

## PRODUCTION STAFF

Director.....Joe Thompson  
 Assistant Director.....Barbara Kalafos  
 Producers.....Ernie Morton, Dona Weingarten  
 Stage Manager.....Beth Terranova  
 Assistant Stage Manager.....Nick Beschen  
 Properties Designer.....Constance Robinson  
 Costume Designer.....Linda Ridge  
 Sound Designer.....Martin Thompson  
 Lighting Designer.....John Purnell  
 Set Designer.....Edd Miller  
 Dialect Coach.....BettyAnn Leeseberg-Lange  
 Assistant Costume Designer.....Jan Blome  
 Assistant Lighting Designer.....Bill Fellows  
 Lighting Assistants.....Karl Phillips, Dianne Trickey-Rokenbrod, Sue White-Herchek  
 Head Carpenter.....Ted Yablonski  
 Carpenters.....Ken Kaiser, Jim Robinson, Bob Mumper  
 Set Painting and Decoration.....Edd Miller, Jackie Mednik, Tom Stuckey  
 Special Effects Designer.....John Purnell  
 Special Effects Assistant.....Bill Fellows  
 Technical Assistant.....Wes Bedsworth  
 Sound / Lighting Booth Technicians.....Matthew Rigby, Sue White-Herchek  
 Assistant to the Producers.....Erica Miller  
 Fight Choreographer.....James Jagger  
 Play Consultant.....Joan Townsend  
 Creative Consultant.....Eric Lund  
 Original Score.....Joe and Marty Thompson  
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## ACKNOWLEDGMENTS



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**Ernie Morton**

*The following artists donated the artworks displayed in the lobby, some of which are also used in the production.*

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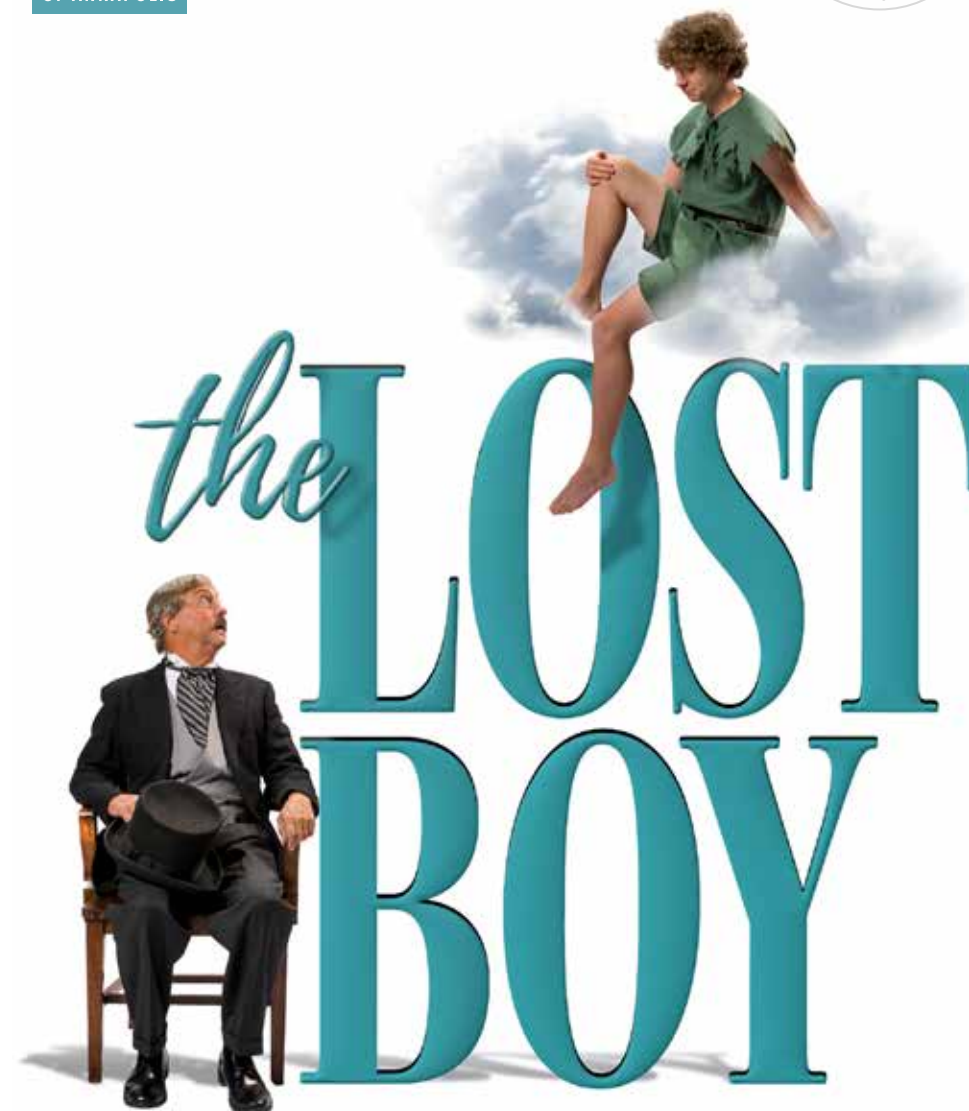
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**FEBRUARY 17 - MARCH 7, 2022**

**2021/2022 season**

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THECOLONIALPLAYERS



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## PRESIDENT'S MESSAGE

A New Year....

We're supposed to look on New Year's Day as an occasion to reflect on the previous year and think about what we'd like the new year to be for us. I have been thinking about this a lot lately and one word comes to mind over and over again - *simplify*.... The world has gotten so complicated and unpredictable (for obvious and understandable reasons) that there just seems to be no relief. We all seem to be playing "Frogger" with life these days (an 80's video game reference, for those not in the know), just hoping to avoid being hit by the closest oncoming crisis to head our way. The idea of "simplify" is not to escape what we have to deal with, but rather to find ways to make life easier on ourselves and those around us by focusing on the needed and the necessary, rather than the added and the extra.

When we planned our current season, it looked like we'd be in a better place by now. Our shortened, improvised summer season went extremely well and we jumped into the Fall with both feet - presenting wonderful, high-energy productions that were full of technically challenging staging and great ensemble acting. However, as we all know things haven't gotten any better. Across the board our volunteer staff is stretched thin - whether it is on-stage, back-stage, or organizational - and so we ... simplify.

Our Winter shows are powerful but smaller and more intimate productions, and we are looking at ways to simplify our musical and last play of the season as well. We'll also focus our summer programming on workshops and classes (performance and technical) instead of full productions. Hopefully, we'll be able to take the time to recharge, reset, and be ready to take on the challenges of the future.

With all my wishes for a happy, prosperous, and safe 2022.....

— STEVE TOBIN

## TO OUR CONTRIBUTORS

*Thank you for your support. Your generous gifts help us to continue to provide educational and training programs, encouragement and entertainment to all who are interested in dramatic arts.*

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*The Colonial Players gratefully acknowledges the generous bequest from Roland Riley, a longtime patron whose gift helps ensure the future economic viability of our theater.*

*The Colonial Players wishes to express heartfelt gratitude to all supporters who donated the value of their tickets when Season 71 came to an abrupt end. Your contributions allowed the theater to continue paying utility bills, award the annual scholarship, and still help us continue to face the unknowns brought on by COVID-19.*

Thank you.



## THE STAFF (continued)



### BETH TERRANOVA

(Stage Manager)

Beth has pursued her theater interest onstage and backstage for nearly 50 years in four states and two countries. An experienced actor and director, she also has numerous backstage credits including stage manager, costume designer, set designer, and producer. Beth is grateful for the stage fairies who are making managing *The Lost Boy* a picnic compared to her last stage management gig: *Lucky Stiff* - which had one of the craziest backstages she ever worked. Other stage management credits include *Superior Donuts*, *Kindertransport*, *Romantic Comedy*, *Eleanor*, *The Diary of Anne Frank*, and *Lips Together*, *Teeth Apart* for Annapolis theaters, and *Art*, *The Last Night of Ballyhoo*, *Picasso at the Lapin Agile*, and *Greetings* for Florida theaters. Most recently Beth served as Play Consultant and Costume Designer for CP's 2021 production of *A Christmas Carol*. She was last seen onstage as Scottish immigrant Williamina Fleming in *Silent Sky*, so she has great empathy for those *Lost Boy* cast members who have had to learn a Scottish accent. Happily retired, these days you might catch Beth in colonial garb leading historic and ghost tours around Annapolis...when she isn't doing "things" for the theater.



### MARTIN THOMPSON

(Sound Designer)

Marty's sound design credits include: *Mr. Marmalade*, *Two Rooms*, and *Proof* with Weekday Players; *All the Rabbits* with Odd

Act Theatre Group; *Company* with The Colonial Players; *Play it Again, Sam* with T3. Assistant sound designed *Rent* at the Clarice Smith Performing Arts Center.



### DONA WEINGARTEN

(Co-Producer)

Once a lighting designer and technician for Montgomery Players, Silver Spring Stage, and Annapolis Summer Garden

Theatre, Dona taught grades 6-12 at St Andrew's Episcopal School for 26 years. After retiring from teaching, Dona came to The Colonial Players as assistant to the director and lighting technician for Colonial's *Spitfire Grill*. Then for two years she managed submissions to CP's Promising Playwright Contest, took photos for the summer One Act Play productions, and produced *The White Rose*. She is happy to be working with the gifted production staff and cast of *The Lost Boy*.

## ABOUT OUR NEXT PLAY

For three weeks in mid-March, *Agnes of God* takes over our stage with a dramatically powerful exploration of questions of faith and memory arising from the death of an infant in a convent. Court-appointed psychiatrist Martha Livingstone is tasked with assessing the sanity of a novice accused of murdering her newborn. Livingstone's suspicions deepen as the mother superior keeps the young nun from the doctor. Who killed the infant, and who fathered the tiny victim? The doctor's questions force all three women to re-examine the meaning of faith and the power of love, leading to a dramatic, compelling climax. John Pielmeir's play opened on Broadway March 30, 1982 and ran for 599 performances. Amanda Plummer won a Tony for best featured actress in a play and Geraldine Page was nominated for best actress in a lead role. The 1985 film adaptation garnered Academy Award nominations for Anne Bancroft for best lead actress and Meg Tilly for best supporting actress.

Tickets available at [thecolonialplayers.org](http://thecolonialplayers.org).

## DIRECTOR'S NOTES

I was a lost boy myself when I was younger. And the theater was my Neverland. It accepted me, as it had accepted many lost boys and girls before me, into its world of wonder and craziness. It gave me a home, a family, adventure, and magic. The magic to transform pain into creativity. The magic to bring something new into existence. In other words - the magic of imagination, the magic of the arts. It also taught me that magic requires the combined energies of a lot of people, all of them contributing their own special talents, knowledge, experience, and imagination. And that includes you, the audience. We designed this show to take advantage of your imagination, as much as ours.

I hope you will take a moment to read the program and appreciate all the people who contributed to the magic of this show. But just a mention in the program does not convey the incredible hard work (yes, magic takes hard work) that the designers and technicians contributed. In our initial discussions, our set designer Edd hit upon the idea of integrating lights into the set pieces. Coordinating with him, the lighting designer John and his assistant Bill worked countless late hours creating the hardware that would make that happen. Then Jim, Bob, Ted, and Ken had to build the set pieces you see tonight. Our prop designer Connie researched and gathered numerous items for the production, only to have me say that we might pantomime them instead. I'm fortunate she didn't kill me. Linda, our costume designer and a new recruit to this theater, had to make sense of a world that was dull one moment and bursting with color the next, including costumes for our hard-working fairies - Abby, Emma, and Katia - who play multiple roles and transform the stage. Our sound designer Martin crafted the soundscape and worked with me as we devised an original score, tactfully informing his father which of my instrumentals would or would not make the cut. Not an enviable task, I'm sure.

I sometimes referred to my assistant director, Barb, as my left brain, because besides having a keen eye for detail, she kept me organized and on track. When our stage manager, Danny, was

forced by family tragedy to resign at the eleventh hour, Beth miraculously appeared and took over the thankless job. Her acute sensibilities and experience at this theater were a godsend in our time of need. We were very fortunate in finding BettyAnne, our accent coach, who has a resume that would blow your mind. She spent countless hours teaching the cast multilayered vocal techniques that were individually tailored for their roles.

Jaime, a certified and experienced fight instructor, long-time friend (and now professional wrestler) choreographed the sword fight between Hook and Peter with much humor and patience. Darice, the theater's artistic director, helped me navigate the process and deal with the many stresses that accompany a show during the time of Covid and snow. Ernie, our producer and the theater's production director, helped me with the many, many technical details that had to come together for the show. I want to point out the extra stress load and work our families deal with when we're in any theatrical production, let alone one during the time of covid. Thanks, Suz.

Because of covid, our cast had to do all their rehearsing in masks, only to turn around and find out that our opening night had been delayed for over a month while the Board of Directors worked overtime trying to reconfigure the spring schedule. And lastly, I would be remiss without mentioning my play consultant Joan and my creative consultant Eric, both of whom sat through many rehearsals and brought me many great ideas and guidance.

These are just some of the volunteers who, along with our wonderfully talented actors, tech crew, ushers, box office, board members, and others, contributed to what I hope will be a night of enchantment and inspiration. I believe in magic. And I believe in the many people that make magic happen.

— JOE THOMPSON



## ABOUT THE DIRECTOR



**JOE THOMPSON** became involved in Annapolis theater in 1967 when Annapolis Summer Garden Theatre moved to its current location. His first role was as a page in their production of *Hamlet*. His first show at The Colonial Players was *Carousel*, where he was a member of the ensemble. Over the years he has been fortunate to be given the opportunity by CP to act, direct, design sound, play guitar, serve on the Board of Directors, and have some of his original work produced. Among the plays

he has directed at CP are *Annie*, *Company*, *The Battle of Shallowford*, *A Christmas Carol*, and *Dearly Departed*. His most recent onstage appearances include *1776* and *The Diviners*. Joe has also worked with Children's Theater of Annapolis, where he directed an award-winning production of *Beauty and the Beast*, *The Canterville Ghost*, and an evening of his original one-act plays entitled *Say What*. His original childrens music from CPs 1999 - 2002 productions of his *Cabaret for Kids* is available on his website: [Imaginesongs.com](http://Imaginesongs.com).

## ABOUT THE PLAYWRIGHT

**RONALD GABRIEL PAOLILLO** was an American actor, director, producer, playwright, and teacher who, despite a long career in television and movies, was best known for his portrayal of Arnold Horshack in the 1970s television series *Welcome Back, Kotter*. He said later in life that he regretted his early success as the nerdy high school student with the wheezy laugh that was described as sounding like a hyena because it typecast him and damaged his career. *The Lost Boy*, his first play, premiered in 2005, just seven years before his death.

Despite his dissatisfaction with being typecast in *Welcome Back, Kotter*, Paolillo had a wealth of experiences and credits off-Broadway and in regional theaters, including performing onstage as George in *Who's Afraid of Virginia Wolff?*, Mozart in *Amadeus*, and Arthur in *Camelot*. He appeared in numerous television shows, including a stint as himself in the popular sitcom *Ellen* with Ellen DeGeneres. Paolillo was also a director of plays and an author-writer who illustrated the two books he wrote for children.



## THE STAFF



### BARBARA KALAFOS

(Assistant Director)

Barbara is excited to try her hand directing with long-time friend and mentor, Joe Thompson. She has worked in most aspects of theater over the last 10 years, following her daughter's interest from elementary school to college. She has served on the board of directors of both Severna Park Middle School and Severna Park High School boosters organizations. Barbara is amazed at the collaborative environment and the very talented cast. She is thankful to her family for their love, support, and encouragement.



### LINDA RIDGE

(Costume Designer)

Although this is Linda's first experience with costume designing at The Colonial Players, she is no stranger to costuming. She has spent the last eight years costuming for the Annapolis Area Christian High School's three to four productions a year. She has worked in other community theaters, costuming with Laurel Mill and The Salem Players. Linda is a full-time RN with the oncology department at The University of Maryland. She is excited about the opportunity to help Joe Thompson take you through the story of the creation of Peter Pan. She would like to thank her husband, Ed, and daughter, Erica, for their love and support so she can have such fun!!



### ERNIE MORTON

(Co-Producer)

Ernie has been stage manager or lighting designer for 15 shows at The Colonial Players and Annapolis Summer Garden Theatre, but this is his first foray as a producer. He also is currently serving as Production Director at CP as well as the Operations Team Safety Manager. He wants to thank Joe Thompson for allowing him to come along on this magical journey. Ernie has also been either stage manager or crew for *The Revolutionists*; *By the Way, Meet Vera Stark*; and *A Christmas Carol* this season and he wants his family not to worry; he's being well treated and he'll be home soon.



### JOHN PURNELL

(Lighting Designer)

John is a veteran lighting designer in The Colonial Players stable. *The Lost Boy* is his ninth show in the past four years. Of note are *A New Brain* (WATCH nominated); *Quartet*; *Maytag Virgin*; and *Love, Loss, and What I Wore*. Outside CP, John lit *Mamma Mia!* and three other shows for ASGT. Last summer John taught CP's five week lighting design class and serves as CP's lighting consultant. He has also appeared on CP's stage in *Rumors*, *Clue: The Musical*, and *If Men Played Cards as Women Do*. In the "real world" John owns and operates Inspired Data Solutions, works as the CIO for St. Anne's Church, and was recently appointed to the Annapolis Transportation Board. By stark contrast, theater is John's "Neverland" where the boy doesn't have to grow up. Claire, John's wife of 30 years, must be Tinker Bell because he is so grateful for her magical support of his ongoing childishness.



### CONSTANCE ROBINSON

(Properties Designer / Set Decorator)

Since 2003 Connie has volunteered as a public relations consultant, graphic designer, box office assistant, properties designer, and set decorator for The Colonial Players. She serves on the current Marketing Committee, and has collected props or decorated sets for over TWENTY-FIVE productions at The Colonial Players and other local theaters. She is proud to have received three WATCH nominations for properties designing. Connie enjoys her volunteer hours because of the friendly, dedicated people she works with. She also thanks her husband, John, for his continued assistance fixing or creating props. Connie is also grateful to friends for their support and loaning their household items for props. It is nice to be back with CP friends after over a year of pandemic restrictions. Now that we can feel safer with most everyone vaccinated, Connie attended rehearsals and helped backstage. She commented that it is fun to be working again with Director Joe Thompson, whose imagination keeps the design team on our toes!



## THE CAST (continued)



### LESLEY MILLER

(Maureen O'Rourke / Merlinda / Wendy Darling)

Lesley is happy to be back on the CP stage, having most recently been seen as Reverend Hopkins in *The Best Christmas Pageant Ever*. She has performed many times at The Colonial Players (including eight times in productions of *A Christmas Carol*), and with other groups in the area, including 2nd Star Productions, Bowie Community Theatre, Theater 11, and Dignity Players. When she is not performing on a theater stage, she can often be seen singing with local band Adult Supervision (part of the Priddy Music Academy). She dedicates her performance to the memory of her grandmother, Hilly (who she hopes is not turning in her grave listening to her Irish accent!), and to her mum and biggest fan, Susan Stent, who has most likely traveled the farthest to come and see this show! Thanks to all involved in the production, hope you enjoy it!



### CHASE NESTER

(Davey Barrie / Peter Pan)

Chase is 17 years old and is thrilled to be a part of this show as Davey and Peter Pan! This is his first performance with The Colonial Players, but he has been acting for his entire life, with his first role as baby Jesus in his church's Christmas pageant at three weeks old. More recently, he appeared as Officer Lockstock in Talent Machine's production of *Urinetown* and as Mr. Bingley in Crofton High's production of *Pride and Prejudice*. In his free time, you'll find him playing guitar and yelling at his friends about which *Star Wars* movie is the best. He would like to thank his parents for letting him take the car to rehearsals and his elementary school babysitter Ms. Gerry for showing him her VHS tape of *Peter Pan* when he was five and forever changing his life. He hopes you enjoy the show, although he does not advise trying to fly in real life.



### KATIA RINI

(Young Davey / Ursula / Ensemble / Peter Pan u/s)

This is Katia's debut performance for The Colonial Players. She is excited to perform and has had a lot of fun both onstage and offstage. Some of her

other shows outside of CP include Susie Bones/ Harry/Others in *Puffs*, Edna in *Bye Bye Birdie*, Stephanie in *Adventures of a Comic Book Artist*, and Hermia in *A Midsummer Night's Dream*. She would like to thank her mother, brother, and Oma for supporting her every step of the way, and her cats Gibby, Velma, and Coco for being so strange but adorable. She thanks Director Joe Thompson, Ernie Morton, and Barbara Kalafos for allowing her to grow as an actress and learn new things. She would also like to thank the person that is reading this program for coming to this show and showing love for The Colonial Players.



### SCOTT SANDERS

(Ned / Sean O'Rourke)

Scott is excited about his first production with The Colonial Players. Previously he performed locally with Annapolis Summer Garden Theatre, 2nd Star Productions, and Greenbelt Arts Center. He has additionally performed with multiple theaters in Baltimore. When not appearing onstage Scott enjoys his day job in cyber security as well as reading and playing video games in his spare time. He thanks his wife for her support and their dog's understanding with him being gone multiple evenings a week. Scott is excited to play a loud boisterous Irishman, which is directly opposite to his normal life being a loud, boisterous man of Irish descent. "There is a very big difference, no type casting here. Nope, none...I've clearly said too much."



### ABIGAIL TRAVERSON

(Young James / Liza / Hana Bell / Ensemble)

This is Abigail's debut performance with The Colonial Players, and she is thrilled to be in a show again after the pandemic. Abigail has studied theater at Anne Arundel Community College and worked with their theater company in designing and performing a haunted theater tour. She has also performed as The Fiddler in *Fiddler on the Roof* and as a dancer in *The King and I* with the Saint Philomena Thespians in Ellicott City.



## THE CAST



### SHANNON BENIL

(Margaret Barrie)

Shannon is ecstatic to be back on stage for the first time since the COVID hiatus. She had a blast last spring directing the musical

*I Love You Because*, tried her hand at designing lights for *The Revolutionists* in the fall, and is currently serving as Treasurer on the Board of Colonial Players, but nothing makes her happier than performing ON stage at this theater! In her 28 years of performing here, she has had many favorite roles including Chris in *Rumors*; Cora in *Calendar Girls*; the Inspector in *Clue: The Musical*; and various roles in the musical *I Love You, You're Perfect, Now Change*. Much love to her wife, Marcy, who takes on all the parental duties of their 9-year-old son, Nilsson, while she is in rehearsals and shows!



### RICK ESTBERG

(James Barrie)

Rick is honored to be playing this role in his eighth show with The Colonial Players, the second where Joe T. was directing.

Most recently, he appeared in *By the Way, Meet Vera Stark*. Some of his previous favorite roles include Max in *Superior Donuts*, John in *Calendar Girls*, and Luigi Gaudi in *Lucky Stiff*. He has also appeared in a dozen shows with the Pasadena Theatre Company, most recently as The Old Man in *A Christmas Story*. He thanks his family for their decade-long support and dedicates his performance to his son Charlie who, like Davey in this story, left this world far too soon.



### MEGAN HENDERSON

(Mary Barrie / Peter's Mother / Tinker Bell)

Megan is thrilled to be back with CP after stage managing

*Love, Loss, and What I Wore* and designing props for *The Revolutionists*. She has worked professionally as a teaching artist, performer, director, stage manager, choreographer, and wardrobe assistant in the Baltimore/D.C. area for over 10 years. She has worked with Toby's Dinner Theatre, Signature Theatre, Ford's Theatre, Columbia Center for Theatrical Arts, Drama Learning Center, and Red Branch Theatre Company, as well as many

community theaters in the area. Professional acting credits include: Maurice in *Madagascar*, Gilda in *The Happy Elf*, Thea in *Spring Awakening*, Princess Léonide u/s in *Triumph of Love* (Red Branch Theatre Company). Other roles include Jo March in *Little Women* and Woman 1 in *Edges*. Megan received her BFA in Musical Theatre from Seton Hill University. Many thanks to the whole *Lost Boy* team!



### EDD MILLER

(Deacon / The Old Crow / Hook / Gerald du Maurier / Set Designer)

Edd has a long history with The Colonial Players as a director, actor, set designer, and utility volunteer. This year he has designed the sets for *By the Way, Meet Vera Stark* and *Maytag Virgin*. He was nominated for a WATCH award for the set for *Chapter Two*. Other set designs include *Coyote on a Fence*, *Going To St. Ives*, and *On Golden Pond*. As a director, his productions include *I Never Sang For My Father* (Ruby Griffith Award), *Coyote On a Fence* (WATCH nomination), *Going To St. Ives* (WATCH award), *Diviners*, *Good People*, and many more. In *The Lost Boy* Edd gets to play four different roles in one play. Over the years he has been seen at The Colonial Players in *Othello*, *Last Of The Red Hot Lovers*, *Veronica's Room*, *The Cripple Of Inishmaan*, *A Moon for the Misbegotten*, and quite a few more. All in all CP has given him a home away from home and introduced him to his late wife, Dolores Fahey Miller. Edd is grateful for the opportunity to play in the CP sandbox for over 50 years.



### EMMA MILLER

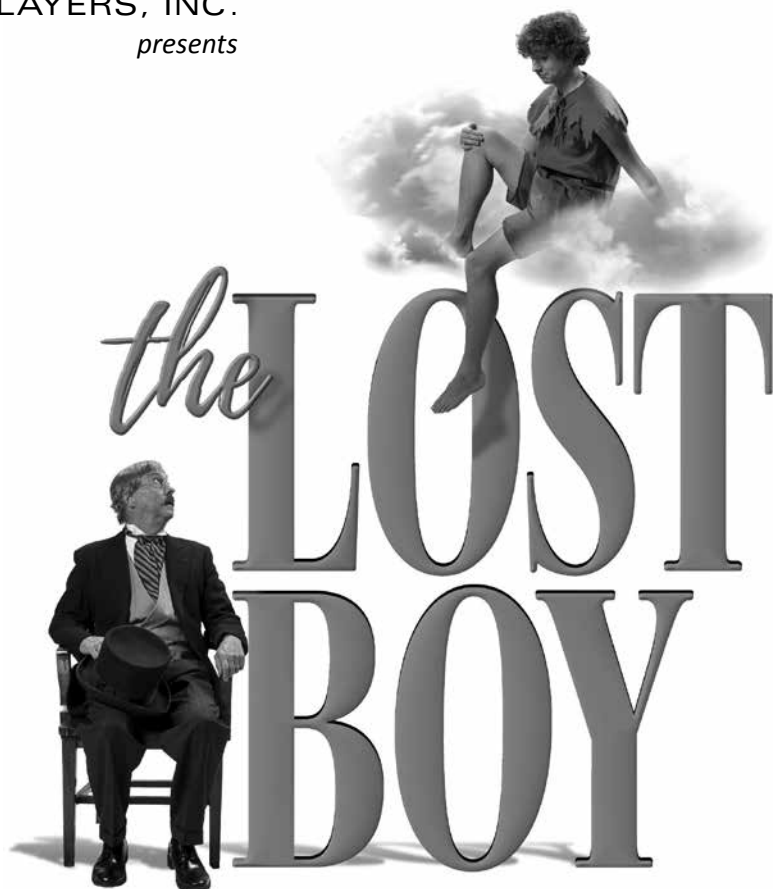
(Ensemble)

Emma is enjoying being back on the CP stage having performed in two productions of *A Christmas Carol* (Fanny in 2016 and the

Ghost of Christmas Past in 2018), and having worked as stage crew for *The Merry Wives of Windsor* and *Generations* in 2019. She was most recently seen as Claudia Herdman in *The Best Christmas Pageant Ever*. Emma is a freshman at Broadneck High School and enjoys playing violin in the school orchestra and singing in the chorus. She also plays ukulele, piano, and guitar and sings and plays bass guitar in various rock bands with Priddy Music Academy.

THE COLONIAL  
PLAYERS, INC.

*presents*



*Written by*  
**RONALD GABRIEL PALILLO**

*Directed by*  
**JOE THOMPSON**

*The Lost Boy* is produced by special arrangement with Playscripts Inc.  
([www.playscripts.com](http://www.playscripts.com))

## THE CAST

*(in order of appearance)*

*James Barrie*.....Rick Estberg  
*Davey Barrie / Peter Pan*.....Chase Nester  
*Young James / Liza / Hana Bell / Ensemble*.....Abigail Traverson  
*Margaret Barrie*.....Shannon Benil  
*Deacon / The Old Crow / Hook / Gerald du Maurier*.....Edd Miller  
*Mary Barrie / Peter's Mother / Tinker Bell*.....Megan Henderson  
*Ned / Sean O'Rourke*.....Scott Sanders  
*Young Davey / Ursula / Ensemble / Peter Pan u/s*.....Katia Rini  
*Ensemble*.....Emma Miller  
*Maureen O'Rourke / Merlinda / Wendy Darling*.....Leslie Miller

At the February 26th performance,  
Katia Rini will perform the roles of Davey / Peter Pan and  
Chase Nester will perform the role of The Sprite.

## TIME

Between 1866 and 1903

## PLACE

Kirriemuir in Angus Scotland; London England;  
Neverland and a small island just east of Neverland

There will be one 15-minute intermission  
between Act I and Act II