

CINDERELLA, THEN AND NOW

In the First Century BC, the Greek historian Strabo recorded the tale of a king who was so enamored with the beautiful shape of a sandal dropped by an eagle that he sought out the sandal's owner and made the Greco-Egyptian girl, Rhodopis, his queen. Strabo's tale may be the oldest known version of the Cinderella theme that has been the basis of thousands of books, movies, songs and plays in dozens of languages and scores of countries around the world.

Mention the Cinderella theme to Americans, and most of us think of the Disney movie and the resulting books, games and toys that have delighted generations of children and filled the heads of millions of little girls with dreams of marrying their own princes. Disney's is a happy version, at least in the end, when the evil stepmother and stepsisters get their due and Cinderella marries her prince. This story line has much in common with the version written by Charles Perrault and contained in a book published in 1697, *Stories or Tales from Times Past, with Morals*, with the added title in the frontispiece, *Tales of Mother Goose*. As a leading intellectual of his time, the French member of the Académie Française would certainly have been astonished to know that his reputation for future generations would rest with his slender book of fairy tales.

The Brothers Grimm, in their books of fairy tales published in the 1800s, had a darker take on this classic story. Cinderella was fed only lentils, which were thrown into the ashes of the fire so that she had to pick them out before eating them. One stepsister cut off her toe so she could wear the golden slipper, and the second cut off her heel, but to no avail. Their chicanery was exposed by a bird so the prince could find and marry his true love. The Grimm version ends with birds pecking out the eyes of the stepsisters, leaving them to a life of blindness and poverty.

The classic tale of Cinderella is the jumping off point for *Cinderella Waltz*, but playwright Don Nigro gives us a zany take on the familiar tale with a touch of *King Lear*, a touch of *Beauty and the Beast* and a generous helping of madcap antics never foreseen by the Grimms or Perrault or, for that matter, Strabo.



Cinderella Waltz



WRITTEN BY DON NIGRO

JANUARY 6-21, 2012

2011/2012 season



THE COLONIAL PLAYERS, INC.

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PRESIDENT'S MESSAGE

I trust you will enjoy tasting our deliciously twisted fairy tale today. *Cinderella Waltz* is a fantastic mash-up of Snow White, Cinderella and even Hansel and Gretel, a rich collage surveying human nature, from the most infantile to the most transcendent. As with most fairy tales, there are lessons to be learned. But they are not simply “love conquers all” or “the lowly shall inherit the earth.” No. Don Nigro has more than clichés to explore. He wants to unearth the absurdities of the mundane, the rabid nature of longing and greed, and dig for the gold that lies at the heart of our desire: the responsibility each of us must take in finding and pursuing our personal beliefs in order to live a full and meaningful life. If we do not, we will continue to kick and scream about the injustices of our lives; we will invariably remain peevish clowns, tiresome stooges, whining adolescents.

Through our “Grimm” storybook romp in the woods of child-like fantasy, I am hopeful you will find, as I did in this play, not merely the absurdity of human selfishness and cruelty and the fruitlessness of blind self-interest, but also the wealth of happiness that lies hidden, not in glass slippers or balls or gowns, but in our hearts, in our limitless ability to find beauty in nature’s abundance, its maddening complexities and its simple truth: Life is not hard except when we make it so. AND, the lowliest of us, with ostensibly the least to offer, can create the greatest good. Happiness and fulfillment lie not in dreams of glory but in seeing the fecundity of life around us. HA, you might argue, “Only an idiot would believe that!” Yes, only an idiot could perceive that out of barren soil and the bleakest circumstances can the most beautiful flower grow.

~ Terry

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Producer.....Heather Quinn
Stage Manager.....Rebecca Feibel
Set Designer.....Jennifer Parris
Lead Carpenter.....Dick Whaley
Carpenters.....Lee Croft, Norm James, Jim Robinson, Ted Yablonski
Set Painting.....Kathryn Huston, Heather Quinn, Scott Nichols
Set Decoration.....Darice Clewell, Heather Quinn, Scott Nichols, Jim Parris
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Sound Design Assistant.....Wes Bedsworth
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Costume Designer.....Beth Terranova
Costume Construction.....Kaelynn Miller, Meghan O’Beirne, Beth Terranova
Costume Assistants.....Helen Brockmeyer, Heather Quinn
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The purpose of Colonial Players shall be to provide facilities, education, training and encouragement to all members of the community who are interested in participating in the dramatic arts and further to educate the community to the appreciation of the dramatic arts by providing a variety of dramatic entertainment.

ABOUT THE DIRECTOR

I began my journey with Colonial Players 10 long years ago. I started as a rehearsal assistant (*Dearly Departed* – 2001) and slowly clawed my way up to the lofty height of lighting tech (*To Gillian* – 2001, *Hay Fever* – 2003). Then, one day a director looked at me and asked me if I could do lights. “Do lights?” I said. “You mean design them?” And thus began the next phase of my career here. I designed lights for *A Shayna Maidel* (2003), then took a few years off. In 2006, I volunteered to direct a one-act play in CP’s summer short play festival. It was called *Bridal Terrorism*. I was hooked. I traveled to Greenbelt to design lights for *Wyrld Sisters* with Alchemy Theatre (2008), but I longed to direct again. The opportunity presented itself in the summer of 2010 when I was handed the script for a one-act play called *The American Century*. Since then I’ve designed lights for *The Diviners*

(2011) and assisted the lighting designer on *Company*. Now it’s my turn to put a full length show on this stage, the stage where so much of my blood, sweat and tears have been left for the enjoyment of the public. This show is dedicated to a multitude of people. First, to my parents, who always saw theater as a positive outlet and are always there to support me. Second, to my family here at CP. To those who encouraged me and gave me a chance to prove myself, I am very grateful. Third, to you the audience. Without you, this theater where I have found a second home doesn’t exist. And finally, and absolutely not least, to Q, who has been all the things I’ve needed: a perceptive sounding board, a compassionate heart, an encouraging voice, a strong push and a loving partner. Thank you. Thank you for everything.

~ Jennifer Parris

DIRECTOR’S NOTES

“Sometimes when you dream, your dream comes true.” This line from our previous show, *Little Women*, pretty much sums up my experience with *Cinderella Waltz*. I fell in love with this show when I was in college. I read it, and I knew right then that I wanted to direct it. At that point, directing wasn’t really something I had thought about before. I held on to that script for a long time. I even designed a set for Colonial’s stage, because I could see in my head how great it would work in our space. Last year, I submitted *Cinderella Waltz* to the Play Selection Committee for consideration. Fate worked its magic, and lo and behold, there it was, THIS Show, MY Show on the slate! On the schedule, tucked neatly between Christmas and Valentine’s Day. I immediately applied to direct it. The director’s

interview was nerve wracking. The wait to hear back from the Director Selection Committee was excruciating. But finally, finally after what felt like MONTHS, it was handed to me on a shiny silver platter! I assembled a fantastic team to help me, and we started early. Crazy early, I’m sure some of them were thinking, but I just couldn’t contain my enthusiasm! Auditions rolled around, and we were blessed with a plethora of talent to choose from! And this cast, let me just say, they are so amazing. They have worked so hard and done everything I’ve asked of them. The design team has been so accommodating. Everyone working on this show has truly made it a dream come true. My dream. I just hope that you all enjoy watching it as much as we have enjoyed bringing it to life for you.

~ Jennifer

ABOUT THE PLAYWRIGHT

Don Nigro is among the most frequently published and widely produced playwrights in the world. He has written more than 300 plays, including 135 published by Samuel French, a major New York publishing house. Nigro is nothing if not versatile. He has written epics, homicidal puppet farces, monologues, realistic dramas and plays with

music. One of his plays, *Ravenscroft*, was adapted for a movie starring Peter O’Toole. Nigro’s work has been produced frequently in off-Broadway theaters as well as festivals and regional theaters throughout the United States. His plays have been translated into eight languages, including Chinese and Russian.

THE CAST

Dann Alagna (*Zed*) - Dann is making his second appearance in the round in *Cinderella Waltz*, having played in last year's *Earth and Sky* at CP. More recently, he was seen in Bowie Community Theatre's *Language of Angels* with his beautiful wife of 14 years, Sam, and some other people. Dann has been a professional volunteer actor for over two decades and has acted alongside many, many unknowns in countless roles. Dann and Sam have also created and performed in several improv troupes over the years, and they look forward to the local debut of Free Range Improv, coming soon to Annapolis. Dann enjoys both living and working in Annapolis and can say after just a year in the area that he's found home. He loves the theater and, as always, thanks Nana Anna for saying, "I always enjoyed your plays."

Samantha Alagna (*Regan Snow*) - Sam is excited to make her first appearance on the Colonial Players stage. Since the relocation of her family from Florida, Sam had the opportunity to serve as assistant director for last year's production of *Earth and Sky* and recently appeared in *Language of Angels* at Bowie Community Theatre. Sam has been performing in community theater productions for over 25 years and is pleased to once again have the opportunity to share a stage with her amazing, talented husband, Dann. Together, they look forward to continuing to integrate themselves into the tremendously talented Annapolis-area theater community.

Thomas H. Beheler (*Troll*) - Thomas is so happy to be making his Colonial Players debut in *Cinderella Waltz*. He is currently a sophomore at the University of Maryland, College Park and is double majoring in theater and linguistics. Favorite roles include Scapino (*Scapino*), George (*Stop Kiss*), and Algernon (*The Importance of Being Earnest*). Thomas also enjoys acting in short films and the All Puns Intended improv troupe at Anne Arundel Community College. Thomas wants to thank Jennifer Parris for giving him this opportunity and his family and friends for all their support. Enjoy the show!

Monica Garcia (*Mother Magee*) - Monica is delighted to return for her sixth show with Colonial Players. She was most recently seen

last season as Kathy in *Company*. Favorite shows include: *On the Town* (Claire DeLoone), *Annie* (Lily St. Regis), *Women of Manhattan* (Rhonda Louise) and *Mrs. California* (Mrs. San Bernardino). By day she is a teacher at Montessori International Children's House. Thank you to a hilarious cast and wonderful crew. Much love to her husband, Matt.

Kathryn Huston (*Mrs. Snow*) - Kathryn is performing on the Colonial Players stage for the third time in *Cinderella Waltz*. She appeared in *Mrs. California* and *Dog Logic* two years ago. Most recently, she was seen in the Dignity Players production of *Sordid Lives*. She also provided props for the 2006 CP production of *Splendour*. Kathryn has enjoyed many acting workshops at Colonial Players over the years. She is delighted to be working with Jennifer and the cast and crew for *Cinderella Waltz*. Fun times! "I would like to thank my husband, Ken, for his love and support."

Olga Petrovic (*Goneril Snow*) - *Cinderella Waltz* is Olga's first show at Colonial Players and first in the United States. She performed at Cabaret 13 and Theater Left in her native Serbia and appeared in a short movie at the Center for Visual Communications. Olga came to the U.S. 4½ years ago to study English and is a few courses away from earning a BA in business management. In Serbia, she studied music and art and attended a sports college, where she learned martial arts. She is fluent in English, Croatian, Bosnian and Serbian and has a reading knowledge of Spanish and Russian.

Pat Reynolds (*Prince Alf*) - Pat is the co-creator and author of CP's blog, OFF BOOK, on www.thecolonialplayers.org website. Pat most recently starred as the critically acclaimed Adam Sorenson in *the shape of things*, as well as Paul Gauguin in *Inventing Van Gogh*. A few highlights of his many CP productions include: *Earth and Sky* playing David Ames, *Private Lives* as Elyot Chase, *The Lion In Winter* portraying Richard The Lionhearted, Dexter in *The Philadelphia Story* and Bruno Richard Hauptmann in *Hauptmann*, for which he won the 2008 WATCH award for Outstanding Lead Actor. He was nominated for Outstanding

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THE STAFF (continued)

the scenes. As producer (once again), she has renewed appreciation for the many dedicated volunteers who work their magic behind the scenes to bring a show to the stage. It truly takes a community to raise a show. Special thanks to those who will be spending (or will have spent) some of their “happy holidays” creating a fractured fairy tale.

Beth Terranova (*Costume Design*) - Most recently acknowledged for designing a delightful spectrum of costumes for Colonial Players’ *Lettice and Lovage* and for her kitschy 80’s costumes for Bay Theatre’s *Beyond Therapy*, Beth takes on the quirky costume challenges of *Cinderella Waltz*. Prior to this, Beth received critical acclaim for her costume design for CP’s production of *The Diviners* and for costume design and construction for CP’s 2010 production of *A Lion In Winter*. Beth’s talents in costume design were also seen on the Players’ stage in the musical *She Loves Me* (which she also directed), the WATCH Award-winner *Hauptmann* (which Beth directed

and set-designed), *The Philadelphia Story* and *Moon Over Buffalo*. Other costume design credits from years of theater in Florida include *Gypsy*, *The Last Night of Ballyhoo*, *The Importance of Being Earnest*, and *Call Me Madam*. Beth devotes her time and talent on stage and behind the scenes to several theaters in the Annapolis area. In addition to costume designer, she is an award-winning director and award-nominated actor, and has taken on duties as stage manager, set designer, One Act Festival producer, play consultant and production consultant. She has just rejoined the Colonial Players Board of Directors as production director – her fourth position and sixth year on the board. In addition, she produces the *News & Cues* Newsletter and serves as a CP costume consultant/wardrobe curator, Bylaws Committee member and CP WATCH judge. Amazingly, she also manages to keep her day job as a program analyst for the Navy’s Enterprise Resource Planning Program in Annapolis.

ABOUT OUR NEXT PRODUCTION

February and March will be the ideal time for a warm-hearted comedy, and that’s what we will be offering with a four-week run of Neil Simon’s *Chapter Two* that opens February 10. This semi-autobiographical play is a sentimental and funny story about two people seeking love the second time around. As *Chapter Two* opens, George is returning from a trip to Europe, where he had gone to seek solace after the death of his wife. He is introduced to Jennie, an actress whose unhappy marriage to a football player has ended

after six years. After a courtship that is too quick and a marriage that is too sudden, George and Jennie undertake the difficult task of creating a new relationship to replace what they have left behind. *Chapter Two* is based on Simon’s second marriage to Marsha Mason, and she later starred as Jennie in his movie adaptation of his Broadway play. When *Chapter Two* opened in 1978, Simon had two other comedies playing Broadway, *Biloxi Blues* and *Brighton Beach Memoirs*.

Colonial Players is a proud member of ACT, the Annapolis Consortium of Theaters.

THE CAST (continued)

Featured Actor for his role in *Earth and Sky* at the 2011 WATCH awards. Pat also spent five years at Medieval Times as a Knight and MC. “Fairy Tales are empty, soulless lies sold to children. The only thing more evil than a fairy tale is Mickey Mouse.” - Charles Bukowski.

Tim Sayles (*Mr. Delbert Snow*) - Tim is thrilled to be back on stage at Colonial Players and working with such a talented cast and crew. His most recent theater role was that of Wardell “Bubba” Owens in the October 2011 production of *Sordid Lives* at Dignity Players of Annapolis. Prior to that he played Sgt. Froggy LeSeuer in the 2nd Star’s production of *The Foreigner* in Bowie. And in his last stint with Colonial Players in 2010, he played Chicago tough guy Julius Gatz in CP’s award-winning 2010 production of the murder mystery *Earth and Sky*. Other stage roles have included Secretary Charles Thomson in the musical *1776* and Thomas Cromwell in *A Man for All Seasons*. As a veteran barbershop and doo-wop quartet singer, he has also (naturally) been in *The Music Man* (as Ewart Dunlop).

Tim’s day job keeps him busy as editor in chief of Chesapeake Bay Magazine. He has three grown children and two grandchildren and lives in Annapolis with his cats, Emily and Frances.

Liza Warder (*Rosey Snow*) - Liza has her MFA from West Virginia University School of Theatre and Dance and a BFA from New York University’s Tisch School of the Arts. This is her first show with Colonial Players. Past favorite roles with Actors Shakespeare Company include Juliet in *Romeo and Juliet*, D’Artagnan in *The Three Musketeers*, Silvia in *Two Gentlemen of Verona*. At WVU she played Regina Hubbard in *Another Part of the Forest*, Valerie in *The Weir*, Roberta in *Danny and the Deep Blue Sea*, and she created and performed her own one-woman show *possibilities Being...*. She is thrilled to be performing on the Colonial Players stage and wants to thank the cast and crew for this great experience, her husband Matt for his love and support and our adorable rabbits, Azlan and Jaques.

THE STAFF

Rebecca Feibel (*Stage Manager*) - Rebecca enjoys a double life as a stay-at-home mom for two young boys and a performer, teacher, director and more in the performing arts. Recent roles include Matron Wick in *The Christmas Doll*, Ensemble in *She Loves Me*, Fred’s Wife/Ensemble in *A Christmas Carol* (all at Colonial Players) and Sonia in *Godspell* at Annapolis Summer Garden Theatre. She is excited to be stage managing for *Cinderella Waltz*. Thanks to everyone for their continual support for me in pursuing my passion for theater.

Rich Koster (*Lighting Design*) - Rich would be nothing if not for his beautiful and talented wife, Mary. She is the reason he gets up in the morning (to cook her breakfast).

Mary Koster (*Sound Design*) - Like most of her theater friends, Mary has worked on stage, backstage and everywhere in between with a number of area community theaters. Last seen on stage in Prince George’s Little Theatre’s *Born Yesterday* in September, Mary is excited to

be learning the ins and outs of sound design with veteran designer Wes Bedsworth. By day, Mary is an executive assistant at a nonprofit humanitarian aid organization in Silver Spring, MD.

Charlotte Robinson (*Properties*) - Charlotte has worked behind the scenes with Colonial Players for 25 plus years, most recently as props mistress for *the shape of things* and stage crew for the 2010 production of *A Christmas Carol*. In addition to serving on several committees, she helps keep track of the hundreds of props that CP maintains – a most daunting task. On occasion she branched out and worked with Dignity Players (*Sordid Lives*), Annapolis Summer Garden Theatre (*Evita*) and Chesapeake Arts Center (*Amelia’s Journey*). Charlotte thanks all the patrons who make our hard work worthwhile, her CP mentors and the love of her life, Jim, who introduced her to CP.

Heather Quinn (*Producer*) - Heather has worked on numerous theater projects in the DC/Annapolis area both on stage and behind

THE COLONIAL PLAYERS, INC.
presents



Written by
DON NIGRO

Directed by
JENNIFER PARRIS

THE CAST

(in order of appearance)

Troll.....Thomas Beheler
Zed.....Dann Alagna
Rosey Snow.....Liza Warder
Mrs. Snow.....Kathryn Huston
Regan Snow.....Samantha Alagna
Goneril Snow.....Olga Petrovic
Mr. Delbert Snow.....Tim Sayles
Prince Alf.....Pat Reynolds
Mother McGee.....Monica Garcia

PLACE

The yard before the Snow family hovel in the middle of a great forest on the outskirts of Cinderville.

SYNOPSIS OF SCENES

ACT I

CHAPTER 1: A spring morning.

CHAPTER 2: The evening of the ball.

ACT II

CHAPTER 3: The morning after the ball.

THERE WILL BE ONE 10-MINUTE INTERMISSION BETWEEN ACT I AND ACT II.

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The Colonial Players, Inc. is funded in part by an operating grant from the Maryland State Arts Council,
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