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## THE BATTLE OF SHILOH

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I saw an open field, in our possession on the second day, over which the Confederates had made repeated charges the day before, so covered with dead that it would have been possible to walk across the clearing, in any direction, stepping on dead bodies, without a foot touching the ground.

— Ulysses S. Grant

The outlook was dismal for Confederate forces in the West in the spring of 1862. Following the fall of Fort Henry and Fort Donelson in February, General Albert Sidney Johnston had no choice but to retreat to Mississippi to regroup and prepare for the Union forces that were advancing toward his army under the command of Major General Ulysses S. Grant. The retreat was good news for Grant, who took advantage of the situation to set up an encampment near the Tennessee River so he could train his troops while awaiting the arrival of reinforcements from the Army of Ohio.

Johnston knew he had to move quickly before the two Union armies united; he planned a surprise attack on the Yankees in their unfortified encampment on April 4, but had to postpone the assault for two days because of weather and logistical problems. Johnston sent his troops into battle early on the morning of April 6, and, despite the delay, caught Grant completely by surprise, routing the Union troops and forcing a Union retreat to Pittsburg Landing. The good news for the rebels was tempered by the death of Johnston, who was mortally wounded during the fighting. Retreating federal troops established a new defensive line and, with the aid of the Army of Ohio, held the position as darkness descended.

Reinforcements swelled the ranks of the Union troops to more than 40,000 by the next day, badly outnumbering Confederate forces of less than 30,000. General P.G.T. Beauregard, who had taken command after Johnston was killed, was not aware that Union reinforcements had arrived. At 6 a.m. on April 7, Grant's army attacked; Beauregard counterattacked with some success before the federal troops stiffened and halted the counterattack. Beauregard tried again and the two armies were at stalemate. Outnumbered and having suffered tremendous casualties, the Confederate general ordered a retreat. The two-day battle resulted in the defeat of the Confederate army and the failure of Johnston's plans to prevent the two Union armies in Tennessee from joining together.

The battle was the bloodiest of the Civil War to that point; more than 1,700 soldiers were killed in each army, with more than 8,000 wounded on each side. Before the war ended, the carnage would be even worse at Antietam, the Battle of the Wilderness, Chickamauga, Spotsylvania Courthouse, and Gettysburg, where 7,862 Union and Confederate troops died.

150 years after the war ended, the Civil War remains a topic of great interest for many Americans. Millions of people visit Civil War parks and battlefields every year; attendance runs over 300,000 annually at Shiloh, the setting of our play. Perhaps no one is more enthusiastic about the history of the war than re-enactors, private citizens who are willing to brave the elements and expend money and resources to duplicate the events down to the smallest recorded detail. Participants learn how to dress, cook, eat, and even "die" just as real Civil War soldiers would have. Love of history and the Civil War motivates them to spend time and money planning and rehearsing and then executing battles that took place more than 150 years ago.



SEPTEMBER 8 – OCTOBER 1, 2017 2017/2018 season



# THE COLONIAL PLAYERS, INC.

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## PRESIDENT'S MESSAGE

Welcome to Colonial Players' 69th Season!

It seems as though another summer has flown by, but there was plenty to keep us occupied.

After closing the last show of our 68th season, we paused only for a moment before jumping into two special summer events. Our Promising Playwrights Weekend was a big hit. Our winning playwright, Andrea Clardy (*Job Loss Figures*) and her husband enjoyed hospitality Colonial Players-style with a welcome reception on Friday, a full-day of workshops with our talented volunteers, capped off with a brunch and public reading. One other quick break and it was on to our One Act Festival – a chance for new directors to stretch their wings with our talented acting pool.

If you weren't able to join us this summer, that's okay – we've got a great season lined up for you! If you love history, music, laughter, and tears – it's all waiting for you to enjoy.

Thanks for being here, and enjoy the show!

– SHIRLEY PANEK

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WHAT'S GOING ON AT CP.



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Assistant Director.....Nick Beschen  
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Set Designer.....Beth Terranova  
Lead Carpenter.....Ted Yablonski  
Carpenters.....Nick Beschen, Tom Dicken, Norm James, Bob Mumper,  
Jim Robinson, Ted Yablonski, Todd Wingard  
Set Painting Designer.....Jane Wingard  
Set Painters.....Max Pierce, Jane Wingard, Todd Wingard, Krisztina Vanyi  
Set Decoration.....Krisztina Vanyi, Constance Robinson, Deborah Schwab,  
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## ACKNOWLEDGMENTS

- John W. Robinson - for devising realistic replicas of period equipment and supplies
- Michael Fitzpatrick - for consultation on Civil War re-enactments and the loan of prop and costume items
- Georgia Ladd - for consultation on Civil War re-enactments
- National Park Service Ranger Joe Calzarette - for providing a special tour of Antietam Battlefield and the loan of prop and costume items
- National Park Service Law Enforcement Officer Jay Copper and Rangers Olivia Black and Keith Snyder - for consultation on the work of the Park Police and Park Rangers
- Fitzsimmons Fence • 2nd Star Productions
- Recinos Landscaping and Tree Services, LLC • Beschen's Handyman Services

*Shiloh Rules* makes use of loud noises, flashes of light, hypoallergenic fog, non-firing weapons and some adult language.

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*Thank you for your support. Your generous gifts help us to continue to provide educational and training programs, encouragement and entertainment to all who are interested in dramatic arts.*

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

## DIRECTOR'S NOTES

I always expected to struggle with my director's notes for *Shiloh Rules*. It is indeed a comedy, and I truly want audiences to laugh and enjoy it. But it is comedy with a conscience. While presenting a humorous story of rival women Civil War re-enactors, it examines issues of national identity and history that typically elicit strong emotional responses far removed from laughter. From the beginning, I have said that by using humor and a woman's viewpoint, this play provides a context that lets us hear each other's messages without so much of the baggage.

Coincidentally, auditions for this show began two years to the day that white supremacist Dylann Roof massacred 9 African-Americans in a Charleston Church, and 6 months after he was given the death penalty for that shooting. The incident was proof enough, I thought, of how much we still need a national dialogue on divisive issues of hate. But as I write these notes, it is not quite a week since another white supremacist, James Fields Jr, plowed his car into a crowd protesting a gathering of white nationalist hate groups in Charlottesville, VA, killing one woman and injuring 19 other people. We took time at the start of our first rehearsal after that to discuss the relevance of that event to our show. I thought of these bits of dialogue spoken in the play by Cecilia, a Confederate refugee re-enactor, Ranger Wilson, an African-American park ranger at Shiloh National Battlefield, and Clara, a Union nurse re-enactor. These words, written by Doris Baizley eight years ago, could come straight out of conversations happening right now around the country:

## ABOUT THE DIRECTOR



*Shiloh Rules* is **BETH TERRANOVA'S** 45th venture with The Colonial Players. For its success, she is ever thankful to her wonderful cast and crew, and especially to her assistant director, Nick Beschen, and her producer, Judi Wobensmith, for their help and support. For CP, Beth previously directed *Sherlock's Last Case, 1776, She Loves Me!*, *One Act Festival favorites Star Crossed, Scene Change, and Fin and Euba*, and the highly acclaimed courtroom drama *Hauptmann*, for which she received a Washington Area Theater Community Honors

CECILIA PETTISON. [Do you] know what it's like to have an entire branch of [your] family vanish? Their houses burned to the ground?

RANGER WILSON. When I consider the side your men fought for, I don't really give a -

CECILIA PETTISON. I was born here. I didn't have any choice about that. Does that mean I can't care for them? Love them? Mourn for them? We were born here. We belong right here on this spot.

CLARA ABBOTT. What hogwash. You lost the right to this ground when you turned against your own government - a nation based on law and human rights.... We're not here for hate. Our duty is to heal.

RANGER WILSON. You think so, Miss Abbott? Come out here on patrol some night and find yourself face to face with a monument to Nathan Bedford Forrest, hero at Shiloh and founder of the KKK. Collect the mementos they leave in his honor - pick up all those little flags - read the graffiti. Damn I hate that. I hate seeing that. I'd like to know what you've got to heal that.

How do we heal hate? I wish I had the answer. But I do think at least part of it involves reasoned discussions in contexts that let us hear each other's messages without so much of the baggage. And just maybe it can involve a play that will allow us to laugh and think at the same time.

— BETH TERRANOVA

(WATCH) award for Outstanding Director. Beth has numerous other backstage credits at CP. She most recently designed costumes for *Nine* and received a WATCH award as producer for *Who's Afraid of Virginia Woolf?* Other backstage positions include stage manager and set designer. Favorite on-stage roles at CP include Aunt March in *Little Women* and Ellen in *Two Rooms*, which earned her a WATCH nomination for featured actress. Currently Artistic Director for Colonial Players, Beth is looking forward to retiring from nearly 30 years of federal service at the end of this year, so she can stop having to fit theater into her spare time.





## THE CAST



### SHANNON BENIL

*(Widow Beckwith)*

Shannon is thrilled to return to an all-female cast after just coming out of playing Cora in the women-heavy *Calendar Girls* last season at Colonial Players (one of her most-loved theater experiences ever!). Some of her other favorite roles/shows here have been the Inspector in *Clue: The Musical*; Daisy in *Bat Boy*; various roles in *I Love You, You're Perfect, Now Change*; and Molly in *Jake's Women*. By day, she is the director of accounting at Crosby Marketing, an ad agency in Annapolis. Colonial Players has been her "home" theater for the last 24 years, and she hopes to be performing here for another 40! She sends much love to her wife, Marcy, for understanding her theater addiction and for her willingness to fly solo with their 4-year old son on so many nights. She will never take a single show for granted knowing the sacrifices being made for her to perform in them and the moments of childhood being missed to allow her to do what she loves and needs.



### CARRIE BRADY

*(LucyGale Scruggs)*

Carrie is returning to the stage after seven years away and is thrilled to be making her return with such a fantastic cast! She began working with Colonial Players when she costumed 2015's *Sherlock's Last Case* and last season's *Who's Afraid of Virginia Woolf?* and *City of Conversation*. Her last performances were with Spirited Productions, and she has costumed for Spirited Productions and the Moonlight Troupers/The Theatre at AACC. From time to time, Carrie enjoys helping out at her alma mater, St. Mary's High School Drama Club, with set construction and costumes. Carrie thanks her husband, her parents, and her dog for their love, support, and wet-nosed kisses. (That last one's just the dog.)



### LAURA IVEY

*(Meg Barton)*

Laura is thrilled to be back on the stage at Colonial Players after a five-year hiatus. She last appeared here as Faye in *Chapter Two*, and before that played Helen in *Enchanted Mesa* and Marisol in *Clean* in CP's short play festival. She is grateful to her husband, Kurt, and her three boys, Gavin, Nick, and Keith, for their never-ending support. She is also grateful for a cast of amazing women and for not having to disguise her Southern accent for this show.



### JAMIE ERIN MILLER

*(Clara May Abbott)*

Jamie is thrilled to be back at Colonial Players after having been seen as Carla in last season's production of *Nine*. Jamie majored in theater at The University of Central Florida and received her Master's Degree in Elementary Education. She is an assistant principal for Anne Arundel County. Since moving to the area 11 years ago, Jamie has performed in the Maryland and DC area with Annapolis Summer Garden Theatre, The Colonial Players, Dignity Players, 2nd Star Productions, Standing O Productions, and Winters Lane Productions (to name a few). Some of her favorite roles include Miss Adelaide in *Guys and Dolls* (which earned her a Washington Area Theatre Community Honors Award); Maureen in *Rent*; Woman 1 in *I Love You, You're Perfect, Now Change* (WATCH nominee); Millie in *Thoroughly Modern Millie*; Lois in *Kiss Me, Kate*; and Izzy in *Rabbit Hole* (WATCH nominee). Jamie would like to thank Beth, Nick, Judi, Jim, and the entire cast and crew for the fun times this summer! And a very special thank you goes out to all of her family and friends for their endless love and support, especially her husband, Andrew, and their five-year-old daughter, Sophie.



## THE STAFF (continued)



### ERNIE MORTON

*(Stage Manager)*

Ernie is thrilled to be working with this exceptional cast. He has served as stage manager at CP for a number of shows since starting off with the 2014 festival of short plays. When Ernie is not running around backstage at CP he drives back and forth to DC, where he works as an analyst for the Coast Guard when he's not playing saxophone with the Coast Guard Headquarters big band, The Cutters. In his infinitesimal spare time he looks for golf balls, usually finding ones other people have lost, not the one he played last.



### CONSTANCE ROBINSON

*(Properties Co-Designer)*

Since 2003 Connie has volunteered as a public relations consultant, graphic designer, box office assistant, properties designer, and set decorator for Colonial Players. She also serves on the marketing committee. Connie has collected props for numerous productions at Colonial Players and one play at Dignity Players. She is proud to have received three WATCH nominations for properties designing. There have been many unique challenges collecting or creating unusual props that still make her wince, or laugh. Connie enjoys her volunteer hours because of the terrific people she works with who also devote their time and talents to the theater. She thanks her husband, John, for his help, and also thanks her family and friends for loaning personal belongings for set props, and for their enthusiastic support.



### JANE WINGARD

*(Set Painting Designer)*

Jane is a retired Prince George's County visual arts and theater teacher. After retiring she became a partner in a scenic design firm and built the decor for casinos in Harrington, DE and Charlestown, WV and much of Six Flags America. She has designed

and painted for major events held at most of the Smithsonian buildings and other DC and Baltimore landmarks. In 1996 she co-founded 2nd Star Productions and now serves as artistic director. Honors include the *Bay Weekly's* Best Local Artist, EdRoChar Award for directing, and ESTA Fest award for set design. Jane has won five WATCH Awards for design and painting as well as other WATCH nominations for directing, set design, painting, and decoration. Company honors for 2nd Star include multiple Ruby Griffith Awards for Best Overall Production and Best Musical. Her greatest prize is her family, including her husband, Marty Hayes, who began the family's theater bug many years ago. She is honored to be working with her many friends and favorite rivals at The Colonial Players.



### JUDI WOBENSMITH

*(Producer)*

Judi has been involved in over 200 productions in the Annapolis/DC area both on and off the stage. She has produced shows at Colonial Players, Annapolis Summer Garden Theatre, and Petrucci's to name a few. Previous directing credits include: *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*, among others. She has served three terms on the Board of Directors at CP, Annapolis Summer Garden Theatre, and Children's Theatre of Annapolis. Judi has appeared in various TV commercials and documentaries. This season she serves on CP's artistic and production teams. Judi spends her spare time working at the House of Delegates in Annapolis.



## THE STAFF



**LOIS BANSCHER**  
(Properties Co-Designer)

Lois has been involved in over a dozen shows with Colonial Players, beginning in 2009 with *The Curious Savage*. Lois continues to be challenged in locating unique prop items; for example, the umbrella rifle for *Who's Afraid of Virginia Woolf?*, one of the items that helped her win the Washington Area Theatre Community Honors award for outstanding properties design last season. Lois and props partner Grace Bumgardner received a WATCH nomination in 2010 for *Mrs. California*, and in 2013 Lois was nominated for *1776*. Lois teamed up with prop lady Connie Robinson for *Shiloh Rules*. "It is a pleasure working with Connie and her husband, John, on *Shiloh!*" In addition to volunteering with the Colonial Players, Lois is involved with various Annapolis community groups.



**NICK BESCHNER**  
(Assistant Director)

This is Nick's third experience with assistant directing. He has been more frequently seen on the stage, most recently as Dr. Watson in *Sherlock's Last Case*. Acting is his first love, and he really enjoyed using his experience to work with the cast as they developed their characters. Every actor works differently in the process, and as AD, Nick gets to learn and teach at the same time. "What could be more fun? Thank you for coming to see our show, and please enjoy this very talented cast and crew."



**ALEX BRADY**  
(Lighting Designer)

Alex has been designing lighting in the Annapolis-Baltimore region since 2002. In 2016, he was nominated for the WATCH Award for Outstanding Lighting Design for both *Venus in Fur* and *Who's Afraid of Virginia Woolf?* at Colonial Players. Alex serves as the resident lighting designer for the AACC Dance Company and works with various local theaters and high

schools. He is SAFD certified in stage combat with the broadsword. Alex is an alumnus of the Graduate Institute at St. John's College and teaches for the Humanities and Fine Arts Departments at Anne Arundel Community College. He is a member of the Mid-Atlantic Society for Historic Swordsmanship, where he studies and instructs German longsword, sword and buckler, medieval dagger, and Italian dueling saber.



**JEANNIE CHRISTIE**  
(Costume Co-Designer)

Jeannie has been a member of The Colonial Players since the 1970's. She has recently served as production director on the board for the theater, as well as being a professional streetwalker giving colonial walking tours for Watermark. She is currently residing in Florida, basking in the sun and surf and taking a break from the hectic theater life. One thing she will tell you is that no matter how far from Annapolis she travels, Colonial Players will always be her theatrical home away from home.



**BEN CORNWELL**  
(Sound Designer)

Ben has been volunteering at Colonial Players since the 2000-2001 season. His first gig: running sound for *Of Mice and Men*. Since then he has designed sound for many shows, most recently *Superior Donuts*, *Venus in Fur*, *Boeing Boeing*, and *Who's Afraid of Virginia Woolf?*. He's been nominated for three Watch Awards for his sound designs here at CP. "I am happy to be working with such a talented cast, crew, and director! Thanks to Alex for the epic lightning to accompany my thunder and to Peter for understanding my passion for the theater."



## THE CAST (continued)



**ASHLEY SPOONER**  
(Ranger Wilson)

Ashley is delighted to take the stage as Ranger Wilson in *Shiloh Rules*, marking her third production with The Colonial Players. She previously played Cassandra in last season's production of *Vanya and Sonia and Masha and Spike* and made her debut with the theater as Kate in the 2016 production of *Good People*. Ashley is thankful to Colonial Players for the opportunity to portray three such dissimilar characters and to Beth for creating an education atmosphere to develop the role of Ranger Wilson. As always, Ashley is grateful to her family and friends for their encouragement and support. She would also

like to thank the cast and production team for making rehearsals and the stage such a joy!



**MEG VENTON**  
(Cecilia Delaunay Pettison)

Meg is so happy to be back onstage with this excellent cast and crew in such a terrifically well-timed play! It's been a great opportunity to learn more American history and to check out the Civil War from another perspective. She has been gone from the stage for so long that any credits wouldn't really ring a bell, but she hopes to do more theater now that her kids are grown. She dedicates her performance to Jack, Lily, and her brother Russell.

## ABOUT THE PLAYWRIGHT

**DORIS BAIZLEY** is a founding member of LA Theatre Works and worked at the Mark Taper Forum as resident playwright for the ITP Company for young audiences and dramaturg for the Other Voices Program for theater artists with disabilities. Her plays *Guns*, *Tears of Rage*, *Mrs. California* (a big hit with CP audiences in 2010), *A Christmas Carol*, and *Shiloh Rules*

have been produced in numerous US regional theaters. Her interest in theater evidenced itself at a very early age. She was just 10 when she wrote her first play about an ancestor who was hanged for being a Quaker; it was followed quickly by her second play about Queen Elizabeth I and Sir Walter Raleigh.

## ABOUT OUR NEXT PLAY

Moisés Kaufman's *33 Variations* is an extraordinary American play about passion, parenthood, and the moments of beauty that can transform a life. It spans two centuries with its intertwined stories of Ludwig van Beethoven and a modern-day musicologist who searches for answers as to why one of the world's greatest composers wrote 33 variations on a simple waltz by a minor music publisher. The play simultaneously examines the creative process behind Beethoven's *Diabelli Variations* and the journey of a musicologist, Katherine

Brandt, to discover the meaning behind Beethoven's motives. The action takes place both in Beethoven's time and the present, switching back and forth between the two. However, at certain key points, characters from both time periods appear on stage to deliver lines simultaneously, emphasizing the parallels between the exploits of both sets of characters. *33 Variations* won one Tony Award and was nominated in 2009 for four others, including best play and best actress in a leading role for Jane Fonda.

### PLEASE NOTE:

The script takes license with some park service rules; our production follows the playwright's depiction of the reenactment.

THE COLONIAL PLAYERS, INC.  
*presents*



*Written by*  
**DORIS BAIZLEY**

*Directed by*  
**BETH TERRANOVA**

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

*LucyGale Scruggs*.....Carrie Brady  
*Clara May Abbott*.....Jamie Erin Miller  
*Meg Barton*.....Laura Ivey  
*Cecilia Delaunay Pettison*.....Meg Venton  
*Ranger Wilson*.....Ashley Spooner  
*Widow Beckwith*.....Shannon Benil

**TIME**  
The present

**PLACE**  
Shiloh Battlefield Park, West Tennessee

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

*Produced by Special Arrangement with Playscripts, Inc. New York, N.Y.*

Taking photographs and using any recording devices are strictly prohibited. Smoking is prohibited throughout the building.