

THE DEATH PENALTY: JUSTICE OR VENGEANCE

At the beginning of 2014, four men were scheduled to be executed in prisons in Texas, Ohio, and Tennessee during the three-week run of *Coyote on a Fence* at Colonial Players. By the time you read this, one or more of these men may be dead; or the death sentence may have been delayed for some or even all of them. The process of putting a murderer to death in the United States involves years of tedious legal maneuvering broken by brief periods of frenetic activity by opponents of capital punishment as the time for an execution approaches.

Use of the death penalty was brought to North America by European settlers, and the first recorded execution in the new colonies was that of Captain George Kendall, accused of spying for Spain, in the Jamestown colony in 1608. For most of the ensuing 400 plus years, opponents and supporters of capital punishment have debated its merits in courtrooms, legislative chambers, and in the court of public opinion. Is it a deterrent to crime? Is it morally reprehensible murder by the state that sometimes ensnares innocent people? Are governments not justified in extracting vengeance for victims of brutal murder and their grieving family members? Is not life in prison with no possibility of parole sufficient punishment and sufficient vengeance?

John McAdams, a Marquette University political science professor, had this to say about deterrence:

If we execute murderers and there is in fact no deterrent effect, we have killed a bunch of murderers. If we fail to execute murderers, and doing so would in fact have deterred other murders, we have allowed the killing of a bunch of innocent victims. I would much rather risk the former. This, to me, is not a tough call.

Albert Einstein stated the arguments against capital punishment succinctly:

I have reached the conviction that the abolition of the death penalty is desirable. Reasons: 1) Irreparability in the event of an error of justice, 2) Detrimental moral influence of the execution procedure on those who, whether directly or indirectly, have to do with the procedure.

Support in the U.S. for capital punishment has ebbed and flowed since Gallup began polling on the issue in 1936, but except for one 1996 Gallup poll, proponents have always outnumbered opponents. Support peaked at 80 percent in 1994, but has slowly declined and reached a 41-year low of 60 percent in a Gallup poll taken last November.

Internationally, the United States stands alone among western democracies in allowing criminals to be put to death. Amnesty International reported that in 2011, the U.S., with 43 executions, ranked fifth in the world behind China, Iran, Saudi Arabia, and Iraq. There is a ban or de facto ban on capital punishment in 198 countries, according to Amnesty International, while 67 countries permit imposition of the death penalty.

A 1972 Supreme Court ruling brought executions to a halt in the U.S. for four years; from the time executions resumed in 1976 until the end of 2012, 1,350 people have been put to death. More than one-third of those executions (506) have been in Texas. The number of death penalty states peaked at 38 in 1995, and six states, including Maryland, have since abolished capital punishment.

Sources of information: Amnesty International, Death Penalty Information Center, Pro-Death Penalty.com, Pro-Con.org.



COYOTE ON A FENCE



Theatre in 360°



January 10 - January 25, 2014 2013/2014 season



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PRESIDENT'S MESSAGE

What I love about the play you are about to see is its rich exploration of human relationships, particularly in the most adverse conditions. What I found was that even under the most inhuman or beastly circumstances, there exists the possibility of empathy and understanding. Light can penetrate the darkest of hearts, even those of men condemned to die in the deepest recesses of a maximum security prison.

Justice may be served in putting to death those who have committed heinous crimes. But an "eye for an eye" can never be more than a temporary solution to the complex nature of modern society. Judging another man and woman can never simply be a tally of the deeds of his or her life. We are all so much more than our outward deeds. Remember: JUDGE YE NOT. There are too many ways that our society or our families, our financial condition or our education have prevented each of us from burgeoning into complete persons. For those lost souls whose inner worlds have become deformed beyond recognition or reclamation we can only pray. This play is that prayer.

- TERRY AVERILL

Playwright Bruce Graham got the idea for *Coyote on a Fence* from the real-life story of James Beathard, who was executed in a Texas prison on Dec. 9, 1999 for his role in the murder of three members of a family in their trailer-park home. Beathard edited a newspaper about death row, was a prolific letter writer and essayist, and insisted to the end that his execution would amount to the murder of an innocent man.

An interview with Graham about his extensive correspondence with Beathard can be found at: <http://thealliancetheatrelab.blogspot.com/2010/04/based-on-true-story-coyote-on-fence.html>

PRODUCTION STAFF

Director.....Edd Miller
Producer.....Tom Stuckey
Stage Manager.....Herb Elkin
Assistant Stage Manager.....Marguerite Jahns
Set Designer.....Edd Miller
Lead Carpenter.....Dick Whaley
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Set and Floor Painting.....Edd Miller, Tom Stuckey
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Costume Designer.....Beth Terranova
Costume Assistant.....Sandra Rardon
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ABOUT THE PLAYWRIGHT

BRUCE GRAHAM is a native Pennsylvanian and a graduate of Indiana University of Pennsylvania who teaches film and theater courses at Drexel University in Philadelphia. He is the author of almost 40 scripts for the stage, movies, and television and has written episodes for television series and soap operas. The New York production of *Coyote on a Fence* won The Rosenthal Prize as well as two Drama Desk Nominations. It also

was produced on London's West End. His play *Something Intangible* won seven Barrymore awards, Philadelphia's equivalent of the Tony Awards, in 2009. Graham has received grants from the Pew Foundation, the Rockefeller Foundation, the Princess Grace Foundation, and the Philadelphia Theatre Initiative. He is a two time winner of an Edgerton Foundation award for new plays.

ABOUT OUR NEXT SHOW

Superior Donuts, which begins a four-week run at our theater February 14, is a deeply funny and ultimately uplifting drama that focuses on the relationship between the white owner of a rundown donut shop and a young African American who comes to the store looking for a job. Arthur Przybyszewski, besieged by a new Starbucks across the street, is struggling to avoid bankruptcy and maintain the Superior Donuts shop located in a scruffy section of Chicago that he inherited from his father. Enter Franco Wicks, an energetic, enterprising writer who is bursting with ideas about how to increase business at the

shop. Other characters include a thug trying to collect a gambling debt from Franco, the Russian owner of a business next door who wants Arthur to close the shop so he can expand into that space, and a 72-year-old bag lady. Arthur is an aging hippie who recently lost his wife, and he has been beaten down by his financial and personal problems. The two men reach out to each other across racial and generational lines, establishing a warm, mutually supportive relationship as they struggle to make something good out of their lives.

DIRECTOR'S NOTES

What is an ARC show? An opportunity!

An opportunity for you, the audience, to gain perspective and insight on a life situation not familiar to you. An opportunity to be moved or stimulated or provoked on a subject of significance. An opportunity to share a heightened awareness or a mind--expanding experience.

Theater is an art, and art, as defined in the Random House Dictionary, is: "The quality, production, or expression according to aesthetic principles of what is beautiful, appealing, or of more than ordinary significance." Colonial Players has always worked to entertain, amuse, intrigue, mystify, and even transport an audience to a fantasy world. With the addition of the ARC shows (two per season since 2009), we have had the opportunity to pay greater attention to the plays "of more than ordinary significance."

Coyote on a Fence is an ARC show, the fourth one I have had the privilege to direct. I love delving into the backgrounds of the strong characters who inhabit these plays. I feel it is my job, my challenge, to ferret out everything I can, along with each actor, to create the human

being that will grip the attention of an audience. To make the characters live as real people is a joy. You may not necessarily like them, but if we succeed, you will want to know about them. With any luck, you will talk about these people on the way home or even over dinner the next night. Their language may be different from what we deem acceptable, but it is how they express themselves. These are people outside our comfort zone. To be able to look into what makes them who or what they are is what holds our interest.

The ARC shows should start conversations or debates. Historically, art has often been the impetus of movements or protests or even revolution. I just hope that we can start a small controversy. I won't say enjoy the show, but please try to appreciate the characters and listen to what they have to say. We have been living with them for a few months, and although difficult and draining, they deserve to be heard.

Thanks for the opportunity.

– EDD MILLER

ABOUT THE DIRECTOR



Coyote on a Fence is the 14th show **EDD MILLER** has directed at Colonial Players since he joined the Annapolis theater group in 1965. His most recent directing stint at CP was *Going to St. Ives*, which won awards for best play, best direction, and best lead actress in the 2012 Washington Area Theatre Community Honors competition. His first directing job for CP was *The Apple Tree* in 1971. Other directing credits here include *I Never Sang for My Father*, winner of the 1973 Ruby Griffith Award for best play presented by the British Embassy Players of Washington. Edd has appeared on

stage in 12 plays at Colonial Players and has been set designer for many shows, including *Coyote* and recent productions of *Annie* and *In the Next Room*. He also has acted in and directed plays at other community theaters in Maryland and Florida.

Edd thinks of Colonial Players as a second home. He thanks CP for the friendships of a lifetime, but most of all for bringing his late wife, Dolores, into his life. Edd is a retired interior designer and buyer for a large furniture company. He keeps busy as a standardized patient working with teaching hospitals in the Baltimore-Washington area.



THE CAST



KECIA A. CAMPBELL
(Shawna DuChamps)

Coyote on a Fence is Kecia's debut with The Colonial Players. She is pleased and honored to be a part of the talented cast and crew of this production. Kecia's acting credits include Mrs. Mi Tzu in *The Good Woman of Setzuan* (Theatre Lab); Nurse O'Neil in *The Sunshine Boys* (Keegan Theater); Mrs. Botticelli in *J.B.* and Technician in *Visit to a Small Planet* (American Century Theater); Theater J/Theatre Lab Staged Reading Series: *The Visit* (School Master), *The Balcony* (Carmen), *Six Characters In Search of an Author* (Madame Pace, Young Actress), *The Motor Show* (Salesman); Queen Factor in *Princess Problem It's Time to Wed* (Studio Theatre/DC Black Theatre Festival); Elizabeth in *The Old Settler* (African Continuum Theatre); Mickey in *The Odd Couple - The Female Version* (PGLT); Michael in *Daddy's Girl* (BCT); and Chorus in *Lysistrata* (Run of the Mill). Kecia has trained at Theatre Lab, Everyman Theater, and Shakespeare Theatre Company. She has an MBA from Johns Hopkins University and is the Director, Grants Administration for the Boys and Girls Clubs of Greater Washington. A special Thank You to Edd for the opportunity as well as to Lieutenant Humphries and Yolonda Evans at the Prince George's County Detention Center for their guidance.



EDDIE HALL
(Bobby Reyburn)

Eddie is thrilled to return to Colonial Players in *Coyote on a Fence*. He made his CP debut as Ferris Layman in the 2011 production of *The Diviners*. When not on stage, Eddie enjoys directing and writing. His favorite directing gigs include *Guys and Dolls*, *13!*, *The Wedding Singer*, *The Wizard of Oz*, *Noises Off*, and *Steel Magnolias*. In 2011 Eddie directed a version of *Clue*, which he adapted for the stage. Currently he serves as the drama director at Southern High School, where he will be directing *9 to 5* in the Spring. He is also Drama Director at Studio 180 Dance in Annapolis. "Bravo to Edd

Miller for being a fantastic teacher and director." Eddie would like to thank the hundreds of drama students he has been lucky enough to work with over the years who continue to inspire him to stay on stage, and the loving and supportive friends and family he loves dearly! Special shout outs to JM, ES, and SS. "Your contributions to the theater world continue to keep me in awe." Enjoy the show!



THOM SINN
(John Brennan)

Thom is a Baltimore-area actor who is making his debut with Colonial Players in *Coyote on a Fence*. Previous stage appearances include the role of Robert in *Proof* at Tidewater Players in Havre de Grace, a townspeople and a drunk in *An Enemy of the People* at Centerstage, Juror #7 in *Twelve Angry Men* and Harold in *The Full Monty* at Dundalk Community Theatre, The Mad Hatter in *Alice in Wonderland* at Pumpkin Theatre, and Sam Byck in *Assassins* at Spotlighters Theatre in Baltimore. Oh, there are many more, but you get the idea. Thom also finds enjoyment in popping up on crime reenactment shows such as *Who the (Bleep) Did I Marry?* and on supernatural investigation programs such as *When Ghosts Attack*. Most importantly, Thom enjoys the role of father and of husband. If you look closely, Thom's daughter Naomi makes a cameo "appearance" in this production of *Coyote*. Many thanks to Edd Miller for his quiet yet inspired direction, to Tom Wyatt and to Ms. Annie for their encouragement and insight, to Mom for teaching me the difference between right and wrong, and to my wife, Robin, for her patience, persistence, commitment....and full-time employment!



JEFF SPRAGUE
(Sam Fried)

Jeff is, as always, happy to be back at CP. Most recently, he appeared here as John Adams in *1776*. He has done many other musicals and plays for the theater and won a

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after 25 years as the lighting designer for the National Air and Space Museum, Smithsonian Institution. He has also designed the lighting for three show caves over the past ten years at Kartchner Caverns State Park in Arizona, Alabaster Caverns in Oklahoma, and Lewis and Clark Caverns State Park in Montana. Frank resides in the Annapolis area and has designed lighting for a sailboat in the Eastport Yacht Club's annual Christmas Parade of Lights for the last 21 years. Most recently, he designed the lighting for the 9/11 Memorial of Anne Arundel County. Frank worked in professional theater as a Production Manager, Stage Manager, and Associate Lighting Designer.



THERESA RIFFLE
(Sound Designer)

After serving as Musical Director for The Colonial Players production of *1776* earlier this year, Theresa is excited to design sound for *Coyote on a Fence* and to work with this fabulous production staff and cast. She has worked with several area theater companies in a variety of roles both on and off the stage. She was last seen on the CP stage as Annie in two performances of *In the Next Room or the vibrator play*. You also may have seen her as Anna Hauptmann in *Hauptmann*, Evelyn in *Kindertransport*, and Phoebe in *Romantic Comedy*. Theresa is Secretary on the Colonial Players Board of Directors and works as a music teacher in Bethesda. She would like to thank Edd for letting her be a part of this fantastic production and Wes for encouraging her to learn sound design and for agreeing to be her guru. As always, a big thank you goes to Jem and Josh for their boundless love and support.



TOM STUCKEY
(Producer)

Tom is back as producer after filling the same role for Colonial Players' enormously popular production of *Annie* that played to sold-out houses during November and December. He began his association

with Colonial Players in 1969 as a member of the chorus in *Carousel*. After a few more appearances on stage, he realized he was more of a behind-the-scenes person. Tom has produced a number of plays at CP, including *Going to St. Ives* and *Hauptmann*, both of which won awards for best play and best direction as well as acting awards in the Washington Area Theatre Community Honors competition. He has served in several positions on the CP board, including president, and works frequently on set painting, hanging lights, and ushering. He compiles and edits programs for all plays and handles print media publicity as a member of the marketing team.



BETH TERRANOVA
(Costume Designer)

Beth is pleased to be on her fourth costume outing with Edd Miller. Last year, as part of his team for the award-winning *Going to St. Ives*, Beth received a Washington Area Theatre Community Honors nomination for costume design. She previously designed costumes for Edd's productions of *The Diviners* and *Moon Over Buffalo*. Beth earned a second WATCH costume nomination last year for the quirky fairy tale *Cinderella Waltz*. Her costume designs have also been seen on the CP stage in *Lettice and Lovage*, *The Lion in Winter*, *The Philadelphia Story*, *She Loves Me!* and *Hauptmann*. An award-winning director (*Hauptmann*), Beth most recently directed *1776* for Colonial Players. Other work behind the scenes at CP includes producer, stage manager, set designer, play consultant, and tech crew. Also an award-nominated actor (*Two Rooms*), Beth is Production Director on the CP Board of Directors, produces the News and Cues newsletter, and serves CP as a Costume Consultant/Wardrobe Curator, Bylaws Committee Member, and WATCH Judge.



THE CAST (continued)

2007 Washington Area Theatre Community Honors award for his role in *Kindertransport*. Jeff has additionally appeared in several productions with Annapolis Summer Garden Theatre, Dignity Players of Annapolis, and Second Star Productions of Bowie. Some favorite all-time roles include the aforementioned John Adams, Edna Turnblad in *Hairspray*, Bruce in

Blue/Orange, and various parts in *I Love You, You're Perfect, Now Change*. By day, Jeff is an attorney for the federal government. He sends his thanks to the cast, crew, and production staff, and sends his love to his beautiful bride, Kathleen. "The profound moral question is not, 'Do they deserve to die?' but 'Do we deserve to kill them?'" --Sister Helen Prejean.



THE STAFF



CARL ANDREASEN
(Sound Designer)

Carl returns to Colonial Players after composing and performing music for CP's award-winning production of *Going to St. Ives* in 2012. For *Coyote on a Fence*, he created a background sound track of noises and voices that underscores the scenes in the prison. Carl is a Chicago native who moved to Maryland in 1969 to work for the U.S. Department of Agriculture. His involvement with community theater began at Belair (now Bowie) Community Theatre. He also worked with Colonial Players and Annapolis Summer Garden Theatre. "It's always a pleasure working with Edd Miller and watching how he pushes limits. One of my challenges this time is to use sound in ways that hint rather than being obvious."



LOIS BANSCHER
(Properties Designer)

How minor I feel entering my fifth season while Colonial Players is celebrating its 65th year! Each season may deliver a classic favorite such as *Annie* or thought-provoking, controversial dramas such as *Coyote on a Fence*; regardless of the topics, I jump in when asked with a big "YES" and work to solve whatever challenges are presented. But I'm always thinking props when I enter a resale store or antique shop or eye those country barns as I travel to the Shore during the summer

months, thinking there must be some goodies in there for CP. I am pleased to work with this creative team once again, as well as the other volunteers on special projects throughout the "quiet" summer recess. It was an honor this past season to be recognized by the theater for my contributions to Colonial Players. Many thank yous to everyone.



HERB ELKIN
(Stage Manager)

Herb's most recent CP stage managing credits include *Trying* (2013), *Going to St. Ives* (2012), *The Diviners* (2011), *Dog Logic* (2010), *The Lion in Winter* (2010), *Over My Dead Body* (2009), *Two Rooms* (2009), and *Enchanted April* (2008). Prior to becoming active behind the scenes he appeared on stage in several CP and other area productions. Herb serves on CP's Finance Committee and works at the U.S. Naval Academy.



FRANK A. FLORENTINE
(Lighting Designer)

Frank's background stretches over a wide array of lighting projects from ballet to museums to special events to show caves. He has designed lights at Colonial Players for *1776*, *Sunlight*, and *Chapter Two*, which was nominated for best lighting design in the Washington Area Theatre Community Honors competition. Frank retired in 2009

THE COLONIAL PLAYERS, INC.
presents



Written by
BRUCE GRAHAM

Directed by
EDD MILLER

THE CAST

(in order of appearance)

Shawna DuChamps.....Kecia A. Campbell
John Brennan.....Thom Sinn
Sam Fried.....Jeff Sprague
Bobby Reyburn.....Eddie Hall

PLACE

In a prison and a bar in the southern United States.

TIME

The bar scenes are in the present.
The prison scenes are in the recent past.

Originally produced by
CINCINNATI PLAYHOUSE IN THE PARK
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