket prices had been "affordable." She believes that the club plan and season ticket holders helped to build a recurring audience. She quoted one source as saying they have not done avant-garde plays, but "have tried for variety choosing from original scripts, classics, musicals, children's plays, serious plays, and comedies." The breakdown of play selection types during this period has been 40 comedies, 17 serious plays, 4 religious dramas, 2 period plays, 3 musicals, 2 children's plays and 1 melodrama.

Mrs. Resek points to another factor that brings in an audience and that is the building itself. She states that news articles and comments from members "attest to the fact" that people like the "charm" of the one-room schoolhouse, and the intimacy of performance.

And so the first twenty-five years comes to an end. It saw many changes for improvement. It would have been interesting to have made a video, which wasn't around in the beginning, but a movie at least, of the three shows that were repeated to see how much all phases of Workshop had improved.

Dedication has certainly been one of the main assets to the growth. The pleasure of the friendships, the feeling of family during a run, and the everlasting joy of accomplishment without sacrificing quality makes community theatre in general and Workshop Players in particular an artistic service to the community.

A Look at the Arts

Gallagher's
Notebook

Hugh Gallagher

THE WORKSHOP Players are celebrating their 25th anniversary this year and the milestone makes it a ripe time for recalling the past, taking pride in progress and taking note of coincidences.

The three plays planned for this season — "Lost Horizon," "Smilin' Through" and "Heaven Can Wait" — are shows from the early years of the group. "Smilin' Through" which starts Feb. 1 was the group's first play when it was founded in 1949 by Valerie Jenkins with students from Clearview High School. One of the coincidences, completely unplanned, is that the play opened on Feb. 1, 1949. A souvenir copy of the first program will be given with the new programs.

When they first began the Workshop players rented the Grange hall in Amherst. They now use an old school house on Middle Ridge Road in Amherst.

"We were handicapped at the Grange," Mrs. Jenkins, who will direct "Smilin' Through," said. "We used folding chairs. We moved in on Sunday, set everything up in four days, put on the shows Thursday and Friday and then took everything down because they usually rented the hall on Saturday for a wedding."

The present theater is small, with very little parking space, but it is also very warm and friendly. Talk about finding new quarters meets resistance.

"We talk about it, but may customers say 'You're not going to move from this quaint place,'" said Mrs. Jenkins.

MRS. JENKINS, a librarian at Marion L. Steele High School, said that the whole scope of the theater has changed in the last 25 years. The cost of putting on a play has risen, not only because of higher prices because of higher production values.

"Except for the cost of renting the hall in the first show, I would say the costumes cost more than the entire production 25 years ago," said Mrs. Jenkins.

She said the sets for the new "Smilin' Through" are among the most elaborate the theater has ever done, including a floor covered in artificial grass, a house, a garden and a gazebo.

The new production has brought together a number of persons who have been active in the theater group. It's kind of a large reunion. Mrs. Jenkins, Adele Filbert, Yvonne Alford, Ernest Goodsite and Jean Schaeffer are all past presidents involved in this production. Dick Beal is the current president.

Mrs. Filbert, Nancy Balas, Sally Huges and Dick Beal are former students of Mrs. Jenkins who have roles in this play. As part of the family and community tradition of Workshop they each have children involved in the play.

The Workshop Players are planning a reunion for the cast of the original "Smilin' Through" production for Feb. 11.

Play dates are Thursday through Saturday Feb. 1, 2, 3 and Wednesday through Sunday Feb. 7, 8, 9, 10, 11 and 14, 15, 16, 17, 18.

Director, Evelyn Witham

"Suds In Your Eye"

by
Jack Kirkland

Based on the novel by Mary Lasswell

November 1, 2, 3, 7, 8, 9, 10, 11, 14, 15, 16, 17. **1973**

By special permission of Dramatists Play Service

(Cast in order of appearance)

Mrs. Feeley	-	-	-	-	-	-	-	-	-	Dorothy Barrett
Chinatown	-	-	-	-	-	-	-	-	-	Jeff Washka
Mr. Fitzgerald	-	-	-	-	-	-	-	-	-	John Tilbury
Miss Tinkham	-	-	-	-	-	-	-	-	-	Adele Filbert
Conchita	-	-	-	-	-	-	-	-	-	Doris Freidrich
Mr. Reynolds	-	-	-	-	-	-	-	-	-	George Ziska
Mrs. Rasmussen	-	-	-	-	-	-	-	-	-	Yvonne Alford
Mrs. Rasmussen's daughter	-	-	-	-	-	-	-	-	-	Eileen Thesing
Elmer	-	-	-	-	-	-	-	-	-	Harvey Alford
Kate Logan	-	-	-	-	-	-	-	-	-	Barb Karpus
Mrs. Ferguson	-	-	-	-	-	-	-	-	-	Rita Uszak
Mr. Wilson	-	-	-	-	-	-	-	-	-	Richard Beal
Mac	-	-	-	-	-	-	-	-	-	Jeff Gross
										Jim Murray
Mrs. Miller	-	-	-	-	-	-	-	-	-	Loretta Farley
Danny Feeley	-	-	-	-	-	-	-	-	-	David Barbour
Policeman	-	-	-	-	-	-	-	-	-	Ed Witham
Ormond Hanson	-	-	-	-	-	-	-	-	-	Harvey Alford
Pinkey Kennedy	-	-	-	-	-	-	-	-	-	Dave Cotton

The action of the play takes place in Mrs. Feeley's junk yard, San Diego, California, during World War II.



The players opened their 26th season of three plays with a schedule of 12 performances over three week-ends. **Suds in Your Eye** was the opener. It was a good choice for several reasons. It is always good to open with a comedy; the play was not the usual boy meets girl plot; it certainly had an unusual setting. It got the season and a new milestone off to a good start.

Evelyn Witham did well to cast Dorothy Barrett in the lead along with a good supporting cast of experienced actors.

Above: L-R seated: Doris Freidrich, David Barbour, Barb Karpus.

1st row standing: John Ziska, Dick Beal, Rita Uszak, Adele Filbert, Loretta Farley, Eileen Thesing, Dorothy Barrett.

Back row: Harvey Alford, Yvonne Alford, Jeff Washka, John Tilbury, Dave Cotton, Dorothy Barrett.



Dorothy, Harvey Alford, Dave Cotton.

Technical Staff

Technical Directors	- - -	Valerie Jenkins and David Cotton
Set Crew	- - -	Norene Gill, Joe and Felicitas Mendiola, Rich McLellan, Joel and Paul Cotton, Paul Todhunter, John Tilbury, Jane Ryan, Cindy Landis, Mark Born, Debbie Lynch
Props	- - -	Loretta Farley
Lighting	- - -	David Cotton, Rich McLellan and Eric Long
Wardrobe	- - -	Valerie Jenkins, Eileen Thesing Jean Schaeffer
Make-up	- - -	Dave Sudy
Ushers	- - -	Jane Ryan
Bulletin Board	- - -	Shelley Petrillo
Publicity	- - -	Rich McLellan



A junkyard was the scene. They are so easy to do -- or so we thought at the beginning. That was until we had to fill an old bathtub with live flowers. Did you ever try to keep flowers alive without light for three weeks? The gardener who provided the flowers was good enough to allow them to be returned each week after the closing performance until the next week's performances.



Rich McLellan, Evelyn Witham, Dave Cotton,
Eric Long; seated: Loretta Farley

Dorothy Barrett, again in a junk yard.



Yvonne Alford, Adele Filbert, Loretta Farley, Jeff Gross, Rita Us Uszak, Barb Karpus.

Note: This was one of Loretta's very few appearances on stage.



Yvonne Alford, Adele Filbert, David Barbour, Barb Karpus.

"Fiddler on the Roof"

Based on the Sholom Aleichem's Stories by Special Permission of Arnold Perl

Book by JOSEPH STEIN Music by JERRY BOCK

Lyrics by SHELDON HARNICK

Produced on New York Stage by Harold Prince

Original New York Stage Production Directed and Choreographed
by
JEROME ROBBINS

February 21, 22, 23, 27, 28, March 1, 2, 3, 6, 7, 8, 9, 1974



Directed by
VALERIE JENKINS

Musical Director
HOWARD HANSEN

Original Choreography reproduced by
RIC HALTERMAN

ERNEST GOODSITE, JR., Assistant Director

Cast

TEVYE, the Dairyman	Rudy Cirell
GOLDE, his wife	Ann Nagy
TZEITEL, his daughter	Betty Shakir
HODEL, his daughter	Joyce Campana
CHAVA, his daughter	Katie Higgins
SHPRINTZE, his daughter	Nancy Conrady
BIELKE, his daughter	Leanne Cirell
YENTE, the Matchmaker	Dorothy Howe
MOTEL, the Tailor	David Cotton
PERCHIK, the Student	Ric Halterman
LAZAR WOLF, the Butcher	Dan Ensel
MORDCHA, the Innkeeper	Claude Coller, Jim Murray
RABBI	Don Breen
MENDEL, his son	Roger Bauer
AVRAHM, the Bookseller	Bob Hastings
NACHUM, the Beggar	Marc Duncan
RUSSIAN DANCERS	Jeff Washka, Ron Miller
GRANMA TZEITEL	Elaine Breen
FRUMA-SARAH	Jo Yarsa
CONSTABLE	Mark Fazio
FYEDKA	Ron Miller
SHANDEL, Motel's Mother	Gloria Cotton
THE FIDDLER	Chris Eddy
RIFKA	Dottie Oliver
YUSSEL	Marc Duncan
SASHA	Jeff Washka
IVAN	Rich McLellan
BOTTLE DANCERS	Ron Miller, Jeff Washka, John Eichenlaub
BOYS	Kevin Breen, Eddie Leaver

ACCOMPANISTS Sandra Tucker, Marion Russell

Fiddler on the Roof is already a classic. Some people wondered when we did **The World of Sholom Aleichem** how a group such ours could do justice to a play of such Jewish background. This same feeling was expressed when **Fiddler** ...was announced. It turned out to be one of the most popular shows up to that time. Again an excellent cast was found and an extraordinary music director, Howard Hansen. We were very fortunate when he accepted the request to direct the music. Howard had ability in general theatre direction as well as music. He had directed this show at the high school and it was known to be one his favorites. The first dress rehearsal for this show was in such good shape that it could have been performed for a paying audience without alteration. This is very unusual because first dress rehearsals are often mass confusion.

In addition to a magnificent music director the lead was a newcomer, a real find in the person of Rudy Cirell. Howard worked with Rudy to perfect his music and his action. Rudy was excellent. He went on to play the role many times for other community theatres. Another to-be celebrity in the cast was Joyce Campana. Joyce has gone on to a career in opera and light opera. She has been in demand in this country and in foreign countries.

The top photo shows Chris Eddy at the opening. The southwest corner that was frequently used for an extension of the stage was again taken over as part of the stage. Below is Rudy Cirell leading La Chaim. He is followed by Dan Ensel and Claude Coller. This number and a few others caused the crew to put another brace under the beams in the basement.

Technical Staff

Crew Chief	-	-	-	-	Dick Beal
Set Crew	-	Paul Todhunter, Ed Witham, Jessie Knittle, John Tilbury, Noreen Gill, Joe Mendiola, George Ziska, Rita Uszak, Bill Wilson, Carol Czech, Nancy Kohler			
Properties	-	-	-	-	Loretta Farley
Set Changes	-	-	-	-	John Eichenlaub
Costumes	-	Valerie Jenkins, Adele Filbert, Eileen Thesing, Yvonne Alford, Debbie Christensen, Patricia DePao'a			
Lighting	-	Noreen Gill, Rich McLellan, David Cotton, Joe Echstenkamper			
Bulletin Board	-	-	-	-	Shelly Petrillo
Make-Up	-	Rich Halterman, Dave Cotton, Dave Sudy, Kaye Coller			
Ushers	-	-	-	-	Jane Ryan
Publicity	-	-	-	-	Rich McLellan
Programs	-	-	-	-	Ernie Goodsite, Jr.



Besides a host of excellent actors in the show which gave the show polish, the tech crew was also extraordinary. Many, many set changes had to be done smoothly and quickly, which they did.



Top right shows a fence around the piano for the accompanist. Although no audience could be seated in that section of the south wall, the area around the piano was used for action. A large cast and many set changes required that every foot of space be utilized.

Left: Dan Ensel and Ann Nagy are two more celebrities to take part. Ann Nagy, a voice teacher and vocalist of note, taught Joyce Campana. I have already noted that Dan was a free lance actor in Cleveland. In the background is Roger Bauer.

On the right is Rudy Cirell with David Cotton. Dave as Motel was painfully, but effectively shy as he tries to propose marriage -- first to the Papa. Note has been made of Dave's excellence in set design and direction. He is equally talented as an actor and has performed in several area theatres and designed for as many. Is there anything he can't do? Not that I know of!

Workshop Players Production

'Fiddler' A Joyous Evening of Theater

By HUGH GALLAGHER
MIRACLE OF MIRACLES the tiny Workshop Players theater-in-the-round has come to life as Anatevka, a small Russian village in 1905 for an outstanding production of "Fiddler on the Roof."

Director Valerie Jenkins faced a nearly impossible task — bringing a big musical production to a stage the size and shape of a cracker, box. For the most part she has succeeded admirably. She was blessed by good performers who make everything bustle with life, she has kept props to a minimum, and she has created the barest of setting. Musical accompaniment is handled by piano (played well by Sandra Tucker) and violin (Chris Eddy making a fine fiddler on the roof).

"Fiddler on the Roof" is, of course, excellent material to work with. The musical based

on stories by Sholom Aleichem with book by Joseph Stein, music by Jerry Bock and lyrics by Sheldon Harnick is both comic and sad. It deals with the hardships of a Jewish community in a Russian village during the times of the pogroms, a movement to rid Russia of Jews.

The main figure is Tevye, a gentle dairyman with five daughters. Three of his daughters are of marriage age. Tevye is a man who lives by his traditions and his personal relationship with God, whom he often consults. He must face the problem that his daughters want to challenge his traditions by marrying men of their own choice.

THE ROLE OF Tevye is everything and Rudy Cirell gives one of the finest, most humane, most sensitive performances I've ever seen. He understands the simple,

hardworking, good humored man that Tevye is. He sings well, avoiding the comic approach of Zero Mostel in favor of a more realistic manner. His "If I Were Rich Man" number becomes a reflective, very private prayer.

Cirell is superb but he is lucky to be shining in a production of other fine performances. Betty Shakir as Tzeitel, Joyce Campana as Hodel, and Katie Higgins as Chava seem very real as Chava seem very real as the slightly rebellious but loving daughters. They handle emotional scenes without straining reality.

David Cotton plays the timid Motel, who wishes to marry Tzeitel. He is properly backward with the father and excited when he gets a reluctant acceptance. He does

"Miracle of Miracles" very well.

Ric Halterman, who handled the choreography, plays Perchik the radical student. He's found the balance which would make his "crazy ideas" seem alright with Tevye.

The cast is large and very good. — Ann Nagy plays the constant, loving Golde, Tevye's wife (she is especially good on "Sunrise, Sunset"); Dorothy Howe plays the humorous matchmaker Yente with chutzpah and Dan Ensel gives a human, lonely feeling to Lazar Wolfe who loses Tzeitel to Motel.

The chorus and dancing are good.

"Fiddler on the Roof" has its problems, primarily due to the cramped quarters, but this is

not a coddled show. In fact it's the best thing I've seen by the Workshop Players — a joyful, humorous, pleasant evening of theater.

People are on to a good thing and tickets have been sold out for the next three weeks. If you have bought tickets and can't use them please call the theater.



TZEITEL (Betty Shakir) left does an imitation of the matchmaker Yente to the amusement of her sisters Chava (Katie Higgins, center) and Hodel (Joyce Campana). (Journal Photo by Jim Fiedler)



To the right is Katie Higgins with Ron Miller. This was the beginning of a romance. One night Katie was ill. Nancy Conrady a mere 4'11" had to play opposite Ron 6'1" Below: Mark Fazio and Jeff Washka. Jeff was one of the bottle dancers. The audience was pleased and amazed at the dancer's ability to keep those bottles on their heads. Only one ever fell. Remarkable! Note the use of the area around the piano being used for action.



'Fiddler' Gets Ovation

By LOU KEPLER
Lifestyle Editor

LAST WEEKEND I had the marvelous experience of seeing a condensed version of Fiddler on the Roof from the full length production of Workshop Players.

The Lakeland Civic and Community Affairs Department sponsored the combined dinner and theater benefit at Lorain Civic Center.

This was the sixth time I'd seen the musical. The first time was the original version in New York City. I really wasn't too thrilled about seeing it again, but I can truthfully say it surpassed the others.

Anyone who had neither seen the play nor movie before could grasp what it was all about. The gems, the meat, the frosting were all there. The joy, the compassion, the sorrow, the love, the earthiness of the family's existence came through in the performance of the actors and actresses.

Rudy Cirell left his name and identity on the first floor of the center and by the time he reached the last few steps to the second floor he WAS Tevye, the dairyman. He didn't let you forget it for an instant.

His face, his build complemented his role. There were just the right amount of gestures, the exact portrayal in his facial expressions. He won his audience completely and without reservation. You could tell by the handclaps that thundered through the room whenever he finished an appearance.

Goldie, his wife, was played by Dorothy Howe who was the typical Jewish mama. Betty Shakir, Joyce Campana and Kathy Higgins were his daughters and provided the love interest and most of the tears for the play were outstanding.

And then there were Nancy Conrady, Leanne Cirell, Dave Metzger, Ron Miller, Claude Collere, Don Breen, Roger Bauer, Elaine Breen and Gloria Cotton. All added the flavor and the icing to bring about a standing ovation from the 100 people there.

Howard Hansen did a superb job in directing the music and Valerie Jenkins turned in the usual professional directing performance that theater goers have become accustomed to expect from her and still marvel at the finished work of art.

Sandra Tucker coaxed the notes from the grand piano for the entire musical and provided the perfect background.

Lou Kepler's Hearthstone

None of the performers accepted a penny for their services. All the proceeds, with the exception of the amount paid for the catered dinner by Pete D'Agnese went to the Civic Center. It was held two nights.

If this is an example of what a Civic Center can be like in Lorain, if such a structure can command this kind of entertainment, we sure need a Civic Center!

I don't know when I have been so thoroughly entertained and that goes for my table companions the George Lewellyns, the Art Koppenhafers and the David Macgregors.

I didn't even mind going out into the night after the show was over and be greeted by the pouring rain. (Thank you, Art, for accompanying me to my car.)



Betty Shakir, Rudy Cirell, Dave Cotton, Ann Nagy

Rudy Cirell was in demand for this role many times. He WAS Tevye. This being my favorite show, I saw many productions, including several professional ones. Rudy certainly equaled the professionals, and surpassed a few.

Condensed Version
of
FIDDLER ON THE ROOF

Original book written by JOSEPH STEIN from stories of Sholom Aleichem with special permission of Arnold Perl

Lyrics by SHELDON HARNICK Music by JERRY BOCK

Music Directed by Howard Hansen Director, Valerie Jenkins

From the full length production of Workshop Players, Inc.

Accompanist. Sandra Tucker

Tevye, the Dairyman. Rudy Cirell

Golde, his wife. Dorothy Howe

Tzeitel. Betty Shakir

Hodel. Joyce Campana

Chava. his daughters. Katy Higgins

Shprintze. Nancy Conrady

Bielke. Leanne Cirell

Yente. Valerie Jenkins

Motel. Tzeitel's suitor. Dave Metzger

Perchik, a student from Kiev. Ron Miller

Villagers: Mordcha, Claude Coller; Rabbi, Don Breen; Mendel, Roger Bauer; Granma Tzeitel, Elaine Breen; Shaindel, Gloria Cotton.

CREW

Props. Loretta Farley
Lights. Debbie Crey and Peter Hawkins
Costumes. Valerie Jenkins

Sponsored By: Lakeland Civic and Community Affairs Department

The cast on this page shows two or three substitutes. We got by on the strength of the show, but we couldn't equal the regulars. Lou Kepler enjoyed the performance anyway.



(Theatre-in-the-Round)
Member Lorain County Arts Council
affiliated with the Ohio Arts Council
and
Ohio Community Theatre Association

presents

CACTUS FLOWER

by
ABE BURROWS

based on a play by
Pierre Barillet and Jean-Pierre Gredy

May 2, 3, 4, 8, 9, 10, 11, 12*, 15, 16, 17, 18, 1974
*Matinee 3:00 P.M. — *Evening 7:30 P.M.
8:15 P.M.

By special arrangement with Samuel French, Inc.

26th Season

78th Production



Nancy Balas, Dave Sudy

Directed by
JEAN SCHAEFFER
(Cast in order of appearance)

TONI SIMMONS Sue Martin
IGOR SULLIVAN Ron Miller
STEPHANIE DICKINSON Nancy Balas
MRS. DIXON DURANT Jane Ryan
DR. JULIAN WINSTON David Sudy
HARVEY GREENFIELD Carroll McBride
SENOR ARTURO SANCHEZ Luis Sanchez
WAITER Gonzalas Delgado
WAITRESS Cheryl Palmer
BOTICELLI'S SPRINGTIME Marty Holfelder
CUSTOMER Joe Palmer
DELIVERY MAN Joe Palmer
CHILDREN Wayne Balas or Joe Palmer, Jr.
Charlie Davis or Hyordis or Ingrid Penton
NIGHT CLUB MUSICIANS Jerry and Irene Massey
Peter and Chris Tender, Mary Lou Fortney, Jeddie Driscoll

Synopsis of Scenes

- Scene 1 Toni's Greenwich Village apartment, 4 a.m.
- Scene 2 Dr. Winston's Park Avenue, N.Y., office, 9 a.m.
- Scene 3 Toni's Apartment, half-an-hour later
- Scene 4 Dr. Winston's office, that afternoon
- Scene 5 L.P. Record Shop in Arcade—few days later
- Scene 6 Toni's apartment, early evening of same day
- Scene 7 Dr. Winston's office, next day
- Scene 8 "The Upstairs-Downstairs Club"—few nights later
- Scene 9 Dr. Winston's office, next morning
- Scene 10 Record Shop, that afternoon
- Scene 11 Dr. Winston's office, later that afternoon
- Scene 12 "Upstairs-Downstairs", late that evening
- Scene 13 Dr. Winston's office, next morning
- Scene 14 Toni's apartment, that evening
- Scene 15 Dr. Winston's office, following morning

BLACKOUTS indicate passage of time—there will be no intermission.



Luis Sanchez, Nancy Balas, Ron Miller,
Dave Sudy & Sue Martin

Technical Staff

Crew Chief David Cotton
 Set Crew Paul Cotton, Joel Cotton, Roy Baumiller,
 Marsha Hardy, Dan Suhy, Roger Bower, Ed Leaver, B. J.
 Whitehouse, Norene Gill, Linda Gill, Ron Miller, Paul
 Toddhunter, Rich McLellan, Denna Parker
 Set Design Jenny Heinzerling
 Lights—Sound—Special Effects Joe Palmer,
 Charles Perozek, David Cotton
 Choreography Lois Gremore
 Dance Instructor Sally Huge
 Properties Brenda Henthorn, Mary Lustig
 Bulletin Board Barbara Watts
 Wardrobe Coordinator Jeddie Driscol
 Publicity Connie Mateer
 Make-up Dave and Pam Metzger
 Ushers Jane Ryan
 Assistants Henry Sharp, John Tilbury, Magdalena Delgado

Night Club gowns created especially for this play by Lorri
 Balog with fabrics from Amherst Fabric and Trim Shop.

Workshop Players, Inc., also expresses its gratitude to Driscol
 Music Co., Elyria; Harry's Men's Wear, Elyria and Lorain; Sid
 Shenker, Givner's Tuxedo Rental; John Ricci, Lighting Wholesale
 and Building Supply, Amherst; Ruth Supplies, Amherst; The May
 Co.; John Mikola; Dodson's Appliance Service, Amherst; Gerald
 Eschtruth; Penton's Country Market; Elyria Telephone Co.; Drs.
 Schaeffer and Snyder's Office, Amherst; Gene Michaels, Nordsons,
 Norm Carver, United Parcel, Cleveland; Dr. McMahon, Dr. Griffith,
 Tomand Louise Curtis, Mrs. C. F. McKee, Ben Franklin Store,
 Amherst; Howard Mowcomber; Dr. Ed Harris, Mr. and Mrs. Robert
 Bostwick, Alice Weston, Lou Kepler, Hugh Gallagher, Eleanor
 Gottschalk, Dr. Breckinridge, Ed Cebula, Fran Christensen, Mariotti
 Printing, Bertha White, Turner Lab, Elyria.

A large number of friends loaned props or helped in some way to
 give the show authenticity.



ONE UP, ONE DOWN, ONE PENDING

By Marc Camoletti

Adapted by Beverley Cross

November 7, 8, 9, 13, 14, 15, 16, 17, 20, 21, 22, 23,

1974
by special permission of Samuel French

Member of Ohio Community Theatre Association

Member of Lorain County Arts Council, Inc.

Director, Valerie Jenkins

(Cast in order of appearance)

Bertha	Sally Huge
Janet	Chris Sutherland
Bernard	Marc Stroom
Robert	Ernest Goodsite, Jr.
Jacqueline	Betty Shakir
Judith	Pam Metzger

The action of the play takes place in Bernard's apartment near Orly Airport in Paris.

One up one down

As the review indicated, Ernie Goodsite and the maid, Sally Huge, had the "plum" roles.

This was one of many good comedy roles for Ernie Goodsite.

Sally Huge provided much of the humor in her attempt to cover for her employer.



PRODUCTION STAFF

Technical Directors Dorothy Howe, Ron Miller
 Stage Crew Dick Beal, Ronnie Beal, Jessie Knittle,
 Dorothy Howe, Ed Witham, Jean Schaeffer,
 Ruth Hansen, Paul Todhunter
 Costumes Valerie Jenkins, Betty Shakir, Jean Schaeffer,
 Ruth Hansen
 Lights and Sound Peter Hawkins, Debbie Cary, Rich
 McLellan, Noreen Gill, Ron Miller, B. J. White-
 house, John Handyside
 Set Furnished By Lee Furniture, Lorain
 Props Loretta Farley
 Make-Up David Metzger
 Ushers Jane Ryan
 Bulletin Board Jenny Heinzerling
 Publicity Rudy Cirell
 Bookholders Gloria Cotton, Joyce Campana



Ernie Goodsite, Chris Sutherland. She thinks that she is the only one who has been in this situation.

One up one down

Pam Metzger, Chris Sutherland, Betty Shakir, three beauties who had their appearances juggled by their host. Appropriate stewardess outfits were the most difficult part of the show. It would be easier to costume them today.

At one performance a neighbor's kitten nearly stole the show. It was a warm night when the outside doors were left open briefly. The kitten wandered onto the set, backed up to the rear of the davenport and sprayed. Since it was borrowed furniture, some of the tech crew almost went into shock.



Chris and Ernie

A Good Workshop Cast Makes Weak Comedy Work

By HUGH GALLAGHER
THE WORKSHOP Players have a knack for making an enjoyable evening out of less than spectacular material. They've done it again with a one joke, "sophisticated" comedy which tries for the chuckle rather than the belly laugh.

"One Up, One Down, One Pending" by Marc Camoletti concerns a young American in Paris who maintains an apartment and three girl friends. The girls don't know about each other because the man, Bernard, has worked out a system to keep them apart. They are airline hostesses on three different airlines and from three different countries. Bernard keeps close scrutiny of their schedules so that he spends a couple days a week with each of them — a German, a French and an American girl.

Naturally this can only go on so long and the play concerns the collision of these international air hostesses.

Most of the humor comes from two characters who become involuntarily involved in this mess — a wise cracking maid and a college friend of Bernard's.

All the action takes place in Bernard's Paris apartment in one day.

Last night's opening performance showed some rough areas but over all director Valerie Jenkins has gotten the best from her actors in making a mediocre play humorous.

THE ROUGH spots included some long pauses and missed cues which will no doubt be corrected by this evening's performance. The acting, in the beginning, showed some uncasiness and misplaced emphasis which will surely be overcome as it was through the course of the play.

What may not be changed is some bad adaptation by Beverly Cross. It seems that in the original French play the two men were French and in the adaptation all the

references to this were not changed. It's a small thing but it matters.

Ernest Goodsite Jr has the plum role as Robert, Bernard's friend. He plays it for everything he can squeeze or mug out of it much to the delight of the audience. Robert is less self assured than his buddy. He's unsophisticated and given to being overly nervous about everything. Goodsite never overdoes it. He could have made Robert a fool but instead he plays it perfectly down the middle while never missing a chance to grab a laugh. His timing and line delivery are excellent.

Marc Stroom as Bernard makes a nice transition from the relaxed, superconfident man about the world of the first scene to the panic stricken man on a spot at the end of the play. He has some trouble at the beginning of the play but once he relaxes into the character he presents the right amount of charm and modern manner.

Sally Huges gets another plum comic part — the maid Bertha. Bertha is our eyes and ears on this situation. She doesn't like it and no wonder when she has to change menus and decor for each different girl. The wise cracks and the exasperation are well handled.

The roles of the airline hostesses are well handled.

Chris Sutherland plays the money hungry American girl Janet. She is devilish and sexy as she should be in this part. In the early scenes she brings up the pace with a steady natural clip.

Betty Shakir masters a French accent to play Jacqueline. Jacqueline is an earthy, warm hearted girl and we know from the first she's Bernard's favorite. Ms. Shakir is very good throughout but especially when she becomes insistent on marriage. She is fierce and volatile in the French manner.

Pam Metzger has a little trouble with a German accent but more than makes up for it

with her throes of romanticism. She is the peppiest girl and the most given to crushes. Ms. Metzger presents the proper Germanic spirit.

As you see the play deals with stereotypes but the cast makes them better than they seem. The cast makes the play worth seeing.

The play runs Nov. 7 - 9, 13 - 17, and 20 - 23. Curtain is 8:15 p.m. weeknights, 3 p.m. Sunday afternoons and 7:30 p.m. Sunday nights. For tickets call 233-7576.

Workshop Players open with lively comedy

Marc Stroom portrays the mischievous bachelor effectively and looks the rakish part. The housekeeper, Sally Huges, has marvelous expressions and a good voice for the part, although she seems somewhat uncomfortable with her lines.

THE PLAY is most appropriate for the Workshop Players setting. There are no scenery changes, and there is a small cast. The action is conducive to the intimate atmosphere of the theater in the round.

The last few moments of the play, however, seem somewhat hurried and unbelievable. Attention to the timing of lines and the tone of the voices would bring the play to a more successful conclusion.

Scenery and props are effective and enhance the action. Costumes are colorful and appropriate. Lighting and sound effects went off without a hitch. Plaudits go to director Valerie Jenkins and her production staff.

TICKETS FOR the play are available at Workshop Players Box Office. The play runs tonight through Saturday, then Nov. 13, 17, 20. — 23

The three airline stewardesses are attractive and convincing in their respective roles. Chris Sutherland portrays the "almost liberated" American girl, who though aggressive and flirtatious, is really after a solid marriage.

BETTY SHAKIR plays the French stewardess quite engagingly. Her accent is authentic and she is altogether feminine and seductive.

C-T Review

The German stewardess is portrayed by Pam Metzger, who appears quite volatile and passionate. Her accent is effective and she appears in contrast to the other more feine characters.

By FRAN BOSTWICK

"One Up, One Down, One Pending" may sound like stock-brokers' lingo, but it is actually the title of the comedy which opened the new season of plays at Workshop Players last night.

The play is fresh, lively, and delightfully funny. The cast of six performs with aplomb and brings forth many laughs from the audience.

IT IS A nonsensical plot revolving around a confirmed bachelor living in Paris who is engaged at once to three airline stewardesses. He manages this risky mischief because the girls all have different flight schedules. When a college friend visits him, however, events take flight and all sorts of comic happenings ensue.

Ernest Goodsite Jr., is outstanding as Robert the college friend. His part is central to the action and it takes enormous energy and concentration. Goodsite's expressions and gestures are marvelous. He is at one moment nervous and priggish and at the next moment charming and flirtatious.

GLASS MENAGERIE

By Tennessee Williams

February 6, 7, 8, 12, 13, 14, 15, 16, 19, 20, 21, 22

by Special Permission of 1975

DRAMATIST'S PLAY SERVICE

Member of Ohio Community Theatre Association

Member of Lorain County Arts Council, Inc.

Director, Francis McDonough

SEASON 27

CAST

In Order of Appearance

Amanda WingfieldMARILYN LITTERER
 Tom WingfieldMICHAEL OTT
 Laura WingfieldJOYCE CAMPANA
 A Gentleman CallerRONALD MILLER

Time: The mid-30's, the Depression
 in St. Louis

Place: The Wingfield home

The play is memory. Being a memory play, it is dimly
 lighted; it is sentimental; it is not realistic. . .



Joyce and Ron Miller. Ron also has gone on to some professional work in theatre, more at the teaching level.



Joyce and Marilyn Litterer.

Another classic! What would you expect from Tennessee Williams? This was Joyce's first time to do a straight play instead of a musical. Her ability with straight acting along with her exceptional talent in singing may be why she is so very successful in the professional theatre.

PRODUCTION STAFF

Assistant to the Director	Virginia Waratinsky
Set Construction and Decoration	Dick Beal
Crew	Valerie Jenkins, Jessie Knittle, Connie Lambur, Diane Haas, Rick and Ron Beal, John and Rob Tilbury
Props	Loretta Farley
Costumes	Valerie Jenkins Jean Schaeffer
Lights	Peter Hawkins Debbie Cary
Sound	B. J. Whitehouse John Handyside
Publicity	Rudy Cirell
Bulletin Board	Carol Crider
Ushers	Jane Ryan



Marilyn's dress was not supposed to be two shades of rose. The photography played tricks again.



Michael Ott



Ron and Marilyn

INVITATION TO A MARCH

by
ARTHUR LAURENTS

April 17, 18, 19, 23, 24, 25, 26, 27, 30, May 1, 2, 3 *1975*

by special permission of
Dramatist Play Service, Inc.

Member of Ohio Community Theatre Association
Member of Lorain County Arts Council, Inc.



Front row: Mark Filbert and Chip Karpus
(sons of a cast and crew member.)
Seated: Karen Smith, Adele Filbert, Don
Omler, Jane Ryan
Back row: Evelyn Witham, Mark Stroom
Fritz McDonough, Yvonne Alford

Mark Stroom, Adele Filbert, Karen Smith,
Don Omler

Director, Evelyn Witham

Co-director, Francis McDonough

CAST

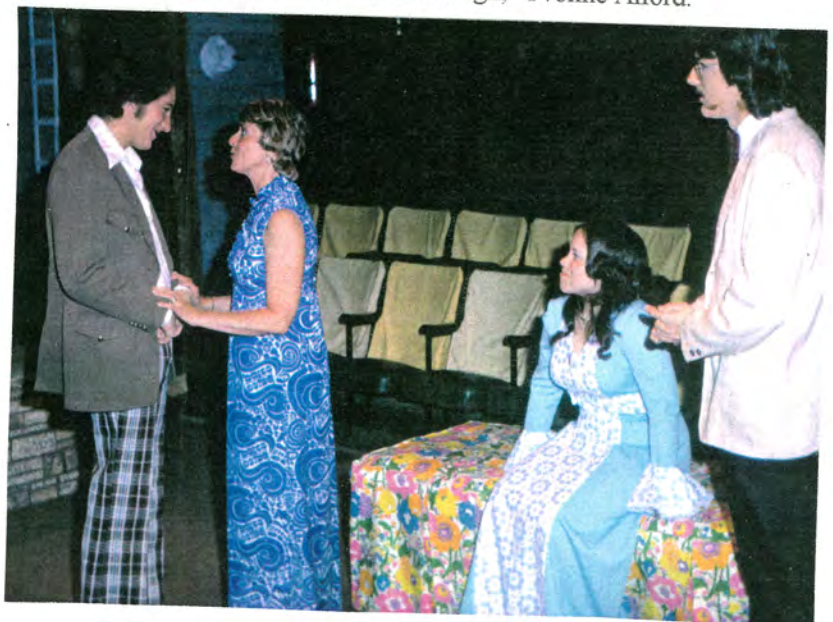
(In Order of Appearance)

Camilla Jablonski	Adele Filbert
Lily Brown	Jane Ryan
Cary Brown	Mark Filbert, Chip Karpus
Deedee Grogan	Yvonne Alford
Schyuler Grogan	Don Omler
Norma Brown	Karen Smith
Aaron Jablonski	Mark Stroom
Tucker Grogan	Francis McDonough

The action takes place on the South Shore of Long Island
in the summer. The time is the present.



Jane Ryan, Fritz McDonough, Yvonne Alford.



Workshop Acting Triumph Over Play

By HUGH GALLAGHER

THE WORKSHOP PLAYERS have a way of taking poor material and making it entertaining. That's what they've done with Arthur Laurents' affected and clumsy comedy "Invitation to a March."

Director Evelyn Witham has drawn generally good performances from her cast and though the pace slackens at times the blame seems more to be with Laurents than Mrs. Witham. The staging is usually smooth.

The setting is Long Island in the summer. A young woman is about to be married to the staid son of a rich couple but she has a problem falling asleep all the time. Her mother, the widow of a general, is renting a beach house from a free spirited woman who lives up the beach with her equally non conforming son.

Laurents sets up the basic comic confrontation between the conformers (those tight people who do everything by the code but never with their hearts) and the non conformers (those free souled dreamers who do everything with their hearts). It has been done time and again and by better dramatists than Laurents. He tends to let his characters preach or speak poetically, which always sounds forced. The comedy, thanks to the performers, quite often comes off but not enough.

THE ACTING is the key and here the Workshop Players excel.

Adele Filbert is both pert and proud as Camilla Jablonski, the woman who won't give in to convention. Mrs. Filbert gives her such vivacity and charm that even when she has to give a speech it sounds natural and convincing. She also looks the part of a woman who has been walking the Long Island beach all her life.

Francis McDonough as the businessman with a romantic past, Tucker Grogan, is at once a charmer and a man who has let the years catch up on him. McDonough is excellent at making us believe that Grogan is both hen pecked and sophisticated. There is a bit of Chevalier and Gig Young in his performance that works.

Mark Stroom as the non conforming son is completely natural and easy. He looks the beach bum part and plays it with affectionate style.

Yvonne Alford takes on the kind of role which usually goes to an Arlene Francis, the wife of the businessman. She is sophisticated to the point of being deadly. Mrs. Alford drops

her mean little phrases with just the right touch of nasty boredom.

Karen Smith plays the young woman with a little too much wide eyed naivete but this may be the fault of Laurents' script. The time is supposed to be now but hardly any modern girl would say the things she has to say. Miss Smith is strongest in the emotional scenes which she handles well.

Jane Ryan needs a bit more conviction and faster pacing as the girl's mother. But she does create the right kind of character — a woman bound by her conventions and unable to see any different.

Don Omler needs to relax a little and be less intense as Schyuler. He does present the proper little boy attitude.

Mark Filbert as the wise guy kid brother of the girl seems to steal the show when he is on.

The only problem with the staging is in the lighting, meant to convey the sun coming and going in the clouds, it is only distracting.

The play will be presented at the Middle Ridge Theater in the Round April 17-19, 23-27 and April 30 - May 3. Curtain is 8:15.

PRODUCTION STAFF

Stage Manager	Ron Miller
Lighting	Peter Hawkins, Debbie Cary, Alan Tamny
Sound	B. J. Whitehouse
Properties	Loretta Farley
Wardrobe	by the Cast
Set Crew	A. Henry Miller, John Handyside, Diane Haas, Jessie Knittle, Rick Beal, Lisa Miller, Joyce Campana, Cathy Love.
Publicity	Rudy Cirell
Ushers	Joyce Garn
Bulletin Board	John Handyside



Crew: Seated: Alan Tamny, Joyce Campana, Ron Miller, Barb Karpus. Standing: Peter Hawkins, (always with the coffee cup.) Debbie Cary, Loretta Farley, John Handyside



Adele Filbert, Mark Stroom, Jane Ryan

Entertaining One Acts Workshop Players Offer

By PEGGY ENGEL
TWO LIGHT comedies and a fast thriller compose a short hour or so of entertainment by the Workshop Players.

The one-acts are easily done at their reconverted school house on Middle Ridge Road; two young, bespectacled stage hands scurry between the three plays, arranging the new props with care.

"A Friendly Loan," a terrific argument for truth-in-lending, was the best acted of the trio. It's also the funniest as two loan officers (Dick Beal and David Sudy) simly oozed with friendliness as they befuddle their victim into ever-lasting debt. Harvey McIntosh (John Laws) merely stopped in to Friendly Loan Inc. to borrow \$25, but after being overwhelmed by money-lense from the two smiling loan sharks, he's signed for a five year plan.

Sudy and Beal make an excellent team; they're the Tweedledum and Tweedledee of glad-handers. Their client admits he has a wife and kids and they stuff him with balloons and nylon stockings as friendly gifts.

Their secretary (Jill

Jasinski) is soothingly blank about all the petty details like interest. "What are my payments?" the bewildered McIntosh finally asks. "Smile," she replies with a smile.

BEAL DIRECTED the one act and he's paced it well. At one comic point, the client is forced to fill in stacks of references while the loan officers speedily call everyone from grammar school sweethearts to the Vatican.

Real stage terror as provided by actress Dorothy Greenholtz in "Heat Lightning," as she stumbles into a bus station late one stormy night with her terrifying tale. She finds only one man at the deserted station and pours out her fears of a strange man who chased her in the dark woods as she left her disabled car. Carrying her flashlight as she trudged to the station, she saw the man drag a dead woman from a car.

The waiting traveler (played somewhat weakly by Rick Beal) comforts her after questioning her closely about the murderer.

Suddenly, a second man (John Handyside) enters the station. He's one of those pushy newcomers, asking too

many questions and arousing immediate suspicion. Handyside is very good in his short role in his stranger in from the cold. He leaves to catch the bus and the woman, at first relieved, discovers her fatal mistake. Her chilling scream ends the play.

The first one-act, "Suppressed Desires" was the weakest. It's basically a one-idea comedy — the foolishness of quick psycholanalysis. The dialogue was delivered a little woodenly by Henrietta (Pam Metzger) and Mabel (Rita Uszak). The two are sisters, Henrietta trying to convince the other to believe in dream analysis and acting on one's suppressed desires, even if it means dissolving one's marriage.

But Henrietta's firm belief crumbles when Mabel's suppressed desire turns out to be Henrietta's husband, played credibly and naturally by Jim Murray. The plot is silly and the actor's can't do much with it.

The one-acts will be presented tonight and tomorrow. Tickets are \$1.50 for adults and 75 cents for students and can be purchased at the door.

May 16, 17, 18, 1975

The purpose of three one-acts was to give a chance to some new directors. Dick Beal, Jonathan Wilhelm and Dave Metzger ventured into three-act directing. However, they learned that directing was more than just that, at our theatre. Directing becomes general manager, part-time custodian and all-round techie.

AN EVENING OF ONE-ACTS PRESENTED BY WORKSHOP PLAYERS

* * *

SUPPRESSED DESIRES

By Susan Glaspell

Directed by David Metzger

Cast of Characters:

Henrietta Brewster Pam Metzger
Stephen Brewster Jim Murray
Mabel Rita Uszak

Produced by Special Arrangement with Baker's Plays of Boston, Mass.

* * *

HEAT LIGHTNING

By Robert Carroll

Directed by Dorothy Howe

Assistant to the Director, Jonathan Wilhelm

Cast of Characters:

Man Rick Beal
Girl Dorothy Greenholtz
Second Man John Handyside

Scene: Interior of a Bus Station

Produced by Special Arrangement with Samuel French.

* * *

A FRIENDLY LOAN

By David L. Crowder

Directed by Dick Beal

Assistant to the Director, Connie Lambur

Cast of Characters:

Miss Jones Jill Jasinski
Ed Trackshaw David Sudy
Jim Monis Dick Beal
Harvey McIntosh John Laws

* * *

Stage and Technical Staff:

Peter Hawkins	Jonathan Wilhelm	John Handyside
B. J. Whitehouse	Allan Tamny	Dick Beal
Diane Haas	Dorothy Greenholtz	Dorothy Howe
Connie Lambur	Rick Beal	David Metzger

Member of Ohio Community Theatre Association
Member of Lorain County Arts Council, Inc.
presents

CATCH ME, IF YOU CAN

By Jack Weinstock and Willie Gilbert

November 6, 7, 8, 12, 13, 14, 15, 16, 19, 21, 22, 1975

by special permission of
Samuel French

Directed by Evelyn Witham

CAST

in order of appearance

Daniel Corbin	.....	David Stacko
Inspector Levine	.....	Francis McDonough
Father Kelleher	.....	Donald Breen
Elizabeth Corbin	.....	Adele Filbert
Sidney	.....	Richard Beal
Mrs. Parker	.....	Barbara Karpus
Mr. Parker	.....	Harvey Alford

Time: Labor Day Weekend

Place: A summer house in the Catskill Mountains



A fun mystery-comedy that kept you wondering as any good mystery should , but at the same time it gave the audience enough humor to satisfy their longing to be entertained. As usual, a good cast was supporting the script with an experienced director in command.

Top left: Adele, Dave and Don Breen (on the floor.) Right: Adele, Don and Fritz
Bottom: Dick Beal, Dave, Adele. Center: Dick and Dave. Right: Don, Dave, Adele.

Technical Staff

- Technical Director Valerie Jenkins
- Assistant Connie Lambur
- Crew Chief Ken Riddell
- Crew Paul Todhunter, Diane Haas,
John Tilbury, Dick Beal, Chris Gaffney
- Lights Peter Hawkins, Debbie Cary
Tim Draves, Alan Tamny
- Sound Ron Miller, B. J. Whitehouse
Cathy Love
- Props Loretta Farley, Mary Feucht
- Wardrobe Marty Holfelder
- Ushers Jane Ryan
- Publicity Jack Koontz
- Programs David Metzger
- Club Plans Yvonne Alford



Adele and Dave

Top: The set. More homemade furniture with Ken Riddell and Paul Todhunter the master craftsmen.



Harvey Alford and Barb Karpus

The moose head was quite an attraction -- courtesy of the Moose Lodge in Lorain.

FLOWER DRUM SONG



Music by
Richard Rodgers
Lyrics by
Oscar Hammerstein II

January 22, 23, 24, 27, 28, 29, 30, 31
February 1, 4, 5, 6, 7, 1976

Produced by special arrangements
with the Rodgers and Hammerstein
Library, 598 Madison Ave.; New York,
New York, 10022

PRODUCTION STAFF

Director - Howard Hansen
Assistant to the Director - Roger Moore
Technical Director - Valerie Jenkins
Pianist - Sandra Tucker
Choreographers - Sue Cotton and Jeddie Driscol

Technical Staff

Crew Chief Rudy Cirell
Crew Dick Beal, Gail Beckwith, Alan Hawes,
Jessie Knittle, John Nagy, Joe Ondus,
John Tilbury, Paul Todhunter, Rita Uszak,
Liz Wagner, Ev Witham
Lights Peter Hawkins
Debbie Cary, Alan Tamny
Sound Ron Miller
Props Loretta Farley
Wardrobe Ruth Hansen, Cheryl Moore,
Yvonne Alford, Adele Filbert, Dorothy Greenholtz,
Valerie Jenkins, Jean Schaeffer.
Makeup Pam Metzger
Ushers Jane Ryan
Programs David Metzger
Club Plans Yvonne Alford
Bulletin Board Ernie Goodsite

CAST

Madam Liang Dorothy Howe
Liu Ma Kim Larimore
Wang San Jonathan Wilhelm
Wang Ta David Stacko
Wang Chi Yang Claude Coller
Sammy Fong Richard Robbin
Dr. Li Jim Murray
Linda Low Jeddie Driscol
Mei Li Joyce Campana
Mr. Lung Roger Moore
Mr. Huan David Metzger
Helen Chao Barbara Bentz
Professor Cheng Alan Tamny
Frankie Wing Ted Kerecz
Head Waiter Tony Richardson
Dr. Lu Fong Joe Woodward
Madam Fong Pam Shivak
Kee Sing Nancy Conrady
Susie Sarah Coller
Miyo Jessie Driscol

Dancers: Sarah Coller, Nancy Conrady, Jessie Driscol, Pam Shivak



Top photo: The wedding procession
Bottom: Jim Murray, Claude Coller, Dave Stacko,
Dorothy Howe Joyce Campana watch a night club
act , Jeddie Driscol, seen in photo top right of next
page.



Big Red, the circular bench, is still around. Now it is without the center piece as shown in *Lost Horizon*. I believe the center piece had disappeared by this time.

Two good shots of the set, especially the little settee made by Fred Lohnes. It is still with only a partial back which was later changed to be a full back.

Top: Jeddie Driscol
 Middle: Barb Bentz in her initial role with Workshop.
 Left: Dave Metzger, Claude Coller, Joe Woodward
 Center: Joyce Campana and Dave Stacko
 Right: Joyce Campana and Claude Coller

Workshop Players Entertain With 'Flower Drum' Musical

By HUGH GALLAGHER

ROGERS AND HAMMERSTEIN'S "Flower Drum Song" presents community theater groups with a number of problems not found in other musicals.

The Workshop Players under the able direction of Howard Hansen are presenting an entertaining production but have not overcome many of the problems.

The musical is set in San Francisco's Chinatown. The show revolves around the generation gap between those who hold to the old Chinese traditions and those who try to become Americanized.

The oldest son of the Wang family falls in love with a girl not chosen by his father. His father accepts a Chinese bride originally brought over for the very Americanized nightclub owner Sammy Fong.

In the end each character gets the person he or she deserves.

The major problem is in characterizing Chinese. If accents and mannerisms are overdone they become comic which is the opposite intention of the play. If they are underdone than the Caucasian actors are not Chinese enough to make us believe. In the Workshop production there is a little bit of both. Quite often we lose a sense of place and characters.

AS IN MOST community theater musicals the singing and dancing is uneven. The choreography especially needs polishing. The singing is adequate and Mr. Hansen seems to have made nice compensations for the weaknesses of his performers.

Still there are a number of strong performances and an overall enthusiasm which make this a production worth seeing. A production number called "Chop Suey" works very well at explaining American culture from an immigrant's point of view.

Dorothy Howe as the half-traditional, half-Americanized Madam Liang manages the best Chinese accent and the easiest stage manner. She is even good at subtle looks and staying totally in character

when not center stage.

David Stacko is the wayward son. He gives a performance of sympathy and warmth once he loosens up from a wooden beginning. His singing is uneven but when controlled is pleasant.

Jeddie Driscoll is the irrepressible Linda Low, the nightclub singer whom the son falls in love with. She gives a very American, pop, bubbly performance. She sings a song which grates on feminists' ears, "I Enjoy Being A Girl," but she sings it with zest.

Joyce Campana is the demure new arrival from China, Mei Li, who sings flower drum songs. She looks lovely and sings with the purest voice in the cast. She also acts with subtlety and grace.

Richard Robbin plays the slick but generally likeable Sammy Fong. Robbin brings a good natured slob approach to the role which is perfect. He also sings admirably on "Don't Marry Me." His Sammy is everything the over Americanized playboy of the western world should be.

Claude Collier walks a thin line between comedy and dignity inherent in his character as the traditional father. He walks it skillfully and gives us a character we smile at when he goes into a coughing spell every time something upsets him and respect when he asserts his rights as the head of the family.

Also good were Jim Murray, Jonathan Wilhelm and Barbara Bentz who sings the sad "Love, Look Away."

Sandra Tucker provides fine piano accompaniment.

In addition to skillfully handling a large cast, Hansen makes good use of the small Workshop stage. Despite a variety of scene shifts, he and technical director Valerie Jenkins make them smoothly and interestingly.



Top: Kim Larimore with Dorothy Howe
Center: Dave Stacko with Joyce Campana
Bottom: Jeddie Driscoll and Rich Robbin



PURE AS THE DRIVEN SNOW
 or
HEAVEN WILL PROTECT THE WORKING GIRL
 by Mr. Paul Loomis
 Staged by Valerie Jenkins
 March 11-13, 17-21, 24-27, 1976

Rules of the House

The Management of the House respectfully announces that no noise, disturbances or the throwing of objects will be permitted — however, applause is in order at any time and a liberal hissing of the VILLAIN will not be frowned upon. When actors are at fault they deserve to be HISSED, but there is no excuse to ever hiss a Female!
 Smoking will not be TOLERATED.



DRAMATIS PERSONAE
 (In order of appearance)

- Zamah Logan who runs Uland Inn Mrs. Gloria Cotton
- Jonathon Logan, her husband,
who thinks he runs Uland Inn Mr. Russell Conser
- Mrs. Ethelinda Hewlitt, a self-styled society matron Mrs. Joyce Garn
- Alison Hewlitt, her young daughter Miss Nancy Conrady
- Leander, the brave and manly hero Mr. Ron Miller
- Purity Dean, our chaste
and chased young heroine Mrs. Dorothy Greenholtz
- Mortimer Frothingham, the dastardly villain Mr. James Murray
- Jed Lunn, his unwilling tool Mr. John Foisy
- E.Z. Pickens, son of the owner of "Pickens' Pickles." Mr. Kevyn Gauman
- Imogene Pickens, his hard-hearted sister Miss Betty Shakir
- Mrs. Faith Hogue, a guest at Uland Inn Miss Mary Feucht
- Letty Barber, her nervous maid Miss Loretta Farley
- Nellie Morris, a woman of mystery Mrs. Yvonne Alford
- Lavish Musical Accompaniment Mr. Robert Nicholls



Top left: Dorothy Greenholtz, Mary Feucht To right: James Murray and John Foisy
 Center: Gloria Cotton, Russ Conser Bottom right: Dorothy Greenholtz, Jim Murray



Handsome Scenery and elaborate effects were under the supervision of Mr. Richard Beal. He was very capably assisted by Mr. and Mrs. Al Ricci, Messrs. Jonathon Wilhelm, Eddie Leaver, Jeff Ireland, Chris Glaser, Rick and Ron Beal, Alan Tamny, Alan Hawes, and Robert Shobe, Misses Dorothy Howe, Jill Jasinski, Pat Kelley, Diane and Carol Sommerville, and Gail Beckwith.

Amazing hand props were gathered by Miss Loretta Farley.

Elaborate and elegant costumes were achieved by Mrs. Evelyn Witham, Miss Betty Shakir, Mrs. Valerie Jenkins, and Mrs. Jane Ryan.

Amazing lighting effects achieved entirely by ELECTRICITY were created by Mr. Peter Hawkins, Mr. Joseph Ondus, Miss Debbie Cary, Miss Joyce Campana, and Mr. Rich McLellan

Unusual and outstanding sound effects created by Mr. Alan Tamny, with assistance from Miss Michele Hoffman and Mr. Rick Beal.

Complete publicity arranged and written by Mr. Jack Koontz.

The creative and beautiful art work in the lobby was achieved by Mr. and Mrs. Ernest Goodsite, Jr.

Ladies and gentlemen were assisted to their seats under the supervision of Mrs. Jane Ryan.

Following the book is Miss Virginia Waratinsky.

The ENTIRE COMPANY WISHES TO THANK THE AMHERST BOARD OF EDUCATION FOR THEIR CONTINUING SUPPORT.

This company is under the capable guidance of the following dedicated trustees: Mrs. Valerie Jenkins, Pres., Miss Dorothy Howe, Vice Pres., Mr. Ernest Goodsite, Jr., Sec. Miss Loretta Farley, Treas., Mr. Richard Beal, Mrs. Adele Filbert, Mr. Howard Hansen, Mrs. Jane Ryan, Mr. Paul Todhunter, Mrs. Eveleyn Witham.

Plan to see our next completely modern production directed by Mr. David Metzger, MARY, MARY April 29-May 15.

We are grateful to Mr. & Mrs. Eugene Sweeney, Ricci Tailors, Mrs. Barbara Nicholls, Miss Barbara Nicholls, Amherst New Times, Elyria Chronicle Telegram and the Lorain Journal.



Corn still on the cob was this melodrama. It was especially played for that. The window, with curtain, was lowered just in time for the actor to look out and then raised to the ceiling. Here is a good shot of the little settee with a new back and upholstery.

Next page: Top: Russ Conser, Gloria Cotton. Lower L: Jim Murray, Dorothy Greenholtz. Bottom L: Nancy Conrady, Kevyn Gauman. Center: Ron and Dorothy. R. Joyce Garn, Betty Shakir.

Top: Loretta Farley in another cameo role with Ron Miller. Bottom left: Dorothy Greenholtz. Top center: The Crew - Valerie Jenkins, Alan Tamny, Michelle Hoffman. Second row: Joe Ondus, Barbara Nicholls, Jonathan Wilhelm, Debbie Cary. Bottom: Bob Nicholls. Top right: Part of the set showing Fred Lohnes' settee with a new back.

Workshop Players' production is pure as . . . snow

By SHANNON JEWELL

The nice part about an old fashioned melodrama is the more overplayed the acting, the better the performance and the slapstick comedy.

On that count, the Amherst Workshop Players' production of "Pure as the Driven Snow . . . or . . . Heaven Will Protect the Working Girl" was faultless in its opening last night.

THERE ARE MORE laughs than sobriety at Uland Inn, as the innkeeper's family and guests battle evil and good eventually triumphs.

The fun of a show such as this is the audience involvement — they are encouraged to applaud and cheer for the brave hero and boo and hiss for the dastardly villain.

Ron Miller drew multitudinous applause as Leander Long-

A C-T review

fellow, heartsick hero trying to win his one true love, Purity Dean, the young heroine-working girl with a dark secret past she is trying to forget.

MILLER IS WELL cast as Leander. His exaggerated movements, lanky walk and mobile facial expressions are well executed in exemplifying the all-American boy.

Dorothy Greenholtz performs capably as the innocent yet secretive heroine, longing for a life of love with Leander, but fighting off the treacherous advances of The Villain.

Ah, yes. The Villain. If there ever were a more conniving, evil sneaky — however lovable — dastardly dan than James Murray, he didn't audition for this melodrama.

Murray is delightful as Mortimer Frothingham, not only encouraging the hissing from the audience but hissing back at them as well.

ALL THREE MAIN characters play well off the close-sitting audience in the Middle Ridge theater-in-the-round. The entire cast seems to be having as much fun as the patrons.

The rest of the cast also perform their characterizations with spirit, especially Joyce Garn as a hoity-toity society matron with a most uncanny wiggle when she walks.

Robert Nichols is to be commended for his job as pianist, musically setting the mood as each character enters the stage. The show lasts for about three hours, including special musical presentations during intermissions, and Nicholls must play for most of that time.

It's difficult to say if there are any unintentional flaws in this production. When doors don't open or bustles fall off dresses, it all seems to be part of the script.

There are a few surprises, however, and the evening is very entertaining. But patrons should be forewarned to leave their inhibitions at home and practice their hissing before attending.



Jim Murray, Dorothy Greenholtz



Nancy Conrady, Kevin Gaumann



Russ Conser
and
Gloria Cotton

Workshop Wastes Efforts On Campy Melodrama

By DAN MISSILDINE
A Journal Play Review

THE 19TH century - style melodrama, with its fresh-faced heroes, wronged innocent maidens and snarling, moustache - curling villains, gives performers an opportunity for some campy fun.

The audience is encouraged to enter in with enthusiastic hissing, cheering and sighing as the broadly - played characters wend their way through peril and triumph. Everyone can enjoy a kind of I-know-it's-corny-so-let's have-a-good-time attitude.

The Lorain County Workshop Players production of "Pure as the Driven Snow or Heaven Will Protect the Working Girl," takes advantage of all the possibilities of the form, but after two and a half hours, the stiff poses and exaggerated double takes are wearisome, despite the best attempts of the players.

It is sad to see a company that has done fine productions that demand a great deal from the actors put so much effort into a superficial vehicle like this melodrama.

The plot, in which a "dastardly" villain, played by James Murray, schemes to dishonor the innocent working girl, played by Dorothy Greenholtz, but is foiled by the "brave and manly" hero, played by Ron Miller, is used for witty asides to the audience and sprinkled with slapstick antics but by the second act, everyone seems to be straining.



eyes, but by the second act one's cheeks are nearly sore in sympathy with his constantly - held devilish grin.

Ron Miller has the right boyish charm for his role and gets some well - deserved laughs when he strikes a fighting pose or dashes off to intervene on behalf of goodness. Also, his timing is probably the best in the cast.

Dorothy Greenholtz has a fine, delicate voice and does some funny scenes with Murray defending virtue against the relentless Evil One.

But a sense of disappointment comes from feeling that so much is done for so little.

The production can be easily defended on the premise that everything was supposed to be flat and light: a parody. If parody is what you want, you'll get it — by the bagful.

But the Workshop Players are cheating themselves and their audiences by choosing material that is so unchallenging and unrewarding.

The play, written by Paul Loomis, is directed by Valerie Jenkins. Robert Nicholls gives the musical accompaniment.



Joyce Garn & Betty Shakir

Ron Miller, Dorothy,

by Jean Kerr

April 29, 30, May 1, 5, 6, 7, 8, 12, 13, 14, 15, 1976

by special permission of
Dramatist Play Service, Inc.

in order of appearance

Bob McKellaway	Richard Beal
Tiffany Richards	Linda Schott
Oscar Nelson	Kenneth Riddell
Dirk Winston	Ned Lyon
Mary McKellaway	Virginia Waratinsky

The action takes place
in Bob McKellaway's apartment



Top left: Ned Lyon and Virginia Waratinsky Right: Ned, Dick Beal and Virginia
Below left: Linda Schott, Ken Riddell, Ned, Virginia, Dick Right: Linda and Virginia

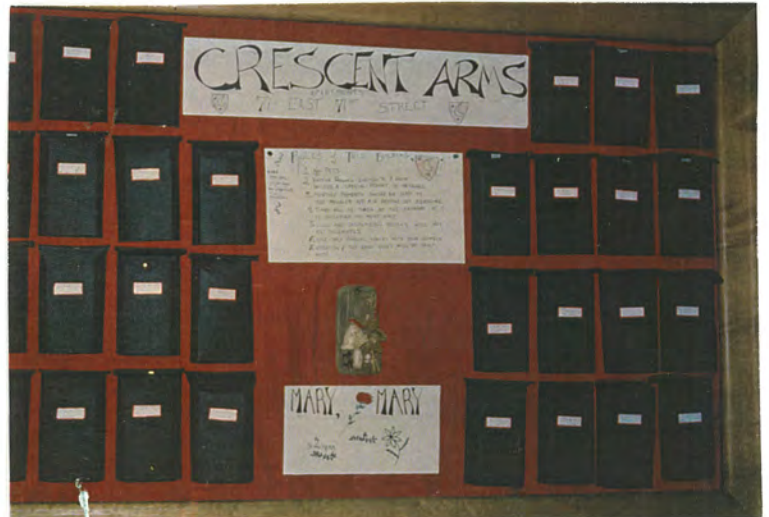
This play had a very long run on Broadway. It was dubbed a laugh-filled series of witticisms, a sophisticated comedy that only Jean Kerr could write.

Technical Staff

Crew Chief and Set Decoration Dorothy Greenholtz
 Crew Jim Murray, Mary Feucht,
 Bob Shobe, Janet Heard, Connie Lambur, Diane Haas,
 Debbie Cary, Alan Hawes, Alan Tamny, Joe Ondus,
 Eddie Leaver, Dorothy Howe, Kenneth Riddell,
 Jonathan Riddell, Jessie Knittle, Richard Draves
 Lights and Sound Peter Hawkins,
 Rich McLellan, Rita Uszak
 Props Loretta Farley,
 Barb Karpus, Mary Feucht
 Furniture Jean Schaeffer
 Ushers Jane Ryan
 Program David Metzger
 Club Plan Yvonne Alford
 Bulletin Board Jonathan Wilhelm

Production Staff:

Director, David Metzger
 Assistant, Jonathan Wilhelm
 Tech. Dir. Valerie Jenkins
 Set Design, Dick Beal



The bulletin board was unusual.

It is worthy of note that Dick Beal not only had the lead in the show, but he also designed and constructed much of the set.

Up left: Virginia and Linda. Below: Dick and Ken.

The ASPERN PAPERS

by Henry James

Adapted by Michael Redgrave

November 4, 5, 6, 10, 11, 12, 13, 14, 18, 19, 20, 1976

by special permission of
Samuel French

Director, Valerie Jenkins

CAST

in order of appearance

Assunta	Pat Engler
Mrs. Prest	Thelma Mangan
Henry Jarvis	Ric Halterman
Miss Tina	Joyce Garn
Miss Juliana Bordereau	Evelyn Witham
Pasquale	Rudy Cirell

Synopsis of scenes

The action takes place in the "sala" of Miss Bordereau's house in Venice

ACT I

An afternoon in the Spring of 1895

ACT II

- Scene 1 - Six weeks later. Afternoon
- Scene 2 - Three weeks later. Early evening.
- Scene 3 - Later that evening

ACT III

Twelve days later. Afternoon



Top : Joyce Garn, Evelyn Witham, Ric Halterman
Below: Rudy Cirell, Pat Engler

Thelma Mangan, wearing the same dress that Jeddie Driscoll wore in **The Plain Dealer**. For those interested in costumes may note that the dress was re-draped, but not cut.

Plot leaves much to be desired

Acting is superb in Workshop Players' offering

By GARY HENGSTLER
Assistant News Editor

Nov 1976

AMHERST — Often a good play will be worth seeing in spite of bad acting. It rarely is the other way around.

The reverse, however, is true of Workshop Players' "The Aspern Papers," which opens tonight in the theater at 1444 Middle Ridge Road. Superb acting makes what is essentially a mediocre play worth seeing.

ALL SIX cast members are amply qualified in this Michael Redgrave adaptation of the Henry James novel. Based roughly on fact, it deals with the attempt by "Henry Jarvis" to locate papers of American poet "Jeffrey Aspern."

Jarvis believes 100-year-old "Miss Juliana Bordereau" to be the poet's lover of days long past and, therefore, in possession of documents which would shed more light on the artist's life.

Miss Bordereau lives in Venice in 1895 with her niece "Miss Tina," when the play opens.

QUITE CLEARLY the star of the show is Miss Bordereau played by Evelyn Witham. She is brilliant, and even that may be an understatement. Every time she comes on stage, she has only to extend her palm and the audience gratefully assumes its proper places in it. She is cantankerous as she is shrewd and lovable.

Jarvis is played by Ric Halterman who stiffly and pompously connives and blusters his way toward his goal. His char-

acter portrayal is not quite as consistent but is, nevertheless, a strong, positive one.

Thelma Mangan plays "Mrs. Prest" who introduces Jarvis to the household. Her firm supportive role helps set the tone early on and also to more clearly establish the true nature of the man Jarvis at the end of the play.

MISS TINA is played by Joyce Garn. She has a special endearing quality in her performance. It's not so much what she says or how she says it. Rather, it's the facial configurations she presents which reflect the basic timidity of the sheltered and dutiful niece.

Pat Engler plays "Assunta" the housekeeper. Not flashily she plays the straight supporting role well to set up the right moods.

Rudy Cirell plays "Pasquale," the Italian valet whose ambition to leave with Jarvis brings out his devious side. The part is relatively small, but Cirell milks it nicely for the fine subtle touches of humor. His air of deference is believable even though we know his true nature to be just the contrary.

SO WHY IS THE play itself mediocre? Perhaps because it raises too many unanswered questions. Who really is Miss Tina, and what is her relationship with "Auntie"? Why the pe-

Workshop Actors Excellent in "Aspern Papers" 231

By HUGH GALLAGHER
A Journal Theater Review

A LITERARY detective story becomes a rich mine for characterizations in the Workshop Players production of "The Aspern Papers."

The play was written by Michael Redgrave from a short novel by Henry James. It is an unadmirably poignant ending. But the development is upward and spare. Redgrave, apparently, treated his own superior acting talents and those of other British professionals to convince the audience.

The Workshop Players do not quite reach that perfection but their fine performances are the best thing about this play. They make it worth seeing. When director Valerie Jenkins trims out a few of the acting problems it should be exceptional local fare.

The problem is with the play. The short James' format fills in detail about emotional struggles within the characters. The Redgrave play leaves them vague.

A writer comes to Venice in search of information about an early American poet, Jeffrey Aspern. The writer has heard rumors of an old woman who had a love affair with Aspern when she was still in her teens. Aspern is a fictionalized Shelley and the writer is a thinly veiled self portrait of James.

WHEN THE writer arrives he finds the old woman and her plain, timid niece living in a once grand but decaying house along the Grand Canal. He is determined to reach the old woman and Aspern's papers through the niece.

Miss Jenkins creates a very effective late 19th Century atmosphere and attitude. The props on the small in-the-round stage are well chosen. The technical director David Cotton has even embellished a floor design appropriate to Venice.

Ric Halterman resembles Henry James even to the high forehead and balding top. He projects a slightly foppish attitude which doesn't seem quite right for a scholar until the play begins to develop and the niece tells him, "You seem to talk more than you think." He is very much that character — a dilettante who seeks to ride the history of a greater writer to fame for himself.

Joyce Garn as the niece, is a jumpy, owlish, Workshop production of "The Aspern Papers."



JOYCE GARN as the timid Miss Tina, Ric Halterman as the writer Henry Jarvis and Evelyn Witham as the tart tongued Julianna appear in the Workshop production of "The Aspern Papers."

riotous and monotonous emphasis on the garden which seemingly serves only as an expanding device between the more plot-advancing action relating to the papers?

In short, the plot itself just doesn't seem to grab you, perhaps because of the "I-wonder-why" or the "how-does-this-fit" background questions.

You find yourself concentrating more on the characters as individuals and less on the overall story.

A special note should be made of the floor of the set. It reflects the period ever so well. In fact, costumes, props and set were all up to the usual high standards of the Workshop Players.

swallowing woman unhappy with her past and afraid of her future. Ms. Garn is excellent in the role until the final part when the essential changes in character need a bit more development. It doesn't come from Redgrave's script so it has to come from the actress. But she is generally very convincing and haunting.

Evelyn Witham is a delight as the old woman. She had a small problem with her lines at Wednesday night's preview but her characterization was splendid. The play does have many moments of crackly wit and Mrs. Witham has the best lines of anyone.

Quite often Workshop Players have strong leads but weak support. That is far from the case in this production.

Pat Engler is outstanding as Assunta. She has to speak in Italian and in English with an Italian accent and she does it with subtlety and gestures with conviction. Her part is small but it creates the atmosphere most convincingly.

Rudy Cirell is amusing as Pasquale, the writer's English educated Italian valet. Cirell has to be both pleasing and conniving and he succeeds.

Thelma Mangan looks splendid in the 19th Century attire and carries herself like the sophisticated lady of the period she is supposed to be. But she goes beyond this to give her lines a nasty little bite.

"The Aspern Papers" will continue Nov. 5, 6, 10, 11, 12, 13, 14, 18, 19 and 20 at the Middle Ridge Road Theater - In - The - Round between SR 254 and SR 58. Tickets are \$3. Call 293-7576. Tonight's tickets are being sold for the benefit of the Cancer Society.



Ric proposes to Joyce



Tech Staff: Loretta Farley, Valerie Jenkins, Dave Cotton, Dan English

TECHNICAL STAFF

- Technical Director ----- David Cotton
- Crew ----- Dan English, Dorothy Greenholtz,
Bob and Dorothy Shobe, Rita Uszak,
Klaus Salent, Ron Miller, John Tilbury,
Debbie Vorkavich, Jim Murray
- Lights ----- Peter Hawkins, Dan English,
Debbie Vorkavich
- Sound ----- Ron Miller
- Props ----- Loretta Farley
- Costumes ----- Dorothy Greenholtz, Valerie Jenkins
- Bulletin Board ----- Jonathan Wilhelm
- Bookholders ----- Maryanne Zeleznik, Jonathan Wilhelm
- Ushers ----- Jane Ryan
- Club Plans ----- Yvonne Alford

Below: Left: Ric and Joyce Evelyn and Ric (The person in the background should not have been in the picture.)



KISS ME KATE

Staged and Directed by Howard Hansen

C A S T

Fred Graham	Paul Haering
Harry Trevor	Joe Patton
Lois Lane	Sharon West
Ralph	Ted Kerecz
Lilli Vanessi	Nancy Pelander
Hattie	Karen Stacko
Bill Calhoun	David Stacko
First Man	Claude Collier
Second Man	John Foisy
Harrison Howell	Richard Sutfin

"Taming of the Shrew" Players

Bianca	Sharon West
Baptista	Joe Patton
Gremio	Roger Moore
Hortensio	Howard Hansen
Lucentio	David Stacko
Katherine	Nancy Pelander
Petruchio	Paul Haering
Servant	Ted Kerecz



The show stoppers: Claude Collier and John Foisy

KISS ME KATE

SEASON 29

Music and Lyrics by
Cole Porter

Book by Sam and Bella Spewak

February 10, 11, 12, 16, 17, 18, 19, 20, 24, 25, 26, 1977

by special arrangement with
The Tams-Witmark Music Library, Inc.

The leads, Nancy Pelander and Paul Haering.

If you have ever heard the two leads in this show, you will understand why the news reviews gave them so much praise. Nancy's "I hate men" is given with fervor and has become a number that is repeatedly requested of her.

Two comedians, that also nearly stole the show, were Claude Collier and John Foisy. Not surprising since their outstanding number, "Brush up your Shakespeare," is the perennial show-stopper of the show,

KISS ME KATE

Production Staff

Director Howard Hansen
 Assistant to the Director Roger Moore
 Pianist Sandra Tucker
 Set Designer Valerie Jenkins

Technical Staff

Technical Director David Cotten
 Crew Chiefs David Cotten & Dan English
 Crew Rudy Cirell, Jonathan Wilhelm,
 Alan Tamny, Bob & Dorothy Shobe, Jim Murray,
 Rich McLellan, David Metzger, Ed Leaver
 Lighting & Sound Peter Hawkins & Dan English
 Props Loretta Farley
 Costumes & Make-Up Debbie Schwepe
 Bulletin Board Jonathan Wilhelm
 Ushers Jane Ryan
 Club Plans Yvonne Alford



Workshop crew tame 'Kate' play into fine musical

By SHANNON JEWELL

AMHERST — Workshop Players has a delightful musical comedy to offer its patrons "Kiss Me Kate," now playing at the Middle Ridge Road theater-in-the-round.

There are some outstanding acting and singing talents who carry this production through its weak moments. Overall the show is very enjoyable.

Paul Haering and Nancy Pelander have the best and lead-roles in this comedy, and they also do the best jobs of presenting their characters.

THE SHOW, with music and lyrics by Cole Porter, concerns the Broadway opening of a revival of Shakespeare's "Taming of the Shrew."

In the cast of "Shrew" are producer-actor Fred Graham (played by Haering), his ex-wife Lilli Vanessi (Miss Pelander), singer Lois Lane (portrayed by Sharon West) and Lois' boyfriend Bill Calhoun (played by David Stacko).

Calhoun has a gambling problem and his latest IOU for \$10,000 he signed with Graham's name.

Graham has a problem because he realizes he still is in love with Lilli, but he ignores his feelings by making a play for Lois.

AS "SHREW" is to open, two gangsters, played by Claude Collier and John Foisy, arrive in Graham's dressing room to collect on the IOU.

Suddenly they find themselves part of the cast to force Lilli to continue despite her anger with Graham. Dreams about

A C-T Review

reuniting with Graham offstage are shattered during the first act of "Shrew" when she discovers a bouquet of flowers from Graham were really meant for Lois.

Therefore, when she as Katherine "fights" Graham's Petruchio, her physical violence is very real.

Like all good love stories, this one turns out in the end, with some good comedy and music in between.

MISS PELANDER and Haering have excellent projection, range and tone in their singing. They are good soloists but their voices also compliment each other.

Haering's "Were Thine That Special Face" love ballad, Miss Pelander's lusty "I Hate Men" and their duet of "Wonderbar" were outstanding musical numbers.

However the only other singing voice that is any good is Stacko singing of his love for Lois in "Bianca."

UNFORTUNATELY the rest of the singing is either just average or below — with below often interpreted as flat.

Characterizations and delivery of lines is fairly good, with special mention to be given gangster Collier, who establishes his character very quickly and then gets laughs almost by just walking on stage.

Director Howard Hansen has tackled a very ambitious production for the tiny theater-in-the-round, which is not exactly the right arena for a large musical.

He uses the limited space well, although there might have been a little less choreography, which came across stilted from this cast.

THE PACT of the show might be picked up by cutting out the reprises which occur after several songs. These actually detract from the production since the better singers don't have the encores.

Special credit should be given pianist Sandra Tucker, who provides the solo accompaniment for the more-than-two hours of entertainment.

Credit also to the technical crew, headed by David Cotten, for a simple but interesting set with second-story balcony and

This is an unusually small cast for a musical. In spite of some of the comments by the reviewers, it was a successful show for the audience.

Workshop Presents Witty "Kiss Me Kate"

By DAN MISSILDINE
Journal Theater Review

COLE PORTER and William Shakespeare would seem to be unlikely collaborators for a musical comedy but it is a hilarious marriage in the Workshop Players production of "Kiss Me Kate."

Director Howard Hansen has brought together two excellent leads and a couple of highly comic supporting players in a fast-paced, witty and thoroughly amusing show.

"The Taming of the Shrew" is used as a play-within-the-play about two actors, formerly married, who are performing Shakespeare on the road.

Paul Haering and Nancy Pelander, as the two soon-to-be reunited lovers, are initially most appealing for their wonderful singing. In their first duet, "Wonderbar," supposedly a song the couple sang together early in their careers, they capture both the nostalgia and humor the number rekindles in their romance.

But the flamboyant Haering just gets funnier as he goes along.

With the bouncy diction of an evangelist preacher, Haering gives us Fred Graham, the scheming, stage ham who knows he's going to get his old girl back — and wants her — but doesn't want her to know it.

Miss Pelander, enthrallingly

disciplined in both voice and manner, is best in her scenes as "the shrew" when she breaks out of character and her simultaneous resentment and attraction for Graham show through.

Her "I Hate Men" number is by far the top solo performance in the show.

ANOTHER TEAM that drew great affection from the audience was Claude Collier and John Foisy as two gangsters assigned to collect a bet signed over to Graham by a friend.

Somehow, the two get drawn into the Shakespeare production and their bewilderment kept the crowd bubbling over in laughter most of the evening.

The crowning touch is their song, "Brush Up Your Shakespeare," where the men give their earthy perspective on how to woo women.

Collier, in the great tradition of funny, big men, was especially enjoyable in the routine and fully deserved the burst of final applause he received.

The lively accompanist on the piano was Sandra Tucker.

Unfortunately, the production has several weak moments in other areas.

Far from matching the command of the aforementioned singers, some songs by other players are terribly flat and one or two could be easily

eliminated.

Occasionally, the choreography seems too elaborate for the confined area of the Workshop's small stage.

However, the dazzling costumes are another bright spot. Debbie Schwepe earns the credit for them. If some members of the company are good for nothing else, at least they have decent clothes to hang on themselves.

But the holes in the overall fabric of the show do not detract from the fine efforts of the leads and Collier and Foisy. They dominate and we are grateful.

"Kiss Me Kate" will run tonight, tomorrow night and Saturday, then Feb. 16-21 and Feb. 24-26.



Roger Moore, Sharon West, Dave Stacko



Nancy and Paul

The very colorful costumes were borrowed from Bowling Green State University.

BORN YESTERDAY

by Garson Kanin

A Comedy in Three Acts

April 21, 22, 23, 27, 28, 29, 30,

May 1, 4, 5, 6, 7, 1977

Directed by Evelyn Witham

CAST

Billie Dawn	Betty Shakir
Harry Brock	James Murray
Paul Verrall	David Stacko
Ed Devery	Francis McDonough
Senator Norval Hedges	Harvey Alford
Mrs. Hedges	Yvonne Alford
Eddie Brock	John Foisy
Helen	Gloria Cotton
Bellhop	Jonathan Wilhelm

The scene is Washington, D. C.
a few years after World War II

Despite technical faults 'Born Yesterday' good fun

By SHANNON JEWELL

AMHERST — There's a cute little comedy playing at the Workshop Players Middle Ridge Road theater-in-the-round that deserves to be checked out as an evening of light, fairly good entertainment.

"Born Yesterday" is about corruption in our national government a few years after World War II, but enough of the material is applicable today to make it interesting.

AND THERE ARE A couple characterizations good enough to make you sit there and

A C-T review

think, "Yeah, I believe that could have happened."

Directed by Evelyn Witham as the final season production, "Born Yesterday" stars James Murray as the offensive Harry Brock, a junk dealer from New Jersey who tries to buy power in Washington by bribes.

Helping him in his power purchase is a former assistant U.S. Attorney General, Ed Devery, played by Francis McDonough, and a U.S. senator, played by Harvey Alford.

Hindering him are Brock's girlfriend, former chorus girl Billie Dawn, portrayed by Betty Shakir, and political writer Paul Verrall, played by David Stacko.

MS. SHAKIR PORTRAYS the showgirl with all the trite characteristics — gum chewing, heavy makeup, exaggerated walk, and lack of knowledge.

Her accent started to falter a bit at the beginning of last night's opening performance,

but she eventually became very consistent in her characterization and one of the standouts of the production.

Murray is pretty convincing as Brock, who believes all you have to do to be successful is buy someone off and use muscle to keep people devoted to you.

To impress his Washington cronies, Brock asks Verrall to teach Billie some class, but then at the end when Brock is threatening to permanently shut Billie up, she's correcting his grammar.

THE SHOW HAS A subtle humor to it when applying the ironies to today's government. The script is predictable, but it doesn't drag too much.

Technically there are some minor faults. There is a definite effort made to have the front door slam when people enter Brock's hotel suite, but strangely never when people are leaving. A minor point, but something that was inconsistent.

Realizing directing a show for theater-in-the-round can be rather difficult, this next point is also not that major, but correction possibly would make for happier customers.

For those seated on the north side of the stage, blocking was rather bad too often, for too often a cast member's back would be obliterating the view for lines being given at the other end for too long. Occasionally this must be tolerated in this style of theater, granted.

BUT THE ACTION seemed too concentrated to one side of the stage.

Overall, however, this is an enjoyable diversion and a good production by the Workshop Players.

"Born Yesterday" continues weekends through May 7.



Betty Shakir and Jim Murray

Another experienced cast! From the reviews, it must have been opening night jitters or just not enough coordination at the dress rehearsals. It sometimes happens with the best of casts. The show leveled itself out much to the enjoyment of the audiences.

Left: Jim Murray, (Best actor in *Angel Street*) Betty Shakir, Jonathan Wilhelm, John Foisy.

Workshop Actors Score in "Born Yesterday"

By RON WEISKIND
A Journal Theater Review

THE THINGS that Garson Kanin's play "Born Yesterday" have to say about politics and corruption are almost hopelessly idealistic and dated as government still tries to stifle the people and politicians are still bought and sold (as they probably always will be).

The things that the play has to say about people, on the other hand, will remain much more universal. And it is the people in the Workshop Players Production which opened last night that make it a solid winner.

Some superb acting performances with a marvelous feel of unforced naturalness managed by director Evelyn Witham are the highlights of the Workshop production.

The plot of this comedy involves a rich junk dealer, Harry Brock, who comes to Washington with his hopelessly adrebrained mistress Billie Dawn in order to fix, buy and steal legislation that will let him grow even richer.

But what the play is really about is Billie's transformation into a creature of sensitivity and simple intelligence, who discovers Brock for what he is and finds that money and power isn't everything. In this play, literally, a little knowledge is a dangerous thing.

Brock wants Billie to have at least some of the social graces so she isn't an embarrassment. So he has a writer teach her, but it goes farther than anyone thought and in the end fixes Harry's scheme well and good.

The movement of the play is in perception — how the characters see themselves and how we see them. Throughout, Billie grows smarter and more likable, and as she does so and as Brock remains the same, the ultimate worthlessness of his lifestyle is revealed.

In the middle is Brock's lawyer, Ed Devery, who knows what he has been reduced to and becomes more tragically cynical as Billie's rise points it out to him.

Billie, of course, is the central charac-



BILLIE DAWN (Betty Shakir) does a slow burn as her man Harry Brock (Jim Murray, right) tells her she is to get a cultural education from writer Paul Verrall

(David Stacko) in the Workshop Players production of "Born Yesterday." (Journal Photo by J. Ross Baughman)

ter, and Betty Shakir is marvelous in the role made famous by Judy Holliday. In the first she is a walking, talking automation, coarse and brainless, and by the end she is smart and sassy, and by Shakir plays it so well that we can believe it. She does a fine job of gradually bringing the character along, and she is quite funny too.

She has a fine foil in James Murray as Brock. If you can picture the Fonz grown up with the ethics (if not the morality) of Archie Bunker, you get a picture of Murray's portrayal. He is street smart,

he is aggressive, pushy and powerful — and ultimately a lost man.

But the actor who perhaps steals the show with the most sensitive and cutting performance of all is Francis McDonough as the attorney, Devery. It is a performance of inflections, subtleties, and physical appearance which gradually slides from secure and smooth to cynically drunk and open admission of his crookedness, that he is no better than Brock.

David Stacko is too much the goody-goody as the writer, Paul Verrall. The lines seem to beg for a snappy, cynical

character who can match Brock crack for crack, but Stacko gives us a straight-arrow dip clad in self-righteousness. Nevertheless, he is enjoyable.

Harvey Alford is perhaps too afraid to let loose and really parody the politician as Senator Hedges, but Yvonne Alford as his wife (she is in real life) is marvelous as a proper Washington wife who doesn't know what to make of Brock or Billie.

Also in the cast are John Foisy, Gloria Cotton and Jonthan Wilhelm in minor roles. The play continues through May 7.



Dave Stacko and Gloria Cotton. (Yes, she is David's mother. Perhaps he inherited his love of theatre.)

Note that more than half the tech staff have appeared in shows or will soon.

Technical Staff

Technical Directors	Valerie Jenkins & David Cotton
Set Crew	Barbara Bentz, Mary Feucht, Joyce Garn, Dorothy Greenholtz, Joe Grugel, John Tilbury & Debbie Vorkavich
Set Decoration	Diane Haas and Connie Lambur
Lighting & Sound	Peter Hawkins, Dan English, Debbie Vorkavich
Props	Loretta Farley
Bulletin Board	Jonathan Wilhelm
Ushers	Jane Ryan
Club Plans	Yvonne Alford



Left - right: Jim Murray, Betty Shakir, Yvonne Alford, Harvey Alford, John Foisy, Fritz McDonough. Fritz was always good, but he was exceptional in this role.
Center: Jim, Betty, Fritz. Try to picture this scene in reverse.

One may wonder what happened to one of the reasons for going arena theatre, when we build such good sets. The audience likes good visual accents such as sets, props and costumes. The arena concept is still very strong.

Sets began to get very expensive. The remedy was a new policy that allowed only one three-sided show per season, with board approval.

The set is another of David Cotton's creations. As expected, it was functional, as well as beautiful. The set boasted another winding staircase -- not easy to accomplish. The picture in the center shows the staircase on the opposite side of the set than its actual location. This was accomplished when a slide was made into a print and the copier didn't realize the difference.

APPLE TREE



A musical based on a Mark Twain story adapted by Jerry Bock and Sheldon Harnick, composer and lyricist of "Fiddler on the Roof".

AdamRon Miller
Eve.....Joyce Campana
The Snake..... Dave Cotton
Accompanist..... Debbie Dunn

Time: Saturday, June 1st

Place: Eden

WORKSHOP PLAYERS, INC.

present

THE DIARY OF ADAM AND EVE
from The Apple Tree



May 13, 14, 20, 21,
1977

The anchor to the program was a short musical, **Apple Tree**, played by Joyce Campana and Ron Miller. Dan Missildine in his review was so very right. These two, as has been pointed out in **Glass Menagerie** in which they also played opposite each other, did go places.



The third member of the cast is no slouch. David Cotton, portrayed The Snake. He has been the high school director, director of Sandstone Summer Theatre, and designer extraordinaire. Add to these ingredients, an exceptional music director, Howard Hansen and accompanist and you have a performance about which any reviewer would give rave notices.

Young Actors Work "Magic" 240

In Amherst's "Apple Tree"

By DAN MISSILDINE

A Journal Theater Review

TWO YOUNG ACTORS at the Workshop Players theater are working a kind of theatrical magic that is so rare and precious for this area that I can hardly believe it.

This fresh, delightful duo is so enchanting that they seem to have been dropped from heaven just to please us, coincidentally like the famous figures they play, Adam and Eve, in the Workshop production of "The Apple Tree."

Joyce Campana and Ron Miller are two names that you will be hearing again but maybe not around here very long so it would be best to take in their marvelous talents before they are whisked off to the bigger and better stages they will no doubt soon be gracing.

I am on the edge of my seat to disclose the stunning fact that Miss Campana is a high school student. Yet she acts with the maturity and savvy of a seasoned performer and her singing is heartrendingly pure.

MILLER SEEMS a little bit older and is equally wise to the ways of drama. His air of goodness is absent of the cute and sweet but filled with wonder and humor.

The familiar story of Adam and Eve is told through the bemused gaze of Mark Twain whose tale is supported by the pleasant short songs of Jerry Bock and Sheldon Harnick (the men who gave you "Fiddler on the Roof").

Dave Cotton makes a brief, fine appearance as The Snake and Debbie Dunn provides the sure, stellar accompaniment. Miss Dunn seems to know how to flow with the performers remarkably well.

Because the play is compressed a bit, director Howard Hansen seemed to think it was necessary to throw in some sideshows to this thrilling main event. If so, he was mistaken, though this is not to detract from the other players.

NANCY PELANDER, whose voice is always a pleasure to dote on, is joined by Robert Alford in four songs from musicals collectively titled "Battle of the Sexes."

Miss Pelander does an entertaining reprise of her "I Hate Men" number which she did so well in the Workshop's "Kiss Me Kate" and she

shines in "Do You Love Me" from "Fiddler on the Roof."

"Nobody's Perfect" (and this song is far from it) from "I Do! I Do!" and "A Hymn to Him" from "My Fair Lady" do not come off so well.

Dorothy Barrett begins the evening with two amusing monologues, one about a boy who was eaten by a lion and escapes and another about a woman who visits the sick and leaves them sicker.

But Campana and Miller, in perhaps a more expanded version of the play, would fill the bill quite nicely, for one night and many more.

"The Apple Tree" and its supporting attractions will be performed tonight and next Friday and Saturday night at the theater on Middle Ridge Road in Amherst. Maybe longer if we're lucky.

Monologs

DOROTHY BARRETT

Albert the Lion

Cheerful Earful

Battle of the Sexes

with

NANCY PELANDER and ROBERT ALFORD

I Hate Men from "Kiss Me Kate"

A Hymn to Him from "My Fair Lady"

Nobody's Perfect from "I do, I do!"

Do You Love Me from "Fiddler on the Roof"

DirectorHoward Hansen

Dorothy Barrett

Nancy Pelander and Robert Alford

The Monologs by Dorothy Barrett and Battle of the Sexes with Nancy Pelander and Robert Alford were also excellent. Bob, a high school student, (son of Harvey and Yvonne.) held his own with seasoned performer Nancy Pelander.

An extremely simple set for **Apple Tree** designed by Dave Cotton included a rocking chair and a pool contrived in the larger of two trap doors. Simple and ingenious.



Mention has been made about the Players always looking for a location that would better suit their needs. The parking situation and storage are still major problems. Several patrons were kind enough to loan a storage facility from time to time. When they needed their building, it was moving time all over. Furniture had to be stored in private homes. Any storage off the premises is very inconvenient. Some of the places examined for a new home were the old Synagogue on Reid and 9th Street in Lorain, a vacated super market on Lake Avenue, Elyria, a vacant lot next to Shupe School in Amherst, an empty four room school house on Gulf Road, Elyria one or two places in Elyria Township, and others that have been forgotten. Desperation reached the point that the Players advertised and notified numerous real estate agents of the need -- all without results. Any advantage in a move could not compare with the very affordable "rent" we were being charged by the Amherst Board of Education.

To begin the 1967-68 season the Players had purchased a new stereo tape recorder plus \$1000 worth of sound equipment. The mailing list now reached 3,165, all hand addressed by Ethel Eppley. An entry way was added to the front of the building to eliminate drafts. A new coat of paint was used on the exterior of the boarded windows. Chocolate brown was used to paint the interior.

In 1968 Mr. Krenzlar resigned the box office position because of ill health. John Suhly was hired to take his place. Ticket price was raised to \$2.00. Other business was a change in the constitution to permit the group to be tax exempt. Loretta Farley was appointed treasurer after the resignation of Bill Robertson, in 1970. Loretta remained treasurer longer than any other appointee to that position.

The Players became a member of the newly formed Lorain County Arts Council in 1968 and remained members until the council was dissolved. The purpose of the organization was to coordinate arts activities in the county and be of assistance to one another.

In this period the Players experienced two or three break-ins. Sound equipment was stolen. A note was found in the booth following one these thefts saying "Thanks folks." It was sometime earlier that another storage place above The Party Shop on South Main Street in Amherst had missing items, especially an antique settee and an old telephone switchboard. All of the incidents seemed to point to people who were well acquainted with our inventory.

One year, Good Egg awards were given at the fall fling, for tech people who were regulars. The awards were hand-painted eggs with special awards of hand-painted Leggs, (large egg-shaped pnty hose container.) It was the year of the techie.

At one time the group made a habit of visiting high school productions. Actors and tech people were then singled out with letters of commendation and an invitation to audition at Workshop. It became difficult to find qualified members to visit these schools. However, it was a good bit of p. r. Letters of good wishes were sent to graduates who had performed with the Players.

At the 25th banquet Jean Schaeffer made some comparisons. In the beginning there were 8 trustees, 9 active members, 8 high school members and 18 patrons. In the 25th year there were 9 trustees, 3 alternate trustees, 68 members, 3 student members, and 10 honorary members.

Since there are no minutes available between 1973 and 1977 the only major activity that comes to mind is putting on a new roof. The bell tower was retained and is currently the only one-room school in the area that still maintains a bell tower.

Winning plays in regional competition

- 1965 **The Vigil** -----Best ensemble costumes
& prettiest woman's costume
 1966 **On Borrowed Time** ----- 3rd place
 1969 **Angel Street** -----1st place & Best Actor
 1970 **Lion in Winter** -----2nd place
 1971 **Middle of the Night** ---- --3rd place & Best Actor
 1972 **Love Rides the Rails** -----2nd place
 1974 **Fiddler on the Roof** -----1st place
 Joyce Campana/Katie Higgins best actresses
 Dave Cotton/Rudy Cirell best actors
 1976 Best in state competition for season's costumes



Bob Lenhard, President 1961-63

As president, he was production manager, custodian, parking attendant, et all when no one else would do it. Here he cleans the walk in a snowstorm and parks cars. Is it any wonder that we pay students for the job?

NOW WE CAN LAUGH! A pigeon had found its way into the theater 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 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.

In **One Up, One Down, One Pending**, Ernie Goodsite was on stage when a moth persisted in entering the scene. When it came close, Ernie reached up, smacked it between his palms and continued as though nothing had happened. The audience showed their appreciation with a round of applause.

The audience provided their share of problems. One woman always brought her knitting to the show. She would sit on the front seat and calmly knit away. The cast would always come downstairs to complain. We finally mentioned it to one of the lady's friends. After that she sat in the second row to do her knitting. When Dick Beal was nicked on the forehead by a sword during the duel in **The Plain Dealer** the audience flinched. Indeed there was a lot of leaning back, if the men came close to their seat.

There were times when the audience would pick up props, help themselves to a piece of candy in a dish on stage, straighten a table cloth, use a shelf under a table for a hat or purse. Some actors were especially adept at handling the situation to the surprise of the audience. One actress who was portraying a maid picked up a gentleman's hat as she tidied the room and gave it back to him to hold. Jim Murray, villain in **Pure as the Driven Snow**, was annoyed by a boy who kept making a rocker rock. The line he delivered in his best villain fashion is long forgotten, but the boy stopped putting his foot on the rocker. Many, many players who have had to make an entrance by going around the outside of the theater to enter by one of the side entrances have found it locked because a customer thought it should be closed. To understand, note the picture of the theater on the front cover.

The goat in **Teahouse of the August Moon** did not eat a script but he was not house broken. The stench remained in the lobby until the carpet was changed.

The flu epidemic during **Fiddler on the Roof** left us with only three daughters instead of five one night. A lot of switching took place.

In the graveyard scene of **Our Town** the actors occasionally dozed off. Most of them had no lines. From the booth they would bet on who would nod off first, Erma Askew or Edna Ayres. One night Erma didn't make the scene before the lights went up. She stole in from the back and quietly took her place -- taking care of her own burial.

At the end of the twentieth season, Virginia Waratinsky and Fritz McDonough wrote a very clever skit that they, with Jim Vargo, performed at the banquet, detailing with humor some highlights of the first twenty years.

Honorary members were declared, early in the history of the Players. The first was Gerald Marans, director at the famed Karamu House in Cleveland. He was influential in making suggestions in the formative years of the organization. Others were: Paul Carmack, director of Ohio High School Speech League;
 Authors: Ernestine Gilbreth Carey, (**Cheaper by the Dozen**); John Cecil Holm, (**Southwest Corner**); Catherine Marshall (**A Man Called Peter**); Rosemary Taylor, (**Chicken Every Sunday**)
 TV Commentators/Personalities: Gordon Ward, Cleveland-Toledo, Minnie Pearl, Alice Weston.
 Public Relations/ Community Relationship: Lorene Babcock, Dr. Myra Minnis
 Actor: Cliff Bemis of (**Jacques Brel is Alive and Well**) ... and Hollywood.
 The practice of naming honorary members was abandoned in 1979

A WORD OF PRAISE to the Lorain County Workshop Players for the great job they do in performing plays.

Roger & Jane Slutzker
Lorain

Many letters have been received from time to time from admiring public, from people who criticized the use of profanity, from professional stars and authors. Eva LeGalliene, who played the lead in **Southwest Corner** on Broadway, wrote that she envied our lead for her white hair because it took her two hours to achieve hers. Basil Rath-

bone heard of one of our shows and offered good wishes, Catherine Marshall and Ernestine Gilbreth Carey wrote congratulations to the casts of their respective plays, and a letter from Gerald Marans claimed pride in our accomplishments. Letters and comments through the years have expressed pleasure in attending the productions at Workshop. Erma Askew, in 1958, writes about comments that have come to her, "Many said they had no idea how professional our plays were and could be. so many compared them to the Hanna and Cleveland Play House productions, and in some ways surpassed them." Fred Powers wrote, "Whenever you want to take one of your shows down to one of those little theaters just off Broadway let me know and I'll rent the shop for you. Your plays would be enjoyed anywhere."

We have never claimed such superior quality, but it is always nice to know what our audience thinks.



Mrs. Fred Powers snapped at a performance.

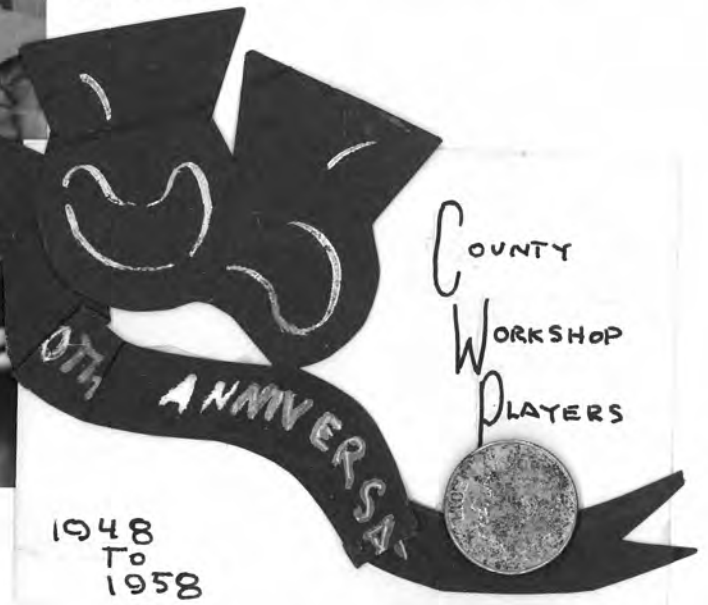
Picnics were very well attended in the 1950's. This one was held in Amherst at the Outdoor Life Association on Crosse Road.

In the group to the left is Lee Wiseman, Jim Evans and Jean Schaeffer in colored glasses. On the right is Bob Wohlever.

Caught in the booth going over some last minute details of the script. Jean Schaeffer on the mike, Peggy Gilmore, who was frequently on lights, and Henry Penton helping. Valerie Jenkins checking the reason for a mix-up during dress rehearsal.



Place cards for our 10th anniversary banquet. Created by Peggy Gilmore. That's a real dime.



The communion makeup area apparently taken over by all males. Before a partition was erected for privacy to the ladies' dressing area, the men liked to put on their makeup at position No. 1. The dressing rooms were eventually changed to the back.

There have been many who performed with Workshop who have gone on to make theatre their profession in Cleveland, New York, Hollywood and Chicago. A costumer at Great Lakes, a much in demand opera singer internationally, a Hollywood/NewYork agent, a first class technician in New York, an actor in Hollywood, and an actress in Chicago are some that we know.. Several are free-lancing on cruise ships, and acting in New York. The ones that we know about and the shows that they appeared in at Workshop are:

Cliff Bemis -- TV specials, many commercials from Hollywood. Performed in *Wizard of Oz*.
 Mike Bloom-- Talent agent in New York, and Los Angeles. Performed in *Cheaper by the Dozen*.
 JoyceCampana-- International opera singer . Performed in *Fiddler, Flower Drum, Glass Menagerie*.
 Jim Deliman-- Toured in *Forever Plaid*. was also with a cruise ship. Performed in *Miss Liberty*.
 Mark Dobrow-- working in professional theatre in N.Y. Did tech at Workshop.
 Dan Ensel-- appeared with Great Lakes. Performed in *Fiddler* and *Middle of the Night*.
 Scott Heinzerling-- Ballet dancer with Ohio Ballet, now teaching ballet. Performed in *Wizard of Oz*
 Matt Herschelmann -- with a cruise ship in charge of shows. Performed in *Teahouse of/August Moon*.
 Kevin McDermott has been with a N. Y. acting company. Performed in *Irene*.
 Ralph McGiniss-- with the theatre department at Tri C in Cleveland. Performed in *On Borrowed Time*.
 Paula Scrofano-- has been many years in Chicago major theatres. Performed in *Chicken Every Sunday*.
 Bob Savina-- teaches scene design/ directs at University of Maine Branch in Machias. He has also written plays.. Performed in *Love Rides the Rails* and *She Loves Me*.
 Brian Stashick-- many years in New York, traveled with Emlyn Williams, now in Hollywood. Performed in *On Borrowed Time*.
 Diana Fries-Wilhelm currently head of costume shop for Great Lakes Theatre in Cleveland. At Workshop she worked in many areas of tech.
 Jonathan Wilhelm author/director/ actor. Frequently seen as Mr. Hatbox on TV. Performed in *On Borrowed Time*, directed *Morning's at Seven*, *Curious Savage*.

The arena style has been faithfully maintained through the years, although sometimes a director or the dictates of a play will move the set design to three sides instead of four. Some years ago it was occurring so often that a policy was adopted that only one show a year could be done three-sided and that with permission from the board. As we grew, we attracted more personnel interested in sets rather than acting.

The theatre gained respect in the community in the very beginning and have held that respect through the years. The constitution and the program states, *The mission of Workshop Players is to serve the communities of Lorain County and the surrounding area in the field of drama and its related arts by making available programs which are high in character as well as entertainment value.* Some of our patrons from time to time have felt that we didn't live up to our mission because of profanity, and the use of "liquor." Some directors fail to understand that profanity, passionate love scenes or objectionable gestures are magnified in the close confines of our theatre. However, for the most part, the audience has been receptive and complimentary.

The Players have been diligent in their purpose to promote interest and appreciation for dramatic art through the production of worthwhile entertainment and to make available to its members an outlet for artistic appreciation and effort. Among their productions have been old favorites, classics, current Broadway hits, musicals, children's plays, new and untried scripts.

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

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 Chaillet	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 out	William Shakespeare	Virginia Waratinsky	Jan	1967
Midwinter Night's Dream, A	Wade Hubbard	W.Hubbard & J. 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 Seitter 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 Toni	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