



JEEVES INTERVENES OPENS ON NOVEMBER 3RD



The final production of the Oyster Mill Playhouse 2017 season, the hilarious P.G. Wodehouse comedy, *Jeeves Intervenes* opens on Friday, November 3, 2017. In this classic telling of yet another adventure of the hapless playboy Bertie Wooster and

his faithful and resourceful manservant, Jeeves, will surely have you laughing out loud as reserved London high society is assaulted by the antics of Wooster and his partner in chaos Eustace Bassington-Bassington.

Jeff Wasileski and Jim Fisher reprise their roles as Jeeves and Bertie Wooster respectively, from the 2014 OMP production of *Jeeves in Bloom*. The stellar cast also includes: Mark Scott as Eustace Bassington-Bassington, Kathy Luft as Aunt Agatha, Stephanie Trdenic as Gertrude Winklesworth-Bode and Jeffrey Cartwright as Sir Rupert Watlington-Pipps.

The production runs for three weekends.

NOVEMBER 2017						
S	M	T	W	T	F	S
			01	02	03	04
05	06	07	08	09	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25

Thursday, Friday and Saturday performances are at **8:00 PM**
Sunday matinee performances are at **2:00 PM**

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ONE SEASON ENDS AND ANOTHER BEGINS (UPCOMING AUDITIONS)

The 2018 Oyster Mill Playhouse Season is right around the corner and we are preparing by selecting Directors (more on that later) and they are preparing to hold auditions and assemble their casts. Auditions for the first two productions will be held before the end of 2017.

Director Aliza Bardfield is looking to cast six men and four women for the first show of the OMP 2018 season, *GO BACK FOR MURDER* by Agatha Christie.



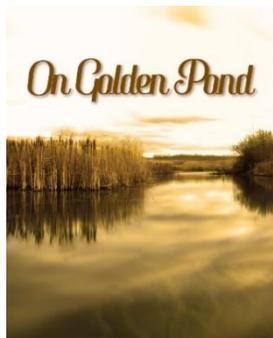
Lead character, Carla Crale has come of age, and has just received a letter from her deceased mother, whom she thought had died in an accident, but who had actually died in prison years earlier, convicted for murdering Carla's father. Upon reading the letter, Carla is convinced that her mother was innocent, and asks solicitor Justin Fogg to help her find the truth. Can bringing together all the people who were there on that fateful day 16 years before, bring the real killer to light? A brilliant edge of

your seat Agatha Christie whodunit!

Open auditions will be conducted at the playhouse, which is located at 1001 Oyster Mill Rd, Camp Hill, PA, over two nights — **Sunday, November 12th and Monday, November 13th**, beginning at **7:00 pm**. **Callbacks will be Monday, November 13th at 8:00 pm**.

The show opens on January 26, 2018 and will run for three weekends with the potential of one additional Sunday matinee and two mid-week private/benefit performances during the run.

For character descriptions, go to oystermill.com and click on the auditions link. For further information, email oystermill@oystermill.com.



For the second production of the OMP 2018 Season, director Marcie Warner will be holding auditions for *ON GOLDEN POND* on **Sunday, December 17th and Monday December 18th** looking to cast three men, two women, and

one teenage boy. **Auditions will be at 7:00 pm both nights with call backs at 8:00 pm on Monday**. For further information email the production staff at oystermill@oystermill.com.

DIRECTORS SELECTED FOR PRODUCTIONS IN THE 2018 OYSTER MILL PLAYHOUSE SEASON

Directors have been chosen for all but one of the productions in the upcoming 2018 OMP Season:

GO BACK FOR MURDER
ON GOLDEN POND
CURTAINS
DEATH BY DESIGN
ALGERNON/MARY GIRARD
I HATE HAMLET
HAUNTING OF HILL HOUSE
BRIDGES OF MADISON COUNTY

Aliza Bardfield
Marcie Warner
Alice Kirkland
Kristen Borgersen Ottens
Patrick Hughes
Chris Krahulec
TBD
Ryan Dean Schoening

Anyone interested in directing the OMP production of *The Haunting of Hill House* should go to: <https://goo.gl/forms/5X75oLtzTdZVuoHG2>



Spotlight on Jeff Wasileski and Jim Fisher

by Stephanie Trdenic



The “perfect gentleman’s gentleman,” known simply as Jeeves, and his hapless employer, wealthy London socialite, Bertie Wooster, will again grace the stage at Oyster Mill in November’s *Jeeves Intervenes*. To be more accurate, Jeeves will grace the stage, while Bertie will likely stutter and stumble his way into another “pickle” from which his unflappable valet will rescue him yet again. This will be the second “Jeeves and Wooster” production at Oyster Mill Playhouse, following the presentation of *Jeeves in Bloom* in 2014. The plays, adapted by Margaret Raether, are based on the novels and short stories by British author P.G. Wodehouse.

Jeff Wasileski and Jim “Bluto” Fisher are reprising their 2014 roles of Jeeves and Bertie, a relatively uncommon occurrence. Both men were eager to revisit their characters for this second Jeeves go-round; they say they had a great deal of fun with *Jeeves in Bloom*. For Wasileski, “that show will always have a special place in my heart, because it’s the first show I did with Nick, my son.” (Nick played Bertie’s nerdy school chum Augustus “Gussie” Fink-Nottle.)

Another highlight of the 2014 production, Jeff and Jim agree, was the pleasure of working with the late Ellen Hughes and her husband, Nick. Ellen and Nick Hughes played Dahlia and Tom Travers, Bertie’s aunt and uncle. Sadly, Ellen, a celebrated and revered champion of the arts community, passed away in 2015. In silent tribute, a photo of Ellen and Nick Hughes, in character as Dahlia and Tom Travers, graces the “Jeeves” set.

In one of Fisher’s favorite memories from that production, he recalls a scene in rehearsal where he and Ellen had to pantomime an argument off to the side while the main action took place. Apparently,

Ellen felt that the actors who were the focus of that scene were taking entirely too long to get through their dialogue – so, in a whispered tone, she expressed her impatience to Fisher using a word best not repeated here. Fisher was so totally floored that this lovely and cultured woman could utter, well, *that*, that he couldn't maintain his composure. "Ellen broke me," Fisher says, half in wonderment and half in admiration. "She *broke* me."

In this Wodehouse adaptation, Wasileski again portrays Jeeves, who, it cannot be stressed enough, is NOT a butler – "Heaven forfend!" as Bertie might say – Jeeves is a VALET (not pronounced "val-LAY," but rather "VAL-let," the British way, old bean). Wasileski describes Jeeves as "iconic...he has become synonymous with 'One-Who-Knows-All.' Jeeves ensures that nothing bad happens to Bertie."

And Bertram Wilberforce Wooster, described by Wasileski as "a well-to-do idiot," desperately needs Jeeves in his life. Fisher, who plays Bertie, notes, "Jeeves is Bertie's rock. He is always THERE. If Bertie didn't have Jeeves..." For those familiar with these characters, that sentence needs no conclusion. From providing the perfect hangover cure to fending off unwanted relations and romances, to guiding him in suitable ways of fashion, Jeeves prevents all manner of catastrophes.

Director Lois Heagy stresses that the characters are not in a typical employer-servant relationship. "It's interesting because it's established in the beginning that they are EQUALS, even though Bertie is wealthy," says Heagy. While Bertie may have attended elite schools, it is Jeeves who can identify quotations from Shakespeare's sonnets, after all.

Fisher and Wasileski inhabit these characters as easily as their fictional counterparts inhabit Bertie's posh Mayfair apartment. This is enhanced, no doubt, by the fact that the actors are good friends offstage as well. "Anytime I get to work with this man is awesome," says Fisher. "It's like having a buddy onstage. But I have to bring my 'A' game with him – I can't slack off." He finds that being with someone he knows so well is also helpful in that they can "bounce

ideas off each other."

Wasileski concurs, "We have good timing together. We've gotten so we can anticipate the other's line delivery. And, of course, Jim's very talented." Their acting chemistry has also been on display in other Oyster Mill productions. Along with the previously-mentioned *Jeeves in Bloom*, they shared the stage as two of the convicts in *My Three Angels*, (OMP 2012) and as two-thirds of the cast of *The Complete Works of William Shakespeare, Abridged* (OMP 2015, with Sam Eisenhuth rounding out the cast).

Both men are relative newcomers to community theatre. Fisher performed in some shows at Cumberland Valley High School, making his debut as "the customer" in Monty Python's "Restaurant" sketch. After high school came a 15-year break until Oyster Mill's *Best Little Whorehouse in Texas* in 2010. "My friend, Steve Gibson, told me I should be in it," Fisher recalls. "I asked, 'is there dancing?'" and he said, 'A little.'" Fisher pauses, then adds, "He lied."

Since 2010, Fisher estimates he has been involved in productions "onstage" about six or eight times; he also keeps very busy doing behind-the-scenes work. As Wasileski says of his friend, "Jim is always willing to step up and do whatever he has to do for the show." This has included stage managing, lighting design, being a sound technician, and other backstage tasks.

Wasileski began acting in community theater five years ago, with a role in *Out of Order* at the playhouse. He had done a bit of acting in high school, and helped build scenery for shows at Camp Hill High School when his children, Nick and Maya, became involved in acting there. "I had no time for acting while I was in the Navy Reserves," Wasileski recounts, "but after I retired from there, I got a call from out of the blue from a neighbor." His invitation to join the cast went something like this: "We need an extra guy and we know you've got a big mouth."

A few months later came Fisher and Wasileski's first show together, *My Three Angels*, based on *We're No Angels*. The film was a Christmas favorite for Wasileski, so he decided to audition for the play.

“After that, I was hooked,” he says. This production, he estimates, is his 14th or 15th show.

When *Jeeves Intervenes* in November, will Jeeves be able to save the day? Or to save Bertie from himself? As the “perfect gentleman’s gentleman” might say, “One does endeavor to give satisfaction, sir.”

OMP Remembers Jane Lloyd

By Stephen Jahn

Oyster Mill Playhouse was saddened to hear of Jane Lloyd’s passing in October. Unless you have been around since the beginning of Oyster Mill, you may have never met Jane, but we bet you have at least heard the name sometime in your stint at the theater. Borrowing a line from *Taking Leave*, Jane was “the one before the others.” -- one who help paved the way for the success of the playhouse.

Jane was definitely an artist both off and on the stage. She appeared in many Oyster Mill productions, including *A Murder is Announced (1991)*, *Social Security (1996)*, and *Arsenic and Old Lace (1999)* just to name a few. Off the stage, she was also a talented painter and her artwork was displayed rather frequently in the lobby. She helped start the guest artist program that still runs at the theater today.

For over a decade, Jane and her husband Bill (the theater’s resident photographer during his day) dedicated many, many hours behind-the-scenes doing various odd jobs. During the day, you could see her doing the gardening in the flower baskets or pulling some weeds around the flower beds at the theater. For many years, she was in charge of our private performance bookings; as well as coordinating with the retirement communities to give our actors a preview night audience. She continued organizing the preview nights even after Bill’s passing and while living in Bethany Village just to keep involved.

On a final note, it was actually in Bill and Jane Lloyd’s living room that Oyster Mill took a giant leap of faith to keep the playhouse going after we suffered a flood

in 1996 that soaked the entire first floor of the building. Jane is just one example of the many people along the theater’s lifespan that helped shape the direction of the playhouse into its present-day state. She will be truly missed.

DIRTY ROTTEN SCOUNDRELS Gave Them What They Wanted



Photo by Symmetry Co.
Photography and Design

The Oyster Mill Playhouse production of the hilarious musical, *Dirty Rotten Scoundrels*, (book by Jeffrey Lane, music and lyrics by David Yazbek and based on the film written by Dale Launer, Stanley Shapiro & Paul Henning) had audiences smiling, laughing, and guffawing at every performance. Congratulations to the great cast and supporting production staff:

Cast

CORINA AUCKER	ENSEMBLE/USHERETTE
KELSEY BLUE	ENSEMBLE/SOPHIA/ WOMAN #2
LOREL HOLT	JOLENE/WOMAN #4
REBECCA LEASE	ENSEMBLE/WOMAN #3/ RENEE
DAWN-MICHELLE LEWIS	ENSEMBLE/LENORE/ WOMAN #1
KAYLOR LONG	ENSEMBLE/RENEE’S HUSBAND/HOTEL MANAGER
ANGEL MARTINEZ	ENSEMBLE/WAITER/BELLBOY
MEGAN McCLAIN	ENSEMBLE/NUN/WAITRESS/ WOMAN PASSERBY
KAYTEE MOYER	CHRISTINE
CARL NIEWELD	LAWRENCE
DOUG NIEWELD	FREDDY
ROSIE TURNER	MURIEL
TED WILLIAMS	ENSEMBLE/CROUPIER/GREEK TYCOON/SAILOR
BRANDON REXRODE	ANDRE
CHANDRA YODER	ENSEMBLE/SAILOR

Production Staff

DIRECTOR	S.F.J. MARTIN
MUSICAL/VOCAL DIRECTOR	RYAN DEAN SCHOENING
STAGE MANAGER	MIKE STUBBS
STAGE CREW	DAVID YODER
CHOREOGRAPHY	MEGAN MCCLAIN
PIT ORCHESTRA DIRECTOR	LINDY MACK
PIT ORCHESTRA:	
VIOLIN	SHARON JONES
BASS GUITAR	BRIAN KREUTZER
GUITAR	SHANE ANTHONY
PERCUSSION	JOHN TUZZA
KEYBOARD	LINDY MACK
LIGHTING DESIGN	S.F.J. MARTIN
SOUND DESIGN	MEGAN MCCLAIN
COSTUMES	ALICE KIRKLAND, DRENDA STONE, JUDY RAZVILLAS
PROPS	KAYTEE MOYER, KRISTEN BORGENSEN OTTENS, S.F.J. MARTIN
SET DESIGN	S.F.J. MARTIN
SET CONSTRUCTION & PAINTING	DAVID YODER, RON NASON, TED WILLIAMS, MIKE STUBBS, MEGAN MCCLAIN, KAYTEE MOYER, CHANDRA YODER, REBECCA LEASE, CARL NIEWELD, KELSEY BLUE, ROSIE TURNER
SET MARBLING	HEATHER JANETTA
SCENIC BACKDROP	STEPHEN F.J. MARTIN
LIGHT OPERATOR	THAT SAME GUY AS ABOVE
MARQUEE DESIGN	ROSE EILEEN TURNER
PHOTOGRAPHY	LAUREN BOULDIN
PROGRAM DESIGN	ROSIE TURNER
OPENING NIGHT RECEPTION	CC&A EVENTS

Dressing the Set — *Jeeves Intervenes*

By Stephanie Trdenic

Audiences for Oyster Mill's November production, *Jeeves Intervenes*, will see a number of pieces on the set which have special meaning to the cast and crew. The most easily noticed is a 1929 "Aria" radio loaned by Director Lois Heagy.

An heirloom inherited from her father, Richard Baker, the radio was amazingly advanced for its time. This "superheterodyne radio receiver," as it was officially named, could pick up AM, shortwave, and

international radio, as well as receive signals from police and ham radio (there was no FM radio in 1929.)

It could also be programmed. Tiny cards, with the call letters of every U.S. station that existed at that time, were included with the radio. These were intended to be placed in slots under each button on the front. Press the button, and you could hear one of your preferred stations – without fiddling with a dial.

Heagy still has those cards with the radio, along with the original instructions for its operation and repair, "In case it ever needs fixed," she adds, laughing. The light on the front, meant to glow green when turned on, is the only part that doesn't work.

Other than the tubes, which were replaced 45 years ago, "everything is original," Heagy says proudly. Made (to last) in Detroit, it was originally owned by her Great-Aunt Lottie, then passed down to Heagy's father. Heagy explains, "When Dad passed away, my Mom asked each of us children what we wanted of his. My three siblings all took guns; the only thing I wanted was *that radio*." For a play set in 1928, the piece makes a perfect addition to the stage.

Also seen onstage are two rehearsal photos from the 2014 production of *Jeeves in Bloom*, which was also directed by Heagy. In one, Nick Wasileski (son of Jeeves portrayer, Jeff Wasileski) and Kristen Plever Morrow are pictured as their characters, Gussie Fink-Nottle and Madeline Bassett. Another photo shows the late and beloved Ellen Hughes as Aunt Dahlia and her husband, Nick, as Uncle Tom Travers. Ellen is remembered with great fondness by her "Jeeves" family, and greatly missed by all at OMP.

And please indulge the author by allowing her to mention a few other additions to the set: childhood photos of her late father, Joseph Trdenic, taken in the mid- to late-1920's. She is very touched that they are included onstage.

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OYSTER MILL PLAYHOUSE - 1001 OYSTER MILL ROAD – CAMP HILL, PA 17011
oystermill.com

OMIE AWARDS DINNER SCHEDULED FOR JANUARY 14, 2018



The 7th Annual OMies Awards Dinner and Ceremony is scheduled for Sunday, January 14, 2018 and will again be held at Duke's Riverside Bar & Grille. The OMies Committee is busily tallying

the votes received for the first seven shows of the 2017 Oyster Mill Playhouse Season, and will be anxiously awaiting audience submissions for the last production, *Jeeves Intervenes*. You may have noticed that the OMies evaluation forms included greater detail regarding the quality of the performances of actors and actresses selected as the "best" in each production. We expect this enhancement will bring the competition among our actors and actresses into even sharper focus as we (meaning you, our patrons) select the 2017 Season winners.

Set aside the date (January 14, 2018) and plan to attend the gala. The food is always good, the atmosphere is electric and the fellowship among us is genuine. Look for more details in upcoming newsletters and on the OMP Facebook page.

OYSTER MILL PLAYHOUSE AT THE PENNSBORO PUMPKIN FEST 2017

Thanks to the volunteers who greeted visitors to the OMP tent/booth at the 2017 Pumpkin Fest in Adams-Ricci Park in East



Pennsboro on October 7th and 8th. This annual event brings important exposure to the Playhouse and the quality live theater we offer. A shout-out of gratitude to: Aliza Bardfield, Marte Engle, John Fine, Chris Holbert, Howard Hurwitz, Melissa Hurwitz, Jill Jahn, Stephen Jahn, Megan McClain, Carol McDonough, Jennifer Nason, Ron Nason, Stephanie Trdenic, and Chandra Yoder.

Box Office Training December 2, 2017 at 10:00 am

While the majority of tickets to Oyster Mill Playhouse performances are sold on-line, for patrons who may wish to call for tickets, leave a



phone message or walk in to purchase tickets in person, the theatre needs volunteers to man the box office from 5:30 pm to 7:00 pm Mondays, Wednesdays and Fridays, and on Saturdays from 11:00 am to 1:00 pm (for the run of each production and for 2 weeks prior to opening). Volunteers with box office skills are also needed for each performance to accommodate walk-in patrons and handle other ticketing needs that may arise.

There are far too few of us with the knowledge and training to handle this obligation. We hope you will consider attending the training planned for December 2, 2017 at 10:00 am so we can spread this load out among more volunteers. Look for more details in the next newsletter and/or on Facebook, **but save the date now**. The OMP ticketing system is not overly complicated and the commitment required is small if we can get more people involved.

2018 SEASON BROCHURES ARE ON THE WAY SOON

We had a couple of design and printing glitches, but the Oyster Mill Playhouse 2018 Season brochures will soon be mailed. If you haven't secured your season subscription, considered advertising in OMP Playbills, or looked into purchasing a benefit/private performance, now is the time. Check your mailbox.



Thanks also to Jim Stickney, Chuck Stoup, Megan McClain, Aliza Bardfield, Marte Engle, Chris Holbert and Stephen Martin for several hours of cleanup behind the theatre and in the shop on October 21st.