

## CASA SUSANNA: A Safe Place for Cross-Dressers of the Fifties and Sixties

Fifteen years ago, at a flea market in New York City, inveterate collectors Michel Hurst and Robert Swope discovered a large body of snapshots: album after aged album of well-preserved images, taken roughly between the mid-50's and mid-60's, depicting a group of cross-dressers united around a place called Casa Susanna. This large and charming, but banal, Victorian-style house in the Catskills was a hideaway where men, who were typically heterosexual but liked to dress as women, could enjoy a regular "girls life" on weekends, confident their secrets would not be uncovered.

In 2005, Swope and Hurst published a book, titled simply *Casa Susanna*, of this rare collection of photographs that attracted the attention of Harvey Fierstein and became the inspiration for his play *Casa Valentina*. Here is a short excerpt from the book written by Robert Swope:

"What I had discovered that day was the personal photo collection of Susanna, a professional female impersonator. The pictures show Susanna and a group of her male friends who would gather at a house in upstate New York to dress up and live the weekend as typical, middle-class, suburban women, complete with tacky furniture and a Scrabble board. The times were the late fifties to mid-sixties, still ahead of the sexual liberation later in the decade. What struck me that first day was the normalcy of the images, even if it was a studied illusion. Here were photos documenting everyday women, going about their everyday lives – except that these women were men who probably lived as truck drivers, accountants, or bank presidents during the week. There is no 'political correctness' in these pictures, they show women basically as housewives who know how to dress up for a night out, and certainly don't mind having a mid-afternoon drink at home."

I have always felt that these photographs were taken for a larger purpose than merely to remember friends and the good times that were had together, although they were clearly taken for this reason as well. I believe these are 'witness' pictures, looked at repeatedly by Susanna and the 'girls,' and further reviewed over the years as a way of validating an identity, a part-time life that was perhaps more real than their lives away from Casa Susanna. Don't they say that seeing is believing? Now in the twenty-first century, contemporary artists have for years been using 'dress-up' and photography as a means of expression. Could it be that the inhabitants of Casa Susanna were perhaps, in their own way and in a different time, exploring some of the same themes of image-gender-identity?"



WRITTEN BY  
HARVEY FIERSTEIN

MAY 25 – JUNE 17, 2018 2017/2018 season



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## PRESIDENT'S MESSAGE

Hi! It is hard to believe that *Casa Valentina* is the last main stage production of the 2017-18 season. The time seems to have flown since our first show, *Shiloh Rules*, opened in September. However, just because our regular main stage season has ended, it doesn't mean the theater "goes dark" just yet. We have several opportunities for you to see some great productions – but only for a limited time!

First up, *The Last Five Years* chronicles the story of a young couple's relationship from opposite ends of their relationship, diving into the love (and heartbreak) that binds them together. Playing June 22-June 24 (for four performances), you won't want to miss this inventively structured musical.

Next, we have one of America's finest statesmen joining us to tell his story. You may remember Ray Flint in the seminal role of Ben Franklin in our 2013 production of *1776*. Ray then developed a one-man retrospective on the remarkable life and achievements of one of America's founding fathers, which was originally workshopped at Colonial Players. Since then, he has published and performed his one-man show about Franklin's life and achievements in theaters along the East Coast. Familiar to many at CP for his years of community theater in the Annapolis area, Ray is excited about returning this show to Annapolis June 28th to July 1st for four performances.

For our final summer production, we are proud to present the world premiere of *Job Loss Figures* by Andrea Fleck Clardy, winner of last year's Promising Playwright Festival. You may have joined us for the staged reading as part of that traditional Promising Playwright workshop, and it has been a delight to work with Andrea as she expanded and rewrote her play in preparation for bringing it full-circle and back to the CP main stage. I hope you'll join us for the four performances running July 12th to July 15th.

After that, we will turn off the lights for a few weeks before our 70th season kicks off in September with *Rumors*. I hope to see you here for our summer productions, and perhaps around town at some of the other great theaters that Annapolis has to offer. Enjoy the show, and see you soon!

– SHIRLEY PANEK

## PRODUCTION STAFF

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Director.....Mickey Lund  
Producers.....Heather Quinn, Mary Watko  
Stage Manager.....Andy McLendon  
Stage Crew.....Shannon Benil, Dickey Wilson  
Costume Designers.....Fran Marchand, Christina McAlpine  
Set Designers.....Eric Lund, Laurie Nolan  
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Lighting Designer.....Alex Brady  
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Maureen L. Mitchell, Lura Myers, Carol Youmans  
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*A big thank you* to our patrons for supporting our campaign to raise food and supplies for the SPCA during the run of our spring musical, *Lucky Stiff*. Because of your generosity, we were able to collect in the neighborhood of \$1,000 worth of items to help the SPCA take care of cats, dogs, and other animals in need of a home. Thanks also for helping make *Lucky Stiff* such a big success.

## DIRECTOR'S NOTES

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On the surface, Harvey Fierstein's *Casa Valentina* is a thoughtful exploration of social taboos that probes the boundaries of sexual identity. But, looking deeper, I believe that, just like the works and words of Oscar Wilde, whom Fierstein quotes throughout the play, *Casa Valentina* has an inherent power to undercut not only social pretensions but to break down the self-defeating resistance we all have to the freedom to truly be one's self – a resistance that stems from societal norms and environmental circumstances which override personal needs and political stances. And in fighting internally against our own needs to be our true selves, we lose the ability to stand together, despite our differences, for developing common causes in any transformative way.

It is this transformation that is at the essence of all of Fierstein's work, but nowhere more

obvious than here in *Casa Valentina*, where we are offered a glimpse into a world hidden by closed doors – a world where an eclectic group of simple men look for a place where they feel they can belong. Walls have been removed, defined boundaries between rooms have been blurred, and tasks normally done in private have been made public. This is all done with the intention of opening closed doors and providing to you a unique opportunity to sit beside these simple men and bear witness to their amazing transformations both externally with the clothes they wear and internally as they struggle to come to terms with who they are and what they want. And in so doing, perhaps you too can find the transformative power we all have deep within us to truly be the people we want to be.

– MICKEY LUND

## ABOUT THE DIRECTOR

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**MICKEY LUND** has directed more than 30 productions in the Annapolis area over the past 30 years. Favorites include *Putnam County Spelling Bee*; *Almost, Maine*; *The Crucible*; *Back of the Throat*; *The Laramie Project*; *Triumph of Love*; and *Dead Man Walking* with Dignity Players, for which he served as founder and Artistic Director from 2004-2014; for Colonial Players, *Clue: The Musical* (the one-week musical extravaganza); *The Lion in Winter*; *Picasso at the Lapin Agile*; *Kid Purple*; and *Blood Brothers*; plus *The Zoo Story* and *On Tidy Endings*, both of which won top honors at the Maryland One-Act Festival, with *The Zoo Story* also winning top honors at the Eastern States Regional One-Act Festival; for Annapolis Summer Garden Theatre, *Evita*; for Church Hill Theatre, *Sweet Sue*; and for Bowie Community Theatre, *Someone Who'll Watch Over Me*, which won the Ruby Griffith Award

for Best Overall Production. Mickey served as artistic director for The Colonial Players from 2015-2017 and now serves as the membership coordinator under HR Director Fran Marchand. Mickey will be directing *Chess* with 2nd Star Theatre in February of 2019. When not fulfilling his passion for directing, Mickey works as a support specialist for the Tessitura Network, a software development company that specializes in ticketing, marketing, and fundraising software for non-profit cultural arts organizations around the world. Special thanks to the amazing *Casa Valentina* production team members who enabled this miraculous transformation, to what is by far one of the most talented casts a director could ever ask for in bringing this vision to life, and most importantly, to his husband and partner in crime, Eric Lund, for his unwavering support and love – “theatre and life just wouldn’t be complete without you.”

## ABOUT THE PLAYWRIGHT

**HARVEY FIERSTEIN** is a Tony Award-winning actor and playwright known for a raspy voice, great comedic talents, and an early and very open embrace of his homosexuality, which provided a recurring theme in his writing and his performances as an actor. He won Tonys for best play and best lead actor in a play for his role as a drag queen and torch singer in his *Torch Song Trilogy*. He also won Tonys for writing the book for *La Cage aux Folles* and for his turn as Edna Turnblad in the Broadway smash hit *Hairspray*. He has won or been nominated for numerous other awards for his writing and his acting in plays, movies, and television.

Fierstein was born in Brooklyn to Eastern European Jewish immigrants on June 6, 1954. He began to perform as a drag queen in Manhattan clubs as a teenager and advanced to playing drag roles in off-off-Broadway productions of plays he sometimes wrote himself. His career took off with the 1982 Broadway debut of the somewhat autobiographical *Torch Song Trilogy*, which dealt with three different stages in a gay man's life. Despite the subject matter and the play's four-hour length, it was a huge success for a non-musical Broadway production, running for 1,222 performances.

After *Torch Song Trilogy*, Fierstein began to appear regularly in movies and on television. When he was cast as a fashion designer in the short-lived sitcom *Daddy's Girls* (1994), he became the first gay actor in American television history to play an openly gay character in a series. Though many of his roles had nothing to

do with sexuality, there was never any attempt by Fierstein to hide the fact that he was gay, and GLADD presented him with its Award for Visibility in 1994. "Never be bullied into silence," Fierstein said. "Never allow yourself to be made a victim. Accept no one's definition of your life; define yourself."

If Fierstein has one defining characteristic as an actor, it is his deep, gravelly voice. Think Edna Turnblad crooning "You're Timeless to Me" to husband Wilbur in the Broadway version of *Hairspray*. The cause of his unusual vocal quality is over-developed ventricular folds in his throat, which produce a hoarse-sounding double voice.

Fierstein has extensive writing credits for the stage, the screen, and television. He was nominated for Tony Awards for best book of a musical for *Newsies* and *Kinky Boots*. He wrote the script for television productions of *Bye Bye Birdie Live!*, *Hairspray Live!*, and *The Wiz Live!*.

Fierstein's movie credits include *Mrs. Doubtfire* (he was Robin Williams' cosmetician brother), *Independence Day*, and Woody Allen's *Bullets Over Broadway*. On television, he has appeared in series such as *The Good Wife*, *Nurse Jackie*, *How I Met Your Mother*, *Cheers*, and *Murder She Wrote*. His distinctive voice makes him a natural for animated films and video games. His credits as a voice actor include *Family Guy*, *The Simpsons*, and *Mulan* on television and several versions of *Kingdom Hearts*, a Disney role-playing video game.

**Quick!** How do you pronounce Harvey Fierstein's last name? Is it "fire" or "fear," "stine" or "steen." *The New York Times* reports that according to the man himself, the correct way is: "fire-steen."

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A Neil Simon farce. Shakespeare with shtick. An Agatha Christie mystery. Plus the return of our biennial production of *A Christmas Carol*. Those are among the shows Colonial Players has in store for a 2018-19 season that also includes stories about suburban life in 1967 Levittown, an early 20th-century female astronomer, and an author's musical examination of his real-life battle against a serious medical condition.

★ Our 70th season kicks off with the sparkling humor of Simon's *Rumors*. The lawyer for the deputy mayor of New York arrives at an anniversary party to find the host bleeding on the floor from an accidental gunshot wound and his wife nowhere in sight. Other guests arrive, and the evening spins off into hilarity as the deputy mayor and his lawyer try desperately to carry on as if nothing is amiss. **Performance Dates: Sept. 7-29.**

★ Richard Greenberg's *The Babylon Line* takes us back to 1967 and a creative writing course for adults. Aaron Port's students are a mixed bag of potential writers with many stories to tell. As they take on multiple roles in each other's stories, the audience is treated to an engaging tableau of love, loss, and the yearning for understanding among residents of Levittown. **Performance Dates: Oct. 19-Nov. 10.**

★ Colonial Players' version of *A Christmas Carol*, written for us by Richard Wade and Dick Gessner in 1981, will run for two weekends in December. This year's production will be directed by Wade's daughter, Sarah, who has grown up with this phenomenally popular gift to the community. *A Christmas Carol* is not part of the regular season; tickets will be sold at the theater on Nov. 17. **Performance Dates: Dec. 6-16.**

★ Lauren Gunderson's *Silent Sky* is the true story of 20th-century astronomer Henrietta Leavitt, who was not allowed to touch a telescope or express an original idea when she began work at the Harvard Observatory in the early 1900s. Working from glass plates that showed tiny slices of the sky so she could study the luminosity of stars, her findings provided the key that later astronomers used to measure the distance between Earth and other galaxies. **Performance Dates: Jan. 11-Feb. 2.**

★ Our production of *The Merry Wives of Windsor* transports William Shakespeare's comedic farce from Ye Olde England to Windsor, CT in the 1980s. a time of shoulder pads, big hair, and Izod shirts. This production will feature the music, fashion, and cultural references of the late 20th century along with Shakespeare's incomparable language and familiar but larger-than-life characters. **Performance Dates: Feb. 22-March 23.**

★ *A New Brain* is an autobiographical musical by William Finn of Spelling Bee and Falsettos fame about his successful battle with a serious brain condition that threatened his life just as he was achieving success as a Broadway composer and writer. Descending on the hospital room of Finn's alter ego, Gordon Schwinn, are a hilariously absurd parade of characters that include his oppressive mother, his supportive lover, and a hallucination about his haranguing boss. **Performance Dates: April 12-May 5.**

★ The season ends with *Towards Zero*, a detective story by one of the greatest mystery writers of all time -- Agatha Christie. When a house party gathers at the seaside home of Lady Tressilian, Neville Strange finds himself caught between his old wife, Audrey, and his new flame, Kay. This nail-biting thriller probes the psychology of jealousy in the shadow of a murder. **Performance Dates: May 31-June 22.**

Information about the 2018-19 season is available at our website, [thecolonialplayers.org](http://thecolonialplayers.org).



## THE CAST



### JANICE COFFEY

(*Eleanor*)

Janice is honored to be making her first appearance with The Colonial Players. Having been an actor for decades in the Washington area, she has been involved in numerous plays, films, and TV commercials. Janice was last seen in *The Man Who Came to Dinner* at Prince George's Little Theatre and is past president of Bowie Community Theatre. Thanks to Mickey and The Colonial Players for the opportunity to work with a wonderfully talented cast!



### MIKE DUNLOP

(*The Judge/Amy*)

Mike is thrilled to return to The Colonial Players stage. He was Scrooge in the two most recent productions of *A Christmas Carol* and first appeared in that musical as a gentleman and undertaker in 1987 and 1988. Other favorite shows include *A Funny Thing Happened on the Way to the Forum*, *Trying*, and *Morning's at Seven*. Previous performances with Prince George's Little Theatre were *Don't Dress For Dinner*, *Deathtrap*, and *The Man Who Came to Dinner*. Mike has also been seen in Bowie Community Theatre's productions of *Daddy's Girl*, *Dearly Departed*, and *Dearly Beloved* as well as Compass Rose's productions of *Oliver!* and *To Kill a Mockingbird*. Mike started his theater career in Spike Parish's Maryland Traveling Repertory Theater as a cast member in several productions including *The Odd Couple*, *California Suite*, *Not Now Darling*, *The Owl and the Pussycat*, and *The Foreigner*. Mike has been a member of SAG-AFTRA since 1988 and acted in various film, television, and commercial video productions in the Baltimore/Washington market, with a recent role in *Veep* on HBO. He works as a standardized patient role-playing for medical school training of doctors and nurses. Other role-playing assignments include witnesses for mock trials and diplomats from fictitious countries in attache training.



### LAURA GAYVERT

(*Rita*)

Laura is so thankful to be back at The Colonial Players with such an amazingly talented and supportive group of people.

Previously, she has performed at CP in *Trip to Bountiful*, *Moon Over Buffalo*, *Wonder of the World*, *Rocket Man*, and *Frozen* (NOT the Disney musical), for which she was nominated for the Washington Area Theatre Community Honors award for Outstanding Featured Actress in a Play. Most recently she appeared at CP in *Calendar Girls*. Other local credits include *Crimes of the Heart* and *Sordid Lives* at Dignity Players and *The Seven Year Itch* at Bowie Community Theatre. "I truly appreciate Mickey for casting and directing me, and most importantly, my husband for his love and support."



### JIM GALLAGHER

(*George/Valentina*)

Jim's first appearance at CP was in *The Elephant Man* (1989), and his most recent was *Sherlock's Last Case* (2015). Other CP productions include *Rabbit Hole* (2008), *Hogan's Goat* (2000), *The Zoo Story* (1999), *Cabaret* (1998), *Prelude to a Kiss* (1993), *The Boys Next Door* (1992), *Anne of the Thousand Days* (1991), and *All My Sons* (1990). Other stage credits include: *God of Carnage* at Compass Rose Theater; *Deathtrap*, *Betrayal*, and *The Foursome* at the Bay Theatre; *Art*, *Doubt*, *Blue/Orange*, and *Gross Indecency* at Dignity Players; *A Streetcar Named Desire*, *Copenhagen*, and *The Cripple of Inishmaan* for Theatre Hopkins; and *Twelfth Night* at The Shakespeare Theatre. Jim trained at The Shakespeare Theatre, Studio Theatre in D.C., and The Royal Academy of Dramatic Art in London. "I'm thrilled to be directed (once again) by Mickey; face-off against Eric; enjoy fake married life with Laura; witness the onstage talent and offstage hilarity of Kevin and Jason; indulge in the camaraderie of this talented cast; look pretty thanks to Fran, Christina, and Darice; share a theater project with my partner/our dramaturg, Joe; AND lip-sync for my life. (After all, I am risking my life in those heels!!)"



## THE CAST (continued)



### ERIC LUND

(Michael/Gloria; Set Co-Designer)

Eric was last seen at CP sharing the stage with Laura and Jason in *Calendar Girls*. He designed lights for *The Secret Garden* and was nominated for a Washington Area Theatre Community Honors award for *Sideman* and *Venus in Fur*. He has worked extensively in area theaters including Dignity Players, Annapolis Summer Garden Theatre, Vagabonds in Baltimore, and others. On CP's stage, he has appeared in productions of *Rebecca*, *The Clearing*, and various iterations of *A Christmas Carol*. He appeared in Dignity Players' productions of *The Laramie Project*, *Gross Indecencies*, and *The 39 Steps*. He has directed for CP with *The Voice of the Prairie* and two seasons of *A Christmas Carol* and for Dignity Players with a production of *The Vagina Monologues*. He is very honored to be working with this amazing cast and crew. And, as always, he thanks his husband of 24 years, Mickey, for his support and endless patience!



### JASON VELLON

(Jonathan/Miranda)

Jason is so excited to be back on stage at The Colonial Players and is proud to be a part of this production and cast. Past credits at Colonial have been George Bailey in the live radio show of *It's a Wonderful Life*; Guido Contini in *Nine*, which earned him a Washington Area Theatre Community Honors Award nomination for Best Lead Actor in a Musical; Lawrence/Liam in *Calendar Girls*, which earned him competing WATCH nominations for both roles and a WATCH Award win for Lawrence as Outstanding Cameo in a Play; Clifford Glimmer in *Sideman*, which also earned him a WATCH nomination for Best Lead Actor in a play; Shep in *Bell, Book and Candle*; and Goat in *The Robber Bridegroom*. Jason has also performed locally at ASGT, Moonlight Troupers, Chesapeake Music Hall, Dignity Players, Standing O, and Theater 11. Jason trained in New York City, where he attended The American Musical Dramatic Academy, and has performed professionally in

commercials, film, and stage. Jason would like to thank Mickey for giving him the opportunity to play this amazing character, Andy for once again having to dress me, and the entire cast and crew for their support. He couldn't have done it without you. Jason dedicates his performance to his family and friends who have been there through thick and thin. "Love you Mike. And last, but not least, my Ashley. Love you, baby. Enjoy the show!!"



### KEVIN WALLACE

(Albert/Bessie)

Kevin is pleased to be returning to the stage after a five-year hiatus as well as to The Colonial Players, where he has made some of his most endearing and enduring friendships and has had many amazing adventures. Some favorite roles and shows are: Henry in *The Lion in Winter*, Victor Fleming in *Moonlight and Magnolias*, Glen in *Rumors*, Edgar Evans in *Terra Nova*, Captain in *Sly Fox*, plus two one-act plays, *Clean* and *Queen of the Northern Monkeys*. Other favorite roles outside of CP are Serge in *Art*, Falstaff in *The Merry Wives of Windsor*, Edward Sheridan in *Someone Who'll Watch Over Me*, and Oberon in *A Midsummer Night's Dream*. Kevin has been acting in the Washington-Baltimore-Annapolis area for 30 years now and has had a blast so far. To quote Bessie: "Only we traverse the high wire betwixt exaltation and terror." That is acting in a nutshell (especially this roll), and somehow it's so very much fun, though it's not just the role, but the many people you get to work with that make it so. Thanks so much to all the cast and crew for all their patience, love, support, and joy. Kevin would also like to thank Mickey for his artistically expressed visions for this roll of Bessie. Kevin has had many other opportunities to learn and grow throughout these many years in theater; this show, however, should supersede all those other expectations. "This show has encompassed one of the most painfully difficult times of my life, but love has seen me through once more. I would like to dedicate this show to my wife, partner, and Love of my Life Sandy, to our families both near and far, but especially



## THE STAFF (continued)



### CONSTANCE ROBINSON

(Properties Designer/  
Set Decorator)

Since 2003, Connie has volunteered as a public relations consultant, graphic designer, box office assistant, properties designer, and set decorator for The Colonial Players. She also serves on the current Marketing Committee. Connie has collected props for more than 14 productions at The Colonial Players, one for Dignity Players, and one for Severn School. She is proud to have received three WATCH nominations for Properties Designing. 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 assistance, and also thanks her friends for loaning and donating props, and for their enthusiastic support.



### LAURIE NOLAN

(Set Co-Designer)

Laurie has enjoyed her work on sets at CP since 1978. Most recently, she loved making cut-outs for the walls of *The Secret Garden*. *Casa Valentina* feels like one of the most collaborative experiences so far. It's been so much fun to work so closely with all members of the design teams. Special thanks to Mickey, Heather, Connie, and Eric for their creativity and support in creating a set that is a comfortable and safe space in which our characters can bloom.



### HEATHER QUINN

(Co-Producer)

Heather has worked on numerous theater projects in the DC-Maryland area, both onstage and behind the scenes over the years. Lately, "real life" has been stealing the show, so she appreciates all who made co-producing feasible. "Thanks to the many creative and hardworking people involved in this production. Without you it would not be possible. Moreover, it has been amazing, uplifting, and inspiring to see the generosity of spirit of professionals who previously produced this play; they have encouraged us, answered questions, and offered tips as we strove to create the world of *Casa Valentina* in one of the first—and possibly THE first—community theater productions. Certainly it has been a community production in the best of ways."



### MARY WATKO

(Co-Producer)

"When I read *Casa Valentina*, I knew I wanted to be involved in the production, no matter how small my contribution was going to be. My responsibility is mainly to take care of the budget and the expenses. The true hard-working producer is Heather Quinn, who is always a strong supporter and hard worker for CP. She is, I might add, a great actor, and I would love to see her back on stage! Mickey Lund, the director and my dear friend, has worked diligently to bring a great show to our stage, and I'm so glad I was able to be a part of it." Mary has been active with Colonial Players since 1981, and throughout that time has achieved awards for both acting and directing. She appreciates the incredibly full support that CP offers to everyone -- production staff, crew members, cast, and all volunteers involved.



## THE STAFF (continued)

so having a chance to do full-scale designs for men in female cosmetics has been quite an interesting challenge. Particularly exciting was helping these men reveal the women they feel themselves to be. Former show designs include *West Side Story*, *Don Pasquale*, *The Mikado*, and *Home of the Brave*. Further adventures awaited me as a choreographer. The enticement was the opportunity to choreograph a number not as a classic staged dance number, but rather as a homemade entertainment for friends. Again, I got to delve into the characters to dream up steps they would have chosen for themselves. It was a hoot rehearsing with this great gang! Former choreography includes *A Little Night Music*, *Working*, *She Loves Me*, and *Cabaret*. Love to Mickey, the staff, and cast, and to my forever-and-always leading man, Jim.



**BEN CORNWELL**  
(*Sound Designer*)

Music has helped define the eras in our country from its inception. Each decade in the 20th century has had its own sound. Whether we focus on the roaring twenties or the swinging sixties, the music we hear takes us back to that time. I truly enjoyed designing a show set in the early 60's -- sitting back and listening to countless golden oldies. The talent shown in the cast and design has made for a truly unforgettable experience. I want to thank all in the cast and crew for the remarkable work they've achieved and the pride I feel for being a part of it.



**DOUG DAWSON**  
(*Wig Designer*)

Doug began his work with CP on *Amadeus*, a show with over 25 period wigs. Since then he has coiffed the likes of Marie Antoinette, Martha Washington, and Lady Macbeth. Doug has also done wigs for *1776*, *A Little Night Music*, *The Music Man*, and many shows covering many periods in history. Here we're reliving 1962 in *Casa Valentina*.



**FRAN MARCHAND**  
(*Costume Co-Designer*)

Fran has been involved with many productions at The Colonial Players, mostly with costume design. Some of her most favorite designs were for *Side Man*, *Quartet*, *Calendar Girls*, and *70 Girls 70*, to name just a few. But *Casa Valentina* has been the most challenging and rewarding. She had the privilege to create and watch these handsome men turn themselves into beautiful women. Fran would like to thank all the sewers and especially her co-designer Christina McAlpine. Fran is currently serving as the HR Director on the CP Board of Directors. "To my two best friends forever, who are always there for me, you know who you are."



**CHRISTINA R. MCALPINE**  
(*Costume Co-Designer*)

Christina is excited to be back co-designing costumes for such a fresh and thought-provoking piece. Christina has been volunteering here and there with CP since she moved to Maryland in 2008. Previous costume design credits at CP include: *It's a Wonderful Life: A Live Radio Play*; *Cripple of Inishmaan*, *Boeing Boeing*, *Dead Man's Cell Phone*, and *The Curious Savage*. Christina holds a BFA in Theatre Performance from the University of West Florida. She would like to thank her co-designer, Fran; our director, Mickey; our fabulous costume crew; and the actors for being so great and upbeat. "It's been a pleasure working with you all! Much love to Yanick, who is always there with such love and support every time I do a show."



**ANDY MCLENDON**  
(*Stage Manager*)

*Casa Valentina* is the latest of many productions that Andy has stage managed since she first became involved with CP in the 1970s. She was last seen in her SM shirt with the production of *Calendar Girls*. Other memorable productions with The Colonial Players include: *The Secret Garden*, *Morning's at Seven*, *Closer*



## THE CAST (continued)

for our four-legged fuzzy babies. Specifically, Toby, your happy, bright, sunshiny love, your desperately hilarious and fiercely playful comic genius, your gobsmacked beauty, and your total addiction to us, make almost everything in life so much fun. You and Bella Joy, Skip and Hannah are my inspiration forever, and Mommy and Daddy's Cherry on Top, my Loves; everything else is icing."



**PETER WILKES**  
(*Theodore/Terry*)

Peter is thrilled to be making his debut at The Colonial Players in the role of Terry. Trained in New York at The Esper Studios, Peter's most recent roles include The Reverend Jeremiah Brown in *Inherit the Wind* at Vagabond Players and Judge B in Berthold Brecht's *In Search of Justice* at Fells Point Corner Theater, both in Baltimore. Other favorite roles include Taylor in *Curse of the Starving Class*, Sydney Carlton in *Inspecting Carol*, Tyler Moss in *Crossing Delancey*, Oscar Hubbard in *The Little Foxes*, and Reverend Tom in *7 Blowjobs*. Peter would like to thank Mickey for trusting him with this role as well as the entire cast and crew of *Casa* for their support, acceptance,

and encouragement throughout this fantastic journey. He dedicates his performance to his dad and to all the amazing women in his life without whom he most certainly would not be in the wonderful place he is in today.



**TOM WYATT**  
(*Isadore/Charlotte*)

Tom's only previous appearance at The Colonial Players was while he was still in high school, so it is a wonderful "flashback" to return to this stage. Favorite roles include Buddy in *Follies*, Ira in *The Tale of the Allergist's Wife*, Lloyd Dallas in *Noises Off*, Rooster in *Annie*, Frederick in *Enchanted April*, and eight roles (all "WASPS") in *The Dining Room*. As a director and choreographer in Baltimore, recent shows include *Titanic - the Musical*, *The Drowsy Chaperone*, and *Little Women* (DCT); and *Sister Act*, *The Secret Garden*, and *Curtains* (Cockpit In Court). During the day, Tom works at medical schools at Johns Hopkins University, the University of Maryland, and Georgetown, helping student doctors improve their communication skills and focus on the needs of the patient.



## THE STAFF



**ALEX BRADY**  
(*Lighting Designer*)

Alex has been designing lighting in Annapolis and Baltimore since 2002. He has been nominated for the Washington Area Theatre Community Honors Award for Outstanding Lighting Design multiple times, most recently for *33 Variations* and *Who's Afraid of Virginia Woolf?* at The 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. He is an alumnus of the Graduate Institute at St. John's College and teaches for the Arts Department 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, and medieval dagger.



**DARICE CLEWELL**  
(*Makeup Designer/Choreographer*)

What fun to design makeup for a show for the 1960s! This has been a throwback in many ways for me... a throwback to a time long gone of matte finishes and bright pastels, and a throwback to my days designing makeup for large casts at large theaters. We seldom use more than street makeup at CP,

THE COLONIAL PLAYERS, INC.  
presents



*Written by*  
**HARVEY FIERSTEIN**

*Directed by*  
**MICKEY LUND**

### THE CAST

(in order of appearance)

Rita.....	Laura Gayvert
Jonathan/Miranda.....	Jason Vellon
Albert/Bessie.....	Kevin Wallace
George/Valentina.....	Jim Gallagher
Isadore/Charlotte.....	Tom Wyatt
Michael/Gloria.....	Eric Lund
Theodore/Terry.....	Peter Wilkes
The Judge/Amy.....	Mike Dunlop
Eleanor.....	Janice Coffey

### PLACE

A bungalow colony outside Hunter  
Mountain in the Catskills

### TIME

Fourteen continuous hours in  
June of 1962

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.