

## PRODUCTION STAFF

Director.....Edd Miller  
 Producer.....Tom Stuckey  
 Stage Manager.....Herb Elkin  
 Set and Floor Designer.....Edd Miller  
 Set Painting.....Edd Miller, Tom Stuckey  
 Art Painting.....Laurie Nolan  
 Lead Carpenter.....Dick Whaley  
 Carpenters.....Norm James, Bob Mumper, Ted Yablonski  
 Costume Designer.....Beth Terranova  
 Lighting Designer.....Harvey Hack  
 Lighting Assistants.....Terry Averill, Stuart Johnson, Lana Riggins, Robby Rose,  
 Heather Quinn, Tom Stuckey, Beth Terranova, Bob Walker  
 Sound Designer.....Wes Bedsworth  
 Composer, Original Music.....Carl Andreasen  
 Lighting / Sound Technicians.....Stuart Johnson, Tom Stuckey, Bob Walker  
 Properties Designer.....Lois Banschier  
 Hair Designer.....Gina Quaye  
 Rehearsal Assistant.....Mary Coleman  
 Play Consultant.....Mary Watko  
 Production Liaison.....Beth Terranova  
 Lobby Display Photos.....Leslie Thompson  
 Program / Poster Design.....Jim Gallagher  
 Photography.....Colburn Images, Beth Terranova  
 Program Editor.....Tom Stuckey

## ACKNOWLEDGMENTS

**& GQ**  
 Hair Salon  
 Alexandria, VA

treasures  
 benefiting  
 hospice of the chesapeake

The Horne Family Estate  
 Marty Thompson  
 Diane Burris  
 Skye Nestler

**The African skirt sets and head wraps** used in the play were chosen by Beth Terranova and Edd Miller from the authentic, beautiful and unique African wardrobe pieces graciously volunteered by Gina Quaye (*owner of GQ Hair Salon and African hair stylist / consultant for this production*) from Ghana. The outfits feature African laces and prints on formal and traditional clothes. In general, clothing in Africa is an important symbol of education and wealth, with color as an essential element of every woman's outfit. The pieces were selected with that in mind, in addition to function and style. The piece featured at the top of the show is by African designer Kate Odoi, owner of Reubella Fashions out of Baltimore. Much of the African jewelry was donated by the Horne family.



# Going to St. Ives



MAY 4 - MAY 19, 2012

2011/2012 SEASON



## THE COLONIAL PLAYERS, INC.

108 East Street • Annapolis, MD 21401  
**Box Office Telephone:** 410-268-7373  
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## PRESIDENT'S MESSAGE

Until recently I had never read any of Emily Dickenson's poetry. I'm sorry I waited so long, but am grateful to have finally made her acquaintance. One night I wandered through the following passage:

There is a Languor of the Life  
 More imminent than Pain--  
 'Tis Pain's Successor—When the Soul  
 Has suffered all it can—

A Drowsiness—diffuses—  
 A dimness like a Fog  
 Envelopes Consciousness—  
 As Mists—obliterate a Crag.

I was struck by how this fog, this blanket of numbness is the world Lee Blessing describes in *Going To St. Ives*. This languorous mist engulfs the lives of Blessings' women, blanketing them in its soft nullity. What is this grey sheltering emptiness which permits a woman to continue to function in the world after her son has been severed from her life? Grief suffuses her soul, yet she endures beyond endurance, whereupon pain's successor, Dickenson's languor, sets in. It is in this dim emptiness that solace peers where grief between deadened souls can be shared.

And you may ask: why must we share, why must we write the inconsolable. Why disinter our craggy heights of sorrow? Because waking the pain, lifting the nullity from our souls through a play, through a poem is our solace.

~ Terry

## PUB READINGS

### Interested in a new theatrical experience?

Then join us for Colonial Players' newest endeavor, a series of pub readings on the first Sunday of the month in the informal and convivial upstairs lounge at Harry Browne's, just around the corner from the theater. Each evening, an experienced director and actors will present readings from plays offering a different perspective on theater. There is no admission fee, no cover charge and no minimum purchase. **Readings will be at 7 p.m. May 6, June 3, July 1 and August 5.**

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## MISSION STATEMENT

*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.*

## 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

Dear Theater Goer: If you listen to the recorded message tonight, you will find it a bit different. It does not end with "sit back, relax and enjoy the show." We need you to be alert and ready. We intend to take you on a roller coaster ride inside a world most of you don't know exists. A story not "ripped from the headlines," but found in a blurb on page four or a George Clooney segment on *Today*. Please listen carefully, open your minds and your heart, be moved, get involved, be stimulated and hang on. *Going to St. Ives* has a lot to say. It is powerful and moving, intriguing and informative. I have enjoyed the challenge of working on my second script by Lee Blessing. I have been privileged to work with two incredibly talented actors. They have

invested their characters with life and added their own gifts and feelings to the production. Add to the mix the dedication and expertise of the designers and crew staff, the kindness of friends and businesses that loaned us their treasures and a loyal audience. I am blessed. Hillary Clinton said, "It takes a village ..." It takes a community to stage a play! Community theater is the coming together of a diverse group working together to create a special art form. I am thankful to all who gave their talent to *Going to St. Ives*. Please, as you leave the theater, begin a discussion, only in your mind, concerning what you witnessed tonight. If you are thinking about what to have for dinner, or what to wear tomorrow, we have failed.

~ Edd Miller

## ABOUT THE DIRECTOR



**EDD MILLER** first worked with Colonial Players in 1965 and directed his first show, *The Apple Tree*, in 1971. Since then, for CP he has directed *Plaza Suite*, *I Never Sang for My Father* (Ruby Griffith Award winner), *Blithe Spirit*, *6 Rms Riv Vu*, *The Curious Savage*, *On Golden Pond*, *Relatively Speaking*, *Between Mouthfuls* (Maryland One-Act Festival winner), *The Tale of the Allergist's Wife*, *Moon Over Buffalo*, *Two Rooms* and *The Diviners*. Elsewhere, he has directed *My Three Angels*, *Social Security*, *The Importance of Being Earnest* (Tampa Bay PBS Director of the Year award), *Lettice and Lovage* and *Tracers*. Edd has appeared on the CP stage in many shows, including *Cat on a Hot Tin Roof*, *The Last of the Red Hot Lovers*, *Over*

*the River* and *Through the Woods*, *Incorruptible*, *Moon for the Misbegotten* and *Over My Dead Body*. Edd has designed sets for many shows at Colonial Players, including *The Apple Tree*, *Blithe Spirit*, *The Philadelphia Story*, *Jake's Women*, *Two Rooms* and *Chapter Two*.

Edd thinks of Colonial Players as a second home. He thanks CP for the friendships of a lifetime and the opportunity to create and show off, but most of all for bringing his late wife, Dolores, into his life. Outside of the theater, Edd is a retired interior designer and buyer for a large furniture company. He currently keeps busy as a standardized patient working with teaching hospitals in the Baltimore-Washington area. He also works with the Mental Health Players of Maryland.

**Blue willow china** plays an important symbolic role in *Going to St. Ives*. This production required accumulating a sizable collection of authentic tea cups, which came from as far away as England. Thomas Minton, an English potter, is generally credited with creating the pattern in 1790. Blue willow usually has a dense pattern in cobalt blue with elements such as two birds, a sailing vessel, a Chinese temple and a willow tree. Minton's design was based on a Chinese legend about the daughter of a very wealthy Mandarin who eloped with her father's clerk. The young lovers escaped over a bridge to an island, but were pursued and found by her father. As he was about to have them killed for defying his wishes, the gods transformed them into a pair of turtle doves.

## ABOUT THE PLAYWRIGHT

Lee Blessing has written more than 30 plays in addition to movie and television scripts. His best-known work is *A Walk in the Woods*, a nominee for both a Tony Award and a Pulitzer Prize. His recent plays have received several Drama Desk nominations and an award, plus nominations from the Outer Critics Circle. Three years ago, Colonial Players presented Blessing's *Two Rooms*, an intense drama about a man held hostage by terrorists and his wife's struggles to win his freedom. His plays, sometimes

controversial, often delve into complicated human relationships and the underlying truths that bind people together. Blessing is a native of Minneapolis and attended the University of Minnesota before graduating from Reed College in Oregon. After a trip to Russia, a graduation present from his parents, Blessing studied playwriting at the University of Iowa. He is now head of the graduate writing program at Rutgers University.

## ABOUT OUR NEXT SHOW

What do you get when you lock a famous Hollywood producer, a famous director and a famous playwright in a room and feed them peanuts and bananas? Answer: The script for *Gone with the Wind*, and that's no joke. But it does provide a very funny premise for *Moonlight and Magnolias*, our final show of the season, which begins a four-week run June 8. This wild comedy by Ron Hutchinson is based on real events that took place during the winter of 1939. Filming had stopped on what would become one of the most popular movies of all time, but Producer David O. Selznick was unhappy with Sidney Howard's screenplay and with Director George Cukor and was losing \$50,000 every day filming was delayed. Selznick yanked

Director Victor Fleming off the set of *The Wizard of Oz*, which was just wrapping up filming, and brought in Ben Hecht, a leading writer of his day, to rework Howard's script. There was one big problem: Hecht had never read *Gone with the Wind*. Selznick was undaunted, and he and Fleming acted out scenes from the book as Hecht wrote. "We worked in this fashion for seven days, putting in eighteen to twenty hours a day," Hecht later wrote to a friend. "Selznick refused to let us eat lunch, arguing that food would slow us up. He provided bananas and salted peanuts ...." *Moonlight and Magnolias* may give you a new perspective on *Gone with the Wind*. It will definitely make you laugh. A lot. Don't miss it.



## ONE-ACT PLAYS CASTING CALL

Colonial Players is looking for actors of all experience levels (*or no experience at all, for that matter*) for our summer festival of short plays. Here's a chance to tackle something a little out of the ordinary and to appear on stage without the major time commitment required for our regular season productions. We will be presenting eight short plays divided into two slates with each show having four performances. **Auditions are at 7 p.m. May 20 and 23 at the CP annex at 2132 Renard Court with callbacks May 24, also at 7 p.m.** Shows will be presented Thursday through Sunday from July 19 through July 29. Coordinator Carol Youmans and the eight directors can be contacted at [oneacts@thecolonialplayers.org](mailto:oneacts@thecolonialplayers.org).

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



## THE STAFF (continued)



**HERB ELKIN**  
(Stage Manager)

Herb's most recent CP stage managing credits include: *The Diviners* (2011), *Dog Logic* (2010), *The Lion in Winter* (2010), *Two Rooms* (2009), *Months on End* (24 Hour Project, 2008), and *Enchanted April* (2008). Prior to becoming active behind the scenes, he appeared on-stage in several CP and other area productions. Herb is CP's Treasurer and an IT Specialist at the U.S. Naval Academy.



**HARVEY HACK**  
(Lighting Designer)

After lighting Wisconsin woods and a small town grill in Gilead for our production of *The Spitfire Grill*, Harvey is back to design the lighting for an English cottage and a garden in central Africa for *Going to St. Ives*. He got his start with Colonial Players as a designer in 1973, and his credits here include *Finian's Rainbow*, *Carnival*, *She Stoops to Conquer*, *A Christmas Carol* (twice), *Dearly Departed*, *Romantic Comedy*, *The Tale of the Allergist's Wife*, *Moon Over Buffalo*, *The Violet Hour*, *Over My Dead Body*, *Two Rooms*, *Private Lives* and *Mrs. California*. He has served several times as CP's lighting consultant and appeared on our stage once as a Gentleman in *A Christmas Carol*. An Arnold resident, he works as a metallurgist doing corrosion engineering for Northrop Grumman Corporation in Annapolis.



**TOM STUCKEY**  
(Producer)

Tom began his association with Colonial Players in 1969 as a member of the chorus in *Carousel*. After a few more appearances on-stage, including an unfortunate night when a sword he was holding fell apart piece by piece during a dramatic Shakespearean moment, he decided

he was a behind-the-scenes person. During the intervening years, he has tried his hand at almost everything involved with theater from cleaning bathrooms to serving as president. Tom is currently halfway through a term as CP's vice president and is on the Marketing Team editing programs and handling newspaper publicity. It is a real pleasure to be back producing another show for his friend of many years, Edd Miller, and to be working with the talented members of the production team and the two wonderful actors who portray May and Cora.



**BETH TERRANOVA**  
(Costume Designer)

Beth is happy to be working with soft material again after designing in wood for the set of Colonial Players' production of *The Spitfire Grill*. For costume design, Beth most recently garnered critical acclaim for the quirky fairy tale meme of *Cinderella Waltz* and the eclectic collection of *Lettice and Lovage*. Other costume designs for CP include *The Diviners*, *The Lion in Winter*, *She Loves Me!*, *Hauptmann*, *The Philadelphia Story* and *Moon Over Buffalo*. This season at CP, Beth also enjoyed time on stage as Aunt March in *Little Women* and produced *Chapter Two*. Other previous work behind the scenes at CP includes director, One-Act Festival producer, stage manager, play consultant, production consultant, sound board operator and stage crew. Beth is an award-winning director (*Hauptmann*) and an award-nominated actor (*Two Rooms*). She currently serves on the CP Board of Directors as Production Director. In addition, she produces the *News & Cues* newsletter, and serves as a CP Costume Consultant/Wardrobe Curator, Bylaws Committee Member and CP WATCH Judge. Beth anxiously awaits retirement (three years, two months) so she can finally devote a little time to theater pursuits. Oh – wait... ;-)





## THE STAFF



**CARL ANDREASEN**  
(Composer, Original Music)

Carl is a Chicago native who moved to Maryland in 1969 to work for the U.S. Department of Agriculture. He retired from the Environmental Protection Agency in 1998. Shortly after relocating to Maryland, he became involved with the Belair (now Bowie) Community Theatre in Prince George's County and with Annapolis Summer Garden Theatre and Colonial Players in Annapolis. In addition to on-stage work, Carl has always been interested in music and sound for theater productions. Some of the friendships he made in the early 1970s have developed into lifelong friendships. "It's a pleasure being able to work with Edd again. He always offers interesting challenges in his productions, maybe more so in this one."



**LOIS BANSCHER**  
(Properties Designer)

This is Lois' third season as a CP volunteer, and she continues to enjoy the challenge of the hunt for each play's props and working with the team — whether it's two or 20 performers. After retiring from the hospitality industry in 2009, Lois has enjoyed the free time to volunteer with Colonial Players working on props and other CP projects. With *Going to St. Ives*, the challenge of locating the blue willow china pieces was an internet journey. "I never knew where Google or eBay would take me, but I found my treasures. This is my third venture working with Edd, or as he would say, 'adventure.' If you can't have fun at what you're doing, then you shouldn't be doing it! So, I keep on doing it! I hope you leave *Going to St. Ives* with some thought provoking questions as you travel through the lives of Cora and May. Other CP works that I have had the honor to work on include *The Curious Savage*, *I Love You*, *You're Perfect*, *Now Change*,

*Mrs. California* (2010 WATCH nomination), *The Diviners*, *Lettice and Lovage*, *Little Women* and *The Spitfire Grill*. I want to thank all of the CP folks who have helped me along the way (and there are many). I will continue to bring the very best that I can to the table. Thank you to my friends who continue to support my efforts and Colonial Players.



**WES BEDSWORTH**  
(Sound Designer)

Wes has been involved with over 20 different shows at Colonial Players since he became involved (gave up his freedom?) in 2007. His favorites include

*Moon Over Buffalo*, *Kindertransport*, *Enchanted April*, *Mrs. California* and *The Diviners*. He won the 2010 WATCH award for outstanding sound design for *Earth and Sky* and has been nominated for best sound design for *Hauptmann*, *Kindertransport* and *The Diviners*. Wes serves as Operations Director on the CP board, Technical Director on the Production Team and as one of the webmasters on the Marketing Team. This past summer, he led the planning, fundraising and execution of a complete rip-out and renovation of our backstage area and continually works to improve our little theater building to keep everything safe and functional. Wes graduated with a B.A. from McDaniel College. During the day, he works as a Senior Systems Engineer in Washington, D.C. Wes also sings in two choirs at his church. He would like to thank his family and K for their constant support. Next up: *Moonlight and Magnolias*.

### YOU ARE OUR BEST PR

*If you enjoyed the show, please  
recommend it to your friends.*



## THE CAST



**LOLITA-MARIE**  
(May N'Kame)

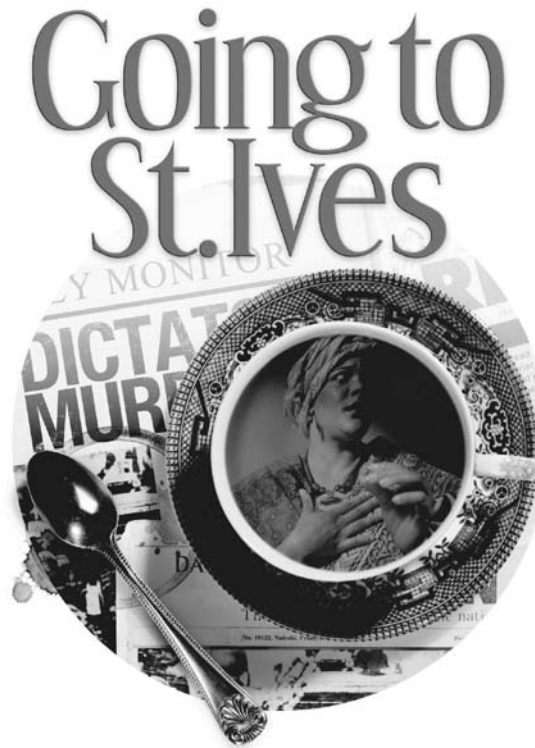
"How blessed am I? What a beautiful, majestic, moving woman Edd has given me the honor of portraying. I cannot help but incorporate all of the grand women in my life into my interpretation of May - my mother Bernice Clayton, Shirley Askew, JoAnn Williams, Armaria and Betty Fleming, Christine Champion, Linda Jackson, Michael Medina and Shalena Morrison, to name a few. A special hug to princess Hasina for gracing my head with my first African crown, and to Heather for being an inspirational partner in the telling of such a nuanced piece. And to my African muse, Gina Quayle, thank you for volunteering the magnificent garments, creating the beautiful hairstyle (GQ Hair Salon in Alexandria, VA) and for all of your advice that assisted me with giving May an honest voice. Nominated for WATCH awards for Outstanding Lead Actress in 2010 and 2011, I won the 2008 WATCH award for Outstanding Cameo in a Play for my performance as Mrs. Muller in Elden Street Players' production of *Doubt, A Parable*. Recent acting credits include: The Source Theatre, *Blood Wedding*; Elden Street Players, *Ain't Misbehavin'*; Port City Playhouse, *No Niggers, No Jews, No Dogs*; Theater J, *Something You Did*; Tantallon Community Players, *Raisin in the Sun*; African Continuum Theatre, *The Mojo and the Sayso*. To keep up with what I'll be doing next, feel free to visit [www.lolitamarie.com](http://www.lolitamarie.com). Love to the awesome men in my life who help to make me a better woman -- Brandon, Michael, and Dejeanette. Let a stellar woman in your life know what she means to you... today!"



**HEATHER QUINN**  
(Dr. Cora Gage)

Heather has worked on numerous theater projects in the DC-Annapolis area both on-stage and behind the scenes. She is happy to be back on-stage and working with a splendid director, actress, production team and crew. With a last name like Quinn, she feels she may have been fated to play a doctor (even if not a "Dr. Quinn"). Previously, under the direction of Edd Miller in *Two Rooms*, she portrayed Lanie Wells, the wife of a hostage (for which she received a WATCH nomination for best leading actress). Other CP roles have included: Rose Arnott in *Enchanted April*, Hannah Jarvis in *Arcadia* and Killaine Farrell in *The Clearing*. Locally she has also performed in several Dignity Players productions (*The Laramie Project*, *Dead Man Walking*, *Six Degrees of Separation*). Being cast in *Going to St. Ives* provided Heather with another opportunity to learn from art reflecting life. "Although *Going to St. Ives* premiered in 1997, it is disturbing to see how many elements in this play appeared in current events earlier this year, including a coup in Mali in March, the fatal shootings of youth in our own country and the widespread terror and oppression in so many places. Working on dramas can be bittersweet — a focus on difficult, often tragic issues with a potential yield of greater insights and perspective. This production provided another vantage point to try to learn, understand and reflect. Thanks to Lolita and Edd, the challenge of *Going to St. Ives* was a wonderful and enlightening journey in every rehearsal."

THE COLONIAL PLAYERS, INC.  
*presents*



# Going to St. Ives

*Written by*  
**LEE BLESSING**

*Directed by*  
**EDD MILLER**

## THE CAST

*(in order of appearance)*

*May N'Kame*.....Lolita-Marie  
*Dr. Cora Gage*.....Heather Quinn

## TIME

The present.

Six months pass between Acts One and Two.

## PLACE

### ACT ONE

SCENE ONE: The solarium of a cottage in St. Ives,  
near Cambridge, England.

SCENE TWO: The same, two days later.

### ACT TWO

The garden of a small home in a central African nation.

Produced by La Jolla Playhouse, La Jolla, CA.

Des McAnuff, artistic director; Terrence Dwyer, managing director

Opening night: September 17, 2000

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

*Produced by special arrangement with Samuel French, Inc.*

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

*The Colonial Players, Inc. is funded in part by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.*