



BEHIND THE SCENES:

costumes

Patrons often ask where their theater gets its costumes. At the annex near the Annapolis mall, The Colonial Players maintains an inventory of costumes stored on about 300 feet of closet rod (that's a football field long). In addition, we have over 500 pairs of shoes, some 120 hats, about 50 wigs, an assortment of costume jewelry, over 500 sewing patterns, and more. We also have some items uncommon today, such as hoop skirts and bloomers. It's all kept in just 1,000 square feet and is very crowded. Most costumes range in period from the mid-1700's to the present.

For those who are curious, here's how the costuming of a show at The Colonial Players often works. Before a show is cast, the costume designer(s) reads the script and meets with the director. Together, they discuss what costumes will be needed to support the director's overall vision for the show. Next comes the research. Books, old magazines, and other resources (including Pinterest) offer details of what the clothing and accessories look like for the period in which the play is set. Especially because you, our audience members, are so close to the stage and the actors, details are important. Our costume designers fret over things such as the width of the lapel on a 1960's airline stewardess's uniform, or how many buttons are on the back of Sherlock Holmes' overcoat.

The costume designer is also concerned about color. Not only do the colors need to match the period, but they also need to work under the colors that the lighting designer intends to use in the lighting scheme.

After the show is cast, it's time for measurements – and costume acquisition. Even our large costume inventory frequently comes up short. Then our volunteers are off to various thrift and fabric stores. Many costumes will need alteration, and some need to be built from scratch. Our volunteer sewers come with a wide variety of experience. Some can build a fully tailored suit, while others are just at the stage of being able to sew on a button. When possible, garments are built or chosen with an eye to facilitate future alterations for various sizes of performers. Because of the talent and commitment of our volunteers, we rarely need to rent costumes. That's one way we hold down the ticket prices of your theater.

Even when opening night arrives, the work isn't done. Performers can be hard on their costumes. Stage managers keep on hand a good selection of needles and thread, safety pins, tape, glue, and magic markers to deal with the inevitable wardrobe malfunctions. The costumer comes in later and ensures proper repairs are done before the next performance. But sometimes, when costumes are known to be fragile, the costumer will be backstage during every performance. Costumers also may need to deal with laundry and dry cleaning during the run of the show. And after the show closes, they make sure all the costumes are properly cleaned and put away.

As part of CP's mission is education, encouragement of theater arts, and community service, we on occasion loan costumes to other local non-profit theaters.



JANUARY 10 TO FEBRUARY 1 2019/2020 season



THE COLONIAL PLAYERS, INC.

108 East Street • Annapolis, MD 21401

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thecolonialplayers.org

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PRESIDENT'S MESSAGE

Happy New Year!

I remember as a young child reading science fiction books by Isaac Asimov and others; stories that told what 2020 and beyond would be like – the modes of transportation, alternative energy sources, the social relationships we'd have with one another. Even our entertainment would be different in the future. Much of that entertainment would be virtual – in some of Asimov's stories he told of the walls of homes being entertainment screens – which could change with your mood. Star Trek included the holodeck which allowed the user to interact in a virtual reality set. I'm pleased, however, that our little theater here in Annapolis, rich with history, is still very much part of the present, and we plan to be here well into the future.

It is because of people like you – our patrons – that we have been able to serve the community for 71 years. We appreciate not only your patronage, but your recommendations to family and friends to join us here as well. I want to thank you for voting us "Best Theater Company 2019" in the *Bay Weekly* "Best of the Bay." It means so much to us that you are here. We will continue striving to bring you shows that entertain, provoke, and spark discussions for many years to come.

Wishing you a very happy and successful 2020!

– SHIRLEY PANEK

PRODUCTION STAFF

Director.....Mary Fawcett Watko
Assistant Director, Stage Manager.....Herb Elkin
Producers.....Kaelynn Bedsworth, Heather Quinn
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Properties Designer.....Constance Robinson
Costume Designer.....Fran Marchand
Lighting Designer.....Jenn Smith
Sound Designer.....Wes Bedsworth
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Jim Robinson, Tim Brown
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Costume Assistant.....Lura Myers
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Lighting Assistant.....Bill Reinhardt
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Sound/Lighting Technicians.....Hannah Housley, Britany Rankin
Choreographer.....Laura Gayvert
Play Consultant.....Jeff Sprague
Rehearsal Assistants.....Lois Evans, Emily Krulowitz
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ACKNOWLEDGMENTS

Annapolis Summer Garden Theatre
John McClure

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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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DIRECTOR'S NOTES

Many thanks go out to producers Heather and Kaelynn, to the designers and the whole production team, to every member of the staff for their dedication and time spent to bring this special show to our stage. To the actors who have worked tirelessly on their characters, I can't thank you enough for being such a delight and joy! Thanks go to all for working together as a great team.

Preparing *The Children* for our stage has been quite a journey. Playwright Lucy Kirkwood, I believe, wrote this play with one thing in mind – "Get the message out!" I have considered from day one that it is my responsibility, as the director, to try to do just that to the best of my ability. Knowing much about theater but absolutely nothing about the deep, looming subject matter of this play, I dug in with my research and, for additional help, used the trusty Google. It may not always be "spot on,"

but Google is simply amazing! *The Children* is not a true story; however, I do believe a great deal of the play is based on information from the past and the present – and projections of the future, of which Lucy Kirkwood would like us all to be more aware.

It is interesting that in August, during preparation for this show, an explosion on a Russian ship damaged a reactor and released radiation into the air, raising the same concerns depicted in *The Children*. Lucy Kirkwood believes it is our responsibility, to our current and future children, to bring these concerns to the forefront. It is my hope that this production will give you pause for thought and reason to ask this question: "What, if anything, can we possibly do to protect the children?"

– MARY FAWCETT WATKO

ABOUT THE DIRECTOR



MARY FAWCETT WATKO:

"I have been working both as an actor and director for The Colonial Players since 1981 – WOW -- 38 years! Really!?"

Directing shows for Colonial Players over the years has been a great passion of mine. To name a few shows: *Enchanted April*, *The Clearing*, *Angel Street*, *A Christmas Carol*, *Where Have All the Lightning Bugs Gone?*. Directing for numerous other theaters includes *Dial M for Murder*, *Blue Orange*, *Death and the Maiden*, *Sight Unseen*. All very memorable. However, most memorable for me is not necessarily the shows I have directed or performed in as an actor, but the people I

have been fortunate enough to meet and work alongside during the process of each production and who have become what I consider my "Players special friends," people who do it "For the Love of It." Herb Elkin is one of those special friends to whom I give many thanks for his assistance during the creative process of this show. The late Carol and Jack Youmans also were two of those special friends. Carol was my great mentor and gave me the courage to direct *The Shadowlands* for The Colonial Players back in 1994. It is with a sentimental heart that I dedicate this special show, *The Children*, to Carol and Jack. Welcome to this food-for-thought play."

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 THE PLAYWRIGHT

LUCY KIRKWOOD is a playwright, screenwriter, and actor who was born in East London in 1984. Her first play, *Grady Hot Potato*, was produced in 2005, with Kirkwood in a starring role, and was selected for the National Student Drama Festival. *The Children*, her best-known play, was produced at the Royal Court Theatre in London and won the U.K. Writers' Guild award for best new play

before moving to Broadway, where it was one of five plays nominated for a 2018 Tony Award. She has written several other plays, including four produced in London's West End theaters. She won the 2015 Olivier Award for Best New Play for *Chimerica*, an examination of post-Tiananmen Square relations between China and the USA.

ABOUT OUR NEXT PLAY

Lanford Wilson's *Book of Days* tells the story of a small southwestern Missouri town whose residents -- confronted by a violent death -- are forced to reconsider the world and reexamine values they thought they knew inside and out. This comedic tornado of a play propels viewers through events like a page-turning mystery as Ruth Hoch begins her quest to find truth and honesty amid small-town jealousies, religion, greed, and lies. Dublin is dominated by three institutions: a cheese plant, a fundamentalist church, and a community theater preparing to put on a production of George Bernard Shaw's *St. Joan*. When the owner of the cheese plant dies in a mysterious hunting accident, Hoch suspects it was a murder. Using her drive to discern the truth, Wilson weaves these

disparate elements into a tapestry of humor, melodrama, and intrigue. Alistair Highet, writing for *The Hartford Advocate*, described the play as a "wonderfully executed black comedy that burrows slowly beneath the cheery surface of contemporary American small town life.... You don't know whether to laugh or be appalled by much of what you see, so you laugh and are appalled. But *never* are you bored." In a review for *In Theater*, Scott Miller wrote that the real beauty of *Book of Days* "lies in the poetry of the ordinary, in the unexpected turns life takes." *Book of Days* runs from February 21 through March 14. Tickets can be purchased at thecolonialplayers.org or by calling 410-268-7373, extension 2.

SEASON 72 SNEAK PEEK AND BACKSTAGE TOURS

Please join us here at the theater February 1 for this much-anticipated event. Get a sneak peek at The Colonial Players' slate of plays for next season and take a backstage tour. Refreshments will be provided.

★ **FROM 10:30 A.M. TO NOON**, the Artistic Team will introduce the plays that have been selected for season 72 and will perform selected readings from each of those plays.

★ **FROM NOON TO 2 P.M.**, the Production Team will offer guided tours of backstage areas and explain what the designers do to help put on a show, including costumes, lights, sound, props, set, and more.



THE STAFF (continued)



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. "Thanks to the many creative and dedicated people involved in this production and, in particular, Kaelynn, my co-producer. Without you all, it would not be possible. Plus the job of co-producing became much more feasible and fun – important factors when "teching in" a show over the holidays. Once again, a show's production team underscored the importance of community in community theater."



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 serves on the current Marketing Committee and has collected props or decorated sets for over TWENTY-THREE productions here and other local theaters. She is proud to have received three WATCH nominations for properties designing. Connie enjoys her volunteer hours because of the friendly, dedicated people she works with. She also thanks her husband, John, for his continued assistance fixing or creating props, and is also grateful to friends for their support and loaning their household items for props. A special thank you for the help of her friend Karen Elliott for her creative, enthusiastic spirit in setting up our lobby display – and the loan of the geiger radiation counter for this play!

JENN SMITH
(Lighting Designer)

Jenn is honored and excited to design her first show at The Colonial Players. She caught the lighting bug two years ago while stage managing *Light Up the Stars* at Annapolis Summer Garden Theatre. After running tech for *Altar Boyz*, *Quartet*, and *Rumors*, she has been blessed with the opportunity to work as assistant lighting designer for John Purnell on *The Babylon Line*, *A New Brain*, and *Mamma Mia!* A lighting specialist on CP's Technical Consultant Team, Jenn supports CP productions year-round. She would like to thank those who have given her a chance and supported her rapidly growing passion for lighting: John Purnell, Wes Bedsworth, Bill Reinhardt, Ernie Morton, Matt Martelli, and the late Sharon Cimaglia.

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WHAT'S GOING ON AT CP.





THE STAFF



KAELYNN BEDSWORTH (Co-Producer)

This is Kaelynn's eleventh season with CP, and she has volunteered both on the stage and off in a variety of roles, from actress to go-button pusher to steampunk wig maker to Looney Tunes sound effect specialist to smushed banana cleaner. You may have seen her grace the stage in *The Secret Garden*, *Annie, 1776*, *A Christmas Carol*, *Moonlight and Magnolias* and more. Behind the scenes, she has produced, costume designed, sound designed, and scene painted for many shows over the last few years. Kaelynn currently serves as Treasurer on CP's Board of Directors. Kaelynn sends love to her husband, Wes, who shares this crazy theater world with her on a daily basis.



WES BEDSWORTH (Sound Designer)

Wes has been volunteering at The Players since early 2007 when he was a sound technician for *Moon Over Buffalo*. Since then, he's gone on to sound design many other shows, lighting design one, program lights for a bunch, create a ridiculous Arduino-controlled illuminated grand piano for another, and provide technical consultation on more shows than he can count. Wes currently serves as the Technical Director on the Production Team, making sure that all of our lighting and sound equipment is seen and heard when it's supposed to be, and not seen nor heard when it's not supposed to be. Sometimes the equipment doesn't always behave, so he and the dedicated Technical Consultant Team stand at the ready to smack it around, when necessary. He is also honored to continue to serve as Operations Director on the Board, where his responsibilities vary from plumber to electrician to network administrator to HVAC technician to locksmith to general handyman, depending on what day it is and what broke this time. (Sometimes things break faster than they can be fixed!) By day, Wes supports the US Navy working for Cardinal Engineering, a generous annual supporter of CP. Wes sends

his love to his supportive wife, Kaelynn, who (foolishly!) shares this hobby with him on a daily basis, and to his parents and sister Susan.



HERB ELKIN (Assistant Director/Stage Manager)

Herb has been a CP member and active volunteer for over 20 years. After performing onstage in several CP and other area productions, he found his true calling working behind the scenes. As CP's immediate past Vice-President and Treasurer, Herb continues to serve on several committees, but most enjoys stage managing. Recent credits include *Towards Zero* (2019), *Quartet* (2018), *33 Variations* (2017), *Good People* (2016), *Side Man* (2015), *Rocket Man* (2014), *Coyote on a Fence* (2014), *Trying* (2013), and *Going to St. Ives* (2012), which received a regional WATCH award as Outstanding Play. He thanks CP's many volunteers and supporters who make everything possible, worthwhile... and enjoyable!



LAURIE NOLAN (Set Designer)

Laurie has been involved with sets at Colonial Players for a LONG time. This seaside cottage has been a pleasure because it's fun to work alongside such talented people who are so willing to collaborate. Thanks to Connie, whose prop-hunting skills and dedication spilled over into furniture and more---the best scout ever! Recent sets that Laurie has worked on include: *The Secret Garden*, *Casa Valentina*, and helper to designer Heather Quinn on *Silent Sky*. She particularly enjoys creating conceptual environments where imagination runs unhinged from "reality." This is theater, right? When not working on sets here, she's saving stuff and making stuff.



THE CAST



GREG JONES (Robin)

Greg was last seen at CP as Beethoven in *33 Variations*. Other roles here include Lane in *Ernest in Love* and, jumping back a few decades, one of the cast in the 1978 production of *Jacques Brel Is Alive and Well* More recent Annapolis-area roles include Mr. Bumble in *Oliver!* (Annapolis Shakespeare Company), Monsignor O'Hara in *Sister Act* (Summer Garden Theatre), Mr. Lundie in *Brigadoon* (Compass Rose Theater), and Judge Turpin in *Sweeney Todd* (Opera AACC). DC-area roles include Thomas Andrews in *Titanic* (Theatre Lab) and M in Samuel Beckett's *Play* (Arcturus Theater Company). Greg has lent his disembodied voice to "characters" such as the BBC commentator in *In Praise of Love* (Washington Stage Guild), a hit man in the public radio play titled *Quorum: The Gambler's Tale*, and a bike messenger dispatcher in the sequel, *The Messenger's Tale* (both for Jabberwocky Audio Theatre). Greg has also written several plays, including the period comedy *Divinity Place* and the Hollywood-based comedy-drama *All Save One*, which premiered at the Washington Stage Guild in 2018 and won the 2017 Julie Harris Playwriting Award. Future projects include a staged reading of his latest play, *Dead Air*, sponsored by the Baltimore chapter of the Dramatists Guild on April 22, and an appearance with the Annapolis Symphony May 1 and 2, where he will read letters from various immigrants as part of the Symphony's performance of Peter Boyer's *Ellis Island: The Dream of America*, in collaboration with the Annapolis Shakespeare Company. He is deeply grateful to the two Marys, Meg, and everyone at CP for their passion about this play. For Eric, always.



MARY MACLEOD (Hazel)

Mary was last seen as the Host of the Garter in *The Merry Wives of Windsor* at The Colonial Players. Other favorite roles at CP include Eileen Osbourne in *The Cripple of Inishmaan*, Terry Glimmer in *Side Man*, Lady Boyle in *Superior Donuts*, Anna Cantor in *The Babylon Line*, Lettice Douffet in *Lettice and Lovage*, Nancy Shirley in *Frozen*, and Marjorie Taub in *The Tale of the Allergist's Wife*. She also loved performing

as the aging British rocker in VVVC Production's *Sex, Drugs, Rock and Roll*, and in Dignity Players' productions of *Doubt* (Sister Aloysius) and *The Diary of Anne Frank* (Mrs. Van Daan). Mary has been nominated for two WATCH awards, one for best performance by an actress in a leading role in *Frozen* and another for a performance cameo in *Superior Donuts*. She sends a huge thank you to Mary Fawcett Watko for casting her and for giving her the opportunity to be onstage with Greg and Meg. As always, she thanks Alan and Carter for all their patience and support.



MEG VENTON (Rose)

An almost-native Annapolitan (from age 10), Meg saw a thrilling production of *Wait Until Dark* at The Colonial Players in the 1970's and was hooked for life. (As she has not acted regularly for many years and needs to have some sort of bio, she is going to have to mine material from way back when...) She began acting at age 11: Mrs. Darling in *Peter Pan* at Children's Theatre of Annapolis. She appeared in about a dozen plays by the time she entered college, including Olive Lashbrooke in *The Voice of the Turtle* and Polly in *The Gingerbread Lady*, both at The Colonial Players; Bianca in *Othello* with the Naval Academy Masqueraders; and Sandra in *A Thousand Clowns* with the Severna Park Players. Once in college, Meg earned a BFA in theater with a concentration in performance from Adelphi University. Among the roles she played there were Meg in *The Hostage*; Ma Ubu in *Ubu Roi*; Angel in *When You Comin' Back, Red Ryder?*; and Aline in *The Master Builder*. In the ensuing years, Meg's theater activity took a back seat to motherhood, but over the years she was able to appear as the washerwoman in *A Christmas Carol* and *Puss In Boots* in Joe Thompson's Kids' Cabaret, both at CP, as well as to teach children's drama at Preschool for the Arts at St. Anne's. Most recently, Meg appeared as Cecelia in *Shiloh Rules* at CP. She would like to thank Mary Fawcett Watko for her kindness and tact, Greg and Mary M. for their inspiring work, CP for choosing this complex play that examines what one generation owes the next, and her son and daughter for their love and understanding.

THE COLONIAL PLAYERS, INC.
presents



Written by
LUCY KIRKWOOD
Directed by
MARY FAWCETT WATKO

THE CAST
(in order of appearance)

Rose.....Meg Venton
Hazel.....Mary MacLeod
Robin.....Greg Jones

TIME
The present, a late summer evening

PLACE
A cottage on the East Coast of England

This production will be performed without an intermission.
Produced by Special Arrangement with Dramatists Play Service, Inc.
Taking photographs and using any recording devices are strictly prohibited.
Smoking is prohibited throughout the building.