

DID YOU KNOW? _____

Have you ever wondered about all the lights in your theater's ceiling? All those black cans with lights inside (known as lighting instruments) and wires running all over the place play an important role in the plays we stage for you. This past summer, our volunteers removed all the lights and cables from the ceiling for cleaning and maintenance. As a theater in the round, our lighting designers must illuminate the stage and performers from all directions and so we use many more lights than most theaters our size. About 200 lights are hung on a semi-permanent basis and represent a common starting point (known as a rep plot) for our designers. We have over 45 additional lights in inventory that our designers can use to augment the standard rep plot -- and some shows will use most of those. Thanks to improvements in technology which your theater has gradually added over the years, all of these lights now can be independently controlled, or controlled in small groups, allowing our designers maximum flexibility.

Earlier in The Colonial Players' history, our stage lights were improvised using empty coffee cans painted black with household lamp sockets and small floodlight bulbs inside. Some of our longtime volunteers actually worked with those early instruments. Today, we use nine different types of professional grade incandescent lighting instruments that range in power from 200 to 1,000 watts each and five different types of LEDs. Roughly two thirds of our full inventory of lights are incandescent and the rest are LED. If all of our lights were hung and turned on full, they would draw roughly 55,000 watts (equivalent to almost 1,000 60-watt bulbs of the kind you typically use in your home). And yes, your actors feel the heat. And yes, it's a challenge to balance the AC to provide comfort to both patrons and performers.

The lights themselves are just part of the story. There are about 150 outlet boxes in the ceiling which map to 60 dimmable circuits. Another 12 outlet boxes are regular circuits for LEDs and other special equipment. If you look closely, you may spot a white number printed on the ceiling joist next to the outlet so we can keep track of which one it is. That's a lot of outlets, but even so, when a light is hung in just the right spot, the outlet that's needed often isn't within reach. As a result, over 1,200 feet (about a quarter of a mile) of special purpose, heavy duty theatrical extension cords snake through the ceiling.

Your lighting designers use the lights for a wide variety of purposes to help you enjoy the show. The first is to illuminate the stage and actors so you can see what's going on and to accentuate or complement what's happening on stage. But the designers might also put people in shadows to direct your attention to other more important elements. A mood might be set, whether it be to complement anger on stage or reflect a soft romantic moment. And then there are the special effects. Lightning, headlights panning across the theater, water rippling on the floor, or the shadows cast from a window are just a few possibilities. All of this is accomplished through selection and placement of lights and variations in intensity and color. Hopefully, you barely notice lighting as its purpose is to compliment, not overwhelm, what's happening on stage.

We're very proud of the fact that all of this magic is managed by volunteers and the fact that our very capable lighting designers range in age from 16 to over 70.

— TIM BROWN



OCTOBER 19 TO NOVEMBER 10

2018/2019 season



THE COLONIAL PLAYERS, INC.

108 East Street • Annapolis, MD 21401

Telephone: 410-268-7373

thecolonialplayers.org

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PRESIDENT'S MESSAGE

Welcome!

There's a chill in the air which means fall is upon us. Crisp, sunny days followed by cold evenings where you want to bundle up, sit around a fire and tell stories.

We don't have a fireplace here (well, not for this show anyway), but we're glad you came tonight. With you in the audience our stories come to life. As actors in this intimate space, we sense your mood, and thrive on it. From rollicking laughter to tense anticipation to thoughtful contemplation – you are part of the magic.

There's a shift that is made once the audience is seated. Actors rehearse for weeks with the seats empty – anticipating where we think laughter will come, or the perfect silence after a moving moment. But it's not until you are here that a show really comes alive – changing and evolving from opening night until closing.

Thank you for being here tonight and being a part of our story.

Enjoy the show!

– SHIRLEY PANEK

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WHAT'S GOING ON AT CP.



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Assistant Director.....Courtney Spikes
Producer.....Tim Brown
Stage Manager.....Andy McLendon
Set Designer.....Nick Beschen
Properties Designer.....Lois Banscher
Lighting Designer.....John Purnell
Sound Designer.....David Cooper
Costume Designer.....Beth Starnes
Lead Carpenter.....Ted Yablonski
Carpenters.....Tom Dicken, Norm James, Bob Mumper, Jim Robinson
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Ray Dumentant, Wyatt Humphrey, Steven Lott, Bill Reinhardt
Assistant Sound Designer.....Noah Cooper
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Set and Floor Painting.....Nick Beschen, Magali Lefevre, Edd Miller,
Constance Robinson, Tom Stuckey
Play Consultant.....Edd Miller
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ACKNOWLEDGMENTS

Out of the Box
Annapolis Summer Garden Theatre for loan of lighting equipment
Anne Arundel County Public Schools

"A Week Passes," original music for *The Babylon Line*,
was composed by Noah Cooper.

TO OUR CONTRIBUTORS

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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DIRECTOR'S NOTES

I have questions.

In 2018, I always have questions. Daily, the world around me causes me to wonder, guess, suspect, doubt, dig deeper, and chronically try to figure it all out. Often I wade through oceans of information, struggling to make sense of it all.

And so it is with *The Babylon Line*. On my first read, I cried because of its depth and richness. Its characters led me to introspection and psychological Sherlock-ing. And, it continually leads me to: So. Many. Questions.

The play opens with an 87-year-old Aaron Port sharing recollections of the events surrounding an autumn 1967 creative writing class, to which he traveled on the Babylon train line from Greenwich Village to Levittown, New York. What compels a man to recount the happenings of a small — seemingly insignificant — class from almost 50 years prior?

What would move you to tell a story from 50 years ago, now?

The central themes of this piece are universal, untouched by time: What stories do we choose to tell, and how do we remember them? Where

do we find hope? What is the soil that makes us grow? Ever present, how do we connect with one other?

Our playwright, Richard Greenberg, makes a very specific choice in the title and setting of this play. Here, our reference is Babylon of Mesopotamia, a place in biblical writing describing how the many and varied peoples there were able to come to understand each other. Greenberg mirrors ancient texts in his description of people of different cultures, opinions, views, and socio-political leanings, meeting up in a dingy Levittown high school, taking an evening writing class, trying to make their own stories meaningfully understood.

Meaningfully understood.

And, actually, I'll leave you to the questions — and possibly the answers — you may find here with us, today. Come find me to chat. I'd love to know your questions, too. Because my goal here, with this play, in this life, is that we are ALL meaningfully understood.

Only ever love,
JENNIFER, jnnfrsOM@gmail.com

ABOUT THE DIRECTOR



JENNIFER COOPER is making her Colonial Players mainstage directorial debut, coming out of CP's 2017 One Act Festival as director of David Ives' *The Universal Language*, which went on to win awards for Excellence in Directing, Outstanding Production, and Technical Excellence at the 2018 Maryland Community Theater Festival. Some of her previous directing work includes *Agnes of God*, *Spoon River Anthology*, and *Tartuffe*. Stage credits include *Procne (The Song of Procne)*, *Rizzo (Grease)*, *Audrey (Little Shop of Horrors)*, *Rita (Educating*

Rita), and *Mary Poppins (Mary Poppins)*. My deepest gratitude is extended to The Colonial Players for this humbling opportunity and full support, and to a super-talented, kind, and collaborative creative team. THEY have built this — my role is simply that of compass. All my love and appreciation to Noah, who daily drives me to be better, and David, who buoys me through all of my wading. And to MB, who through all these years remembers, and reminds me who I am; THIS is because of you.

— JENNIFER COOPER

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



The Colonial Players gratefully acknowledges the recent gift from the Donald M. Reed Living Trust that made possible the critical upgrade of our stage lighting control system.

ABOUT OUR NEXT PLAY

Our Christmas present to Annapolis and Anne Arundel County, a musical version of *A Christmas Carol* written for The Colonial Players, will be presented in December for the 33rd time since its premiere 38 years ago. The show has been a huge success since the first performances in 1981. It grew out of a conversation at CP's annual summer banquet that year between Dean Johnson, then CP president, and Richard Wade and Dick Gessner, writer and composer of several musicals. Dean told the two men that if they would write a version of Charles Dickens' Christmas classic, Colonial Players would produce it for the Christmas season. Over the next four months, the author and composer wrote and rewrote the book and lyrics, continuing to fine tune the production almost up to opening night. *A Christmas Carol* was an immediate critical and box office hit. The book, lyrics, and music captured the essence of Dickens' story of the redemption of a miserly misanthrope through visits from four ghosts who instill in his hardened heart the Christmas message of hope and love.

It was apparent that first year that this would not be a one-time event, and the show became CP's annual Christmas-time gift to the

community. In 1991, after 10 years, the Board of Directors decided it was time to take a break, and the show was not put on the schedule. The response surprised even the show's biggest fans. Newspapers published letters demanding its return, the box office was flooded with calls of protest, and *The (Annapolis) Capital* opined on its editorial page that the holiday season wouldn't be the same in Annapolis without the Wade-Gessner version of *A Christmas Carol*. The show, now presented every other year, returned to the schedule and continues to delight sell-out audiences. This year's production will be directed by Sarah Wade, daughter of author and lyricist, Rick Wade, who has performed in numerous productions over the years.

Tickets will be sold Saturday, Nov. 17 between 9 a.m. and noon at the theater, 108 East Street in Annapolis. Each person in line can purchase a maximum of eight tickets. Only cash and checks can be used to buy tickets on Nov. 17. Tickets not sold that day can be purchased at www.thecolonialplayers.com.

ABOUT THE PLAYWRIGHT

RICHARD GREENBERG is a Tony Award-winning playwright and television writer who has had more than 25 plays performed at Broadway and off-Broadway theaters. He is best known for *Take Me Out*, the story of a major league baseball star whose casual revelation that he is homosexual stirs controversy in his team's clubhouse. Following a successful run in London, it swept major New York theater awards in 2003, including the Tony Award for best play. Ten years later, Greenberg's *The Assembled Players* was nominated for a Tony and won the Drama Desk Award for best play. Greenberg also was a finalist for the Pulitzer Prize for *Three Days of Rain* in 1998 and *Take Me Out* in 2003.



THE STAFF (continued)

the life he thought would just happen to him like the changing of the seasons." - Craig Elkins



ANDY MCLENDON
(Stage Manager)

The Babylon Line 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 *Job Loss Figures*. Other memorable productions with The Colonial Players include *Casa Valentina*, *Calendar Girls*, *The Secret Garden*, *Mornings at Seven*, *Closer Than Ever*, *The Robber Bridegroom*, *Prelude to a Kiss*, *They're Playing Our Song*, *Enter the Guardsman*, *Cabaret*, and *Blood Brothers*. Andy has volunteered for a number of jobs at CP, including conducting stage manager workshops. Again, it is exciting and rewarding to be working with such a talented and creative cast and production staff.



JOHN PURNELL
(Lighting Designer)

The Babylon Line is John's second lighting design since returning to The Colonial Players, including last season's *Quartet*, which won first runner-up for a non-musical at the Ruby Griffith awards. In days long gone by, John won CP lighting awards for *Driving Miss Daisy* and *The Road to Mecca*. He has also lit *Isn't it Romantic*; *Rebel Armies Deep Into Chad*; and *Red, Hot, and Cole* at CP. Other lighting designs include *Altar Boyz*, *Light Up the Stars* and the *50th Anniversary Gala* at ASGT, and *The Dining Room*, *The Miracle Worker*, *Brighton Beach Memoirs*, *Deathtrap*, *Hexagon*, *The DC Bar Revue*, and *The Mikado* at other area theaters. In his on-stage persona, John has just finished performing Officer Welch in *Rumors* here at CP. He recently played Warner Purcell in *Bullets Over Broadway*, Colonel

Mustard in *Clue – The Musical*, and John in *If Men Played Cards As Women Do*. John's wife, Claire, is very supportive of all this theater stuff and he is very grateful for her patience.



COURTNEY SPIKES
(Assistant Director)

For her first production role at The Colonial Players, Courtney is thrilled to be learning the ropes from *Babylon's* talented director, Jennifer Cooper. Courtney grew up in Annapolis and enjoyed performing and working backstage with CP, Severn School, and CTA. One of her favorite childhood memories at CP involved making the messy charcoal marks on the Charwoman's skirt for so many (many) years ago! Courtney would like to thank the entire *Babylon* production team for welcoming her to the community, as well as her husband and son who have been so supportive.



BETH STARNES
(Costume Designer)

Beth has assisted in countless theater productions and enjoys working behind the scenes. Her most recent CP credit was as co-hair/make-up designer for *Nine* (watch nominated). One of her favorite credits is animal costume designer for 2nd Star's Children of Eden, which won the 2014 WATCH Award for Best Costume Design in a Musical. In real life, Beth is the librarian for Southern High School, where she is passionate about digital citizenship and teen literacy. Most importantly, she is mother to three wonderful young adults: Stephanie, Austin, and Daniel (her actor who started all this). Beth would like to extend special thanks to *The Babylon Line* cast, Lois and Jennifer, and always her husband, Jeff, for his unwavering support of her theater endeavors.



The QR code for Spotify Playlist containing music that inspired and is used in *The Babylon Line*



THE CAST (continued)

Coyote on a Fence; 1776; Sunlight; Chapter Two; I Love You, You're Perfect, Now Change; Over My Dead Body; Les Liaisons Dangereuses; Kiss Me, Kate; Kindertransport; and Jekyll and Hyde. Other credits include: *Blue/Orange, The Crucible*, and *Sight Unseen* at Dignity Players of Annapolis; *Thoroughly Modern Millie, Hairspray*, and *Anything Goes* at Annapolis Summer Garden Theatre; and *Little Shop of Horrors* at 2nd Star Productions. Directorial credits include Terrence McNally's *Botticelli* and Aaron Sorkin's *A Few Good Men* at The Colonial Players. Jeff is a trial attorney in DC by day; he sends his love to Kathleen and Ollie.



ALICIA SWEENEY
(Frieda Cohen)

Alicia was last seen at The Colonial Players this summer as Shelley in *Job Loss Figures*, winner of CP's Promising Playwright contest. She also appeared in last season's musical *Nine*, which earned for her a nomination for Best Lead Actress in a musical by the Washington Area Theatre Community Honors. Favorite roles include Morticia (*The Addams Family*), The McShane Sextuplets (*Wonder of the World*), and Diana Morales (*A Chorus Line*). Alicia will be directing the musical *A New Brain* as part of The Colonial Players' 70th season next spring. Thank you to CP, Jennifer Cooper, the cast and crew of *The Babylon Line*, and you, the audience, for supporting live theater.



THE STAFF



LOIS BANSCHER
(Properties Designer)

Lois has been involved in some 20 shows with The Colonial Players since 2009. In addition to handling props, she has assisted with ushers, set decoration, painting, costumes, coordinating talk backs after plays, and helping with special CP celebrations. As properties designer, Lois has received two WATCH nominations and the WATCH award for *Virginia Woolf* in 2016. Lois, along with prop bud Connie Robinson, recently teamed up for *Shiloh Rules*. Lois welcomes this opportunity to work on *The Babylon Line* with a production team that "thinks out of the box." Many thank yous to all the behind-the-scenes folks, family members, and friends who help make these shows happen!



NICK BESCHEN
(Set Designer)

This is Nick's first venture into the set design world. This new experience has been fun and an opportunity to learn yet another piece of the wonderful puzzle that makes theater happen. Nick would like to thank Jennifer, the director, for taking a chance on him and Edd Miller, play consultant and set designer extraordinaire, for his patience and guidance. Enjoy the show!



TIM BROWN
(Producer)

Since retiring and becoming an active volunteer, Tim has produced a number of shows, including *Lucky Stiff; Vanya and Sonia and Masha and Spike*; and *It's a Wonderful Life*; and was assistant producer for *Boeing Boeing*. Other roles have included lighting assistant and programmer for *Nine* and *Sex, Drugs, Rock & Roll*. He was stage manager for CP's most recent production of *A Christmas Carol*. He sends thanks to all the wonderful people at this, his favorite theater, who have been so welcoming and fun to work with.



DAVID COOPER
(Sound Designer)

After a 20 year hiatus, David has been re-engaging in the theater community and is excited to be involved with The Colonial Players. He has provided behind-the-scenes support on *Sex With Strangers* and the regional short play festival and has performed during the summer pub reading series. For *The Babylon Line*, he has taken a technical role, exploring the auditory world that permeated the lives of these characters in the mid-sixties and throughout their lives. "He stepped on his dreams so many times he wore out the path he needed to take to find



THE CAST



RON GIDDINGS
(Aaron Port)

Ron was a creative writing teacher in a former life, so getting into this role was like falling off a horse, to some extent. He most recently appeared at CP as Nick in *Who's Afraid of Virginia Woolf?* (WATCH award for Best Featured Actor in a Play) and as Edgar/Bat Boy in *Bat Boy: The Musical* (WATCH award for Best Actor in a Musical). He has acted in the area with Dundalk Community Theatre, Cockpit in Court, Dignity Players, Moonlight Troupers, 2nd Star Productions, Phoenix Festival Theatre, the Maryland Arts Festival, and Standing O in *John & Jen* (John), *The Musical of Musicals* (Jitter), *Tracers* (Scooter), *This is Our Youth* (Dennis), and the US Premiere of *After the Dance* (Peter). He will next direct *Gypsy* at 2nd Star in the spring. A huge thank you to the cast and crew of *The Babylon Line* for their talents and dedication to telling this important story. "Thanks to my parents, family, and friends for being more supportive than I could ever express."



JACK LEITESS
(Marc Adams)

Jack is a senior at Broadneck High School and has performed in a variety of shows both in and out of school. He is excited to perform in his second Colonial Players production after appearing as Billy Claven in 2016's *The Cripple of Inishmaan*, and would like to thank the awesome cast and crew for working so hard to put together a great show. He would also like to thank his family and friends for supporting him. Enjoy the show!



MARY MACLEOD
(Anna Cantor)

Mary is excited to be part of the cast of *The Babylon Line*. She has appeared in many theater productions in the Washington/Annapolis area over the years. Some of her favorite roles include the aging British rocker in VVC Production's *Sex, Drugs, Rock & Roll*; Sister Aloysius in Dignity Players' production of *Doubt*; and, at The Colonial Players, Terry Glimmer in *Side Man* (DCMetroTheaterArts 2015 List of Best Performances in Community Theater - Actress in a Play); Lady Boyle in *Superior Donuts* (WATCH Award

Nominee - Cameo); Lettice Douffet in *Lettice and Lovage*; Nancy Shirley in *Frozen* (WATCH Award Nominee - Lead Actress); and Marjorie Taub in *The Tale of the Allergist's Wife*. As always, she thanks her husband, Alan, and her daughter, Carter, for all their patience and support.



LINDSEY MILLER
(Midge Braverman)

Lindsey is happy to return to The Colonial Players stage, where she was last seen as Mrs. Cratchit in CP's 2016 production of *A Christmas Carol*. Other recent credits include Gloria Thorpe in *Damn Yankees*, Ms. Rue Who, Herself (Bless the Lord) in *Godspell*, Mrs. Medlock in *The Secret Garden*, and Sister James in *Doubt*. Lindsey holds a B.A. in Theater and Vocal Performance and an M.S. in Early Childhood Education. "Thank you to the staff of *Babylon* for all their hard work and to Mom and my family for all the love and support. Rich, a big thank you for all the help. To Joe, I Don't Not, Always, SPF. And hugs and kisses to my shining stars Ewan and Finnegan."



ROBIN SCHWARTZ
(Joan Dellamond)

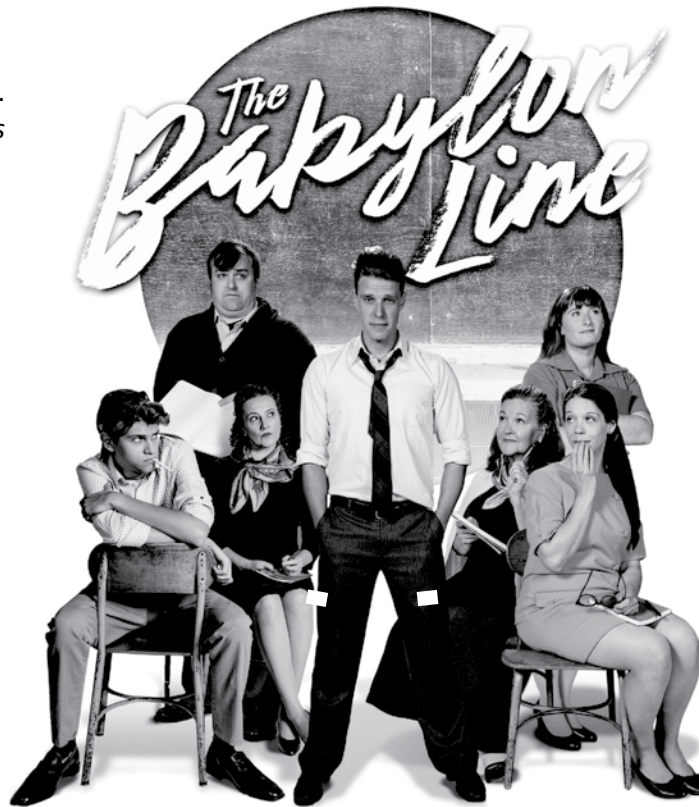
Robin is thrilled to be a part of this incredible ensemble. A graduate of Goucher College with a degree in Theatre and Communications, she spent several years teaching theater classes, directing, and managing local theater productions. After taking time to focus exclusively on her all time favorite project (being mom to two boys), she is back on stage! Earlier this year, she was honored to win Outstanding Performance from the Maryland Community Theatre Festival representing Colonial Players in *Universal Language*. "Special thanks to my husband for supporting me tirelessly and unconditionally, to family and friends for their loving encouragement and so much gratitude, and love to Jen and the whole Colonial Players team for the opportunity to create theater with some truly amazing people."



JEFF SPRAGUE
(Jack Hassenpflug)

Jeff's last appearance at The Colonial Players was in 2017's *The City of Conversation*. Prior to that, he had roles in *The Liar*;

THE COLONIAL PLAYERS, INC.
presents



Written by
RICHARD GREENBERG

Directed by
JENNIFER COOPER

THE CAST
(in order of appearance)

Aaron Port.....Ron Giddings
Frieda Cohen.....Alicia Sweeney
Anna Cantor.....Mary MacLeod
Midge Braverman.....Lindsey Miller
Jack Hassenpflug.....Jeff Sprague
Marc Adams.....Jack Leitess
Joan Dellamond.....Robin Schwartz

PLACE
Levittown, NJ

TIME
1967

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

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