

ABOUT OUR 65th SEASON

You still have time to purchase tickets at reduced rates to the rest of our 2013-14 slate of musicals, comedies, and dramas. Contact the box office at 410-268-7373 or check the website, thecolonialplayers.org, for details. You can also buy a flex pass of 10 tickets that can be redeemed in any combination of shows for the rest of the season.

- ★ Next on our schedule is *Annie*, the delightful musical comedy about America's favorite orphan and her lovable dog that takes the stage for five weeks in November and December. *Annie* has a timeless ability to entertain and uplift audiences of all ages and is our gift to you for the holiday season. It is packed full of comedy and sparkling songs by Charles Strouse and Martin Charnin such as "Tomorrow," "Easy Street," and "N.Y.C." Thomas Meehan wrote the book of this enduring musical masterpiece with its message of hope that resonates in our troubled times.
- ★ *Coyote on a Fence*, which runs for three weeks in January, is a searing drama about two men on death row. Bruce Graham's play does not ask audiences to judge the men or the judicial system or capital punishment. It is just a powerful drama about the relationships between the men awaiting execution, a prison guard, and a newspaper reporter.
- ★ *Superior Donuts* is the name of a Chicago donut shop and also the title of the play by Pulitzer and Tony award winner Tracy Letts that will be presented in February and March. *Superior Donuts* is a comedy-drama centered on the warm relationship that develops between the elderly owner of a rundown donut shop and a young African-American employee who is full of ideas about how to turn the shop into a thriving, modern business.
- ★ The idea for our second musical came from a supermarket tabloid story about a half boy/half bat creature found in a cave. Laurence O'Keefe, Keythe Farley, and Brian Flemming took that idea and turned it into *Bat Boy: The Musical*, a high-energy and unusual show about an outsider seeking acceptance from residents of a small West Virginia town. There is a wide variety of exceptional music in this show -- gospel, a touch of rock, love songs, novelty numbers, dances; in short, something for everyone.
- ★ *These Shining Lives*, which runs in May, is the story of women who were hired in the 1920s to paint numerals on faces of watches and clocks. They were assured that the radium powder used for the glow-in-the-dark numerals was harmless. In Melanie Marnich's drama, four women refuse to allow the company that stole their health to also kill their spirits -- or endanger the lives of those who will come after them.
- ★ The season ends in June with *Dead Man's Cell Phone*, Sarah Ruhl's wildly imaginative comedy/mystery about a woman in a restaurant who takes the cell phone of a dead man at the next table. Thus begins her quirky odyssey into the lives of other people who knew the deceased. The play was a Pulitzer Prize finalist and a Tony Award nominee.

Colonial Players is continuing its partnership with **eCruiser** to offer you **FREE SHUTTLE SERVICE** to and from downtown Annapolis restaurants and parking garages. For pick up before the show, call **443-481-2422** and give your location to the attendant. If an ecruiser is not waiting at the theater after the show, call the same number. The service is free, but patrons are encouraged to tip the driver.



September 20 - October 12, 2013 2013/2014 season



THE COLONIAL PLAYERS, INC.

108 East Street • Annapolis, MD 21401

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thecolonialplayers.org

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PRESIDENT'S MESSAGE

This morning I watched my dog Chester chase his tail around and around in circles. I was fascinated. He stopped only briefly, having noticed the tail on the other side of him, reversing direction and whirling the other way, but still finding it impossible to capture the furry clump following him that looked much like the cats that prowl our neighborhood. And he has never caught one of them either.

Don't we all "chase our tails" more often than we would like to admit? Don't we all hope that finally the chase will end in success? Do we enjoy the hunt as much as Chester, and forget the futility? We all strive to overcome the limitations, the repetition of our daily lives, but we are seemingly trapped by our lives and our limitations.

What if we could walk through a magical door and re-enter our lives twenty years earlier or even forty years earlier? First off, would we even recognize this new reality, know that we were not dreaming, but in fact had stepped through our limited three-dimensional and too often solid world and had entered some other timeless dimension? And secondly, would we then change something or someone in our past that might "correct" our future? In capturing our tail, would we know what to do?

Well, today we will see. There is a "communicating door" to the past that we can walk through to eviscerate the heavy inevitability of our present lives. Sound improbable? Let's just suspend our disbelief for a moment just like our heroes Poopay and Ruella do in today's production.

Our theater is our "communicating door," our portal to a better world, one where anything is possible. Here we can actually capture our own tails. We can imagine and change our reality. But even though the change may not be permanent, I trust you will have enjoyed the chase as much as my dog Chester did this morning. For in the end, that may be the point of it all.

- TERRY AVERILL

PRODUCTION STAFF

Director.....Michelle Bruno
Producer.....Kaelynn Miller
Stage Manager.....Emily North
Assistant Stage Manager.....Mary MacLeod
Set Designer.....Terry Averill
Lead Carpenter.....Dick Whaley
Carpenters.....Lee Craft, Norm James, Bob Mumper, Jim Robinson, Ted Yablonski
Set Decoration.....Terry Averill, Michelle Bruno
Set and Floor Painting.....Michelle Bruno, Kaelynn Miller, Emma Panek, Shirley Panek
Costume Designer.....Vicki Goutzoulis
Lighting Designer.....Shirley Panek
Lighting Assistants.....Pete Akers, Richard Atha-Nicholls, Terry Averill, Andrea Elward, Ernie Morton, Lyana Morton, Heather Quinn, Sandra Wallace, Amy Wheaton
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ABOUT OUR NEXT SHOW

The comic strip “Little Orphan Annie” had been delighting Americans for more than 40 years when lyricist and director Martin Charnin came up with the idea of turning it into a Broadway musical. He persuaded writer Thomas Meehan and composer Charles Strouse to join him in his seemingly improbable quest to turn a comic strip into a musical. They spent 14 months writing *Annie* and 4 ½ years getting it to Broadway for an April 21, 1977 opening. *Annie* was an immediate hit. Audiences fell in love with its upbeat story of a plucky orphan in a red dress and Sandy, her lovable dog. The initial production won seven Tony Awards and ran for 2,377 performances. It has been in continuous

production since then in professional companies, schools, and community theaters here and abroad and is currently wowing New York audiences in a Broadway revival. *Annie* is one of those show business rarities -- a musical that appeals to children and adults alike. Songs such as “Easy Street,” “Maybe,” “N.Y.C.,” and the iconic anthem to hope, “Tomorrow,” are as enjoyable today as they were 37 years ago, and the can-do spirit that infuses *Annie* is equally relevant today. *Annie* runs from November 8 through December 7 and is a fitting prelude to the winter holiday season. Get your tickets now online at thecolonialplayers.org or by calling 410-268-7373.



CONGRATULATIONS TO OUR WINNERS!

Each year, two major awards ceremonies are held for plays and musicals produced by community theaters in the Washington, D.C. area. Colonial Players is proud to have won the top honors for plays in both competitions presented in 2012. Our production of *Shipwrecked* won the Ruby Griffith Award from The British Players for outstanding achievement in a play presented during the 2012-13 season. *Going to St. Ives* was chosen by Washington Area Theatre Community Honors judges as the best play presented during the calendar year 2012. That production also won the award for best direction for Edd Miller and best lead actress in a play for Lolita-Marie.

DIRECTOR'S NOTES

Communicating Doors is a thrilling time-travel ride that includes redemption, humor, and suspense. Alan Ayckbourn gave us a brilliant play that, while complicated in the delivery, delivers a simple message of hope and perseverance. As the play begins in 2014 in war-ravaged London, we meet Poopay, “a certified sex specialist.” She is called to an appointment with Reece Welles at the Regal Hotel, an appointment that will change everything. As this appointment goes from bad to worse, Poopay ends up fighting for her life. She unintentionally travels back in time, finding herself face to face with other characters who will be a part of a murderous plot that plays out over 40 years. As the

story wound down to its unforgettable end, I was left with a thought. There are unlimited possibilities. Unlimited potential. Every day we come to a fork in the road, and while it may not seem significant, we make choices that define and shape our lives. This understanding of the potential that exists every day is monumental. Our production's process was amazing. From the crew to the cast, they all poured their heart and soul into this project. I hope that you feel this heart as the show plays out. I'm hoping that the fork you take in the road exposes your own unlimited potential.

– MICHELLE BRUNO

ABOUT THE DIRECTOR



MICHELLE BRUNO is thrilled to be directing again at Colonial Players! Directing credits include *Inventing van Gogh* at CP, *School House Rock* at Red Branch Theatre and direction/music direction with The Drama Learning Center's school program in Columbia, MD. At home both on and off the stage, Michelle lists as some of her more memorable roles a WATCH-nominated role as Armelia in *Ain't Misbehavin'* with Elden Street Players, as Mama Euralie in *Once on This Island* with Red Branch Theatre,

and as Hattie in *Kiss Me Kate* at Colonial Players. She is staggered by the talent that has been evident from the first day of auditions. Michelle thanks everyone involved with this production for their professionalism, which made this a great experience. Everyone's flexibility from the cast to the crew to the production staff helped to create this fantastic endeavor. This was one of the most memorable theater moments that Michelle has ever had. Last, but definitely not least, she also thanks her family and friends for their unending support. Special love to her husband, Ron Bruno, for all that he is and does.

ABOUT THE PLAYWRIGHT

Colonial Players ended the 2012-13 season with the highly entertaining production of *Taking Steps*, and now we begin a new season with another play by Alan Ayckbourn, one of the world's most successful and prolific modern playwrights. He wrote his first full-length play in 1959 and completed his 77th play this year. In between, Ayckbourn's fertile imagination produced such hit plays as *How the Other Half Loves*, *Absurd Person Singular*, *The Norman Conquests*, and *Bedroom Farce*. Ayckbourn's theatrical home, the Stephen Joseph Theatre in Scarborough, England, is, like Colonial Players, an arena theater, making his plays especially suitable for our space. Most of his plays have their premiere in Scarborough and then move

on to the West End, London's equivalent of Broadway. For more than 30 years, at least one of his works has been in production at a West End theater. Ayckbourn is considered a master of comedy with an emphasis on farce, a genre noted for mistaken identities, quick exits and entrances, confusing situations, and slamming doors. Ayckbourn's awards are numerous. In 2010, he was honored with a special Tony Award for lifetime achievement in the theater. He won two Tony awards for writing and directing *Bedroom Farce* in 1979 and collected six other American awards for writing or directing five other plays. In England, he won 10 Oliviers for his writing and one for direction.



THE CAST



NICK BESCHEN
(Harold)

Nick is excited to have another opportunity to work with such a talented cast in Colonial Players' production of *Communicating Doors*. Nick's most recent roles include Dr. Lyman Hall in CP's *1776* and multiple roles in Dignity Players' *Almost Maine*. Among Nick's favorite roles have been Bobby in *Run for Your Wife* and Horatio in *Hamlet* with Pasadena Theatre. When not on stage, Nick runs his own home improvement business in Annapolis. Nick would like to thank Leigh for all her love and support!! Enjoy the show.



DAVE CARTER
(Julian)

Communicating Doors is Dave's second project with Colonial Players, but this time he emerges from behind the scenes to appear on stage after a long hiatus from acting. He was stage manager for the June production of *Taking Steps*, his first experience with Colonial Players, and he is extremely excited to be back as a player. Most of his theater experience was on the West Coast, where he was involved with shows such as *Lend Me a Tenor*, *Oedipus*, and *Our Country's Good*. His training began with Citrus College and extended to The London Academy of Music and Dramatic Art. Dave feels that most of what he brings to the stage comes from the people he has worked with in the theater as well as the great thing we call Life.



JEFF MOCHO
(Reece)

Jeff is thrilled to return to Colonial Players after appearing as the unexpected guest in 2010's *The Unexpected Guest*, when he met and fell in love with the leading lady, Shirley Panek. Recently he played Brad, a plain man with *A Devil Inside*; a Nazi in a film called *Madeline*; a bully stepfather, *Toobie*; and a card-carrying Klansman cop in *In the Heat of the Night*. Despite all this he swears

he isn't being typecast. Thanks to Shirley, Drew, and Emma for being your fantastic selves and putting up with Mr. Jeff's eccentricities. Lots of love to Mom and Dad, who I know would be here if they possibly could.



LILIAN OBEN
(Ruella)

Communicating Doors is Lilian's first production with Colonial Players, and she is humbled to be a part of such a talented, committed, and welcoming cast and community. A corporate and legal marketing communications professional by trade and an avid painter, photographer, and writer of short womanist fiction when time allows, Lilian is enjoying rediscovering a passion for theater that was first ignited during her boarding school years in England, Wales, and Kenya. She is thankful to find this passion undiminished - despite the interruptions of "grown-up" responsibilities and global relocations - in the adult world. Lilian's theater experience includes roles such as The Little Coochie Snorcher That Could in *The Vagina Monologues*, Calpurnia in *To Kill A Mockingbird*, Mademoiselle/Ms. Granville in *Daisy Pulls It Off!*, and even a stint as Willy Wonka in a production of *Charlie and The Chocolate Factory*. Her professional training includes study at The Barrow Group, New York, and The Studio Theater Acting Conservatory, Washington, D.C. When she isn't acting or fighting writer's block, Lilian is also a volunteer peer counselor at Whitman-Walker Health in Washington.



PAMELA WOODWARD
(Poopay)

Pamela is so excited to make her way back to the stage as a part of the team here at Colonial Players! Prior to her four year "retirement" (during which she became a chiropractor), Pam was involved in theater at La Salle University in such roles as Abby Brewster in *Arsenic and Old Lace*, The Witch in *Into the Woods*, and Hope Cladwell in *Urinetown: The Musical*. She is so honored to be working with

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THE STAFF (continued)

Wes works as a Senior Systems Engineer in Washington, D.C. (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, 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.



MICHELLE BRUNO

(Properties Designer)

(See About the Director)



VICKI GOUTZOULIS

(Costume Designer)

Vicki is excited to be working with The Colonial Players. Her previous costuming credits at other theaters include *The Brides of March*, *Ragtime*, *The Pajama Game*, *The Somewhat True Tale of Robin Hood*, *Our Town*, and *The Music Man*.



KAELYNN MILLER

(Producer)

Kaelynn embarks upon her fifth season of involvement at Colonial Players in the new-to-her role of producer. She has been involved in many productions over the last five years, both on the stage and off in a variety of roles, from actor to smushed banana cleaner to set painter to last-minute button sewer to usher to costume designer. Kaelynn currently serves as Treasurer on The Colonial Players Board of Directors. To pay the bills, she works in the music industry as a customer service representative for an instrumental accessory distributor, where some days she actually gets to use her bachelor's degree in music. Kaelynn sends many thanks to the *Communicating Doors* production team, cast, and crew for being so dedicated and excited, and sends love to her friends and family for their lifelong support, especially to Wes, for sharing and dragging her back into this wonderful, completely crazy world of theater all those years ago.



EMILY NORTH

(Stage Manager)

A new face to the Annapolis theater scene, Emily (Miz to her good friends) has been stage managing for several years.

Before her foray into the Colonial Players, she worked at Anne Arundel Community College as a student, at the Downstairs Cabaret Theatre in Rochester, NY as an intern, Roane State Community College in Harriman, TN as a jack-of-all-trades, and anywhere else she could be meddling backstage. She is engaged, and her fiancé, David, hopes she will actually marry him this November and not make him wait even more, as he has currently been waiting for five years and counting. She has worked at many jobs and is currently a flower delivery driver for Blooms Florist in Edgewater. Emily is incredibly grateful to her parents for their never-ending support, to David for letting her pursue her dreams no matter where they lead, the Colonial Players for this incredible opportunity, her actors for not causing her to develop any more gray hairs, and her director Michelle for helping her to have the most fulfilling stage management experience of her career. She sincerely hopes you love the show just as much as she does.



SHIRLEY PANEK

(Lighting Designer)

Shirley is back as lighting designer in the first show of the season. Normally seen on stage, she was very excited to take on the challenge of lighting this unique show. Other lighting designs include *Trying*, *Moonlight and Magnolias*, and *Chapter Two* (2012 WATCH nominee) at The Colonial Players, and *Art* at Dignity Players. Shirley would like to thank Michelle for her inspiration and vision for the show. Thanks also to the cast and production staff and crew for their patience during tech week. "Love to Drew, Emma, and Jeff - the lights that make my life brighter."



THE CAST (continued)

such a talented cast and crew as she shakes off the cobwebs. "You all are amazingly talented, and I am so grateful for your patience and support as I tripped, stumbled and rolled (purposely or not) across the stage." When she's not on stage, Pam loves working with her patients, being back in the Mid-Atlantic area, and assembling Ikea furniture. She would like to thank especially Beth Terranova for making auditions less of an option and more of a requirement, her family and friends for traveling farther than usual to see her as another dominatrix ("just trying to make you proud, Dad!"), and, of course, Patrick. Now on to our next production: the wedding!

YOU ARE OUR BEST PR
If you enjoyed the show, please
recommend it to your friends.



SARAH WADE

(Jessica)

Sarah returns to the Colonial Players stage after performing the role of Kitty in last June's *Taking Steps*, another Alan Ayckbourn comedy. She appeared as Lola Heart in the Benevolent Man Society's production of *Blank Spaces*. Prior to that, she was the Charwoman in CP's 2012 production of *A Christmas Carol* and appeared in the *Bits 'n Pieces* festival of short plays as Ionesco in *The Shepherd's Chameleon* and as the Girl in *Starcrossed*. Sarah played the roles of Bet and the Widow Sowerberry in Compass Rose Theater's production of *Oliver!* and worked as sound designer for *The Miracle Worker* and *To Kill a Mockingbird* for Compass Rose. "Much love to my family and friends for understanding that I can't tonight, I have rehearsal."



THE STAFF



TERRY AVERILL

(Set Designer)

Terry is active in many areas at Colonial Players including acting, directing, and designing lights and sets. He previously was set designer for *Kindertransport* and *Earth and Sky* at CP and worked with Edd Miller on set design for *I Love You, You're Perfect, Now Change*, which he also directed. Other directing credits at Colonial Players include *Romantic Comedy*, *Sunlight*, and *Kindertransport*. Terry won a Washington Area Theatre Community Honors award for his lighting of *Earth and Sky*. He has acted in a number of productions at Bowie Community Theatre and directed their productions of *Language of Angels* and *Love, Sex and the IRS*. He is an architect and is in his second term as president of Colonial Players.



WES BEDSWORTH

(Sound Designer)

Wes has been involved with over 30 productions at Colonial Players since he joined CP in 2007. His favorites include *Moon Over Buffalo*, *Kindertransport*, *Enchanted April*, *Mrs. California*, *The Diviners*, *Little Women* and *1776*. 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,

THE COLONIAL PLAYERS, INC.
presents



Written by
ALAN AYCKBOURN

Directed by
MICHELLE BRUNO

THE CAST
(in order of appearance)

Julian.....Dave Carter
Poopay.....Pamela Woodward
Reece.....Jeff Mocho
Ruella.....Lilian Oben
Harold.....Nick Beschen
Jessica.....Sarah Wade

PLACE

The action takes place in a sixth-floor suite
in the five-star Regal Hotel in London.

TIME

May, 1974
October, 1994
July, 2014

THERE WILL BE ONE INTERMISSION BETWEEN ACT I AND ACT II.

Produced by special arrangement with Samuel French, Inc.

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