



Colonial Players' 68th season is an enticing blend of comedy, drama, and music that includes winners of three Tony Awards for best play plus our beloved version of *A Christmas Carol*, which has been an award-winner with CP audiences since it was first produced in 1981. If you are a subscriber, we hope you join us again. If not, we offer five-show and seven-show plans that will save you money, guarantee your seat choices, and provide some of the best theater around at bargain prices. Details are available at [thecolonialplayers.org](http://thecolonialplayers.org) or at 410-268-7373.



#### HERE IS A LOOK AT THE SEASON:

★ **THE CRIPPLE OF INISHMAAN:** The year is 1934, and the arrival of a Hollywood film crew brings a touch of glamour and excitement to the lives of the residents of a small island off the Irish coast. Billy Claven, the "cripple" of the title, seizes on this event as a possible escape from his life of boredom and poverty. Martin McDonagh's biting portrait of life in Inishmaan is enlivened by the fierce, quick wit of his writing style in this dark but funny drama. **Runs Sept. 9–Oct. 1**

★ **WHO'S AFRAID OF VIRGINIA WOOLF?:** Winner of the 1962 Tony Award, Edward Albee's play is considered one of the masterpieces of American theater. It examines the breakdown of the marriage of a middle-aged couple as Martha and George, during a boozy late-night party, draw an unwitting younger couple into their bitter feuding. **Runs Oct. 21–Nov. 12**

★ **A CHRISTMAS CAROL:** This version of the Charles Dickens classic story of the redemptive power of love returns to our stage for the 31st production. Written for Colonial Players in 1981 by Richard Wade and Dick Gessner, it was an instant hit, and has played to sellout audiences since its inception. It is a true Annapolis Christmas tradition. **Runs Dec. 1–11**

★ **A CITY OF CONVERSATION:** This new play begins in 1979, a time when Republicans and Democrats in Washington, D.C. could engage in hand-to-hand combat during the day and then repair amicably to dinner parties at tony Georgetown homes for evenings of convivial conversation. Spanning 30 years, the play examines the loss of comity during ensuing years through the eyes of society hostess Hester Ferris. **Runs Jan. 13–28**

★ **CALENDAR GIRLS:** In this comedy by Tim Firth, based on a true story, a woman who wants to raise money for a new settee in the hospital waiting room settles on an unlikely fundraising source: a calendar of tasteful nude photos of older women. The calendar is a big success and propels the small English village into instant fame. **Runs Feb. 17–March 11**

★ **NINE:** This spectacular show won the Tony Award for best musical in 1982 and another Tony for best revival of a musical in 2003. Written by Mario Fratti, Arthur Kopit, and Maury Yeston, it is the story of a celebrated film director and his attempts to come up with a plot for his next film as he is pursued by hordes of beautiful women, all clamoring to be loved by him and him alone. **Runs March 31–April 30**

★ **VANYA AND SONIA AND MASHA AND SPIKE:** Another winner of the Tony Award for best play, Christopher Durang's play set in Bucks County, PA, is a comedic masterpiece. The lives of middle-aged siblings Vanya and Sonia are upended with a visit from sister Masha, who arrives with her boy toy Spike in tow. Throw in a sassy maid and an aspiring actress and you have the recipe for an evening of riotous laughter. **Runs May 19–June 10**

# GOOD PEOPLE



Theater in 360°

**JUNE 3 - JUNE 25, 2016** 2015/2016 season



## THE COLONIAL PLAYERS, INC.

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Telephone: 410-268-7373

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## PRESIDENT'S MESSAGE

*Good People* brings to an end the 67th season at The Colonial Players, and along with it the final President's Message from me. One of the privileges of sitting in the president's chair is the opportunity to exchange ideas with our patrons ... and believe me these messages have generated many conversations with our patrons! I regularly hear not only feedback about the messages themselves but also about the theater, our shows, what we ought and oughtn't to be doing. This dialogue has been a highlight of my term.

One regular topic of conversation has been all the good things that CP is doing as a valued and longtime member of this community. For example, we make available 160 tickets annually for local 501(c)(3) corporations to use in their own fundraising efforts (we welcome requests from these groups at [ExecBoard@thecolonialplayers.org](mailto:ExecBoard@thecolonialplayers.org)). Because our annual scholarship attracted so many qualified applicants this year, we decided to add another, thus doubling our ability to help promising college students who are interested in the arts.

We continue to provide an annual offering to local charitable organizations as a result of your decades-long support of our traditional biennial holiday staple, *A Christmas Carol*. And so much more.

And speaking of good people, one of those you will watch on stage tonight, playing Margie, is Shirley Panek — a truly good person, a talented actor, a valuable contributor to this theater in so many ways both onstage and off — and the person who, as my successor, will take over this space in playbills to come.

Shirley's commitment to this organization personifies the dedication of so many who take part in the activities that make The Colonial Players theater the special place it is — people who run the box office, who hang lights, who paint sets and floors, who scour the area for props, who run the tech board, who act, direct, sing, dance ... it truly takes a village.

Thanks for reading these over the last two years. Continue to read Shirley. And please, continue to support your longest-standing local, all-volunteer community theater.

See you on stage.

— DARICE CLEWELL

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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

To live in poverty is to exist in a war zone. Not necessarily with bullets and bombs, but with situational choices of conscience. While internal debates about what is right and the compromises one makes cut across all levels of our society, those debates can be particularly difficult for people living on the edge.

I have been taught right from wrong. I try to live up to my family's mores and expectations, to follow my religion's teachings. I behave in a socially acceptable manner and associate with others of like-mindedness. I want to be a good person. I have a job, sometimes two at a time – whatever I can get with my less-than-high-school education. I am blessed with a child and sometimes a place to live. My pay check just does not go far enough. We are often hungry. I wish I could afford food; sometimes I can't. There is no money. I must eat and feed my child. Can I steal a loaf of bread and maybe some peanut butter? Is it ever acceptable to steal? How do I get some cash so I won't have

to face the same thing next week. I know prostitution is wrong and dangerous, but it pays more than my job. I could sell drugs; dealers make a lot of money. Could I do that? Should I? I have a job, but is it better to stand in traffic and beg? Will my pride and self esteem allow me to do that? If so, do I take my child to stand with me? Just seeing her might help. But is it right or fair? The rent is due, and I have to do it. I have to. Pride be damned! Am I still a good person? I think so. I hope people understand.

On the battlefield, facing the enemy, to go against conscience for God and country is a necessity for survival. In the USA, "Good People" face these battles of conscience every day; every day they fight the battle against poverty and live in their own personal purgatory.

I hope tonight's performance will give you some insight into their world and help create some empathy in yours.

– EDD MILLER

## ABOUT THE DIRECTOR



EDD MILLER is grateful to The Colonial Players for giving him the opportunity to show off, in many capacities, for over 50 years. As an actor he has performed in *The Last of The Red Hot Lovers*, *Othello*, *Moon For The Misbegotten*, and *Over My Dead Body*, to name just a few. You may have seen his set designs for *The Diviners*; *Blithe Spirit*; *In The Next Room, or the Vibrator Play*; *Chapter Two*; *Coyote on a Fence*; *Two Rooms*; *Moon Over Buffalo*; *Going To St. Ives*; and others. He has directed *The Apple Tree*, *Carnival*, *Plaza Suite*, *Going To St. Ives*,

*Two Rooms*, *The Diviners*, *6 Rms Riv Vu*, *I Never Sang For My Father*, *On Golden Pond*, *Relatively Speaking*, *Coyote on a Fence*, and more. Edd has also lent his talents to many other venues as both actor or director. He credits theater in general and CP in particular for bringing him friends, chosen family, and his late wife, Dolores. He feels he has two homes in Annapolis—one for sleep and one for showing off. Edd's work has earned CP a Ruby Griffith Award, a One Act Play Award (state and regional festivals), a few Washington Area Theatre Community Honors awards, and numerous nominations.



## ABOUT THE PLAYWRIGHT

**DAVID LINDSAY-ABAIRE** is an award-winning author best known for his Broadway play, *Rabbit Hole*, winner of the 2007 Pulitzer Prize for Drama, and for the book and lyrics of *Shrek, the Musical*. His plays often are filled with outlandish characters doing crazy, wacky things that envelop the stage with joyous lunacy. In *Good People* and *Rabbit Hole*, however, he pursues a more traditional form of storytelling; both plays offer finely detailed portraits of real people with real lives confronting real problems. The laughs are still there, but the humor derives naturally from the interactions of his characters rather than outrageous onstage antics. Lindsay-Abair's first commercial success in New York came in 1999 with an off-Broadway production of *Fuddy Meers*. His success as a playwright attracted attention of movie producers, and in 2010, he adapted *Rabbit Hole*, a Tony nominee for best play, for a movie produced by and

starring Nicole Kidman. Other screenwriting credits include the DramaWorks Animation movie, *Rise of the Guardians*, and the 2013 movie, *Oz the Great and Powerful*. Lindsay-Abair was raised in South Boston by parents who held blue-collar jobs; his mother worked in a factory and his father sold fruit from the back of a truck. When he was 11, he received a scholarship to the prestigious Milton Academy, and that was his ticket out of South Boston. His education continued at Sarah Lawrence College and then the Julliard School, where he studied playwriting under Marsha Norman and Christopher Durang. *Rabbit Hole* and another of his plays, *Wonder of the World*, were popular with Colonial Players audiences during the 2008-09 season, with *Rabbit Hole* receiving one of five best play nominations in the annual Washington Area Theatre Community Honors competition.

### COMING THIS SUMMER

Colonial Players has two special events planned for the summer that you won't want to miss, including a mystery musical and a limited run of Eric Bogosian's caustic comedy, *Sex, Drugs, Rock & Roll*.

The musical will be put together in one week from auditions to performances. It is a mystery, not in the who-done-it sense, but because the name of the show will not be revealed until the auditions are held. This will be a full-scale, fully mounted production done in one week instead of our usual rehearsal period of two to three months. Can they do it, learning lines and blocking and music and dancing in just seven days? You can see how well they meet the challenge July 16 at 8 p.m. and July 17 at 2:30 p.m. This One Week Musical Project is similar to the 24-Hour Play Project in previous summers when actors and staff had just 24 hours to put on full-length straight play.

The following week, we will present *Sex, Drugs, Rock & Roll* on July 22 and 23 at 8 p.m. and July 24 at 2:30 p.m. A group of talented actors has been assembled to entertain you with an evening filled with comedic, emotional, irrational, and conspiratorial views of current society. It was originally a one-man, off-Broadway show of monologues written and performed by Bogosian. In our version, several actors will deliver the monologues that were described as "clever and often devastating" by *New York Magazine* and "continuously funny" by *The New Yorker*.

Admission will be \$20 for the musical with a suggested donation of \$15 for *Sex, Drugs, Rock & Roll*. Information about tickets will be available at a later date.



## THE STAFF (continued)

Prior to becoming active behind the scenes, he appeared on the stage in several CP and other area productions until his resident critic (*Bay Weekly's* Jane Elkin) recommended redirecting his talents elsewhere. Herb is CP's Vice-President and works by day as Deputy Director for IT/Finance at the Naval Academy.



### FRANK FLORENTINE

(Lighting Designer)

Frank's background stretches over a wide array of lighting projects from ballet to museums to special events to show caves. He retired as the lighting designer of the Smithsonian Institution National Air and Space Museum on December 31, 2009, after 25 years in that position. Frank has also designed the lighting for three show caves in Arizona, Oklahoma, and Montana. Additionally, Frank has designed lighting for numerous museums throughout the United States. Frank worked in professional theater as a production manager, stage manager, and associate lighting designer. He traveled nationally and internationally with several ballet companies, including a 65,000-mile tour with the late Rudolf Nureyev. He has designed lighting for several productions at The Colonial Players. Frank won the Washington Area Theatre Community Honors (WATCH) award for best lighting design of a musical for his design for last season's *Ernest In Love* and for 2014's production of *Bat Boy*. He was nominated for his lighting designs for *Morning's at Seven* and *Coyote on a Fence*. Other credits at CP include *1776*, *Sunshine*, and *Chapter Two*, which was a WATCH nominee for lighting design in 2012. Frank is a Fellow of the Illuminating Engineering Society of North America, Lighting Certified by the National Council of Qualified Lighting Professionals, and a member of United Scenic Arts 829 – Lighting Design.



### THERESA RIFFLE

(Sound Designer)

Theresa previously served as sound designer for *Coyote on a Fence* (winner of a best sound design award from the Washington Area Theatre Community Honors), *A Few Good Men*, *Sherlock's Last Case*, and,

most recently, *Morning's at Seven*. As an actor, she was last seen on the CP stage as Sara Mueller in *Watch on the Rhine*. You also may have seen her at CP as Anna Hauptmann in *Hauptmann*, Evelyn in *Kindertransport*, or Phoebe in *Romantic Comedy*. Theresa is the Secretary on the CP Board of Directors. She is excited to be working with this fabulous production staff, cast, and crew and would like to thank Edd for asking her to be part of this wonderful production. As always, she sends a big thank you to Jem and Josh for their boundless love and support.



### DIANNE ANDREW SMITH

(Costume Designer)

Dianne arrived at CP to try out for *Godspell* and never left. She has performed in shows, worked on shows, and, most recently, designed the costumes for *Morning's At Seven*, which earned her a nomination for a Washington Area Community Theatre Honors award for best costume design. Once again she is using her BFA in Design from Maryland Institute of Art. After all these years, she still says it's "For the Love of It". Many thanks to her "Theater Family"!



### TOM STUCKEY

(Producer)

Tom enjoyed having the opportunity to work on *Good People* with two of his best friends – Director Edd Miller and Costume Designer Dianne Smith. Tom was producer earlier this season for *Morning's at Seven* and produced *Rocket Man*, the first show of the 2014-15 season. He was also stage manager for the 24th production of *A Christmas Carol* in December 2014. Tom has been involved with Colonial Players since 1969, when he appeared in the ensemble for *Carousel*, and has been involved with dozens of productions onstage and offstage. He currently edits programs for each show and is involved in other activities such as painting sets, hanging lights, ushering, and helping send out subscription notices and season tickets. He has served in four board positions, including president and production director. Tom thanks the cast and the staff for working so hard to bring to life the good people of Boston.



## THE CAST (continued)

Detroit in *Guys and Dolls*, and he received an Irene Ryan nomination for his role as Silvestre in *Scapin*. Recently, Glen has turned his attention to television and film. Appearances include *House of Cards*, *Turn*, *Veep*, *Legends and Lies*, *Nero Bloom*, *Where the River Goes*, *The Sultan and the Saint*, *Macbeth*, and *Distance*. Glen would like to thank Tiffany for her support and kindness. She is the one who told him about the auditions for *Good People*. To his sister and West Street friends, a hearty thank you. "It has been such a pleasure to work with a cast of dedicated people. Thank you to Edd Miller for inviting me to join the journey." When Glen is not acting he can be found making people laugh while juggling in downtown Annapolis.



**ASHLEY SPOONER**  
(Kate)

Ashley is delighted to make her Colonial Players debut in *Good People*. This production marks her return to the stage since her 2006 role as Sittah in *Nathan the Wise* with the Wake Forest University Mainstage Theater. Ashley is grateful to her family and friends for their encouragement and would like to thank the cast and creative team for making her reentry into theater a wonderful experience.



## THE STAFF



**LOIS BANSCHER**  
(Properties Designer)

Lois joins the Edd Miller team for *Good People*, a play centered around the livelihoods and culture of folks living in South Boston and ritzy Chestnut Hill, MA. Lois became involved with Colonial Players in 2009 working on *The Curious Savage*. Recent production prop challenges for Lois – in our productions of *Why Torture Is Wrong*, *And The People Who Love Them*; *A Few Good Men*; *1776*; and *Bat Boy* – were searching for items such as AK-47 weapons, 25 Blue Willow coffee cups, a horsehair whip, and now, clay-pot rabbits. Lois was nominated for a Washington Area Theatre Community Honors award for *1776* (2013) and *Mrs. California* (2010) with prop partner Grace Baumgardner. Other credits include *The Diviners*; *Going to St. Ives*; *I Love You, You're Perfect, Now Change*; *Sunlight*; *The Spitfire Grill*; *Little Women*; *Lettice and Lovage*; *Taking Steps*; and *Coyote on a Fence*. Lois thanks her family and friends, who are often called upon to search for props, and the CP crew for sharing their ideas and designs. Lois always says: "If you can't have fun at what you do, then don't do it." So, let's play BINGO!!



**NICK BESCHÉN**  
(Assistant Director)

This is Nick's second time as an assistant director. He's been on the stage often, most recently as Dr. Watson in *Sherlock's Last Case*. Nick's had the pleasure of being directed by Edd Miller and sharing the stage with him as well. He's gotten a kick out of working with Edd and this very talented cast and crew. Enjoy this show. It is full of...Good People!



**HERB ELKIN**  
(Stage Manager)

A regular presence behind the scenes in a variety of roles, Herb has stage-managed 16 productions at CP, including four nominations and one WATCH award for outstanding play. His most recent stage-managing credits are *Side Man* (2015), *Rocket Man* (2014), *Coyote on a Fence* (2014), *Trying* (2013), and *Going to St. Ives* (2012). Among his most memorable experiences are flying a gorilla across the stage during *Over My Dead Body* (2009) and completely changing the stage during intermission from dreary London to dazzling Italy for *Enchanted April* (2008).



## THE CAST



**BERNADETTE ARVIDSON**  
(Dottie)

Bernadette has performed on many a stage over the years, and she is pleased to be adding a new venue with her first performance at Colonial Players. Some of Bernie's favorite roles include Belinda in *Noises Off*, Rita in *Educating Rita*, and Juanita in *Sordid Lives*, for which Bernadette received a Washington Area Theatre Community Honors Award for Outstanding Featured Actress in a Play. Bernie credits the entire cast and crew for such a wonderful show and such a spectacularly wonderful time! And to Director Edd Miller: "The pleasure has been all mine!" As ever, Bernadette thanks God for all the good in her life. She dedicates her performance to her brother Michael.



**BEN CARR**  
(Mike)

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*, Jonesy in *Side Man* and Hertel Daggett in *Dog Logic*. He has also performed at Dignity Players in *Stones in His Pocket*. He would like to thank Edd and the rest of the cast for making this such a wonderful experience.



**KAREN LAMBERT**  
(Jean)

A veteran of the stage, Karen's performance in *Good People* is her second Colonial Players production with director Edd Miller at the helm. Previously, she portrayed Luella Bennett in *The Diviners* under his direction. You may have also seen her as Mrs. Modesto in *Mrs. California* and Myra Arundel in *Hay Fever*, among other CP productions. Favorite roles include LaVonda Dupree in *Sordid Lives*, various characters in *Almost, Maine*, and the staged reading of *8* at Dignity Players. Additional stage credits include performances with children's theater, summer stock, and of original works, including historical characters. When not onstage, Karen works as an advertising account

executive, writer, and marketing consultant. In her spare time you may find her hunting fossils and shark teeth near her home in North Beach, while helping to raise her two canine companion rescues. Special thanks to director Edd Miller for his vision and guidance, and to an outstanding cast and crew.



**SHIRLEY PANEK**  
(Margaret)

Shirley is excited to be a part of this wonderful show and amazingly talented cast. Last seen in Colonial Players' *Rocket Man* (Louise), Shirley took time off to plan, produce, and stage manage a wedding to her real-life leading man, Jeff Mocho, whom she met playing opposite him in *The Unexpected Guest* on The Colonial Players stage. Shirley has spent more time backstage than onstage recently: lighting designer for *A Few Good Men*, *Dead Man's Cell Phone*, *Communicating Doors*, *Trying*, *Moonlight and Magnolias*, and *Chapter Two* (2012 Washington Area Theatre Community Honors nominee); and stage manager for *Venus in Fur*, *Bat Boy*, and *1776*. But performing onstage is still her favorite, and this show is no exception. Some favorite roles include Laura Warwick in *The Unexpected Guest*, Kaye in *Dog Logic*, and Ofc. Randy Osteen in *Superior Donuts* at Colonial Players. Thank you to Edd for his vision, patience, and gentle guidance in bringing Margie out of me, to the cast for all the fun and laughter through rehearsals, and to Herb and crew for all your hard work. Love to Drew, Emma, and Jeff. Thanks for all your love and support.



**GLEN PEARSON**  
(Stevie)

This is Glen's debut with Colonial Players. He is very grateful to be given this wonderful opportunity. He comes from a family of performers. His mother, apart from being a professional clown, was an actress at Totem Pole Playhouse. Glen started performing with his family at a young age. The theater bug bit him in middle school when he played Huck Finn. In college he was seen as Lumiere in *Beauty and the Beast* and Nathan

THE COLONIAL PLAYERS, INC.  
*presents*



*Written by*  
**DAVID LINDSAY-ABAIRE**

*Directed by*  
**EDD MILLER**

**THE CAST**  
*(in order of appearance)*

*Margaret*.....Shirley Panek  
*Stevie*.....Glen Pearson  
*Dottie*.....Bernadette Arvidson  
*Jean*.....Karen Lambert  
*Mike*.....Ben Carr  
*Kate*.....Ashley Spooner

*Good People* was originally commissioned by the Manhattan Theatre Club  
(Lynne Meadow, Artistic Director; Barry Grove, Executive Producer)  
with funds provided by Bank of America and received its  
world premiere there on Feb. 8, 2011.

**TIME**  
1998

**PLACE**  
South Boston and Chestnut Hill, MA

**ACT I**  
Scene 1: Alley Behind the Dollar Store  
Scene 2: Margaret's Kitchen  
Scene 3: Dr. Michael Dillon's Office  
Scene 4: Church Basement

**ACT II**  
Scene 1: The Dillon's Chestnut Hill Home  
Scene 2: Church Basement

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

*Produced by Special Arrangement with Dramatists Play Service Inc.*

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