

THE MUSIC OF SIDE MAN

By Jim Reiter

In choosing the pre-show music as well as the songs you'll hear during the play, I leaned, of course, toward trumpet-centered charts since that is Gene's instrument in the play. While much was culled from my personal collection of records and CDs (and of course, YouTube), an excellent resource that I use throughout the show is the *Side Man: Jazz Classics* from the Broadway play CD, available on Amazon and highly recommended for pure listening enjoyment. Another very fun recording is the 1969 *All-Star White House Tribute to Duke Ellington*, also available on Amazon (what isn't?) and elsewhere, from which I pulled some of the pre-show music.

Here are the artists you're hearing tonight – enjoy!

PRESHOW:

Chet Baker/Gil Evans: *Time on My Hands, Show Me, Almost Like Being in Love*

Duke Ellington: *Take the "A" Train, Just Squeeze Me, I Let a Song Go Out of My Heart, Do Nothing Till You Hear from Me, Don't Get Around Much Anymore, In a Mellotone*

Dizzy Gillespie: *Salt Peanuts*

Tommy Dorsey: *Well, Git It!*

ACT I:

Billie Holiday: *Solitude*

Lee Morgan: *I Remember Clifford*

Gene Krupa: *Rockin' Chair*

Frank Sinatra: *I Found a New Baby*

Louis Armstrong: *St. James Infirmary*

Harry Belafonte: *Hosanna*

Clifford Brown: *Time*

Clifford Brown: *Daahoud*

Donald Byrd: *Cristo Redentor*

INTERMISSION

Dizzy Gillespie: *Manteca*

Clifford Brown: *I Don't Stand a Ghost of a Chance with You*

Clifford Brown: *Land's End*

ACT II

Billie Holiday: *Why Was I Born?*

Dick Dale: *Let's Go Trippin'*

Clifford Brown: *A Night in Tunisia*

Ella Fitzgerald: *Chelsea Bridge*

Chet Baker: *It Never Entered My Mind*





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PRESIDENT'S MESSAGE

Side Man is the story of a life and a family forged in the white-hot fire of a jazz musician's struggle to find and keep work. Music holds these sidemen in an unrelenting grip; they can't live without music, and they can't make a living at it. We community theater playmakers romp and revel in a Cinderella version of that story. Stagecraft and playacting hold us in an unrelenting grip, commanding us to volunteering hours on end. Why? Quoth our dear Beth Whaley: "For the love of it."

At The Colonial Players, lives, friendships, and even families have been molded by the tremendous love of theater we share. And now we celebrate several more families in the making: two Players who met while performing in *The Unexpected Guest* in 2011 were just married! Two other CP engagements were announced recently. I won't reveal names here, so they can tell their own stories in their own fashion.

You learn a lot about your partner when your dating cycle includes wildly creative design sessions, looming deadlines, and artistic differences. True character is revealed when you see how a prospective spouse treats other people when the fire is white-hot for weeks on end. I believe their CP courtship—or marriage bootcamp!—will serve these couples well.

On behalf of the CP volunteer who directed *Side Man* (did I mention we met on a CP committee in 2008 and married in 2009?) and myself, we wish these couples the most joyful of unions.

For the love of it,
DARICE

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Director.....Jim Reiter
Producer.....Wes Bedsworth
Stage Manager.....Herb Elkin
Assistant Stage Manager.....Hannah Sturm
Set Designer.....Carol Youmans
Lead Carpenter.....Dick Whaley
Carpenters.....Norm James, Jim Robinson, Bob Mumper, Ted Yablonski
Lighting Designer.....Eric Lund
Lighting Assistants.....Wes Bedsworth, Frank Florentine
Sound Designers.....Sarah Wade (Sound Effects), Jim Reiter (Music Selection)
Original Recording, *Afternoon of a Faun*.....Vince McCool (Trumpet), Theresa Riffle (Flute)
Lighting/Sound Technicians.....Alley Martin, Natalie Nankervis
Costume Designers.....Fran Marchand, Paige Myers
Properties Designer.....Charlotte Robinson
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Hair Designer.....Doug Dawson
Set Painting.....Carol Youmans, Tom Stuckey
Set Decoration.....Judi Hilton-Hyde
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Program Design.....Harlequin Designs
Program Cover/Poster Design.....Drama Queen Graphics
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Colonial Players gratefully acknowledges the generous bequest from Roland Riley, a longtime patron whose gift helps assure the future economic viability of our theater.

DIRECTOR'S NOTES

"What we play is life."

Louis Armstrong

Webster's defines jazz as "American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre."

Hmmm. Let's check out the key words here: Propulsive ... rhythm ... ensemble ... improvisation ... distortion.

Kinda sounds like life, doesn't it? (Propulsive) ... Life drives us, like a song with a backbeat, until ... (rhythm) ... we bounce along to the sound of our own drummer, only to ... (ensemble) ... become part of a family, where we sometimes fit in yet sometimes sing louder than the others, because we ... (improvisation) ... have to be ourselves, do what drives us, makes us feel, which leads us to ... (distortion) ... twist the truth, live a life in our heads that's not what the real world sees, or needs, so we can justify doing that which drives us.

Whew. Life is jazz. Rules, expectations must be followed. Until they aren't. Then, after a lifetime of lonely practice, the stretching of

those expectations becomes a riff, an improv, a deliberate distortion that doesn't offend, but rather extends ... helping us see not what is, but what can be. In ourselves and in others. Or as Armstrong also said, "We all do 'do, re, mi,' but you've got to find the other notes yourself."

Each character in our story is driven by the propulsion, rhythm, ensemble, improvisation, and distortion of life and of jazz. Each is drawn from the memories of Warren Leight, a producer of TV's *Law & Order*, whose 1999 play won the Tony Award and was nominated for a Pulitzer Prize. He grew up as Clifford, our narrator, watching his family slide into decline just as jazz slid into rock 'n roll. Leight's Dad indeed was a successful side man whose life didn't extend beyond his music, leading to his wife's breakdown over her inability to drag him into the real world. And the friends ... talk about improv ... fellow players who treated life like a cheap motel: drop in when you need a place to stay, but as soon as the next gig pops up, check out.

It has been a joy to watch this cast bring these sad, funny, real characters to life, each with an affection for the music that drives them.

— JIM REITER

ABOUT THE DIRECTOR



JIM REITER first performed with Colonial Players as Boolie in 1995's *Driving Miss Daisy*. Other CP roles include the Dead Guy in last year's *Dead Man's Cell Phone*, Ben Hecht in *Moonlight and Magnolias*, Scrooge in *A Christmas Carol*, Dale in *Dog Logic*, Mr. Maraczek in *She Loves Me!*, and Robert in *Proof*. Jim received the 2008 Outstanding Featured Actor Award from the Washington Area Theatre Community Honors for his multiple-character performance in CP's *Hauptmann*. He recently appeared in Annapolis Summer Garden Theatre's *The Addams Family*,

and last year directed *The 39 Steps* at Dignity Players, where he appeared in *Sordid Lives*, *The Crucible*, and *The Shadowbox*. Elsewhere he appeared in the Annapolis Chorale's *Once upon a Mattress*, Theater 11's *A Storyteller's Season*, Annapolis Shakespeare's *Pride and Prejudice*, and Bay Theatre's *Becky's New Car*. At Bowie's 2nd Star Productions, Jim directed *1776*, *The Music Man*, *Once upon a Mattress*, and *How to Succeed in Business*. In real life he is married to Darice, his Play Consultant of Life; is the proud father of Joey, Kelly Dawn, and Katie Rose; and loves to play very, very, very percussive jazz with grandkids Caleb, 3, and Chloe, 1.



THE CAST



BEN CARR
(Jonesy)

Ben is excited to be back performing at Colonial Players. Some of his previous roles at CP include Biff Loman in *Death of a Salesman*, Michael Wells in *Two Rooms*, Tom Donahue in *These Shining Lives*, Donnie Rowan in *Rocket Man*, and Hertel Daggett in *Dog Logic*. He has also performed at Standing O Productions in *Retreat From Moscow* and *Tracers* and at Dignity Players in *Stones in His Pocket*. He would like to thank Jim and the rest of the cast for making this such a wonderful experience.



RICK ESTBERG
(Ziggy)

Rick is really "shuper pleased" to be back with CP again! This is his fourth show at Colonial Players, where he recently appeared in *1776* (Charles Thomson), *Annie* (Bert Healy and Harold Ickes), and *Superior Donuts* (Max Tarasov). He has also done lots of work with the Pasadena Theatre Company, where his favorite roles include King Pellinore in *Camelot*, Lazar Wolf in *Fiddler on the Roof*, Uncle Billy in *It's a Wonderful Life*, and most all the ghosts in *A Christmas Carol*. Special thanks to his forgiving wife, Lucie, for overhearing lots of salty language as Rick practiced his lines at home, as well as his constant lisping around the house, which he sometimes forgets to "turn off."



RICHARD KOSTER
(Al)

Rich returns to the Colonial Players' stage for the first time since 2008, when he appeared in *Enchanted April*. He is delighted to play Al, although Romeo was never a sobriquet used in any sentence with his name in it. Rich would like to thank the cast for the privilege of working with six true acting "side people" and Jim for convincing him it was time to come back to the theatre from the limping wounded.



MARY MACLEOD
(Terry Glimmer)

Mary is glad to have the opportunity to be on stage with some of her talented theater friends as well as to learn to better appreciate jazz under the direction of Jim Reiter. She has acted in many theater productions in the Washington/Annapolis area over the years, but some of her more recent favorite roles include Sister Aloysius in Dignity Players' production of *Doubt*, and, at Colonial Players, Lady Boyle in *Superior Donuts*, Lettice Douffet in *Lettice and Lovage*, Nancy Shirley in *Frozen*, and Marjorie Taub in *The Tale of the Allergist's Wife*. As always, she thanks her husband, Alan, and her daughter, Carter, for all their patience and support.



TIMOTHY SAYLES
(Gene Glimmer)

Since first stepping onto the Colonial Players stage in 2010, Tim has performed in six plays and two musicals at CP. Regulars may remember him as the Romanian bad guy in last year's *Watch on the Rhine* or as Daddy Warbucks in the musical *Annie* in 2013. He has also performed at other local theaters and last year earned a WATCH nomination for best cameo in a musical for the part of Rudolph in 2nd Star Productions' much-decorated run of the musical *Hello Dolly!* A magazine writer and editor by profession, Tim is now marketing director for The Colonial Players, having won election to that post in June in a landslide victory over No Suitable Candidate.



ALI VELLON
(Patsy)

Ali is tickled pink to be back at Colonial Players. You might have seen her as Gillian in *Bell, Book and Candle* and as Belle in *A Christmas Carol*, both at CP. Ali has performed locally at Annapolis Summer Garden Theatre, Dignity Players, Theatre 11, and Standing O Productions. Ali holds a music education degree



THE STAFF (continued)



SARAH WADE
(Sound Designer)

Sarah is very pleased to return to the booth as sound designer after last season's *Watch on the Rhine*. She also costumed *Why Torture is Wrong and the People Who Love Them*, last season and appeared as Cecily Cardew in *Ernest*

in Love, as Isabelle/Sabine in the Ruby Griffith Award-winning *The Liar*, and as The Charwoman in *A Christmas Carol*. Other favorite roles were Catherine Donahue in *These Shining Lives* at Colonial Players and Lisa Morrison at Dignity Players. "Thanks to Jim for the opportunity, and Eric, as always."

ABOUT THE PLAYWRIGHT

WARREN LEIGHT is a playwright, screenwriter, film director, and television producer. He is best known for his work as executive producer of *Law & Order: Criminal Intent* and *Law & Order: Special Victims Unit*. *Side Man* won the 1999 Tony Award for best play as well as a nomination for the Pulitzer Prize. Leight also received Drama Desk nominations for best play for *Side Man* and a 2006 off-Broadway work, *No Foreigners Beyond This Point*. *Side Man* is based on Leight's

upbringing as the son of a jazz trumpeter who played with musicians such as Claude Thornhill, Woody Herman, and Buddy Rich. Leight has said his play is autobiographical in broad strokes but is a work of fiction in hundreds of details. In a 2001 interview with *backstage.com*, Leight said writing the play helped him resolve issues stemming from his difficult boyhood. "By voicing what's been buried, you are able to let it go and move on," he said.

ABOUT OUR NEXT PLAY

Morning's at Seven, our classic American play for this season, is a charming comedy first produced in 1939. Paul Osborn's play, winner of a 1980 Tony Award for best revival, focuses on the Gibbs sisters, who live closely intertwined lives in an unnamed American town in the late 1930s. "No doubt about it, *Morning's at Seven* still has charm to burn," *New York Times* critic Ben Brantley wrote in his review of a 2002 revival. "It just doesn't wear its appeal on its surface. And what a relief that is. I'd nearly forgotten what it's like to listen to comic dialogue that doesn't insist on being funny and is all the funnier for it." Osborn's comedy revolves around four sisters in their 60s and 70s Cora, Aaronetta, Ida, and Esther who have lived their lives practically in each other's pockets in two houses with adjoining back yards and a third house a short walk away. As the play opens, the Gibbs sisters and the three husbands eagerly await the arrival of Homer, who, after 12 years of dating Myrtle, is finally bringing her

home to meet his parents, aunts, and uncles. Cora has shared her home with the spinster sister Aaronetta throughout her married life and longs for a home she can share only with Thor. Esther has to sneak in visits with her sisters because husband David believes his in-laws are all morons. Homer's father Carl, who always wanted to be a dentist, goes through periodic "spells" when he wonders who and where he is. The laughs in Osborn's comedy come not from gags but from the relationships among his characters. They have their little eccentricities, their unspoken fears and longings and hidden antipathies, but overarching those annoyances and petty squabbles is the warmth that comes from having a family and not being alone. The Gibbs sisters invite you to join their family for a warm, funny, and touching evening of theater. *Morning's at Seven* runs Nov. 20 through Dec. 13 and is the perfect accompaniment for the holiday season.



THE STAFF



WES BEDSWORTH (Producer)

Wes has been involved with over 45 different productions at Colonial Players since he joined in 2007. He won the 2010 Washington Area Theatre Community Honors (WATCH) award for outstanding sound design for *Earth and Sky* and has been nominated for sound design for *Hauptmann*, *Kindertransport*, *The Diviners*, *1776*, and *Bat Boy*. Wes serves as Operations Director on the CP Board, Technical Director on the Production Team, and as one of the CP Webmasters. By day, Wes works for Cardinal Engineering in DC supporting the United States Navy. Love to Mom, Dad, Susan, Abby, and his fiancée Kaelynn.



HERB ELKIN (Stage Manager)

Herb's most recent CP stage managing credits include *Rocket Man* (2014), *Coyote on a Fence* (2014), *Trying* (2013), *Going to St. Ives* (2012), *The Diviners* (2011), *Dog Logic* (2010), *The Lion in Winter* (2010), *Over My Dead Body* (2009), *Two Rooms* (2009), and *Enchanted April* (2008). Prior to becoming active behind the scenes, he appeared onstage in several CP and other area productions. Herb serves as CP's Vice-President and works at the U.S. Naval Academy.



ERIC LUND (Lighting Designer)

Eric returns as a CP lighting designer three years after creating the lighting for *Bell, Book and Candle*. He has worked extensively at Colonial Players and other theaters in the Annapolis area, including Dignity Players, where he appeared in several productions and also served as lighting designer. He appeared on the CP stage in productions of *Rebecca*, *The Clearing*, and various years of *A Christmas Carol*. He played Andrew at Bowie Playhouse in *Someone to Watch Over Me*, winner of the Ruby Griffith award, and Eugene in *Broadway Bound*

for Vagabond Players. Production credits at CP include directing *Voice of the Prairie* and the 1993 and 2000 productions of *A Christmas Carol*; lighting design for *Frozen*, *Kid Purple*, *Picasso at the Lapin Agile* (also set design), *Cabaret*, *Jacques Brel*, and *Angel Street*; and set design for CP's *The Lion in Winter*. He thanks his husband, Mickey, for ... well ... basically everything.



CHARLOTTE ROBINSON (Properties Designer)

Charlotte has worked behind the scenes and on committees with Colonial Players for 25 plus years. Recent shows include *Trying*, *A Christmas Carol*, *Spitfire Grill*, and *Cinderella Waltz*. Many patrons may recognize her as one of the Closing Night Ushers. 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 the patrons who make the hard work worthwhile, her CP mentors, and especially all the dedicated, hard-working people who have put together this wonderful production of *Side Man*.



CAROL YOUMANS (Set Designer, Decorator)

Carol has been an active member of Colonial Players for over 30 years, starting as a set painter and learning how to design lights, sets and sound, working toward directing. Since 1985, she has directed many shows at Colonial Players, including favorites such as *In the Next Room*, *Dog Logic*, *Macbeth*, and *A Funny Thing Happened on the Way to the Forum*. With Jim Gallagher she directed *A Midsummer Night's Dream* at ASGT. She has served many times on the CP Board of Directors, most recently as Artistic Director, but previously as President, Vice President, Marketing, House, and Box Office Manager.



THE CAST (continued)

from the University of New Mexico and is trained operatically in voice. After graduation, Ali moved to New York City to pursue a professional career in theater. She continued to train privately and scored numerous Broadway auditions and tours including *Hairspray*, *Wicked*, and *The Rocky Horror Show*. In NYC, she met her future husband and co-star. The rest is history, folks!! She would like to thank Jim for giving her this opportunity and everyone in the wonderful cast and crew. She would like to dedicate her performance to her Loews family, especially to Tracey: "Thank you for your continued patience and guidance." She would also like to thank her family ("Love you, Mama and Daddy") and her wonderful husband. "Love you baby!!!" Enjoy!!



JASON VELLON (Clifford Glimmer)

Jason is so excited to be back performing at Colonial Players and to be part of such an incredible production. You might

have seen Jason most recently in *Bell, Book and Candle* in the role of Shep on this stage. Past credits here include Fred in *A Christmas Carol*, Goat in *The Robber Bridegroom*, and chorus in *Cabaret*. Jason has also performed with Annapolis Summer Garden Theatre, Chesapeake Music Hall, Dignity Players, Moonlight Troupers, Theater 11, and Signature Theater. Jason was trained primarily in New York City, his home town, where he attended the American Music Dramatic Academy. He has done commercials, film and print work, and has worked with Discovery ID in a few of their true crime series. Jason would like to thank Jim for giving him this great opportunity and Herb for keeping us all on track. He would also like to share his appreciation for this cast; all of you are wonderful. Last, but not least, he would like to dedicate his performance to his family and friends, especially Mikey. "I will always save a seat for you." Finally, to my Ali girl, to which everything is dedicated, this is for you. On with the show!!!

WARREN LEIGHT:

On writing *Side Man*—

"I have always said I avoided writing *Side Man* for 20 years. During that time, I felt I had a monkey on my back. I hadn't written my serious play. I'd written a lot of comedy, but almost no drama. I'd written for hire, but not for myself. I was afraid to go near my past. I suppose the 20-year lay out worked for the best. By the time I sat down and started writing, I had some emotional distance and perspective. I was not writing out of anger, in the way I would have in my 30s..."

On growing up as a jazz musician's son—

"Almost every adult in my Upper West Side apartment building was a musician or show person. My father, to this day, has almost no capacity to talk to people who aren't in the business. He just doesn't have any idea of what to say to them. Until I left for college, most of the men I knew were musicians or former musicians, and most of the women were musician's wives or ex-wives or second wives or girlfriends.... If my father and his friends longed for a normal life, they did so subconsciously. They probably didn't realize how abnormal they were since they only hung out with other musicians."

—2001 interview with jerryjazzmusician.com

THE COLONIAL PLAYERS, INC.
presents



Written by
WARREN LEIGHT

Directed by
JIM REITER

THE CAST

(in order of appearance)

Clifford Glimmer.....Jason Vellon
Terry Glimmer.....Mary MacLeod
Patsy.....Ali Vellon
Gene Glimmer.....Timothy Sayles
Al.....Richard Koster
Ziggy.....Rick Estberg
Jonesy.....Ben Carr

TIME

The time is fluid, starting in 1985, moving back through the seventies to the fifties and sixties and returning again, at the end, to 1985.

PLACE

The Glimmer's Upper West Side apartment in New York City and in various corners of the city's jazz world.

Side Man was first produced Off-Broadway in New York by Weissberger Theater Group (Jay Harris, Producer) and Peter Manning and on Broadway with Roundabout Theatre Company (Todd Haines, Artistic Director and Ellen Richard, Managing Director).

Side Man was produced on Broadway at the Golden Theatre by Weissberger Theater Group (Jay Harris, Producer), Peter Manning, Ron Kastner, James Cushing, and Joan Stein.

Side Man was originally produced by New York Stage and Film Company and the Powerhouse Theater at Vassar College, in association with RJK Productions, July 19, 1996.

Side Man was presented by Naked Angels (John McCormack, Artistic Director; Beth Emelson, Producer) as a workshop during March 1996.

There will be one intermission between Act I and Act II.

Produced by Special Arrangement with Dramatists Play Service.

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