

YOUNGSTOWN STATE UNIVERSITY

ORAL HISTORY PROGRAM

Salem Community Theater Project

Theater Experience

O. H. 700

RICHARD SCHEHL

Interviewed

by

Arlene Hasson

on

June 3, 1982

RICHARD RAYMOND SCHEHL

Richard (Rick) Schehl was born August 2, 1961 in Conneaut, Ohio to Raymond and Mary Lou Schehl. Shortly thereafter, the family moved to Salem, Ohio. Rick spent his childhood there, graduating from Salem High School in 1979. Rick's family had long been active in entertainment in the community and Rick followed their example. His first involvement in acting was through the summer program of the city Parks and Recreation Department. He also had stage experience from performing with a singing group called "Sing Out," Salem which traveled throughout the state to present musical programs with an inspirational message. It was through "Sing Out" that Rick began to develop his talent as a dancer and choreographer.

Although he never had any formal training in dance, Rick continued to develop his talent as a dancer in high school. He served in many capacities in the high school productions, winning the honor of Outstanding Thespian in 1979. After graduation Rick continued to work through the high school as a choreographer on several musical productions.

Rick's interest in theater and dance led him to involvement with Community Theater before his high school days were over. He appeared in many roles and his interest in the Theater grew. Once the Theater had its own building and was able to operate a teaching institute, Rick began to present classes in dance for the community.

Because his childhood experiences on stage for the Parks and Recreation Department had been so pleasant, Rick had long hoped to provide some type of theater experience for the young people in the community. This would be a group of young people who presented plays geared to a young audience. Eventually such a group was formed separate from the adult theater, but encouraged and subsidized by it. Rick was chosen to head this group and continues at that job.

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INTERVIEWEE: RICHARD SCHEHL

INTERVIEWER: Arlene Hasson

SUBJECT: Children's Theater, summer theater, goals, catalogs,
choreography, discipline

DATE: June 3, 1982

H: Thi is an interview with Richard Schehl for the Youngstown State University Oral History Program on the Salem Community Theater, by Arlene Hasson, on June 3, 1982, at 3:30 p.m.

Rick, can you tell us a little bit about your personal background?

S: I was born in Conneaut and as a kid I was brought to Salem and raised in Salem. I started my dancing in sixth grade and then I went to junior high and Salem Senior High School, and that's when I started my acting.

H: Did you take dancing lessons when you were here in town?

S: No, I self-trained.

H: What was your first acting experience in high school?

S: "Trial by Jury;" the choir did it. I was just a chorus member.

H: What did you belong to when you were in high school? What other productions were you in?

S: I was in "Wizard of Oz", "Sound of Music", "Oliver", which I also choreographed.

H: Did you get any awards in your activites in high school?

S: Yes, with my acting I became a Thespian. My junior year and then my senior year I was named outstanding Thespian leader.

H: About how many plays were you involved in all together?

S: About sixteen or seventeen just through school.

H: After you graduated what did you decide to do? Were you involved in any entertainment or other types of activities outside of school while you were still in high school?

S: Yes, I was in "Sing Out", Salem; I was the choreographer for that. I was also working with the community theater.

H: What did you do for the community theater?

S: I was acting. My very first show was "Fiddler on the Roof". I was the lead Russian dancer and that's all. I had one dance in the whole thing. That got me started in community theater.

H: What else did you do with them while you were still in high school? Were you in "Promises, Promises"?

S: Yes.

H: Did you do the choreography for that?

S: Yes, I did.

H: With "Sing Out", Salem what exactly does that group do?

S: I was one of the singers and dancers. I choreographed a lot and then I was director for four and a half years. What the group is is just a group of kids and two adults, mainly high school kids. They sang meaningful songs that meant caring and sharing and they performed everywhere.

H: Give me some ideas of the places you did perform?

S: Our big trip was that every year we would go to all the institutes, like Sciota Village. We performed for all the inmates. We worked with them. We used to perform at Bycroft, a school for the mentally retarded and work with the kids all day, and any public appearances.

H: I'm sure at Sciota Village or Bycroft they didn't pay you for your performance, yet you had to pay to get there. You had to have traveling expenses paid. How did you get money for those kinds of activities?

S: Some shows we did get paid for, donations. We did bake sales and stuff like that. When we went to Robert Bycroft or Sciota they did pay for our meals and gave us room and board.

H: About how many people wer involved in that group?

S: At one time there were 120 members.

H: So it was a large group to be a part of?

S: Yes.

H: Do they still exist?

S: Yes, they are really small.

H: After you got out of high school you continued with community theater. Did you do anything else? Have you ever had any professional training?

S: No, not at all.

H: You've just done this all on your own?

S: Yes.

H: What else did you do after you got out of high school?

S: When I got out of high school I got a job.

H: How long have you been out of high school?

S: Three years. I got a job working in a grocery store and I just kept dancing on my own and working with the theater. Then I started working as assistant director and stage manager and I was really in charge of all the backstage stuff, and choreographer for the high school shows.

H: Did you get paid for that position?

S: No.

H: That was all volunteer work?

S: Yes.

H: How long did you work at that?

S: Two years.

H: What made you decide to give that up?

S: The director, Betsy Crowll, she quit directing up there so I quit with her.

H: Then you have since then been working with the community theater exclusively?

S: Yes.

H: What do you do here?

S: I choreographed some shows and I've been acting in a lot of them. I also teach jazzercise.

H: How is that set up as far as your teaching? How do you get paid for that?

S: I get paid per person. I get half of what they pay the theater.

H: The other half goes for the use of the room?

S: Yes.

H: How long do these classes last?

S: An hour. The classes I teach last an hour and there are three classes a week for six weeks.

H: How much is the total price of that?

S: Twenty-five dollars.

H: About how many students do you have in one session?

S: Six.

H: How many different sessions have you taught at?

S: I had three different sessions.

H: Have you noticed any increase in the number of people getting involved in taking these lessons?

S: No, especially now since summer is coming up I haven't. I have noticed a change in the people. They used to be real stiff and everything and you can really tell the change in them. They're learning to stretch and relax their muscles and everything.

H: What age group do you usually work with?

S: Mainly adult women. I did have one man, but he quit.

H: Do they advertise these classes in the newspaper? How do people know that they're being offered?

S: We advertise downstairs on the marquis and through the News [Salem] and on the radio.

H: Anybody who wants to . . . There aren't any requirements as far as prerequisites or ability? This is a beginning level?

S: Yes. The only thing we ask for jazzercise is to check with your doctor.

H: With the community theater itself, is there anything in that that you get paid for?

S: No.

H: What all do you do?

S: I just sold tickets at the box office for "Butterflies are Free," and I helped usher. I did the past production of "Man of La Mancha," where I was stage manager and also in the show. I was also the choreographer. Then I was Snoopy in "Charlie Brown".

H: Do you have any idea why they decided to do "Charlie Brown"?

S: No.

H: I just wondered because we had done it so recently at the high school.

S: They thought it would be cute for the kids around Christmas and the people who came home could go see something fun.

H: Did it turn out that way?

S: No.

H: It didn't have a very big draw?

S: No.

H: The Children's Theater, what exactly is it and what is your position with it?

S: My position is executive director. All it is is a theater run by kids and performed by kids with adult help. The backstage work is done by kids anywhere from kindergarten to eighteen years old. The acting is all done by them. If we do a musical, which we hope to in a couple of years, the orchestra will be all young adults.

H: How long has this been in existence?

S: Since March of this year.

H: Have they put on any performances yet?

S: Yes, we put on a fifteen minute show called "Easter Geese"; it was a cast of fifteen and I rewrote the show to make it a cast of 25.

H: Because you had that many people involved?

S: Yes. We had 50 tryout for our first show and it was only a fifteen minute show. It was rough.

H: With them being school students, when do you have rehearsals and present your shows?

S: We always had rehearsals for the six every day of the week but Friday, Saturday, and Sunday. Close to opening we had two rehearsals which lasted anywhere from three to three and a half hours. Then we performed at nighttime; we had a show at 7:00.

H: What kind of turnout did you get for that?

S: We only had it scheduled one night. Our very first night we totally sold out. It was really great. Then we added another day which was a Saturday matinee and we still had 100 people show up at that.

H: Were most of the people in the audience parents or did you have a lot of other children that came in to see it?

S: We had a lot of outside people that came to see it because it was new and the name was new.

H: There is no payment involved for the kids. This isn't taking lessons for them? They don't have to pay to be in this as though they were in acting class?

S: No.

H: This is all volunteer?

S: Yes.

H: Your work is volunteer too?

S: Yes.

H: About how many people are involved in it now? Those 50 that tried out, have they stayed on with it?

S: After those 50 tried out and the show closed we decided to start a guild for the children. Anybody can be in that, adults or kids. We have about twenty-some members in that group.

- H: The guild is sort of like the ongoing group? Whenever you're going to do a performance then you would call for auditions and do your rehearsals? There wouldn't be meetings in between productions during the week?
- S: No, we meet once a month. Their basic thing is to be trained in how to work a box office and sell tickets. The main thing they're there for is to constantly raise money all year round so we have money to do a production.
- H: Has the guild come up with any special fund raising productions or do they just do general things?
- S: We did have a Blondie and Dagwood Day at the Penn Grill and they gave us 25¢ for each sandwich they sold.
- H: Did you go out and advertise that? How did people know that was going on?
- S: We put up 100 posters and we had it in the newspaper and on the radio.
- H: Did you end up making any money? Was there a profit?
- S: We made about \$8 or \$9, which is pretty good for 25¢ a sandwich.
- H: Is the guild organized at all? Have they set up with officers and that kind of stuff?
- S: We got semi-organized as fast as we could. We're still not real organized though. We have four main officers: The president, vice-president, secretary, and treasurer. They are all high school kids. Then we have three adult advisers and committeemen, and we have ten kids on that; they're any age too.
- H: Have these kids that are involved in this been involved in "Easter Geese" or are these just kids that are interested?
- S: Most of the committee people were involved with "Easter Geese", but the four officers have been in adult shows and one of them, the president, Erin Doyle, she assistant directed me with "Easter Geese." Alissa Campbell is our secretary and performed in "Easter Geese."
- H: What is your next scheduled production for children's theater?
- S: We haven't really come up with the shows yet, but we know we're doing three next year. We're going to do two really popular ones, hopefully some like "Wizard of Oz" or "Hansel and Gretel". Then we're going to do a new show; it's interesting to me. It is called "Names and

Nicknames".

H: That isn't something local, that is something that has come to you from somewhere else?

S: Yes, I read it in a catalog. It's 164 names and the costumes are nothing; they just wear regular clothes. The set is just the kids building things out of their bodies. The lighting is each actor or actress has a flashlight in their hand. They build galaxies across the stage.

H: Is there a larger organization of children's theater that you get these ideas from?

S: There are a couple of children's theaters and I've talked to them, but the way we get our shows and stuff is that I have a list of twelve catalogs and the company sends us a new catalog every year. Some of them have adult shows and children's shows.

H: You have to pay royalties for those just like the big people?

S: Yes.

H: Are they generally less expensive?

S: Yes. Most children's shows are like \$30 per show or \$30 for the first show and \$25 for the next. The scripts only cost about \$1 a script. For our "Easter Geese" it was only 50¢ a script. It is really cheap to do children's shows if you want to stay that low.

H: What is the price of admission then?

S: We're going to stick with a basic price of \$3 for adults and \$1 for students. It will stay that price all year round.

H: There won't be any specials that will cost more?

S: No.

H: As far as musicals are concerned you talked about that in a couple of years. I assume that means you're going to have to have some time to build up the talent.

S: Yes.

H: Are they going to have some opportunities to perform in little things in order to get them ready for that?

S: Yes, we're going to try to do stuff like that. "Easter Geese" had a song in there, but they sang it acappella.

We're going to come up with one of these shows hopefully where all you do is use piano. Slowly we'll get instruments into different shows and know that we can have the kids that really want to do [it] and we can depend on them learning the music and everything.

H: The three adult advisors that you mentioned, what is their level of involvement? Have they sort of run things?

S: Basically they're just there if the kids get out of hand with some ideas or anything. They're there to help me keep the kids thinking low.

H: That has worked out pretty well?

S: Yes. The kids really didn't even need it. I'm sure they will, but now they didn't at all. They're more ready to get it going and to know that we're going to have a theater.

H: Do you have any idea of the season, what time of year your productions will be?

S: We will be performing our first show the weekend after our adult theater closes in October. Our next show would be the weekend after they close in March. Then we're hoping for a weekend in June.

H: What kinds of people have you got involved as children? Are they all from Salem?

S: There are some people from the South Range area and Columbiana. We even have some people from Warren that are interested to do our Summer shows.

H: About how much rehearsal do you have to do? How many weeks of rehearsal do you have to do for a children's show?

S: Hopefully we'll be doing a month and a half of rehearsals. For "Easter Geese", because this was kids we did one whole month of two hours a day rehearsal. It's because they have a lot more to get used to and they do have schoolwork. You really want to practice long with them so that they understand more before they go onstage.

H: Realistically, how long do you think you're going to be able to do this, financially?

S: Hopefully a long time. Our goal is to have \$2,000 in our savings and we're not doing a show until October.

H: I mean you personally, because you're not getting paid for this.

- S: It gets to you, but I love kids. I've thought of dropping out already--you get those thoughts--but I won't. I will at least stick around for a year. The only reason I'll leave, if I do leave, is because I'm going to try to go on in my dancing and get paid for what I do.
- H: Do you see any possibilities here that you could eventually get to the point where there would be a little bit of pay in what you're doing?
- S: Yes, they've talked about it. They said if I direct any more shows, which as far as I know I'm directing the next three shows, I will get a percentage and get paid for that. That is if we get a good turnout. Hopefully they said if a year goes by and I'm still executive director and they do have the money they would like to pay me monthly for having all the headaches at home and worrying about what is going on.
- H: Have you run into any conflicts with the kids? I realize you didn't get much of a chance to work with them, but sometimes children at that age tend to bicker a lot and that kind of thing. Have you run into any of that?
- S: Yes, even for our first show, which was totally new to me. It's the first show that I really directed on my own and had to rewrite the show and everything. I had a couple of little kids in there who fought all of the time. They did some really bad stuff. I finally just called their parents and said, "He's out of the show."
- H: What kind of reaction did you get?
- S: We had a nice, long talk on the phone and then I worked it out with them. I said, "If you come and watch your kid and he settles down I will let him back in." He got sick with the chicken pox for a week and that must have cured him. He was a little angel after that.
- H: Are most of the young people that are performing and working with children's theater children of adults who are involved in community theater?
- S: Most of them are not.
- H: That's good. You're drawing from a different crowd all together.
- S: I would say that out of the 50 that auditioned for the first show, maybe at the most 20 of them have been involved with adult theater, either their parents or older brother and sister. All the rest were people I've never seen before.

H: Do you have any idea where this idea first came from for them to start a separate children's theater?

S: I had the idea many years ago. I was going to try to start one on my own in my own house. Judy Groves had thought of it and she took it to the board and they said, "Find somebody to do it and go ahead." They found me and I went ahead and here I am.

H: Did the community theater organization have any involvement as far as financing it was concerned?

S: At first they donated \$50 to us to get us started and we ended up giving it back to them because we raised enough money to pay it back, and we felt that is how we wanted to start, on our own.

H: Other than using their facilities you're pretty much independent?

S: Yes.

H: But they do supervise in the sense that ultimately they're your authority rather than the kids?

S: Yes.

H: You mentioned the idea of a musical. What kind of future do you see? For instance, do you think they'll get into longer plays?

S: Yes. All the shows this year are going to be at least an hour long show. What we're hoping for is to do shows like "Annie", "Peter Pan", and stuff like that. Our dream is big, but we're working hard now so it can come true.

H: Did you have any exposure to this? We used to have players that would come into town and present programs for the elementary school students; was that adult acting? Were you in elementary school at the time?

S: Yes. I had seen one of them and most of them were adults, a travel company that would go to different schools and perform. They were kids shows, but adult actors.

H: I wondered why you had come up with this idea? Was it just your own desire?

S: Thinking back now I did do a children's show when I was in fifth or sixth grade; it was called "The Emperor's New Clothes." Our play school did that. We did that show and I guess that's what really got me started.

H: Who was in charge of that?

- S: Ormond Long was the director. He really got me started because for "The Emperor's New Clothes" I helped do some of the dancing parts in it. I also helped design costumes.
- H: How old were you?
- S: Fifth grade.
- H: Was that connected with the Memorial Building Adult Dinner Theater?
- S: No, it wasn't. It was done only in the Summer time and it was only for the kids to have something to do.
- H: That was the first one you were involved in?
- S: Yes.
- H: Were you involved in any others?
- S: Yes. I did "Frankenstein's Daughter" and "The Twelve Jurymen at the Roundtable."
- H: This was three different Summers probably?
- S: Yes.
- H: Other than going into longer shows what else do you think you'll do in the future?
- S: We're hoping to have a class for the kids; Kent State is having it on kids writing their own skits. We're hoping to get some of those skits and have them come up, the person who wrote the show, and direct a show up here with the kids doing it and that child directing it. It will move right along with a little thing we have to get more kids involved. If you assistant direct three to five shows in a close period of time then you will get to direct one show.
- H: The guild then has made this decision?
- S: Yes. I thought of it and brought it up to them and they're going through a process of agreeing on it. That will be in our bylaws that we're beginning to write and everything.
- H: Do you have anything else specific put down yet as far as the nature of the children's theater organization?
- S: Basically we just have the name and what officers are supposed and the time period of dues.
- H: How much do they have to pay?

- S: Three dollars and fifty cents for a full year, which would be from September 1 to August 31. What that is mainly for is so once a year we can take the kids to see another productions of children's theater or to take them out and have a good time somewhere.
- H: Where else would there be a children's theater that they could go see?
- S: There is the Youngstown Civic Children's Theater. They're combining with Warren's theater and they're doing "Wizard of Oz" this Summer. I hope to take the kids to see that.
- H: That is all Summer?
- S: Yes. This "Wizard of Oz" show that is coming up is a cast of 74 kids.
- H: Who supervises them?
- S: I don't know.
- H: What is the youngest age that you have involved?
- S: To be in the guild you at least have to be in kindergarten. I did have a three year old in "The Easter Geese" show and he was the Easter rabbit's baby. He did really good. He walked where he was supposed to be and didn't cry.
- H: Have you had any truly embarrassing moments thus far?
- S: Yes in "Easter Geese" some little boy went onstage with money in his pocket and he hopped around onstage and the money fell out. One of the other little boys picked it up and they started fighting onstage. They straightened up when they saw my face in the audience.
- H: Do you find that they are fairly quick to respond?
- S: Very quick. They catch on really good. If something happens they know how to take care of it right away. Our second night that we had to perform an encore performance we had one girl out with the chicken pox and two girls got sick right before they went onstage. I had to redo the whole show and tell the kids new lines and everything, and that show went smooth. There was not one problem at all.
- H: You don't have to stand by and give them their lines?
- S: No. We told them they had to have their lines memorized in one week, and they did.
- H: Have you found anything that you might have done wrong? What

changes would you make?

S: The main thing was taking care of a crowd if it showed up at a show. We did take reservations, but we didn't designate seats or anything. We didn't have the reservations in alphabetical order or anything and it was just total chaos. The line was a mile long and we just didn't know what to do.

H: In that kind of a situation was it literally a sellout?

S: We had that many reservations. Some cancelled and what made up for it were the walk-ins. I called it a sellout because I didn't know if there were any seats left open, but we did have some people standing the whole show.

H: You probably did have every seat filled then or close to it?

S: Yes, I took it as that.

H: There wasn't a great deal of publicity on it?

S: No. There was no publicity on our encore performance except for a sign stuck out by the theater, and we still got 100 people to see that.

H: How did you get the kids in for auditions?

S: We publicized it in the newspaper and called some area schools and asked them to announce it. We told the kids in our dance studio and put it on the marquis.

H: Do the schools seem to be pretty cooperative with you in those kinds of things?

S: They seem a lot more cooperative with us than they do with the adult theater because it's something for the kids. I think the schools will help you out as long as it's for the kids.

H: You talked about Kent State branch teaching a class and possibly betting to use their scripts. Have you talked to any of them yet?

S: No. Judy Groves had talked to a professor out there and she just came back and told me. We haven't heard anything from them since.

H: Do you have any thought of teaching directing?

S: I may hold a couple of workshops. I won't charge for them or anything. It will be a workshop where the kids can come in and learn different fields of the theater. I know how

to do make-up and costumes so I'll hold workshops for an hour on each thing.

H: Those kinds of things would be advertised in the same way?

S: That would be open to the public because hopefully it would get more people interested. Some people would like to learn how to do make-up just to do it for Halloween and stuff.

H: Have you thought of working with any of the other local groups like the Y? Is there any involvement with any of the other local youth groups?

S: Yes. The Junior Catholic Daughters did three skits last year at Christmas time. I helped direct their shows and designed their costumes and set. I was down there helping them out a lot. It got some of them interested, and I will do tours through the building and stuff for elementary schools. I'm hoping to get a fifteen minute skit written or buy one and have fifteen kids that are understudies and take them to different area schools next year. I would get them out of school for a day and perform at different schools.

H: You mentioned about doing some workshops. I know that there is an adult community theater council for the entire state that does workshops throughout the state. Is there anything like that for children's theater?

S: There are; I don't remember the name of them. I have contacted other theaters and they said they were going to send me more information on a club we can get into like that and contests we could go to.

H: It would be basically the same thing as the adult group as far as the competition and traveling and the concerts in the various parts of the state?

S: Yes.

H: But it's just for young children?

S: Yes.

H: You mentioned the Warren theater that was going to consolidate with the Youngstown Community Children's Theater. Do you mean permanently or just for the production of "Wizard of Oz."

S: He said permanently because Youngstown's children's theater wants to find a new home. I'm pretty sure they're going to combine permanently.

- H: With hopes of going to Warren or just with the idea that bigger might enable them to find another place?
- S: I'm pretty sure they're going to end up combined in Kent. This man I talked to was from Kent and he is their general manager. He is the one who told me about it.
- H: What kind of general feeling of response have you gotten from the Salem Community Theater itself? Do you feel they're being supportive?
- S: Very supportive. They're behind the kids all the way, especially now to let the kids know that they're backing them up. They want the kids to have a good start. I've gotten support from everybody so far.
- H: You mentioned the presentations and the number of people involved. Do you do things like printing up programs and making tickets and all that kind of stuff as they do for an adult program?
- S: Yes. We don't make as big a program with ads and everything, but probably after next year we will have to.
- H: What kinds of organizational skills have you had to use? What have you had to go through to get all of this done?
- S: I've called other theaters and asked them to tell me a little bit about them. I've gotten information from one of them and all they did was send me their bylaws. Other than that I've done it all on my own just from my experience with "Sing Out", directing that, on how to organize a group. I have never organized a group before and that's why it's so rough.
- H: From the kids that are involved in the guild do you have any idea of what direction they're going to go to in the future? Have you gotten any feeling about other fund raising projects for instance?
- S: Yes, we're doing an egg sale June 12. What they do is go to one house in the neighborhood and start off at the top of the street and ask them to donate an egg for the children's theater. They get the egg and go to the next house and say, "We're from Salem Community Children's Theater. We got this egg off of your neighbor. Would you like to buy it by donating to children's theater?" The response is really good. Usually you don't have that many people giving you eggs; you have the same egg for the whole street because nobody wants the egg.
- H: What other kinds of ideas are you thinking about?
- S: We're going to have a hotdog and lemonade stand for the

- jubilee. Hopefully if I get my show written that I'm trying to write pertaining to adults and kids it will be just people that I know that I want in this show. We will do a performance on the stage hopefully during jubilee week.
- H: I've heard that somebody else is writing one for that week too, for the adults. You're not working with someone else are you?
- S: No. I'm writing my own. Mine is just different talents and it's going to be like a carnival, seeing the flips and dancers.
- H: When is the jubilee scheduled?
- S: The second weekend of July.
- H: How many hours a day do you spend down there?
- S: Lately I haven't been spending that much time. Up until a week ago I was practically living down here. Once in a while I slept here in one of the rooms without anybody knowing it. I would go home and get cleaned up and come right back.
- H: How many hours a day were you teaching class?
- S: About two hours.
- H: You mentioned that you had to pick up T-shirts for the children's theater. What is that for?
- S: We wanted a logo for ourselves. It is a red heather T-shirt with a deep red heart on it. Inside the heart it says--I'm a kid at heart. Below it says--Support Salem Community Children's Theater.
- H: Are you going to sell these, give them to the members?
- S: The members ordered them, but we are going to try to sell them. Hopefully we'll have some for jubilee week where we can sell them at our stand.
- H: Would that be a little bit of a money-making project too?
- S: Yes.
- H: That's good promotion as the kids wear them around.
- S: Right.
- H: Do you think this would have been possible for you to

have started this had the community theater not been in the process of buying this building?

S: Not really. You need a place half decent for the kids. Moneywise and everything I don't think the kids would have been able to do it. It's really a good thing that the theater was here first.

H: This way you have an advantage of not having to pay so many of the expenses and yet use the facilities.

S: Right. We do pay them for the use of the building itself. If we make long distance calls for our company we pay for that. We're trying to stay independent, but we're still part of the theater. We are all one family.

H: What do you think has been your greatest success since you've started in theater in general?

S: I have two of them that have been my dreams. That is basically being a star in one of the shows, and I was a show stealer as Snoopy in "Charlie Brown." That was the first show I ever did a solo in my singing, dancing, and acting all at the same time with the same character. Then there is the dream of the children's theater, and here I am director of that now.

H: Do you think you're going to stay with this?

S: Hopefully. If it works out moneywise and I stick around the Salem area, yes I will.

H: Do you think that you're going to be able to find any kind of employment in your area?

S: No, not unless I move out of state, and that's the only thing I really don't want to do.

H: Is there anything else you think you would like to say?

S: Not really.

H: Thank you for your time.

END OF INTERVIEW