

# ALIENS! ELVIS! BAT BOY!

The Planet as *Weekly World News* Saw It

For 28 years, *Weekly World News* fed its readers a steady diet of stories about events that were, by turns, shocking, alarming, astounding, baffling, terrifying. Aliens walked among us. Elvis lived. Big Foot was sighted. Photos were taken of heaven and the gates of hell. Famous people returned from the dead, arriving at least once on a ghost airplane. Oh, yes. Don't forget the ever-popular Bat Boy, a half-bat and half-human creature found in a West Virginia cave who was the source of never-ending story ideas for editors of the supermarket tabloid.

*Weekly World News* billed itself as “**THE WORLD’S ONLY RELIABLE NEWSPAPER**,” treating the most outlandish stories as if they were real. It was fun, perhaps. Titillating. Certainly different. But not all that reliable. Some stories were based on fact. Editors loved weird little stories about people who found Jesus in a pickle jar or survived lightning strikes or had the world’s largest collection of toe nail clippings. It occasionally came up with real journalistic scoops, such as photos of executed serial killer Ted Bundy. “In the '80s, WWN was 85 percent true,” Derek Clontz, an editor for 15 years, said in a 2007 interview with *The Washington Post*. “We simply revved up and played big the wild, odd, and strange stories that mainstream media overlooked or were too persnickety to run.” He thinks at that time, most readers believed most of the stories.

After those first few years, reality more and more often gave way to creativity as fiction replaced fact. Many of the really big stories -- those with the screaming headlines packed with lots of strong adjectives -- were simply not true. They emerged from the creative brains of editors and writers who loved working at a place where they had such a good time. The blend of fact, exaggeration, and outright fabrication appealed to many Americans, and the weekly circulation peaked at 1.2 million before the tabloid entered a period of slow decline and then ceased publication in 2007.

Perhaps many readers believed what they read even as shock value replaced facts; for others, the newspaper was all about fun. Who wouldn't enjoy a story about Hillary Clinton having an affair with an alien named P'lod or adopting an alien baby? Or finding out that 12 U.S. senators were aliens? When that story was taped to a wall in the Senate Press Gallery, some reporters opined that the newspaper had underestimated the number of aliens by at least three or four.

Many of those who wrote for *Weekly World News* had come from mainstream news organizations. “Mainstream journalists read WWN and dreamed about killing the county sewer-system story they were working on and writing about a swamp monster or a 65-pound grasshopper,” Clontz said. Some staff members had no previous journalistic experience. Bob Lind, a one-hit wonder with his hauntingly beautiful rock ballad, “Elusive Butterfly,” talked his way into a job when his music career collapsed.

Whatever their backgrounds, the writers and editors had a great time at the office. “There were days when I would leave work with my stomach and my face hurting from laughing all day at the ideas being kicked around,” Lind said in his interview with *The Washington Post*. *Weekly World News* shared space with its sister publication, *National Enquirer*. At one point, the staff of the *Enquirer* complained so much about the shouting and raucous laughter from WWN staffers that a partition was put up to separate the two newsrooms.

Lind was there for the birth of the bat child, who became the newspaper’s most beloved character. A graphic artist trying to turn a photo of a baby into an alien gave the kid pointy ears, big eyes and fangs. “Bat Boy,” someone said as the photo was passed around, and Derek Clontz, Eddie’s brother, concocted a story about a bat creature found in Lost World Caverns in West Virginia. That 1992 story was followed by many others as Bat Boy was repeatedly captured and then allowed to escape. While pursued by the FBI and a bounty hunter named Jim “Deadeye” Slubbard, who vowed to stuff him and hang him over his fireplace, the bat child fought in the war on terror, led the troops that captured Saddam Hussein, bit Santa Claus, traveled into outer space, and endorsed Al Gore for president.

The print edition of the *Weekly World News* is no more, but Bat Boy is not forgotten. He lives on in the musical you will see today as well as [weeklyworldnews.com](http://weeklyworldnews.com), the on-line version of the defunct newspaper. The digital version doesn't have the same impact as the print version with its huge headlines, gaudy photos, exclamation points, and strong adjectives, but it still has those really big stories the rest of the media somehow overlook. Recent scoops: Vladimir Putin plans to run for president of the United States, the Dalai Lama has retired and is living in the Playboy mansion, and Big Foot’s skull has been found. As for Bat Boy, he’s gone mutant.



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ON WHAT'S GOING ON AT CP.



# President's Message

BY TERRY AVERILL

This season has been a far-flung theatrical journey...from death row (*Coyote on a Fence*) to Chicago's "uptown" immigrant neighborhood (*Superior Donuts*) to the bright lights of New York City (*Annie*) and has even brought us a dose of time-travel with a dominatrix (*Communicating Doors*).

So why not experience something truly outlandish, a musical about a creature found living in a cave who is half bat and half boy, who transforms overnight into an educated and lovable young man, while bewildered backwoods neighbors of Hope Falls, WV

plot to wipe this evil creature from their god-fearing earth?

Nothing is too outrageous for musical theater, even a tabloid mash up of Dr. Jekyll/Mr. Hyde meets Eliza Doolittle, a tasty love story leavened with blood and guts and more than a little religiosity. It's goofy and sincere, and I am certain after having stuffed yourself with our over-cooked confection, you will stagger out of the theater more than satisfied if a bit bewildered.

Thanks for sinking your teeth into our sacrificial offering.



**Did you know? The world's smallest mammal is the bumblebee bat of Thailand, which weighs about as much as a dime and is critically endangered due to habitat loss.**

## About Our Next Show!

In the early half of the 20th century, glow-in-the-dark watches and clocks were all the rage. Companies that manufactured these popular timepieces hired hundreds of employees, often women, to hand paint the faces with radioluminescent paint containing zinc sulfide, which glowed when hit by radiation. These were good-paying jobs at a time when very few were available for women, but they came with a high price—slowly developing health problems caused by radiation poisoning. *These Shining Lives* is based on the true story of four women who worked in an Illinois factory and of their battle against an employer that had

assured them radium was actually beneficial to their health. The play chronicles the strength and determination of these women, who refused to allow the company that stole their health to kill their spirit or endanger the lives of those who would come after them. *These Shining Lives* is a poetic, warm, and ultimately uplifting story about a seemingly quixotic and, in the end, successful lawsuit by ordinary people that held a powerful and wealthy corporation responsible for the sickness that ravaged the bodies of its employees. This play by Melanie Marnich had its world premiere in 2008 at Centerstage in Baltimore.

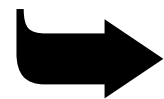
The music for our production of *Bat Boy* was produced by **Right On Cue Services (ROCS)** in Provo, UT. ROCS is a music technology company that specializes in providing rehearsal and performance music for theaters worldwide. Our music was created by various live professional musicians as well as high-quality sampled instruments. Our music director, David Merrill, and sound designer, Wes Bedsworth, began working with Jameson McDougal at ROCS in December, 2013. Through collaboration between our staff and ROCS, we arrived at the musical tracks that underscore our musical numbers today. ROCS also provided the music for our productions in 2013 of *1776* and *Annie*. We hope you enjoy the music as much as we do! [www.rightoncueservices.com](http://www.rightoncueservices.com)

## Production Staff

Director.....Beverly Hill van Joolen  
Musical Director.....David Merrill  
Choreographer.....Jamie Erin Miller  
Producer.....Judi Wobensmith  
Stage Manager.....Shirley Panek  
Stage Crew.....Lauren McLeod, Andrew Panek, Brittany Rankin  
Assistant Musical Director.....Kaelynn Miller  
Set and Floor Designer.....Terry Averill  
Set and Floor Painting.....Lois Banscher, Kaelynn Miller, Theresa Riffle, Tom Stuckey  
Lead Carpenter.....Dick Whaley  
Carpenters.....Lee Craft, Norm James, Bob Mumper, Jim Robinson, Ted Yablonski  
Technical Director.....Wes Bedsworth  
Lighting Designer.....Frank Florentine  
Lighting Assistants.....Jennifer Dustin, Eric Gasior, Stuart Johnson, Ernie Morton, Lyana Morton, Heather Quinn, Andy Serb, Daniel Starnes, Tom Stuckey, Beth Terranova  
Sound Designer.....Wes Bedsworth  
Sound Assistants.....David Merrill, Kaelynn Miller  
Special Effects Designers.....Terry Averill (*rigging for cave hangings and projection screens*), Wes Bedsworth (*video projection installation*), Frank Florentine (*flame effect*), Eddie Hall (*stage blood*), Keith Norris (*fog and smoke*)  
Sound/Lighting Board Operators.....Wes Bedsworth, Kaelynn Miller, Theresa Riffle  
Properties Designer.....Lois Banscher  
Properties Assistants.....Theresa Olson, Shirley Panek  
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**Shocking Forbidden Love**  
Bat Boy can't stop!



## ACKNOWLEDGMENTS

Bat Boy's fangs were created specifically for this production by Kathryn Ehmman & Associates, an Annapolis practice specializing in family and cosmetic dentistry. Colonial Players gratefully acknowledges this generous donation and the touch of authenticity it brings to our production of *Bat Boy*.

Kathryn Ehmman  
DDS  
& Associates

Free State Printing

**WARNING:** Bat Boy depicts violence, sex, drug use, and loud rock and roll music, along with gun shots, strobe lights, and fog. No tobacco products, marijuana, or other illegal substances are used in this production.

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DIRECTOR’S

NOTES

By Beverly Hill van Joolen

Things are not always what they seem to be. Good isn’t always completely good, and bad is never just all bad. When I first read *Bat Boy*, I cringed at some of the scenes, wrinkled my nose at others, laughed at a few, and cried a time or two. I was intrigued but not sure I wanted to spend a year with the characters and their story until I heard the music, and then I was hooked. I’ve explained the show as being *Edward Scissorhands* meets *The Rocky Horror Picture Show* with a touch of *Beauty and the Beast* thrown in. It is by turn uncomfortable and loveable, unbelievable and too often too close to the truth. Occasionally, it even goads us into pointing the finger inward. My cast, staff, and crew have been brilliant at bringing these characters to life in a very real way while staying true to the absurdity of the story. Our Bat Boy created a monster that is to be feared and loved, but we also can see in him a bit of ourselves. Therein is the source of the most discomfort. At any given moment on any given day, judgments are being made, and any one of us can be a target based on the way we dress, the color of our skin, who and how we chose to love, what we do and don’t believe in, what side of a political line we won’t cross, and a myriad of other factors. Conversely, we can also be those who stand in judgment, and we all have our secrets to hide. Fair warning: you may find this show bawdy and offensive; I certainly did. On the flip side, it broke my heart. Things aren’t always what they seem; then again sometimes they are. The point is, what do we do about it?

The Bat Boy: CREATIVE TEAM

Keythe Farley, Brian Flemming, and Laurence O’Keefe constitute the creative team that took a typically outlandish story from *Weekly World News* and turned it into a successful off-Broadway, regional, and community theater hit. Farley and Fleming co-wrote the book for *Bat Boy*, imagining how residents of a rural mountain community might have responded to the presence in their town of the supermarket tabloid’s half bat, half human creature. O’Keefe joined them to write the music and lyrics for the show, which won several awards, including the Outer Critics Circle and Lucille Lortel awards as best Off-Broadway musical for 2001.



**FARLEY** is a graduate of UCLA and was a member of the Actors’ Gang in Los Angeles, where his play had its original production. He has written, produced, and/or voice directed episodes of *Rugrats*, *As Told By Ginger*, and *The Wild Thornberrys*.



**FLEMMING** got a job as script reader for New Line Cinema immediately after graduating from the University of California, Irvine. To promote his first low-budget movie, he co-founded a “punk” film festival called “the Slumdance Film Festival.” He then turned his attention from indie movies to live theater, linking up with Farley and O’Keefe to develop their cult hit about a bat boy.



**O’KEEFE** won the 2001 ASCAP Richard Rodgers New Horizon Award for his music and lyrics for *Bat Boy*. He has written songs for *The Cat in the Hat* and *The Daily Show*. He has performed his songs at clubs in New York City, Boston, and elsewhere and once conducted the Harvard University Pops Orchestra in an evening of his songs, including the world premiere of his short opera *The Magic Futon*.

ABOUT THE DIRECTOR

**Beverly Hill van Joolen’s** artistic career has taken her from California to Germany and from club singer and writer to actress, theater and film critic, and director. She says she could never choose a favorite venue, and adds, “Even though I love being on stage, directors live in a constant state of combined terror and exhilaration, which makes it addictive.” Since moving to Annapolis, Beverly has directed for The Colonial Players (*The Philadelphia Story*; *Kiss Me, Kate*; *Jake’s Women*; and *Little Women*), Annapolis Summer Garden Theatre (*Nunsense*), and Merely Players (*Narnia*, *Little Women*, and *The Little Princess*). When she’s not acting or directing, Beverly teaches theater and music at Severn School Chesapeake Campus, and she dabbles as a playwright. Beverly thanks her family for their unwavering belief that creativity trumps housework. She dedicates the incredible talent and spirit of the *Bat Boy* cast and crew to all people who celebrate the brilliant uniqueness of each individual and who embrace, especially, those whom society all too frequently tries to either suppress, ignore, or destroy.

Colonial Players CONGRATULATES our winners of awards announced recently for community theaters.

In the Washington Area Theatre Community Honors awards competition, 72 plays and 42 musicals presented during 2013 were adjudicated, and winners were announced March 9.

Karen Grim received an award for best performance by a lead actress for her role as Sarah Schorr in *Trying*. Christina Enoch Kemmerer and Robert Tucker each won an award for best performance in featured roles as Player #1 and Player #2 in *Shipwrecked!*. Beverly Hill van Joolen won the Outstanding Hair Design award for *1776*.

Colonial Players also won four awards in Maryland Theatre Guide’s Reader’s Choice competition, including **BEST COMMUNITY THEATER IN THE BALTIMORE-WASHINGTON AREA**. Other winners were Karen Grim as best lead actress for *Trying*, Andrea Elward for best costume design for *1776*, and Wes Bedsworth for best sound design, also for *1776*.



# MUSIC SYNOPSIS

Fear, Jealousy, Forgiveness!

## THE MUSICAL DIRECTOR



**DAVID MERRILL** is humbled to be the musical director of this fabulous production with such a dedicated and talented cast along with an amazing production crew. This is his first opportunity to be musical director with The Colonial Players, and he gives thanks to Kaelynn Miller for her outstanding help and assistance. Previously, David has been active both on and off the stage in a variety of roles. Most recently you may have seen him as Robert Livingston in *1776* at Colonial Players, Everett in *Swing* at Annapolis Summer Garden Theatre, the Minstrel in *Once Upon A Mattress* at Maryland Hall, Adam/Noah in *The Children of Eden*, Lamar in *Godspell*, Mr. Snow in *Carousel*, and Jamie Lockhart in *The Robber Bridegroom*. David has had the pleasure of working with the Victorian Lyric Opera, Loudoun Lyric Opera, the Annapolis Chorale, Pasadena Theatre Company, Kensington Arts Theatre Company, and Calvert Memorial Hospital in its Spotlight Concert Series. David teaches Middle School music and works with the technology team at Severn School in Severna Park. He is the tenor section leader and soloist at St. Anne's Episcopal Church in Annapolis. David received his Bachelors in Music from Methodist University and his Masters of Voice from Shenandoah Conservatory. He is grateful to Beverly for the opportunity to be a part of this "wonderful and wacky adventure." And, as always, David expresses his love to his family and girlfriend for their boundless love, support, and encouragement.

## THE CHOREOGRAPHER



**JAMIE ERIN MILLER** is thrilled to be working with such a talented group of people and some of her very dear friends on this production of *Bat Boy*. Most of Jamie's theatrical work has been done on stage, but she also really enjoys creating dances for shows. Most of her work as choreographer was in her home state of Florida, but she has worked locally as well. A few of the local productions Jamie has choreographed are *Songs for a New World* (Dignity Players), *Something's Afoot* (Second Star Productions), and *Bette and Barry at the Baths* (Standing O Productions). Some of Jamie's favorite roles on stage include Maureen in *RENT*; Woman 1 in *I Love You, You're Perfect, Now Change* (which earned her a Washington Area Community Theatre Honors award nomination); Millie in *Thoroughly Modern Millie*; Lois in *Kiss Me, Kate*; Judy Denmark in *Ruthless: The Musical*; and Izzy (a WATCH Award nominee) in *Rabbit Hole*. When Jamie is not in the wonderful world of theater, she is busy playing the other roles in her life: wife, mother, daughter, and teacher. She would like to thank her extremely supportive family and friends for all of their love. Also, thank you to Beverly and Judi for those persistent phone calls. "I am so happy I said yes. It feels good to be back!"

★ **Did you know? Of the world's 900+ species, only three are vampire bats. They drink blood of animals, but don't like the taste of human blood.**

# THE STAFF

**Did you know? Bats are the only flying mammals in the world. Yes, it's true!**



**TERRY AVERILL (SET DESIGNER)**  
Terry is active in many areas at Colonial Players including acting, directing, and designing lights and sets. Earlier this season he designed the sets for *Annie*. He previously was set designer for *Kindertransport* and *Earth and Sky* at CP and worked with Edd Miller on set design for *I Love You, You're Perfect, Now Change*, which he also directed. Other directing credits at Colonial Players include *Romantic Comedy*, *Sunlight*, and *Kindertransport*. Terry won a Washington Area Theatre Community Honors award for his lighting of *Earth and Sky*. He has acted in a number of productions at Bowie Community Theatre and directed their productions of *Language of Angels* and *Love, Sex, and the IRS*. He is an architect and is in his second term as president of Colonial Players.

**LOIS BANSCHER (PROPERTIES DESIGNER)**  
Lois recently participated in CP's production of *Coyote on a Fence*, directed by Edd Miller, as the props collector. She has also had the good fortune to work with Edd in *The Diviners* and *Going to St. Ives*. She was nominated for a Washington Area Theatre Community Honors award for last season's production of *1776*. After retiring from the hospitality industry, Lois began her association with Colonial Players in 2009 working on *The Curious Savage* with JoAnn Gidos. Her next venture was *Mrs. California* in 2010, which earned a WATCH nomination for best props for her and Grace Baumgardner. Other credits include *I Love You, You're Perfect, Now Change*; *Sunlight*; *Little Women*; *Lettice and Lovage*; and *Taking Steps*, all at Colonial Players. In her spare time, Lois lends a helping hand to other theater projects, including arranging the lobby display of shows from previous seasons and seeking potential partnerships with local businesses. Lois awaits her next adventure and thanks Colonial Players team members for their support.



**WES BEDSWORTH (TECHNICAL DIRECTOR, SOUND DESIGNER)**  
Wes has been involved with nearly 40 productions at Colonial Players since he joined in 2007. He won the 2010 Washington Area Theatre Community Honors award for outstanding sound design for *Earth and Sky* and has been nominated for sound design for *Hauptmann*, *Kindertransport*, *The Diviners*, and, most recently, *1776*. He is proud of his incredibly talented girlfriend (and our Treasurer) Kaelynn for her two WATCH nominations this year. Wes serves as Operations Director on the

CP Board, Technical Director on the Production Team, and as one of the CP Webmasters. Love to Mom, Dad, Susan, and Abby. Kaeti - this one's for you!



**ELIZABETH CHAPMAN (COSTUME DESIGNER)**  
Elizabeth trained in fine art, costuming, and metalsmithing at Towson University. After completing her degree in 2012, she spent a year at Centerstage in Baltimore as a costumes intern. Currently, she is finishing a second year at Centerstage, this time as a fellow in the props shop. This is her first time designing for Colonial Players.

**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 *Coyote on a Fence*, *1776*, *Sunlight*, and *Chapter Two*, which was nominated for best lighting design in the Washington Area Theatre Community Honors competition. Frank retired in 2009 after 25 years as the lighting designer for the National Air and Space Museum, Smithsonian Institution. He also designed the lighting for three show caves over the past 10 years in Arizona, Oklahoma, and 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.



**KAELYNN MILLER (ASSISTANT MUSIC DIRECTOR)**  
Though she's been seen on the CP stage singing and dancing in the last three musicals, Kaelynn is delighted to step behind the scenes to assist the incomparable David Merrill with the music for *Bat Boy*. She has been involved in many productions over the last five years, in a variety of roles from actor to smushed banana cleaner to set painter to last-minute button sewer to usher to costume designer. Kaelynn serves as Treasurer on CP's Board of Directors. By day, she works in the music industry as a customer service representative for an orchestral instrument accessory distributor, where some days she actually gets to use her bachelor's degree in music. Kaelynn thanks the cast and production staff for their complete devotion to this production, and thanks (and only slightly blames) Wes for dragging her back into this crazy world of theater.

**SHIRLEY PANEK (STAGE MANAGER)**  
Shirley was last seen as Ofc. Randy Osteen in Colonial Players' recent production of *Superior Donuts*, but is taking a backstage role this time as stage manager. Previous production credits at CP include stage manager (*1776*) and lighting designer (*Communicating Doors*, *Moonlight and Magnolias*, and *Trying*). She was co-designer of lighting for *Chapter Two*, which was a nominee for best lighting in the Washington Area Theatre Community Honors competition. Shirley would like to thank Bev for her creative enthusiasm for the show and the cast for their fun and laughter. Break a leg, Emma! Love to Drew, Emma, and Jeff.



**ANDREW PECORARO (STAGE COMBAT CHOREOGRAPHER)**  
Andrew is excited to return to Colonial Players after previously working on *Communicating Doors*. Other fight direction credits include *Romeo & Juliet* (Pantheon Theatre, Glasgow), *Killer Joe* (Maryland Ensemble Theatre), *Count of Monte Cristo* (SCENeengineering, Glasgow), *Picnic* (Bay Theatre Company), *Oliver!* (Theatre on the Hill), *Joseph and the Amazing Technicolor Dreamcoat* (Theatre on the Hill), *The Tempest* (McDaniel College), and *Threepenny Opera* (McDaniel College). Directing credits: *Into the Woods* (Stock\*ing Productions), *Romeo & Juliet* (Pantheon Theatre, Glasgow), *Frogs* (University of Glasgow), *Lysistrata* (University of Glasgow), and *Count of Monte Cristo* (SCENeengineering, Glasgow). Thanks to the cast and crew for all their hard work.



**JUDI WOBENSMITH (PRODUCER)**  
Judi has been involved in over 200 productions in the Annapolis/DC area both on and offstage. She has produced shows at Colonial Players, Annapolis Summer Garden Theatre, and Petrucci's, to name a few. Previous directing credits include, among others: *A Christmas Carol* (four times at CP), *The Music Man*, *Gigi*, *The King and I*, *Carnival*, *Marriages*, *Something's Afoot* (at Colonial Players and 2nd Star Productions), *The Sunshine Boys*, and *Mrs. California*. She has served on the Board of Directors at CP, Annapolis Summer Garden Theatre, and Children's Theatre of Annapolis and has appeared in various TV commercials and documentaries. Judi spends her spare time working at the House of Delegates in Annapolis.



## COW CATASTROPHE

Mystery disease strikes cattle; farmers FEAR economic doom!



# THE CAST.....continued



**COREY JEWELER** (*Ron Taylor, Townie*) - Corey, a junior in high school, is very excited to be in his first production with Colonial Players. He recently appeared as Benny in Severna Park High School's production of *In the Heights*. He'd like to thank everyone who's supported him for the length of this show, or pushed him to audition with just an hour's notice.

**PAIGE MILLER** (*Shelley Parker*) - Paige is thrilled to be playing the role of Shelley as she makes her return to the Colonial Players stage in this production of *Bat Boy*. Her most recent roles include Marcy in *The 25th Annual Putnam County Spelling Bee* at James Madison University and Clarissa in *Little Women* at Colonial Players. Paige is extremely excited to be sharing the stage with her beautifully talented stepmother, Lynn, for the first time. Paige would like to thank her friends and family for being so supportive of her decision to pursue her love of performing. Paige would especially like to thank David Merrill for his dedication and his patience in teaching the cast the numerous musical numbers in this show. Lastly, Paige would like to thank Emily Corey, whose direction and inspiration led her to this stage today.



**SCOTT NICHOLS** (*Sheriff Reynolds, Animal*) - Scott is excited to be performing in a musical production again, having last done so as Wigs in Colonial Players' *Enter the Guardsman*. Previously at Colonial, he appeared as Max in *Lend Me a Tenor*, Olf in *Incorruptible*, Birdy in *Terra Nova*, and various roles in *Under Milkwood*. More recently, he was seen at Dignity Players in the two-person show *Stones in His Pockets* and in *Gross Indecency: The Three Trials of Oscar Wilde*. He has also performed at Annapolis Summer Garden Theatre as Linus in *You're a Good Man Charlie Brown* and Little Mary Sunshine in *Chicago*. Other favorite roles include Phillip in *The Lion in Winter*, Don in *Butterflies Are Free*, and various roles in *Jacques Brel is Alive and Well*. Scott has also performed with Under the Hood Productions, Anne Arundel Community College's Moonlight Troopers, Maryland Hall's Story Theatre and the Maryland Renaissance Festival. Scott would especially like to thank Jason for always being there to provide love, patience, and understanding.

**EMMA PANEK** (*Ruthie Taylor, Townie*) - Emma is delighted to be joining Colonial Players for this production of *Bat Boy*. She has previously appeared in *Alice in Wonderland* at Children's Theatre of Annapolis and *Little Women* at Colonial Players. Emma is so grateful to be working with such a talented team. She is a freshman at Eleanor Roosevelt High School and enjoys all things musical. She is a part of her school's all girls a cappella group, Pearls. A zillion and more thanks to the fang-tastic cast and crew. Much love to Mom, Jeff, Drew, Dad, and Mira. Enjoy the show!



**CHRIS PATTON** (*Dr. Parker*) - Chris, a native of Houston, is very excited to be making his Maryland theatrical debut in *Bat Boy*. Credits include roles in *RENT*, *Tommy*, *Jesus Christ Superstar*, *Godspell*, *Romeo and Juliet*, *The 25th Annual Putnam County Spelling Bee*, multiple productions

of Richard O'Brien's *The Rocky Horror Show* (playing both Frank n Furter and Riff Raff), and Bob Cratchit in a world-premiere production of *A Christmas Carol* at Houston's Tony Award-winning Alley Theatre. Other world/regional premieres include: *Asylum*, Laurence Fishburne's *Riff Raff*, and the title role of Saucy Jack De'ath in the campy, gothic, electro musical *Saucy Jack and the Space Vixens*. By day, Chris is a voice actor, having voiced over 200 Anime titles (*Pokemon*, *Dragonball Z*, *Soul Eater*, *Fullmetal Alchemist*, etc), over sixty audiobooks, lots of commercials, video games, and more. He sends much love and thanks to RAD and all his amazing fellow cast members!

**KENDRA PENN** (*Clementine, Roy*) - Kendra is thrilled to be doing her first show with Colonial Players. For her, it has been an amazing experience, and she hopes to be able to do more with CP. Kendra has done many shows with the Annapolis High School Drama Company as both an actress and a stagehand. Shows include *Guys and Dolls*, *Once Upon A Mattress*, and *Working*. She also appeared in *Kaleidoscope* last summer with the Annapolis School of Performing Arts. When not on stage, Kendra enjoys volleyball, reading, and shopping. She would like to thank her family and friends for coming to support her and all of her acting teachers who have inspired her and helped her become the actress she is today. "It takes a special kind of crazy to be an actor." And Kendra would like to thank her cast mates for being crazy with her, and hopes you all will enjoy the show.



**ALICIA SWEENEY** (*Mrs. Taylor, Animal*) - Alicia is extremely grateful to be a part of the wonderful community of artistic and creative people in the Baltimore/Annapolis/DC area. She received a BFA in Performing Arts from Emerson College in Boston. Since moving to Annapolis in 2001, Alicia has had the opportunity to choreograph, sing, and perform with the Annapolis Chorale and Chamber Chorus, Annapolis Summer Garden Theatre, Dignity Players, Standing O Productions, the Young Victorian Theatre Company, Bay Theatre, Rockville Musical Theatre, and Winter's Lane. Alicia was last seen at Colonial Players as the identical sextuplets in *Wonder of the World* and is so happy to be back performing with some of her favorite people she is blessed to call friends.

**BRONWYN VAN JOOLEN** (*Lorraine, Animal, Young Meredith voice*) - Bronwyn is ready to rock the house with her fellow cast mates in this production. Other characters at Colonial Players include Beth March in *Little Women*, Dinah Lord in *The Philadelphia Story*, Belinda Cratchit in *A Christmas Carol*, and Young Molly in *Jake's Women*. Other favorite roles include Martha Cratchit in *A Christmas Carol* (Ford's Theatre), Fantine in *Les Miserables* (Severna Park High School), Red Riding Hood in *Babes in Toyland* (Atlas Theatre), Wendy in *Peter Pan* (Children's Theatre of Annapolis), and Mercy Lewis in *The Crucible* (Dignity Players). Bronwyn works as a standardized patient with Johns Hopkins and University of Maryland medical schools. There are so many people she'd like to thank, but overall, her mother, Beverly Hill van Joolen, has been the one clearing paths to let her go any direction in life. Without that support, she wouldn't be on her way to Berklee College of Music come Fall 2014! Enjoy the show and beware of the bats!



## HOUSEWIVES TERRIFIED! Mystery creature Haunts Kitchens Angry citizens demand quick action by sheriff



**WENDY BAIRD** (*Meredith Parker*) - Wendy is delighted to be back at CP among this fabulous bat crew where she's also enjoyed playing in *Little Women* (Marmee), *Enter the Guardsman* (the actress), *Assassins* (Sara Jane Moore), *Blood Brothers* (Mrs. Johnstone), as well as *Jacques Brel is Alive and Well*, *Is there Life After High School?* and *Picasso at the Lapine Agile*. Last year, she performed her one-woman cabaret, *Stumbling on Happiness II*, at Red Branch Theatre Company and was featured in Theater 11's production of *Soprano*. Other favorite roles include: Diana in *Next to Normal* at Red Branch; Rona in *The 25th Annual Putnam County Spelling Bee* at ASGT; featured player in *Songs for a New World* (Kensington Arts Theatre), the witch in *Into the Woods* and *Sweeney Todd's* Mrs. Lovett. She is the proud mom of George Mason University senior Adam and president of Insight180, a brand consulting and design firm in Ellicott City.

**DEBBIE BARBER-EATON** (*Mayor Maggie, Animal*)

- Debbie holds a degree in musical theater from The Catholic University of America. A director and a performer, she has worked in local and regional theaters and has a particular interest in the genre of cabaret. Favorite roles include Queen Aggravain in *Once Upon a Mattress*, Rose in *Gypsy*, Pam in *Baby*, Adelaide in *Guys and Dolls*, Pistache in *Can-Can*, Mrs. Lovett in *Sweeney Todd*, and the delicious Lady Macbeth, for which she won a CP Acting Award. She had the honor of receiving the last Directing Award that Colonial Players gave for her direction of *The Robber Bridegroom*. "Love and thanks to Eddie and Neal Andrew, and all of my friends and family, always and forever. In loving memory of Tom Ammon, I miss you, my Faboo."



**SHANNON BENIL** (*Daisy, Animal, Doctor #1*) - Shannon is happy to be back at Colonial Players after a brief hiatus to have her now 16-month-old son. Some of her favorite roles here include those in *I Love You*, *You're Perfect*, *Now Change*, *Company*, *Jake's Women*, and five reincarnations of *A Christmas Carol*. She also recently performed in *The 25th Annual Putnam County Spelling Bee* at Dignity Players. During the day she is the Director of Accounting at an advertising agency. Much love to her parents, and as always to her partner, Marcy, for flying solo with their son, Nilsson, on so many occasions while she is at rehearsal or a show. She never takes for granted having a partner who supports her theater addiction!

**NATHAN BOWEN** (*Rick Taylor, Animal*) - Nathan is confused. He auditioned for the part of Mr. Freeze (Arnold being his acting idol) in what he presumed was the musical telling of Batman's youth, and ended up as a teenage punk in West Virginia. If you expect DC Comics characters today, you too will be confused. Nathan is employed as a budget analyst for the State of Maryland. You might have seen him at CP as Richard Henry Lee in *1776*, George in *She Loves Me*,



# THE CAST

and Paul/Gremio in *Kiss Me, Kate*. Other local roles have included Seymour in *Little Shop of Horrors*, Will in *Oklahoma!*, Hero in *A Funny Thing Happened on the Way to the Forum*, and Samuel in *Pirates of Penzance*, all at 2nd Star Productions. He also appeared at Annapolis Summer Garden Theatre as Moonface in *Anything Goes*, Billy in *Chicago*, Smudge in *Forever Plaid*, Tony in *Copacabana*, a soloist in *Smokey Joe's Café*, Dennis in *All Shook Up*, and Gabey in *On the Town*. He lives in Annapolis with his cat/best pal, Oscar.

**SAM CUSH** (*Ned, Young Parker voice*) - Sam is a senior at Severna Park High School. Recent credits include *I Never Saw Another Butterfly* and *In The Heights*, both at Severna Park High School. Sam has also appeared in *Get Smart* and *The Witches* at Children's Theatre of Annapolis. He would like to thank all who encouraged him to audition.



**LYNN GARRETSON** (*Reverend Hightower, Townie, Animal*) - Lynn first performed at Colonial Players as a Kit Kat Girl in the 1998 production of *Cabaret*. Favorite roles include Julie in *Showboat* at the Chesapeake Music Hall and Connie Wong in *A Chorus Line* at both CMH and Annapolis Summer Garden Theatre. Most recently, she played Sister Margaretta in Compass Rose Theater's production of *The Sound of Music*. Heartfelt thanks to Beverly, David, and Jamie for this wonderful opportunity. Thanks to Jeff for everything!



**RON GIDDINGS** (*Bat Boy*) - Ron is thrilled to be performing one of his dream roles. It is certainly a departure from his last appearance on the CP stage playing the economically-minded delegate Edward Rutledge in *1776*. "The creation of Bat Boy has taken a village, and I could not have done it without any of these awesome supporters: Dave T, Highley T, Rob T, David T, Debbie B-E, Tom C, Kathryn E, the fantastic cast, crew, and production staff, and my biggest fans, my parents."

**JOHN HALMI** (*Pan, Bud, Doctor #2, Young Parker video*) - John is excited to return to Colonial Players, where he played the title role in *Shipwrecked! The Amazing Adventures of Louis de Rougemont (as Told by Himself)*, Bobby in *Company*, and Valmont in *Les Liaisons Dangereuses*. Other credits include *Once Upon a Mattress* (Dauntless) and *Anything Goes* (Evelyn) for *Live Arts Maryland*, *The Last Five Years* (Jamie, Dignity Players), and *Mr. Marmalade* (Bradley, Standing O Productions). John has performed in several productions with City Center's acclaimed Encores! Series in New York and has also been seen at Carnegie Hall, the Goodspeed Opera House, Pittsburgh Civic Light Opera, and on London's West End. He is a graduate of The University of Michigan's musical theater program. He teaches mathematics at Severna Park High School, where he also assists with the annual Rock n Roll Revival. John would like to send thanks to his family, friends, and, of course, David, for their incredible support and love.





Bat Boy  
SPOTTED in  
CP Rafters!

65th Season / 341<sup>st</sup> Season Production

# THE COLONIAL PLAYERS, INC.

presents

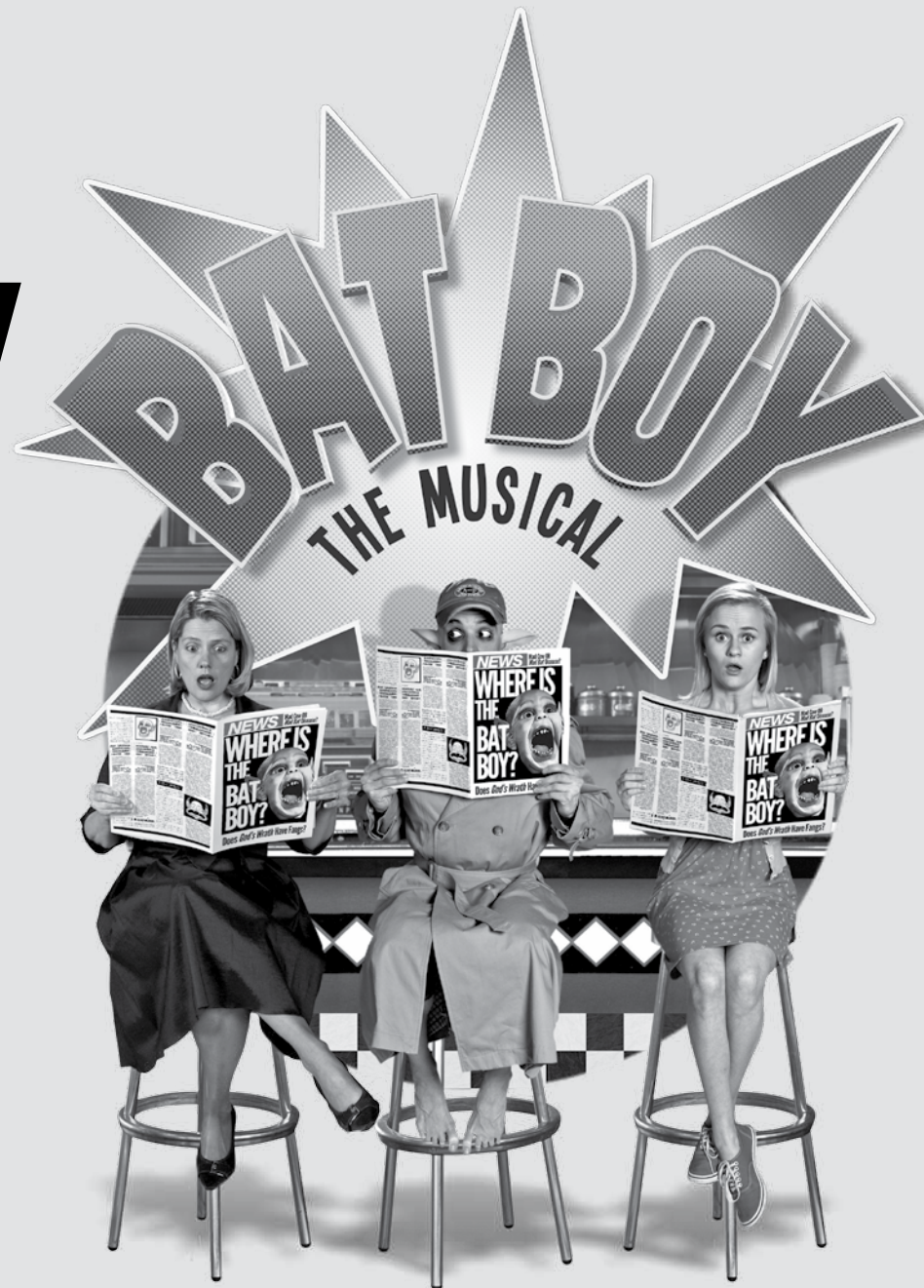


## the cast

<i>Bat Boy</i> .....	Ron Giddings
<i>Meredith Parker</i> .....	Wendy Baird
<i>Dr. Parker</i> .....	Chris Patton
<i>Shelley Parker</i> .....	Paige Miller
<i>Sheriff Reynolds, Animal</i> .....	Scott Nichols
<i>Rick Taylor, Animal</i> .....	Nathan Bowen
<i>Pan, Bud, Doctor #2</i> .....	John Halmi
<i>Reverend Hightower, Townie, Animal</i> .....	Lynn Garretson
<i>Ron Taylor, Townie</i> .....	Corey Jeweler
<i>Ruthie Taylor, Townie</i> .....	Emma Panek
<i>Mrs. Taylor, Animal</i> .....	Alicia Sweeney
<i>Lorraine, Animal, Young Meredith voice</i> .....	Bronwyn van Joolen
<i>Mayor Maggie, Animal</i> .....	Debbie Barber-Eaton
<i>Daisy, Animal, Doctor #1</i> .....	Shannon Benil
<i>Ned, Young Parker voice</i> .....	Sam Cush
<i>Clementine, Roy</i> .....	Kendra Penn
<i>Institute Woman</i> .....	Shirley Panek

### Film Cast:

<i>Young Meredith</i> .....	Jamie Erin Miller
<i>Meredith's Mother</i> .....	Shirley Panek
<i>Doctor, Meredith's Father</i> .....	Joe Thompson
<i>Young Parker</i> .....	John Halmi
<i>Nurse</i> .....	Lois Banscher



Story and Book by  
**KEYTHE FARLEY AND BRIAN FLEMMING**  
Music and Lyrics by  
**LAURENCE O'KEEFE**

Directed by **BEVERLY HILL VAN JOOLEN**  
Musical Direction by **DAVID MERRILL**  
Choreography by **JAMIE ERIN MILLER**

**PLACE - HOPE FALLS, WEST VIRGINIA. POPULATION 500**

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Original Cast recording available on RCA/Victor.

*Bat Boy: The Musical* was developed in New York City at  
The Directors Company, Michael Parva, Artistic/Producing Director.

*Bat Boy: The Musical* had its initial production at The Actors' Gang in Los Angeles, CA.

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Film produced by Make Your Mark Studios:  
Mark Hildebrand, Julien Jaques, Eric Lund.

THERE WILL BE ONE INTERMISSION BETWEEN ACT I AND ACT II.

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