

## ABOUT OUR NEXT SEASON

- ★ Colonial Players invites you to join us for our 64th season, which begins in September with the lighthearted classic comedy, *Bell, Book and Candle* by John Van Druten, and winds up a year from now with the wildly farcical *Taking Steps* by British playwright Alan Ayckbourn.
- ★ In Van Druten's 1950's comedy, a very conventional New York bachelor becomes involved with a quirky family of witches and warlocks and falls in love with Gillian, oblivious to the other-worldly forces at play. Will love prevail, or will she choose the pleasures of witchcraft over the joy of marriage?
- ★ October brings the engrossing drama, Sharr White's *Sunlight*, about the conflict between an aging, idealistic college president and his son-in-law and law school dean, who has enraged his father-in-law by helping develop guidelines for enhanced interrogation of terrorist suspects.
- ★ After our December production of *A Christmas Carol* by Richard Wade and Dick Gessner (not part of the subscription season, but definitely a beloved holiday tradition in Annapolis), we will brighten the January doldrums with *Shipwrecked! The amazing adventures of Louis de Rougemont (as told by himself)*. This wild tale about a self-proclaimed 19th-Century adventurer, based on a true story, includes nearly 100 roles played by three hard-working actors. It's fast, furious and a lot of fun.
- ★ February's production of *Trying* by Joanna McClelland Glass is a touching and at times funny portrayal of the relationship between Francis Biddle, a U.S. attorney general and judge at the Nuremberg Trials, and his young secretary, Sarah. Irascible hardly begins to describe the 81-year patrician diplomat, but Sarah is just as strong in her quiet way and refuses to be cowed. *Trying* is a fascinating portrayal of the developing relationship between these two disparate individuals.
- ★ John Adams, Benjamin Franklin, Thomas Jefferson and their fellow patriots who bravely declared independence from England take the stage in March and April in the splendid musical, *1776*. It is a glorious retelling of the founding of our nation, and you will leave the theater with a renewed sense of patriotism and pride in America.
- ★ Taking the stage in May will be *In the Next Room, or The Vibrator Play*, which is set in 1880, a time when women were not supposed to be aware of, much less enjoy, sex. Electricity is the new rage, and Dr. Givings has developed a vibrator to treat symptoms of female hysteria in his patients. This is a bit risqué, but also a surprisingly warm and funny look at views on sexuality a century ago.
- ★ The season ends with Ayckbourn's *Taking Steps*. The setting is a house with three floors, but Ayckbourn specified that it is to be done on one level, with the six characters running up and down imaginary staircases and in and out of multiple rooms. Confusion and laughter will reign during this fun-filled evening.

Season subscriptions at discounted rates are available for all seven shows or any five shows of your choice.

For information visit,  
★ [thecolonialplayers.org](http://thecolonialplayers.org) ★  
or call 410-268-7373.

You can also pick up a brochure in the lobby. **SUBSCRIBE NOW.** You will save money, be guaranteed your choice of seats and you won't miss any of next season's sparkling lineup of shows.



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



Written by  
**RON HUTCHINSON**

**JUNE 8-30, 2012**

2011/2012 season



## THE COLONIAL PLAYERS, INC.

108 East Street • Annapolis, MD 21401

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thecolonialplayers.org

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## PRESIDENT'S MESSAGE

Recently, I came across a definition of art:  
*"Art focuses and intensifies life in the present,  
invigorating memories of the past and whetting  
appetites for the future."*

It is no exaggeration to say that *Gone With The Wind* fits this definition, not only in 1939 but today. And it defines *Moonlight and Magnolias*, Ron Hutchinson's seductive exploration of the five-day period in which Margaret Mitchell's epic Civil War romance was turned into a polished screenplay. But just what distinguishes this movie from any other melodramatic drivel of the 20th Century or the play from any formulaic burlesque? *"One mistake and the whole illusion's lost, ... [the movie] just a bunch of actors standing in front of wood and canvas,"* as David O. Selznick tells us.

There is no HOW TO book that can explain how not to make a mistake, or where an illusion derives its artistic power, or what makes a movie or play great. It takes:

- one cup well-seasoned experience
- four (4) heaping tbsps of appetite
- one (1) tsp of enriched memory
- a pinch of foresight
- a dash of irreverence
- peanut shells and banana peels to taste

Oh, and a generous spoonful of imagination, but not so much that your artistic soufflé collapses and you find yourself at Bellevue.

It is artistry that assures us Scarlett O'Hara is a heroine, rather than a sadistic whore; the Wizard of Oz a magician, not "a man pulling levers and making funny noises behind a curtain." With true art there can be no choice. Illusion is reality.

Today, let's watch art being cooked up: Hollywood 1939. There will be no "man behind the curtain," only his creation, the Emerald City. No straight jackets will be needed, unless you want to wear one yourself. And if you do, I can only say *"Frankly Scarlett..."* And we will all live to see another day! Fiddle-dee-dee!

~ Terry

## PRODUCTION STAFF

Director.....Ron Giddings  
Producer.....Beth Terranova  
Stage Managers.....Hannah Sturm, Bob Walker  
Set and Floor Designer.....Ron Giddings  
Furniture Design and Construction.....Dick Whaley  
Lead Carpenter.....Dick Whaley  
Carpenters.....Lee Craft, Norm James, Bob Mumper, Jim Robinson, Ted Yablonski  
Set Decoration.....JoAnn Gidos  
Set Painting.....Debbie Barber-Eaton, Neal Eaton, JoAnn Gidos, Donna Stevens, Paul Stevens  
Costumes.....Elaine Claar, Kaelynn Miller  
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Lighting Assistants.....Frank Florentine, Jennifer Hummel, Andrew Panek, Emma Panek, Heather Quinn, Tom Stuckey, Beth Terranova, Kayla Thomas  
Sound Designer.....Wes Bedsworth  
Lighting / Sound Technicians.....Hannah Sturm, Bob Walker  
Properties Designer.....JoAnn Gidos  
Production Liaison.....Beth Terranova  
Play Consultant.....Debbie Barber-Eaton  
Dramaturgy.....Beth Terranova, Sarah Treanor  
Lobby Display.....Beth Terranova  
Program / Poster Design.....Jim Gallagher  
Photography.....Colburn Images, Beth Terranova  
Program Editor.....Tom Stuckey

## ACKNOWLEDGMENTS

Rosemarie Nemeth of Crofton, MD  
(Generously provided the items on display in the lobby from her extensive  
private collection of *Gone with the Wind* memorabilia)

Jim Robinson • Dick Whaley



## BITS 'N PIECES

Combine a bit of this with a bit of that, toss in some pieces of something else, and you have the recipe for our biennial One-Act Play Festival, two evenings of theater that will stretch your theater horizon. Chaos breaks out at a Shakespeare festival; a woman is visited by her dead cat; a drunken best man enlivens a wedding; pretentious, chattering critics are unmasked. Eight directors and eight casts will be presenting eight plays (well, nine, but who's counting) from **July 19 through July 29**. The plays that constitute *Bits 'n Pieces* will be presented in two slates, performed on alternating days Thursday through Sunday. Tickets are \$10 for each slate and can be purchased at **thecolonialplayers.org** or by calling the box office, 410-268-7373.

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## DIRECTOR'S NOTES

Everyone knows the movie. I've seen it countless times, since it seemed to play on TNT every other weekend (alternating with *Amadeus*) throughout my youth. Vivien Leigh's performance is one of legend, from casting to Academy Award. It is epically impressive in its size and scope, particularly for 1939. The Pulitzer-Prize winning book, which was unread by me prior to directing this show, really does hold up as a classic American novel 75 years later. But how many of you know the back story? The chaos behind the camera?

In February 1939, three weeks into the shooting of *Gone with the Wind*, David O. Selznick shut down production of what was the largest, most expensive movie of its day. Screenwriter Ben Hecht and director Victor Fleming were virtually held hostage for five days by Selznick in order to create a new screenplay. The three subsisted on a diet of bananas and peanuts (brain food), with Hecht typing as Fleming and Selznick acted out

all the roles. Whether the story is true or not, it makes good theater.

What makes this play particularly interesting is Selznick's struggle to make a blockbuster movie versus a political allegory. As one of the many great talents of Hollywood and a refugee from Europe, David O. Selznick was not taken seriously until *Gone with the Wind* became the most successful movie in the 30-year history of the town. The idea of making a movie about the Civil War while World War II loomed on the horizon provides a tense political undercurrent to the screwball comedic proceedings in the play. But mostly, it's good ol' slapstick fun on stage for a non-stop, ninety-minute thrill ride. Sit back and enjoy this dream factory farce about the creation of the most popular movie in the world. "Dreams, dreams always dreams with you, never common sense." Isn't that the way it should always be at the theater?

~ Ron Giddings

## ABOUT THE DIRECTOR



**RON GIDDINGS** holds a BA from Loyola College of Maryland in Theatre and Writing and an MA in Arts Administration from Goucher College. In this area, he has directed shows for Colonial

Players (*Wonder of the World* and their inaugural 24-Hour Project: *Months on End*), Annapolis Summer Garden Theatre (*Crazy For You*, *Sweeney Todd*, their 40th Anniversary Celebration and *Urinetown: The Musical*, which was awarded the Ruby Griffith Award

for Overall Production Excellence in 2007), and Standing O Productions (*On the Twentieth Century*, *The Retreat from Moscow*, *Counting the Ways* and *Mr. Marmalade*). A former artistic director of CP, he is also the coordinator of their Pub Readings at Harry Browne's. He recently directed *Titanic: The Musical* at Loyola College as part of a 100th year anniversary commemoration of the sinking of the ship. He will next direct *Shipwrecked* at Colonial Players next season. "Thanks to my parents, family and friends for being more supportive than I could ever express."

## ABOUT THE PLAYWRIGHT

Ron Hutchinson, a native of Ireland and now a resident of Los Angeles, is a prolific writer with dozens of credits for stage and radio plays as well as movie and television scripts. He won an Emmy for his script for the television movie, *Murderers Among Us: The Simon Wiesenthal Story*. The inspiration for *Moonlight*

and *Magnolias* came as he was reading an autobiography by Ben Hecht and was struck by the thought that "... this is classical farce. Can you imagine? All the elements are there. Three individuals lock themselves in a room ... in a total pressure cooker situation."



## 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. July 1 and August 5.**



## THE CAST



**MICHAEL FORGETTA**  
(David O. Selznick)

Michael is new to The Colonial Players. He moved from Connecticut to Maryland in December, 2010, and it didn't take him long to find a new "home." Michael appeared at CP as a tourist in *Lettice and Lovage*. He is an award-winning actor and director and has worked on over 100 shows, doing most every job there is in theater. Some of his favorite shows as a director are: *A Streetcar Named Desire*, *The Normal Heart*, *The Sound of Music*, *Fiddler on the Roof*, *Steel Magnolias*, *The Miracle Worker* and *Arsenic and Old Lace*. Some of his favorite roles as an actor are: Mendel in *Falsettos*, Billy Flynn in *Chicago*, Geoffrey in *The Lion in Winter*, Dr. Lyman in *Bus Stop* and Max Bialystock in *The Producers*, which earned him a BroadwayWorld Connecticut 2010 nomination for Best Actor. Michael is currently living in Columbia with his dog, Sally, but would really like to move to Annapolis (Does anyone have a house or condo to rent??). Michael will be directing a play in the Colonial Players One-Act Festival this summer and is directing *Dracula* for Bowie Community Theatre opening September 28. Michael thanks his family and friends back in Connecticut for their continued love and support, and he'd like to thank his new Maryland family and friends for making his new life so rich! Hey DC – 20 seconds of courage my friend...20 seconds of courage! Michael would like to say, "Hi Mom. I know you found me here in Maryland!"



**KAELYNN MILLER**  
(Miss Poppenghul)

Kaelynn is delighted to be appearing in her first non-musical since the age of 14 and in her second show on the Colonial Players stage. You may have seen her dancing and singing earlier this season as Meg March in *Little Women*, and she is glad this show does NOT involve corsets. However, she is glad that it does involve bananas, her favorite

fruit. Around the theater, Kaelynn serves on the CP Board of Directors as secretary as well as on the Human Resources Committee as membership chair, and also enjoys costume designing (*Company*, *Inventing van Gogh*) and constructing (*Mrs. California*, *Cinderella Waltz*). Kaelynn graduated with a B.A. in Music from McDaniel College and spends her days working for an orchestral instrument accessory distributor (where she is, coincidentally, the only female employee). Special thanks to her family for everything (especially to her niece for just being so gosh darn cute), to Laurel and Karen for being the best roommates ever (current addresses notwithstanding), to the men of this cast just for being completely hilarious (and Ron, too) and to Wes for simply always being there (and dealing with the crazy).



**JIM REITER**  
(Ben Hecht)

Jim is having a great time with the new guy, the old guy, the Ron guy and the redhead. He most recently appeared down

West Street as Becky's husband, Joe the roofer, in Bay Theatre Company's *Becky's New Car*. Prior to that, he was seen as the profane, drunk amputee G.W. in *Sordid Lives* at Dignity Players, where he also has appeared as Reverend Hale in *The Crucible* and Brian in *The Shadowbox* directed by the esteemed and beautiful magnolia in the moonlight, Darice Clewell. At Colonial Players, Jim has played Scrooge in *A Christmas Carol* (2010, 2005), Dale, the profane (notice a pattern?) real estate wannabe, in *Dog Logic* (2010), Mr. Maraczyk in *She Loves Me!* (2009), Robert in *Proof* (2004) and Boolie in *Driving Miss Daisy* (1994). In 2008, Jim received the Outstanding Featured Actor Award from the Washington Area Theatre Community Honors for his multiple-character performance in Colonial's *Hauptmann*, which also garnered awards for Outstanding Play, Director, and Lead Actor. At 2nd Star Productions in Bowie, Jim directed *1776*, *The Music Man*, *Once Upon a Mattress* and *How To Succeed in Business Without Really Trying*. Other directing credits

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## THE STAFF (continued)



**JOANN GIDOS**  
(Properties Designer)

JoAnn is delighted to be collaborating with Ron on this zany show. She has had a busy theater season supporting *Lost in Yonkers*, *The Miracle Worker* and *Oliver!* at Compass Rose Studio Theater, *Wit* and *Becky's New Car* at Bay Theatre and *The Spitfire Grill* here at Colonial Players. "After over two decades designing props and decorating sets at a variety of local theaters, you might think you have seen it all, but peanuts and banana peels may even top an oversized Cheetos bag."



**SHIRLEY PANEK**  
(Lighting Designer)

Shirley has appeared many times on stage at Colonial Players, and *Moonlight and Magnolias* marks her second venture into the tech booth. Most recently audiences have seen her in Dignity Players' *Almost, Maine* and, at Colonial Players, in *Little Women* (Mrs. Kirk), *The Unexpected Guest* (Laura Warwick), *Lettice and Lovage* (Ms. Framer), *Private Lives* (Sybil Chase) and *Dog Logic* (Kaye). Shirley would like to thank Ron for giving her the opportunity to stretch her lighting design wings with an amazing cast. Love to Drew and Emma.



**BETH TERRANOVA**  
(Producer)

With the opening of *Moonlight and Magnolias*, Beth is sweeping up her figurative peanut shells after working six shows straight this season. Prior to producing *Moonlight and Magnolias* to cap off Colonial Players' 63rd season, Beth costumed *Going to St. Ives*, designed the set for *The Spitfire Grill*, produced *Chapter Two*, designed the costumes for *Cinderella Waltz* and acted in and assisted with costumes for *Little Women*. (Obviously her resolve to "back off a little" this year only lasted as long as *The Unexpected Guest*.) She has done

a bunch of other stuff, too, which she has touted *ad nauseum* in her five previous bios this season and numerous bios before that. She wishes to spare CP's loyal patrons yet another eye-roll-inducing litany, and instead takes this time to thank the dozens of fabulous production folks who worked tirelessly behind the scenes this season to "make shows happen." "Please know that I admire and respect all of you, and I am so grateful for your support. Special thanks to Dick Whaley, Heather Quinn and Wes Bedsworth. I truly do not know how I would have gotten through this year without your help and advice."



**BOB WALKER**  
(Stage Manager)

Bob is working on his second show in a row at Colonial Players after being in the tech booth running sound and light cues for *Going to St. Ives*. He also worked in the tech booth for *Cinderella Waltz* earlier this season and was a member of the stage crew two years ago for *Earth and Sky*. By day, he is a yacht broker for Tidewater Marina. "A big thanks to outgoing Human Resources Director Marguerite Jahns, who got me involved with Colonial Players. I think it started with something along the lines of, 'Could you help out ushering? It's just for a night or two?' If it hadn't been for that, I never would have met all the wonderful people who make this theater work."

### YOU ARE OUR BEST PR

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



## THE CAST (continued)

include *Godspell*, *Joseph and the Amazing Technicolor Dreamcoat* and *Children of Eden* with Bowie's St. Pius X Youth Players. Jim also is preparing for a permanent new role he will begin playing in August: Grandpa (It's a boy!). Love to Joe, new-Mom-to-be Kelly and new-bride-to-be Katie Rose.



**KEVIN WALLACE**  
(Victor Fleming)

Kevin is happy to be back at Colonial Players. His recent shows at CP include *Clean* and *The Lion in Winter*. It was good to be King! He is pleased to be working with Mr. Giddings again after being directed by

Ron in his latest performance as John in *After the Dance*. Kevin would like to thank Ron for the chance to play the role of Victor Fleming in *Moonlight and Magnolias*. Though blunt and rough around the edges, Victor is a fun, multi-dimensional character to play. (He reminds me of family members -- you know who you are). Kevin has been performing for the last 20 (or so) years in the Annapolis/DC/Baltimore area. "Many thanks to my family for their love and support, and a special thanks to my wonderful wife, Sandy. Much Love to my babies, Toby and Bella Joy." Kevin's performance is dedicated to the loving memory of his Grandfather and Uncle Floyd; two polar opposites who were brash, brilliant and larger than life, like Victor Fleming.



## THE STAFF



**WES BEDSWORTH**  
(Sound Designer)

Wes has worked on over 30 different productions at Colonial Players since he became involved (sold his soul to the theater gods?) in 2007. His favorites include *Moon Over Buffalo*, *Kindertransport*, *Enchanted April*, *Mrs. California*, *The Diviners* and *Little Women*. 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. Wes graduated with a B.A. from McDaniel College. When he's not doing electrical work, plumbing, fixing something broken or automating something at CP, Wes works as a senior systems engineer in Washington, D.C. (Editors Note: This is so he can afford to play at the theater in his free time). Wes also sings in two choirs at his church. He would like to thank his parents for their support

in the form of a subscription to CP (and love), his sister, Susan, for occasionally putting up with her older brother and Kaelynn for allowing him to have a second love: playing with power tools at the theater. Thanks also to Ron and the cast of M&M for making this a hilariously funny show! Next up: The One-Act Festival so "I can work with The Amazing Karen Grim" and next year: producer and sound designer of 1776, the musical!

**ELAINE CLAAR**  
(Costume Designer)

Elaine was born in Baltimore, moved to Anne Arundel County, raised three children and gained two more through marriage. She taught at Pasadena Elementary School, then went to Westinghouse where, after 26 years, she retired as a materials coordinator. She now enjoys traveling, sewing, gardening, attending her grandson, Ron Giddings's, productions and spending time with her other five grandchildren. She was the resident costumer at Standing O Productions, designing costumes for their productions of *On the Twentieth Century*, *The Retreat from Moscow* and *Mr. Marmalade*.

THE COLONIAL PLAYERS, INC.  
*presents*



*Written by*  
**RON HUTCHINSON**

*Directed by*  
**RON GIDDINGS**

### THE CAST

*(in order of appearance)*

*David O. Selznick*.....Michael Forgetta  
*Ben Hecht*.....Jim Reiter  
*Miss Poppengul*.....Kaelynn Miller  
*Victor Fleming*.....Kevin Wallace

### PLACE

A Hollywood studio lot, office of legendary  
producer David O. Selznick

### TIME

1939

*Moonlight and Magnolias* was originally produced in New York City  
by the Manhattan Theatre Club on March 3, 2005.

Lynn Meadow, Artistic Director; Barry Grove, Executive Producer.

The world premiere was produced by The Goodman Theatre, Chicago, IL., on May 15, 2004.

Robert Falls, Artistic Director; Roche Schulfer, Executive Director.

**If you are allergic to peanuts, please be aware that peanuts and peanut shells will be strewn about this stage in this production.**

*Moonlight and Magnolias* contains some adult language.

*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.

*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.*