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## BLOGS: An easy, cheap, and sometimes effective way to gain fame and fortune

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In 2004, Merriam-Webster chose as its word of the year “blog,” a word that had entered the popular lexicon just five years earlier. This rapid ascent was a reflection of the astronomical growth of a new means of communication that, for the first time in history, extended to ordinary citizens the ability to speak to masses of people, an ability formerly held only by a favored few such as media giants, huge corporations, Hollywood stars, and high-level public officials.

Anyone with a computer and a minimal knowledge of the workings of the Internet can join the world of bloggers. In *Sex with Strangers*, Ethan has taken advantage of the World Wide Web to gain fame and fortune in short order simply by writing a blog about his sexual couplings with an endless stream of women.

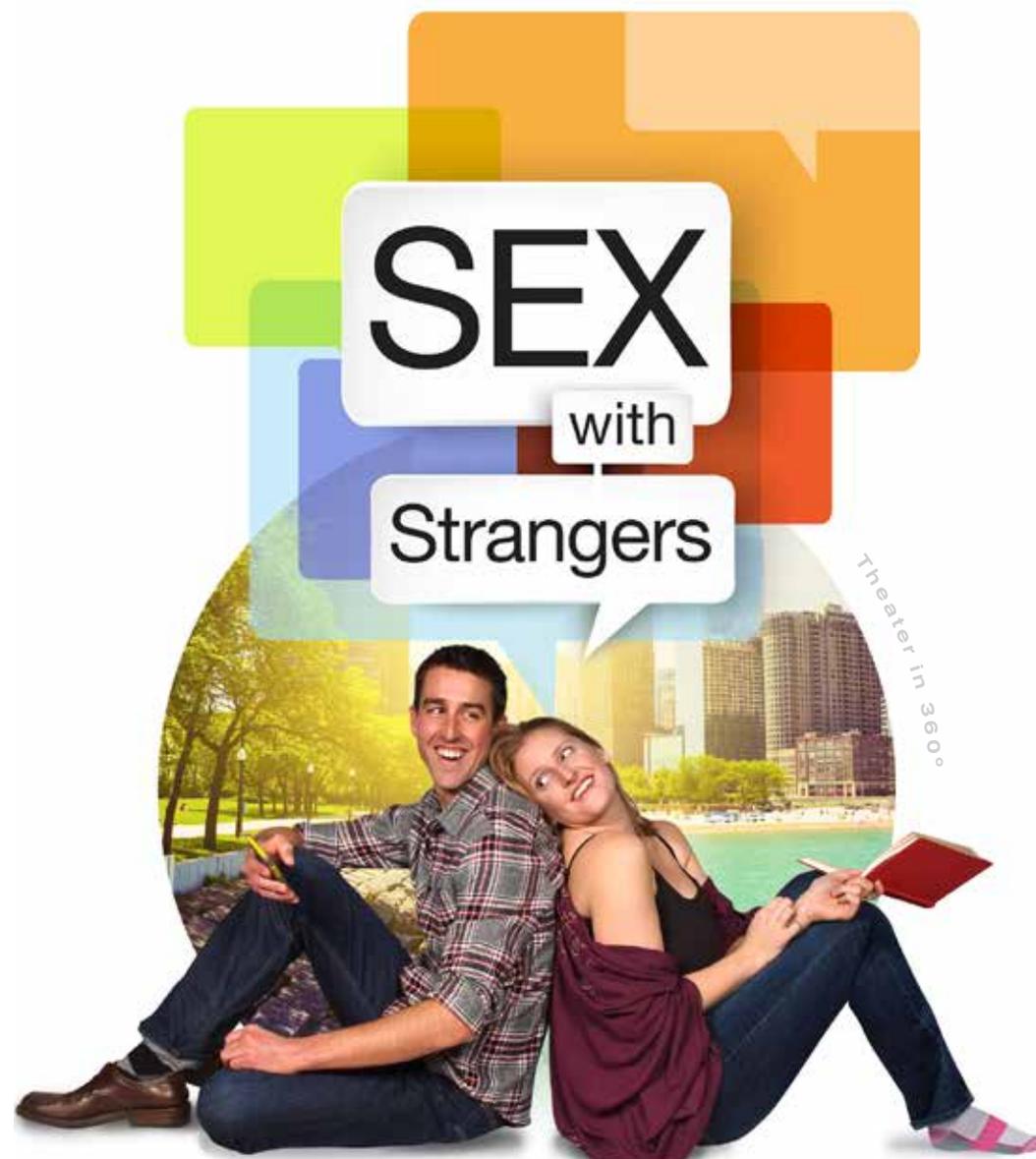
The first blogs began to appear in the mid 1990s. Justin Hall, a student at Swarthmore College and perhaps the first blogger, started his online journal in 1994. It was a sort of personal diary and included a log of Internet sites he had visited. By 1997, the term weblog had been attached to these personal musings and that was quickly shortened to blog.

The early years were marked by slow growth, and only 23 sites showed up on one list published in 1999. But as individual users took to the new medium to express their opinions and document their lives, the blogosphere grew explosively during the early part of the 21st century. The web site Statista.com reported that by 2015, the number of active blogs, meaning those updated at least once a month, had reached 28.3 million. It projects that the number will increase to about 32 million by 2020.

Blogs began as personal expressions of individual users, but the tantalizing prospect of communicating with huge audiences at little or no cost proved attractive to businesses and politicians. Democrats Howard Dean and Wesley Clark were among the first candidates to embrace blogs during their campaigns for their party’s presidential nominations in 2004. An early indication of the power of blogging involved then-Senate Republican Leader Trent Lott’s comment in 2002 that the U.S. would have been better off if the country had elected Strom Thurmond, a strong segregationist, as president in 1948. The mainstream media didn’t pick up on the importance of Lott’s remarks until they began to gain traction in the blogosphere, creating a huge backlash that resulted in the GOP leader apologizing for his indirect endorsement of rigid racial segregation. Now blogs by reporters for major newspapers and television networks are a common occurrence. *The New York Times* alone lists 19 bloggers covering a wide range of issues such as politics, culture, technology, health, and education.

The number of blogs is expected to continue to grow despite big changes in social media and social networking in recent years. There is an array of new outlets such as podcasts, vlogs, Facebook, YouTube, Instagram, Snapchat, and Tumblr. The blog, however, remains an easy, cheap, and sometimes very effective way to express one’s views, gain a little fame, and make some money -- perhaps a lot of money for the very fortunate. It isn’t likely to go away any time soon.

Sources: [Webdesinerdepot.com](http://Webdesinerdepot.com); [Wikipedia](http://Wikipedia), [National Public Radio](http://National Public Radio), [Statista.com](http://Statista.com)



FEBRUARY 23 – MARCH 18, 2018

2017/2018 season



# THE COLONIAL PLAYERS, INC.

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## PRESIDENT'S MESSAGE

Welcome to The Colonial Players!

My first involvement with The Colonial Players began with our 2001-2002 season when I was cast in *Is There Life After High School?* It was a fun little musical, directed by Darice Clewell, about adults looking back on their high school days. I took a hiatus after that – I had two young children – but the acting itch would not be stilled, and I jumped back in with both feet in 2010. I haven't looked back since.

A lot of volunteers I speak with have fond memories of when and why they joined The Colonial Players. For me, it was the feeling of family. For anyone who's been involved in a show, oftentimes you find yourself thrown together with a group of strangers who soon become like family, and you can't imagine how you could have ever not known them. But there was something special at The Colonial Players that drew me, even when I wasn't onstage, to volunteer my time backstage and as a board member.

There's a phrase that's used quite a bit here – "For the love of it," coined by a dear long-time member who is fondly remembered. That's the beauty and joy of community theater. No one who works with The Colonial Players is paid – we all do it because we have this indescribable urge to do something creative and share our passion with others. I hope as you continue to join us for our shows that you feel that passion. Maybe that spark will encourage you to join our family – in any number of ways, onstage and off. We'd love to have you.

Thanks for coming, and enjoy the show!

– SHIRLEY PANEK

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WHAT'S GOING ON AT CP.



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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

Hoping to direct my second show in two seasons, last year I went through the list of shows on this season's slate looking for one that would really be a challenge for me. When I finished reading *Sex With Strangers*, I knew this was the challenge I wanted to take on. It wasn't just the challenge of staging provocative and edgy scenes not often done on this stage, but even more it was looking at the characters and the story and wanting to show the brilliance of the writing and that this show was about more than sex and power.

In this play there is a deep connection between two people who would normally never come together. It isn't just their ages that are so different, but they see the world from extremely opposite viewpoints. Or do they? That was the question I kept asking myself, and if I was wondering this, I really wanted to get that same reaction from audiences. As rehearsals began and the show started to come to life, I truly began to see the brilliance of Laura Eason's writing. I hope this makes sense, but she intentionally wrote the lines based on the characters' personalities. One can ask don't all writers do the same, and to that

I say, sort of, but not the way she has in this show.

Ethan is big and bold and takes on the world, while Olivia is quite the opposite. I am hoping audiences will feel that his lines are much bigger and bolder, reflecting his character, much as Olivia's are softer and quieter. The difference is very subtle, but if you really pay attention, you will see it. Eason is so masterful in how she puts each scene together. On the surface it seems that this is just a cheap thrill of a production, but the power struggles that play out in each scene and the deep connection that underlies and grows between the characters in such a short time is absolutely brilliant. The playwright touches on that inner secret place we all have been to in relationships. I know audiences will feel a part of these characters as they reflect on the intimacy of their own lives. Love is the most complicated human emotion and is unique for each person, yet so similar in so many ways. All in all I hope audience members walk away saying to themselves, WOW! I didn't expect that.

— DAVE CARTER

## ABOUT THE DIRECTOR



**DAVE CARTER** is back directing for his second season and couldn't be more pleased to be directing *Sex with Strangers*, a show he found greatly intriguing the minute he read it. Dave trained with Citrus Theatre as well as the London Academy of Music and Dramatic Art (LAMDA). Last season he directed *The Cripple of Inishmaan* and has been seen on the CP stage in shows such as *Communicating Doors*, *These Shining Lives*, and *A Few Good Men*. He also assistant directed *Taking Steps*, *Boeing Boeing*,

and the Ruby Griffith Award winner, *The Liar*. He thanks Steve Tobin for his mentoring and for pushing him toward direction, as well as Barbara Marder for giving him his first chance to work with The Colonial Players. Dave also acknowledges his amazing cast and crew. He could not have imagined going into the production that he would have a chance to work with a group of people so talented; it has truly been a pleasure. Lastly, Dave would like to send out a very special thank you to his family and friends for encouraging him in the craft he loves and for understanding, "I Can't. I have rehearsal."

## ABOUT THE PLAYWRIGHT

**LAURA EASON** is the author of 20 plays, including both original works and adaptations. She also is a screenwriter and a book writer for musicals. *Sex with Strangers* is her best-known play. The world premiere was at Chicago's Steppenwolf Theatre in 2011. Three years later, it was presented off-Broadway at Second Stage

Theater. It was one of the most-produced plays in America during the 2015-16 and 2016-17 theater seasons. Eason served as a writer on four seasons of the Netflix series *House of Cards* with credits on seven episodes and was a producer on season five. She grew up in Evanston, IL and is a graduate of Northwestern University.



## COLONIAL PLAYERS IN THE COMMUNITY:

*Giving back to a county that has supported our efforts for 69 years.*

When you join us in April and May for our production of the hilarious and offbeat musical farce *Lucky Stiff*, how about bringing along some pet food, bedding, or toys suitable for our small furry friends. We are partnering with the SPCA to collect items that will help that organization fulfill its mission of caring for unwanted animals while they await a new home. This is just one of many ways we at The Colonial Players strive to be good citizens and repay the debt we owe to the Anne Arundel County community that has given us such tremendous support for the last 69 years.

Earlier this season we collected food donations to support SPAN Inc. and the Light House Shelter and donated \$1,750 to the ALS Association from the proceeds of ticket sales for *33 Variations*, our play about a musicologist battling the devastating neurological disease. That donation was made in memory of Joel Markowitz, a valued supporter of live theater in the Washington area who succumbed to the effects of ALS last November.

Every year, The Colonial Players donates money and services for a variety of charitable causes in our county.

Most years, we make a monetary donation from proceeds of our Christmas production to nonprofit organizations; recent recipients include the Anne Arundel County Food Bank, Annapolis Film Festival, Sarah's House, and the Annapolis Musicians Fund for Musicians. We have supported our colleagues at other theaters in times of need, donating money to the building fund for Annapolis Children's Theater and making a contribution to help Annapolis Summer Garden Theatre repair damage from Hurricane Isabel in 2003.

To support educational opportunities for Anne Arundel County students, we award college scholarships -- currently up to \$5,000 a year -- for young people with an interest in theater. We lend costumes, set pieces, and props to local school groups and nonprofits at no cost or for a minimal charge. In addition, we recently hosted a huge giveaway of costume pieces for schools and other community theater groups.

Each year that we present *A Christmas Carol*, our patrons contribute dozens of gifts for children under the Angel Tree program sponsored jointly with the Anne Arundel County Department of Social Services.

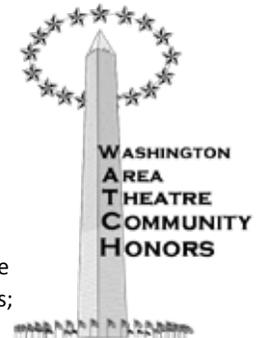
Finally, we support nonprofit groups by providing tickets for their fundraising auctions. Each year we set aside 160 tickets with a value of about \$3,500 annually.



The Colonial Players congratulates its directors, actors, and technical people who received nominations for recently announced Washington Area Theatre Community Honors (WATCH Awards). Included were nominations for best play for **33 Variations** (JUDI WOBENSMITH, producer and SHIRLEY PANEK, stage manager) and best musical for **Nine** (SHIRLEY PANEK and JUDI WOBENSMITH, producers, and HERB ELKIN and ERNIE MORTON, stage managers). For the 18th annual awards, adjudicators reviewed 33 musicals and 66 plays produced by 27 community theaters in the Washington area during 2017.

### OTHER CP NOMINATIONS:

- **City of Conversation:** KATHLEEN RUTTUM, lead actress
- **Calendar Girls:** JASON VELLON, two nominations for outstanding cameo for his roles as Lawrence and Liam.
- **Nine:** RON GIDDINGS, direction; ANDREW GORDON, musical direction; ERICA MILLER, featured actress; JASON VELLON, lead actor; ALICIA SWEENEY, lead actress; BETH TERRANOVA, costume design; PATTI GRIEB and BETH STARNES, one nomination for hair design and one for makeup design; RICHARD ATHA-NICHOLLS, sound design.
- **33 Variations:** TERRY AVERILL, direction; REBECCA DOWNS, lead actress, DOUG DAWSON, hair design; CARRIE BRADY, costume design; ALEX BRADY, lighting design; ERIC HUFFORD, special effects; RICHARD ATHA-NICHOLLS, sound design.



### ABOUT OUR NEXT PLAY

Our next production, *Lucky Stiff*, is a hilarious musical farce that comes complete with mistaken identities, six million bucks in diamonds, and a corpse in a wheelchair. It was written by the Tony Award-winning team of Lynn Ahrens and Stephen Flaherty, whose popular Broadway shows include *Ragtime*, *Seussical*, and *Once on This Island*. Based on the novel, *The Man Who Broke the Bank at Monte Carlo*, *Lucky Stiff* revolves around an unassuming English shoe salesman who is forced to take the embalmed body of his recently murdered uncle on a vacation to Monte Carlo. Should he succeed in passing his uncle off as alive, Harry Witherspoon stands to inherit \$6,000,000. If not, the money goes to the Universal Dog Home of Brooklyn... or else to his uncle's gun-toting ex! The original off-Broadway production won a Richard Rodgers Award and Washington's Helen Hayes Award for Best Musical. In the words of one critic: "It's full of laughs, intrigue, and mischief, plus a colorful cast of goofy characters who nimbly move in and out of the story. Light and frothy as champagne-spiked cotton candy, you can't beat it for a good time." *Lucky Stiff* opens April 6 with 19 performances scheduled through May 6. It is the perfect way to say welcome to spring.



## THE STAFF (continued)

painting. Onstage, she most recently performed at The Colonial Players in the festival of short plays and in *Calendar Girls*. Other favorite shows include: *The Importance of Being Ernest* (Lady Bracknell), *Noises Off* (Vickie/Brooke), *The Man Who Came to Dinner* (Maggie Cutler), *Bloody Murder* (Jane), *Fox on the Fairway* (Pamela), *On Golden Pond* (Chelsea), *Run for your Wife* (Mary), *Don't Dress for Dinner* (Suzette), *Steel Magnolias* (M'Lynn), *City of Angels* (Alaura), *South Pacific* (Nellie), *Damn Yankees* (Lola), *Little Shop of Horrors* (Audrey), *My Fair Lady* (Eliza), and *Mame* (Gooch). Tremendous thanks to everyone for their support, creativity, hard work, and sense of humor!



**ERNIE MORTON**  
(Stage Manager)

Ernie is in awe of the talent and especially the dedication of this cast. They have been a joy to work with. He wants to thank David for letting him come aboard, after he basically called David and said, "I'm working on your show." Ernie has served as stage manager at CP for a number of shows since starting off with the 2014 short play festival. When Ernie is not running around backstage at CP, he drives back and forth to DC. There 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.



**EDD MILLER**  
(Set and Floor Designer)

Edd has a long history with The Colonial Players as a director, actor, set designer, and volunteer in other areas. His most recent set designs were for *Vanya and Sonia and Masha and Spike*, *Calendar Girls*, and *Good People*, which he also directed. Other recent design credits include *Rocket Man*, *Dead Man's Cell Phone*, *In the Next Room*, and *Annie*. Edd was nominated for a Washington Area

Theatre Community Honors set design award for *Chapter Two* and won a 2012 WATCH award for best direction for *Going to St. Ives*, which also won awards for best play (out of 83 plays judged) and for best lead actress. Edd also has acted in and directed many other shows since joining CP in 1964. His most recent onstage appearance was as Wilfred in *Quartet*.



**SHIRLEY PANEK**  
(Producer)

*Sex With Strangers* is Shirley's second role as producer. Her first experience was as co-producer/assistant director for the recently WATCH-nominated *33 Variations* at Colonial Players. Previously, she has been seen onstage (most recently: *Good People*, *Rocket Man*, *Superior Donuts*), and offstage as both lighting designer and stage manager for various shows. Thanks to Dave Carter for letting me be a part of this team of talented actors, designers, and staff. Love to Jeff, Alice and Emma.



**SARAH WADE**  
(Sound Designer)

Sarah is pleased to be behind the scenes again designing sound for The Colonial Players. Prior sound credits include *Calendar Girls*, *Side Man*, and *Watch on the Rhine* at CP, as well as *The Miracle Worker* and *To Kill a Mockingbird* at Compass Rose Theater. Sarah has appeared in numerous productions at The Colonial Players, most recently in 2016 in *A Christmas Carol* as Belle and in *Who's Afraid of Virginia Woolf?* as Honey, a performance which won for her the Washington Area Theatre Community Honors Award for best featured actress in a play. Prior credits include: Gabriella in *Boeing Boeing*; Cecily Cardew in *Ernest in Love*; Sabine/Isabelle in *The Liar*, Catherine Donahue in *These Shining Lives*; Star-to-be in *Annie*; Jessica in *Communicating Doors*; and Kitty in *Taking Steps*. Sarah serves on the CP Board of Directors as marketing director.



## THE CAST



**ELIZABETH HESTER**  
(Olivia)

Elizabeth is honored to be making her first appearance with The Colonial Players! Having been involved with several professional and community theaters in the DC/BAL area, she was last seen playing the role of Francesca Johnson in *The Bridges of Madison County* with Kensington Arts Theatre. Favorite credits include *Shrek* (Fiona), *Guys & Dolls* (Sarah Brown), *Camelot* (Guinevere), *A New Brain* (Mimi Schwinn), *South Pacific* (Nellie Forbush), and Michael John LaChiusa's *The Wild Party* (Mae). Education: The American Academy of Dramatic Arts, The American Musical and Dramatic Academy, and The Juilliard School (final callback master classes/Drama Dept).



**DYLAN ROCHE**  
(Ethan)

After a long hiatus from acting, Dylan is thrilled to be back onstage and tackling this dream role. Dylan last worked with The Colonial Players in 2010 when his script, *Stolen Beer and a Bake Sale*, was produced as part of the summer festival of short plays. Favorite acting experiences: *Winter's Tale* (Florizel) and *Twelfth Night* (Orsino), both at The University of Maryland. Offstage: Children's Theatre of Annapolis productions of *Alice in Wonderland* (director), *Haphazardly Ever After* (director), and *Snow White* (playwright). Currently, Dylan is co-directing *The Sound of Music* at Broadneck High School. When he isn't rehearsing, he is seeking representation for his first novel.



## THE STAFF



**ALEX BRADY**  
(Lighting Designer)

Alex returns as lighting designer for *Sex with Strangers*, his third show this season at The Colonial Players. He was recently nominated for a Washington Area Theatre Community Honors award for his lighting of *33 Variations*, which also garnered seven other nominations, including for best play. He also designed lights for *Shiloh Rules*, the first show of the current season, and was nominated for best lighting design last season for *Who's Afraid of Virginia Woolf?* and *Venus in Fur*. 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 in 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.



**JENNIFER COOPER**  
(Costume Designer, Properties Designer)

Grateful. Humbled. Inspired. BECAUSE: "I'm drawn out of my own life into someone else's life, and yet suddenly I myself feel more alive! I'm pulled out of what I do every day into something larger and more lasting. Into humanity." – Meryl Streep.



**ROSALIE DAELEMANS**  
(Assistant Director)

Rosalie is delighted to be a part of this wonderful production with such a talented cast and crew. Offstage, Rosalie has helped in various capacities with stage managing, costumes, props, lighting, set dressing, and

THE COLONIAL PLAYERS, INC.  
*presents*



*Written by*  
**LAURA EASON**

*Directed by*  
**DAVE CARTER**

**THE CAST**

*(in order of appearance)*

*Olivia*.....Elizabeth Hester

*Ethan*.....Dylan Roche

**PLACE**

ACT I

A bed and breakfast in rural Michigan

ACT II

Olivia's apartment in Chicago, a week later  
and a year and a half later

**TIME**

The present

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

*Produced by special arrangement with Dramatists Play Service, New York, N.Y.*

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