

THE FIRST  
FIFTY YEARS  
OF THE  
FOOTLIGHT  
PLAYERS

Walt Andrews  
and  
Larry Badgley

Coshocton, Ohio  
1999

## DEDICATION

This record of the Footlight Players' first fifty years is dedicated to each of the more than 2,200 participants who have made sure the shows did go on, every year, since their first opening night. They are listed in the appendix at the end of this record.

It is dedicated, in particular, to the memory of:  
Cornelia Flood Shaw, Roy Hall, Bill Harris, Dave Talbot,  
Mary Brent Davis, Jack Stover, Stan Shaw, Elizabeth  
Stover, Ginny Agricola, Cliff Pierce, Maeleen Lessig, Gail  
Shryock, Page Pharr, Howard Byers, Ray McFarland, Bob  
Baker, Phyllis Neal, Phil Huffman, Jack Hennette, Eric  
Sauer, Pete Allman, Bob Passow, Louise Passow, Jeff  
Owens, Rich Frank, Edd Jacobs, Nancy McConnell, Lynne  
Abel, Sherrie Geese.

## ACKNOWLEDGEMENTS

The compilers wish to express their gratitude to all those who provided information, materials and their skills to this project. A special debt of gratitude is owed to the following:

The anonymous donor whose generous financial contribution made it possible to give this record the time, effort and quality production it deserves;

Sam Clow, Jim Gauerke and Chuck Hathaway, the ad hoc 50th Anniversary committee whose patience was tested as we struggled to get this project under way;

Sam Clow again for assuming the custody of the playbills and photos from the fairgrounds years, and for noting his thoughts and observations about the drive to build the Triple Locks Center;

Jim Gauerke and Chuck Hathaway for providing an initial listing of the Footlight Players productions and to Roger Foster for doing the same and turning up some almost forgotten shows;

Barb McPeck for providing an extensive playbill collection from the Triple Locks years, Roger Foster for playbills and photos rescued from theater archives, and Diane Pike for providing some especially elusive playbills;

Karen Dobson, whose help in copying all the playbills to simplify the data entry, was offered by Dan Harms, and to JII for the use of their equipment;

The Coshocton Public Library and Librarian Ann Miller for offering to house a permanent Footlight Players archive in the library's local history department;

Kathy Thompson, working with Bev Beach, and Bettsy Gauerke for all their help in sorting out names and providing first names for nearly every female participant who had been listed as "Mrs.";

Denny Blanford, Lee Bown, Matt Courtright, Wendy Elliott, Mickie Galajda, Susan Gordon, Richard McKinley, Alan and Jan Myers, Diane Pike, Ed Sawyer, Karen Skuza, Juanita Stoecker and Chick Thomas, all of whom provided hard-to-find photographs;

LouAnn Wright, Norma Bechtol and Greg Miller for their skillful assistance in entering the data, checking its accuracy and getting this whole thing ready to print.

We also thank, and apologize to, anyone who helped and may have been overlooked in this listing.

## COMPILER'S NOTE

From the outset, it has been my intention that this be a record — a record of the contributions made by almost 2,200 people during the Footlight Players' first 50 years. What you will see in the pages beyond are substantially the gleanings from a massive (at least by my terms) collection of data.

Being an outsider, an observer of the Footlight Players but not a participant, I have been able to quantify the contributions of the participants without the restraint of self-effacement. I have stared at a computer monitor for more hours than I had expected, summarizing the credits of the participants and collecting them into what is intended to be an orderly recognition of those who actually did the work in putting on 186 productions over 50 seasons.

Be forewarned (you will be warned again later) that this is not a flawless record or interpretation of that record. All the statistical information was gathered from playbills — all but two of the 186. No doubt there have been omissions from those playbills. In some cases — especially in the early years — credits may have been handed out too liberally. I was at the mercy of those who made the only consistent record of Footlight Players participation.

Errors can also occur while manipulating this much data. If errors do exist they should be minor.

In all, a concerted effort was made to be objective, to present the record and not evaluate the contributions. It should be noted that my co-compiler, Larry Badgley, featured prominently in these pages, provided synopses of the plays and their featured players, collected and entered the notes of interest that appear in the marginal sidebars. He also was invaluable in tracking down elusive photos of long-ago productions. He had no part in the analysis of credits or the decisions pertaining to whom should be featured, or how they should be featured. Those decisions were mine alone.

*A word about names.* Many women have appeared under two last names, some with three. To consolidate those under one name in the body of the book where major players are noted would have been an invitation to err, especially in the earlier years. For that reason, names of players in the play synopses throughout are given as the player's name *at that time*.

*A word about pictures.* There were many excellent photos available for this history. Some were not excellent. We decided to use any available photo, even a few newspaper photos, if it meant having a visual record for a particular production. While we would have preferred photographic excellence throughout, we had a greater preference for the most complete record.

*Walt Andrews*



## CO-COMPILER'S NOTE

When I arrived in Coshocton in 1972 for a job, I was, basically, a stranger in a strange land. I knew no one, brought no family along to ease the transition and felt, essentially, a bit lost. A co-worker suggested, since I had been in community theater in Akron, that I check out the local little theater, the Footlight Players. I was not at all prepared for all that the Footlight Players were waiting to give me.

The Footlight Players were quick to extend their hand of welcome to me. In my first participation I formed friendships that I can proudly claim to this day. They welcomed me not only on to their stage, but into their homes, their lives, and their generous hearts. They educated me not only in theatrical skills, but in many important life lessons - the rewards of hard work, the equal joy that comes from throwing a spotlight on someone else as well as standing in it yourself, the importance of balance, the value of trust. The Footlight Players became, in a very real sense, a second family, sharing both triumphs and hardships, backfires and smash hits, and always unfailingly lending their support.

My experience is not at all unique. Over my 27-year association with the group I have watched the same thing happen to many others - walking through the front door a nervous stranger, and leaving as a member of the Footlight family. The Footlight Players have given them, as they did me, a chance to grow and explore their own capabilities, to recognize their own worth and to learn to help others recognize theirs, to create and contribute, to be applauded for their efforts, and most of all to belong (in a world that allows less and less belonging). None of that can be bought for any price.

I consider being asked to participate in the production of this book an honor indeed. How wonderful to have the chance to share my memories of those many years, both the good ones and the ones we knew we'd laugh about later on - and what better opportunity to be able to repeat the many wonderful backstage stories I have heard re-told at cast parties and in dressing rooms over countless shows.

Irving Berlin wrote that "there's no people like show people." No one could say it better. It is hardly a surprise that the Footlight Players' Fiftieth Anniversary Gala plays like a family reunion; in so many ways, it is. For actors, crew, administrators, and especially for our beloved and incredibly supportive audience, the Theater has always been a family affair. Through my association with the Footlight Players, I have been privileged to be connected to the best human beings anyone could ever hope to know. I am deeply proud to have been a part of it all. May the Footlight Players keep working their magic for another fifty years - and another, and another...

*Larry Badgley*

ORIGINS OF THE  
FOOTLIGHT PLAYERS

*A*t least two amateur theatrical productions were staged in the county before the Footlight Players came into existence. It is not known if the staging of these shows led directly to the formation of the Footlight Players. They are, at the very least, a solid indication that there was interest in community theater for Coshocton prior to 1949.

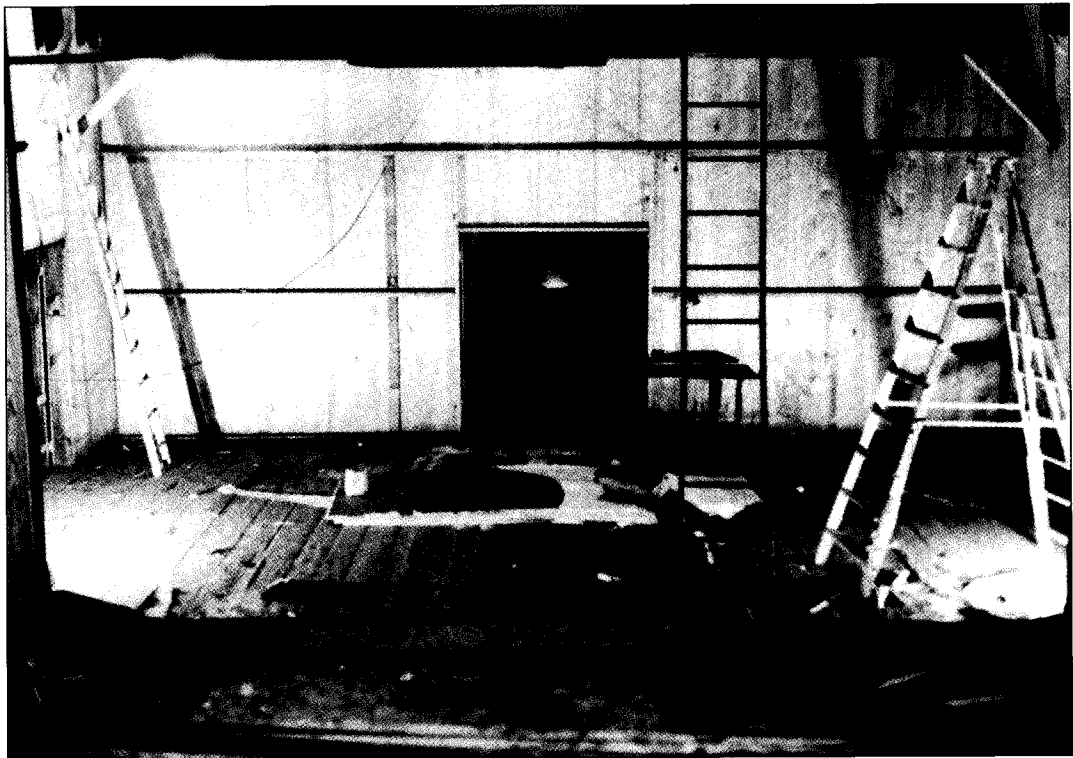
It was this shared interest in the theater that led to a gathering at the home of Liz and Bill Harris. Also in attendance were Wayne and Jane McIlvaine and Irv and Flonnie Ware. Irv had come to Coshocton to manage Golden's, then an upscale women's clothing store. Both Irv and Flonnie had considerable theater experience, according to a 1998 note from Liz Harris.

Liz also stated that the initial interest was in forming a "simple play-reading group" but ultimately they decided to form a full-fledged community theater.

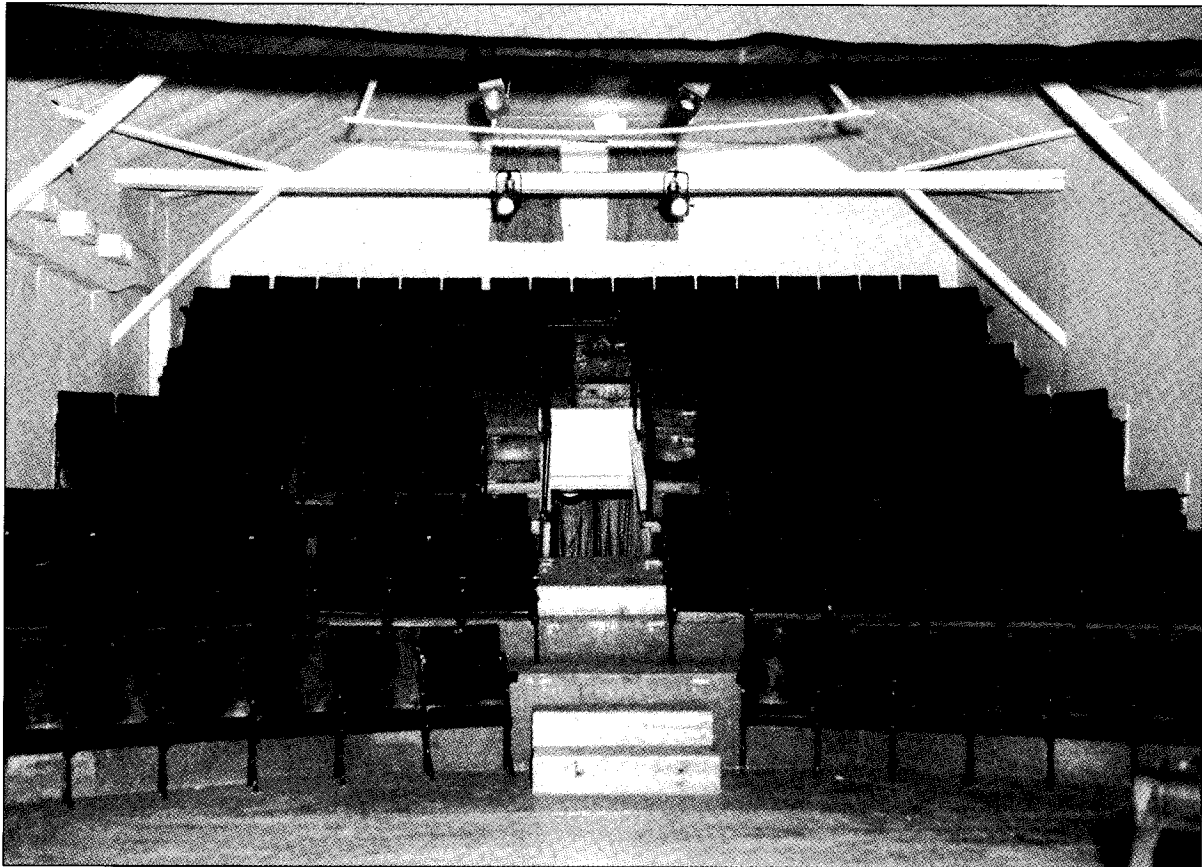
With a goal of raising \$1,200 to stage three plays, a membership drive was conducted. By the time attorney Kenneth Berry filed the incorporation papers, 342 charter members were on board. Among them was Cornelia Flood (Mrs. Jay S.) Shaw who, according to notes from Sam Clow, had a strong interest in the theater and was instrumental in the formation of the Footlight Players.

Now a venue was needed. There was an old Grange theater building at the fairgrounds. Again, according to Liz's account, it had been used to house "chickens ... or some other unsavory thing." It had no heat. It had no running water. The task was daunting to say the least.

Bill Harris led a crew of men "who didn't know theater from baseball" in the transformation from chicken (or other unsavory thing) coop to what passed for a theater. While there is no confirmed record of those who undertook this challenge, it is reported that, in addition to Bill Harris, Jim Fallon, Gene Hosfelt, Jr. and Mike Bordenkircher were instrumental in the renovation. Understandably, there were more people involved at this point than at any other time in the Footlight Players' first 50 years.



*The stage of the old fairgrounds theater as renovations got under way.*



*“Opulent” was not a word used to describe the seating section of the old fairgrounds theater, even after the folding boat seats had been replaced with real (but hard) theater seats.*

Rough sawn benches served as seats. Between the seats and the stage was bare dirt covered with wood chips which was soon replaced with cement.

A diminutive proscenium was opened up to twice the existing size and a curtain, donated by the old Sixth Street Theater, was installed.

A concrete block furnace room was constructed and a second-hand coal stove was purchased for \$35.00. The first two tons of coal were donated.

Dressing and makeup space was found in the 4-H building. It was heated by a small portable oil heater which wasn't powerful enough to keep a bucket of water from freezing on at least one wintry occasion.

Audiences could not be expected to endure two or three hours of a performance on those rough benches. An ingenious solution was found. 150 folding rowboat seats were ordered from Roscoe Hardware. The manufacturer figured the order was in error. No one ordered 150 rowboat seats. The store owner had to call and confirm the number of seats he had ordered. The seats arrived the afternoon of the opening performance of the Footlight Players' first production. That wasn't the first crisis.

The stage floor had been painted and it wasn't going to be dry for dress rehearsal, so Bill Harris took the day off work and spread sand on the tacky paint. No one said this was going to be easy — or always a lot of fun.

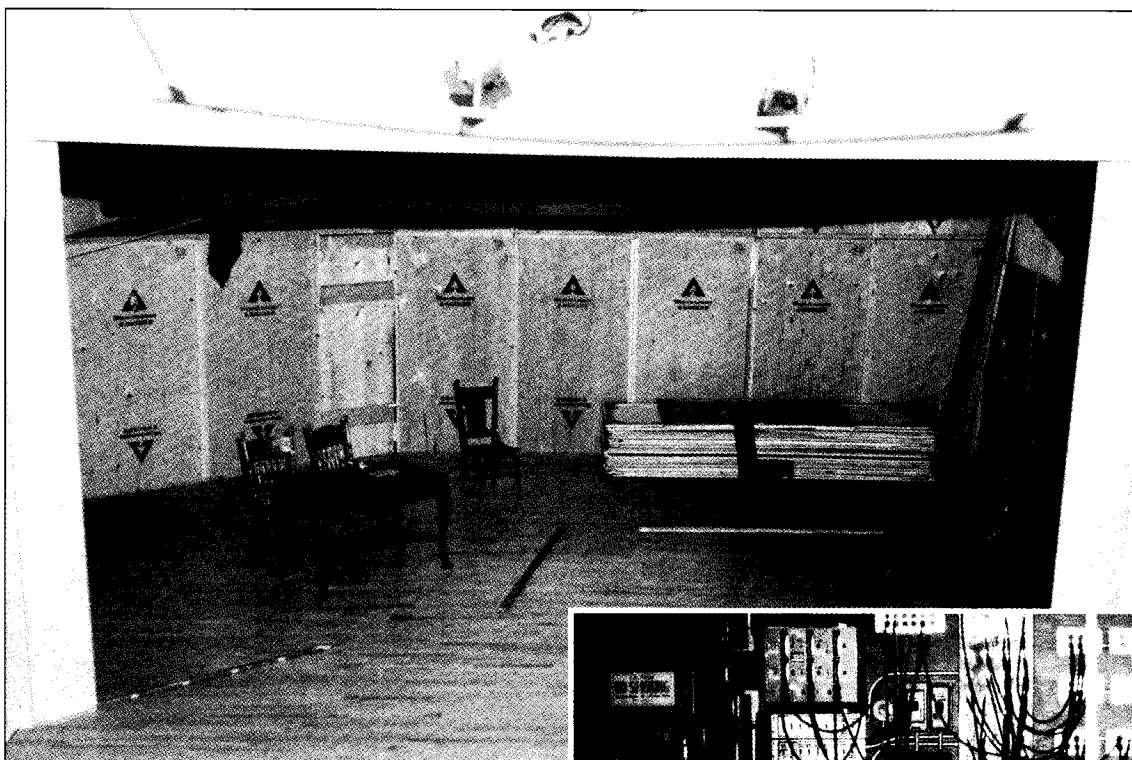
*The Little Foxes*, an ambitious choice by the Players' own admission, opened on schedule and began an uninterrupted string of 50 seasons of entertainment for Coshocton County audiences.

Irv and Flonnie Ware moved away after two seasons and after making considerable contributions to the Footlight Players' beginnings. Irv directed all six shows of those first two seasons and served the first two terms as the group's President. Flonnie played Regina Giddens in the inaugural production and retired to behind the scenes, collecting 12 crew and support credits during the first two seasons.

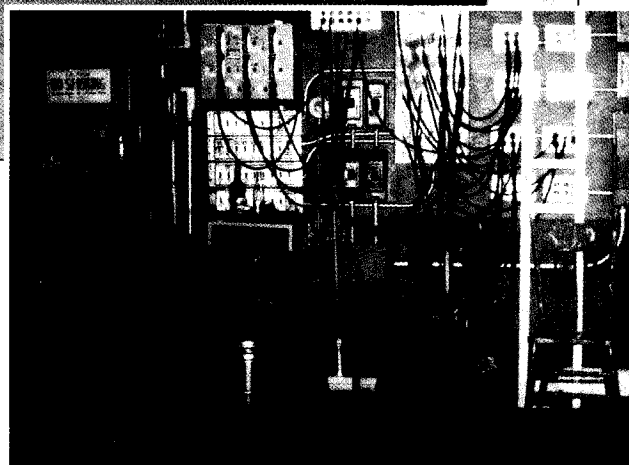
Jane McIlvaine served as Assistant Director and Business Manager for *The Little Foxes* and Wayne was a member of the crew. They moved from Coshocton shortly thereafter.

Liz and Bill Harris stayed for some time. During that first season, Bill played a part in *Night Must Fall*, the first of four stage appearances. Through the next 25 years, he amassed 21 other crew, program and publicity credits. Most importantly, those fair-ground theater days were built upon his initial dedication to making a home for the Footlight Players. Liz's considerable contributions are detailed later in the Stalwarts section of this record.

Mrs. Shaw was bestowed the title of Honorary President from 1951 through 1956. She continued to support the Footlight Players and would later play an important part in making the Triple Locks facility a reality.



*The fairgrounds theater stage after improvements were nearly finished.*



*"State-of-the-art" lighting board at the old theater — they started with two dimmers.*

THE INAUGURAL SEASON  
1949-1950

*Although The Little Foxes was the first production under the auspices of the Footlight Players, two local amateur theatrical productions had been presented earlier.*

*It was from these productions, An Evening of One Act Plays, performed at the Plainfield Grange Hall in 1941, and Icebound, staged at Coshocton's Central High School Auditorium in 1942, that a core group emerged to guide the Footlight Players into existence.*

**Debut:** *Liz Harris' portrayal of Alexandra Giddens in The Little Foxes launched an acting "career" that included twenty-eight years of active participation. When the Players opened their new theater in 1974, it was planned to revive The Little Foxes with Liz, this time in the role of Alexandra's mother, Regina. Unfortunately, this never materialized.*

The first Footlight Players' season represented a considerable challenge. Not only did the fledgling troupe have to learn new theatrical skills, they had to try to make a "silk purse" theater out of a "sow's ear" of a barn at the county fairgrounds. Details of the undertaking have been noted, but the extent of the challenge cannot be overemphasized.

Having created a somewhat viable venue for their Thespianic efforts, it was time to get on with the show. It all began with...

**THE LITTLE FOXES**

by Lillian Hellman (Drama)

Directed by Irvin J. Ware

Hellman's award-winning drama of greed in a wealthy southern family at the turn of the century focuses on the Hubbard family's struggle for control of a family fortune; cruel Oscar Hubbard (Donald C. Kirk) forces his impressionable son (Raynor Clark) into crime and abuses his gentle wife (Essie Scarborough), while cold-hearted sister Regina Giddens (Flonnie Ware) allows her sick husband (David M. Talbot) to die to gain his money.



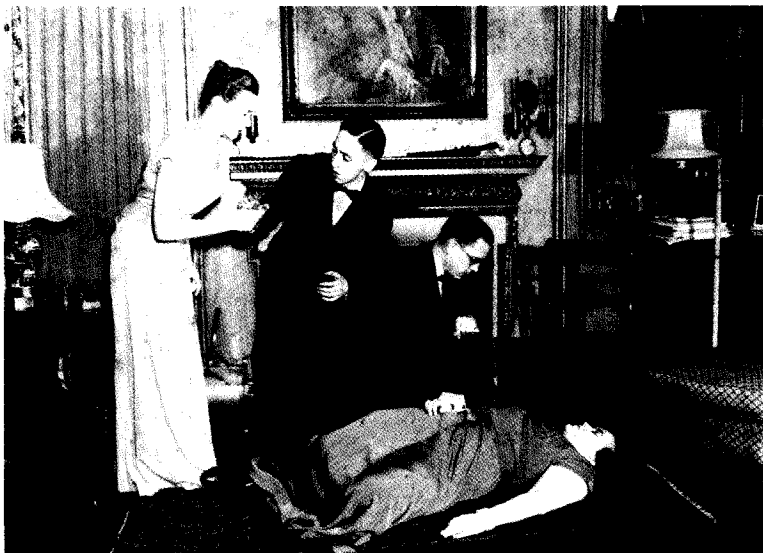
Flonnie Ware, as Regina Giddens (far left), toasts with (left to right) Milton Williams, Paul Beebe and Don Kirk in the Footlight Players first production, The Little Foxes.

**BLITHE SPIRIT**

by Noel Coward (Comedy)  
Directed by Irvin J. Ware

English gentleman Charles Condomine (Raynor Clark) has his orderly life upset when Madame Arcati (Betty Talbot), an eccentric spiritualist, inadvertently resurrects the ghost of his first wife, Elvira (Evelyn Duncan), whom only Charles

can see and hear. When Elvira's plan to arrange for Charles to join her on the other side only gains her his second wife, Ruth (Barbara Weaver), as an unfriendly eternal companion, Charles hastily brings back Madame Arcati for some final conjuring.



Left to right, Barbara Weaver, Raynor Clark, Roy Hall and (lying down) Betty Talbot in Blithe Spirit.

**Debut:** It was in Blithe Spirit that Roy Hall made the first of his many participations. Hall went on to become a prominent director for the Players, staging 16 shows, and actor, performing in 14 productions. Blithe Spirit was revived in 1999 as part of the 50th Anniversary season.



**NIGHT MUST FALL**

by Emlyn Williams (Suspense)  
Directed by Irvin J. Ware

A scene from Night Must Fall.



A murderer stalks the remote English countryside in this play of suspense, and two women alone - a wealthy elderly woman (Sarah Trottmann) and her spinster niece (Lila Staser) - seek protection from an attractive drifter (Charles Carold) who happens by. While the lady of the manor dotes on the stranger, the niece becomes increasingly suspicious of his motives - and increasingly romantically attracted to him as well.



1950-1951

**THE MAN WHO CAME TO DINNER**

by George S. Kaufman and Moss Hart (Comedy)  
Directed by Irvin J. Ware

Acid-tongued radio celebrity Sheridan Whiteside (Stanley Shaw) is marooned at the home of a well-to-do small-town couple (C. B. Scarborough, Betty Talbot) after injuring his leg. Discovering that his beloved secretary (Essie Scarborough) is romancing a local man (Don E. Schultz), he launches a plot to interfere that brings a host of bizarre celebrities (Barbara Weaver, Raynor Clark, Howard Duncan) down on the bewildered Midwestern household.

**Once Is Not Enough:**  
The Man Who Came to Dinner was revived during the 1980-1981 season. By one of life's coincidences, the role Stan Shaw played in the original was revived by Larry Badgley, who was at the time employed by Stan Shaw.



Stanley S. Shaw as the colorful Sheridan Whiteside in *The Man Who Came to Dinner* is surrounded by equally colorful characters.



### **OUTWARD BOUND**

by Sutton Vane (Drama)  
Directed by Irvin J. Ware



*Debut: Outward Bound introduced Ray McFarland, who became a Footlight regular, appearing in many plays.*

*Ray McFarland behind the bar in Outward Bound.*

A group of travelers (Barbara Weaver, Ray McFarland, Helen Chacos, Ross Morgen, Raynor Clark) on a mysterious ocean liner come to the realization that they have all died and are headed for their final judgment. An Examiner (David Talbot) comes on board to judge their individual cases, but instead of bringing fear, he brings relief, reward and hope.

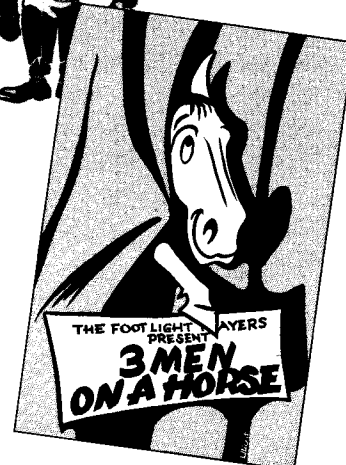
### **THREE MEN ON A HORSE**

by John Cecil Holm and George Abbott (Comedy)  
Directed by Irvin J. Ware

Erwin (Roy Hall), a mild-mannered greeting card writer, wanders into a saloon and meets a trio of gamblers (Bob Thomas, Howard Duncan, Ross Morgen) who discover his uncanny ability to pick winning horses in the races. Although he stays with them a while, Erwin's "luck" eventually runs out and he willingly returns to his home and wife (Jeannine Ingram), with renewed contentment.



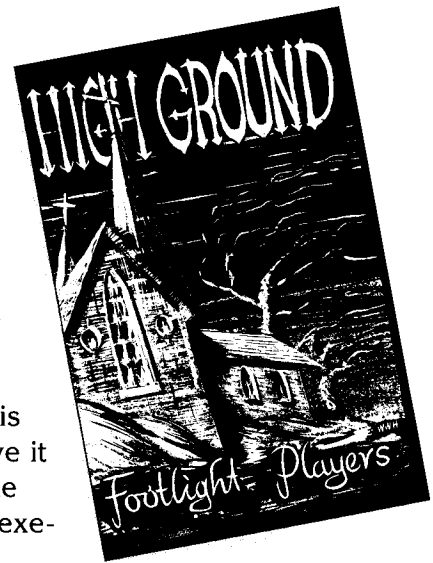
*Caricature/Photos created to promote Three Men on a Horse; left to right, Mary Brent Davis, Jeannine Ingram, Roy Hall.*



1952-1953

**HIGH GROUND**  
by Charlotte Hastings  
(Drama)  
Directed by Gil Bryan

A sudden flood maroons a group of people in a convent hospital. Among them is a young girl recently convicted of murder (Elizabeth Harris) and a dedicated nun (Judy Stipes) who believes the girl is innocent and sets out to prove it before the flood waters recede and she can be taken to her execution.



**THE HASTY HEART**  
by John Patrick (Drama)  
Directed by Jan Robinson

In a convalescent hospital, a dying Scottish soldier (Gil Bryan) with an extreme independence of spirit joins a motley crew of patients cared for by a young nurse (Elizabeth Harris). Though he fiercely rejects the kind treatment offered him, his blossoming romance with the nurse and persistent offers of friendship from fellow patients (Roy Hall, Stanley Shaw, Jack Stover, Wilson Graham, David Thaxton, Don Schultz) teach him the value of life and of friendship.



*Left to right, Wilson Graham, Roy Hall, Liz Harris, Stan Shaw and Don Schultz in a scene from The Hasty Heart.*



## **LOOSELY SPEAKING**

(Original Production - Musical Comedy)

Directed by Louise Passow and Helen Chacos

An original production created by members of the Footlight Players, this "musical" comedy began with a satire on a community theater board meeting, with actual officers (Roy Hall, Mrs. David Talbot, Mrs. David Davis) as well as members (Sarah Trottman, E. C. Pierce, Mrs. Frederick Watkins) performing a series of sketches depicting chaotic theater board meetings entitled "Old Business." The second half of the show, entitled "New Business" featured a sketch called "Portrait of an Artist" which featured an Andrews Sisters number by three men in costume (Sam Clow, Ed Johnston, Jim Herbert); following was a western sketch entitled "Shooting of Dan McGrew" (Bob Ryan) which included a Floradora Sextette by Mrs. R. J. Finnegan, Mrs. Floyd Craig, Mrs. N. H. Carpenter, Mrs. Ralph Kurtz, Mrs. Kenneth Berry and Mrs. Richard Baker.



**One of a Kind:** To date, this is the only completely original work ever created and staged by the Footlight Players, and it came about mainly due to the tireless efforts of Louise Passow and Helen Chacos.

**Debut:** Loosely Speaking introduced local audiences to Sam Clow, although he may have been hard to recognize disguised as one of the "Andrews Sisters." Forty-six years later, Sam, still an audience favorite, was delighting crowds in On Golden Pond in 1998.

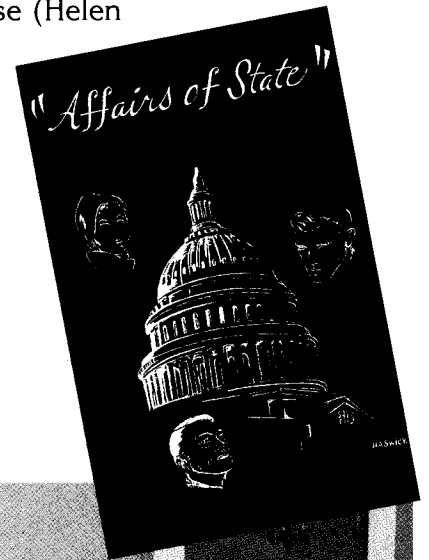
1953-1954

**AFFAIRS OF STATE**

by Louis Verneuil (Comedy)

Directed by Roy Hall

A shy school teacher (Helen Chacos) is recruited to marry a wealthy Senator (Jack Stover) to “cover up” his romance with the ambitious spouse (Helen Watkins) of an ex-Secretary of State. The pawn develops into queen when a makeover not only changes her into a glamorous hostess but also wins her the love of her husband. She also finds a way to advance his career and eradicate the scandal of his affair.

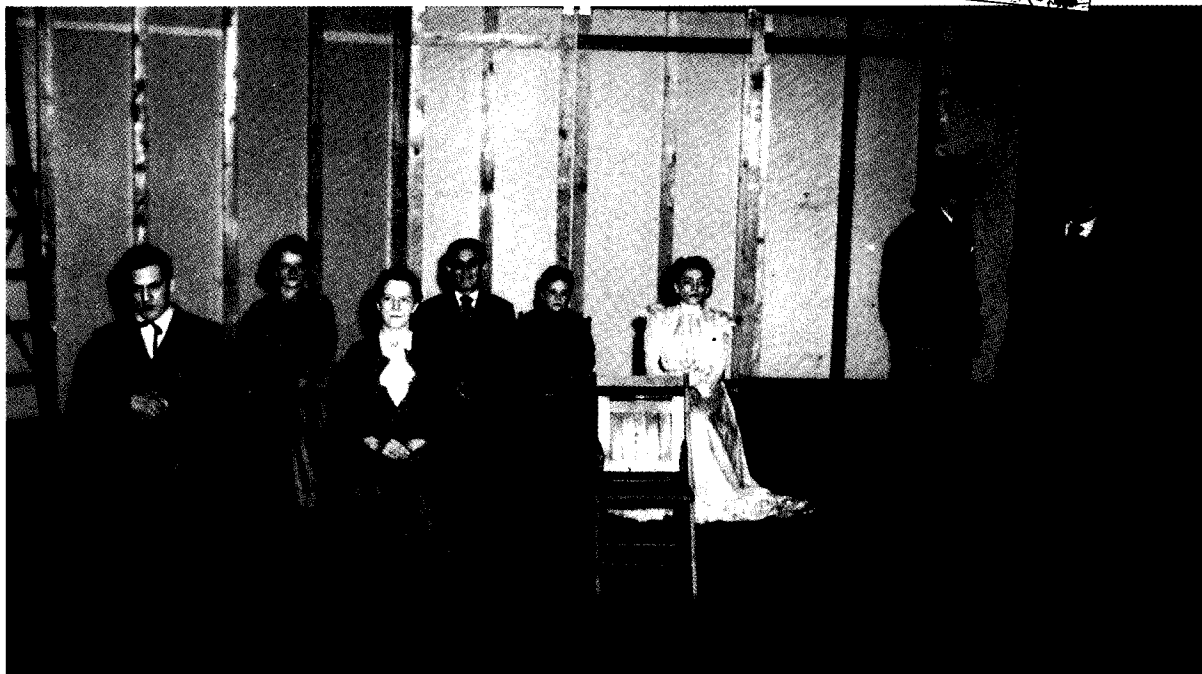
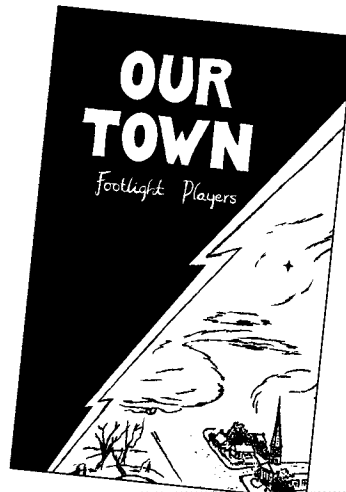


*The cast of Affairs of State takes a bow.*

## **OUR TOWN**

by Thornton Wilder (Drama)  
(Pulitzer Prize 1938)  
Directed by Laura V. Shaw

A genial Stage Manager (E. C. Pierce) leads the audience through some days in the life of the citizens of Grovers Corners, a typical American small town. The play follows the story of George (Jack Stover) and Emily (Ernestine Manning), who grow up, fall in love and marry in the small town, and continues with Emily, now passed over, revisiting the town for a day as a spirit.



The "cemetery" scene in *Our Town*.

## **HERE WE COME GATHERING**

by Philip King and Anthony Armstrong  
(Comedy)  
Directed by Roy Hall

Arriving at their newly purchased country cottage, a young couple (Patricia Robson, Raymond Dolick) become marooned in the house after a sudden flood. Stuck there with them are their bickering in-laws (Sarah Trottman, Roy Hall) as well as a moving man (David Davis), plus an itinerant tinker (Ray McFarland) and a completely uninhibited young girl (Maye Osborn). The clash of characters makes for comedy as they await their chance to escape.



1954-1955

**LATE LOVE**

by Rosemary Casey (Comedy)

Directed by Roy Hall

This romantic comedy centers on the middle-aged romance of a widower and famous author (Dr. Albert Humphrey) with a younger artist (Susan Shireman), much to the consternation of his mother (June Smith) and daughter (Helen Frost). Other cast members included Art Howe, Richard Cottrell and Pat Robson.

*Lost Love: Out of print for many years, Late Love is a lost play, and a copy of the script could not be located anywhere in the U. S. for use in the production of this book.*



A scene from Late Love.





Left to right, Sarah Trottman, Autumn Karlovetz and Betty Richcreek in Ladies in Retirement.

**LADIES IN RETIREMENT**

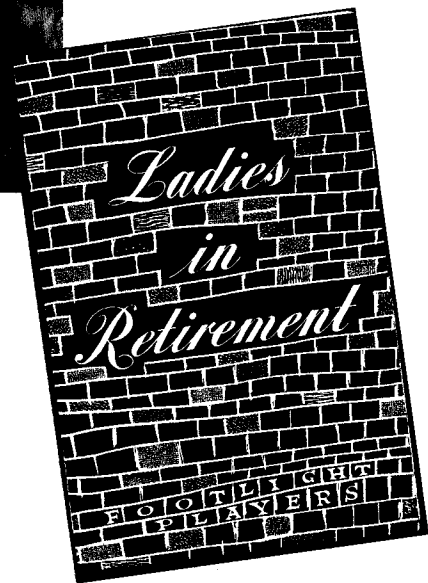
by Edward Percy and Reginald Denham (Suspense)  
 Directed by Mrs. Russell Lyons

To protect her two addled sisters (Louise Passow, Ruth Shuy) from being institutionalized, a companion (Sarah Trottman) murders her employer (Betty Richcreek) and usurps her household, concealing the body to cover the disappearance. Then her nephew (Jerry Little), on the run from the law, shows up, and, with the help of a suspicious maid (Sue Foster), begins to piece together what has happened.

**ALL MY SONS**

by Arthur Miller (Drama)  
 Directed by Mrs. Charles Farrell

Two businessmen who made airplane parts during the war find their lives drastically different after. Joe Keller (Walter Crawford) makes a fortune, while the other man, Herbert Deever, goes to jail for making defective parts that caused deaths. Their children, Chris Keller and Ann Deever (Stanley Shaw, Patricia Robson), must reconcile their love for each other with this family conflict, while long-missing son, George Deever (Roy Hall), returns from the war to find his life forever altered.



**Return of the Prodigal:**  
 Patricia Robson, former Footlight Player (Ann Deever in All My Sons) and daughter of Robson's Restaurant's founder, moved away

from Coshocton, but returned for a visit in 1999; one of the first places she visited was her old haunt, The Footlight Players (catching their production of Bliethe Spirit). She was able to order a copy of this book, celebrating her participation on stage.



# 1955-1956

*Debut:* King of Hearts introduced local audiences to Jim and Bettsy Gauerke, who played a couple destined to get together despite her being engaged to another. Not only would Jim and Bettsy continue to be active in the Footlight Players to this day, in acting, directing and management, but several of their children would become notable Footlight Players as well.



The cast of King of Hearts, left to right, Jack Stover, Helen Ann Larsen, Jim Gauerke, Charles Olmstead, Bettsy Gauerke.

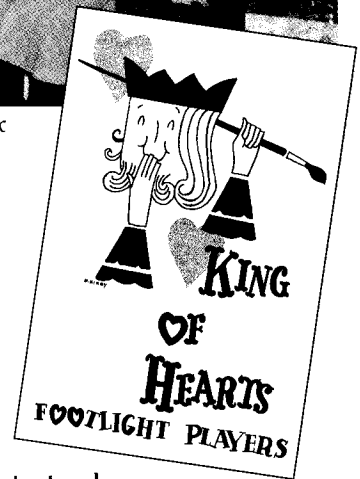
## **KING OF HEARTS**

by Jean Kerr and Eleanor Brooke  
(Comedy)

Directed by Roy Hall

Egotistical cartoonist Larry Larkin (Jack Stover) hires Francis X.

Dignan (Jim Gauerke) as a substitute to draw his comic strip during his upcoming honeymoon with his soon-to-be bride (Bettsy Gauerke). Dignan soon decides he must save the fiancé from "a fate worse than death," and, with the help of Larkin's adopted son, is able to show the young lady who is really the man for her.



## **DIAL M FOR MURDER**

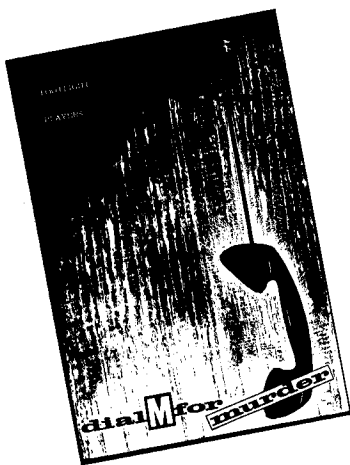
by Frederick Knott  
(Suspense)

Directed by Liz Harris

A man (Roy Hall) who has married his wife (Virginia Rucker) for her money plans to murder her for the same reason. But the killer he hires botches the job, and is killed himself by the wife in self-defense. The man then concocts a plan to get rid of his wife anyway - by framing her for the hired killer's murder.



Virginia Rucker and Clint Wells in Dial M for Murder.



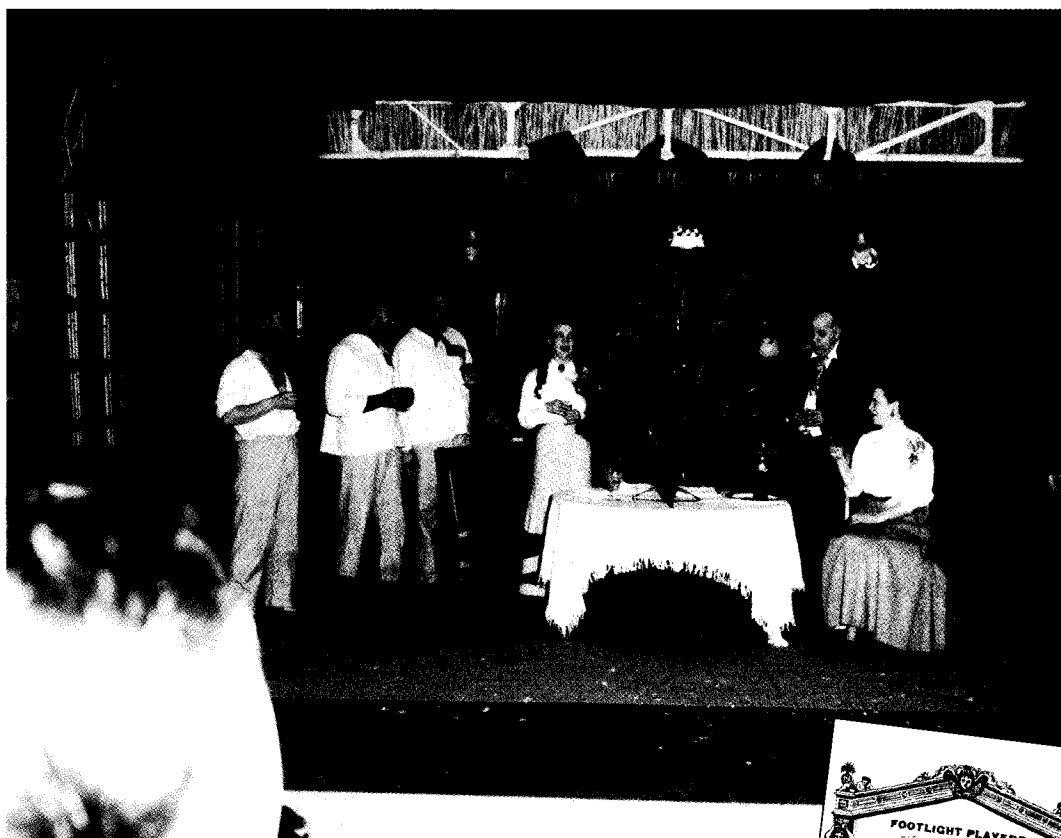


**MY THREE ANGELS**

by Sam and Bella Spewack (Comedy)

Directed by Mrs. Russell Lyons

Three amiable convicts (Don Alcorn, Bob Wright, Fred Dietz), two murderers and a swindler, are employed as roofers for a badly harassed household in French Guiana, where the father (Ray McFarland) may lose his business and the daughter (Patricia Robson) is being cruelly jilted. The good-hearted “bad” men take the family’s difficulties to heart and use their criminal wiles to help set the troubles right.



*A performance photo of My Three Angels.  
Today, taking photos during a performance is not allowed.*



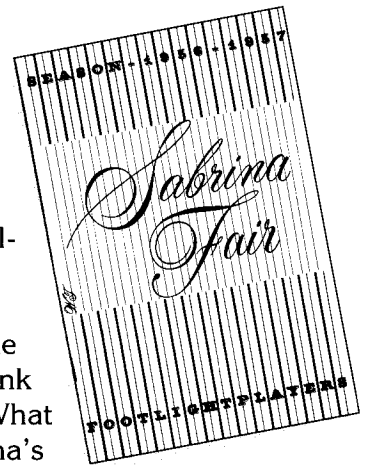
1956-1957

**By Any Other Name:**  
Sabrina Fair was made into two Hollywood films, both called Sabrina, one starring Humphrey Bogart, the other Harrison Ford. Ours featured Liz Harris in the Audrey Hepburn role.

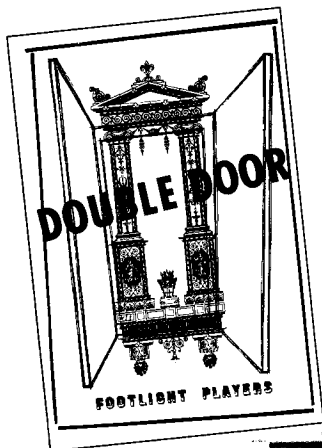
**SABRINA FAIR**

by Samuel Taylor (Comedy)  
Directed by Roy Hall

The play on which two films titled "Sabrina" were based, this comedy follows the adventures of Sabrina (Elizabeth Harris), the chauffeur's daughter, and her involvement with the wealthy Larrabee brothers, Linus (Frank McGroder) and David (Curt Derby). What begins as Linus' interference in Sabrina's crush on younger brother David ends with Linus and Sabrina falling deeply in love.



Liz Harris (third from right) must choose between Frank McGroder and Curt Derby in Sabrina Fair.



**DOUBLE DOOR**

by Elizabeth McFadden (Suspense)  
Directed by Roy Hall

Heartless Victoria VanBret (Sue Bowen) rules over her family with an iron will, tormenting her insecure sister Caroline (JoAnn Boring) and dominating her half-brother

Rip (Curt Derby). When Rip decides to marry, Victoria, suspecting his fiancé (Janet Meek) of being a fortune hunter, hatches a malicious plot to cause the girl's "accidental" death by imprisoning her in an airless family vault.



A scene from Double Door.

## **DON JUAN IN HELL**

by George Bernard Shaw (Drama)

Directed by Susan Howe

This four character drama dealt with the notorious Spanish lover Don Juan (Leo Bininger) and his descent into Hell, guided by the spirit (William Harris) of a man he once killed in a quarrel over his romancing of the man's married daughter (Susan Howe). Joined by the daughter, the three of them learn the cruel punishments that await sinners, especially when they encounter the Devil himself (Donald Allcorn).



*Donald Allcorn, Bill Harris, Susan Howe and Leo Bininger relax after a performance of Don Juan in Hell.*



### **Off With His Head:**

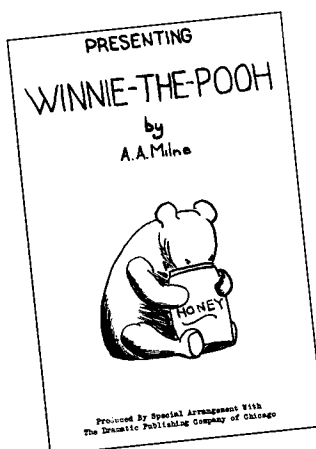
*The original photo unfortunately cropped off this actor's head - it was not our intention to leave him half-headed.*

## **WINNIE-THE-POOH**

by A. A. Milne (Children's)

Directed by JoAnn Boring

The winsome adventures of every child's favorite "bear of little brain" (Steve Thompkins) and his silly friends Piglet (Barbara Light), Owl (Ray McFarland), Eeyore (Alan Speaks), Rabbit (Linda Burch), Kanga (Louise Cabot) and Roo (Jackie Dietz) as they romp through the Hundred Acre Wood is a comic delight for children of all ages.



**Kid Stuff:** *It would be thirty-three years after Winnie-the-Pooh before the Players produced another show intended for the youth audience - 1990's Huckleberry Finn.*

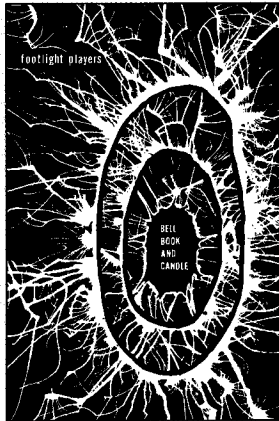
1957-1958

**BELL, BOOK AND CANDLE**

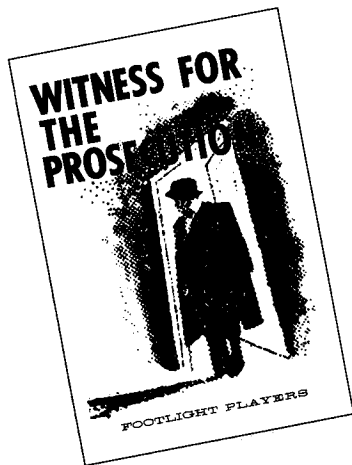
by John Van Druten (Comedy)

Directed by Sue Bowen

New York publisher Shepherd Henderson (Fred Dietz) falls suddenly in love with Gillian Holroyd (Elizabeth Harris), not realizing that she is a modern-day witch, and his crush is the result of a spell cast to keep him away from her rival. Then Gillian finds affection for him and longs for mortal love, renouncing her practice for a happily ordinary life with Shepherd.



Liz Harris bewitches Fred Dietz in Bell, Book and Candle.

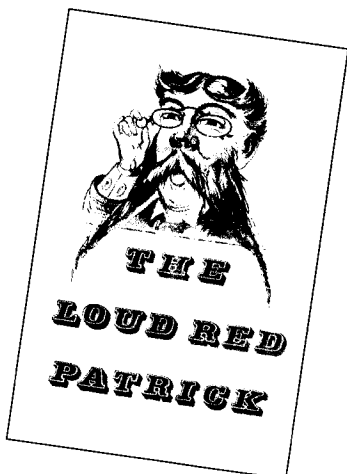


**WITNESS FOR THE PROSECUTION**

by Agatha Christie (Suspense)

Directed by JoAnn Boring

A young man (Robert Beltz) is accused of the murder of an elderly woman, and testimony by his spiteful wife (Susan Howe) has all but convicted him. Then his legal team (Roy Hall, Harold Jacobson) find a "mystery woman" whose evidence refutes the wife's testimony. He goes free - but mystery woman and wife turn out to be one and the same! Having perjured herself to acquit her husband, she then discovers his true guilt as he walks off with another woman.



**THE LOUD RED PATRICK**

by John Boruff (Comedy)

Directed by Marge Lyons

Patrick Flannigan (Roger Lafferty) is a loud, burly, Irish-American widower bringing up four daughters (Suzanne Farrar, Shirley Bazler, Midge Derby, Annette Kiefer), who runs his home with a democratic "family council" making all decisions. The play deals with the council's rebellion against the patriarch when eldest daughter Maggie wants to marry against his wishes.

1958-1959



Louise Passow (center) takes a break from the Box Office and stands up to the Board of Directors in *The Solid Gold Cadillac*. Jim Gauerke is farthest right.

### ***THE SOLID GOLD CADILLAC***

by Howard Teichman and George S. Kaufman (Comedy)  
Directed by Roy Hall

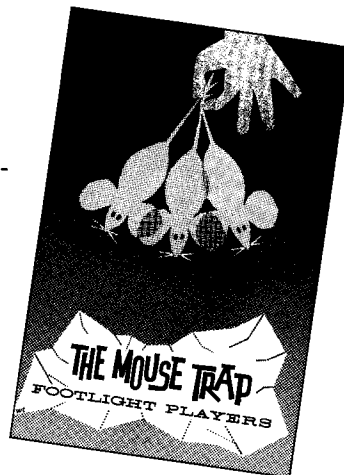
A stockholders meeting at the General Products empire is interrupted by a small stockholder (Louise Passow), with only "one question." The questions continue, and to silence her, the corrupt board gives her a phony job as "liaison" to other small stockholders. Rallying the small stockholders to her cause, she eventually helps the nice-guy former President (Jim Gauerke) regain his business and defeat the "bad guys."



### ***THE MOUSE TRAP***

by Agatha Christie (Suspense)  
Directed by JoAnn Boring

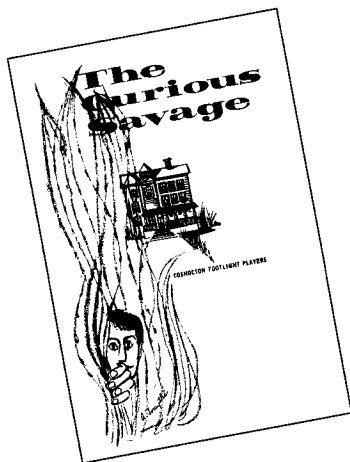
After a blizzard, a detective on skis (Carl Day) arrives at a snowbound country estate to warn several stranded travelers (Mary Michl, Percy Frederickson, Jay Martin, Phyllis Day, Nancy Chilcote, Charles Kinnison, R. Alan Speaks) that a killer is on the loose. Very shortly, the bodies start to turn up, and as the shadowy, lurking figure whistles "Three Blind Mice," the audience can count on at least three murder attempts before the surprising identity of the murderer is revealed.



THE SECOND DECADE  
1959-1960

*As the Footlight Players celebrated ten years, unusual circumstances caused the number of productions to dwindle to one a year for the next two years - only one play each in the 1959-1960 and 1960-1961 seasons. Fortunately for our audiences, that was the last such occurrence.*

1960-1961



**THE GAZEBO**

by Alec Coppel (Comedy)  
Directed by Roy Hall

When a mystery writer (Tom Warner) finds his wife (Ann Hopkins) the target of blackmail, he concocts the "perfect crime," which turns out to be anything but perfect. After bumping off the blackmailer and hiding the body in the new gazebo in the garden, he is on the spot when it unexpectedly turns back up in the living room, just as some nosy detectives start snooping around.



*An emotional moment in The Gazebo.*

**THE CURIOUS SAVAGE**

by John Patrick (Comedy)  
Directed by Rev. Ralph Darling

When Mrs. Savage (Mary Michl) is left a fortune by her late husband, she is wrongfully forced into a "sanatorium" by her greedy family (Edward Johnston, Percy Frederickson, Elizabeth Harris). There, she connects with a group of



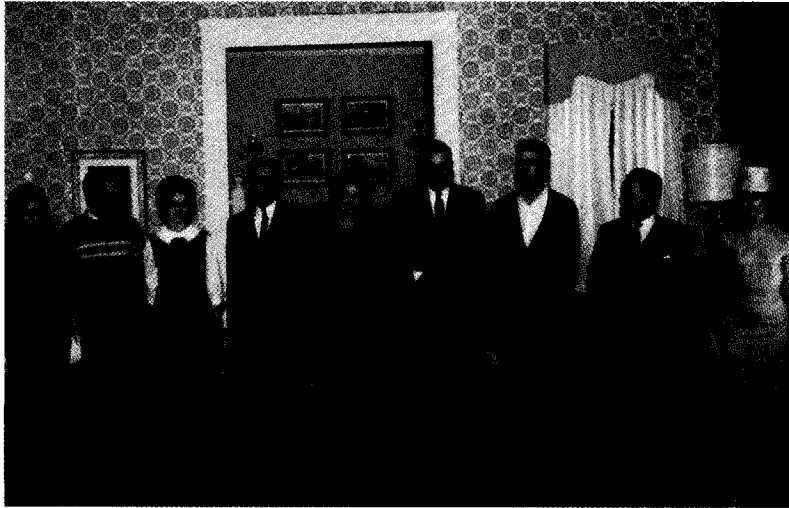
social misfits, and her new friends help her to outwit the family's plot, allowing her to keep her money and live out the remainder of her life with her new-found friends (Larry Ketring, Jacqueline, Dietz, Margaret Lammens, Rowena Johnson, Robert Robinson).

*Cast members of The Curious Savage: Seated, Jacqueline Dietz. Standing, left to right, Margaret Lammens, Robbie Robinson, Rowena Johnson, Larry Ketring.*

**THE MALE ANIMAL**

by James Thurber and Elliott Nugent (Comedy)

Directed by Ellen Darling



*Curtain call for the cast of The Male Animal.*

Tommy Turner (Roy Hall), a young professor, feels threatened when his wife's (Kay Finnegan) ex-fiancé, now a famous football hero (Bill Harris), returns to town for a big game. He is also in trouble with the Dean (Rev. Harold Kaser) for wanting to read a controversial political letter to his classes. After a drunken binge, Tommy challenges the football hero and stands up for his right to free speech, both impressing his wife into realizing she made the right choice.

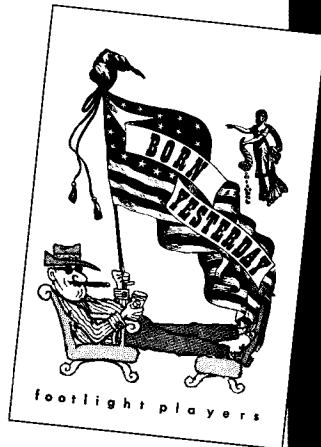
1961-1962

*Fortunes improved for the Players in 1961-1962, and the season increased to two plays. Eventually the season would expand to four productions per year, in 1974-75.*

*Jay Gibian, Margaret Lammens and Stanley S. Shaw in Born Yesterday.*

**BORN YESTERDAY**

by Garson Kanin (Comedy)  
Directed by Mary Michl

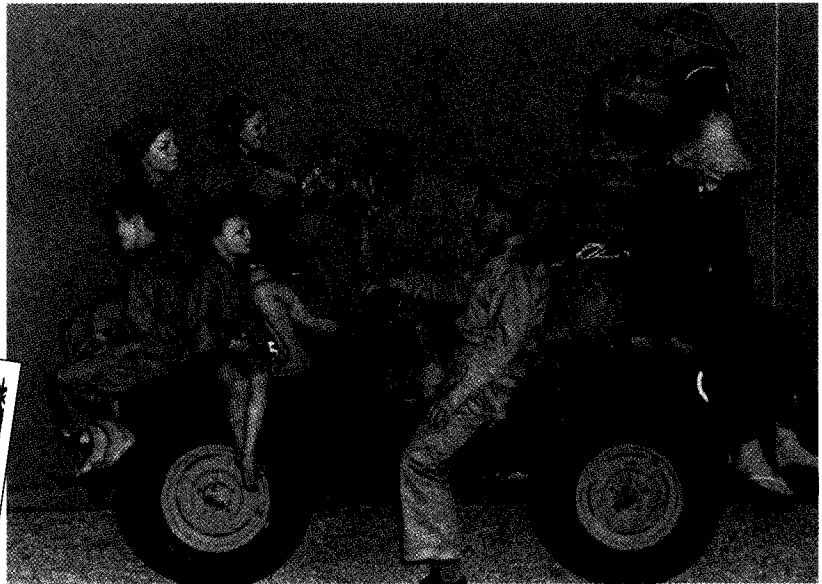


In Washington, D.C. to break into high society, former junk dealer and crime lord Harry Brock (Stanley Shaw) finds his uncultured, ex-showgirl fiancé Billie Dawn (Margaret Lammens) a social embarrassment. He hires Paul Verrall (Jay Gibian), a writer, to teach her how to behave in polite society. Paul ends up, of course, teaching her about history, politics, American values, honesty and love.



*Debut: Bert Cushman, later a frequent director, made his first appearance in Born Yesterday.*

1962-1963



**TEAHOUSE OF THE AUGUST MOON**  
 by John Patrick (Comedy)  
 (Pulitzer Prize 1954;  
 Tony Award Best Play 1954)  
 Directed by Roy Hall

*Bert Cushman  
 (center), Pete Fuerst  
 (in uniform) and  
 their entourage in  
 Teahouse of the  
 August Moon.*

An army officer (Pete Fuerst) in Okinawa is assigned to teach democracy to the natives. Though his stuffy Colonel (Ray McFarland) wants things “by the book,” the young officer finds the islanders not so strict. Swayed by a native con artist (Bert Cushman), his “school” becomes a tea-house, his girlfriend a geisha (Midge Derby) and he a purveyor of the island’s best product, potato brandy. The Colonel tries to shut it all down, but freedom triumphs.

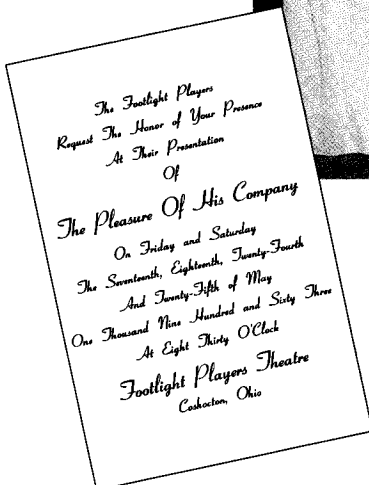
*Left to right,  
 Liz Harris,  
 Don Hayes  
 and Bill Harris  
 in a scene  
 from The  
 Pleasure of  
 His Company.*



**THE PLEASURE OF  
 HIS COMPANY**  
 by Samuel Taylor  
 (with Cornelia Otis Skinner)  
 (Comedy)  
 Directed by Roy Hall

A rogue playboy (Bill Harris) returns to the home of his ex-wife (Liz Harris) to give his daughter, whom he has not seen in years, away in marriage. Finding a lovely young woman, the rogue turns on his charm, and wins his estranged daughter’s

heart at once; the mother and the fiancé helplessly watch the two plan a new life together, but the sensible girl settles for only a short sabbatical in Europe with her father before the marriage. The cast also included Bert Cushman (his second performance in a row as a Japanese man), John Derby, Bill Coffman, Don Hayes and Ruth Ann Haines.





## AUNTIE MAME

by Jerome Lawrence and Robert E. Lee (Comedy)  
Directed by Mary Michl

An orphaned boy (Frank Arnett) is brought to the New York home of his only relative, his aunt, the free-spirited and unconventional Mame (Helen Ann Larsen), whose household is an ongoing party for New York's most eccentric. Shadowed by a stuffy guardian (Sanford Heisser), the boy almost grows up "square," but not if Mame and her flamboyant actress friend Vera Charles (Maeleen Lessig) can stop it.



Helen Ann Larsen (in top hat, far left) as the outrageous Mame shocks an uncharacteristically prim Liz Harris (far right) in Auntie Mame.

## STALAG 17

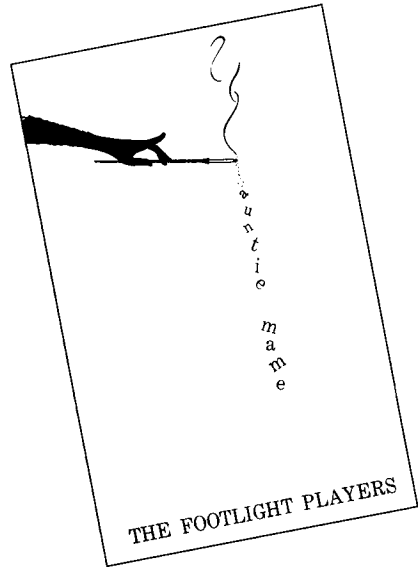
by Donald Bevan and Edmund Trzcinski (Drama)  
Directed by Roy Hall

A group of American prisoners in a German prison camp (Roy Hall, Curt Derby, Bert Cushman, Tom Osborn, John Derby, Lee Wilbur, Ben Blackson, Larry Poorman, Steve Boz) during World War II antagonize and irritate their captors with escape plans almost constantly; they also are hiding an escaped American who will face serious punishment for sabotaging a train. Also among them is one prisoner who is a "stooge" for the Germans, and the race is on to learn the traitor's identity.

Some of the cast of  
Stalag 17.



1963-1964



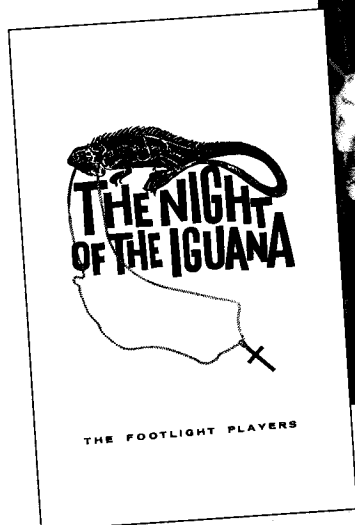
1964-1965

**THE NIGHT OF THE IGUANA**

by Tennessee Williams (Drama)

Directed by Mary Michl

At a cheap Mexican resort hotel, a neurotic ex-minister (Jim Grubbs) meets up with a gentle, lonely maiden lady (Johanna Knabe), and the two begin to develop a relationship, much to the ire of the hotel owner (Helen Winters), a fiery, sex-starved widow who wants the defrocked minister for herself.



The cast of *The Night of the Iguana* at curtain call.

**Teamwork:** *Footlight's* first evening of one-act plays was the only time three different directors worked on the same production (although there were several later instances of two-director collaborations). This was the first of three evenings of one act comedies ever presented; it would be twenty-five years before the next one, in 1989, with *Triple Play*.

**AN EVENING OF ONE ACT PLAYS** (Comedy)

Directed by Helen Ann Larsen, William Bachert and Wayne Brengman

Three plays comprised the evening: *If Men Played Cards As Women Do* satirizes the sexual "roles" of the day by showing a group of men behaving as gossipy housewives; in *Run Thief Run* (by Joe Manchester), a housekeeper involves her criminally minded nephew in a robbery plot concocted by her wealthy employers; finally, *Bertha, The Bartender's Beautiful Baby* (by Charles George), satirizes the old-fashioned "melodramas" with an exaggerated tale about a candy-shop owner who endangers his family when he buys a saloon and gets involved with a dastardly villain.

*The Footlight Players*  
Present  
"An Evening of One Act Plays"  
Thursday March 11th, 1965  
Friday March 12th, 1965  
Saturday March 13th, 1965  
At Eight Thirty O'Clock  
*Footlight Players Theatre*  
Canton, Ohio



*Left to right, Irene Pachuta, Ray McFarland, Eileen Snyder and Dick Hall in Everybody Loves Opal.*

**EVERYBODY LOVES OPAL**

by John Patrick (Comedy)

Directed by Roy Hall

Opal Kronkie (Eileen Snyder) is a middle-aged recluse and junk collector living in a cluttered, abandoned house near a dump. When three crooks on the run (Ray McFarland, Irene Pachuta, Dick Hall) invade Opal's "home," they hatch a plot to insure Opal and then cause a quick accident. After several hilarious failed murder attempts, the crooks discover, as they are led away, that Opal's "home" was filled with money for the taking all along.



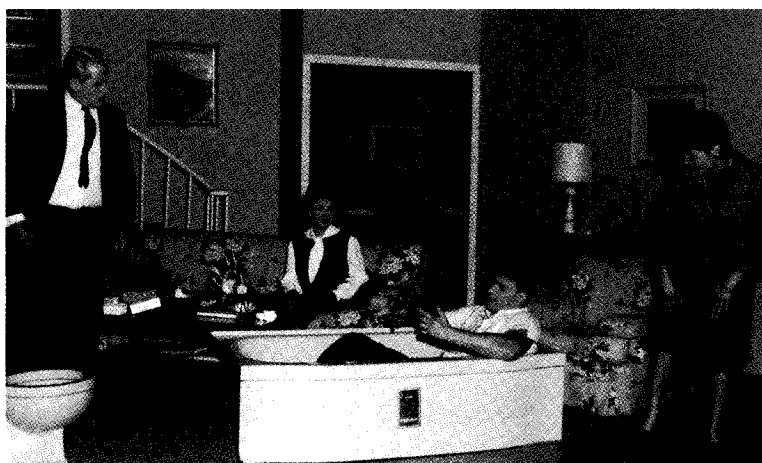
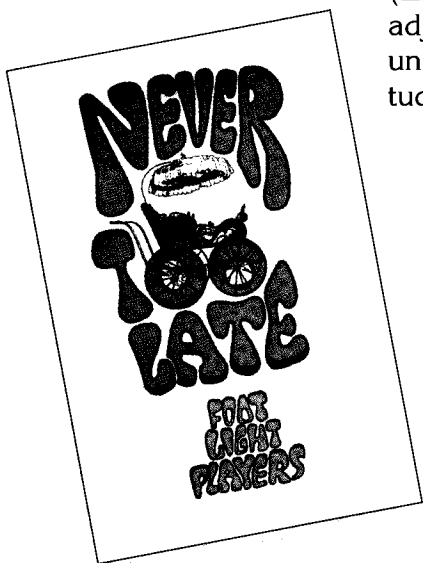
1965-1966

**NEVER TOO LATE**

by Sumner Arthur Long (Comedy)

Directed by Eileen Snyder

A married couple in their fifties (Jim Grubbs, Mary Michl) learn that they are unexpectedly about to become parents again, and are not pleased - nor are their grown children (Elaine Wagner, Larry Johnson) who live with them. Their adjustment to this new situation, from the husband's uncertainty to the wife's surprising new take-charge attitude, makes for family comedy.



*The cast of Never Too Late makes plans for a new bathroom.*



**THE MIRACLE WORKER**

by William Gibson (Drama)

Directed by Roy Hall

Little Helen Keller (Debbie Cushman) is inflicted in infancy with a disease making her both blind and deaf. Virtually an animal-child, Helen is brought under the tutelage of Annie Sullivan (Bettsy Gauerke), nearly blind herself, who battles both Helen and her parents (Elizabeth Harris, Ted laquinta) to break through and teach sign language (and humanity) to the troubled girl.



*Bettsy Gauerke (center, in white blouse) as Annie Sullivan, and Debbie Cushman (to her right in photo) as Helen Keller join the cast in the curtain call for The Miracle Worker.*

**BRIGADOON**

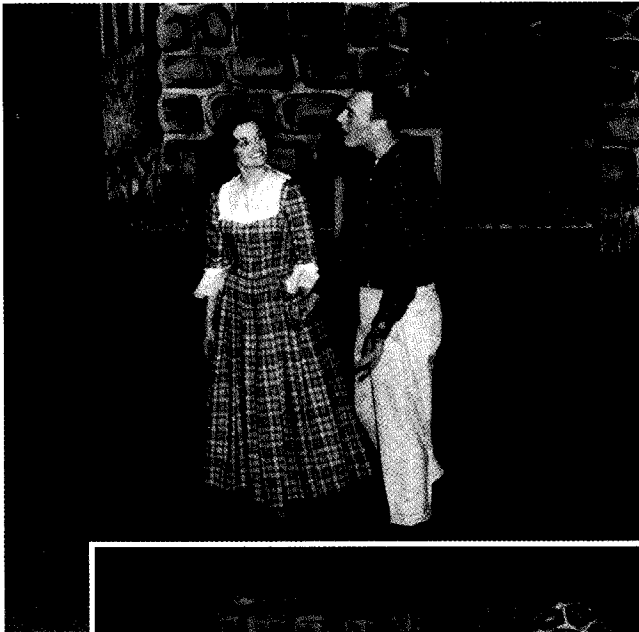
Book and Lyrics by Alan Jay Lerner,  
Music by Frederick Loewe (Musical)  
Directed by Bert Cushman

Footlight's first foray into musicals tells the story of Brigadoon, the enchanted Scottish town that comes to life for only one day every 100 years, and will cease to exist if anyone born there ever leaves. Two American climbers (Neil Roller, Jim Grubbs) discover it, as well as romance with two village girls (Betty Austin, Joyce Renfrew), and must choose whether to return to their lives or stay for eternity with their true loves.

Songs include: "Almost Like Being in Love," "The Heather on the Hill," "Come to Me, Bend to Me," "I'll Go Home with Bonnie Jean."

**Groundbreaker:** Musical theater arrived in Coshocton with Brigadoon, thanks largely to the dedicated efforts of Bert and Dottie Cushman. A revival of Brigadoon was the first production of the all revival season that began in 1998.

**Debut:** Joyce Renfrew made her debut with Footlight Players as Meg Brockie in Brigadoon. 33 years and countless shows later, she was still getting laughs from audiences in Steel Magnolias.



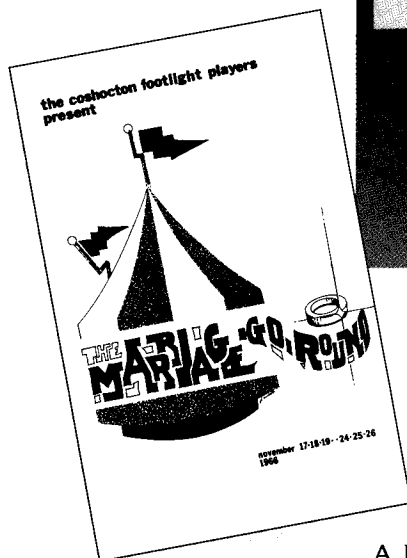
Left: Betty Austin and Neil Roller romance in Brigadoon; below, a dance number from Footlight Players' first-ever musical production.



1966-1967



Jean Holmes (left) toasts with Margaret Gionfriddo and Joseph Ellis in *The Marriage-Go-Round*.



***THE MARRIAGE-GO-ROUND***

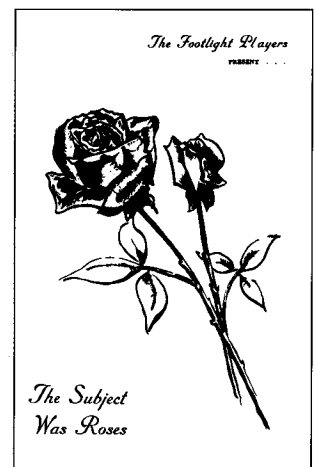
by Leslie Stevens (Comedy)  
Directed by Mary Michl

A Professor of Anthropology (Joseph Ellis) and his wife (Margaret Gionfriddo) are reunited with a young Scandinavian girl (Jean Holmes) they met years before. Now a voluptuous and exceptionally intelligent woman, she has arrived with every intention of “mating” with the husband for “anthropological” reasons. Leave it to the wife to figure out a way to protect her marriage.

***THE SUBJECT WAS ROSES***

by Frank Gilroy (Drama)  
(Pulitzer Prize 1965;  
Tony Award Best Play 1965)  
Directed by Bert Cushman

This intense, three-character drama examines the relationships between a businessman (Roy Hall), his wife (Lynne Koch), and their son (Gary Anderson), who went away to a war an innocent and came back a stranger. Though all three have grown apart, they struggle to find common ground, communication and love with each other before it is too late.



**THE FANTASTICKS**

by Tom Jones and Harvey Schmidt (Musical)  
Directed by Bill and Julie Trischler

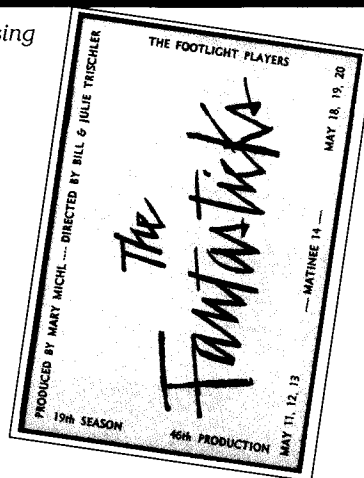
A simple tale is told, occasionally in song, by an enigmatic narrator (Fred Goodwin), assisted by a mime (Kathy Doyle), about a star-crossed love between a young girl (Mary Jo Cullison) and boy (Art Johnson), and the rivalry of the two fathers (Sam Clow, Ray McFarland) who, using “reverse psychology,” pretend to feud with each other in order to encourage their children to fall in love.

Songs include: “Try to Remember,” “Soon It’s Gonna Rain,” “Much More,” “Plant a Radish.”

**Once Is Not Enough:**  
*This popular musical was revived in 1980, with Sam Clow repeating his role as the crafty father.*



Ray McFarland (left) and Sam Clow rehearse their crowd-pleasing number, “Plant a Radish,” from The Fantasticks.



1967-1968

*Play It Again, Liz: Liz Harris recreated her role in Footlight Players' A Night to Remember fundraiser in 1973.*



**MARY, MARY**

by Jean Kerr (Comedy)  
Directed by Helen Ann Larsen

Insecure Mary (Liz Harris) arrives at the home of her ex-husband Bob (Bert Cushman) to help with his tax returns. There, she meets Dirk Winston (Rolland Zeck), a handsome film actor whose interest in her gives her renewed confidence. When Mary discovers that Bob may wed irritating health faddist Tiffany (Francie Gilfilen), she sets matters straight, and love triumphs for Bob and Mary at last.

**The Cosh**

SECTION B

COSHOCKTON, OHIO

**Foot  
To 1**

By CLAUDIA BUNYAN

Fifty housewives, businessmen, te office workers, merchants, secretari students have been working diligently September to give us all a delightful a. They are about to raise the curtain o first performance of Jean Kerr's Bro comedy, "Mary, Mary." It will be th play of the season for the Cos Footlight Players, who have been persc for this area for more than 15 years. will be presenting it six times: Thu Friday and Saturday nights of this wee the same nights next week in the Theater building at the Fairgrounds.

"Mary, Mary" is a three-act comed in a New York apartment in present t Bob McKellaway, a book publisher, there alone now that he and his wife are divorced. Their divorce decree is no final, but they haven't seen each other nine months. Bob is in tax trouble over old checks he wrote but can't remember whom so his lawyer, Oscar, sends for because many of the checks in question her signature.

Bob is dismayed at Mary's arri because he is already engaged to a rich l health food enthusiast named Tiffany, and doesn't want Mary to get in the way. Mary does get in the way, and so does h old friend, Dirk. He is a matinee idol



Francie Gilfilen relaxes between her scenes and watches the other actors during an evening rehearsal of the Footlight Players' coming production of "Mary, Mary."

Francie's role is that of a rich society girl named Tiffany Richards. Next to her is John Derby, who is handling the light work for the play.

*John Derby and Francie Gilfilen shown in a publicity clipping from pre-production of Mary, Mary.*





The card players deal with a drunken Felix in *The Odd Couple*.



### **THE ODD COUPLE**

by Neil Simon (Comedy)  
Directed by Roy Hall

Sloppy sportswriter Oscar Madison (Jim Grubbs) is annoyed by the arrival of whining neatnik Felix Unger (Bob Vincent) to his regular poker night, but since Felix has been ousted by his wife, Oscar lets him move in. The clash of Felix's meticulousness and Oscar's slovenliness has become classic, both in movies (2) and the TV series.

### **Once Is Not Enough:**

Simon's classic was revived in 1994.

### **Odds On Favorite:**

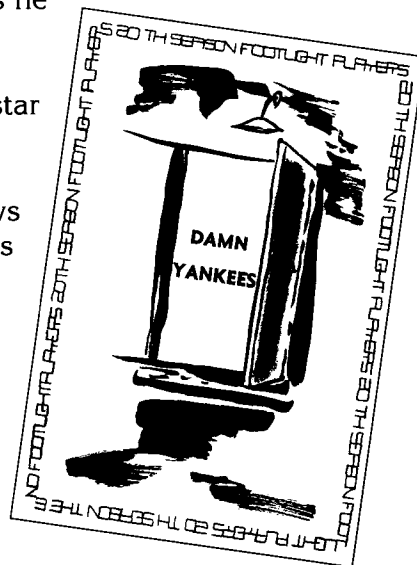
Neil Simon has proved himself by far the Footlight Players' favorite playwright, having had 8 of his plays produced by the group - the largest number by any author.

### **DAMN YANKEES**

Book by George Abbott and Douglas Wallop  
Music and Lyrics by Richard Adler and Jerry Ross  
(Musical) (Tony Award Best Musical 1956)  
Directed by Bill Trischler

Joe Boyd (John Morris), a retired baseball fan, claims he would "sell his soul to the devil" for a chance to play baseball for the Yankees. Enter the Devil himself (Ted laquinta), who transforms Joe into a young baseball star (Bill Beagle) and, with the help of his femme fatale sidekick Lola (Julie Trischler), nearly leads him down the path to Hell. But at the crucial moment, Lola grows a conscience, Joe learns his lesson, and love triumphs as Joe leaves youth and stardom behind to return to his loving wife (Marilyn Allman).

Songs include: "You Gotta Have Heart," "Whatever Lola Wants," "Two Lost Souls."



1968-1969

*Debut:* Although she had already been working backstage, Hill House marked the first stage appearance of Lucie Adger, who would become not only actress but director, choreographer and officer for Footlight Players.

**THE HAUNTING OF HILL HOUSE**

Adapted by F. Andrew Leslie  
from the novel by Shirley Jackson (Suspense)  
Directed by Joyce Morris

To study psychic phenomenon, a researcher (Harold Kaser) brings two female psychics (Lucie Adger, Julie Trischler) to spend time in a supposedly "haunted" house. Skepticism turns to fear as eerie and unexplained occurrences at the house grow more frequent. When the researcher's dilettante wife (Mary Michl) visits to "talk to the dead," it precipitates a terrifying crisis for one of the psychics.



**BAREFOOT IN THE PARK**  
by Neil Simon (Comedy)  
Directed by Theda Grubbs

A straight-laced young lawyer (Bill Montgomery) brings his new free-spirited bride (Jane Creech) to their first apartment in New York. Though his wife loves him, she despairs at his propriety, and tries to make him more fun-loving by involving him in a matchmaking plot with a kindly neighbor (Ted laquinta) and her own mother (Mary Lou Merryman).



Maeleen Lessig (far right) as Mama Rose urges her daughter Louise (Ruth Edwards, doing splits) and her struggling vaudeville child act on to success.



Diane Lessig (center) as Tessie Tura shows Ruth Edwards (seated) that "You Gotta Get a Gimmick" in Gypsy, while Norma Haines (standing, left, with trumpet) and Francie Gilfilen look on.

## GYPSY

Book by Arthur Laurents, Music by Jule Styne,  
Lyrics by Stephen Sondheim (Musical)  
Directed by Lucie Adger  
Musical Direction by  
Ruth Edwards and Richard McCluggage

This showbiz fable centers on pushy stage mother Rose Hovic (Maeleen Lessig), who will stop at nothing to achieve vaudeville stardom for her precocious daughter, Baby June (Peggy Finnegan). But when the child act grows up, and June elopes with a dancer, it is the overlooked, presumably untalented older daughter, timid Louise (Ruth Edwards), who surprisingly becomes the Star - by reinventing herself as Gypsy Rose Lee, the Queen of Burlesque.

Songs include: "Everything's Coming Up Roses," "Let Me Entertain You," "Small World," "Some People."

## Long Drought Between Roles:

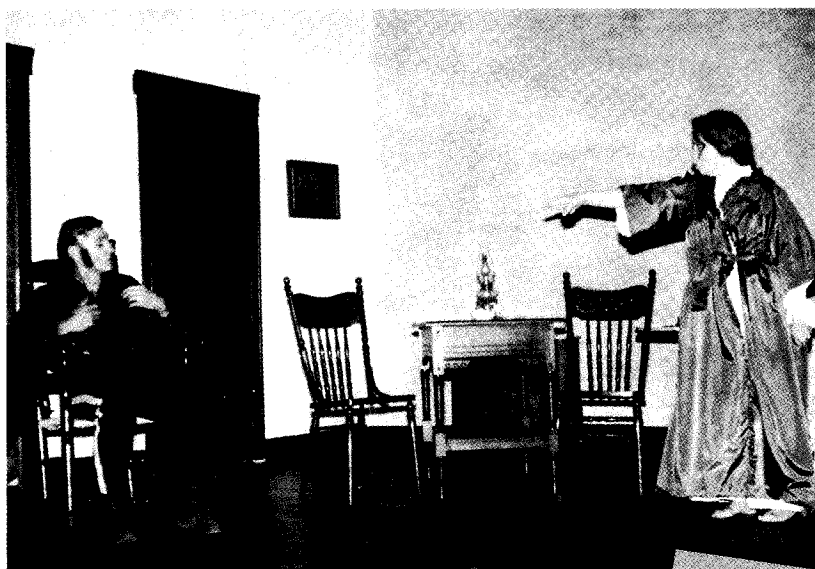
Susan Metz appeared in the show as Baby June, and Diane Lessig appeared as Tessie Tura. Both would wait another 24 years before reappearing on the Footlight stage, both coincidentally reappearing in Lend Me a Tenor in 1993. By that time, both had new names - Susan Foster and Diane Eastman. **Legends:** Maeleen Lessig's exceptional performance as Mama Rose remains talked about to this day as one of the Footlight Players' most memorable.

**Family Business:** In a show that centered on mother-daughter relationships, Maeleen's daughter, Diane, portrayed Tessie Tura.

**Debut:** Mike Stover and Jeff Gill, both frequent directors in later years, made their first appearances as young chorus boys in Gypsy.

THE THIRD DECADE  
1969-1970

**Author! Author!** Mrs. Lincoln was a landmark show for the Footlight Players in many respects. When the play's author, Thomas Cullinan, decided to attend a performance of the production, it generated enough excitement in the community to spur the drive for the Players to obtain their own building. That dream would be realized four years later with the opening of Triple Locks in 1974. **Play It Again:** Betsy Gauerke and Rex Emler revived their roles a few years later in an excerpt in the Footlight Players' fundraiser for the new building, A Night to Remember.

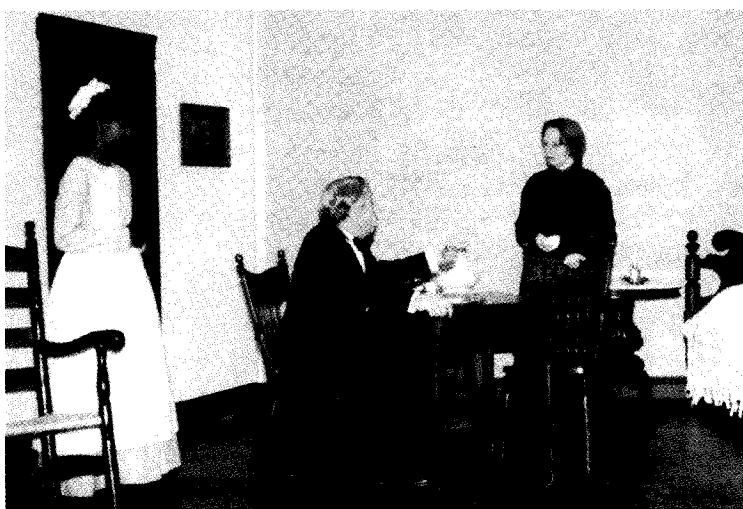
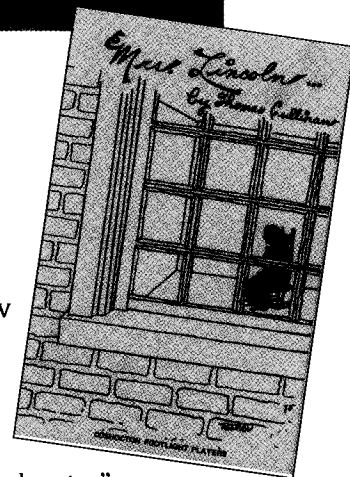


Betsy Gauerke as Mary Todd Lincoln confronts Civil War veteran Sam Clow in Mrs. Lincoln.

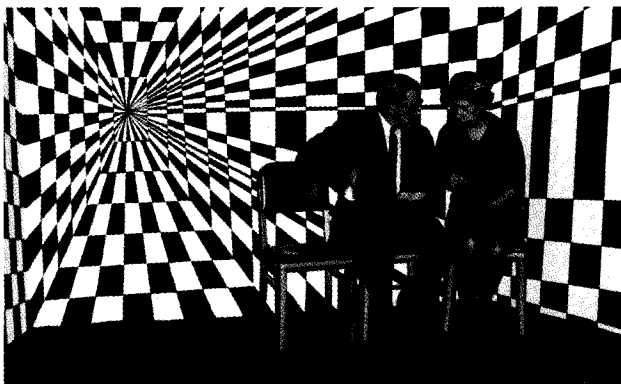
**MRS. LINCOLN**

by Thomas Cullinan (Drama)  
Directed by Beverly Wossner

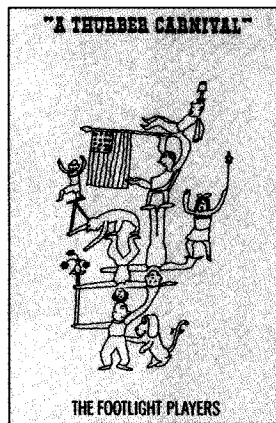
Mary Todd Lincoln (Betsy Gauerke), widow of the assassinated President, has been declared insane by her son Robert (Rex Emler), and confined to a sanatorium. With only a servant (Judy Harris) for company, she reminisces and is visited by her "ghosts," figures from her past. In the end, she is visited by Robert, who promises her she will eventually be released.



Left to right, Sally Carr, Harold Kaser and Betsy Gauerke as Mary Todd Lincoln in a scene from Mrs. Lincoln.



Gary Underwood's trendy artwork for A Thurber Carnival backs up Cliff Pierce (left) and Ruthie Holderbaum.



*Play It Again:* Ray McFarland and Dean Knoff revived their roles in the "Gentlemen Shoppers" sketch a few years later in the Footlight Players' fundraiser for the new building, A Night to Remember.

**A THURBER CARNIVAL**

by James Thurber (Comedy Revue)  
Directed by Joyce Morris

An ensemble cast (Maeleen Lessig, Elizabeth Harris, Francie Gilfilen, Ray McFarland, Roy Hall, Dean Knoff, Cliff Pierce, Ruthie Holderbaum) stages some of Thurber's best-known stories in sketch-comedy form. Included are "The Night the Bed Fell," as a monologue, "The Last Flower," a poem with musical accompaniment, the "Gentlemen Shoppers," about two tipsy men on a holiday shopping trip and "The Secret Life of Walter Mitty," where a henpecked man fantasizes himself an international man of mystery.

**OLIVER**

by Lionel Bart (Musical)  
Directed by Beverly Wossner  
Musical Direction by Robin Coffman

Musical version of Charles Dickens' "Oliver Twist" tells of the London orphan boy (Page Pharr) who falls in with the leaders (Joe Tribbie, Sam Clow) of a rascal gang of London child pickpockets, and of the ill-fated street girl (Jane Smith) who tries to help him find a new life with a wealthy family. Songs include: "Consider Yourself," "As Long As He Needs Me," "You've Got to Pick a Pocket or Two."

**Once Is Not Enough:**

Oliver was revived in 1994, with Sam Clow repeating his success as Fagin.

**Debut:** Young Matt Gauerke could be spotted as one of the Oliver orphans.



Left: The Oliver company.  
Above: The Oliver orphans.

## 1970-1971

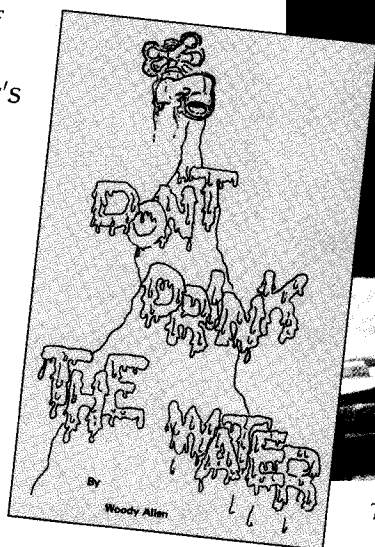
**Debut:** At age 10, Ellen Gauerke followed her parents' footsteps right on to the stage in *Wait Until Dark*; she would remain there for the next 28 (and still counting) years.

### **Working with Kids and Animals:** Ray

McFarland, in the role of the Embassy Chef in *Don't Drink the Water*, had an unfortunate on-stage "occurrence" with an overfed rabbit he was holding during one memorable performance.

### **Once Is Not Enough:**

This play was revived in 1999. Jim Gauerke, who played the original lead, appeared in the role of the Ambassador's father.



### **WAIT UNTIL DARK**

by Frederick Knott (Suspense)

Directed by Gary Anderson

A blind housewife (Beverly Wossner) is terrorized by three mysterious visitors (Bert Cushman, Wayne Everhart, Keith Derryberry) all claiming to know her husband, but actually wanting to murder her and search her apartment for some smuggled drugs.

Through sheer wit, she escapes their murder plot, assisted only by a neighbor's child (Ellen Gauerke).



*Bert Cushman terrorizes Bev Wossner in Wait Until Dark.*

### **DON'T DRINK THE WATER**

by Woody Allen (Comedy)

Directed by Lucie Adger

Accused of spying for taking photographs at a restricted location, an American tourist (Jim Gauerke) and his family (Liz Harris, Marilyn Ervin) are forced to hide in an American Embassy in eastern Europe. As they plot to outwit a Communist inspector (Gail Shryock) and escape, love blooms for the tourist's daughter and a substitute ambassador (Scott Stephen).



*The frantic cast of Don't Drink the Water, (left to right) Scott Stephen, Jim Gauerke, Marilyn Ervin and Liz Harris.*

## **FIDDLER ON THE ROOF**

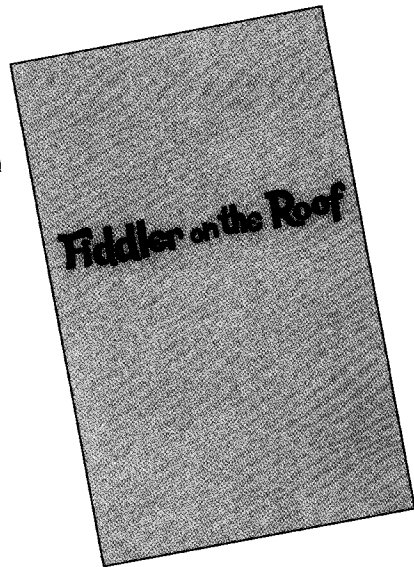
Book by Joseph Stein,  
Music and Lyrics by Jerry Bock and Sheldon Harnick  
(Musical)  
(Tony Award Best Musical 1965)  
Directed by Beverly Wossner  
Musical Direction by Robin Coffman

This is the musical story of impoverished Russian Jewish farmer Tevye (Ted Iaquinta) and his efforts to marry off his three marriageable daughters (Becky Neese, Ruth Edwards, Debbie Jochem), while battling interference from his wife (Joyce Renfrew), a wealthy landowner (John Vornholt) and a meddlesome matchmaker (Bettsy Gauerke). Along the way, he and his villagers must deal with the cruel anti-Semitism of the Russian Tsar.

Songs include: "If I Were a Rich Man," "Matchmaker, Matchmaker," "Sunrise, Sunset," "To Life!"



*Ted Iaquinta in his memorable role as Tevye in Fiddler on the Roof.*



**Legends:** *Many years after, avid Footlighters still named Fiddler on the Roof as one of the most memorable shows to be staged in the fairgrounds theater, and Ted Iaquinta's performance remained at the top of many "favorites" lists.*

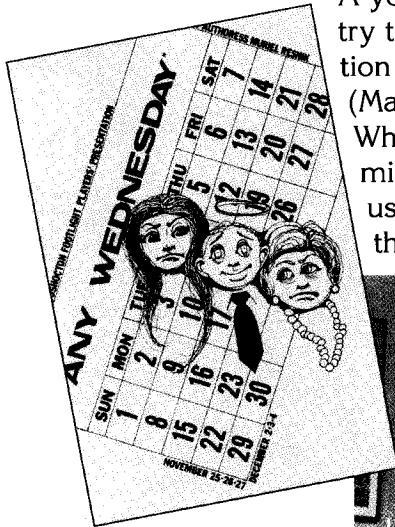
**Once Is Not Enough:** *This play will be revived in the spring of 2000.*

1971-1972

**ANY WEDNESDAY**

by Muriel Resnik (Comedy)

Directed by Bert Cushman

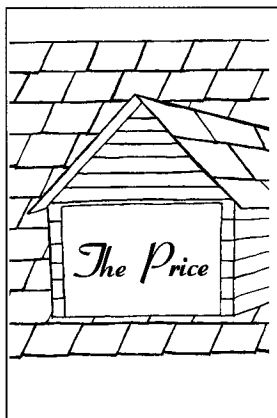


A young businessman (Bill Brown) comes to New York to try to rescue his company from a mean-spirited corporation president (Craig Scott), but finds the man's mistress (Marilyn Ervin) instead, set up in a "company" apartment. When the president's wife (Elizabeth Harris) arrives and mistakes these two for a married couple, the young man uses this awkward situation to win back his factory from the magnate.



Liz Harris (left) surprises Marilyn Ervin and Bill Brown in Any Wednesday.

**Going Up?:** It's an actor's nightmare to have another actor suddenly jump to a different place in the script, but *The Price* must hold the record, when Bettsy Gauerke suddenly began to recite lines from the show's second act in the middle of the first one. After a momentary panic that swept the cast and crew, the situation was finally gotten back on track.



**THE PRICE**

by Arthur Miller (Drama)

Directed by Roy Hall

Two feuding brothers (Jim Gauerke, Arnie Becker) meet to dispose of their inheritance to a junk dealer (Sam Clow), but as they work, old rivalries and grudges surface between the two and one of their wives (Bettsy Gauerke), leading to an explosive encounter.



Arnie Becker (standing) and Sam Clow in *The Price*.





Gary Anderson (center), Gene Flint (right, with dog) and cast members at court in Camelot.

### **CAMELOT**

by Alan Jay Lerner and Frederick Loewe (Musical)  
Directed by Lucie Adger  
Musical Direction by Don Mercer

The tales of King Arthur and the Knights of the Round Table get the musical treatment in this classic, following young King Arthur (Phil Huffman) as he meets and falls in love with his betrothed Queen Guinevere (Sue Smith), who, in turn, meets and falls in love with dashing Sir Lancelot (Bill Beagle). Arthur's wisdom and sacrifice of his true love for peace in his kingdom brings the inspiring ending.

Songs include: "If Ever I Would Leave You," "What Do the Simple Folk Do," "Camelot," "I Loved You Once in Silence."

***Debuts:** Camelot introduced Phil Huffman and Susan Gordon, who would become frequent Footlight Players' directors and actors.*

1972-1973

**Last Minute**

**Substitution:** The originally scheduled play for this slot was entitled *In White*

America, but when problems developed in casting the show, a substitute play had to be hurriedly found; hence, the choice of a Reader's Theater production,

which did not require the actors to memorize lines (since they had no time to do so).

"Spoon  
River  
Anthology"

**SPOON RIVER ANTHOLOGY**

by Charles Aidman, conceived by Edgar Lee Masters (Reader's Theater) Directed by Gary Anderson

This "Reader's Theater" production featured dramatic readings, as a cast of actors (Bettsy Gauerke, Sam Clow, Arnie Becker, Dan Mitchell, Bonnie Ferrell, Jennell James Woodard) portray over 60 past inhabitants of the small town of Spoon River, and tell their histories from the grave. Both the humorous and poignant aspects of life in the pioneer Midwest are portrayed in verse, free verse and song.



The cast of Spoon River Anthology at their podiums.

**Family Business:** In *Once Upon a Mattress*, husband and wife Gene and Sharon Flint played lovers wanting to elope.

**Debut:** Larry Badgley, who would become one of Footlight's most frequent directors, first appeared in the *Mattress* chorus. Diminished without glasses, he at one performance unintentionally slammed into a pillar during a dance number.

**ONCE UPON A MATTRESS**

Book by Jay Thompson, Marshall Barer and Dean Fuller, Music by Mary Rodgers, Lyrics by Marshall Barer (Musical) Directed by Phil Huffman

Musical Direction by Charles R. Snyder and Elizabeth Horst

The musical version of "The Princess and the Pea" tells how feisty Princess Winnifred (Phyllis Neal) outwits evil Queen Aggravain (Joyce Renfrew) to win the hand of timid



Phyllis Neal (center) and her boys (l. to r. Larry Badgley, Howard Byers, John Brunnegraff, Ed Kiefer and Joe Tribbie) dance while Sharon Vistains watches.

*Once Upon a Mattress (continued)*

Prince Dauntless (Ric Van Dusen). With some help from two star-crossed lovers (Gene Flint, Sharon Flint), a mute king (Jim Gauerke) and a meddlesome minstrel (Dan Mitchell), Winnifred proves she is a real princess by sensing a “pea” under her stack of mattresses.

Songs include: “Shy,” “The Swamps of Home,” “Normandy,” “In a Little While.”



**Foreshadowings:** In *Once Upon a Mattress*, Dan Mitchell played a minstrel; in later life he became something of a minstrel, writing and performing country songs.

### **MY DAUGHTER, YOUR SON**

by Phoebe and Henry Ephron (Comedy)

Directed by Roy Hall



*Meeting the folks: left to right, Liz Harris, Jim Gauerke, Marsha Rice and John Rice.*

It's a clash of the in-laws when a young couple (John Rice, Marsha Rice) who have been living together for some time decide to tie the knot. Naturally, their parents want to participate in the wedding, and since the parental couples (Liz Harris, Jim Gauerke, Mil Chandler, John McPeck) are from vastly different backgrounds - one Midwest, one show business - the results are explosive.



**Family Business:** In *My Daughter, Your Son*, husband and wife John and Marsha Rice played an engaged couple.

# 1973-1974

**Life's Embarrassing Moments:** A touching funeral scene in Thoreau became less touching at one performance when Larry Badgley accidentally stepped on the skirt of Elizabeth Wharton, who played his mother, and nearly removed it. In a quick save as he saw it rip, he improvised an embrace, holding up the skirt from behind until she could exit safely.

**Debut:** The Boyfriend introduced Nora Melton, who would be a popular leading lady in many future productions.

**Family Business:** Ellen Gauerke portrayed a student, and her mother Betsy Gauerke her school instructor.

**Tribulations:** It was so cold in the fairgrounds theater during one performance that the plumbing froze, leaving no restroom facilities for either cast or audience (who, at the fairgrounds, shared the cast's single dressing room bathroom).



Larry Badgley (left) and Ray Spirek as cellmates in *The Night Thoreau Spent in Jail*.

## THE NIGHT THOREAU SPENT IN JAIL

by Jerome Lawrence and Robert E. Lee (Drama)  
Directed by Gary Anderson

Author and environmentalist Henry David Thoreau (Larry Badgley) spends a night in jail on civil disobedience charges for not paying taxes. There he befriends an illiterate cellmate (Ray Spirek) and reflects on his past with his mother (Elizabeth Wharton), brother (Phil Huffman), would-be sweetheart (Melissa Heslop) and his idols and inspirations, Ralph Waldo Emerson (Bert Cushman) and Lydian Emerson (Kay Finnegan).



## THE BOYFRIEND

by Sandy Wilson (Musical)  
Directed by Phil Huffman

Musical Direction by Marilyn Allman and Sue Gainor

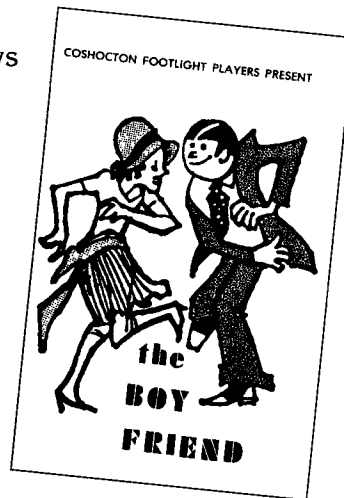


A rehearsal photo from *The Boyfriend* (with a yet unpainted floor) shows (l. to r.) Lyn Freeman, Arnie Becker, Tom Heaton, Nora Melton, Betsy Gauerke, Ellen Gauerke (in shadow), Howard Byers and Tony Pritts.

*The Boyfriend (continued)*

Wilson's musical satire on the Roaring Twenties follows five not-so-proper English schoolgirls (Nora Melton, Ellen Gauerke, Carolyn Gress, Janice Duren, Lyn Freeman) attending a French finishing school run by the worldly Madame Dubonnet (Bettsy Gauerke). The only thing on the students' (and teachers') minds is, of course, boys, which come in the form of a charming parent (Arnie Becker) and a runaway heir (Howard Byers) disguised as a bellboy.

Songs include: "I Could Be Happy With You," "The Riviera," "Nicer in Nice," "Fancy Forgetting," "Poor Little Pierette."



**THE GINGERBREAD LADY**

by Neil Simon (Comedy/Drama)  
Directed by Bert Cushman

A falling-star singer who is also a recovering alcoholic (Liz Harris) is just out of rehab, and is helped in her readjustment to the harsh realities of life by two encouraging but troubled friends (Midge Derby, Phil Huffman) and an ex-boyfriend (Don Perry), as she struggles to make peace with her estranged daughter (Amy McConnell).

**Who Was That?:** The "singing voice" of Liz Harris' character in *The Gingerbread Lady*, a singing star in rehab, was provided by recordings of Big Band legend June Christy, whom the producers felt no one in the audience would remember.

**Last Rites:** *The Gingerbread Lady* was the final Footlight Players production to be staged at the fairgrounds building that had been their home since 1949.

**By Any Other Name:** *The Gingerbread Lady* was made into a film, starring Marsha Mason and Kristy MacNichol, called *Only When I Laugh*.

**Debut:** Greg Darr, later to be a prominent Footlight actor/director made his first appearance.



Midge Derby and Liz Harris commiserate in *The Gingerbread Lady*.



THE MOVE TO  
TRIPLE LOCKS CENTER

After 20 years at the cramped, uncomfortable fairgrounds theater, the need for a new theater was becoming apparent. Fire was a constant worry. Space everywhere — on stage, back stage and in the audience area — was minimal. Storage space was nonexistent. Any physical improvements would belong to the Fair Board. And the Fair Board didn't want improvements. They would rather have the space back for fair activities.

While there had to have been interest in a move, there was no plan. The prospect of raising the money for a new theater probably seemed beyond the reach of a group with a very limited income.

Just where, how and when the drive for a new theater became a reality is not clear. What is apparent, however, is that the catalyst was the production of the play, *Mrs. Lincoln*, in December 1969. There may have been more of a plan than is remembered. There may have been a little serendipity involved.

Certainly, the fact that the playwright, Thomas Cullinan, lived just 100 miles up the road in the Cleveland area was a stroke of good fortune. Or was it part of a plan? According to an account from Sam Clow, Mary Michl, an active Footlight Players participant at the time, persuaded the author to attend the opening performance of his work.

Prior to the performance, Roy and Jean Hall hosted a cocktail party which was attended by Mr. Cullinan, his wife, Helen, and a number of prominent local citizens. Talk of a new theater apparently entered the conversation because a Coshocton Tribune article later reported that the late Jay S. Shaw "convinced listeners of the community's willingness to support new theater construction."

The Footlight Players faithful didn't exactly rush headlong into the fund-raising fray. The price tag would approach a quarter of a million 1970s dollars. Three years later, in the spring of 1973, the triad of Jim Gauerke, Sam Clow and then-Footlight Players Vice President Bert Cushman assumed the leadership of a drive to raise the money for a new theater.

Finding a site was the first order of business and help was at hand. Ed Montgomery, a prominent community benefactor, had purchased two-and-a-half acres adjacent to his Roscoe Village restoration area and donated the property to the Coshocton Historical Society. Most of the land, adjacent also to the Triple Locks Park, was turned over to the Footlight Players for the site of their new theater. At Mr. Montgomery's suggestion the facility was to be named the Triple Locks Center. Now all that was needed was the money — a lot of money. The goal was \$225,000. The initial phase of the drive produced a big chunk of that total. There are differing accounts of how much was raised initially and the sources of the donations.

According to notes from Clow, "We were able to raise about \$200,000, half of which came from three donors: The Montgomery Foundation, The Coshocton Foundation and Mrs. J. S. Shaw."

A November 29, 1974, Tribune article, written just prior to the theater's opening, stated the drive, which had begun in 1971, had managed to raise \$175,000 and that \$40,000 had come from foundations, \$40,000 from business and industry and "a whopping \$95,000 from individuals."

The accounting is unimportant. What is important is that this drive demonstrated once again the impressive generosity of the people, businesses and foundations of Coshocton County.

Whatever the details, a mortgage debt of approximately \$50,000 had to be assumed. Financing was shared by Coshocton National Bank (now Bank One) and First National Bank (now National City Bank). Raising *this* money would be the real challenge.

The committee and the Footlight Players went to work. Seat sponsorships were sold. For \$50, a patron would have his or her name inscribed on a plaque placed on the back of one of the new theater seats. This raised approximately \$7,000.

In September 1974, the Footlight Players staged "A Night to Remember," a review of scenes from past Footlight Players productions, in Coshocton High School's McKinley Auditorium. While it yielded only around \$1,000, it was a public relations success. A Tribune editorial review deserves quoting:

"Shame on you if you sat home that night. Among the things you missed were Jim Gauerke trying (with success) to be a ham in a poem recitation; the singing and dancing duo of Ray McFarland and Sam Clow; a six-foot invisible rabbit with his whimsical friend, Roy Hall; a clean-shaven Bert Cushman playing Marlon Brando's role in 'Teahouse of the August Moon,' and doing better than the miscast tough guy; the drawling tones of Betsy Gauerke as Mrs. Lincoln; the antics of Joyce Renfrew; the marvelous voices of tenor Gene Flint, soprano Ruth Edwards, and baritone Ken Hall; and last but certainly not least, the butterflies-aren't-free routine by Diane Lessig Eastman."

Other efforts included an auction of antiques and collectibles donated by the Footlight Players members and a special show staged during the Canal Days Festival.

As important as these efforts to make money were the efforts to *save* money. A \$14,000 stage lighting board was purchased from Cleveland's KYW-TV for \$2,500.

Hundred of hours of "sweat equity" was amassed by some 50 members who painted,





laid carpet, put in flooring and hung lights — much of it concurrent with the rehearsals for the new theater's opening show.

On Saturday, November 30, 1974, the fruits of all these labors were harvested with the opening of *Forty Carats*, directed by Larry Badgley, in the nearly completed new home of the Footlight Players. Unlike the first opening in the first theater at the fairgrounds, the seats did not arrive on the day of the premier performance. For one last run, patrons had to sit in hard seats — folding chairs generously provided by the Given and Dawson funeral homes.

A few other details were unfinished but no one really noticed. A gala opening night celebration featuring dinner at the Old Warehouse, the show and a champagne reception following was hosted by the tuxedo-clad Messrs. Gauerke, Clow and Cushman who by this time had assumed the presidency of the Footlight Players.

Fine performances by the *Forty Carats* cast were warmly received by the audience but the real star of that first evening was the theater itself. As it boldly stated at the top of the front page of the Coshocton Tribune, the Triple Locks Center was an "Impossible Dream Come True."

Some 25 years later, the theater remains the envy of most community theater groups and still hosts Ohio Community Theater Association regional competitions.

Improvements have been made periodically since the opening, most recently in 1999.



# 1974-1975

## **FORTY CARATS**

by Jay Allen (Comedy)  
Directed by Larry Badgley

A 40-year-old divorcee (Bettsy Gauerke) has a fling with a twenty-year-old (Greg Darr) while vacationing in Greece, and is totally unprepared when he shows up at her New York home wanting to continue. Their romance delights her mother (Pearl Hiltner), scandalizes her teenage daughter (Denise Bower) and wisecracking secretary (Phyllis Neal), and interrupts her engagement to an oil tycoon (John Boyer).

**Under Construction:**  
*The Footlight Players moved into their new home in the fall of 1974 at the then-unfinished Triple Locks Theater. Rehearsals for Forty Carats were held during ongoing building construction, with workmen hammering and plaster dust falling as actors rehearsed. Because the theater itself remained slightly unfinished, the set also remained unfinished until the night of dress rehearsal.*



Cast members of Forty Carats: Left (l. to r.) Greg Darr, Bettsy Gauerke, Phil Huffman. Below, Denise Bower (standing) and Pearl Hiltner.



## **BELLS ARE RINGING**

by Jule Styne, Betty Comden and Adolph Green (Musical)  
Directed by Marilyn Allman  
Musical Direction by Mike Abood



Good-hearted Ella Peterson (Sharon Flint) can't stop herself from wanting to "help" her clients at the answering service where she works, especially handsome writer Jeff

*Chorus Girls: l. to r., Unidentified chorus member, Nora Melton and Susan Gordon in Bells Are Ringing.*

*Bells Are Ringing (continued)*

Moss (Walter Sherman). Using various phony identities, she meddles with chaotic but positive results in the lives of Jeff, a songwriting dentist (Keith Heischmidt), a sleazy detective (Greg Darr), a ham actor (Steve Cordova) and even her employer (Jean Creech) before finding happiness herself with Jeff.

Songs include: "Just in Time," "The Party's Over," "Is It a Crime," "I'm Going Back," "Hello, Hello There."

**BUTTERFLIES ARE FREE**

by Leonard Gershe (Comedy)  
Directed by Lucie Adger

An independent-spirited young blind man (Jeff Gill), living on his own and aspiring to be a songwriter, begins a romance with his next door neighbor, a scatterbrained actress (April Moffitt), much to the concern of his overprotective mother (Helen Ann Larsen) who can't seem to let him go.

**EGAD, WHAT A CAD!** (or, Virtue Triumphs Over Villainy)  
by Anita Bell (Melodrama)  
Directed by Jeff Gill

A spoof of the turn-of-the-century melodramas, this deliberately exaggerated comedy features the frilly heroine Constant Hope (April Moffitt) menaced by the evil caped cad Bertram Oleander (Greg Darr) and rescued just in time by virile hero Manly Rash (Jeff Gill).



*An outdoor summer promotion for Egad, What a Cad!*

**Groundbreaker:** Egad, What a Cad! was the brainchild of Footlight director Jeff Gill. Since the players had previously been unable to use the fairgrounds facility during the summer, summer productions had never existed. Now, in their new building, Gill thought advantage should be taken of Coshocton's summer tourist population and staged the first summer show. A tradition was born and there has been a show produced nearly every summer since.  
**Memories:** No program could be found for Egad, What a Cad! for production of this book, so the information contained here comes strictly from memory.

1975-1976

**Award-Winner:** *The Glass Menagerie* was selected to represent the Footlight Players at the Ohio Community Theater Association (OCTA) summer festival. John Rice was honored with one of only four acting awards to be presented that year at the Festival.

**THE GLASS MENAGERIE**  
by Tennessee Williams (Drama)  
Directed by Lucie Adger

A young would-be writer (John Rice), at the insistence of his overbearing southern mother (Bettsy Gauerke), arranges for his coworker (Greg Darr) to go on a "date" with his introverted crippled sister (Jane Smith) who collects glass animals. When the anticipated romance fails to materialize, it leads to an irreversible explosion between mother and son.



*John Rice comforts Jane Smith in a scene from The Glass Menagerie.*

**LUV**  
by Murray Schisgal  
(Comedy)  
Directed by Greg Darr

Milt (Edd Jacobs) wants to shed his depressing wife (Marsha Rice) to marry another woman, and finds the perfect answer in Harry (Phil Huffman), a suicidal acquaintance he meets on a bridge. By getting these two together, Milt believes he will solve everyone's problems - but, of course, the problems are just beginning.

**Family Business:** Jim Gauerke appeared with his daughter, Ellen Gauerke, in *The Playboy of the Western World*, although the characters had little interaction.

**THE PLAYBOY OF THE WESTERN WORLD**  
by John M. Synge  
(Comedy)  
Directed by Phil Huffman



*Jim Gauerke (center) surprises Lucie Adger (left) and Brian Redman by coming back to life in The Playboy of the Western World.*

*The Playboy of the Western World (continued)*

A wounded young man (Brian Redman) arrives in an Irish village claiming to have killed his abusive father. He is hailed by the villagers as a hero, and sought after by the town's lusty widow (Lucie Adger), but all that ends when that father (Jim Gauerke) turns up alive and the townspeople then turn on the young man wanting "justice."

**THE APPLE TREE**

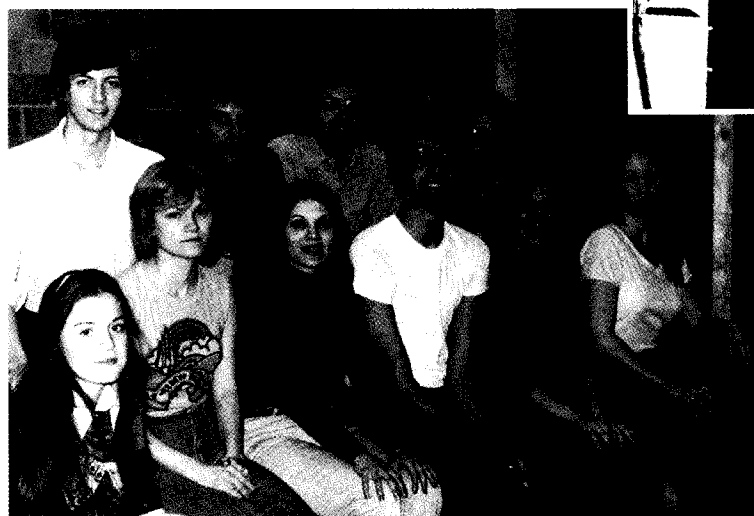
by Jerry Bock and Sheldon Harnick (Musical)

Directed by Larry Badgley

This musical is comprised of three "fairy tales." The first, "The Diary of Adam and Eve," tells of the first couple (Nora Melton, Tim Dickerson) and their garden encounters with the Almighty (Joyce Renfrew) and the snake (Greg Darr); "The Lady or the Tiger," relates how a warrior (Phil Huffman) must choose his fate - lady or tiger - selected for him by his jealous lover (Terry Marks); finally, "Passionella" tells of a little chimney sweep (Ellen Gauerke) who dreams only of being a glamorous movie star with a rock-star boyfriend (Rich Jagunic), and has her wish granted by her TV.

Songs include: "What Makes Me Love Him," "Eve," "Here in Eden," "I've Got What You Want," "Gorgeous," "You Are Not Real."

A newspaper photograph of Ellen Gauerke in her breakaway "Passionella" costume.



Some of the cast of The Apple Tree pose backstage. Front row, l. to r. Jody Norris, Jill Bair, Nora Melton, Rich Jagunic, Ellen Gauerke, Terry Marks. Top: Dan Hill, Phil Huffman, Greg Darr, Tim Dickerson.

**Prize for Coming the Farthest:** The German accent used by the "movie producer" in The Apple Tree was authentic; the role was played by Rainer Bloch, a German exchange student living in the U. S. for the year with a Coshocton family.

**Posterity:** For pre-show publicity, the cast planted two flowering crabapple trees in front of the Triple Locks, which today tower over the stage end of the Theater building and bloom profusely every spring.

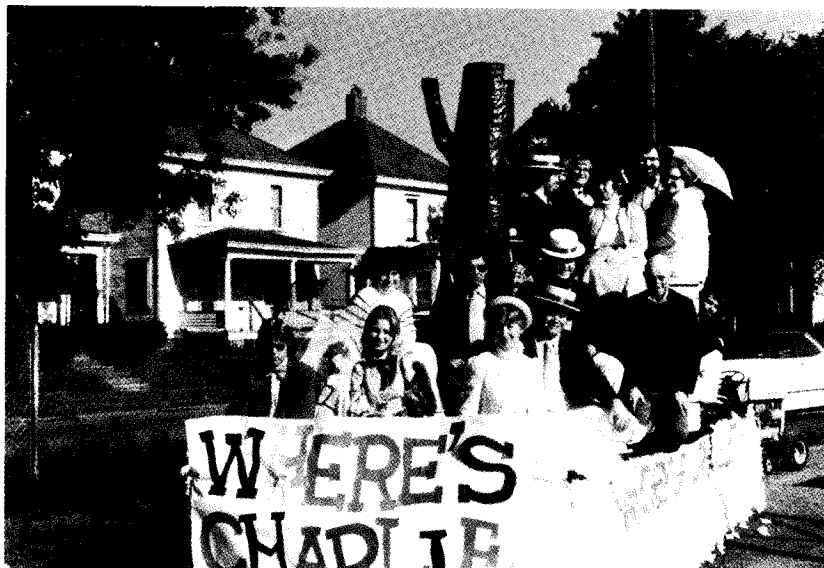
**Magic of Theater:** Ellen Gauerke's almost instant transformation from dirty chimney sweep to glamorous movie star in the third act was accomplished in just a few short seconds by a special breakaway costume designed by CHS Home Ec teacher Karen Kozak, as well as by a team of dressers in the wings.

(CONTINUED)  
1975-1976

**Audience Participation:**

A highlight of *Where's Charley* was the audience sing-along, led by actor Tim Dickerson, of the show's signature tune, "Once in Love with Amy." Most of the audiences sang along enthusiastically.

**Debut:** *Where's Charley* introduced Steve Franks, later a frequent Footlight actor and director.



*The cast of Where's Charley promotes the show on a float at the 1976 Canal Days Parade.*

**WHERE'S CHARLEY**

Book by George Abbott

Music and Lyrics by Frank Loesser (Musical)

Directed by Phil Huffman

Musical Direction by Jim Bundy



A musical version of the famed comedy "Charley's Aunt," the story involves a proper British boys' school and how one student (Mike Zimmerman) persuades another (Tim Dickerson) to disguise himself as the other's "aunt" and play chaperone, in order that his girlfriend may visit. But no sooner is he in the dress than his own girlfriend (Linnet Brandel), the real aunt (Rami Sawyer) and the real aunt's lover (Ric Van Dusen) show up to complicate matters.

Songs include: "Once in Love with Amy," "The Woman in the Room."

*Rami Sawyer (left) and Ric Van Dusen model two of the period costumes created by the Footlight wardrobe crew for Where's Charley.*





Marilyn Allman (left) expresses concern to Greg Darr in *I Never Sang for My Father*.

### ***I NEVER SANG FOR MY FATHER***

by Robert Anderson (Drama)  
Directed by Greg Darr

After the death of their beloved mother (Elizabeth Wharton), a guilt-ridden man (Greg Darr) and his numbed sister (Marilyn Allman) struggle with the responsibilities they feel - and don't feel - for their uncaring father (Sam Clow) who is now left alone.

### ***CACTUS FLOWER***

by Abe Burrows (Comedy)  
Directed by Susan Gordon

When an unmarried, philandering dentist (Tom Havelka) decides to wed his latest girlfriend (Nora Melton), he enlists his prim nurse (Marsha Rice) to portray the "wife" he has been telling the girl he is divorcing. But the "wife" still loves her "husband," and the girl is fast becoming smitten with her unconventional neighbor (Larry Badgley).



A newspaper publicity photo of (l. to r.) Nora Melton, Larry Badgley and Tom Havelka in *Cactus Flower*.

## 1976-1977

**OOPS!** A common theatrical practice for actors who play older than they are is to apply silver spray hair coloring to gray their hair. Since Sam Clow was playing a character thirty years older than himself in *I Never Sang for My Father*, he told the make-up personnel to "keep putting it on," to get his hair gray enough for the role. Neither Sam nor the make-up personnel realized until too late that the make-up artist had grabbed not a can of the silver hair coloring but a can of silver spray paint! **Debut:** Roger Foster, later to become a frequent Footlight actor and director, appeared in a small role.

**Life's Embarrassing Moments:** A "live" radio was hooked up on stage for *Cactus Flower* to use whenever the radio was supposed to be playing in the story. One Friday night WTNS aired a local basketball game - which came across on the stage radio as playing for what was supposed to be a period of several weeks in New York City. It was corrected in subsequent performances.

(CONTINUED)  
1976-1977

**Debut:** Oklahoma! introduced Curt Arnold, Sara Cramblett and Sue Havelka, all in the chorus; all would later take major roles several times in Footlight productions, and Curt Arnold would go on to direct.

**OKLAHOMA!**

by Richard Rodgers and Oscar Hammerstein II (Musical)  
Directed by Lucie Adger  
Musical Direction by Tom Havelka

In the Oklahoma territory, cowboy Curly (Roger Foster) courts his "gal" Laurey (Vickie Dreher) at her aunt's (Susan Gordon) ranch, and tries to protect her from the dark and surly farm hand Jud Fry (Rod Phillips), who would go to any lengths to steal her affection away from Curly.

Songs include: "People Will Say We're in Love," "The Surrey with the Fringe on the Top," "Kansas City."



Susan Gordon (center, with basket) as Aunt Eller, leads the cast in "The Farmer and the Cowman" in Oklahoma!

**Family Business:** Jim Gauerke played an attempted seduction scene with his own wife (Bettsy Gauerke), who played the target of Jim's character's amorous extramarital affections in Last of the Red Hot Lovers.

**Exit, Stage Left:** This was the final production to be directed by long-time Footlight Players director Roy Hall, and the last appearance of Liz Harris, who relocated shortly thereafter.

**LAST OF THE RED HOT LOVERS**

by Neil Simon (Comedy)  
Directed by Roy Hall

Desperate to get his share in the sexual revolution of the sixties, Barney

Cashman (Jim Gauerke) tries frantically to have an extramarital fling, to no success. He uses his mother's apartment with disastrous results to attempt to seduce first a sultry sexpot (Bettsy Gauerke), then a kooky actress (Gail Bratz) and finally a nervous family friend (Liz Harris).



Jim Gauerke tries to seduce Bettsy Gauerke in Last of the Red Hot Lovers.



**A FUNNY THING HAPPENED  
ON THE WAY TO THE FORUM**

Book by Burt Shevelove and Larry Gelbart,  
Music and Lyrics by Stephen Sondheim (Musical)  
(Tony Award Best Musical 1963)  
Directed by Phil Huffman  
Musical Direction by Jim Bundy

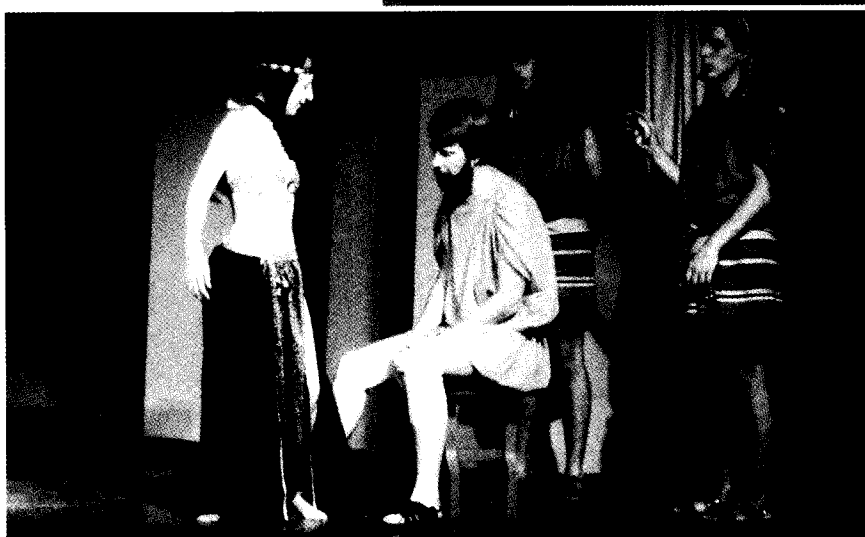
In ancient Rome a slave (Steve Mitchell) tells a musical story of how he got his freedom, which involves an old man (Ed Sawyer) searching for his missing children, a rich man (Roger Foster) on the run from his dominating wife (Susan Cramblett), a youth (Curt Arnold) enamored with a courtesan (Julie Smith), and an egotistical soldier (Don Bailey) about to unknowingly wed a male slave in drag (Edd Jacobs).

Songs include: "Lovely,"  
"Comedy Tonight," "Dirty  
Old Man," "Everybody  
Ought to Have a Maid,"  
"Love I Hear."

*When in Rome: Right, Roger Foster and Susan Cramblett vocalize in A Funny Thing Happened on the Way to the Forum.*

*Below: Linnet Brandel dances for lead actor Steve Mitchell while two guards chaperone in Forum.  
(Note the bandage!)*

*Did They Have Those In Rome? A leg injury incurred during the run of A Funny Thing Happened on the Way to the Forum caused lead actor Steve Mitchell to play at least one performance of this comedy set in ancient Rome wearing a modern day ACE bandage.*



1977-1978

**6 RMS RIV VU**

by Bob Randall (Comedy/Drama)

Directed by Mike Stover

While viewing an apartment for rent, two prospective renters (Phil Huffman, Marsha Rice) are accidentally locked in overnight. As they talk to pass the night, they find themselves intrigued with each other, but each realizes they have another life to which they must return.



**JACQUES BREL IS ALIVE AND WELL  
AND LIVING IN PARIS**

by Eric Blau and Mort Shuman,

Music by Jacques Brel

(Musical Revue)

Directed by Larry Badgley

Musical Direction by Tom Havelka

The life of the reclusive French songwriter is told through his songs by a troupe of ten singers and dancers. (Tom Havelka, Sue Havelka, Roger Foster, Rami Phillips, Linnet Brandel, Marsha Rice, Steve Franks, Greg Darr, Sharon Flint, Nora Melton.)

Songs include: "If We Only Have Love," "Carousel," "Sons Of," "Timid Frieda," "The Old Folks."



L. to r. Marsha Rice, Roger Foster, Nora Melton and (kneeling) Greg Darr perform "The Bulls" in a newspaper publicity photo for Jacques Brel Is Alive and Well and Living in Paris.

## VANITIES

by Jack Heifner (Comedy/Drama)  
Directed by Phil Huffman

The story follows three southern girls (Lucie Adger, Jane Smith, Carolyn Simpson) from their days of sharing a dormitory room as college cheerleaders through adulthood and into maturity as their differing choices net them different lives. The “vanities” are the dressing tables at which they age through makeup without ever leaving the stage.

## MAN OF LA MANCHA

by Dale Wasserman  
Music by Mitch Leigh, Lyrics by Joe Darion  
(Musical)  
(Tony Award Best Musical 1966)  
Directed by Susan Gordon  
Musical Direction by Tom Havelka

In a Spanish prison during the Inquisition, a writer (Sam Clow) and his companion (Roger Foster) distract their fellow prisoners from their terrible fate by reenacting the story of Don Quixote, a “foolish old man” who believed himself a knight and fought for the honor of his “lady,” (Sue Havelka), a kitchen maid he fantasizes as a princess.

Songs include: “The Impossible Dream,” “Dulcinea,” “I’m Only Thinking of Him,” “Man of La Mancha,” “It’s All the Same.”



As Don Quixote in *Man of La Mancha*, Sam Clow (far right) had one of his most memorable roles. Others shown here are (l. to r.) Mike Stover, Roger Foster, Jim Bailey, Steve Franks and Ethan Blanchard.



**Sets You Don't Forget:** The stone walls that covered the entire stage were made by hand from papier mache; the giant

descending staircase that now leads to the stage's upper loft was built for this production.

**Emergency Ward:** One night during a performance, Betsy Gauerke, in an unbilled role as a prisoner, was injured when she fell from the top of the large central staircase onto the floor backstage. Two other performers were injured at other performances during the violent fight scene that opens the play: Jim Bailey, with a back injury, and the actor who replaced him after his injury, Larry Badgley, with a head laceration.

(CONTINUED)  
1977-1978

**Family Business:**  
Bettsy Gauerke and her son Matt and daughter Ellen all appeared together in Pippin.

**PIPPIN**

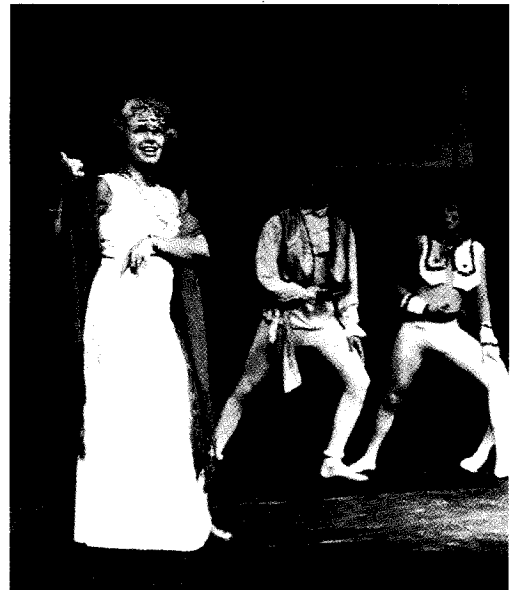
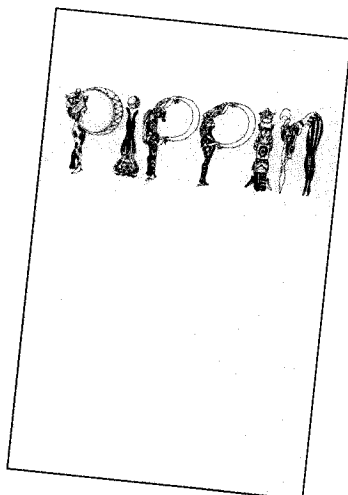
Book by Roger O. Hirson,  
Music and Lyrics by Stephen Schwartz (Musical)  
Directed by Steve Franks  
Musical Direction by Jim Bundy

The son (Curt Arnold) of Emperor Charlemagne (Mike Stover) sets out on a journey to "find himself," in this rock-flavored musical, and he is helped in his quest by a troupe of actors and their flamboyant leader (Greg Darr), his own saucy grandmother (Bettsy Gauerke) and the girl he loves (Julie Smith).

Songs include: "Corner of the Sky," "I Guess I'll Miss the Man," "No Time At All," "Magic to Do."



Above: The "Players" from Pippin center around Lead Player Greg Darr (in black, with tie) and Pippin (Curt Arnold, seated). Right: Bettsy Gauerke sings the saucy "No Time At All" from Pippin.



### **THE CHILDREN'S HOUR**

by Lillian Hellman (Drama)

Directed by Larry Badgley

At a private school run by two college friends (Susan Gordon, Jane Smith), a spoiled rich girl (Deena Smith) exacts revenge for being disciplined by telling her influential grandmother (Kay Finnegan) that the women have an improper relationship, then blackmails another student (Julie Fallon) into backing her up. The lie is eventually revealed, but not before it causes terrible tragedy for both young women.



*Marilyn Allman (far left) instructs the pupils of the Wright-Dobie School for Girls in The Children's Hour.*

## 1978-1979

**Family Business:** Jane Smith played the school teacher of her step-daughter Deena Smith in *The Children's Hour*.

**Debut:** Barb McPeck first became involved in *Footlight Players* with her daughter Toni's appearance in *The Children's Hour*.

Twenty years later, she was still in the box office at every show.

### **THE THREE PENNY OPERA**

by Bertolt Brecht and Kurt Weill

(Musical)

Directed by Tom Havelka

Set in depression-era Germany, this dark musical tells the story of notorious criminal Mack the Knife (Larry Badgley), his gang of inept street criminals and the three women (Linnet Brandel, Debbie Brown, Sue Havelka) he betrays. Aided in a jail escape by one, he flees directly to another, arousing "woman scorned" vengeance from one's parents (Mike Stover, Susan Cramblett) that soon puts him on the gallows to hang.

Songs include: "Mack the Knife," "Pirate Jenny," "Army Song," "Jealousy Duet."



*Linnet Brandel (l.) and Sue Havelka (r.) bicker in song over Larry Badgley (c.) in a newspaper publicity photo for *The Three Penny Opera*.*

**Debut:** Brad Fuller, later a frequent *Footlight* actor, first appeared as a policeman in *The Three Penny Opera*.

(CONTINUED)  
1978-1979

**THE BELLE OF AMHERST**

by William Luce (Drama)

Directed by Roger Foster

This one character play is an evening with poetess Emily Dickinson (Jane Smith), who recites many of her most famous verses and tells the deeply personal stories behind them as we follow her from youth to old age.



**THE RAINMAKER**

by N. Richard Nash (Drama)

Directed by Lucie Adger



Worried father Jim Gauerke (right) confronts spinster daughter Lynda Bell (left) in *The Rainmaker*.

**Award-Winner:** *Tartuffe* was chosen to represent Footlight Players at the Ohio Community Theater Association (OCTA) Regional Festival.

Lonely, plain spinster Lizzie (Lynda Bell) shocks her strict family (Jim Gauerke, Steve Franks, Tom Heaton) when she falls for the traveling con-artist (Roger Foster) who claims he can bring rain to the drought-stricken farmland. Though long-awaited romance blooms at last for Lizzie, in the end her good sense allows her to settle for a quieter but more enriching love with a gentle deputy sheriff (Sam Clow).



**TARTUFFE**

by Moliere (Comedy)

Directed by Roger Foster

In the sumptuous France of Louis XVI, a vain wealthy man (Mike Stover) is manipulated by a deceptive "advisor" (Greg Darr) who secretly plans to seduce his wife (Susan Cramblett), marry his daughter (Karen Akers) and steal his fortune. Fortunately, others in the court catch on to the charlatan, and show up the manipulator for just what he is, and just in the nick of time.



Greg Darr (left) and Mike Stover hold court in *Tartuffe*.

### **JESUS CHRIST SUPERSTAR**

by Tim Rice and Andrew Lloyd Webber (Musical)  
 Directed by Steve Franks  
 Musical Direction by Jim Bundy

The story of the last days of Jesus Christ is told through rock music. Hunted by the Romans and pursued by his fanatical followers, Jesus (Craig Cerny) seeks solace from loving Mary Magdalene (Ellen Gauerke) and is betrayed and sent to his death by his friend Judas (Greg Darr), who lives to regret his betrayal.

Songs include: "I Don't Know How to Love Him," "Everything's Alright," "Gethsemane," "King Herod's Song," "Jesus Christ Superstar."

### **Life's Embarrassing Moments:**

In the pre-air-conditioning days at Triple Locks, doors were left open to the cool evening air in spring performances. This resulted in an unwanted cameo in *Tartuffe* by a very large moth which perched (to the audience's delight and cast members' dismay) on one actress' hair-do during her love scene.

### **Family Business:**

Brother and sister Matt and Ellen Gauerke appeared together in *Jesus Christ Superstar*.

### **Life's Embarrassing Moments:**

Few who attended one performance will ever forget one unfortunate (and tastefully unnamed) actress' experience with a wayward tube top that wouldn't stay up.

**Debut:** Wendy Runkle, later a frequent leading lady and one-time director for *Footlight Players*, appeared in the chorus.



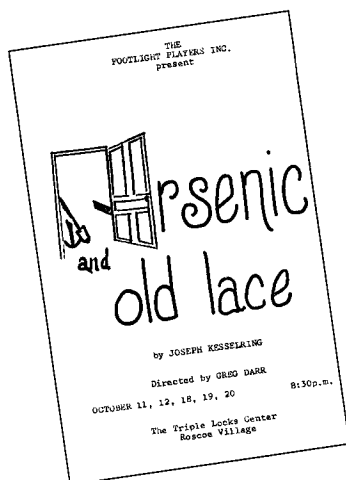
Edd Jacobs (standing, center) as King Herod, passes judgment on Jesus (Craig Cerny, kneeling, right) in *Jesus Christ Superstar*.



Roman soldiers torture Jesus in *Jesus Christ Superstar*.

THE FOURTH DECADE  
1979-1980

**Play It Again:** *Bettsy Gauerke portrayed Abby Brewster, a role she first played in high school, and would play again in a later revival.*



**Emergency Ward:** *The very physical comedy of the "Dentist" scene in The Good Doctor called for Larry Badgley to leap from atop a dentist's chair onto the back of Roger Foster. At one performance, a miscalculation sent the actor slamming to the floor and later to the hospital for an X-ray (he was only badly bruised).*

*Larry Badgley (l.) and Jane Smith in a sketch from The Good Doctor.*



**ARSENIC AND OLD LACE**

by Joseph Kesselring (Comedy)  
Directed by Greg Darr

The zany Brewster family of this well-known comedy includes theater critic Mortimer (Greg Darr), the "sane" one; Aunts Abby (Bettsy Gauerke) and Martha (Joyce Renfrew), who poison all their lodgers (out of "mercy") with arsenic in the wine and then bury them in the cellar; Teddy (Jim Gauerke), who believes himself to be Theodore Roosevelt in the midst of battle; and cousin Jonathan (Steve Franks), a wanted murderer with a resemblance to Boris Karloff.

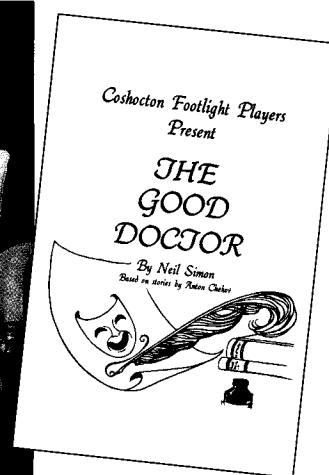


*Joyce Renfrew (left) and Bettsy Gauerke as the Brewster sisters, Martha and Abby, in Arsenic and Old Lace.*

**THE GOOD DOCTOR**

by Neil Simon (Comedy)  
Directed by Phil Huffman

Neil Simon creates contemporary-style comedy sketches from the works of Russian playwright Anton Chekov. Hosted by a "writer" (Larry Badgley) who also takes part in the sketches, stories include a man (Tom Sherrier) who sneezes on his boss (Roger Foster), an auditioning actress (Nora Melton) who doesn't really want the part, a "defenseless" woman (Jane Smith) who turns the tables on a banker, and a father who wants to purchase a "good time" for his son.

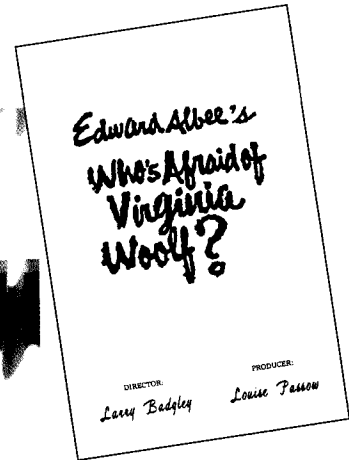




## WHO'S AFRAID OF VIRGINIA WOOLF

by Edward Albee  
(Comedy/Drama)  
(Tony Award Best Play 1963)  
Directed by Larry Badgley

After a faculty party at a New England college a henpecked professor (Phil Huffman) and his vulgar wife (Lucie Adger) invite a new teacher (Kent Seely) and his shy wife (Marsha Rice) over for a "nightcap" that turns into a full evening of drinking, flirtations, recriminations, and occasionally violent unleashing of family secrets.



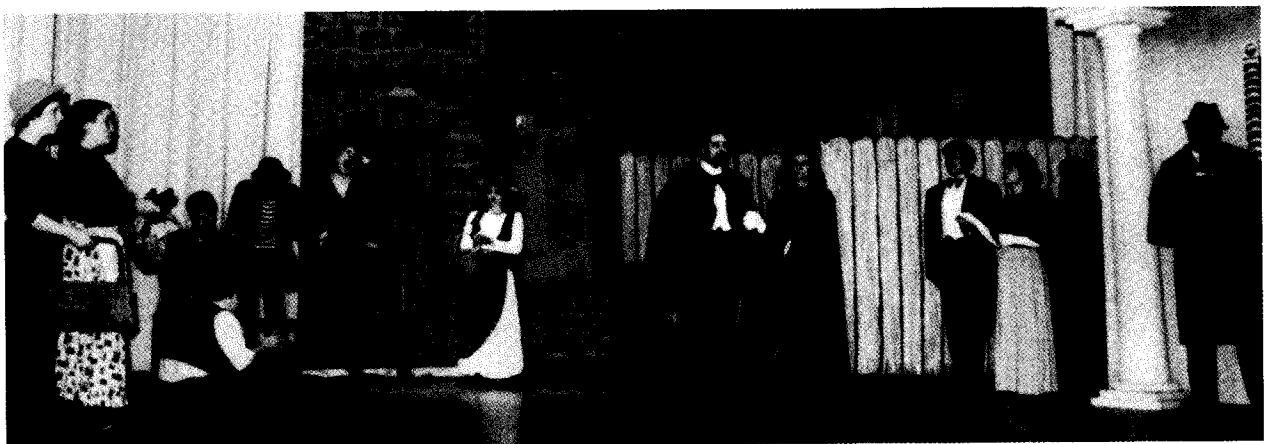
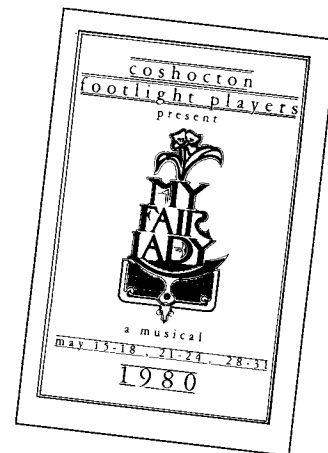
Phil Huffman comforts Lucie Adger in *Who's Afraid of Virginia Woolf*.

## MY FAIR LADY

by Alan Jay Lerner and Frederick Loewe  
(Tony Award Best Musical 1957) (Musical)  
Directed by Lucie Adger

The classic musical of the lower class British flower girl Eliza Doolittle (Nora Melton) and the stodgy language professor (Roger Foster) who bets his colleague (Jim Gauerke) that he can pass her off as a princess by teaching her grammar and etiquette. With no help from her unemployed and raucous Cockney father (Mike Stover), he succeeds, but almost sacrifices their developing romance.

Songs include: "I Could Have Danced All Night," "I've Grown Accustomed to Her Face," "On the Street Where You Live," "The Rain in Spain."

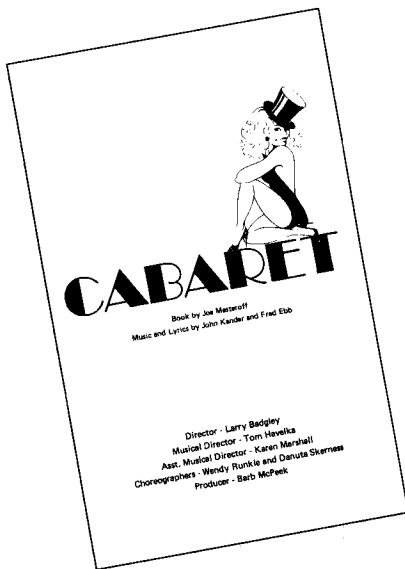


The opening scene from *My Fair Lady*.

(CONTINUED)  
1979-1980

## **CABARET**

Book by Joe Masteroff,  
Music and Lyrics by John Kander and Fred Ebb  
(Tony Award Best Musical 1967) (Musical)  
Directed by Larry Badgley  
Musical Direction by Tom Havelka

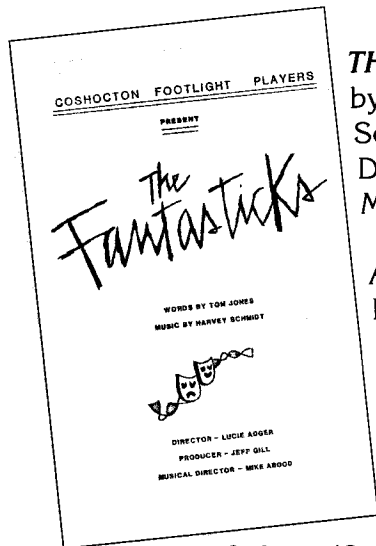


*The Cabaret Kit Kat Girls: Left to right, Gayle Cline, Agnes Winger, Sheila Glowacki, Jane Hathaway, Rami Sawyer, Kathy O'Shea, Jodie Dawson; Seated, center, Mary Tarney.*

**The Magic of Theater:**  
*A summer storm caused a power blackout shortly before one performance of Cabaret, and the audience had already arrived. While cast members applied makeup by flashlight, others in the show musically entertained the audience by candlelight for more than an hour until power was restored and the show could resume. All of the audience stayed.*

This dark musical about the rise of Nazi Germany centers on Cliff, a young American writer (Curt Arnold) who, in a seedy nightclub run by a mysterious Emcee (Greg Darr), meets Sally Bowles (Gail Bratz), a flamboyant and eccentric entertainer who captures his heart. But as the Nazis take power, threatening Cliff's gentle landlady (Joyce Renfrew) and a kind Jewish store owner (Mike Abood), Cliff realizes he must escape, even if Sally stays behind.

Songs include: "Cabaret," "Two Ladies," "Don't Tell Mama," "Tomorrow Belongs to Me," "So What," "What Would You Do."



## THE FANTASTICKS

by Tom Jones and Harvey Schmidt (Musical)  
 Directed by Lucie Adger  
 Musical Director Mike Abood

A simple tale is told, occasionally in song, by an enigmatic narrator (Jerry Schulte), assisted by a mime (Amy Thomas), about a star-crossed love between a young girl (Nora Melton) and boy (Brad Fuller), and the rivalry of the two

fathers (Sam Clow, Bert Cushman) who, using "reverse psychology," pretend to feud in order to coax their children into falling in love.

Songs include: "Try to Remember," "Soon It's Gonna Rain," "Much More," "Plant a Radish."

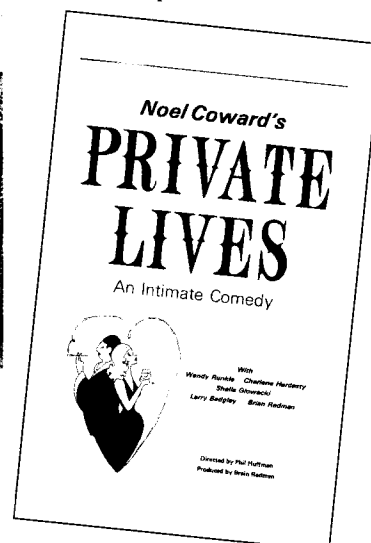
## PRIVATE LIVES

by Noel Coward (Comedy)  
 Directed by Phil Huffman

A divorced couple (Larry Badgley, Wendy Runkle), honeymooning on the Riviera with their brand new spouses (Brian Redman, Charlene Hardesty), encounter each other by surprise and immediately resume their relationship, running away together and leaving their spouses to follow behind. But in a very short while they recall, with tempestuous results, why they separated in the first place.



Larry Badgley and Wendy Runkle temporarily reconcile in Private Lives.



## 1980-1981

### Play It Again, Sam:

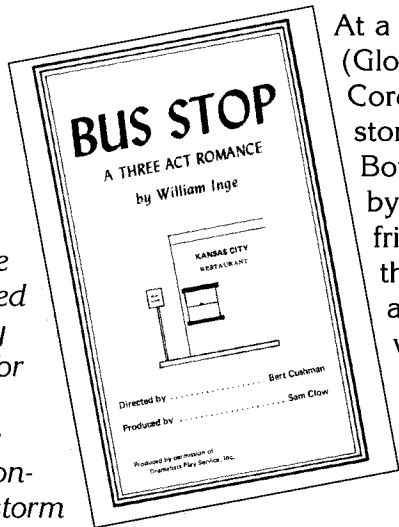
Sam Clow reprised his role as the father in *The Fantasticks* from the original 1967 production.

**Debut:** This production of *The Fantasticks* introduced Brad Haynes, in the silent role of an Indian. Brad would later direct for *Footlight Players* as well as appearing in several productions.

**Emergency Ward:** The second act fight between Elyot and Amanda in *Private Lives* was played a little too realistically on closing night, resulting in a black eye, a cut lip and a foot injury to the principals.

(CONTINUED)  
1980-1981

*Magic of Theater: A snow-making machine was designed and built by Sam Clow for Bus Stop to produce the effect of a constant snowstorm throughout the play by recirculating and re-blowing the artificial snow.*



**BUS STOP**

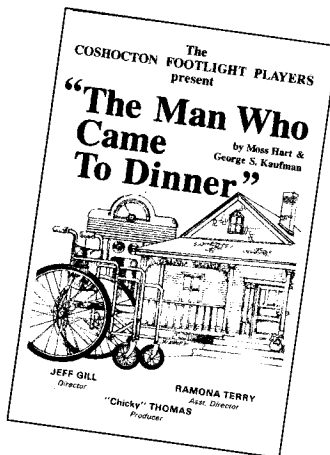
by William Inge (Comedy/Drama)

Directed by Bert Cushman

At a snowbound roadside diner run by lusty Grace (Gloria McDonald) and shy waitress Elma (Ellen Corder), a bus-load of travelers take refuge from the storm. Nightclub "chanteuse" Cherie (Denise Bower) claims she is being abducted to Montana by naive young cowboy Bo (Brad Haynes) and his friend (Jim Parr), but the audience quickly sees that these two are destined for each other. Also along is a middle-aged teacher (Jim Gauerke) who attempts a feeble romance with impressionable Elma.



Left to right, Sally Sherman, Larry Badgley and Cherie McCullough in *The Man Who Came to Dinner*.



**THE MAN WHO CAME TO DINNER**

by George S. Kaufman and Moss Hart (Comedy)

Directed by Jeff Gill

Acid-tongued radio celebrity Sheridan Whiteside (Larry Badgley) is marooned at the home of a well-to-do small-town couple (Steve Mitchell, Jean Carnahan) after injuring his leg. Discovering that his beloved secretary (Bettsy Gauerke) is romancing a local man (Ed Seitz), he launches a plot to interfere that brings a host of celebrities (Wendy Runkle, Bob Given, Brian Redman) down on the bewildered Midwestern household.

## **APPLAUSE**

by Betty Comden and Adolph Green,  
Music by Charles Strouse, Lyrics by Lee Adams  
(Musical)  
(Tony Award Best Musical 1970)  
Directed by Bill Brewer  
Musical Direction by Jack Liles

The story of the famous film "All About Eve" is set to music; Margo Channing (Jane Smith), successful Broadway star, takes in starstruck young Eve Harrington (Susan Snedden) as an assistant out of sympathy, but soon finds herself being plotted against by the treacherous Eve, who plans to steal not only Margo's career but her husband (Bill Brewer) as well.

Songs include: "Welcome to the Theater," "The Best Night of My Life," "Backstage Babble," "Applause."



**Life's Embarrassing Moments:** A piece of scenery fell to the floor during one performance of Applause, nearly striking Susan Snedden during a song she was performing. She never even winced, but kept on singing like a pro.

**Foreshadowings:** Susan Snedden portrayed an aspiring actress. In later years, Susan would work professionally as an actress, under the names Susan Gayle and Susan Patrick.

**Consultants:** This was the only Footlight show ever to be directed by non-members of the group, who were commissioned from out of town.

# 1981-1982

**Celebrity Encounters:**

Cast member Charlie Lukens had been featured the year before on NBC TV's Real People, as a child disc jockey who worked at WTNS radio.



**A THOUSAND CLOWNS**

by Herb Gardner (Comedy/Drama)  
 Directed by Wendy Runkle

A non-conformist ex-comedy writer (Greg Darr) with his own take on life is in danger of losing custody of the one thing he loves, his precocious nephew (Charlie Lukens). However, with help from his conservative older brother (Larry Badgley) and a charming lady social worker (Sally Sherman), he is able to keep the boy without making too many sacrifices to conformity.



Director Wendy Runkle (right) gives notes to A Thousand Clowns cast members (l. to r.) Sally Sherman, Greg Darr, Charlie Lukens and Mike Stover.

**Sets You Don't Forget:**

To solve complex set problems for The Lion in Winter, gigantic hinged styrofoam "wings" were designed and built by Sam Clow; they could open and close revealing different parts of the stage as they did so. These wings were also used in several later productions.

**THE LION IN WINTER**

by James Goldman (Comedy/Drama)  
 Directed by Greg Darr

King Henry of England (Greg Darr) spars with his imprisoned wife Eleanor of Aquitaine (Bettsy Gauerke) as to who should succeed him on the English throne. Henry feels it should be a new child of his with his young girlfriend (Ellen Corder), while Eleanor will go to any treacherous lengths to insure that the heir is one of her own three untrustworthy sons (Brian Redman, Jeff Gill, Brad Fuller).



The cast of The Lion in Winter: Top row, l. to r., Ellen Corder, Bettsy Gauerke, Larry Badgley, Brian Redman; bottom row, l. to r., Jeff Gill, Greg Darr, Brad Fuller.

**SHE LOVES ME**

Book by Joe Masteroff,  
 Music by Jerry Bock,  
 Lyrics by Sheldon Harnick (Musical)  
 Directed by Larry Badgley  
 Musical Direction by Alan English



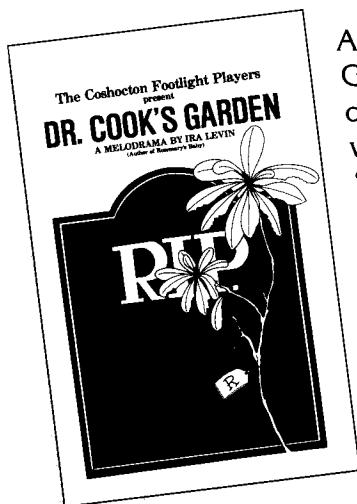
The cast of She Loves Me, l. to r., Andy Adkins, Beth Eichele, Mike Stover, Tom Havelka, Sue Havelka.

pals in a lonely hearts club and write love letters to each other by night. They confide to their friends at work (Glen Sharp, Elizabeth Eichele) and plan to meet, but the first meeting goes so wrong that it takes a second act to resolve matters and reunite the lovers on Christmas Eve.

Songs include: "Ice Cream," "Dear Friend," "She Loves Me," "Tonight at Eight," "Twelve Days to Christmas."

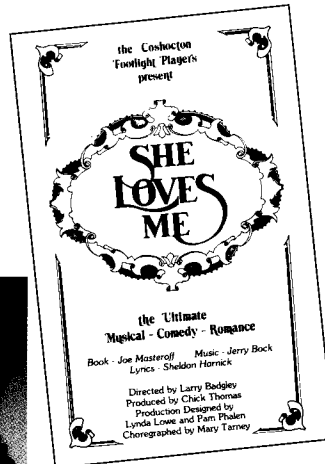
**DR. COOK'S GARDEN**

by Ira Levin (Suspense)  
 Directed by Brian Redman



A beloved small town doctor (Jim Gauerke) has been conducting his own private euthanasia practice, which he thinks of as "weeding the garden" of the undesirable specimens. When his crimes are discovered by a young doctor (Chris Grewe), it leads to a violent life and death showdown between the two men.

Left to right, Gloria McDonald, Jim Gauerke and Wendy Runkle in Doctor Cook's Garden.



**Family Business:** Real-life husband and wife Tom and Sue Havelka played a dating couple.

**By Any Other Name:** This same story was made into three separate Hollywood films - The Shop Around the Corner (1930's), In the Good Old

Summertime (1950's) and You've Got Mail (1990's).

**Debut:** High school sophomore Jan Milligan joined her first chorus with She Loves Me, and her mother Judy Milligan volunteered backstage just to be busy while she waited; seventeen years later, both are still working Footlighters.

**Saving the Day:** Originally cast as the housekeeper in Doctor Cook's Garden, Marilyn Allman was taken ill on dress rehearsal night. Stage manager Wendy Runkle went on in her place for performances, with a script hidden in a knitting bag. No one noticed.

(CONTINUED)  
1981-1982

**Coincidence?:** Three of the actors in this musical about employment played the same occupations in their stage characters that they held at the time in real life - the housewife, the teacher and the unemployed man.

**Achievement:** Working achieved a standing ovation from the audience at every single performance.

**Saving the Day:** Although never credited at the time, choreographer Larry Badgley assumed directing responsibilities midway into rehearsals after original director Greg Darr was called out of town.

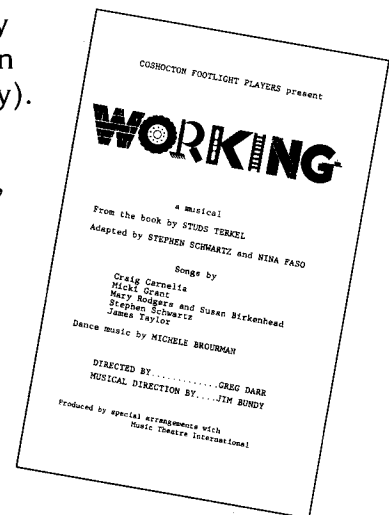
**Debut:** Working was the first show for regular Footlight actor and make-up man Kevin Johnson.

### WORKING

Adapted from Studs Terkel's book  
by Stephen Schwartz and Nina Faso  
Songs by James Taylor, Craig Carnelia, Stephen Schwartz,  
Micki Grant, Mary Rodgers and Susan Birkenhead  
(Musical)  
Directed by Greg Darr and Larry Badgley  
Musical Direction by Jim Bundy

Studs Terkel's award-winning book was a collection of interviews with workers about the pros and cons of their jobs. As a musical revue, the show is a collection of monologues and songs, in which workers describe the ups and downs of their jobs; among them are an "obsolete" teacher (Joyce Renfrew), uneducated factory workers (Susan Snedden, Nancy Foster), a waitress (Ellen Corder), a fireman (Gary Anderson), a steelworker (Brian Couch) and a call girl (Sue Day).

Songs include: "Millworker," "Brother Trucker," "It's an Art," "Nobody Tells Me How," "If I Could Have Been."



The cast and orchestra for Working. First row (kneeling), l. to r., Dave Sycks (with trumpet), Jim Bundy, Tina Rodgers, Robin Vernon, Jane Dasher, Kelly Alberts, Jack Hennette, Nancy Foster, Amy Thomas; Middle row, Larry Badgley, Jan Milligan, Ellen Corder, Sue Day, Brian Couch, Julie Fallon, Andree Akers (in the "O"), Jennifer Lowe, Karen Akers, Erin O'Shea, Chris Grewe, Sheryl Shaw, Lynn Abel, Curt Arnold, Gary Anderson, Kevin Johnson; Back row, Anna Marie Hendry, Kathy O'Shea, Regina Anderson, Joyce Renfrew, Bob Daugherty, Susan Snedden.





**ON GOLDEN POND**

by Ernest Thompson (Comedy/Drama)

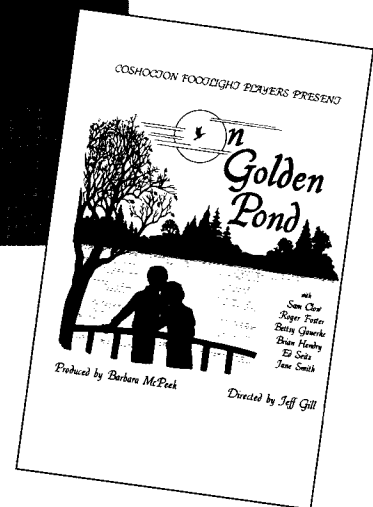
Directed by Jeff Gill

1982-1983

Crusty and cranky Norman Thayer (Sam Clow) and his wife, Ethel (Bettsy Gauerke)'s peaceful summer at their house at Golden Pond is interrupted when their estranged daughter (Jane Smith) breezes in to drop off her stepson-to-be (Brian Hendry) for the elder Thayers to care for for the summer. Through his reluctant friendship with the boy, Norman softens and learns finally to mend his relationships and forgive the past.



Bettsy Gauerke and Sam Clow in On Golden Pond.

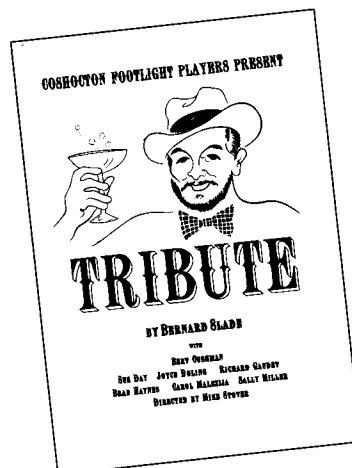


**TRIBUTE**

by Bernard Slade (Comedy/Drama)

Directed by Mike Stover

A well-liked writer and press agent (Bert Cushman) is stricken with a serious illness which makes him want to reconcile with his estranged son (Brad Haynes). Aided by his ex-wife (Joyce Duling) and the son's kind-hearted new girlfriend (Sue Day), he succeeds, and once reunited, the son organizes a theatrical tribute to honor his dad.



(CONTINUED)  
**1982-1983**

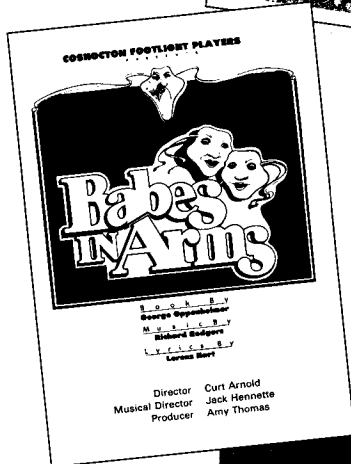
**Award-Winner:** Same Time, Next Year was selected by the Footlight Players for participation in the Ohio Community Theater Association's (OCTA) Regional Summer Festival, where Larry Badgley received an Award of Merit for acting.

**SAME TIME, NEXT YEAR**  
 by Bernard Slade (Comedy/Drama)  
 Directed by Roger Foster

A pair of unmarried lovers (Larry Badgley, Carole Malezija) meet at the same resort hotel once a year for an annual tryst. In six scenes in six different years, the play shows not only the changes in their own lives but in the society around them: As they progress from young and insecure through child-rearing, unemployment, and marital problems, the world goes through the sexual revolution, the Vietnam war, women's liberation and much more.



Carole Malezija and Larry Badgley begin a yearly affair in Same Time, Next Year.



**BABES IN ARMS**  
 by Richard Rodgers and Lorenz Hart (Musical)  
 Directed by Curt Arnold  
 Musical Direction by Jack Hennette

In this musical a group of enthusiastic, musically talented youngsters (Curt Arnold, Susan Snedden, Julie Fallon, Sheryl Shaw, Terri Reigle, Bob Daugherty) in need of funds decide to get them by staging their own musical show in the barn on their ranch. They survive romantic problems as well as interference from some meddlesome adults (Lynne Abel, Mike Stover) before they finally put on a winning production. Songs include: "Where or When," "My Funny Valentine," "Way Out West," "Babes in Arms."

**Family Business:** Director/star Curt Arnold directed his younger sister, Dawn, in Babes in Arms.



Director Curt Arnold (right) surrounded by cast members of Babes in Arms.

**RELATIVELY SPEAKING**

by Alan Ayckbourn (Comedy)  
Directed by Larry Badgley

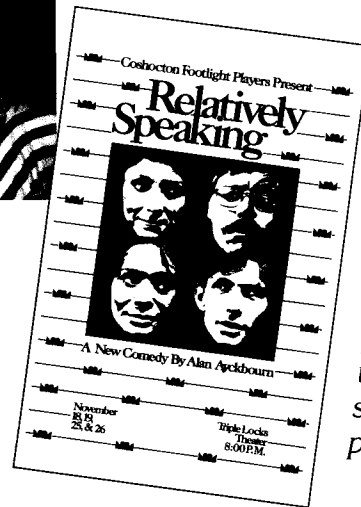
1983-1984

A young woman (Cheryl Richcreek) goes to the home of her boss (Larry Badgley) to end their affair, but finds herself unexpectedly followed by her fiancé (Brad Haynes) and hastily invents the story that she is visiting her parents. The boss's wife (Wendy Runkle) may or may not be catching on to the ruse, although the fiancé remains blissfully oblivious.



Cast publicity photos from *Relatively Speaking*: left to right, Cheryl Richcreek, Brad Haynes, Wendy Runkle.

**Saving the Day:** Originally cast as the father in *Relatively Speaking*, Gary Anderson was unable to complete the play; Director Larry Badgley took over the role less than one week before opening, although Gary Anderson's name and photo appear in all the show's publicity.



**THE SOUND OF MUSIC**

by Richard Rodgers and Oscar Hammerstein II  
Book by Howard Lindsay and Russel Crouse (Musical) (Tony Award Best Musical 1960)  
Directed by Jeff Gill  
Musical Direction by Karen King

In Austria, Maria Rainier (Karen King) leaves the convent of her beloved Mother Abbess (Pam Gwinn) to become governess to the seven children of Captain Von Trapp (Jeff Gill). Her innocence and kindness win his love away from the self-involved Baroness (Diane Yanice), and the new



Karen King as Maria sings "The Sound of Music."

**Life's Embarrassing Moments:** During one performance an enthusiastic child in the audience wandered on to the stage to sing with the Von Trapp children.

(CONTINUED)  
1983-1984

**Debut:** The Sound of Music was the first-time show for Footlight regular actors Denny Blanford and Chuck Hathaway, and also introduced audiences to the beautiful soprano voices of Diane Yanice and Pam Gwinn, both of whom would take leads in many shows before relocating.

*The Sound of Music (continued)*

family faces a true test of togetherness when they must find a way to escape the Nazis.

Songs include: "Climb Every Mountain," "My Favorite Things," "The Lonely Goatherd," "The Sound of Music," "Do-Re-Mi."

*The Von Trapp Children in The Sound of Music:*  
left to right,  
Jenny Edwards,  
Todd Brown,  
Kristen Dutton,  
Samantha Bluck,  
Travis Alberts,  
Amanda Bluck,  
Erica Blanford.



**THE IMPORTANCE OF BEING EARNEST**

by Oscar Wilde (Comedy)

Directed by Roger Foster

In a farce of mistaken identity, two young British men (Mike Finney, Brad Haynes) assume phony identities to court the women they desire (Diane Yanice, Karen Rudge). Despite interference from a prim schoolmarm chaperone (Debbie Stanton) and a busybody aunt (Mike Stover), they finally establish who they really are, and find that the girls still want them just the same.

**Role Reversal:** As Lady Bracknell in The Importance of Being Earnest, Mike Stover was the only actor in Footlight Players' history to portray a character of the other sex.



*The cast of The Importance of Being Earnest, left to right: Larry Kobel, Mike Stover, Diane Yanice, Brad Haynes, Doug Schumaker, Debbie Stanton, Karen Rudge, Mike Finney, Larry Badgley.*

## DEATHTRAP

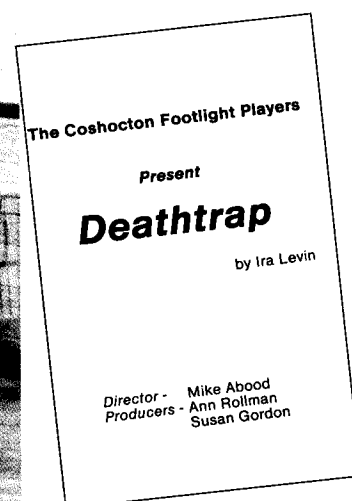
by Ira Levin (Suspense)  
Directed by Mike Abood

This mystery tale of twist and turns begins with a failing mystery writer (Jim Gauerke), who plots with his wife (Cheryl Richcreek) to lure to his home and murder a successful young playwright (Eric Sauer) and steal his latest play. An inquisitive neighbor (Bettsy Gauerke) just may have it all figured out, though, as the surprise revelations mount and things are never what they appear to be.



Cheryl Richcreek (standing) watches Jim Gauerke "kill" Eric Sauer in Deathtrap.

**Family Business:**  
Husband and wife Jim and Bettsy Gauerke played neighbors.

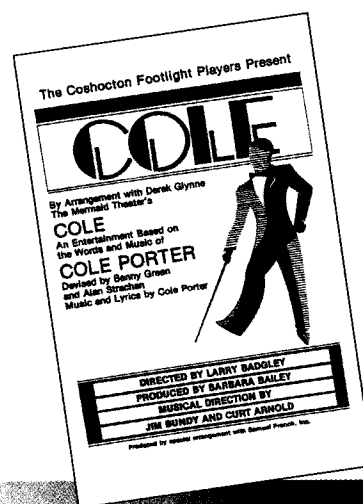


## COLE

by Benny Green and Alan Strachan  
Music and Lyrics by Cole Porter (Musical Revue)  
Directed by Larry Badgley  
Musical Direction by Jim Bundy and Curt Arnold

The music of Cole Porter, one of America's greatest songwriters, is saluted by a large cast of singers and dancers in an elaborate production. Cast included: Diane Yanice, Sam Clow, Jim Gauerke, Bettsy Gauerke, Joyce Renfrew, Rami Sawyer, Roger Foster, Pam Gwinn, Curt Arnold, Debbie Brown, Lynne Abel, Ria Day, Mike Stover, Jan Milligan, Andree Akers, Bob Daugherty, Susan Ransom and more.

Songs include: "I Get a Kick Out of You," "Just One of Those Things," "Brush Up Your Shakespeare," "Night and Day," "Love For Sale."



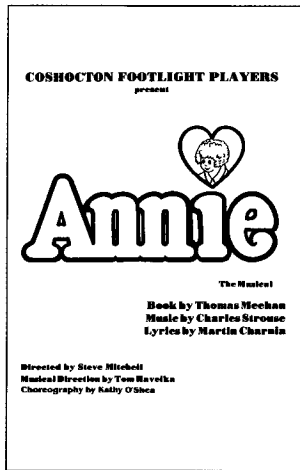
Above, left to right, Diane Yanice, Debbie Brown and Rami Sawyer in Cole. Right: Pam Gwinn (l.), Chris Graves, Kevin Johnson (top, l. to r.), Jan Milligan and Nancy Foster (kneeling, l. to r.) in Cole's opening number.



# 1984-1985

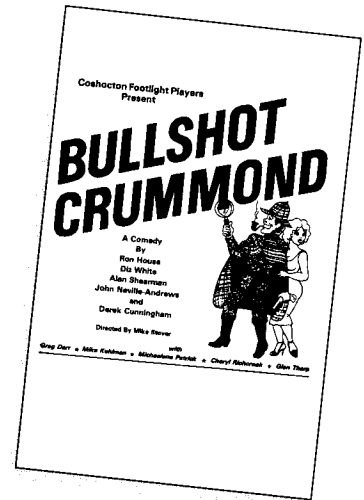
**Record Breaker:** Greg Darr played six different speaking roles in Bullshot Crummond, a record of sorts, although chorus members appearing in musicals have often played more non-speaking roles.

**Working With Kids:** Annie had people on crew just to babysit the youngsters backstage; when similar crew people were used for the 1994 revival of Oliver, they were credited as "Kid Wranglers."



**BULLSHOT CRUMMOND**  
by Ron House, Diz White,  
Alan Shearman, John Neville-  
Andrews and Derek Cunningham  
(Comedy)  
Directed by Mike Stover

In a satirical spoof of the "heroic detective" movies of the forties, Bullshot Crummond (Glen Tharp) is hired by a beautiful heiress (Cheryl Richcreek) to help rescue her professor father (Greg Darr, playing a variety of roles) from evil German spies (Mike Kuhlman, Michaelene Patrick).



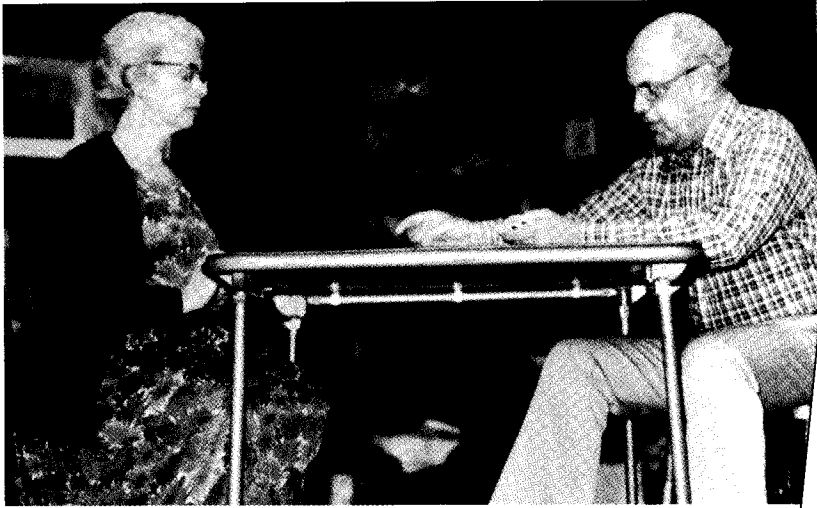
**ANNIE**  
Book by Thomas Meehan  
Music by Charles Strouse, Lyrics by Martin Charnin  
(Tony Award Best Musical 1977) (Musical)  
Directed by Steve Mitchell  
Musical Direction by Tom Havelka

Little Orphan Annie (Katherine Wessel) escapes from the impoverished orphanage run by mean Miss Hannigan (Joyce Renfrew), finds a lost dog and gets rescued from the street by wealthy Daddy Warbucks (Roger Foster) and his lovely secretary (Erin O'Shea). But Miss Hannigan soon hatches a dastardly plot with her sinister brother (Mike Abood) to get Annie back in her clutches - along with Warbucks' money.

Songs include: "It's a Hard Knock Life," "Tomorrow," "You're Never Fully Dressed Without a Smile," "Easy Street."

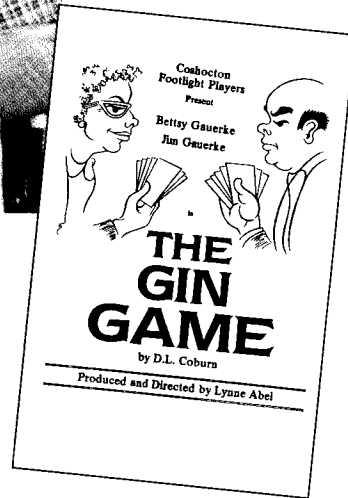


Left, l. to r. Roger Foster, Katie Wessel and Erin O'Shea in Annie. Above: The adorable orphans in Annie.



Betty and Jim Gauerke in *The Gin Game*.

**Family Business:**  
Husband and wife Jim and Betty Gauerke played strangers meeting for the first time.



**THE GIN GAME**

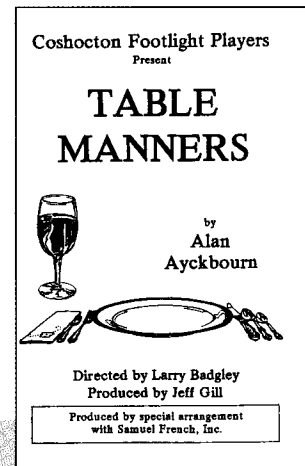
by D. L. Coburn (Comedy/Drama)  
(Pulitzer Prize 1978)  
Directed by Lynne Abel

At a retirement home, two new acquaintances (Jim Gauerke, Betty Gauerke) decide to pass the time by playing gin rummy. As they play over the course of many days, we learn about the lives they have lived, and the game becomes a metaphor for life - the man always unable to win, the woman always needing to win. Eventually, their competitiveness leads to an irreversible breakup of the relationship.

**TABLE MANNERS**

by Alan Ayckbourn (Comedy)  
Directed by Larry Badgley

In the first part of a trilogy of comedies set in different rooms of the same house, rascal womanizer Norman (Roger Foster) arrives in the dining room of his sister-in-law Annie (Cheryl Richcreek) hoping for a tryst, but his plans are fouled up with the arrival in turn of brother-in-law Reg (Mike Finney), his prim-and-proper wife Sarah (Diane Yanice), next-door neighbor and Annie's suitor Tom (Doug Schumaker) and (oops!) Norman's own wife Ruth (Karen Rudge).



Mike Finney (l.) chats with Cheryl Richcreek while Diane Yanice sets the table for disaster in *Table Manners*.



(CONTINUED)  
1984-1985

**H.M.S. PINAFORE**

Book and Lyrics by William S. Gilbert

Music by Arthur Sullivan

(Operetta)

Directed by Roger Foster

Musical Direction by Charles R. Snyder

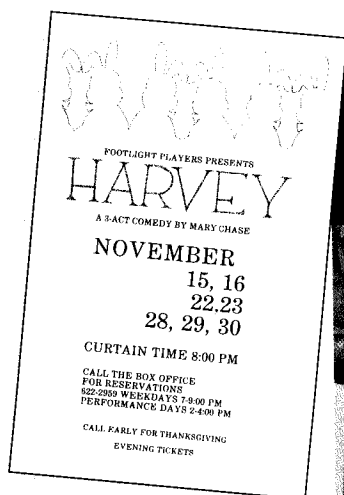
This shipboard operetta - one of the playwriting duo's famous threesomes - satirizes the class structures of Victorian England. The lovely daughter (Diane Yanice) of a naval captain (Chip Brown) is frustrated in her love for a lowly sailor (Bob Daugherty) serving on her father's ship, even though she is betrothed to a self-absorbed aristocrat (Ron Little). Plans for a mutinous elopement prove unnecessary when a bumboat woman (Debbie Brown) reveals the secret of a decades-earlier baby swap that paves the way for the union of true lovers.

Songs include: "Sorry Her Lot," "Poor Little Buttercup," "A British Tar," "He Is an Englishman," "Ring the Merry Bells."



*Left to right, Chip Brown, Diane Yanice and Ron Little in H.M.S. Pinafore.*





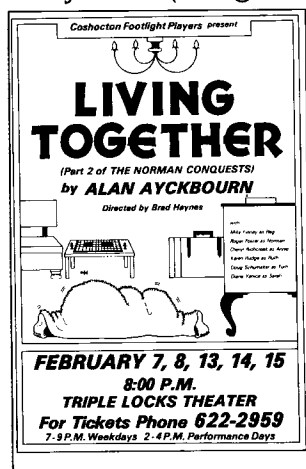
Left to right, Bettsy Gauerke, Sam Clow and Pam Gwinn in Harvey.

**HARVEY**  
by Mary Chase  
(Comedy)  
Directed by Jeff Gill

Kind, gentle and usually slightly tipsy, Elwood P. Dowd (Sam Clow) is an embarrassment to his sister (Bettsy Gauerke) and niece (Pam Gwinn) because of his claim that his constant companion is a Pookah - a seven-foot invisible rabbit named Harvey that only he can see and hear. The family's efforts to have Elwood institutionalized are thwarted in the end by a sympathetic doctor (Bob Daugherty) and his lovely assistant (Jackie Neal).

**LIVING TOGETHER**  
by Alan Ayckbourn (Comedy)  
Directed by Brad Haynes

The second part of *The Norman Conquests* trilogy tells the same story as 1985's *Table Manners* - from a different room. This time, the audience sees the action in the living room between womanizing Norman (Roger Foster), his sarcastic wife (Karen Rudge), his sister-in-law and object of affection (Cheryl Richcreek), her dimwitted would-be boyfriend (Doug Schumaker), plus brother-in-law Reg (Mike Finney) and prim sister-in-law Sarah (Diane Yanice).



Roger Foster and Karen Rudge rehearse for Living Together.

## 1985-1986

**Family Business:** The large portrait of Sam Clow (with rabbit) featured on the set was created for the production by his daughter, an artist.

**Best Laid Plans:** *Table Manners* (1984-85) and *Living Together* were two parts of a trilogy of plays called *The Norman Conquests*, each covering the same time period and events, but set in different rooms of the same house. It was intended at the time to present one play each year to tell the complete story. The same cast from 1985's *Table Manners* reunited for *Living Together*, the only time an entire cast was reunited for another production; a production of the third play of the trilogy was planned for the following year. However, most of the members of the original cast had by then relocated out of Coshocton. The final play, *Round and Round the Garden*, which provided a surprise twist ending to the other two, was never seen by Coshocton audiences.



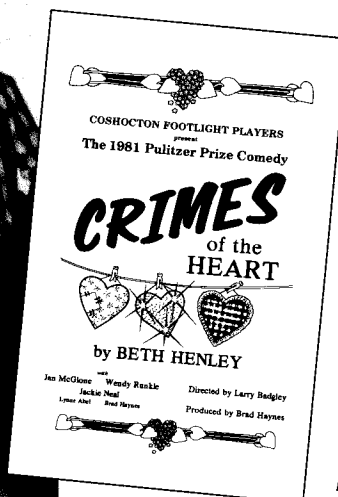
**CRIMES OF THE HEART**

by Beth Henley (Comedy/Drama)  
 (Pulitzer Prize 1981)  
 Directed by Larry Badgley

1986-1987

When Old Granddaddy suffers a stroke, it reunites the three dysfunctional Magrath sisters: shy Lenny (Jan McGlone), scared into spinsterhood by her inability to conceive, "trashy" Meg (Wendy Runkle), a failed country singer fresh out of a "loony bin," and naive Babe (Jackie Neal), just out of jail for shooting her lawyer husband in the stomach. Also on hand are Meg's old beau (Larry Badgley), Babe's new lawyer beau (Brad Haynes) and bossy cousin Chick (Lynne Abel).

**Debut:** Crimes of the Heart introduced Jan McGlone, who would become a popular leading actress and producer for Footlight Players. She so fooled the staff and crew at the auditions that they were



shocked at first rehearsal when she spoke without the southern accent she had been using for auditions - they all thought it was her real voice.

The Crimes of the Heart cast, left to right, Jackie Neal, Wendy Runkle, Jan McGlone, Brad Haynes, Lynne Abel, Larry Badgley.

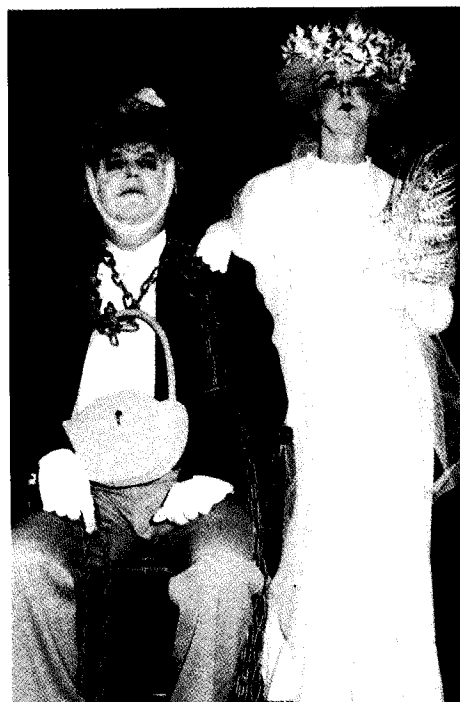
**A CHRISTMAS CAROL**

by Charles Dickens (Drama)  
 Directed by Jeff Gill

The classic, often-told tale of Ebenezer Scrooge (Sam Clow), the mean-spirited miser who shuns Christmas until he is visited by three "ghosts" (Bettsy Gauerke, Kathy Rockey, Bryan Knicely), who teach him the true meaning of the holiday by showing him insights in his own life and that of his beleaguered clerk, Bob Cratchit (Denny Blanford) and his crippled son (Seth Howell).



Jim Gauerke as Marley's Ghost and Bettsy Gauerke as The Ghost of Christmas Past in A Christmas Carol.

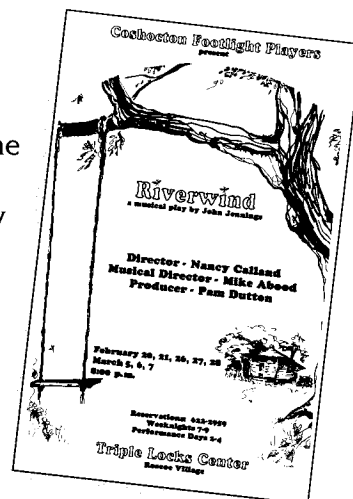


(CONTINUED)  
1986-1987

**RIVERWIND**

by John Jennings (Musical)  
Directed by Nancy Calland  
Musical Direction by Mike Abood

A married couple "in a rut" (Bert Cushman, Ruth Edwards) revisit the country cabins where they spent their honeymoon, which are run by an outspoken landlady (Sara Cramblett) and her attractive young daughter (Cara Bieber). There, they encounter a free-spirited young couple (Bob Daugherty, Jackie Neal) who teach them about life and help them rediscover their love.



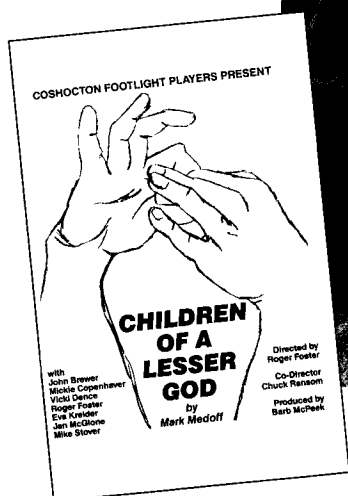
*Above and Beyond: The entire cast of Children of a Lesser God was required to master sign language in order to realistically portray the world of the hearing impaired.*

*Debut: Mickie (Copenhaver) Galajda, who would go on to play leads in many productions, made her first appearance as the concerned mother.*

**CHILDREN OF A LESSER GOD**

by Mark Medoff (Drama)  
(Tony Award Best Play 1980)  
Directed by Chuck Ransom and Roger Foster

A teacher (Roger Foster) at a school for the hearing impaired becomes attracted to and involved with a fiery-spirited young deaf woman (Jan McGlone). The romance is filled with crises, however, as he tries vainly, with help from her guilt-ridden mother (Mickie Copenhaver) to reconcile his hearing world with her separate-but-equal world of silence.



*The cast of Children of a Lesser God poses for a publicity photo by the well-known Triple Locks sign.*

## **GOD'S FAVORITE**

by Neil Simon (Comedy)

Directed by Charles Ransom

In this comedic retelling of the biblical book of Job, an unconventional angel (John Brewer) arrives at the home of a wealthy industrialist (Jim Gauerke) to inform him he has been chosen as "God's Favorite," whereupon every disaster imaginable, from fire to hemorrhoids befalls the hapless man, his unfortunate family (Bettsy Gauerke, Ellen Hardesty, Brad Fuller, Dave Dolick) and his two servants (Alan Myers, Mickie Copenhaver).



*The cast of God's Favorite: Top left, Jim and Bettsy Gauerke; top right, John Brewer; bottom left, Mickie Copenhaver and Alan Myers; bottom right, Ellen Hardesty, Dave Dolick, Brad Fuller.*

## **A CHRISTMAS CAROL**

by Charles Dickens (Drama)

Directed by Jeff Gill

The classic, often-told tale of Ebenezer Scrooge (Sam Clow), the mean-spirited miser who shuns Christmas until he is visited by three "ghosts" (Bettsy Gauerke, Kathy Rockey, Doug Grace), who teach him the true meaning of the holiday by showing him insights in his own life and that of his beleaguered clerk, Bob Cratchit (Denny Blanford) and his crippled son (Seth Howell).

*Sam Clow as Ebenezer Scrooge in A Christmas Carol.*

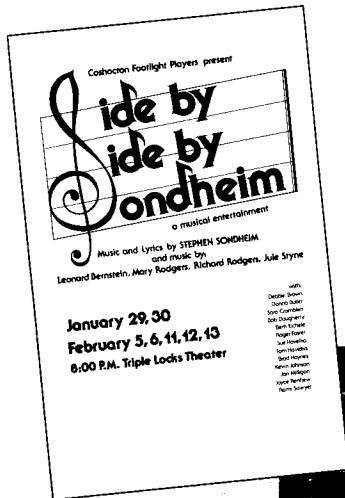


# 1987-1988

**Family Business:** In *God's Favorite*, married couple Jim and Bettsy Gauerke played a married couple, and their daughter, Ellen, played their daughter. Mickie (Copenhaver) Galajda and her nephew, Alan Myers, played a married servant couple, in roles originally written for African Americans.



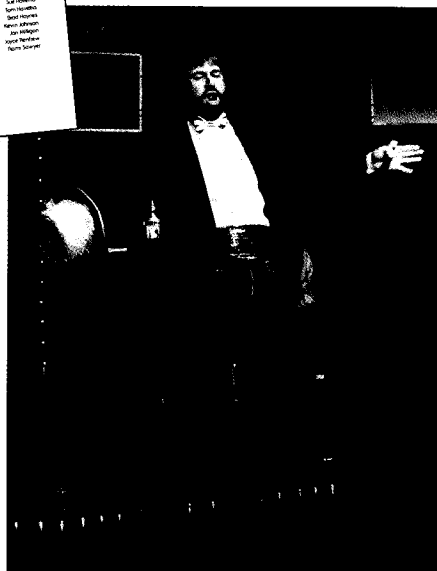
(CONTINUED)  
1987-1988



**Family Business:**  
Husband and wife Tom and Sue Havelka sang several duets in Side by Side by Sondheim.  
**Oh No, Not Again!:**

Sondheim marked the second time that Ed Sawyer was recruited to build a specially wired electrified stripper costume for "You Gotta Get a Gimmick" - once for A Night to Remember and again for Sondheim.

The entire cast of The Night of January 16th.



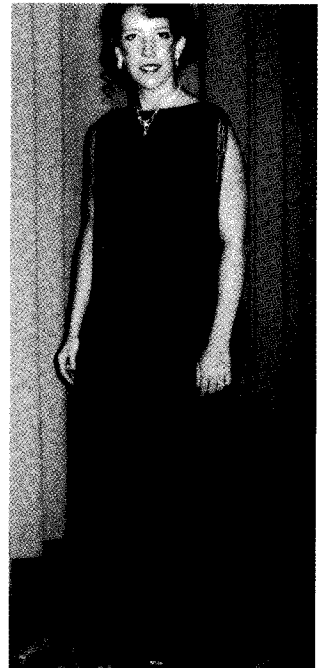
**SIDE BY SIDE BY SONDHEIM**

Conceived by Ned Sherrin (Musical Revue)  
Directed by Larry Badgley  
Musical Direction by Tom Havelka

The songs of celebrated Broadway composer Stephen Sondheim are the subject as a troupe of singers perform an anthology of songs from "Gypsy," "A Little Night Music," "Follies," and "Company," among others. Performers included Tom and Sue Havelka, Joyce Renfrew, Rami Sawyer, Debbie Brown, Elizabeth Eichele, Roger Foster, Bob Daugherty, Sara Cramblett, Jan Milligan, Kevin Johnson, Donna Butler and Brad Haynes.

Songs include:  
"Send in the Clowns," "You Gotta Get a Gimmick," "Broadway Baby," "The Ladies Who Lunch," "Comedy Tonight."

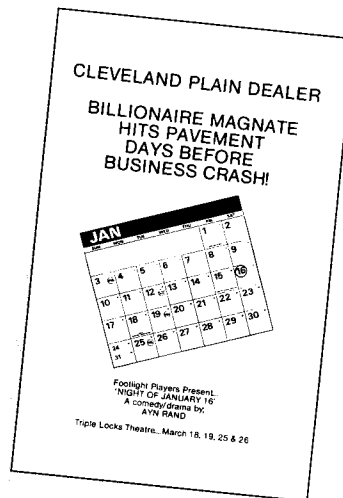
Left: Roger Foster hat-and-canes through "Buddy's Blues" in Side by Side by Sondheim. Above: Rami Sawyer torches through "I'm Still Here."



**THE NIGHT OF JANUARY 16TH**  
by Ayn Rand (Comedy/Drama)  
Directed by Ron Little



*The Night of January 16th (continued)*  
 Did Karen Andre (Diane Pike) murder her employer/lover? The audience gets to decide this one in this “interactive” play whose outcome is determined by audience vote. Prosecutor (Kathy Rockey) and defense attorney (Glen Sharp) present an array of eccentric witnesses (Mickie Galajda, Pam Gwinn, Jan McGlone, Bruce Reid, Mary Ann Wright) to try to sway the audience to vote their way.



**Audience Participation:** The audience determined the “verdict” of The Night of January 16th by vote, and only once found the defendant guilty.

### **THE FOREIGNER**

by Larry Shue (Comedy)  
 Directed by John Brewer

A shy Englishman (Alan Myers) avoids human contact by pretending not to speak English when forced to stay with a rural American family. As a result he overhears a vicious plot by a mean-spirited neighbor (Jim Bartlett) against the sweet lady (Mickie Copenhaver) he is staying with and her slow-witted nephew (John Jenkins). It is up to him, then, to save the day and win the heart of the girl he has grown to love (Jackie Neal).

**Tribulations:** A lightning strike disabled the lighting equipment the night before opening night of The Foreigner, causing the first performance to be run on makeshift lighting; John Jenkins was taken ill with stomach pains on dress rehearsal night, but surprisingly recovered enough in time to do the opening night show.

**The Magic of Theater:** The script called for a trap door in the floor of the set. Since the floor of the Footlight Players stage is wood over concrete, this created a problem, which was solved, as usual, by Sam Clow, who designed a trap door into the orchestra pit.

**Family Business:** Mickie (Copenhaver) Galajda appeared with her nephew, Alan Myers, as newfound friends.



Cast members in make-up for The Foreigner: Top, Mickie Copenhaver; Center, Alan Myers; Bottom, John Jenkins.



1988-1989



**Family Business:** Joel Hampton and his son Christopher played father and son in *The Nerd*.

**Sets You Don't Forget:** The beauty shop set for *Steel Magnolias* was outfitted with real plumbing and running water.

**Family Business:** Mother and daughter Betsy Gauerke and Ellen Hardesty played unrelated characters.

### THE NERD

by Larry Shue (Comedy)  
Directed by Brad Haynes

Timid architect Willum Cubbert (Alan Myers) thinks he owes his life to a man he never met, and invites the man to come stay with him, to the chagrin of his girlfriend (Jan Milligan) and best friend (Larry Badgley). The guest turns out to be the outrageously inept and offensive "nerd" (Brad Haynes) who works ruination on Willum's life by alienating his boss (Joel Hampton) and boss's wife (Jan McGlone) until Willum finally summons the nerve to stand up to him.



Above, left, a caricature of Brad Haynes in the leading role of *The Nerd*, drawn by Larry Badgley. Right, l. to r. Alan Myers, Jan McGlone and Jan Milligan in a scene from *The Nerd*.

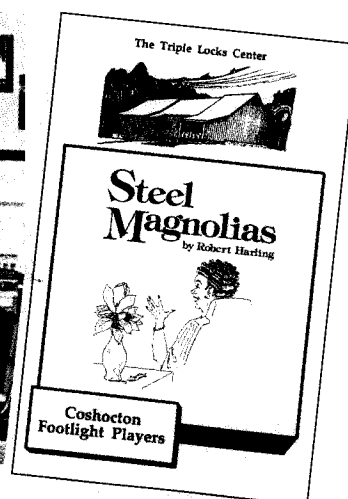
### STEEL MAGNOLIAS

by Robert Harling (Comedy/Drama)  
Directed by Roger Foster

The in-garage beauty shop of sassy Miss Truvy (Kathy Reid) is the spot where a group of southern women friends gather. In four scenes in four different seasons, the story follows Shelby Eatonton (Ellen Hardesty), "prettiest girl in town," through her wedding, childbirth and untimely passing, seen through the eyes of her mother (Mickie Galajda) and three friends (Betsy Gauerke, Joyce Renfrew, Peggy A. Arthur).



The cast of *Steel Magnolias*: left to right, Mickie Galajda, Joyce Renfrew, Ellen Hardesty, Kathy Reid, Peggy A. Arthur, Betsy Gauerke.





## CAROUSEL

by Richard Rodgers and Oscar Hammerstein II (Musical)  
Directed by Mike Abood  
Musical Direction by Karen Little

The musical story of Billy Bigelow (Bill Parke), the carousel barker, and his ill-fated love for sweet mill-worker Julie Jordan (Pam Gwinn). Julie falls for Billy at the carnival, and against the advice of her friend Carrie (Debbie Brown) marries him, only to have him later killed while attempting a robbery. Billy's spirit then returns from heaven to visit the child he never knew on earth at her graduation.

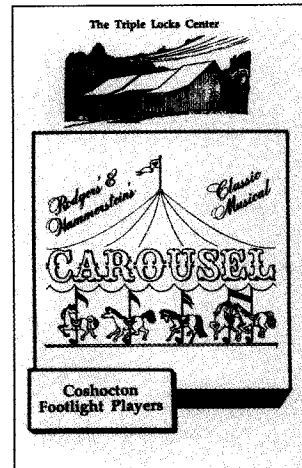
Songs include: "You'll Never Walk Alone," "If I Loved You," "Mister Snow," "What's the Use of Wondering."



A performance photo of Carousel, taken from the audience.

**Family Business:** Mike Abood directed his wife, Cindy.

**Debut:** Carousel was the first show for Karen Skuza, who would later become a regular leading actress for Footlight Players.



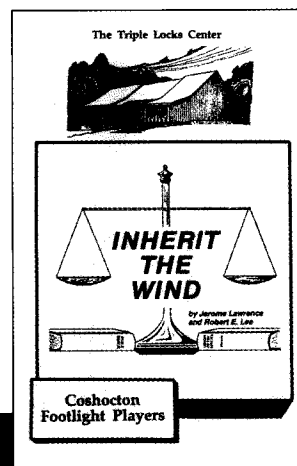
## INHERIT THE WIND

by Jerome Lawrence and Robert E. Lee (Drama)  
Directed by Susan Gordon

A dramatization of the famous Scopes trial of the 1930s tells of a school teacher (Bob Butts) on trial for teaching Darwin's prohibited theory of evolution in a southern school, and of the two famous lawyers (Sam Clow, Jim Gauerke) who make his case a personal issue between them.



Left to right, Sam Clow, John Brewer and Jim Gauerke in Inherit the Wind.



**Strange Doings:** During dress rehearsal of Inherit the Wind, after some script comments about the power of God in Act One of this evolution vs. creation drama, a power black-

out plunged the theater into complete darkness, including the emergency and safety lights (due to expired batteries).

Fortunately, a Coshocton Fire Department engine came to the rescue.

**Debut:** Future lead actor and director Roger Bennett debuted.

THE FIFTH DECADE  
1989-1990

**Sets You Don't Forget:**  
*In June of 1989, a sudden torrential (8 to 9 inches) rain had cascaded off the hill behind the theater, jamming and collapsing runoff pipes and flooding the stage floor and auditorium of the Triple Locks Theater. The wooden stage floor sustained warp damage and a dedicated group of Footlighters (Sam Clow, Jim, Betsy and Matt Gauerke, Jeff Gill, Lee Bown, Larry Badgley and Mickie Galajda) had worked many hours to clean up the theater full of mud. Since the floor was due to be replaced, the production team for Triple Play was allowed, for the only time, to drive a full-sized pick-up truck on to the stage through the back door to use as part of the set.*

**TRIPLE PLAY**

Various authors (Comedy)  
Directed by Larry Badgley

This collection of one act plays centered on relationships. In "Toys for Men" by Lee Blessing, a biker (Larry Badgley) and his dimwitted friend (Alan Myers) drink beer and swap stories about women; in "Potholes" by Gus Kaikkonen, a bickering couple's (Dan Gromko, Carole Moore) afternoon is interrupted by a pesky acquaintance (Bob Butts) and his new love interest (Jackie Neal); and in "Laundry and Bourbon" by James McClure, a wife (Jan McGlone) nervously waiting for her missing husband is distracted by two sparring girlfriends (Wendy Runkle, Kathy Miller).



*Left: Alan Myers (l.) and Larry Badgley talk about women in Toys for Men.*

*Right: Dan Gromko, Bob Butts and Carole Moore wait out a stalled conversation in Potholes.*



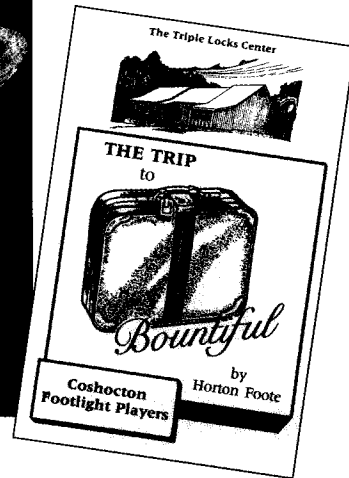
*Above, l. to r.: Kathy Miller, Jan McGlone and Wendy Runkle talk about men in Laundry and Bourbon.*

**THE TRIP TO BOUNTIFUL**

by Horton Foote (Comedy/Drama)  
Directed by Roger Foster

An elderly woman (Mickie Copenhaver) in the care of her frustrated son (Jim Bartlett) and insensitive daughter-in-law (Cheryl Nelson) runs away from home on a bus hoping to return to her childhood home of Bountiful. Though helped by a kindly bus passenger (Mary Ann Wright) and a sympathetic sheriff (Neil Pike), she ultimately discovers that she can't go home again.

*Mickie (Copenhaver)  
Galajda as Carrie Watts  
in The Trip to Bountiful.*



**SOME ENCHANTED EVENING**

by Richard Rodgers and Oscar Hammerstein II  
(Musical Revue)  
Directed by Susan Gordon

This musical revue of some of Rodgers and Hammerstein's classic hits follows a simple story outline about backstage rivalries and strife at the production of a musical show, but serves simply as a framework for five versatile musical performers (Karen Coleman, Dan Gromko, Sara Cramblett, April Wright, Kevin Lahmers) to present Rodgers and Hammerstein's memorable music.

**Family Business:** Cast member Karen Coleman met her husband-to-be, Steve Hildreth, who served as musical director of Some Enchanted Evening.



*Cast and musicians from Some Enchanted Evening, l. to r. Phil Stoecker (pianist), Karen Coleman, Kevin Lahmers, April Wright, Dan Gromko, Sara Cramblett, Dickie Rohrer (pianist).*

(CONTINUED)  
1989-1990

**Family Business:**  
Brother and sister Matt Gauerke and Ellen Hardesty both played disabled people living in group homes in *The Boys Next Door*.



**THE BOYS NEXT DOOR**  
by Tom Griffin (Comedy/Drama)  
Directed by Charles Ransom

A young counselor (Jim Bartlett) struggles with his charges at a communal residence of four developmentally disabled men learning to live on their own. They include a frightened man who fantasizes himself a golf instructor (Bob Daugherty), an obsessive-compulsive ringleader (Matt Gauerke), a mentally challenged man preparing for a court hearing (Roger Bennett), and a childlike bakery



worker (Kevin Johnson) who wants to date a girl (Ellen Hardesty) from another home.

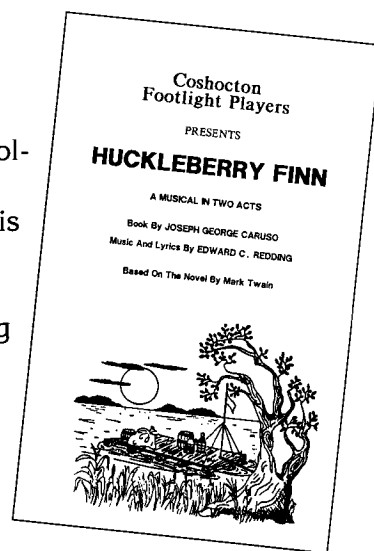
Above: Jim Gauerke menaces Bob Daugherty in *The Boys Next Door*. Right, l. to r., Matt Gauerke, Kevin Johnson and Ellen Hardesty in a scene from *The Boys Next Door*.



**Groundbreakers:**  
*Huckleberry Finn* marked the first of the youth theater productions, which have involved many young people over the past decade.

**HUCKLEBERRY FINN**  
(Children's Musical)  
Directed by Diane Pike

Mark Twain's classic characters come alive in this children's musical, which follows the adventures of those rascals Huckleberry Finn (Jeff Schmidt) and his better behaved cohort Tom Sawyer (Evan Abood) as they tangle with the con men Duke (Spenc Jones) and King (Danny Gross), and go sweet on the Wilks girls (Sarah Gromko, Stacy Fisher, Melissa Hochter).



## TEN LITTLE INDIANS

by Agatha Christie (Suspense)  
Directed by Jeff Gill

Ten strangers (Sam Clow, Betsy Gauerke, Edd Jacobs, Diana Marlatt, Bruce Reid, Bob Weir, Jackie Neal, Rich Frank, June Beighley, Larry Badgley) are mysteriously invited for a weekend on an island mansion, but once they are cut off from civilization, a mysterious voice threatens their lives as retribution for their past crimes. Then, one by one they begin to meet mysterious deaths that coincide with the children's nursery rhyme, "Ten Little Indians."

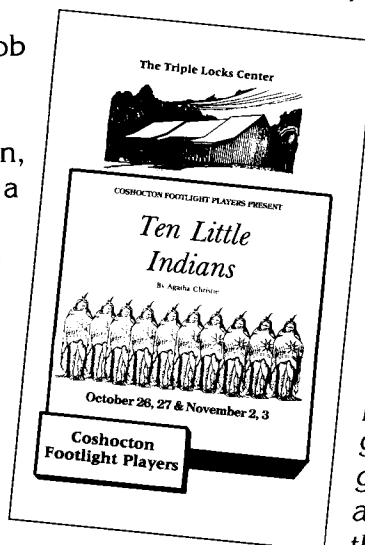
## THE MUSIC MAN

by Meredith Willson (Musical)  
(Tony Award Best Musical 1958)  
Directed by Diana Marlatt  
Musical Direction by Steve Hildreth

A con man (Roger Foster) who makes his living with a swindle selling musical instruments clashes with and eventually falls for a prim librarian (Pam Gwinn) in the small Iowa town where he has come to work his game. Though she first sets out to expose him as a criminal, when love eventually blooms, she helps him become a real music man and town hero.

Songs include: "Trouble (Right Here in River City)," "76 Trombones," "Till There Was You," "Shapoopie."

# 1990-1991



**OOPS!** One scene in *Ten Little Indians* required actor Rich Frank to pull a prop gun (loaded with blanks) from his belt and fire. One performance the gun became entangled in his costume, and the flame from the blast of the blank shell burned a sizable hole in the new shirt he had bought to wear in the production.

**Stranger than Fiction:** At one *Music Man* performance, while Pam Gwinn was singing "There were birds in the sky..." from the song, "Till There Was You," a bat, which had somehow gotten into the theater, chose that exact moment to fly low across the stage. Audience members marveled at how the flying "bird" was trained to fly at that particular lyric in the song.

**Life's Embarrassing Moments:** When a prop blank gun failed to go off, Pooch Blackson, in the role of the town mayor, failed to remedy the situation by loudly exclaiming, "Bang!"



Roger Foster as Professor Harold Hill tries to court Pam Gwinn's "Marian the Librarian" in *The Music Man*.

(CONTINUED)  
1990-1991

**Translation:** The original British script of Children's Day contained many English references, which were altered to American locations and celebrities in order to make the play funnier to Coshocton audiences. It worked.

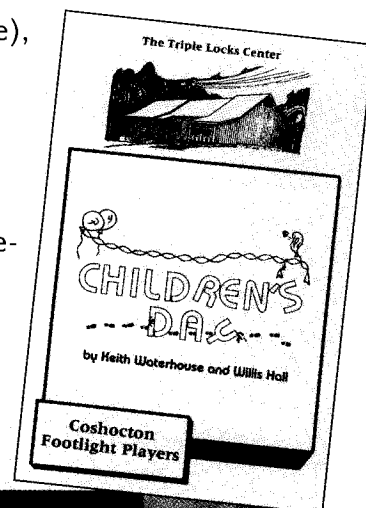
**Closing Night Gets the Best Show:** The script called for the unseen children to destroy the party decorations during a scene change. In order to restore them for the next performance, they were specially rigged to appear to be destroyed. The final performance allowed the cast and crew to actually demolish both the decorations and the set during the blackout, since it was never needed again - and they did!

**Best Laid Plans:** The Sunshine Boys was planned as a natural pairing of Jim Gauerke and Sam Clow for a number of years before it was finally realized.

### CHILDREN'S DAY

by Keith Waterhouse and Willis Hall (Comedy)  
Directed by Larry Badgley

Guests at a child's birthday party (where noisy children are heard, not seen) include a divorced couple (Larry Badgley, Jan McGlone), their new romances (Jan McKenna, Dan Gromko) attending by surprise, two bickering family friends (Alan Myers, Ellen Hardesty) and a sullen maid (Susan Gordon). The adults' fierce battles over gifts, past indiscretions, party procedures and even possession of a toy pen make it clear that there are more "children" at this party than we realize.

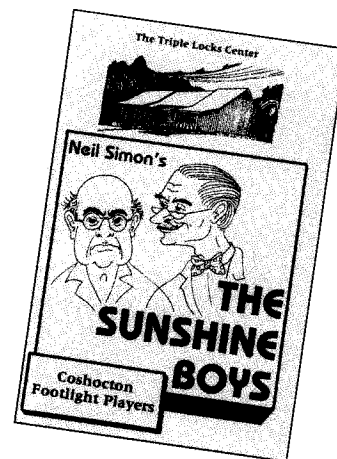


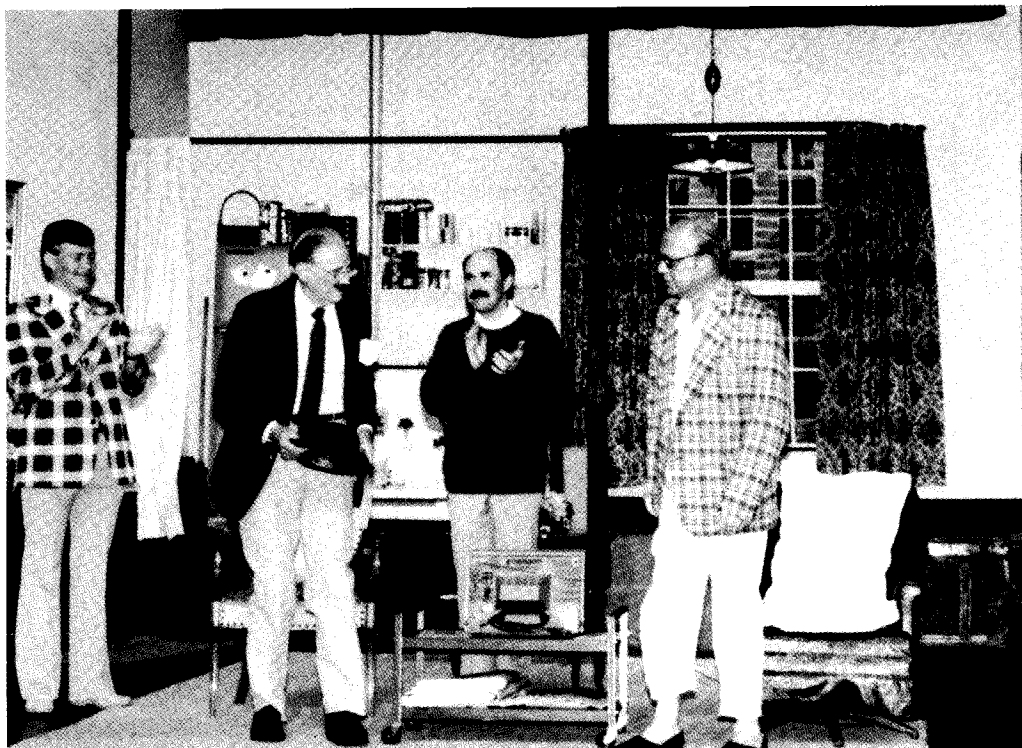
Left to right, Jan McGlone, Ellen Hardesty and Alan Myers admire the soon-to-be destroyed decorations in a scene from Children's Day.

### THE SUNSHINE BOYS

by Neil Simon (Comedy)  
Directed by Charles Ransom

Two aging, bickering comedians (Sam Clow, Jim Gauerke) whose careers are long in the past battle ill health and old grudges to resurrect their act for a television special. However, getting them to stay civil to each other long enough for their comeback is the difficult job faced by a nephew (Chuck Hathaway) and a nurse (Joyce Renfrew).





Left to right, Bob Weir, Sam Clow, Chuck Hathaway and Jim Gauerke in *The Sunshine Boys*.

**THE PALE PINK DRAGON**

(Children's Musical)

Book by Phyllis McCallum

Music by Jean Tadowsky

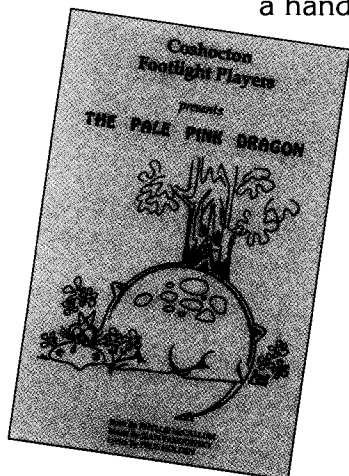
Lyrics by Prue Holden

Directed by Diane Pike

A beautiful princess (Melissa Hochter) is envied by her jealous stepmother (Jocelyn Endsley) who consults a witch (Romy Park) in order to have the girl changed into a pale pink dragon. Fortunately, the girl is rescued in time by a handsome prince (Danny Gross).



Danny Gross and Melissa Hochter with the title character of *The Pale Pink Dragon*.

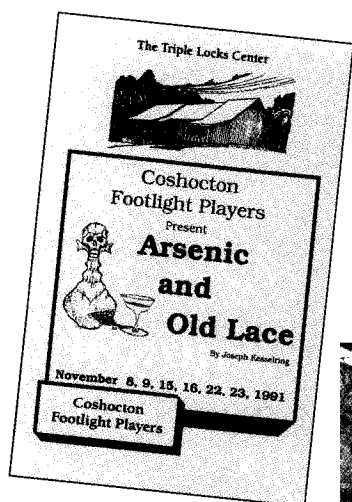


# 1991-1992

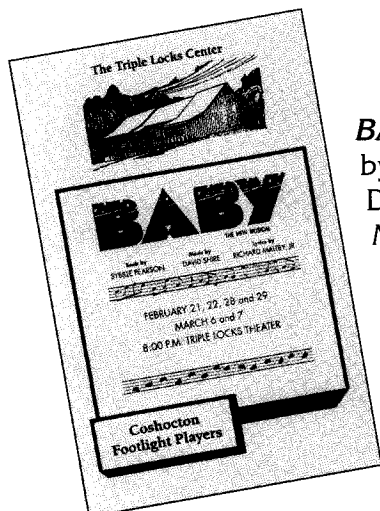
*Play It Again: Betsy Gauerke, Joyce Renfrew and Jim Gauerke reprised their roles as Abby, Martha and Teddy Brewster from the 1979 production of Arsenic and Old Lace.*

**ARSENIC AND OLD LACE**  
by Joseph Kesselring (Comedy)  
Directed by Jeff Gill

The zany Brewster family of this well-known comedy includes theater critic Mortimer (Brian West), the “sane” one; Aunts Abby (Betsy Gauerke) and Martha (Joyce Renfrew), who poison all their lodgers (out of “mercy”) with arsenic in the wine and then bury them in the cellar; Teddy (Jim Gauerke), who believes himself to be Theodore Roosevelt in the midst of battle; and cousin Jonathan (Sam Clow), a wanted murderer with a resemblance to Boris Karloff.



*Right, l. to r.: Joyce Renfrew, Jim Gauerke and Betsy Gauerke in Arsenic and Old Lace. Below, Kathy Hart and Brian West as Mortimer Brewster and his sweetheart, Elaine Harper.*



**BABY**  
by Richard Maltby, Jr. and David Shire (Musical)  
Directed by Susan Gordon  
Musical Direction by Robin Coffman

This musical examines the lives of three couples affected by impending parenthood. The first, an unwed college couple (Andrea Willard, Eric Abood) is the most optimistic, while a young married teacher (Marilyn Massey) and her husband (Troy Spang) are ultimately denied the child they desperately desire; the third is a



*Baby (continued)*

middle-aged couple (Sue Pearsol, Richard Porter) who thought themselves finished with child-rearing and not anxious to undertake the task again.

Songs include: "The Ladies Singing their Song," "I Want It All," "Patterns," "The Story Goes On."

*The cast and crew of Baby.*



### **THE CEMETERY CLUB**

by Ivan Menchell (Comedy/Drama)

Directed by Kathy Reid

Three widows who meet weekly to visit their husbands' graves call themselves The Cemetery Club. When one of the widows (Mickie Galajda) finds a new romance with a widower (Russ Fehrman), it causes mixed feelings among her friends, one a free spirit who encourages her (Jan McGlone), and one still grieving (Diane Pike) who berates her for being unfaithful to her husband's memory.



*Cast of The Cemetery Club, left to right, Becky Lerch, Mickie Galajda, Russ Fehrman, Jan McGlone, Diane Pike.*



(CONTINUED)  
1991-1992

**Career Move:** Longtime Footlight actress Bettsy Gauerke took a bold step and tried life on the other side of the proscenium when she switched to the Director's chair with Rumors. Although she still acts, she has directed regularly every year since.

**Family Business:** Real-life brother and sister Matt Gauerke and Ellen Hardesty played husband and wife in Rumors. Dad Jim Gauerke appeared as well, and Mom Bettsy was director.

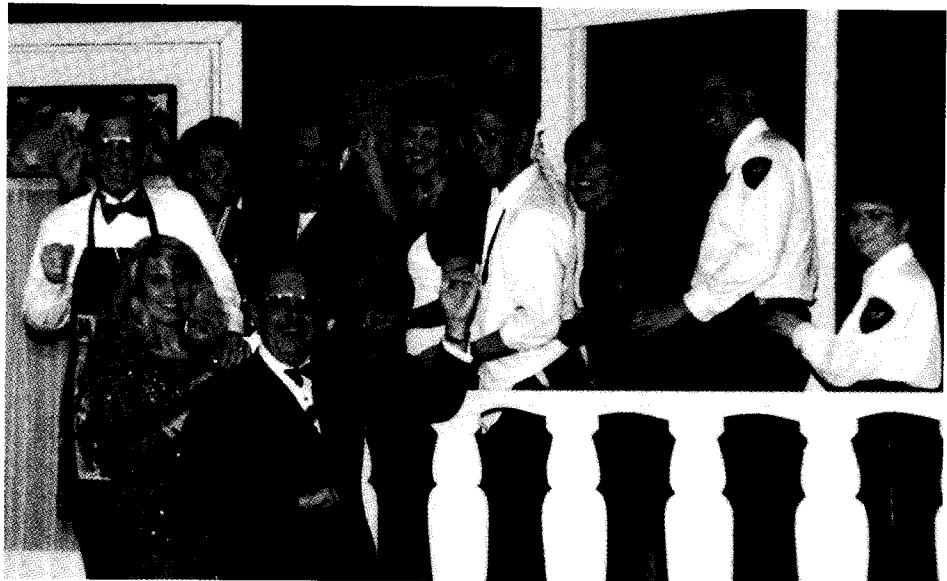
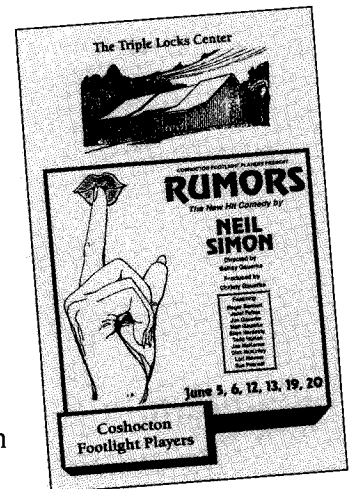
**Going Up?:** One actor during one performance came up with the most original solution ever for not remembering a line, when he simply said, "Well, good-night folks," and left the stage.

**Debut:** Rumors introduced Richard McKinley, who would perform leading roles in a number of Footlight shows over the next few years.

## RUMORS

by Neil Simon (Comedy)  
Directed by Bettsy Gauerke

Eight partygoers (Richard McKinley, Lori Mencer, Roger Bennett, Sue Pearsol, Matt Gauerke, Ellen Hardesty, Jim Gauerke, Jan McKenna) arrive at a dinner party to find the host shot and the wife missing. As they nurse the unconscious host and try desperately to prevent the police from becoming involved, the group not only brings all their own (and each other's) personal problems into play, but also can't resist devising their own versions of what caused the host's accident.

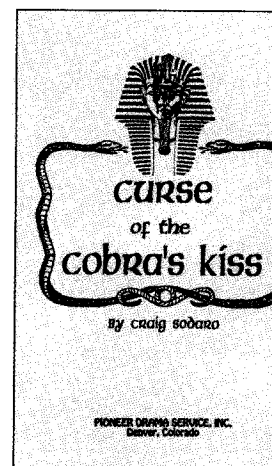


The Rumors cast: Front row, l. to r., Jan McKenna, Jim Gauerke. Back row, l. to r., Roger Bennett, Sue Pearsol, Richard McKinley, Lori Mencer, Matt Gauerke, Ellen Hardesty, Todd Horton, Janet Feltus.

## CURSE OF THE COBRA'S KISS

by Craig Sodaro (Children's)  
Directed by Diane Pike

This satire of Agatha Christie mysteries features a group of oddly named people from around the world gathered in an Egyptian city, where a murder occurs and seems to be blamed on a supernatural being - a mummy to be exact. It is up to some "almost" Christie detectives Hercules Porcchop (Patrick Watson) and Jessica Maples (Laura Locke) to discover the true culprits.



**THE BEST CHRISTMAS PAGEANT EVER**

by Barbara Robinson (Comedy)

Directed by Kathy Reid

1992-1993

An annual church Christmas pageant is the setting for a comedy involving a couple (Denny Blanford, Meg Mathisen) who try desperately to get the pageant together, and have their efforts thrown into turmoil when they are forced to include the Herdman family (Andy Reid, Matt Courtwright, Melissa Jones, Victor L. C. Allen) in the cast - "the meanest, nastiest and most inventively awful" kids in town.

*The fearsome Herdman kids from The Best Christmas Pageant Ever.*



**NUNSENSE**

by Dan Goggin (Musical)

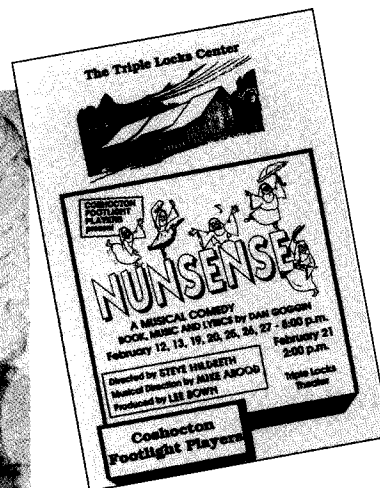
Directed by Steve Hildreth

Musical Direction by Mike Abood

The Little Sisters of Hoboken are holding a fund-raising show on the set from their school production of "Grease." The five singing and dancing nuns (Susan Gordon, Karen Hildreth, Andrea Willard, Kathy Smith, Marilyn Massey) need money to bury a few poisoned nuns whose funeral money had been spent on a VCR, and to raise it, the nuns perform various showbiz routines from tap dancing to ventriloquism. Finally, Sister Mary Amnesia remembers she is a sweepstakes winner, and all go home rich and happy.

Songs include: "Nunsense Is Habit Forming," "Turn on the Spotlight," "I Just Wanna Be a Star," "Tackle that Temptation with a Time Step."

*Left to right: Kathy Smith, Susan Gordon and Marilyn Massey "bake with the BVM" in Nunsense.*



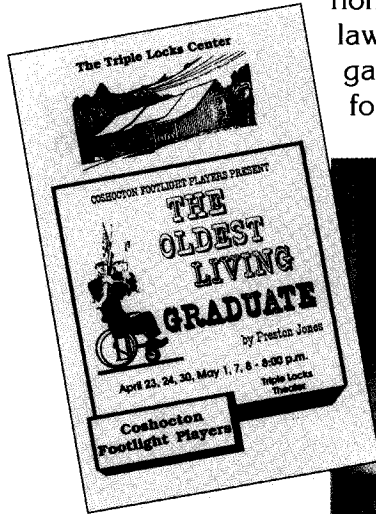
(CONTINUED)  
1992-1993

**THE OLDEST LIVING GRADUATE**

by Preston Jones (Comedy/Drama)

Directed by Betsy Gauerke

An irascible old Texan (Sam Clow) is about to be honored at a ceremony as the oldest living graduate of a military academy. As the cranky ex-Colonel resists all efforts to honor him, his shifty son (Roger Bennett) and daughter-in-law (Mickie Galajda) use the event as a means to try to gain control of a valuable piece of his property they want for development.



*Left to right, Mickie Galajda, Roger Bennett and Sam Clow rehearse The Oldest Living Graduate.*



*Left to right: Matt Hardesty, Donna Jones and Richard McKinley get the runaround in Lend Me a Tenor.*

**LEND ME A TENOR**

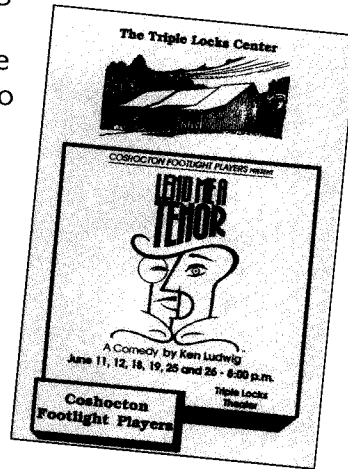
by Ken Ludwig (Comedy)

Directed by Mike Abood

The manager of an opera house (Richard McKinley) is preparing for the guest appearance of a famous star

*Lend Me a Tenor (continued)*

(Roger Foster), but when the tenor arrives with his volatile wife (Diane Eastman), sparks fly and the tenor passes out from tranquilizers. Wrongly presuming him dead, a frantic assistant (Kirby Hasseman) assumes the tenor's stage role - and off-stage identity, leading to mass confusion with the tenor's wife and admirer (Jan McGlone), as well as the assistant's own sweetheart (Donna Jones).



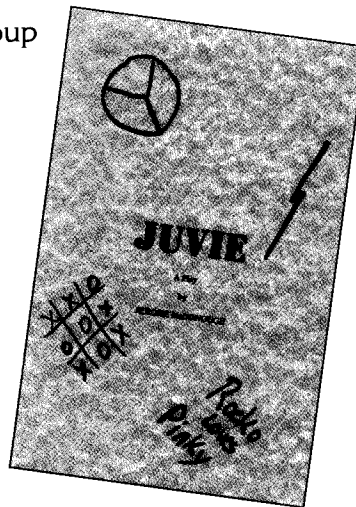
**Problem Props:** When a phone failed to ring on cue at one performance of *Lend Me a Tenor*, Richard McKinley solved the stalled show by suddenly blurting, "Well, if he isn't going to call me, I'm going to call him," and went to the phone to restart the action.

**Welcome Back:** Susan Metz Foster and Diane Eastman, who last appeared on the Footlight stage together in *Gypsy* in 1969, re-joined Footlight Players - both in the same show - with *Lend Me a Tenor*.

**JUVIE**

by Jerome McDonough (Youth Drama)  
Directed by Diane Pike

In this award-winning drama, a group of young people being held in a juvenile detention center are interviewed one by one and in their monologues reveal the circumstances in their lives that brought them to this turning point.



# 1993-1994

## **What Actors Go**

**Through:** Karen Skuza came by her role of Sister Robert Anne in *Nunsense II* in a very roundabout way. When the first *Nunsense* show-cased at the Ohio Community Theater Association's (OCTA) Regional Festival, Skuza, originally Stage Manager for the show, substituted for a missing Andrea Willard as Sister Leo. When the show was selected at the Regional to perform at the State Conference, Willard returned, but by then Karen Hildreth, pregnant with her first child, was simply not in shape to play a nun, and Skuza once again substituted, this time as Robert Anne, a role she continued in *Nunsense II*.

**Double Your Pleasure:** *Love Letters* was the only play in Footlight Players' history to be performed by more than one cast during a single production.

## **NUNSENSE II**

by Dan Goggin (Musical)  
Directed by Steve Hildreth  
Musical Direction by Suzanne McNutt

The Little Sisters of Hoboken are back with another musical production, this time to thank all of the people who supported them in their last effort. Soon, however, the five singing sisters' (Susan Gordon, Karen Skuza, Marilyn Massey, Kathy Smith, Heather Miller) celebration is thrown into a tizzy when they find themselves the targets of harassing phone calls and threats from the jealous Franciscan order.

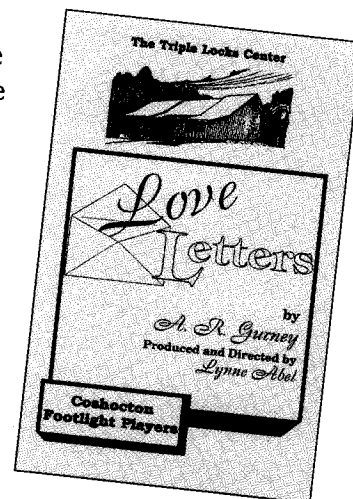


The *Nunsense II* nuns, left to right, Marilyn Massey, Susan Gordon, Karen Skuza, Heather Miller, Kathy Smith, Musical Director Suzanne McNutt.

## **LOVE LETTERS**

by A. R. Gurney  
(Reader's Theater)  
Directed by Lynne Abel

This two-character performance piece deals with the lifelong correspondence between close friends, a wealthy man and woman. Played by two sets of Footlight actors at different performances (Jan McGlone, Bill Pearsol, Kathy Thompson, Roger Foster), the actors read aloud the letters that follow the friendship of the "couple" (though they are never coupled with each other) through growing up, college, marriage (not to each other), divorce and old age.



**THE CAINE MUTINY COURT-MARTIAL**

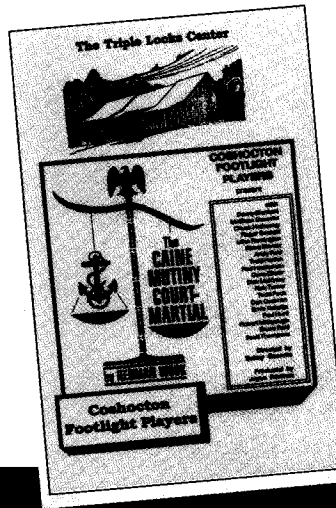
by Herman Wouk (Drama)

Directed by Betsy Gauerke

A young military lawyer (Matt Gauerke), prosecuting a naval officer (Todd Horton) on charges of mutiny against his overbearing and slightly deranged captain (Roger Bennett), finds himself growing sympathetic toward the captain even though evidence of his misconduct continues to mount.

**Family Business:**

Betsy Gauerke directed son Matt in The Caine Mutiny Court-Martial.



*Military Men: The cast of The Caine Mutiny Court-Martial.*

(CONTINUED)  
1993-1994

**Play It Again, Sam:**  
Sam Clow reprised his success as Fagin in Oliver from the 1970 production.

**Family Business:** Susan Gordon directed her daughter, Becky; Denny Blanford appeared on stage with his three daughters.



**OLIVER**

by Lionel Bart (Musical)  
Directed by Susan Gordon  
Musical Direction by Robin Coffman

Musical version of Charles Dickens' "Oliver Twist" tells of the London orphan boy (Nathan Ward) who falls in with the leaders (Kyle Carroll, Sam Clow) of a rascal gang of London child pickpockets, and of the ill-fated street girl (Ellen Hardesty) who tries to help him find a new life with a wealthy family.

Below: Only a portion of the large cast of the 1994 revival of Oliver. Right: Sam Clow as Fagin.



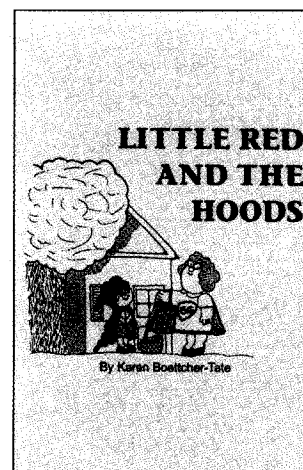
**LITTLE RED AND THE HOODS**

by Karen Boettcher-Tate (Children's)  
Directed by Diane Pike

Matt Hardesty (center) is a big, bad wolf who tries to scare the rest of the cast in Little Red and the Hoods.



A satire of the Little Red Riding Hood fable allows children in the audience to participate in the play as they are often called up on stage by the "big bad Wolfe" (Matt Hardesty) and the show's "director" (Michael Iachini) to help enact various portions of this "modern" version of the tale of Little Red (Malissa Ackerman) and her visit to Grandma (Angie Eastman), who in this version turns out to be a superhero.





# 1994-1995



The cast of *The Odd Couple*: front row, l. to r., Steve Shaw, Gene Ditsler, Russ Fehrman, Richard McKinley; back row, l. to r., Roger Bennett, Kathy Thompson, Karen Skuza, Rod Hasseman, Betsy Gauerke (Director).

## THE ODD COUPLE

by Neil Simon (Comedy)  
Directed by Betsy Gauerke

Sloppy sportswriter Oscar Madison (Rod Hasseman) is annoyed by the arrival of whining neatnik Felix Unger (Roger Bennett) to his regular poker night, but since Felix has been ousted by his wife, Oscar lets him move in. The clash of Felix's meticulousness and Oscar's slovenliness has become classic, both in movies (2) and the TV series.

## LOVE AND SHRIMP

by Judith Viorst and Shelly Markham (Musical Revue)  
Directed by Susan Gordon

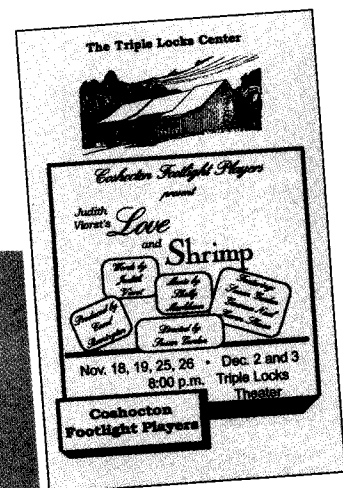
In this musical look at feminism, the woman's point of view about many common situations that women face in the late twentieth century is presented through songs and poetry by three singers (Gwenna Neal, Karen Skuza, Susan Gordon) who each represent a different phase of a woman's life.

Left to right:  
Gwenna Neal,  
Karen Skuza and  
Susan Gordon  
after a performance of *Love and Shrimp*.



**Saving the Day:** When problems with casting caused the originally announced production of *Driving Miss Daisy* to be abandoned, Betsy Gauerke rushed into action and assembled a cast and crew to begin rehearsing *The Odd Couple* within a week.

**Saving the Day:** Director Susan Gordon filled in one of only three roles at the last minute when a cast member left *Love and Shrimp*. The show itself was a last-minute replacement, rushed into production when plans for a production of the musical *Is There Life After High School* fell through.



(CONTINUED)  
1994-1995

*The Magic of Theater:*  
Although Play On was about things going wrong during a stage production, nothing ever went wrong.



**PLAY ON!**

by Rick Abbot (Comedy)  
Directed by Betty Gauerke

A group of actors (Richard McKinley, Mandie Kline, June Beighley, Denny Blanford, Jim Gauerke, Teri Cugliari) struggles desperately to perform an original play, but the continual interference of the arrogant playwright (Diane Pike) coupled with unbounded technical problems and mis-steps that drive the stage crew (Kathy Thompson, Ellen Hardesty, Sam Clow) to distraction, create a hilarious disaster.



*The Play On! cast: First row, l. to r. Ellen Hardesty, Mandie Kline, June Beighley, Diane Pike, Kathy Thompson, Teri Cugliari. Second row, l. to r. Sam Clow, Richard McKinley, Jim Gauerke, Denny Blanford.*

**DEARLY DEPARTED**

by David Botrelle and Jessie Jones (Comedy)  
Directed by Larry Badgley



When Daddy Bud “drops dead at the breakfast table,” the Turpin clan gathers at Depew’s Funeral Home for the wake. More concerned with their own dysfunction, the family includes a wisecracking Mama (Joyce Renfrew), a zealously Christian aunt (Mickie Galajda),

*A scene from Dearly Departed featuring (l. to r.) Joyce Renfrew, Kelly Myers, Richard McKinley.*

*Dearly Departed (continued)*

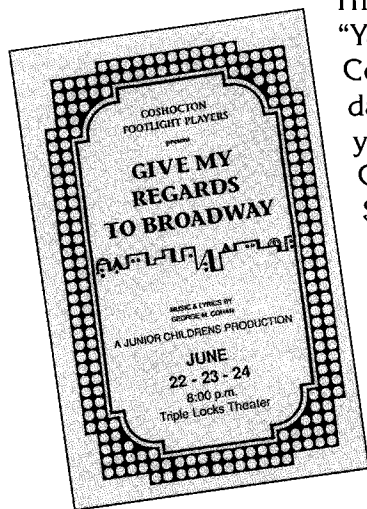
two unlucky sons (Larry Badgley, Alan Myers), their frustrated wives (Sharon Randles, Jan McKenna), an unemployed cousin (Dave Powers), a surly, silent, compulsive eater (Kelly Myers) and a self-absorbed reverend (Richard McKinley).



Jan McKenna and Alan Myers in a scene from Dearly Departed.

**GIVE MY REGARDS TO BROADWAY**

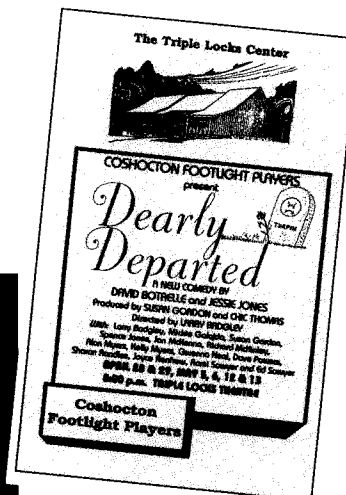
by George M. Cohan (Youth Musical)  
Directed by Diane Pike



The treasured patriotic music of the "Yankee Doodle Dandy" George M. Cohan is celebrated through song and dance by an enthusiastic group of young aspiring performers (Wade Corder, Kyle Carroll, Syvisoi Songpradith, Heather Baker, Linda Weidger, Stephanie Fuller, Teri Cugliari, Amanda Hardesty, Adam Clark and more) who have banded together to "put on a show in the barn" in the tradition of the Mickey Rooney/Judy Garland musicals of the thirties.



The cast of Give My Regards to Broadway.



**Award-Winner:** Dearly Departed was selected by the Footlight Players to represent them at the Ohio Community Theater Association's (OCTA) Regional Summer Festival. At the Regional level, it received awards for Mickie Galajda, Dave Powers, Richard McKinley, Kelly Myers and Joyce Renfrew for Excellence in Ensemble Acting, and Larry Badgley for Excellence in Directing. The production was invited to participate at State Level in Canton, Ohio, that September, where awards were given to Richard McKinley and Joyce Renfrew for Merit in Acting.

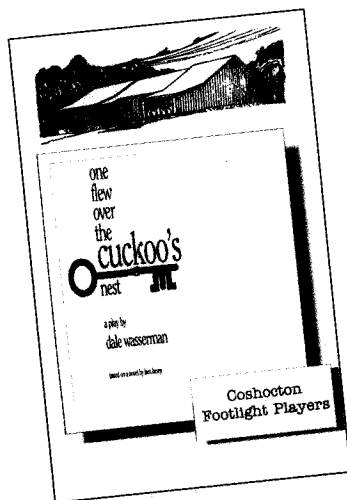
**Typecasting:** Gwenna Neal, pregnant with her first child, played a pregnant woman.

**Family Business:** Alan Myers and sister-in-law Kelly played brother and sister; their aunt, Mickie Galajda, portrayed – their aunt!

1995-1996

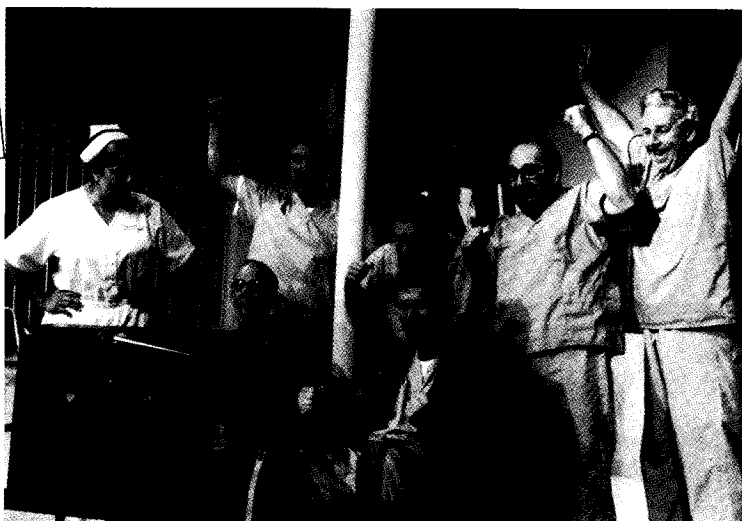
**ONE FLEW OVER THE CUCKOO'S NEST**

by Dale Wasserman from the novel by Ken Kesey  
(Comedy/Drama)  
Directed by Roger Foster



*Karen Skuza as Nurse Ratchet scolds the inmates of One Flew Over the Cuckoo's Nest: seated, l. to r., Roger Bennett, William Marchl; standing, l. to r., Steve Shaw, Matt Hardesty, Dave Dolick, Mike Abood, Neil Pike.*

Flamboyant nonconformist Randall Patrick McMurphy (William Marchl), in trouble with the authorities, chooses a stay in a mental institution over jail, thinking it's an easy out. There, he encounters the formidable, cold-hearted Nurse Ratchet (Karen Skuza) whose animosity towards him for inciting the other patients (Mike Abood, Neil Pike, Dave Dolick, Kevin Johnson, Roger Bennett, Steve Shaw), particularly one sensitive young stutterer with severe emotional problems (Matt Hardesty), grows to a maniacal level, provoking a final explosion and tragedy.



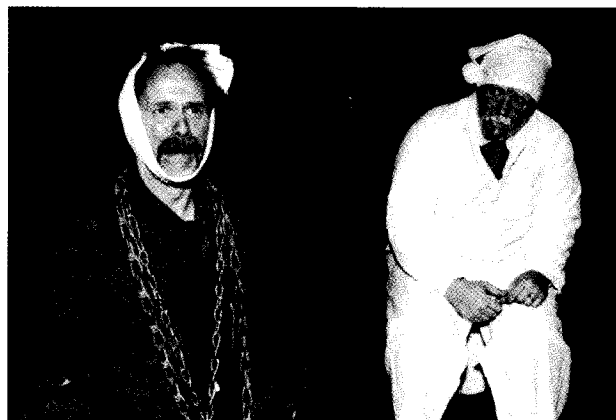
**A CHRISTMAS CAROL**

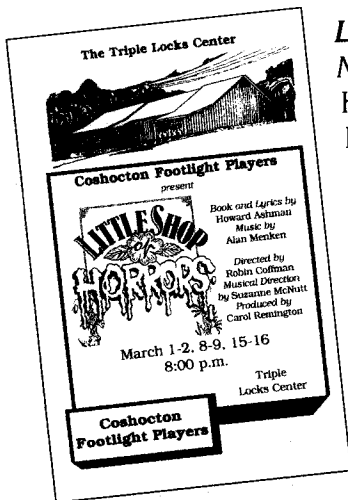
by Michael Paller (Drama)  
Directed by Betsy Gauerke



In an interesting twist on the classic Scrooge story, this version has Charles Dickens himself (Jonathan McCleery) entertaining his family (Andy Reid, James Pooley, June Beighley) on Christmas Eve 1843 with his story of Ebenezer Scrooge and his three ghostly visitors. As he tells the story, his family acts it out, with a cast of ten playing over forty parts.

*Denny Blanford as Marley's Ghost haunts Jonathan McCleery as Scrooge/Dickens in the new version of A Christmas Carol.*





### **LITTLE SHOP OF HORRORS**

Music by Alan Menken, Lyrics by Howard Ashman (Musical)  
 Directed by Robin Coffman  
 Musical Direction by Suzanne McNutt

A plant from outer space lands in a Skid Row flower shop, and soon influences a timid clerk (Scott Mullett) to help it get the food it needs - human blood. Smitten by a slightly tawdry co-worker (Mandie Paulin) and bullied by an overbearing boss (Richard McKinley), he complies at first by

knocking off his beloved's fiancé (Mike Bechtol), until he realizes that the talking (and singing) plant's lust for blood might eventually destroy him and his true love.

Songs include: "Somewhere That's Green," "Suddenly Seymour," "Feed Me," "Dentist," "You Never Know."

*Horrors of the Little Shop: Left to right, plant people Richard McKinley, Mike Bechtol, Scott Mullett, Mandie Paulin.*



### **LET'S DO LUNCH**

Various Authors (Comedy)  
 Directed by Larry Badgley

Four short comedies comprise this evening. In "Sure Thing," a couple (Alan and Jan Myers) at their first meeting magically replay their conversation until each says just the right thing; in "Bridal Terrorism," a bride (Gwenna Neal) stalks an unwilling groom (Kevin Johnson) with a gun; in "Awkward Silence," a middle-aged couple (Richard McKinley, Mickie Galajda) on a blind date reveal their inner thoughts to the audience; in "Businessman's Lunch," three

executives (Dave Powers, Roger Bennett, Alan Myers) change their tune about a ridiculed co-worker (Mike Bechtol) when he becomes engaged to the boss's daughter.

*Left to right: Letitia Tucker, Mike Bechtol, Alan Myers, Roger Bennett and Dave Powers in Businessman's Lunch.*



**Landmarks:** This marked the first production to use Footlight Players' newly installed sound system.

**How Did They Do That?** The elaborate puppet Audrey II was rented from another area theater.



*Gwenna Neal as a desperate bride stalks Kevin Johnson in Bridal Terrorism.*

1996-1997



**FOREVER PLAID**

by Stuart Ross, with James Raitt (Musical)  
 Directed by Roger Foster  
 Musical Direction by Suzanne McNutt

In this heavenly musical, late-fifties' singers The Plaids (Roger Foster, Mike Bechtol, Matt Hardesty, Bill Pearsol), a "Four Lads"-style vocal quartet, having been unfortunately killed before their first big singing engagement, get the chance to come back and perform the show they never got to do, the show that would have made them the biggest act of the sixties, just for our audience.



The Plaids, l. to r., Roger Foster, Matt Hardesty, Bill Pearsol, Mike Bechtol.

**Achievement:** Forever Plaid achieved a standing ovation at every performance.

**Coincidence?:** The Best Man, a play about an election, was presented during the 1996 Presidential election.



**THE BEST MAN**

by Gore Vidal (Drama)  
 Directed by Roger Bennett

A Presidential election brings out the worst in a group of politicians. Each candidate (Richard McKinley, Neil Pike) is prepared to blackmail the other, and their rival camps, including their wives (Mickie Galajda, Sue Pearsol) all get into the treachery. It is up to an ex-President (Sam Clow), from whom each candidate seeks endorsement, to provide a clear head and put the values at stake in their true perspective.

The cast of The Best Man: bottom, l. to r., Ernie Galajda, Jackie Martin, Mickie Galajda, Diane Pike, Sue Pearsol, Nancy Taylor; top, l. to r., Denny Blanford, Steve Martin, Gene Ditsler, Chuck Hathaway, Richard McKinley, Sam Clow, Neil Pike, Russ Fehrman, Peter Shults, Kenneth Conrad, Matt Bible.



## **SYLVIA**

by A. R. Gurney (Comedy)  
Directed by Bettsy Gauerke

A man with a troubled marriage (Steve Shaw) becomes enchanted with a dog - which is played by an actress (Ellen Hardesty) - and brings the pet home to his wife (Kathy Thompson). The wife reacts coldly to the dog, Sylvia, at first, but eventually finds herself giving in, and as both of them open up to the love of a pet, they find their own love reborn.

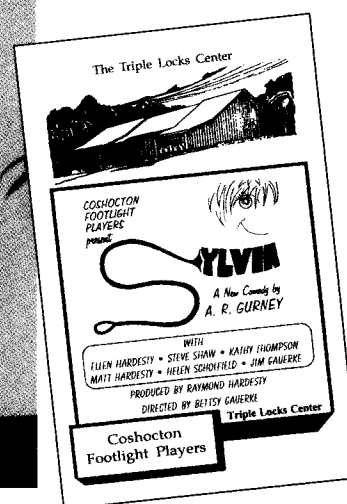


The cast of Sylvia: Bottom row, l. to r., Steve Shaw, Ellen Hardesty, Kathy Thompson; Top row, l. to r., Matt Hardesty, Helen Scholfield, Jim Gauerke.

### **Family Business:**

Director Bettsy Gauerke's cast included husband and daughter Jim Gauerke and Ellen Hardesty.

**Famous Not-So-Firsts:** Ellen Hardesty was the first human to portray an animal on stage, unless you count the cast of Winnie-the-Pooh in 1957.



## **DESIGN FOR MURDER**

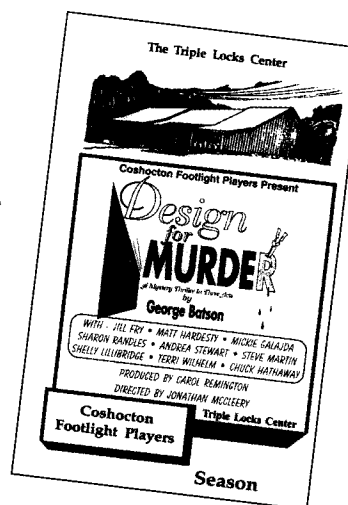
by George Batson (Suspense)  
Directed by Jonathan McCleery

A wealthy woman (Jill Fry) is romanced by the detective (Chuck Hathaway) investigating the mysterious death of her maid, a crime to which her son (Matt Hardesty) might be linked. The further murder of her chauffeur (Steve Martin) throws suspicion on everyone in the cast in this whodunit.

## **THE SECRET GARDEN**

(Children's)  
Directed by Diane Pike

An orphaned girl is sent to live in the grim mansion of her grieving uncle, where everyone is cold and mean. But when she finds the way into the "secret garden," and finds friendship with a bedridden cousin and a servant boy, she brings a cheerfulness and optimism that eventually brightens the entire household.





**MOON OVER BUFFALO**  
by Ken Ludwig (Comedy)  
Directed by Mike Abood

1997-1998

It's a bad day for a drunken ham actor (Richard McKinley); not only has his wife (Diane Eastman) learned of his affair with another woman (Amy Hasseman), but his estranged daughter (Karen Skuza) has shown up with a fiancé (Roger Bennett) he does not like, and a rumor is out that legendary director Frank Capra will be attending this afternoon's performance.



**Problem  
Props:**

Jonathan McCleery was required to smash a drinking glass in *The Long Christmas Dinner*, but the glass proved exceptionally tough and would not break. The same glasses were equally reluctant to break a year later in *Blithe Spirit*.



The cast of *Moon Over Buffalo*, l. to r., Amy Hasseman, Kirby Hasseman, Diane Eastman, Richard McKinley, Roger Bennett, Karen Skuza, Mickie Galajda, Russ Fehrman.

The cast of *The Long Christmas Dinner*:  
bottom, l. to r., June Beighley, Troy Spang, Helen Scholfield, Rose Nagle, Alissa Blanford, Pat Williams, Shayna Shuman;  
top, l. to r., Karen Skuza, Dave Dolick, Jonathan McCleery, Jill Fry, Nancy Cochran, Judy Milligan.

**THE LONG CHRISTMAS DINNER/GIFT OF THE MAGI**  
by Thornton Wilder/O. Henry (Comedy/Drama)  
Directed by Susan Metz Foster

Two one-act plays tell two holiday stories. In the first, a family's history unfolds through ninety years of Christmas dinners compressed into one, using both humor and drama

to follow the family (Jill Fry, Jonathan McCleery, June Beighley, Roger Eastman, Dave Dolick, Helen Scholfield, Karen Skuza and others) through births, marriages and deaths; in the second, an impoverished young woman (Michelle Kobel Unger) sells her prized long hair to a wigmaker to buy a watch fob for her husband (Dean Hettinger) for Christmas, only to find he has sold the watch to buy gold hair combs for her.





**WRONG TURN AT LUNGFISH**

by Garry Marshall and Lowell Gantz (Comedy/Drama)  
 Directed by Betsy Gauerke

A blind and bitter professor (Jim Gauerke) is hospitalized, and forms a relationship with the young streetwise girl (Ellen Hardesty) sent to read to him. Her abusive former boyfriend (Brad Fuller) wants her to use her influence to help him rob the man, but in the end, she rejects his plot and instead chooses friendship with the professor.

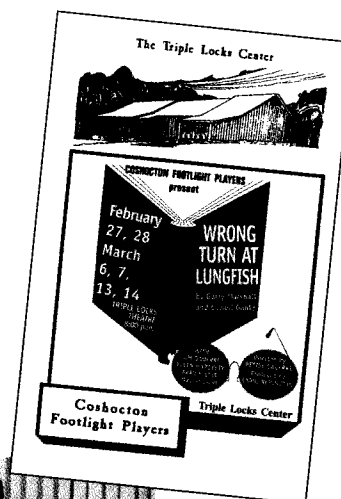
Cast and crew of Wrong Turn at Lungfish:  
 Bottom row, l. to r., Ellen Hardesty, Helen Scholfield, Judy Milligan, Betsy Gauerke.  
 Top row, l. to r., Jim Gauerke, Teri Cugliari, Brad Fuller, Tom Rockey.



**Family Business:** Director Betsy Gauerke's cast included husband Jim Gauerke and daughter Ellen Hardesty.

**Saving the Day:**

Ellen Hardesty, to help out her director mother, took a lead role at the last minute when another actress dropped out of the production.



Curtain call for the 1998 revival of Brigadoon: l. to r., Todd Arp, Carmen Waugh, Abbey Martin, Jonathan McCleery, Kim Waugh, Mike Bechtol.

**BRIGADOON**

Book and Lyrics by Alan Jay Lerner,  
 Music by Frederick Loewe (Musical)  
 Directed by Robin Coffman  
 Musical Direction by Suzanne McNutt

Revival of Footlight's first musical tells the story of Brigadoon, the enchanted Scottish town that comes to life for only one day every 100 years, and will cease to exist if anyone born there ever leaves. Two American climbers (Jonathan McCleery, Mike Bechtol) discover it, as well as romance with two village girls (Abbey Martin, Kim Waugh), and must ultimately decide whether or not to stay in Brigadoon for eternity with their true loves.

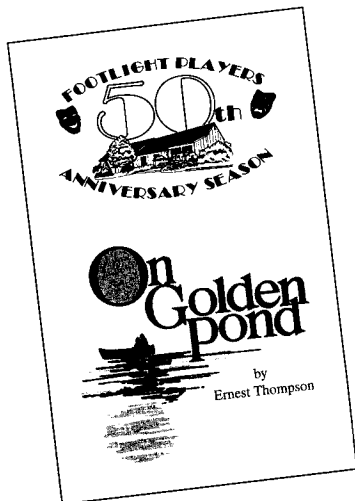


**Return**

**Engagement:** Chorus member Mary Seidel was also a cast member of the original production of Brigadoon in 1966.

50<sup>TH</sup> ANNIVERSARY SEASON  
1998-1999

**Play It Again, Joyce:**  
*Joyce Renfrew was the only member of the original 1989 cast of Steel Magnolias to repeat her role, as Ouiser Boudreaux.*



**Play It Again: Sam Clow and Bettsy Gauerke** reprised their roles of Norman and Ethel Thayer from the original production in 1982, making this the only play of the all-revival season to feature the original lead cast members.

**STEEL MAGNOLIAS**

by Robert Harling (Comedy/Drama)  
Directed by Roger Foster

The in-garage beauty shop of sassy Miss Truvy (Debbie Brown) is the spot where a group of southern women friends meet. The story follows, in four scenes in four different seasons, Shelby Eatonton (Jennifer Lowe), “prettiest girl in town,” through her wedding, childbirth and untimely passing, seen through the eyes of her mother (Carol Remington) and three family friends (Joyce Renfrew, Patti Malenke, Christine Apple).



*The cast of the revival On Golden Pond, clockwise from top left: Chuck Hathaway, Susan Metz Foster, Denny Blanford, Jeff Cummings, Sam Clow, Bettsy Gauerke.*

**ON GOLDEN POND**

by Ernest Thompson (Comedy/Drama)  
Directed by Jeff Gill

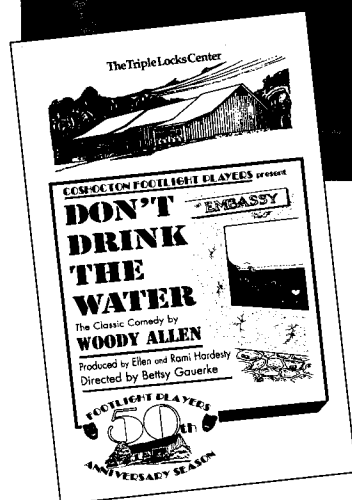
Crusty and cranky Norman Thayer (Sam Clow) and his wife, Ethel (Bettsy Gauerke)’s peaceful summer at Golden Pond is interrupted when their estranged daughter (Susan Foster) breezes in to drop off her stepson-to-be (Jeff Cummings) for the elder Thayers to care for for the summer. Through his reluctant friendship with the boy, Norman softens and learns finally to mend his relationships and forgive the past.

**DON'T DRINK THE WATER**

by Woody Allen (Comedy)

Directed by Betsy Gauerke

Accused of spying for taking photographs at a restricted location, an American tourist (Steve Mercer) and his family (Helen Scholfield, Sarah Mishler) are forced to hide in an American Embassy in an eastern European country. As these prisoners of culture try to outwit a Communist inspector (Steve Shaw) and escape, love blooms for the tourist's daughter and a young substitute ambassador (Jeff Wherley).



*The cast of Don't Drink the Water, 1999. Seated, left to right, Jeff Wherley, Sarah Mishler, Helen Scholfield, Steve Mercer. Standing, left to right, Jim Gauerke, Betsy Gauerke (Director), Kevin Johnson, Wade Corder, Glenn Mishler, Judy Milligan, Jonathan McCleery, Roger Eastman, Sharon Mercer, Karen Skuza, Shane Pyle, Steve Shaw.*

*Unbilled Extra: One performance featured an additional cast member - a mouse, which had somehow gotten onto the stage and made a completely unscheduled appearance.*

(CONTINUED)  
**1998-1999**

**Tribulations:** *Blithe Spirit* was plagued by not-so-blithe spirits, including a resounding burglar alarm from nearby that went off through one performance, prop glasses that fell apart, prop food escaping from the plate across the stage, a prop ring flying from an actor's hand toward the audience and a phone that continued to ring in his ear after a player had lifted the receiver.

**Award-Winner:** This play was selected to represent Footlight Players at the annual Ohio Community Theater Associations' Regional Festival. Larry Badgley and Ellen Hardesty received awards for Excellence in Acting, and Jonathan McCleery received an Award of Merit for Directing. The production was invited to showcase at the State OCTA Conference in Cincinnati, Ohio, where Ellen Hardesty received an Award of Merit for Acting.

**BLITHE SPIRIT**

by Noel Coward (Comedy)  
 Directed by Jonathan McCleery

English gentleman Charles Condomine (Larry Badgley) has his orderly life upset when Madame Arcati (Mickie Galajda), an eccentric spiritualist, inadvertently resurrects the ghost of his first wife, Elvira (Ellen Hardesty), whom only Charles can see and hear. When Elvira's plan to arrange for Charles to join her on the other side only gains her his second wife, Ruth (Karen Skuza), as an unfriendly eternal companion, Charles hastily brings back Madame Arcati for some final conjuring.



A publicity photo for *Blithe Spirit*. First row, l. to r., Jeri Rumsey, Larry Badgley, Mickie Galajda, Karen Skuza, Roger Foster; top row, l. to r., Ellen Hardesty, Bethany Wood.

**GUYS AND DOLLS, JR.**

(Youth Musical)  
 Directed by Diane Pike  
 Musical Direction by Gwenna Neal

A "junior" version of the famous musical about gamblers, showgirls and the Salvation Army, featuring a young cast and all of the same classic songs.

# NOTABLE CONTRIBUTIONS

The following pages contain brief information about the people who have most significantly contributed to the success of the Footlight Players.

The recognition of these people is objective. It is based upon information entered into, and extracted from, a data base of more than 84,000 entries which record 9,396 incidents of participation in the 186 productions of the Footlight Players' first 50 years.

The data has been examined from a variety of directions and is presented from a variety of perspectives. The results of this study have produced some rather impressive "resumes" for those who have dedicated their time and skills to our theater. They are presented in the following categories:

*The Stalwarts*, recognizing those individuals who have made the most significant contributions over many years, at many levels;

*The Leaders*, who have guided the path of the Footlight Players as officers and/or members of the Board of Trustees;

*The Directors*, who have taken the disparate talents, egos and levels of commitment and assembled them into performances that have entertained the thousands of local theater-goers for half a century;

*The Players*, which recognizes those actors who have appeared frequently before the footlights;

*The Specialists*, those who have made valuable contributions over the years, primarily in one or two areas of expertise;

*The Musicians*, who have added an extra dimension of entertainment to our musical productions.

Naturally, there are overlaps. Some of the "stalwarts" will also appear as prominent actors, specialists or directors. Each person's contributions are examined in depth only once, so a cursory mention in, or an omission from, a later category should not be considered a lack of appreciation of that person's contribution in that particular category.

## THE STALWARTS

Every endeavor has its stalwarts — the few who make significant contributions over a long period of time. They are the people who are there year after year, sharing his or her experience and providing the continuity that has led to a constant improvement in the quality of Footlight Players productions.

Those people recognized here have demonstrated an extreme commitment to making sure the show does go on. With their free time, they have done what they love to do, and whatever else needed to be done, and they have done it for a long time.

These stalwarts are recognized in three groups. The first of these groups are those who have participated in more than 100 capacities on Footlight Players productions.

These individuals are presented in the order of their length of service with the Players, beginning with ...

### SAM CLOW

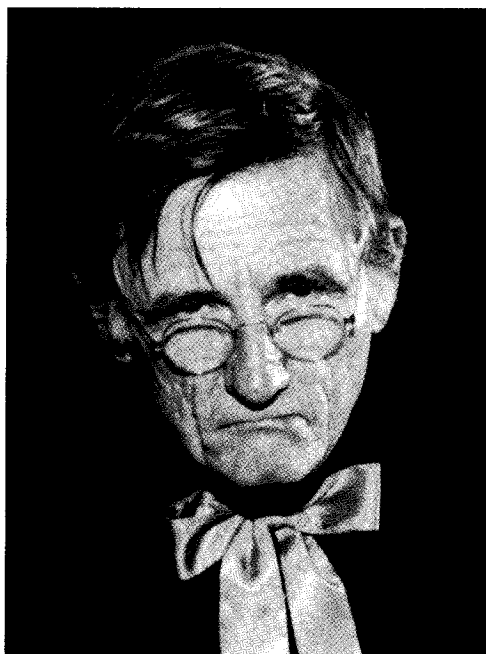
Over 47 seasons, Sam has pretty much done it all. A Coshocton native who was a prominent engineer/executive

in the foundry industry, he has participated as an actor, set designer and builder, and has served as an officer and board member. He has served in one or more of those capacities in 83 shows.

Sam made his acting debut during the 1952-53 season as one of the Andrews Sisters in *Loosely Speaking*, the Footlight Players' only original show and one he considers more of a skit night than a theatrical production. He appeared next in *Our Town* and 30 times thereafter as an actor. During the 50th season, he once again played the role of Norman Thayer in the second production of *On Golden Pond*.

While his acting career is impressive, his work on sets is unparalleled. He has designed the sets for 19 shows and has 61 set construction credits.

Equally impressive is his leadership role in the theater. Sam has been a trustee for 19 of the 26 years the Board of Trustees has existed. He has served twice as First Vice President of the Footlight Players and twice as President. His most recent term as President came during the 1996-97 season.



Sam Clow as Scrooge in *A Christmas Carol*, 1986-87 season.

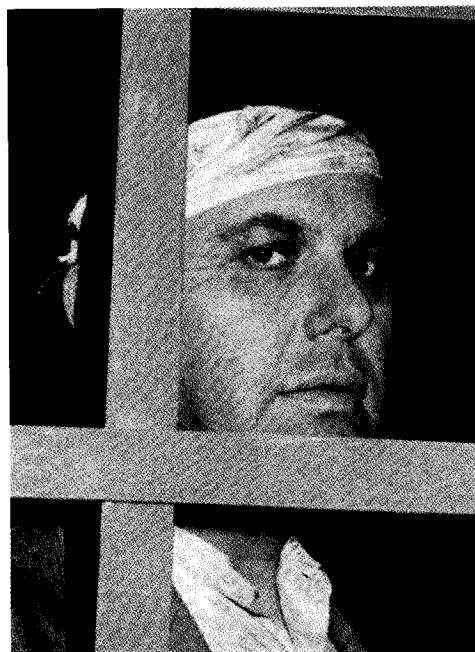
## JIM GAUERKE

Jim is close behind in length of service, having been involved for 44 seasons, participating in 119 capacities in 70 shows. Acting is his first love but he has done more than his share of behind-the-scene chores and he has borne long-lasting responsibility as a trustee and an officer.

Jim's acting debut came during the 1955-56 season as Francis X. Dignan in Jean Kerr's *King of Hearts*. His most recent role was Ambassador Magee in *Don't Drink the Water* (role number 36) during the 50th anniversary season. Roles 37 and beyond are sure to follow.

His off-stage participation includes lighting, photography and publicity but most of all he has been involved in set construction, decoration and design on some 40 occasions.

Jim is also involved as a trustee and officer. He served as First Vice President twice, Second Vice President and was President during the 1972-73 season. He has also been a fixture on the Board of Trustees, holding that position for 21 years.



*Jim Gauerke as Old Mahon in Play-boy of the Western World, 1975-76.*

## BETTSY GAUERKE

Like Jim, Bettsy has been involved with the Footlight Players for 44 years. She, too, has been a prominent presence on the stage, a frequent backstage worker, an officer and trustee, and has become a frequent director.

She made her debut in *King of Hearts*, along with Jim, playing the role of Dunreath Henry in that production. 30 other roles followed including that of Ethel Thayer in *On Golden Pond* during the 50th season.

In the 88 shows in which she has participated, she has done makeup, worked on set construction and decoration, manned the box office and produced four shows.

In recent years she has turned her efforts to staging the shows, directing at least one play a season from 1991 through 1999.

Bettsy has served the organization as Vice President six times and as President for two terms. She has also spent five years as a member of the Board of Trustees.



*Bettsy Gauerke as Abby Brewster in Arsenic and Old Lace, 1979-80.*

### LOUISE PASSOW

Louise came to us from Indiana. The year is uncertain but an enlightened guess would be around the third season of the Players' existence. That's when she began a participation that would last for 39 years.



Louise qualifies as a "Specialist" on at least three levels but she began her work in the theater as an actress, playing Betty Chumley in the 1951-52 season production of *Harvey*. After that, she took part in an additional 101 shows, performing 149 tasks. Both are all-time highs for the Footlight Players first 50 years.

She played 9 roles, which is an incidental number compared to her other contributions. Louise applied makeup for 30 shows. She performed such crew functions as props and wardrobe and she even produced two shows and directed one. She was a fixture at the box office for 45 shows between 1974 and 1987. She also assumed responsibility for ushers, often recruiting the 4-Hers she advised, the lobby and program committees.

committees.

She was an officer, serving as Footlight Players Treasurer continuously from 1976 through 1990, her last year of involvement. Upon her death in 1993, she left a generous bequest to the theater.

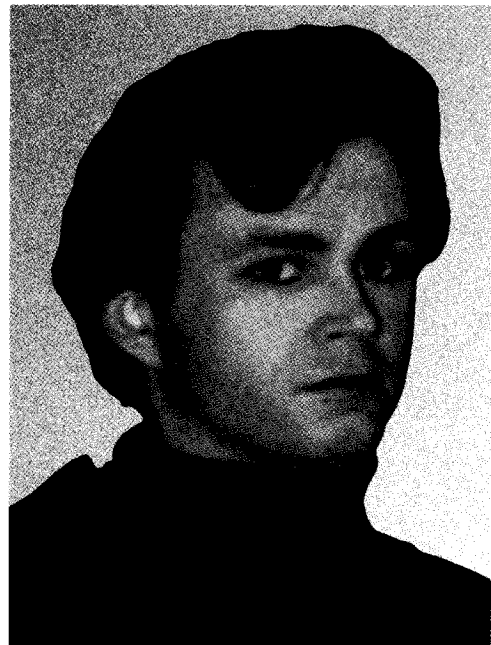
### JEFF GILL

Jeff took part in 65 shows as an actor, crew member, artist and organizational official. He began as many of the Stalwarts have, as an actor, in the 1968-69 season playing Bourgeron-Cochon in *Gypsy*, the first of seven roles he would play. He was instrumental in 19 productions, directing ten shows and producing nine.

Behind the scenes he did makeup for 13 shows; set construction, decoration and design; as well as working with the house, lobby, program and publicity committees. He also executed three program/poster designs.

He served on the Board of Trustees for five years. He also held the positions of Vice President for five seasons, Business Manager and was President for four seasons.

While he directed *On Golden Pond* for the 50th anniversary season, in recent years he has applied his theatrical talents to staging the annual shows which introduce the students of the three Coshocton County high schools to the theater.



*Jeff Gill as Geoffrey in The Lion in Winter, 1981-82 season.*



## LARRY BADGLEY

Larry came to Coshocton County in 1972 from Akron to teach art at Ridgewood High School. He immediately became involved in the theater and over the subsequent 27 years has become the Footlight Players most versatile contributor.

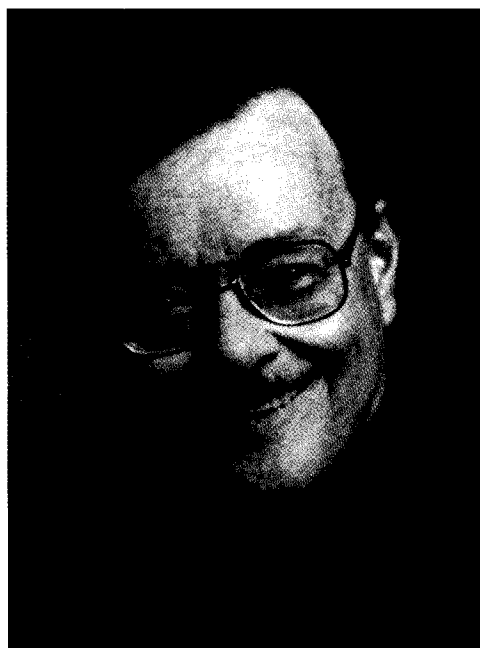
Only three performers have played more than his 27 roles, the first of which was Sir Luce in *Once Upon a Mattress* in the 1972-73 season.

He has directed 16 shows, only one less than Roy Hall who has directed the most. His productions include *Forty Carats*, the first performance in the then-new Triple Locks Theater.

Larry has performed just about all crew jobs and also choreographed two shows.

He may be even more widely recognized for his program and poster designs. He has done 33 that were credited to him. There may be more. In more recent years, his Herschfeldesque caricatures have become a familiar and popular feature of his designs.

The 76 shows in which Larry has participated average out to nearly three shows a year since he joined the Footlight Players.



*Larry Badgley as Charles Condomine in Blithe Spirit, 1998-99.*

These six people stand out from all the rest in terms of the variety and depth of their contributions. In any given show are they more important than other members of the cast or crew? Perhaps. Perhaps not. But the overwhelming record of their valuable, continued participation is undeniable.

Two other persons stand out for contributions which were unique because of their circumstances.

**Irvin Ware** certainly can be considered a Stalwart at the very birth of the Footlight Players. Irv was the manager of Golden's back in the time when it was a premier women's wear store. He and his wife, Flonnie, who is purported to have been a vaudeville performer, were two of the primary founders of the Footlight Players. Irv was President of the Footlight Players for its first two seasons. He also directed the first six shows — every show for the first two seasons. And then the Wares disappeared from the local scene. His total number of participations and shows are meager by comparison to those above, or those listed below, but few have made contributions that were so critical for their time.

Attorney **Kenneth Berry** filed the initial incorporation papers. Thereafter, he guided the Footlight Players in securing exemption from a variety of state and federal taxes. He saved the troupe thousands of dollars through these legal qualifications and additional thousands by doing all this work pro bono.

This is but the first tier of many levels of outstanding contributions. Others follow.

## MORE STALWARTS

**Roy Hall's** name was synonymous with the Footlight Players in the early years. He began in the inaugural 1949-50 season, playing roles in all three productions and acted in a total of 19 productions. Over the next 27 seasons, he took part in 47 shows. Even though he directed his last show, *Last of the Red Hot Lovers*, in the 1976-77 season, he has directed more shows, 17, than anyone in the first 50 years. Roy also was credited for set decoration in 14 shows and was a member of five stage crews. He was a trustee for 4 years, Business Manager for four, and served as the organization's President in 1952-53.

While **Ray McFarland** performed various jobs during the 50s and 60s, he is most remembered as an actor. Beginning in *Outward Bound* in the troupe's second season, he played a total of 26 roles, his last being that of Mordcha in *Fiddler on the Roof* in the 1970-71 season. In all, he took part in 43 shows over 26 seasons. Off stage, he held the office of Business Manager for eight years between 1954 and 1963.

**Liz Harris** is also remembered as an actress although she was active on many levels and was one of the organization's founders. It was a meeting in Liz's home, along with her husband, Bill, and Irv and Flonnie Ware, that was the beginning of the Footlight Players. Liz's acting commenced at the very beginning, playing Alexandra Giddens in *The Little Foxes*. The last of her 23 roles, and one of only two in the Triple Locks Theater, was in *Last of the Red Hot Lovers* in the 1976-77 season. In all, Liz participated in 53 shows over 28 seasons before she left the Coshocton area. She was also a trustee for four years and an officer seven times, including President in 1971-72.

**Susan Gordon** has been with the Footlight Players for 28 seasons and has taken part in 50 shows. As Susan Shaw, she first stepped onto the stage as a member of the chorus in *Camelot*. Nine roles would follow. She also pitched in on crew assignments for 13 shows. Susan has produced seven shows and directed seven, five of them musicals. And to make sure the tickets got sold, she has worked the box office for 17 productions. Susan was a trustee continuously from 1994 through 1999. She held the office of Vice President and served as President in 1992-93 and 1993-94.

**Mike Stover** was with the Footlight Players for 21 seasons, participating in 40 shows, an average of almost two per year. He was most active as an actor, beginning as a Farmboy in the chorus of *Gypsy* and played 27 roles. Off stage he helped with the lighting and many sets in design, decoration and construction. He directed three comedies and the musical *Guys and Dolls*. Mike also served two years as Vice President of the Footlight Players. He left Coshocton to pursue post-graduate studies and is now a college theater instructor.

**Dorothy Cushman Ehrenberg** was a Footlight Players mainstay for 24 seasons, participating in 45 shows. She began during the 1962-63 season playing two roles in *Teahouse of the August Moon* and acted in two other shows over the years. While she held a variety of crew assignments, she was most prominent as the producer of ten shows. Dorothy was also an officer of the Footlight Players serving three years as Secretary.

**Roger Foster** came to Coshocton via Alaska and in 23 years his participation has been in areas requiring considerable commitment. He hit the ground running playing roles in four shows during his first season, 1976-77. His first role was that of Curly in *Oklahoma!* Roger has played a total of 24 roles, an average of just more than one per year. Roger has also directed 11 shows, including *Steel Magnolias* in the 50th Anniversary season, and he's still going strong. In addition he has served two terms as an officer, one as Secretary, one as Vice President.

**Helen Ann Larsen** would be listed in the Specialists section, having applied makeup for 28 shows, but her experience is broader than that. In 26 seasons, she participated, in many capacities, in 44 productions. Her first acting role was as Jeniella in *King of Hearts*. Four other roles followed. Helen Ann choreographed two shows, produced four and directed two. She stopped participating after doing makeup and serving as Production Assistant for the 1979-80 production of *Arsenic and Old Lace*.

This second group of stalwarts was determined by their total participation and presented in the order of that participation. Their contributions have been as important as those of the first six presented but have been, for the most part, over a shorter period of time and in fewer productions. A third group follows which includes participants who have generally taken part for an even shorter period and in fewer plays but who have also made important contributions to the Footlight Players' success.

## STILL MORE STALWARTS

Between 1961 and 1987, **Bert Cushman** was a familiar sight on the Footlight Players stage. The first of Bert's 15 roles was Eddie Brock in *Born Yesterday*; the last was Fred Summer in *Riverwind*. Bert also worked on set design, decoration and construction for 19 shows. He also directed five productions. In all, he participated in 35 shows. Bert served two terms as Vice President and three as President in addition to being named a trustee for six years. A move to Columbus cut short his work with the Footlight Players.

Like others, **Diana Marlatt** is somewhat of a Specialist, having served on the stage crew 29 times, all but once as head of the crew. But her participation was not limited to crew assignments. Diana has appeared on stage in five productions, beginning with the role of Miss Bennett in *The Unexpected Guest*. She also directed *The Music Man*. Diana has served five terms as Footlight Players Secretary. She has participated in 36 shows over 26 seasons and she's still contributing, having served on the stage crew for two of the 50th season's four productions.

**Brad Haynes** has been before the footlights nine times, first playing Man Who Dies — Mortimer in *The Fantasticks* during the 1980-81 season. Then a DJ on WTNS, he understandably was recruited to help with publicity some 16 times. He also worked on sound for several shows. As he gained more experience, he produced two shows and directed two shows, both comedies. Brad served as a trustee for two years, served one term as Business Manager and two years as President.

**Rita Wesney** was also something of a stage crew specialist, filling that capacity for 14 shows, along with working on props, wardrobe and sets for 17 shows. She acted in seven others, beginning as a member of the chorus in *Oklahoma!* in the 1976-77 season. She also produced one show. In all, Rita participated in 27 shows over a period of 15 seasons.

You will see **Greg Darr's** name listed among the prominent actors, as he played 25 roles in 23 shows. The number is distorted because he played six parts in *Bullshot Crummond*. Greg worked on the crew for another ten shows. He also directed four shows between 1976 and 1982. In 12 seasons of participation, he took part in an average of two shows per year.

While the 31 shows in which **Lucie Adger** took part was not among the top participants, neither was the number of seasons (16) in which she was active. However, the quality of her participation was notable. In those 31 shows, she played six roles, beginning with Theodora in *The Haunting of Hill House*, 1968-69, and ending with the lead role of Martha in *Who's Afraid of Virginia Wolfe* in 1979-80. Lucie did a bit of crew work in makeup, wardrobe, and set design, decoration and construction. She also took on her share of production leadership as director of nine shows and choreographer for seven. In addition, she served two terms as Secretary and two as President of the Footlight Players. Her involvement came to an end in 1981 when she left the Coshocton area.

**Mary Michl** was active in the early days of the Footlight Players, starting with the 1954-55 season when she appeared in *All My Sons*. It was the first of eight roles she would play. Mary produced five shows and directed four. She also took her share of crew assignments. She served five terms as an officer, two as Secretary, two as Vice President and was the organization's President in the 1965-66 season. Mary moved away from the Coshocton area following the 1969-70 season.

The Stalwarts listed in this section end with those who have garnered at least forty credits (actor, crew, director, officer, etc.) for at least 23 shows. Were there participants who were just below the arbitrary line? Of course. Generally, they were those who participated for fewer than 12 seasons. There are many who are now active and haven't had the opportunity to take part in as many productions as those described above.

Many of those whose credits fall just short of the above criteria have made important contributions to local theater. Some will be listed elsewhere but they have been considered here for their all around contributions. Their names are worthy of mention. In alphabetical order, they are: Lynne Abel, Mike Abood, Marilyn Allman, Pete Allman, Curt Arnold, Roger Bennett, Tom Berry, Brenda Blanford, Lee Bown, Mary Brent Davis, Curt Derby, Bea Derbyshire, Susan Metz Foster, Steve Franks, Mickie Galajda, Ellen Hardesty, Bill Harris, Phil Huffman, Cherie McCullough, Jan McGlone, Richard McKinley, Carol Remington, Tom Rockey, Helen Scholfield, Bob Vincent.

Some of these people will continue their participation and, at some point, achieve a status equal to many we have featured. At that time, we hope they, too, will get the recognition they will deserve.

It should be remembered that anyone who has agreed to take on any task in a show, who shows up when he or she is needed and does a conscientious job is a very important part of that production and the continued success of the Footlight Players.

## THE ORGANIZATIONAL LEADERS

During the first 50 years, 122 people helped lead the Footlight Players. In the early years, there were references to “boards” and “trustees” but those were generally ceremonial or minimally advisory positions.

With the building of the Triple Locks Center, the Footlight Players now had real property, with real value. It was decided at that time that a Board of Trustees needed to be established to assume responsibility for the new facility. It is these trustees, appointed since the acquisition of the new theater, that are listed in this section.

Other sections of this record feature those who have made outstanding contributions in specific areas. This section has its own, as well. He never performed on stage. He never directed a show or was a member of a crew. We can't talk about his many areas of participation. He did just one thing. He minded the money and he minded it well.

**Robert Q. (Bob) Baker, Jr.**, served as Footlight Players Treasurer from its inception until 1976, a period of 27 seasons. It wasn't the easiest of jobs. Even a sold out run in the old fairgrounds theater didn't produce a lot of revenue. But his financial acumen kept the Footlight Players solvent through those especially lean times.

He set a standard for dedication. In 50 years, there have been but three Treasurers. Bob passed the ledgers to Louise Passow who held the position through 1990 and Louise passed them to Chuck Hathaway who still holds the job at this writing.

The other contributions of individuals at the top of the list of those who have served with distinction as officers and board members have been detailed elsewhere.

The following list is compiled in descending order, according to the total number of years served as an officer and trustee.

Baker, Robert Q.  
Treasurer (27)

Passow, Louise  
Treasurer (14)  
Business Manager (10)  
Corresponding Sec. (1)

Gauerke, Jim  
Trustee (20)  
President (1)  
1st Vice President (2)  
2nd Vice President (1)

Clow, Sam  
Trustee (19)  
President (2)  
1st Vice President (2)

Gill, Jeff  
Trustee (5)  
President (4)  
Business Manager (1)  
1st Vice President (4)  
2nd Vice President (1)

Gauerke, Betsy  
Trustee (5)  
President (2)  
Vice President (1)  
1st Vice President (2)  
2nd Vice President (2)

Hathaway, Chuck  
Trustee (2)  
Treasurer (9)  
Asst. Treasurer (1)

Cushman, Bert  
Trustee (6)  
President (3)  
1st Vice President (1)  
2nd Vice President (1)

Harris, Liz  
Trustee (4)  
President (1)  
1st Vice President (4)  
2nd Vice President (1)  
Corresponding Sec. (1)

Galajda, Mickie	Tharp, Glen	Davis, David C.
Trustee (3)	Trustee (4)	President (1)
President (2)	President (2)	1st Vice President (2)
1st Vice President (2)	2nd Vice President (1)	Given, Bob
2nd Vice President (2)	Hudson, Marianne	Business Manager (1)
Hathaway, Eleanor	Business Manager (4)	2nd Vice President (2)
Trustee (5)	Recording Sec. (2)	Gwinn, Pam
Secretary (4)	McGlone, Jan	Trustee (3)
Gauerke, Matt	Trustee (4)	Howbert, Larry
Trustee (1)	Secretary (2)	President (2)
President (1)	Finnegan, Kay	1st Vice President (1)
Business Manager (2)	Trustee (5)	Huffman, Phil
1st Vice President (2)	Marlatt, Diana	President (1)
2nd Vice President (2)	Secretary (5)	1st Vice President (2)
Gordon, Susan	McPeek, Barb	Kalmbach, Betty
Trustee (5)	Business Manager (3)	Recording Sec. (1)
President (2)	2nd Vice President (1)	Corresponding Sec. (2)
1st Vice President (1)	Secretary (1)	Shaw, Steve
Hall, Roy	Michl, Mary	Business Manager (2)
Trustee (4)	President (1)	2nd Vice President (1)
President (1)	Corresponding Sec. (1)	Thompson, Kathleen
Business Manager (3)	Recording Sec. (1)	Secretary (3)
McFarland, Ray	2nd Vice President (2)	Badgley, Larry
President (1)	Remington, Carol	2nd Vice President (2)
Business Manager (7)	President (1)	Baker, Phyllis
Ransom, Chuck	1st Vice President (2)	Corresponding Sec. (2)
Trustee (5)	2nd Vice President (2)	Becker, Arnold
President (2)	Adger, Lucie	President (1)
2nd Vice President (1)	President (2)	1st Vice President (1)
Shaw, Jay F.	Recording Sec. (2)	Bennett, Roger
Trustee (8)	Galajda, Ernie	Business Manager (2)
Berry, Kenneth	Trustee (1)	Bissonette, Katie
Trustee (6)	1st Vice President (1)	Corresponding Sec. (2)
Legal Counsel (1)	2nd Vice President (2)	Blanford, Denny
Bown, Lee	Iaquinta, Ted	Trustee (2)
Business Manager (3)	President (1)	Budendorf, Henry
1st Vice President (2)	Business Manager (1)	1st Vice President (1)
Secretary (2)	1st Vice President (1)	2nd Vice President (1)
Haynes, Brad	2nd Vice President (1)	Calland, Nancy
Trustee (4)	Bursh, Lea Rae	1st Vice President (2)
President (2)	Corresponding Sec. (3)	Davis, Mary F.
Business Manager (1)	Carrick, Eleanor	President (2)
Shaw, Cornelia Flood	Trustee (2)	Ditsler, Gene
Trustee (2)	Recording Sec. (1)	Trustee (2)
Honorary President (5)	Cushman, Dorothy	Flint, Sharon
	Recording Sec. (1)	Corresponding Sec. (2)
	Corresponding Sec. (2)	

Foster, Roger	Weber, Ned	Hampton, Joel
1st Vice President (1)	President (1)	Trustee (1)
Secretary (1)	2nd Vice President (1)	Hopkins, Ann
Gromko, Dan	Anderson, Gary	Recording Sec. (1)
2nd Vice President (2)	2nd Vice President (1)	Howe, Art
Grubbs, Jim	Bachert, William	President (1)
President (1)	2nd Vice President (1)	Johnson, Gordon
1st Vice President (1)	Boring, JoAnn	President (1)
Harris, Bill	Corresponding Sec. (1)	Johnson, Ruth
President (1)	Boz, Steve	1st Vice President (1)
Technical Director (1)	Business Manager (1)	Johnston, Edward W.
Howe, Susan	Carder, Angela	Business Manager (1)
Recording Sec. (2)	Secretary (1)	Light, Barbara
Jacobson, Hal	Chacos, Helen	Recording Sec. (1)
2nd Vice President (2)	Recording Sec. (1)	McIlvaine, Jane
Johnston, Liz	Coffman, Bill	Secretary (1)
2nd Vice President (2)	1st Vice President (1)	Mitchell, Steve
Lammens, Margaret	Coffman, Robert	President (1)
Recording Sec. (2)	2nd Vice President (1)	Morris, Joyce
Lammens, Robert	Couch, William	Corresponding Sec. (1)
1st Vice President (1)	2nd Vice President (1)	Neal, Phyllis
2nd Vice President (1)	Davis, Betty	Corresponding Sec. (1)
Marski, Pam	Recording Sec. (1)	Pachuta, Irene
Recording Sec. (1)	Davis, Mary Brent	Corresponding Sec. (1)
2nd Vice President (1)	2nd Vice President (1)	Robinson, A. L.
McKinley, Richard	Derby, John	Business Manager (1)
Business Manager (2)	2nd Vice President (1)	Rockey, Kathy
Monckton, Gloria	Derby, Marilyn	Asst. Treasurer (1)
1st Vice President (1)	Corresponding Sec. (1)	Schultz, Betty
Corresponding Sec. (1)	Derby, Midge	Corresponding Sec. (1)
Osborne, Joyce	Corresponding Sec. (1)	Schultz, Don E.
Corresponding Sec. (2)	Dietz, Jackie	1st Vice President (1)
Renfrew, Joyce	President (1)	Stover, Elizabeth
Recording Sec. (1)	Duncan, Evelyn	Recording Sec. (1)
2nd Vice President (1)	Corresponding Sec. (1)	Talbot, Betty
Rucker, Virginia	Foster, Susan Metz	2nd Vice President (1)
Recording Sec. (2)	Business Mgr./Archivist (1)	Trischler, Bill
Snyder, Eileen	Galajda, Jim	Business Manager (1)
1st Vice President (1)	Trustee (1)	Ware, Flonnie
Recording Sec. (1)	Gilfilen, Francie	Recording Sec. (1)
Stover, Mike	Recording Sec. (1)	Weir, Eugene
1st Vice President (2)	Gilmore, Robert	Trustee (1)
Thomas, Robert	Technical Director (1)	Wessel, Dana
Trustee (2)	Gionfriddo, Margaret	Secretary (1)
Vincent, Robert	Recording Sec. (1)	Winters, Gil
President (1)	Groff, Marge	Business Manager (1)
2nd Vice President (1)	Recording Sec. (1)	Wossner, Beverly
Ware, Irvin J.	Grubbs, Theda Jo	Recording Sec. (1)
President (2)	Recording Sec. (1)	Wright, Robert L.
		President (1)



# THE DIRECTORS

Sixty brave souls have taken on the daunting responsibility for putting together a show and making it work. For nearly half of them, once was enough. The credits for those at the top of the list have been detailed elsewhere and are well known to all but the most casual observer of the Footlight Players.

It is interesting to note that Irv Ware made the top ten and was active for only two seasons — the first two, during which he directed every show.

The statistical-minded will also note that the total credited to the individuals below is greater than the official count of 186 productions. The explanation is that there were three productions that featured one-act plays. *An Evening of One Act Plays* in the 1964-65 season credited separate directors for each one-act play. The other two one-act play presentations, *Triple Play* in 1989-90 and *Let's Do Lunch* in 1995-96, had the same single director, Larry Badgley, for all segments of each production.

Listed below are the directors, and the number of shows they have staged, for all the shows presented in the first 50 years of the Footlight Players. The list begins with the man who is credited with having directed the most productions and moves in descending order to those who found it an experience he or she didn't want to repeat.

16 - Roy Hall	3 - Beverly Wossner	1 - Ellen Darling
15 - Larry Badgley	2 - Lynne Abel	1 - Rev. Ralph E. Darling
12 - Roger Foster	2 - Nancy Calland	1 - Mrs. Charles Farrell
10 - Jeff Gill	2 - Robin Coffman	1 - Susan Metz Foster
9 - Betsy Gauerke	2 - Steve Franks	1 - Theda Grubbs
8 - Lucie Adger	2 - Brad Haynes	1 - Liz Harris
8 - Susan Gordon	2 - Steve Hildreth	1 - Kathy Hart
8 - Phil Huffman	2 - Helen Ann Larsen	1 - Tom Havelka
7 - Diane Pike	2 - Jonathan McCleery	1 - Susan Howe
6 - Irvin J. Ware	2 - Joyce Morris	1 - Robert Levy
5 - Bert Cushman	2 - Kathy Reid	1 - Ron Little
5 - Greg Darr	2 - Bill Trischler	1 - Diana Marlatt
4 - Mike Abood	1 - Marilyn Allman	1 - Steve Mitchell
4 - Mary Michl	1 - Curt Arnold	1 - Louise Passow
4 - Mike Stover	1 - William Bachert	1 - Brian Redman
3 - Gary Anderson	1 - Roger Bennett	1 - Jan Robinson
3 - JoAnn Boring	1 - Sue Bowen	1 - Wendy Runkle
3 - Gilbert Bryan	1 - Wayne Brengman	1 - Laura V. Shaw
3 - Marge Lyons	1 - Bill Brewer	1 - Eileen Snyder
3 - Charles Ransom	1 - John Brewer	1 - Julie Trischler

# THE PLAYERS

In the first 50 years, nearly 2,900 roles have been cast for the 186 plays presented. These roles have been played by 1,144 actors. Naturally, the level of commitment and participation varies widely.

More than half the actors have played just one role. Our favorite in this category is the timid, or wary, player who had himself listed in the playbill as "A Friend of the Theater." Chicken.

Another 18% have played just two and then called it quits.

On the other end of the spectrum, the 43 players, listed on this page along with the number of roles he or she has played, have played almost one-quarter of all the parts in all the plays from 1949 to 1999.

Three have played 30 or more. Twelve have been cast in 20 or more parts. The remaining 28 have played ten or more parts.

The contribution of this group of players is considerable. Not only have they played the roles, they have set a standard and continually raised that standard for others who have joined their ranks.

It would be a disservice to stop the list at ten. A glance at those who have played nine, or eight, roles reveals additional talented actors and audience favorites. So those who have played four parts or more are listed hereafter. Those who have played fewer are listed along with all the participants of the first half century.

37 - Jim Gauerke  
32 - Sam Clow  
31 - Betsy Gauerke  
28 - Larry Badgley  
27 - Mike Stover  
26 - Ellen Hardesty  
26 - Ray McFarland  
25 - Greg Darr  
24 - Roger Foster  
23 - Liz Harris  
19 - Roy Hall  
17 - Joyce Renfrew  
16 - Mickie Galajda  
15 - Curt Arnold  
15 - Bert Cushman  
15 - June Shults  
14 - Denny Blanford  
14 - Sara Cramblett  
14 - Steve Franks  
14 - Matt Gauerke  
14 - Richard McKinley  
13 - Brad Fuller  
13 - Phil Huffman  
12 - Sue Havelka  
12 - Nora Melton  
12 - Karen Skuza  
12 - Glen Tharp  
11 - Bob Daugherty  
11 - Gene Ditsler  
11 - Susan Gordon  
11 - Pam Gwinn  
11 - Chuck Hathaway  
11 - Kevin Johnson  
10 - Roger Bennett  
10 - Linnet Brandel  
10 - Jim Grubbs  
10 - Matt Hardesty  
10 - Emily Hathaway  
10 - Alan Myers  
10 - Bruce Reid  
10 - Wendy Runkle  
10 - Andree Thomas  
10 - Sarah Trottman

***Nine Roles Played***

Abood, Mike  
 Fehrman, Russ  
 Haynes, Brad  
 Jacobs, Edd  
 McGlone, Jan  
 Myers, Jan  
 Neal, Jackie  
 Redman, Brian  
 Shaw, Stanley  
 Smith, Jane  
 Thomas, Amy

***Eight Roles Played***

Allman, Marilyn  
 Brown, Debbie  
 Hathaway, Jane  
 Jenkins, John  
 Johnston, Ed  
 Michl, Mary  
 Passow, Louise  
 Sawyer, Rami  
 Thompson, Kathleen  
 Tribbie, Joe  
 Wright, Mary Ann

***Seven Roles Played***

Anderson, Gary  
 Blanford, Erica  
 Bratz, Gail  
 Derby, Curt  
 Derby, John  
 Derby, Midge  
 Duling, Marsha  
 Frederickson, Percy  
 Gill, Jeff  
 Grewe, Chris  
 Mitchell, Steve  
 Reid, Andy  
 Van Dusen, Ric  
 Wesley, Rita  
 Wright, April

***Six Roles Played***

Abood, Eric  
 Abood, Evan  
 Adger, John  
 Adger, Lucie  
 Bartlett, Jim  
 Becker, Arnold  
 Bloch, Rainer  
 Brown, Samantha  
 Chacos, Helen  
 Cugliari, Teri  
 Doyle, Lila  
 Fallon, Julie  
 Flint, Gene  
 Flint, Sharon  
 Gwinn, Bob  
 Harrison, Andy  
 laquinta, Ted  
 Kaser, Rev. Harold  
 Nelson, Cheryl  
 Pike, Diane  
 Yanice, Diane

***Five Roles Played***

Alford, Janet  
 Blanford, Alissa  
 Bluck, Samantha  
 Boz, Steve  
 Bundy, Jim  
 Clark, Raynor  
 Cushman, Linda  
 Davis, Mary Brent  
 Edwards, Ruth  
 Finney, Mike  
 Foster, Nancy  
 Gilfilen, Francie  
 Graves, Christopher  
 Havelka, Tom  
 Hennette, Jack  
 Herbert, James  
 Jones, Diane  
 Larsen, Helen Ann  
 Layman, Larry

Marlatt, Diana  
 Matz, Keith  
 Mercer, Sharon  
 Morgen, Ross  
 Norris, Jody  
 O'Shea, Erin  
 Pearsol, Sue  
 Pike, Neil  
 Rassman, George  
 Reid, Kathy  
 Robson, Pat  
 Shaw, Rollin  
 Shaw, Steve  
 Snedden, Susan  
 Stanton, Debbie  
 Stover, Jack  
 Talbot, Rev. David  
 Tatten, Dick  
 Tharp, Anna  
 Vincent, Bob  
 Weidger, Linda

***Four Roles Played***

Bechtol, Mike  
 Berry, Tom  
 Blanchard, Ethan  
 Bown, David  
 Burger, Brenda  
 Coffman, Bill  
 Cramblett, Susan  
 Creech, Shelley  
 Cushman, Dorothy  
 Davis, Betty  
 Davis, David  
 Dickerson, Tim  
 Ditsler, Gene  
 Dreher, Vickie  
 Eastman, Diane  
 Finnegan, Kay  
 Fisher, Jane  
 Fleming, Eric  
 Foster, Susan Metz

Galajda, Ernie  
 Given, Allison  
 Glowacki, Sheila  
 Gromko, Sarah  
 Gross, Diane  
 Hampton, Joel  
 Harris, Bill  
 Harrison, Byron  
 Hendry, Anna Marie  
 Hildreth, Karen  
 Horton, Todd  
 Howe, Art  
 Howell, Cassie  
 Kent, Sharon  
 King, Karen  
 Knicely, Bryan  
 Kreider, Eva  
 Kuhlman, Mike  
 Martin, David  
 Massey, Marilyn  
 McCleery, Jonathan  
 McConnell, Matt  
 McGlone, Megan  
 McKay, Joe  
 Mencer, Lori  
 Moffitt, April  
 Neff, Bill  
 Porteus, Mike  
 Ransom, Chuck  
 Reigle, Terri  
 Royer, Nancy  
 Sawyer, Ed  
 Scarborough, Essie  
 Schultz, Don  
 Scott, Deke  
 Scott, Jeremy  
 Smith, Julie  
 Talbot, Betty  
 Thomas, Robert  
 Thompson, Scott  
 Weir, Becky  
 Weir, Bob  
 Williams, Tony

# THE SPECIALISTS

The Specialists are the ones who have made producers' and directors' jobs a lot easier over the years. They returned, show after show, season after season. Their skills and experience have contributed significantly to the continued improvement that has marked the 50 seasons of the Footlight Players.

One person stands alone in this category. **Barb McPeek** has been involved with 79 shows, all at Triple Locks. Over the 21 seasons in which she has been involved, that averages an impressive 3.8 show per season — the highest of anyone involved for any substantial period of time.

Barb has been a mainstay at the box office for 39 shows and has helped with the program committee another 33 times. She has also handled several crew assignments and produced nine shows. Between 1980 and 1985, Barb served as Secretary, 2nd Vice President and three years as Business Manager of the Footlight Players. Counting every job she has done Barb has amassed an impressive 97 credits. She is worthy of a category of her own — Super Specialist.

There are others worthy of note here. These people have focused their efforts in the specific areas listed below. The number following each person's name indicates the number of times he or she has done that job.

## Lighting & Sound Effects

Sawyer, Ed, 36  
Rockey, Tom, 34  
Valentine, Rick, 15  
Derby, John, 14  
Galajda, Ernie, 11

## Makeup

Hudson, Marianne, 43  
Woodmansee, Mary, 33  
Shoots, Alice Marie, 29  
Van Atta, Bess, 29  
Ferne, Ellen Jean, 18  
Habib, George, 14  
Olinger, Mary, 10

## Instrumental Music

Geese, Sherrie, 12  
Eichele, Elizabeth, 11  
McDowell, Margaret, 10

## Music Direction &

### Instrumental Music

Bundy, Jim, 12  
McNutt, Suzanne, 12

### Program

Tallichet, Judy, 12

### Program Cover/Poster Design

Tallichet, Bill, 34  
Badgley, Larry, 33

### Properties

Milligan, Judy, 23

### Properties & Wardrobe

Husson, Doris, 20  
Shaw, Cornelia, 10

### Publicity

Myers, Jan, 12

## Set Design, Decoration & Construction

Clow, Sam, 80  
Neal, Tracy, 35  
Allman, Pete, 31  
Gordon, Ron, 23  
Phallon, Pam, 17  
Vincent, Bob, 13  
Hafner, Bob, 12  
Hunt, Paul, 12  
Lowe, Lynda, 11  
Mishler, Glenn, 10  
Rassman, George, 10

## Stage Crew

Miller, Debbie, 18

## Wardrobe

McConnell, Nancy, 11

The criterion for being listed as a Specialist is to have performed the same task at least ten times. There are two people who haven't done what they do ten times but who deserve special mention because their respective specialties are not required for every show, or even half the shows each year. **Diane Erwin** is the Footlight Players' senior choreographer having credits for seven shows. Seven is also the number of children's shows directed by **Diane Pike**. Both ladies are certainly specialists whose specific talent and experience have greatly benefited the Footlight Players.

# THE MUSIC MAKERS

Live theater deserves live music and over the first 50 years 149 musicians have brightened the performances of 44 musical productions with their talents. There have also been 47 credits for music directors, both instrumental and vocal. Often, the music director is one of the musicians, occasionally not.

There are five individuals with 10 or more music credits since the first musical production, *Brigadoon*, in the old fairgrounds theater during the 1965-66 season. Leading this list with 12 credits each are Jim Bundy who was a musician for five shows and Music Director for seven; Suzanne McNutt who was seven times a musician and Music Director for five shows; and Sherrie Geese who played for twelve shows. Elizabeth Eichele played for eleven productions and Margaret McDowell ten.

As in other areas of Footlight Players participation more than half the musicians (91) played for just one show. Their names are listed later, along with all others who have participated.

The Music Directors are listed at the right. All musicians who performed for two or more shows are listed below.

## *Music Directors*

Bundy, Jim, 7  
Abood, Mike, 6  
Havelka, Tom, 6  
McNutt, Suzanne, 5  
Coffman, Robin, 3  
Hildreth, Steve, 2  
King, Karen, 2  
McCluggage, Richard, 2  
Snyder, Chuck, 2  
Allman, Marilyn, 1  
Arnold, Curt, 1  
Edwards, Ruth, 1  
English, Alan, 1  
Hennette, Jack, 1  
Horst, Elizabeth, 1  
Liles, Jack, 1  
Little, Karen, 1  
Marshall, Karen, 1  
Mercer, Don, 1  
Reid, Kathy, 1  
Stoecker, Phil, 1  
Trischler, Julie, 1

## *Instrumental Musicians*

Geese, Sherrie, 12  
Eichele, Elizabeth, 11  
McDowell, Margaret, 10  
Rodgers, Tina, 8  
Bantum, Gary, 7  
Marshall, Karen, 7  
McNutt, Suzanne, 7  
Sycks, David, 7  
Lear, Tom, 6  
Rohrer, Dickie, 6  
Agricola, Virginia, 5  
Bundy, Jim, 5  
Dasher, Jane, 5  
Hennette, Jack, 5  
McNutt, Bob, 5  
Rogers, Diana, 5

Gardner, Linda, 4  
Hutson, Elaine, 4  
Leading, David, 4  
Pence, Tim, 4  
Bartholomew, Karen, 3  
Bible, Tony, 3  
Duling, Ed, 3  
Forsythe, John, 3  
Gilfilen, Francie, 3  
Hosler, Darlene, 3  
Kason, Joan, 3  
Mattison, Jon, 3  
Warren, Don, 3  
Agricola, Ann, 2  
Alberts, Kelly, 2  
Baumer, Beth, 2

Binkley, Debbie, 2  
Bynum, Bob, 2  
Havelka, Tom, 2  
Leading, Wayne, 2  
Lecraft, Chad, 2  
Little, Karen, 2  
Mickelson, Beverly, 2  
Morton, Jennifer, 2  
Myers, Jeff, 2  
Nixon, Don, 2  
Rine, Steve, 2  
Sipes, Fred, 2  
Stoecker, Phil, 2  
Vance, Tim, 2  
Warren, Lori, 2  
Williams, Linda, 2

# APPENDIX

The following pages contain records of those who have participated in making the first 50 years of the Footlight Players a standard against which to measure small market community theater.

Do not expect 100% accuracy from this list. All the participation data was taken from the playbills of 184 of the 186 productions from 1949 through 1999. Despite a more than two-year effort on the part of many people, we were unable to come up with playbills for *Egad, What a Cad!* and *The Belle of Amherst*.

We are told that *Egad, What a Cad!*, a melodrama produced in conjunction with one of the early Canal Days Festivals, had no playbill. No wonder it was hard to find.

*The Belle of Amherst* was a one-woman show. The actress and director are known to us but the crew record was not found. We had to settle for 99% of the data for the first half century. That's one reason we know we are not 100% accurate.

An even better reason not to claim complete accuracy is the accuracy of the playbills themselves. Spelling was casual, sometimes creative, sometimes apparently phonetic. Proofreading was a foreign concept. Our best example was one frequent participant who had four different spellings of her first name and three different spellings of her last name. Of course, not all the spelling errata can be laid at the feet of the playbill preparers. Many of the "stagey" spellings, such as "Traci," were probably the whim of the participant.

The diversity of spellings takes on significant proportions when they are sprinkled liberally throughout a data base of nearly 10,000 entries. Fortunately, with the help of a lot of people, we feel we have identified the majority of questionable names. Where we were left to guess we made enlightened guesses.

Married names were more of a challenge. We pared the participation record down to one entry per person which netted us a list of nearly 2,200 people who have taken part in at least one production. Then we sorted the list by first names, in an attempt to spot people who had participated under more than one last name. The record, incidentally, is three last names for one person. While a list of 26 Marys didn't offer much in the way of clues, a Lea Rae with two last names was a pretty strong indication they were the same person.

*It is important to note that throughout the lists that follow, we have used the most recent last name used in Footlight Players participation. For example, we may know that Francie Gilfilen is now Francie Berg but because she never participated with the Footlight Players as Francie Berg, she is listed as Francie Gilfilen.*

The rationale for this is that, while we could determine some current names, we would very likely miss a great many more than we found. This is especially true of participants in the early years. Because this is a record of Footlight Players participation, it seems appropriate to leave the names as they were at the last time the person took part in a Footlight Players production.

# THE PARTICIPANTS

## DURING THE FIRST FIFTY YEARS OF THE FOOTLIGHT PLAYERS

Abbott, Anne	Babcock, Ann	Beckrest, Karen	Bordenkircher, Jim
Abel, Lynne	Babcock, Bob	Beebe, Paul	Bordenkircher, Mark
Abele, Mona	Bachert, Lee	<i>Beighley, June</i>	Border, Ronda
Abernethy, Jean	Bachert, Patricia	<i>See Shults</i>	Boring, JoAnn
Abernethy, John	Bachert, William	Bell, Elizabeth	Bowen, Sue
Abood, Cindy	Badgley, Betty	Bell, Lynda	Bower, Denise
Abood, Eric	Badgley, Larry	Beltz, Bob	Bowie, Bruce
Abood, Evan	Baginski, Steve	Beltz, Mary Lou	Bowie, Eileen
Abood, Mike	Bahmer, Stacie	Bemus, Bob	Bowman, Amy
Ackerman, Malissa	Bailey, Barb	Bemus, Faye	Bowman, Brad
Adams, Andrew	Bailey, Becky	Bemus, Jeff	Bowman, Erin
Adams, Elizabeth	Bailey, Don, Jr.	Bender, W. Lee	Bowman, Jinni
Adams, Eva	Bailey, Don, Sr.	Benes, Ed	Bowman, Julia
Adams, Irmgard J.	Bailey, Jim	Bennett, Bob	Bown, Carl
Adams, Lori	Bailey, Juanita	Bennett, Doug	Bown, David
Adger, Adrian	Bailey, Lynn	Bennett, Kelly	Bown, Lee
Adger, Gigi	Bair, Dave	Bennett, Nancy	Bown, Sue
Adger, John	Bair, Gary	Bennett, Roger	Boyd, Chavonne
Adger, Lucie	Bair, Jill	Bentz, Joe	Boyd, David
Adkins, Andy	Baker, Aline	Berg, Brian	Boyd, Don
Agricola, Ann	Baker, Byron	Berry, Mrs. Kenneth	Boyd, John
Agricola, Virginia	Baker, Carey	Berry, Tom	Boyd, Judy
<i>Akers, Andree</i>	Baker, Dave	Berton, Eileen	Boyer, Cherie
<i>See Thomas</i>	Baker, Dick	Berton, Kevin	Boyer, Ellen
Akers, Karen	Baker, Heather	Besst, Roger	Boyer, John
Alampi, Janet	Baker, Jay	Betz, Gary	Boyer, Ron
Alberts, Kelly	Baker, John	Beutell, Paul	Boz, Steve
Alberts, Lisa	Baker, Kristen	Bevan, Barbara	Brandel, Bev
Alberts, Travis	Baker, Margene	Bevan, David	Brandel, Linnet
Alcorn, Don	Baker, Phyllis	Bevan, Jean	Brannon, Dana
Alexander, Bob	Baker, Ron	Bible, Matt	Brannon, Ruth
Alford, Janet	Balogh, Cecilia	Bible, Patti	Branson, Everetta
Allcorn, Donald	Bamer, Wilma	Bible, Tony	Branson, Ruth
Allen, Beth	Bannister, Mike	Bieber, Cara	Bratz, Gail
Allen, Marve	Bantum, Carol	Bieber, Gene	Braukman, Pam
Allen, Seth	Bantum, Gary	Bieber, Lana	Brengman, Wayne
Allen, Stacy	Barcroft, Dee	Biggs, T. C.	Brenneman, Beth
Allen, Victor	Barrick, Mary	Bininger, Leo	Brenneman, Danny
Allies, Vicky	Barrick, Tina	Binkley, Debbie	Brewer, Bill
Allman, Marilyn	Barth, Steve	Binning, Lynn	Brewer, Hope
Allman, Pete	Bartholomew, Karen	Bissonette, Katie	Brewer, John
Almack, Linda	Bartholomew, Laura	Blackson, Ben	Brewer, Megan
Altieri, Shannon	Bartholomew, Virginia	Blackson, Lewis "Pooch"	Brierly, Norm
Anders, Jean	Bartholomew, William	Blackson, Sandi	Brierly, Sandy
Anderson, Cheryl	Bartlett, Janilyn	Blackson, Wayne	Bristol, Donna
Anderson, Gary	Bartlett, Jim	Blair, Jean	Brookfield, Dwight
Anderson, Ken	Bartlett, Trude	Blair, Marsha	Brouse, Susan
Anderson, Linda	Bartunek, Abe	Blair, Ward	Brown, Alisa
Anderson, Pauline	Bartunek, Kathy	Blanchard, Ethan	Brown, Bill
Anderson, Regina	Bates, Toni	Blanchard, Laura	Brown, Chip
Andrews, Helen	Battestin, Francis	Blanchard, Van	Brown, Cindy
Apple, Christine	Baumer, Beth	Blanchet, Rosemary	Brown, Dave
Armstrong, Dave	Baumgardner, Jack	Blanford, Alissa	Brown, Debbie
Armstrong, Donna	Bazler, Audrey	Blanford, Brenda	Brown, Donna
Arnett, Alice	Bazler, Buzz	Blanford, Denny	Brown, Dorothy
Arnett, Frank	Bazler, Emily	Blanford, Erica	Brown, Elizabeth
Arnold, Curt	Bazler, Shirley	Blanford, Monica	Brown, Hayley
Arnold, Dawn	Beach, Bev	Blessing, Richard	Brown, John
Arnold, Les	Beach, Eddie	Bloch, Rainer	Brown, Kristen
Arnold, Martha	Beach, J. W., Jr.	Block, Nan	Brown, Lynn
Aronhalt, Becky	Beach, Mary Elizabeth	Bluck, Amanda	Brown, Nancy
Arp, Todd	Beagle, Bill	Bluck, Samantha	Brown, Samantha
Arthur, Peggy	Beals, Belle	Bluck, Sharon	Brown, Sarah
Ashcraft, Mindy	Beattie, Randy	Blue, Gordon	Brown, Todd
Auer, Martin	Bechtol, Mike	Bohren, Jerry	Brown, Vicki
Augeson, Lynn	Becker, Arnold	Bolinger, Chris	Brumm, LaDonna
Aughbaugh, Christina	Becker, Dave	Bolinger, Mary	Brungart, Doris
Aughbaugh, John	Becker, Jean	Bolinger, Merilee	Brunnegraff, Jim
Austin, Betty	Beckrest, Bob	Bomba, Pamela Ann	Brunnegraff, Jim
Azbell, Orville	Beckrest, Jan	Bonice, Pam	Bryan, Annabelle

Hawthorne, Jerry  
 Hayes, Don  
 Haymaker, Wadena  
 Haynes, Amy  
 Haynes, Brad  
 Haynes, Brent  
 Haynes, Kathy  
 Hays, Tanya  
 Heagle, Annetta  
 Heaton, Tom  
 Heil, Amy  
 Heinke, Isabel  
 Heischmidt, Keith  
 Heisser, Ann  
 Heisser, Sanford  
 Helbling, Linda  
 Hendry, Anna Marie  
 Hendry, Brian  
 Henglein, Wes  
 Hennette, Jack  
 Hennette, Jayne  
 Henry, Sharon  
 Herbert, James  
 Herbert, Joanne  
 Herman, Darcy  
 Hershman, Bob  
 Heslop, Melissa  
 Hess, Amber  
 Hess, Vic  
 Hettinger, Dean  
 Hettinger, Debbie  
 Hettinger, Renate  
 Higgens, Milton  
 Hildreth, Karen  
 Hildreth, Steve  
 Hill, Dan  
 Hill, Mary  
 Hill, Richard  
 Hillgartner, Frieda  
 Hiltner, Pearl  
 Hinig, Bess  
 Hinson, La Rue  
 Hobbs, Maxine  
 Hobson, Mary Jane  
 Hobson, Pat  
 Hochter, Melissa  
 Hoeflin, Miriam  
 Hogue, Becky  
 Hogue, Ellen  
 Holderbaum, Ruth  
 Holdsworth, Trevor  
 Holehouse, Bob  
 Holmes, Jean  
 Holmes, Robert  
 Homman, Jill  
 Honabargar, Pam  
 Honnold, Kelly  
 Honnold, Rosemary  
 Hoobler, Kristi  
 Hoon, Joan  
 Hoop, Brandon  
 Hoop, Patty  
 Hooper, Jeff  
 Hopkins, Ann  
 Hopkins, Becky  
 Hopkins, Robert  
 Hopp, Shirley  
 Horst, Elizabeth  
 Horton, Todd  
 Horyn, Eugene  
 Hosfelt, Gene, Jr.  
 Hosfelt, Gene, Sr.  
 Hosfelt, Kristi  
 Hoskins, Laura  
 Hosler, Darlene  
 Hostetler, Jamie  
 Hostetter, Heather  
 Hothem, Andrea  
 Hothem, Ashley  
 Hothem, Mary  
 Howbert, Larry  
 Howbert, Laura Lee  
 Howe, Art  
 Howe, Ida Mae  
 Howe, Margaret  
 Howe, Susan  
 Howell, Cassie  
 Howell, Curt  
 Howell, Dave  
 Howell, Debbie  
 Howell, Seth  
 Hudson, Marianne  
 Huff, Spencer  
 Huffman, Phil  
 Humphrey, Clara  
 Humphrey, Dr. Albert  
 Humrickhouse, Anne  
 Hunt, Paul  
 Huntington, Fred  
 Huntington, Jim  
 Huntington, Lillian  
 Hupp, Valeen  
 Husson, Betty  
 Husson, Doris  
 Husson, Jim  
 Hutson, Elaine  
 Hutson, Tom  
 Hyatt, David  
 Hykes, Greg  
 Iachini, Ami  
 Iachini, Danny  
 Iachini, Julie  
 Iachini, Mary Jo  
 Iachini, Michael  
 Iaquina, Dorothy  
 Iaquina, Ted  
 Iler, Lois  
 Ingram, Jeannine  
 Isreal, Jim  
 Jackson, Tutti  
 Jacobs, Edd  
 Jacobson, Harold  
 Jagunic, Rich  
 Jamison, Becky  
 Jarvis, Carmen  
 Jarvis, Lori  
 Jen, Lancy  
 Jen, Yun  
 Jenkins, John  
 Jenkins, Sandra  
 Jennings, Irwin  
 Jennings, Kitty  
*Jochem, Debbie*  
*See Stanton*  
 Jochem, Diane  
 Johnson, Art  
 Johnson, Gloria  
 Johnson, Gordon  
 Johnson, Jeremy  
 Johnson, Karen  
 Johnson, Kathy  
 Johnson, Kellie  
 Johnson, Kevin  
 Johnson, Korie  
 Johnson, Kris  
 Johnson, Larry  
 Johnson, Mary Elizabeth  
 Johnson, Rowena  
 Johnson, Ruth  
 Johnson, Scott  
 Johnson, Toni  
 Johnston, Ed  
 Johnston, Liz  
 Jones, Alison  
 Jones, Ann  
 Jones, Ben  
 Jones, Chris  
 Jones, Diane  
 Jones, Donna  
 Jones, Melinda  
 Jones, Melissa  
 Jones, Paul  
 Jones, Spenc  
 Josephs, Mike  
 Joy, Barbara  
 Judge, Joe  
 Kaiser, Richard  
 Kalmbach, Betty  
 Kanuckle, Beverly  
 Karenbauer, Bob  
 Karlovetz, Autumn  
 Kaser, Rev. Harold  
 Kaser, Vicki  
 Kaser, Winogene  
 Kason, Joan  
 Kason, Leslie  
 Kato, Tom  
 Kaufman, Jacob  
 Kaufman, Jim  
 Kaufman, Larry  
 Keenan, Todd  
 Keeping, Allan  
 Kendall, Heather  
 Kent, Leisa  
 Kent, Ric  
 Kent, Sharon  
 Kerr, Nancy  
 Ketring, Larry  
 Kidwell, Don  
 Kiefer, Annette  
 Kiefer, Ed  
 Kiefer, Martha  
 Kim, Laura  
 Kimberly, Bobbi  
 Kimberly, Pam  
 King, Jacque  
 King, Karen  
 King, Leonard  
 Kinkade, Martha  
 Kinkade, Sally  
*Kinkley, Becky*  
*See Weir*  
 Kinkley, Jane  
 Kinkley, Sharon  
 Kinney, Ginny  
 Kinney, Mike  
 Kinnison, Charles  
 Kirby, David  
 Kirby, Mildred  
 Kirk, Connie  
 Kirk, Donald  
 Kirker, Jack  
 Kirkpatrick, Janet  
 Kiser, June  
 Kleesattel, Virginia  
 Klein-Richardson, Lori  
*Kline, Mandie*  
*See Paulin*  
 Kline, Paula  
 Klink, J. R.  
 Knabe, Johanna  
 Knapp, Marcie  
 Knically, Bryan  
 Knoff, Darlene  
 Knoff, Dean  
 Knoff, Joyce  
 Knoff, Kathy  
 Knoll, Beth  
 Knoll, Jean  
 Knoll, Milton  
 Knox, Lewis  
 Knox, Walter  
 Kobel, Connie  
 Kobel, Don  
 Kobel, Jan  
 Kobel, Larry  
 Koch, Lynne  
 Kocher, Ann  
 Kohlman, Mike  
 Kohn, Charlotte  
 Kolberg, Carolyn  
 Kozak, Karen  
 Kreider, Eva  
 Kreider, Kay  
 Krieder, Rodney  
 Kruisinski, Jean  
 Kruisinski, Ray  
 Kuhlman, Mary  
 Kuhlman, Mike  
 Kuhn, Ruth  
 Kurtz, Helen  
 Laczko, Frank  
 Laczko, Louise  
 Lafferty, Roger  
 Lahmers, Kevin  
 Lair, Wilbert  
 Lamberson, Ruth  
 Lammens, Bob  
 Lammens, Marge  
 Lamoureux, Marianne  
 Lamp, Wayne  
 Lancaster, Dee Dee  
 Lancaster, Jeanne  
 Lancaster, Mary  
 Land, Todd  
 Landschulz, Mary Ellen  
 Lanece, Jeanne  
 Lanese, Lisa  
 Lang, Tim  
 Lang, Todd  
 Larner, Dan  
 Larsen, Claire  
 Larsen, Helen Ann  
 Larsen, Vernon  
 Latham, Mary  
 Lauvray, Angela  
 Lauvray, Bethany  
 Lauvray, Marilyn  
 Lauvray, Mary  
 Lavine, Evelyn  
 Lawrence, Carol  
 Layman, Larry  
 Leach, Lynn  
 Leader, Charles  
 Leader, Maggie  
 Leading, David  
 Leading, Wayne  
 Lear, Tom  
 Leatherman, Dick  
 Lecraft, Chad  
 Lee, Amy  
 Lee, Becky  
 Lee, Beulah  
 Lee, Lois  
 Lee, Shirley  
 Leech, Betty



Leech, Claire  
 Leech, Lynn  
 Leech, Mary Grace  
 Leech, Nellie  
 Leech, Thomas  
 Lehmer, Dan  
 Lehr, Geri  
 Leidle, Ann  
 Lennon, James  
 Lentz, Barry  
 Lerch, Becky  
 Lerch, Jim  
 Lessig, Don  
 Lessig, Maeleen  
 Lessig, Marcia  
 Lester, Ria Sue  
   *See Day*  
 Levine, Herbert  
 Levine, Judy  
 Levine, Nancy  
 Levine, Ruth  
 Levy, Robert  
 Lewellen, Joanne  
 Lewis, Debbie  
 Lieberman, Jim  
 Light, Barbara  
 Lightell, Josh  
 Lightell, Lyn  
 Lightell, Megan  
 Liles, Jack  
 Lilja, Marge  
 Lillibridge, Joyce  
 Lillibridge, Shelly  
 Lillie, Olga  
 Lindig, John  
 Lipps, Bobbie  
 Lipps, Sally  
 Little, Janie  
 Little, Jerry  
 Little, Jessica  
 Little, Justin  
 Little, Karen  
 Little, Mabel  
 Little, Ron  
 Livshin, Rhona  
 Livshin, Samuel  
 Locke, Karen  
 Locke, Laura  
 Locke, Leon  
 Locke, Linda  
 Logsdon, Dolores  
 Lonsinger, Greg  
 Looper, Ray  
 Lorenz, Brian  
 Love, Charlotte  
 Lowe, Becky  
 Lowe, Jennifer  
 Lowe, Lynda  
 Lower, Kay  
 Lukens, Charlie  
 Lybarger, Harry  
 Lynch, Mary  
 Lyons, Bobby  
 Lyons, Marjorie  
 MacKinnon, Joan  
 Maerker, Betty  
 Malenke, Patti  
 Malezija, Carole  
 Manning, Bonnie  
 Manning, Ernestine  
 Manning, Neal  
 Marchl, William  
 Marino, Rick  
 Markley, Lynn  
 Markley, Steve  
 Marks, John  
 Marks, Terry  
 Marlatt, Diana  
 Marlatt, Mark  
 Marshall, Karen  
 Marshall, Linda  
 Marski, Ed  
 Marski, Pam  
 Marski, Tim  
 Marter, Rodney  
 Martin, Abbey  
 Martin, David  
 Martin, Jackie  
 Martin, Jay  
 Martin, Kathy  
 Martin, Kim  
 Martin, Ron  
 Martin, Shirley  
 Martin, Steven  
 Martinson, Trisha  
 Mason, Kathy  
 Massey, Bob  
 Massey, Marilyn  
 Massey, Matthew  
 Massey, Peter  
 Mathay, Chuck  
 Mathay, Cliff  
 Mathisen, Meg  
 Matt, Bertha  
 Matthews, Dean  
 Mattison, Jon  
 Mattison, Kate  
 Matz, Blanche  
 Matz, Ed  
 Matz, Greg  
 Matz, Janya  
 Matz, Jeff  
 Matz, Keith  
 Mavry, Alice  
 Mays, Mary Martha  
 McAllister, Eileen  
 McBride, Glenn  
 McCabe, Mary Lou  
 McCabe, Shannon  
 McCabe, Steve  
 McCabe, Tammi  
 McCague, Carol  
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