

## LIFE AT THE TOP IN VICTORIAN ENGLAND

In the second act of *Ernest in Love*, Effie and Lane discuss the romantic prospects of Cecily and Algernon, speculating that they haven't even gotten around to holding hands. "Well, they've got all those formalities to go through. You know the upper classes, rules, regulations," Lane says. "Manners, morals," Effie adds.

If life was good for the upper crust in Victorian England -- and it was certainly very good -- the wealthy paid a price for their status with a complex code of conduct that governed every aspect of their lives. The reign of Queen Victoria from 1837 to 1901 was a period of strict morality and propriety in England, especially for the aristocracy. From the moment ladies and gentlemen arose in the morning to the end of the day, their activities were regulated by do's and don't's.

"The horror of social ostracism was paramount. To be caught in the wrong fashion at the wrong time of day was as greatly to be feared as addressing a member of society by the wrong title," according to AboutBritain.com.

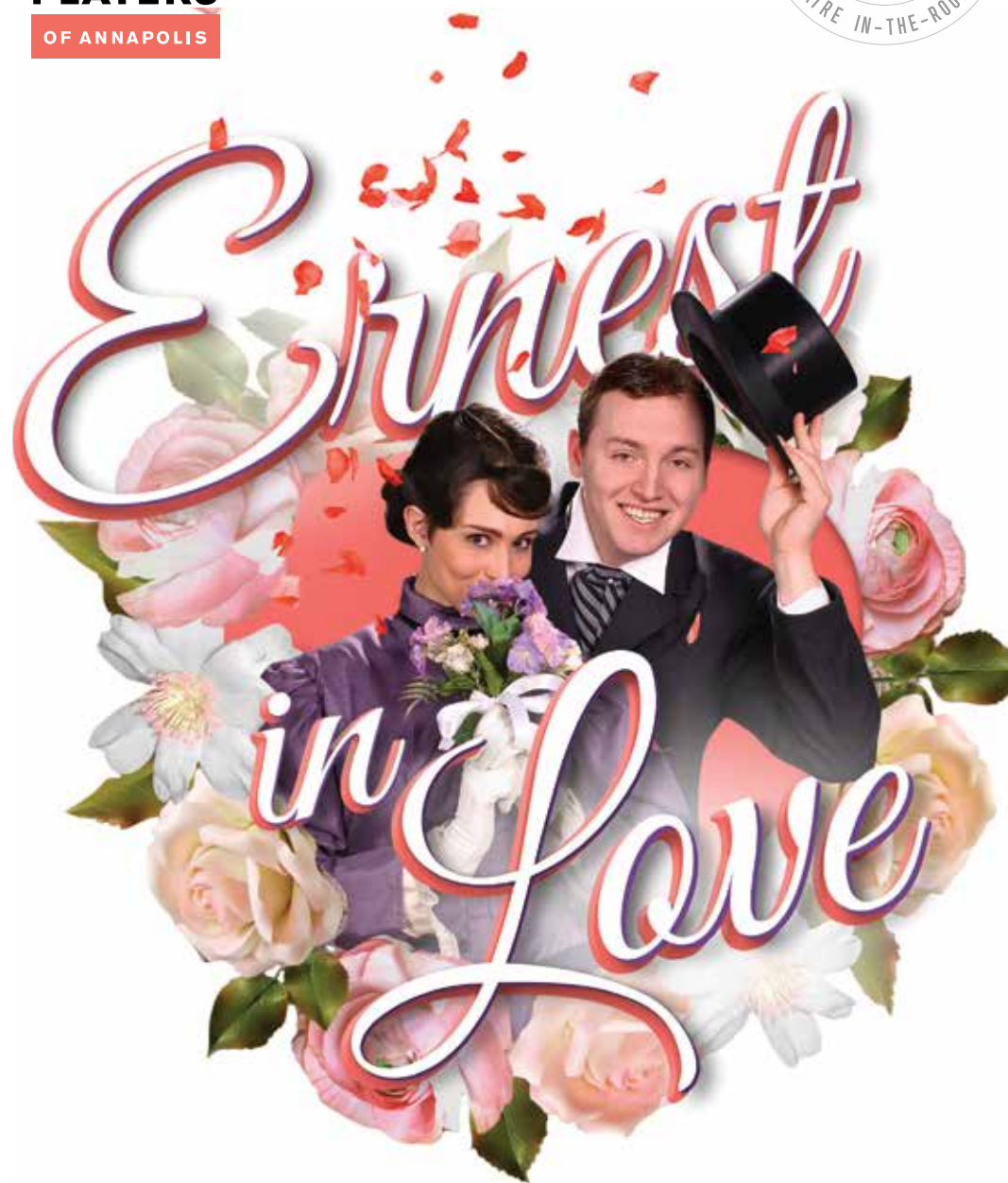
Kelsey Freeman, in an essay for the website of the English Victorian Society, wrote that knowledge of proper etiquette was a must for men and women and that there was a rule for almost everything that everyone in the upper crust of society did every day. "For women, there were rules about what kind of jewelry one should wear as well as when and where. Who to walk with, who to dance with, how and when to speak to a stranger, were all very critical knowledge. For men, there were rules about bowing, hat tipping, chaperonage, where to sit and next to whom, even about the circumstances in which it was correct or not to smoke or drink in front of ladies," Freeman wrote.

A young lady was always chaperoned, and her reputation would be ruined if she were caught in the company of a man not part of the family. The young gentleman companion would be the object of gossip and, most likely, derision.

In relationships, breeding and class were everything. Lady Bracknell is not happy that Jack's townhouse is on the unfashionable side of Belgrave Square; she is aghast that he was found as a baby in a handbag in Victoria Station. "The Brighton Line," Jack quickly volunteers, thinking it important that Lady Bracknell should know that he was found in the section of the station that served upscale, fashionable areas to the west and not in the part used by patrons of the ramshackle railway serving poverty-stricken areas to the east.

Despite rigid social constraints, life was good for the upper crust. In his essay "The Wealthy Class," Ibrahim Abaherah wrote that most of the truly wealthy did not work at all. They lived on money inherited from their parents and had lots of leisure time. Life was a constant round of luncheons, dinners, balls, parties, and sporting events. Servants did all the household work, and the lower class worked the lands, maintained the buildings, and took care of the livestock. Someone attended to every need of the family.

Men might spend some time making sure that their estates were being well managed; the lady of the manor might dabble in the workings of the household staff. But most of their time was consumed with a busy social life, all the time mindful that they must at all times act properly and do exactly as the social code dictated.



April 17 – May 16, 2015 2014/2015 season



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## MESSAGE FROM THE ARTISTIC DIRECTOR

I have been thinking a lot recently about roads - the ones taken, the ones now closed to me, the ones not taken - and as my team has planned next year's season, selecting shows and directors for them, it has occurred to me that each season we lay out a road that takes us through the year and pauses to visit an array not only of times and places, but of minds and hearts and spirits we might not otherwise know.

In our next season, our 67th, we will travel from the dank basement and twisting developments of *Sherlock's Last Case*, past the smoky gloom of New York's jazz musicians' haunts and hearts, and into the sunny backyards of sisters from another era. Then we will warm up the winter by pausing to observe a contest of wills between Aphrodite and mortal man and the erotic shenanigans of *Boeing Boeing's* world-traipsing stewardesses. Finally, in the spring, we will pause to rest and renew in Mary Lennox' *Secret Garden* and finish up in the dead end alleys of South Boston, lit by the hopes of the good people who live in them.

So like Dorothy on her yellow bricks or Frost's choosing one or the other, we hope to take you on a road trip full of wonder and thought and, along the way, laughter and pleasure in encountering the people you will meet. Watch next month for your new ez-pass details and look forward, as we do, to hitting the road!

— CAROL YOUMANS

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ON WHAT'S GOING ON AT CP.



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Choreographer.....Lindsay Zetter  
Assistant Director.....Joan Townshend  
Producer.....Carol Youmans  
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Stage Crew.....John Bell  
Set and Floor Designer.....Edd Miller  
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Special thanks to Laurie Nolan and the staff of Art Things Inc. for their assistance with decorating the set for *Ernest in Love*.

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*Colonial Players gratefully acknowledges the generous bequest from Roland Riley, a longtime patron whose gift helps assure the future economic viability of our theater.*

## ABOUT THE DIRECTOR

*Ernest In Love* is the 25th production **RICK WADE** has directed at Colonial Players since becoming a member in the late 1960s. Among them are *The Trip To Bountiful*, *Amadeus*, *She Loves Me*, *Driving Miss Daisy*, *Inherit The Wind*, *Our Town*, and *Hello, Dolly!* He also has directed

## DIRECTOR'S NOTES

Oscar Wilde's comedy *The Importance of Being Earnest* is considered by many to be the best comedy ever written in the English language and a model for the works of many English and American playwrights. So why attempt to make it into a musical?

That was the question many critics asked when *Ernest In Love* opened off Broadway in 1960. But *Ernest* debuted to glowing reviews and has been seen in professional, college, and community theaters ever since. The authors answered the "why" question by adhering closely to the original and writing songs to

several editions of *A Christmas Carol*, the musical version of the Dickens classic for which he wrote the adaptation and lyrics with music by Dick Gessner. It has been produced by CP for more than 30 years.

which, one suspects, Wilde himself might have found his toes tapping.

I first suggested this musical to Colonial Players nearly 40 years ago, betting that audiences would leave the theatre smiling ... having spent a light, funny, joyous evening in the theater. Imagine that? They've finally gotten around to bringing *Ernest In Love* to the East Street stage.

My bet hasn't changed.

— **RICK WADE**

## ABOUT THE MUSIC DIRECTOR



Thirty-four years ago, Rick Wade offered **ROGER COMPTON** the opportunity to serve as musical director for *The Music Man*, the show he was directing at the Annapolis Summer Garden Theatre. Since then, they've worked together often -- mostly on Annapolis' favorite holiday tradition, *A Christmas Carol*, at Colonial Players. As a naval architect who enjoys music, Roger's real job has been to serve as a member of the faculty at two outstanding institutions -- the U. S. Naval Academy (1966-98) and his alma mater, Webb Institute of Naval Architecture (one of America's best-kept college secrets) in

Glen Cove, NY from 1998 through 2011. While serving as Dean and Professor of Ship Design at Webb, he returned to his primary musical interest (i.e., the musical in musical theater) by founding the Webb family Singers -- a mixed chorus of students and staff, numbering as many as 30 singers (from the total student body of about 80) -- and directing the musical aspects of two shows directed by his wife, Jill Compton. Since retiring for the second time and returning to Maryland, Roger and Jill have founded an adult community chorus in the community of Prospect Bay, where they reside. When not singing, they enjoy boating on the Bay, traveling, and golfing.

The Music for our production of *Ernest in Love* was produced by **Right on Cue Services** in Provo, UT. ROCS is a technology company that specializes in providing rehearsal and performance music for theaters worldwide. The music was created by various live professional musicians as well as high-quality sampled instruments. Roger Compton, our music director, and Wes Bedsworth, our sound designer, worked with Jameson McDougal at ROCS to arrive at the tracks which underscore our musical numbers in today's performance. ROCS also provided music for our prior productions of *1776*, *Annie*, and *Bat Boy*. We hope you enjoy the music as much as we do.

[www.rightoncueservices.com](http://www.rightoncueservices.com)



## THE CHOREOGRAPHER



This is **LINDSAY ZETTER**'s first time working with The Colonial Players, but she has spent her whole life as an audience member of the theater.

Classically trained in ballet since age three, she has been choreographing since her freshman year of high school. She received a degree in Arts Management from Indiana University, where she had the opportunity to

take classes at the Jacobs School of Music. Since 2011, Lindsay has been Associate Artistic Director of Academy Ballet School and has staged and choreographed full-length youth productions of *Snow White*, *Alice in Wonderland*, *Peter Pan*, and *The Wizard of Oz*. She would like to thank Rick for this wonderful opportunity, the cast for being a delight, and her friends and family for all of their support.

## ABOUT THE AUTHOR AND COMPOSER

**LEE POCKRISS** wrote the music and **ANNE CROSWELL** the book and lyrics for the 1960 off-Broadway production of *Ernest In Love*. Three years later, they teamed up with book writer David Shaw to write the music and lyrics for a Broadway production of *Tovarich*. That show won a Tony for Vivien Leigh for best actress in a musical and received a grammy nomination for best original cast album.

Pockriss, who died in 2011, was a well-known writer of popular songs for many years and also wrote for movies in addition to his work for stage musicals. He was born in Brooklyn in 1924 and studied music at Brooklyn College and New York University. His talent was recognized early on. A 1950 *New York Times* article on the presentation of awards by the American Federation of Music Clubs noted that the \$100 first prize in composing went to a young graduate student named Lee Pockriss.

He was the author of some big pop music hits beginning in 1957, when he and co-author Paul Vance received a Grammy nomination for the Perry Como hit, "Catch a Falling Star." Three

years later, they hit the top of the pop charts with the novelty song, "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini." Working without a partner, Pockriss wrote a string of hit songs, including Anita Bryant's "My Little Corner of the World" recorded in 1960; Shelley Fabares' "Johnny Angel" recorded in 1962; and Clint Holmes' 1972 hit recording of "Playground In My Mind." Pockriss's movie credits included seven songs for MGM's animated film *The Phantom Tollbooth*, the score for *The Subject Was Roses* and, the title song for *Stagecoach*.

Anne Croswell, a graduate of Randolph-Macon Women's College, worked in New York City as a copywriter for an advertising agency and as an assistant television producer before establishing her career as an author, lyricist, and songwriter. She wrote the score for television productions of *Who's Earnest* and *Huck Finn*. One of her songs, "Believe in Stevenson," was written for the Democratic National Committee and became the campaign song for Adlai Stevensen, the party's unsuccessful candidate for president in 1952.



## THE STAFF (continued)

sharing his talent with me and to Rolph for his great support of my hobby!



### CAROL YOUMANS

(Producer, Costume Designer)

Carol has been an active member of Colonial Players for more than 30 years, starting as a set painter and learning how to design sets, lights, and sound while working toward directing. Since 1985, she has directed many shows at Colonial Players, including

her favorites: *In the Next Room* three seasons ago, *Dog Logic*, *Macbeth*, and *A Funny Thing Happened on the Way to the Forum*. Having served many times on the Board of Directors, she is currently Artistic Director, planning the new season between working on this show both as costumer and producer. It is a privilege to be working again with Rick Wade, who introduced her to Colonial Players as an assistant to the director on his show, *Our Town*, in 1980 and as set designer for the first production of *A Christmas Carol*.

## ABOUT OUR NEXT PLAY

Colonial Players winds up the 2014-15 season with Christopher Durang's *Why Torture Is Wrong, and the People Who Love Them*, a wild and wildly funny take on violence and paranoia in 21st-century America. It is peopled with outrageous characters: a heroine named Felicity who awakens to find she has married someone the night before in a drunken stupor; a minister who makes porn movies; an inept secret agent who talks like Looney Tunes cartoon characters; a racist bigot with lots of guns who is associated with a "shadow government."

Durang is an American writer who typically uses absurdist comedy to skewer bedrock societal institutions. *Why Torture Is Wrong...* bears all the hallmarks of his style, including hilarious nonsequitur-loaded dialogue, characters with their own predilections, and the sense for theater goers that they may have wandered into the wrong play and aren't sure whether they should laugh or be outraged.

In his rave review in *The New York Times*, Ben Brantley had this advice: "Don't feel guilty about laughing so hard at *Why Torture Is Wrong, and the People Who Love Them*, Christopher Durang's hilarious and disturbing new comedy about all-American violence. Though it tackles and practically tickles to death subjects that are sensitive to the point of rawness just now, the production...has a healthier heart and conscience than many a more pious play."

*Why Torture Is Wrong...* uses violence, adult language, and mature themes to make Durang's case against war, torture, and the culture of violence found around the world. "Mr. Durang lets neither American nor Arabic men off the hook for their bone-breaking, problem-solving methods and their treatment of their women," Brantley said in his review.

Christopher Bonanos, in his *New York* magazine review, noted that Durang is well aware of a playwright's limits in changing public perception of war and violence. "If it's not going to change the world, *Why Torture Is Wrong...* can at least try to make a dent in it, and Durang gets a lot of mileage out of the twin streams of humor and menace that run through his complicated script."

Durang has written for television and movies, but his emphasis is on plays. He is also an actor and has appeared in plays, television shows, movies, and cabaret acts. He is a prolific writer of short plays, and has won Obie awards for off-Broadway productions such as *Sister Mary Ignatius Explains it All for You*. His biggest commercial success was the full-length *Sasha and Vanya* and *Masha and Spike*, which won the Tony Award for best play and the Drama Desk Award for outstanding play two years ago.



## THE STAFF (continued)

University of Notre Dame, where she studied Piano Performance and Vocal Performance. She is grateful to Roger Compton, Rick Wade, and Carol Youmans for the warm welcome to 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 retired as the lighting designer of the Smithsonian Institution National Air and Space Museum on Dec. 31, 2009, after 25 years in that position. Frank recently won the Washington Area Theatre Community Honors award for best lighting design of a musical for his design for last season's *Bat Boy* and was nominated for a second lighting award for his work on *Coyote on a Fence*. Other credits at CP include *1776*, *Sunshine*, and *Chapter Two*, which was a WATCH nominee for lighting design in 2012. Frank designed the lighting for three show caves over the past 10 years in Arizona, Oklahoma, and Montana. He 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 22 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. He traveled nationally and internationally with several ballet companies, including a 65,000-mile tour with the late Rudolf Nureyev. Frank is a Fellow of the Illuminating Engineering Society and is Lighting Certified by the National Council of Qualified Lighting Professionals.



### JOANN GIDOS

(Properties Designer)

JoAnn is delighted to be a part of another Rick Wade directed production. This theater season, she has supported *A Raisin in the Sun* at Compass Rose Theater and *Big Fish* at Severn School. Her thanks go out to her

husband, Mike, and Charlotte Robinson for their assistance.



### EDD MILLER

(Set and Floor Designer)

Edd has a long history with Colonial Players as a director, actor, set designer, and volunteer in other areas. His most recent set designs were for *Rocket Man*, the first show of the current season, and *Dead Man's Cell Phone*, the final show of the 2013-14 season. Edd was nominated twice for Washington Area Theatre Community Honors awards for his set designs for *Chapter Two* and *In the Next Room*.... He won the 2012 WATCH award for best direction of a play for *Going to St. Ives*, which also won awards for best play (out of 83 plays judged) and for best lead actress. Last year, Edd directed and designed the set for *Coyote on a Fence*, which won him another WATCH nomination for best direction of a play. Other recent set designs for CP include productions of *Annie*; *Sunlight*; *In the Next Room*, or *The Vibrator Play*; and *Taking Steps*. Edd also has directed 14 shows and acted in many others since joining CP in 1964. 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.



### JOAN TOWNSHEND

(Assistant Director)

Joan has been active in regional theaters since moving to Maryland. In addition to acting, (her favorite roles were Ethel P. Savage in *The Curious Savage* and Lady Thiang in *The King and I*), she has directed, stage managed, run lights, and designed sound. Her other theatrical adventures included hosting Capital City Profiles, an interview show on public service access. She is an organization consultant to local governments, churches, and not-for-profit organizations. Thanks to Rick for

## SCENE AND MUSIC SYNOPSIS

### ACT I

#### Scene 1: A London Street. A summer afternoon in 1895.

*Come Raise Your Cup*.....Creditors and Valets

#### Scene 2: Jack's flat. Immediately following.

*How Do You Find the Words?*.....Jack

#### Scene 3: Gwendolen's room. About the same time.

*The Hat*.....Gwendolen and Alice

#### Scene 4: Algy's flat in Half-Moon Street. Shortly before 5 p.m.

*Mr. Bunbury*.....Algy and Lane

*Perfection*.....Jack and Gwendolen

*A Handbag is Not a Proper Mother*.....Lady Bracknell and Jack

*Mr. Bunbury* (reprise).....Algy and Lane

#### Scene 5: The garden of the Manor House in Hartfordshire. Shortly before noon the following day:

*A Wicked Man*.....Cecily

*Metaphorically Speaking*.....Prism and Chasuble

*A Wicked Man* (reprise).....Algy

### ACT II

#### Scene 1: One of the guest rooms in the Manor House. Early afternoon.

*You Can't Make Love*.....Effie and Lane

#### Scene 2: The garden. Immediately following.

*Lost*.....Algy and Cecily

*My Very First Impression*.....Gwendolen and Cecily

*The Muffin Song*.....Jack and Algy

#### Scene 3: The morning room of the Manor House.

*My Eternal Devotion*.....Jack, Gwendolen, Cecily, and Algy

*A Handbag is Not a Proper Mother* (reprise).....Lady Bracknell, Algy, Cecily, Jack, and Gwendolen

*The Muffin Song* (reprise).....Jack, Gwendolen, Cecily, and Algy

#### Scene 4: The lawn in front of the church.

*Ernest in Love*.....Jack, Gwendolen, Cecily, Algy, Chasuble, and Prism



## THE CAST



### GREG ANDERSON

(*Greengrocer*)

Greg is excited to be back at CP, having appeared in the One-Act Festival last summer, as well as in CP's most recent *A Christmas Carol* as the Ghost of Christmas Present. His favorite roles include Bobby Dwayne in *The Hallelujah Girls* (Prince George's Little Theatre); Fred Gaily in the U.S. stage premiere of *Miracle on 34th Street* (PGLT); Leon in *Fools* (PGLT); Teddy in *Arsenic and Old Lace* (PGLT); G.W. in *Sordid Lives* (Bowie Community Theatre); the Tin Woodman in *The Wizard of Oz* (BCT); Hysterium in *A Funny Thing Happened on the Way to the Forum* (Muses Rage); Schroeder in *You're A Good Man, Charlie Brown* (Muses Rage); Ken in *Rumors* (Church Hill Theatre); and the big guy with the white beard in *The Elves Who Saved Christmas*, written by daughter Tiffany Shannon for Children's Theatre of Annapolis. Greg thanks Suzanne, Gabriel, Harper, and the other VIPs for their support, and truly appreciates being given the opportunity to work with Rick, Roger, Carol, and this talented cast and crew!



### STEVEN BAIRD

(*Algernon Moncrieff*)

Steve is thrilled to be returning to The Colonial Players. Previously, he appeared as Fred / Young Scrooge in 2014's *A Christmas Carol*. Elsewhere, he has appeared in *Evil Dead: The Musical* (Ash) at Greenbelt Arts Center, *The Mousetrap* (Giles) at Laurel Mill Playhouse, and *Spamalot!* (Patsy) at Annapolis Summer Garden Theatre. He would like to thank his friends and family for all their love and support, especially his girlfriend, Elsbeth, for bearing with him for eight months of continuous shows. He promises to take a break after this one. It's in writing now, so it's official.



### BARBARA BARTOS

(*Lady Bracknell*)

This is Barbara's debut performance with The Colonial Players, and she is delighted to

return to the stage, after a lengthy absence, to play the inimitable Lady Bracknell. Barbara's past theatrical experience includes performing as a featured singer with the British Embassy Gilbert & Sullivan Society in Washington, DC. Barbara performed in a number of Off-Off Broadway showcases in roles including Toby in *The Gingerbread Lady* and The Dancer in Jules Feiffer's *People*. Her past regional theater and university roles include Aldonza in *Man of La Mancha*, Kate in *Taming of the Shrew*, and Ellen Manville in *LUV*. Barbara is currently a member of the Naval Academy Chapel Chorale. She is president of Speakers.com, a celebrity speaker's bureau which she co-founded with her husband and partner, Glenn. They live in Annapolis. She is very grateful to now be a member of this prodigious theater company!



### NICK BESCHÉN

(*Perkins*)

Nick has performed in many shows at Colonial Players over the last 20 years, most recently as Dwight in last season's *Dead Man's Cell Phone*. He appeared in *Communicating Doors* and as Dr. Lyman Hall in 1776 during the 2012-13 season. Nick appeared nine or ten times in CP's ever-popular version of *A Christmas Carol*. Favorite roles include Martin Chalmers in the award-winning *Between Mouthfuls* at Colonial Players, two roles in *Almost, Maine* at Dignity Players, and Horatio in Pasadena Theatre Company's *Hamlet*. Nick is thrilled to be on stage again with such a great cast. He would like to thank his wonderful partner, Leigh, for all her love and support.



### DOUG DILLNER

(*Bootmaker*)

Dr. Dillner could write that he is so very pleased to be part of this fine troupe of talented actors this evening, but he won't; he could give you a litany of all the productions he has been in since high school (c. 1700's!!) but he won't; he was going to tell you about how much he appreciates his wife's support in his ventures



## THE CAST (continued)

Nothing But Treble, which has competed in the ICHSA competition for two years consecutively. Natalie is overjoyed to announce that she will be attending NYU:Tisch to participate in their Meisner Summer Intensive Pre-College Program this summer. "Thank you to the directors for their dedication and love for the theater. I'd like to give a special thank you to my incredible teachers who have touched my life and guided me through my journey on stage: Laura Jauregui, Mr. Martelli, and Mrs. Ruttum. Thank you to my wonderful parents who have always supported me. Love you, Jack."



### HEATHER TUCKFIELD

(*Piano Teacher, Dancing Master*)

Heather is delighted to be making her debut with Colonial Players. She has been performing in community theater productions for over 35 years. Some favorite roles include Queen Eleanor in *The Lion in Winter*, Maude Kinch in *Be My Baby*, Reverend Mother in *Nunsense I and II*, and Charlotte in *Moon Over Buffalo*, to name a few. Heather is a graduate of UCLA with a degree in Speech Communication. She recently retired, having worked at Chesapeake Bay Foundation

for 23 years. She and her husband, Mel, have been married for over 41 years and have three married children, three grandchildren, and three very active grand dogs. Heather wishes to thank her husband for his undying love and support.



### SARAH WADE

(*Cecily Cardew*)

Sarah is thrilled to be back on the stage after her foray behind the scenes as sound designer for *Watch on the Rhine*. Before that, she was seen as twins Isabelle/Sabine in *The Liar*. She also appeared this season in *A Christmas Carol* as the Charwoman. Previously, she had the distinct pleasure of portraying Catherine Donahue in *These Shining Lives* ("and we were shining!"), Star-to-be in *Annie*, Jessica in *Communicating Doors*, and Kitty in *Taking Steps*. Outside of Colonial Players, she was seen as Lisa Morrison in Dignity Players' *Collected Stories* and Compass Rose Theater's *Oliver!* as Bet. She would like to thank the director for the opportunity; Lois and Carol for teaching her so much; Eric for walking the dog when we get home late; and, of course, her friends and family for understanding, as always, that: "I can't, I have rehearsal."



## THE STAFF



### JEAN CARROLL CHRISTIE

(*Stage Manager*)

Jeannie's most recent assignment for Colonial Players was as costume designer three years ago for *Bell, Book and Candle*. She began her association with Colonial Players in 1972 working on *Generation*. Since then, she has been involved in all areas of theatrical production at CP except for sound design. She held three positions on the Board of Directors and designed costumes for many shows, including, in recent years, *The Spitfire Grill*, *Frozen*, *The Violet Hour*, and *The Christmas Doll*. Jeannie has also worked with the town

crier of Annapolis, Fred Taylor, creating period attire for him.

### ANNIE FLOOD

(*Rehearsal Pianist*)

Annie is delighted to be the rehearsal pianist for *Ernest in Love*. After working as a substitute accompanist for *A Christmas Carol* earlier this season, she has very much enjoyed the opportunity to work more extensively with the directors and cast of *Ernest*. Annie is a private music instructor for piano and voice in the Annapolis area and also collaborates as a pianist and vocalist with churches, schools, and soloists in the area. She is a graduate of the



## THE CAST (continued)



### ERIC HUFFORD

(Jack Worthing)

Happy, as always, to be back on the CP stage, Eric just finished up as the assistant director for Colonial Players' *Watch on the Rhine*. Favorite roles on stage at CP include Leslie Bainbridge in *Taking Steps* and Thomas Jefferson in *1776*. He has also played roles such as Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat* and Jesus in *Jesus Christ Superstar* at other venues. "I'd like to thank Sarah for always supporting me in everything I do. Enjoy the show!"



### GREG JONES

(Lane)

Greg happily returns to the Colonial Players stage, where he last appeared 37 years ago in *Jacques Brel Is Alive and Well and Living in Paris*. In the intervening years, favorite roles at other theaters have included Arthur in *Camelot*, Fredrik in *A Little Night Music*, John in *Oleanna*, Bernard in *Arcadia*, and Lenny in *Rumors*. Greg's cabaret and concert performances range from the sublime (a European tour with jazz legends Dizzy Gillespie, Miles Davis, and Max Roach) to the ridiculous (opening act for Barry Manilow's mother – honest!). Since returning to this area, Greg has been thrilled to participate in the year-long reading series of Noel Coward's 10-play cycle, entitled *Tonight at 8:30*, at the Washington Stage Guild. His next appearance there is scheduled for May 12, when he will play a broken-down vaudevillian ham. After this performance, he leaves it to you to decide if this is typecasting. For Eric, always.



### ERICA JURECKSON

(Gwendolen Fairfax)

Erica is so thrilled to be performing in this musical with The Colonial Players. She has now come full circle. This time last year, Erica moved to Annapolis from her hometown of Lancaster, PA, and this was the

first theater she performed in. Erica was last seen as Josefa Lanténay in *A Shot in the Dark* with Prince George's Little Theatre. Other local credits include Storyteller and Aphra in Second Star's *Children of Eden*, and various parts in the One-Act Festival at Colonial Players. Erica is a Theater Arts graduate of Point Park University in Pennsylvania. She wishes to thank her soon-to-be husband, Ian Miller, for his eternal devotion, and thanks her father and mother for knowing what is required to be truly affectionate parents. She also wishes to thank Rick Wade for this opportunity. "I cannot deliver him a stinky product. I really have to be presenting him a package. A beautifully wrapped, glossy, sweet smelling show." -*Waiting for Guffman*.



### SHERRI MILLAN

(Effie)

Sherri has been involved in the performing arts since childhood. The earliest experience she remembers was from a Christmas service at St. Mark's on the Hill when her mother was asked by the priest if Sherri would be their baby Jesus. Sherri loves music and has enjoyed being surrounded by it her entire life. At 15, after moving to Annapolis, she began playing guitar and writing songs. Sherri has had the good fortune to play with many a great musician. She toured South East England and continues to perform at Leadbetter's Tavern, in Fell's Point. Sherri is very excited to be making her debut with the Colonial Players as Effie in *Ernest in Love*.



### NATALIE NANKERVIS

(Alice)

Natalie is delighted to be performing in her second Colonial Players production. Her favorite roles include Widow Corney in *Oliver!* and Ms. Meloncamp/Stepmother in *Life is Not a Rehearsal* at St. Mary's High School. Natalie is a proud member of the Young Actor's Studio at Compass Rose Theater. She is also a member and choreographer of St. Mary's A Cappella group,



## THE CAST (continued)

in acting, but he won't; he could wax theological on his blessings from Christ, his Lord, but he won't; he has chosen finally to thank each of you for joining us this evening and wishes each of you a pleasant theater experience.



### ROB GLASS

(Tobacconist)

Rob is excited about his first show with The Colonial Players! Last summer, he could be found at Annapolis Summer Garden Theatre in his return to the stage in *Monty Python's Spamalot!* (Sir Not-Appearing-in-This-Show, u/s Robin, Lancelot). In addition to acting, Rob received his bachelor's in secondary education at Towson, with a minor in music performance, and enjoys his career as a Spanish teacher in Queen Anne's County. He is also active in the music community on the Eastern Shore as a percussionist for the Mid-Shore Community Band and directing a show choir at a local middle school. Shout outs to his parents and all of his arts teachers in high school and college, particularly Mr. Stauffer and Dr. Levin.



### DIANNE HOOD

(Miss Prism)

Dianne always feels most at home appearing on The Colonial Players stage and has been fortunate to be able to do so in now 22 shows since *Carnival* in 1977. She last appeared at CP in 2013 in the 24-Hour Project of *While the Lights Were Out* (Lady Monica Wickenham). Favorite roles here include *Moon over Buffalo* (Charlotte Hay), *The Tale of the Allergist's Wife* (Lee Green), *Blood Brothers* (Mrs. Lyons), *Angel Street* (Bella Manningham), and *Dancing at Lughnasa*. (Agnes). Favorite non-CP shows include *Enchanted April* (Lotty Wilton) at Tred Avon Players, the one-woman show *Kitchen Sink* (Francine) at Church Hill Theatre, the one-woman show *The Year of Magical Thinking* (Joan Didion) at Strand Theatre in Baltimore, *The Laramie Project* (various roles) at Dignity Players, *52 Pick-Up* (Woman) at Standing O Productions. Other favorites include *Breaking*

*the Code* (Sarah Turing) at Performance Workshop, *Something's Afoot* (Miss Tweed) at 2nd Star, *True West* (Mom) at Compass Rose, *Kimberly Akimbo* (Kimberly) at Vagabonds, *Clean House* (Virginia) at Fells Point Corner Theatre, and *Spinning into Butter* (Dean Kenney) at Theatre Hopkins. Dianne's performing work includes stage plays, film, voice-over narrations, as well as roleplays to help train medical students and mental health professionals. She sends love to her wonderful husband Duncan (Dr. Chasuble), their three children, and their three grandchildren!



### DUNCAN HOOD

(Dr. Chasuble)

Duncan is so glad to be doing this play, and even more so to be doing it with his wife, Dianne, back at their home theater, Colonial Players. Duncan was last seen playing about 13 characters in *39 Steps* at Dignity Players. He appeared in the 2011 Clint Eastwood film *J. Edgar* as the radio announcer. The roles he has played over the past 20 years include: George in *Moon over Buffalo*; Scrooge in *A Christmas Carol*; Emcee in *Cabaret*; Flint in *Something's Afoot*; The Man in *52 Pick-Up*; The Playwright in *Enter the Guardsman*; van Sweiten in *Amadeus*; Jethro Crouch in *Sly Fox*; Michael in *Dancing at Lughnasa*; The Narrator in *Blood Brothers*; Inspector Rough in *Angel Street*; Hysterium twice and Psuedolus once in three productions of *A Funny Thing Happened on the Way to the Forum*; Major General in two productions of *Pirates of Penzance*; Pap in *Big River*; Porter and Ross in *Macbeth*; and Dr. Kalmar in Studio Theater's production of *A New Brain*. Voice-over credits include national and regional commercial, book, and industrial projects. Video game credits include three characters in *Star Trek, Next Generation*; and five characters in *Fallout 3* by Bethesda Softworks. Duncan has been an international sailing instructor trainer for the American Sailing Association for 28 years and holds a 100-ton USCG Master's License.

THE COLONIAL PLAYERS, INC.  
*presents*



*Book and Lyrics by*  
**ANNE CROSWELL**

*Music by*  
**LEE POCKRISS**

*Directed by*  
**RICK WADE**

*Music Direction by*  
**ROGER COMPTON**

*Choreography by*  
**LINDSAY ZETTER**

**THE CAST**  
*(in order of appearance)*

*Perkins*.....Nick Beschen  
*Lane*.....Greg Jones  
*Greengrocer*.....Greg Anderson  
*Bootmaker*.....Doug Dillner  
*Piano Teacher, Dancing Master*.....Heather Tuckfield  
*Tobacconist*.....Rob Glass  
*Jack Worthing*.....Eric Hufford  
*Gwendolen Fairfax*.....Erica Jureckson  
*Alice*.....Natalie Nankervis  
*Algernon Moncrieff*.....Steven Baird  
*Lady Bracknell* .....Barbara Bartos  
*Miss Prism*.....Dianne Hood  
*Cecily Cardew*.....Sarah Wade  
*Effie*.....Sherri Millan  
*Dr. Chasuble*.....Duncan Hood

**TIME**  
Summer, 1895

**PLACE**  
Various locations in London

There will be one intermission between Act I and Act II.

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