



COMING NEXT...



## THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Based on the novel by Mark Haddon

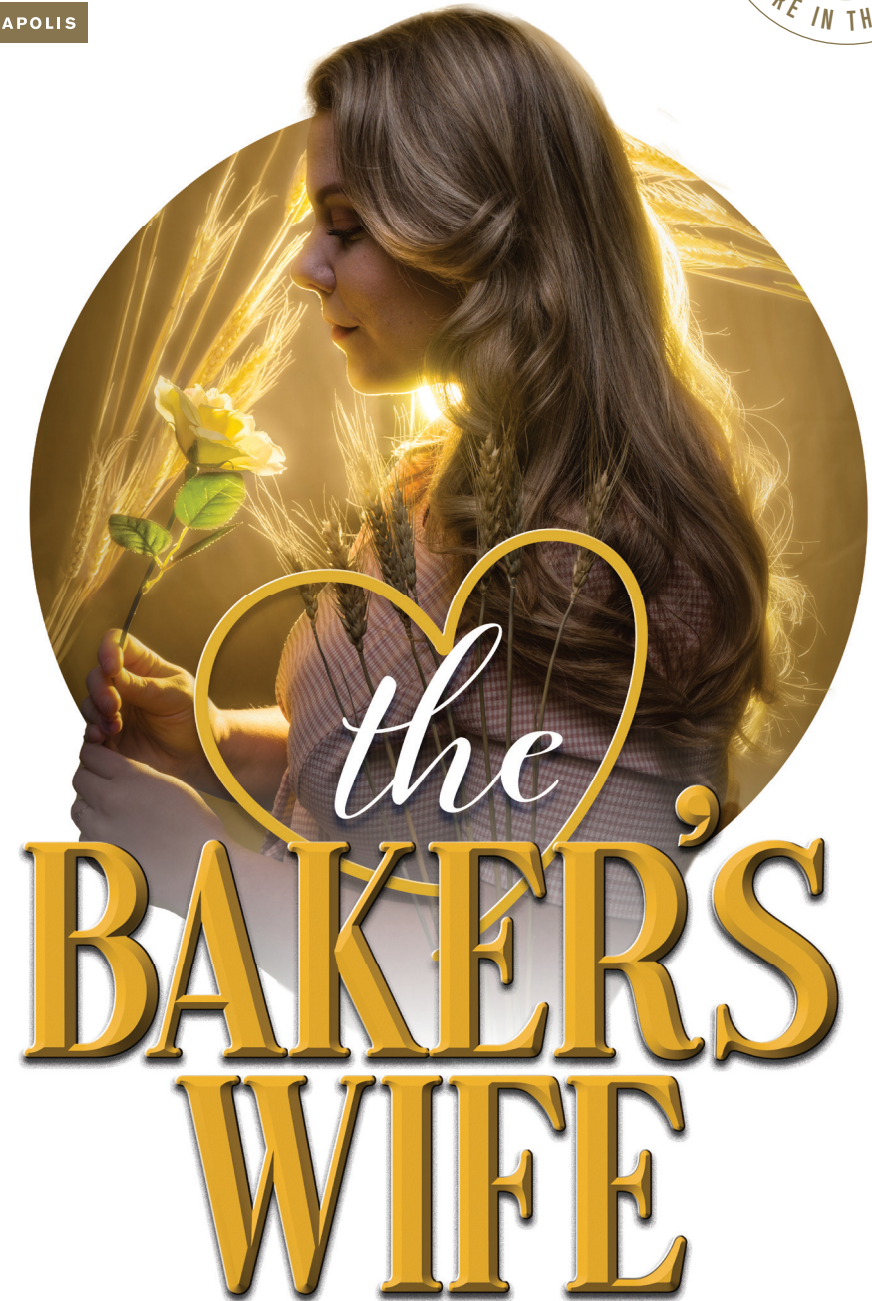
Adapted by Simon Stephens

Directed by Steve Tobin

**April 26 - May 18, 2024**

15-year-old Christopher has an extraordinary brain: He is exceptional at mathematics but ill-equipped to interpret everyday life. He has never ventured alone beyond the end of his road, he detests being touched, and he distrusts strangers. Finding himself under suspicion of killing the neighbor's dog, Christopher is determined to solve the mystery and his detective work takes him on a thrilling journey that upturns his world.

Please Note: This play features adult language and high-intensity audio and lighting effects.



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## PRESIDENT'S MESSAGE

Fairy Tales....

As I write this message, there are a ton of things going on at Colonial. Marjorie Prime has just wrapped up, our musical The Baker's Wife – that you are watching now - has just moved into the theater, and The Curious Incident of the Dog in the Night-time is in the middle of auditions. In addition to our shows, we are organizing our "Sneak Peek" presentation of next year's season, the annual New York trip is around the corner, participation in various local events and parades are being planned, and our 75th anniversary history project and Gala Celebration are all being worked on. It is an incredibly busy time, filled with lots of excitement, enthusiasm and effort.

And how does this all get done, you ask? Volunteers. In the past, I've written about the ongoing and increasing need for volunteer help to get us moving again in a post-pandemic world. There is so much being asked of the performing arts generally and live theater in particular – stories to be told, communities to be engaged and made to feel wanted and embraced, skills to be taught and learned – and we want to do more of that. After 75 years, we cannot be complacent that our place in the community is settled. We aspire to be a better organization and to use the performing arts to help our community be "a better place for all" (to quote our County's slogan).

But it is magical thinking – a fairy tale – to think that we can do this without more help. Most of our Board Members have full-time jobs and they are stretched to the limit with their Board responsibilities. Many other volunteers have worked for years to do the important little things that keep us going, as well. But if we are going to grow and achieve our goals, we need more help. So as I near the end of my time as President, I'm making one last plea. Please consider volunteering a few hours a month (or more) to help us become even better than we are. Help to ensure that we will continue to be a thriving, relevant, and loved theatre company for another 75 years.

— STEVE TOBIN

**The Colonial Players wishes to express heartfelt gratitude to our patrons. We appreciate your support!**

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Taking photographs and using any recording devices are strictly prohibited.

Smoking is prohibited throughout the building.



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## DIRECTOR'S NOTES

As we delved into the deliciousness that is *The Baker's Wife*, we often found ourselves in impromptu pseudo-therapy sessions. *The Baker's Wife* is a story of finding yourself, relationship building, and acknowledgment of hard truths. This is the true and most pure purpose of theatre to me. A dive into the human psyche. An examination of various situations and the resulting responses. As we take these journeys, the most impactful show experiences become extraordinary with their ability to not only allow that insight, but to pull you into an immersive experience.

Directing *The Baker's Wife* created this space for me, and I hope for you as the audience. I wanted the actors to bring their individuality, their joy, their sorrow, and their experiences into this very human show; to bring authenticity to the stage.

The joy I have felt working with this cast and production team is immeasurable. I always tell

my casts that within each production, a family is created. *The Baker's Wife* family is full of love, talent, joy, and laughter. A level of trust and intimacy was built during this show that truly humbled me. As these beautiful performers tell this story of love found and disregarded, I hope you find meaning in this tale. A tale of the everyday, the ordinary.

*"And while it takes courage to achieve greatness, it takes more courage to find fulfillment in being ordinary. For the joys that last have little relationship to achievement, to standing one step higher on the victory platform. What is the adventure in being ordinary? It is daring to love just for the pleasure of giving it away. It is venturing to give new life and to nurture it to maturity. It is working hard for the pure joy of being tired at the end of the day. It is caring and sharing and giving and loving..."* — Marilyn Thomsen

— Michelle Bruno

## ABOUT THE DIRECTOR



**Performance history;** Aunt March/Mrs. Kirk in *Little Women* (Next Stop Theater); Armelia in *Ain't Misbehavin'*, (WATCH nominated; Elden St. Players) and Mama Euralie in *Once on This Island* (Red Branch). **Direction;** *Communicating Doors* (WATCH nominated); *Beauty and the Beast* (winner; all Around Production Excellence Ruby Griffith Award), *Inventing Van Gough*. **Music Direction;** Young

## ABOUT THE MUSIC DIRECTOR



LeVar Betts is a native of Mitchellville, MD, educated in the public school system in Prince Georges County. He attended Suitland High School and was a student in the school's visual and performing arts program. Mr. Betts received his BA degree with a concentration in piano performance from Bowie State University in 2001. Mr. Betts has served as music director in various community theater productions

*Frankenstein*, *Footloose* and *You're a Good Man Charlie Brown*.

During the day, Michelle is an executive at a local pharmaceutical research company. Michelle would like to thank everyone involved with this production, as their professionalism and joy made this a great experience. Special love to her Husband, Ron Bruno for all that he is and does. *"The beauty of ordinary lives of ordinary people in the ordinary streets is always extraordinary!"* — Mehmet Murat ildan

including *The Color Purple*, *The Wiz*, *Pearls and Diamonds*, (Tantallon Community Players) and a *Soulful Christmas* (Winters Lane Productions), *Ain't Misbehavin* (The Vagabond Players), *Lady Day: At Emerson's Bar and Grill* and *Behieve* (Spotlighters), *Miracle-on-34th-Street*, *Guys and Dolls*, *School House Rock*, *Godspell*, *The Lightening Thief*, and *Arsenic and Old Lace* (Artistic Synergy of Baltimore)

Mr. Betts is happy and honored to be serving as music director for *The Baker's Wife*.

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.



## ABOUT THE AUTHOR

JOSEPH STEIN won the Tony Award and Drama Critics Circle Award for *Fiddler on the Roof*. His other musicals include *Zorba* (Tony nomination, Drama Critics Circle Award); *Rags* (Tony nomination); *The Baker's Wife* (Olivier Award nomination, London); *Take Me Along* (Tony nomination); *Juno*; *Irene* (starring Debbie Reynolds); *The King of Hearts*; *All About Us*; and *Enter Laughing: The Musical* (Lucille Lortel nomination, outstanding revival). He also co-authored, with Alan Jay Lerner, *Carmelina*; and with Will Glickman, *Mr. Wonderful* (starring Sammy Davis, Jr.), *The Body Beautiful*, and *Plain and Fancy*. His plays are *Enter Laughing*, *Before the Dawn*, and *Mrs. Gibbons' Boys*.

Stein grew up in the Bronx and first became a social worker while pursuing writing on the side. He began his career in TV and radio, writing for "The Sid Caesar Show," "Your Show of Shows," "Henry Morgan Show," and many others, and for personalities including Tallulah Bankhead, Phil Silvers, Jackie Gleason and Zero Mostel. On Broadway he made his debut contributing to the theatrical revues *Lend an Ear* (featuring Carol Channing) and *Alive and Kicking*. He wrote the screenplays of *Enter Laughing* and *Fiddler on the Roof*, for which he won the Screen Writers Guild Award. In 2008, he was inducted into the Theatre Hall of Fame.

## ABOUT THE COMPOSER AND LYRICIST

STEPHEN SCHWARTZ wrote the music and lyrics for the current Broadway hit *Wicked*, and has also contributed music and/or lyrics to *Godspell*, *Pippin*, *The Magic Show*, *The Baker's Wife*, *Working* (which he also adapted and directed), *Rags*, and *Children of Eden*. He collaborated with Leonard Bernstein on the English texts for Bernstein's *Mass* and wrote the title song for the play and movie *Butterflies Are Free*. For children, he has written songs for two musicals, *Captain Louie* and *My Son Pinocchio*. He has also worked in film, collaborating with Alan Menken on the songs for Disney's *Enchanted* as well as the animated features *Pocahontas* and *The Hunchback of Notre Dame*, and writing the songs for the DreamWorks animated feature *The Prince of Egypt*. His first opera, *Séance on a Wet Afternoon*, was produced at Opera Santa Barbara and New York City Opera. A book about his career, "Defying Gravity," has been released by Applause Books.

Mr. Schwartz has been inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame, and has been given a star on the Hollywood Walk of Fame. Awards include three Academy Awards, four Grammy Awards, and a tiny handful of tennis trophies.

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## THEATRE IN 360° PODCAST



Keeping audiences up to date with our current shows, discovering what is happening in and around the Annapolis theatre community, and taking a close up look at those that keep it running. Available from our website and all good podcast distributors.



## THE CAST



**ANDY COSNER**

*(M. Martine)*

Andy grew up in Baltimore with a tree-hugging, dirt-worshipping, art-loving family. His first performance was at the Fells Point Corner Theater when he was only 11 years old. Most recently, he was seen as the

Ghost of Christmas Yet to Come in CP's bi-annual production of *A Christmas Carol*. Before that, he had some fun as Wild Bill Hickok in *Calamity Jane*. Additionally, he has portrayed Roger De Bris in the Producers, Cogsworth in *Beauty and the Beast*, Brad in the *Rocky Horror Show*, and Milos Gloriosus in *A Funny Thing Happened on the Way to the Forum*. But his favorite role of all time was when he had the opportunity to depict Nick Bottom in *A Midsummer Night's Dream*.

Beyond acting, Andy has tried his hand at photography and general storytelling. Since his retirement from the military, he continues to work for the government in a civilian capacity, and helping people to the best of his ability as a Minister of the Wiccan faith. Finally, Andy is married to a beautiful woman named Lory, with whom he shares the joy of parenting two incredible boys: Logan and Owen.



**AREF DAJANI**

*(M. Le Cure)*

Aref is catatonically euphoric to return to The Colonial Players after playing the neurosurgeon in *A New Brain* five years ago, where he popped the question onstage during the talkback session and is happily married

today — the proposal video is on YouTube. This is Aref's third time playing clergy, the first two being Padre in *Man of La Mancha* (Greenbelt Arts Center) and Canon Pennefather in *Murder on the Nile* (Thunderous Productions). Aref was not typecast for this role. He is a person of faith, just not Christian. Though the Priest squabbles with The Teacher, the actor would not as he holds two graduate degrees in Statistics and his day job is in data privacy. Aref enjoys performing with The Colonial Players for three reasons: (1) the camaraderie is outstanding, (2) the rehearsal space has the same dimensions as the performance space — a luxury in the community theatre world, and (3) theatre in the round puts all actors in motion, with the fourth wall ever present and the entire audience no more than four rows away. Mmm, fresh, warm bread. Enjoy the show!



**MADISON DAVIS**

*(Ensemble)*

Madison is back for her second show at The Colonial Players and her first musical! She prepared extensively for her role in *The Baker's Wife* by Pinterest-ing photos of quaint villages in Provence, eating

copious amounts of croissants (for character development, obviously), and exclusively using song to communicate any and all emotions to her family.

She's full of gratitude for the opportunity to play and sing and dance with the cast and crew of this musical. What could be more enjoyable? She would also like to say "merci" to the audience for choosing to spend their weekend in our lovely village. She hopes you like your stay!



**TAYLOR HINDS**

*(Doumergue)*

Taylor has been a life-long lover of singing, acting, and performing, but took a hiatus from the stage for the past few years. Her last performance was with Lux Choir, with whom she sang with for 5 years. Her

theatre experience is all from school, from middle school performances to college - including her roles as Wendy in *Peter Pan*, Josephine in *Big Fish*, Helena in *The Rover*, and Norma Jean in *Decision Height*. This is Taylor's first production with The Colonial Players, and she has loved every minute of rehearsals and creating new friendships with the cast and crew.



**STEVEN J. HOOCHUK**

*(Aimable Castagnet)*

Steven has recently appeared as Prospero in *The Tempest* with PG County Shakespeare in the Park, Cardinal Wolsey in *Henry VIII* with Baltimore Shakespeare Factory and Master Ford in *The Merry Wives of Windsor* with

Maryland Renaissance Festival. Other past roles include Westmorland in *Henry IV, Parts 1 & 2*, Mortimer in *The Fantasticks*, and Baptista in *Taming of the Shrew* with Chesapeake Shakespeare Company where he is an Associate Company Member. Steven has also appeared with Maryland Shakespeare Festival, (where he also served as Director of Education), as Malvolio in *Twelfth Night*, Richard III in *Richard III*, Macbeth in *Macbeth*, Falstaff in *The Merry Wives of Windsor*, Dogberry in *Much Ado About Nothing* and Claudius in *Hamlet*. He will be appearing this season as Thomas Cromwell at the Maryland Renaissance Festival. He is also an accomplished close-up magician and board game enthusiast.



## THE CAST



### KATHERINE A. LANG

(Pierre)

Kathy is thrilled to be back on The Colonial Player's stage after recently appearing in *A Christmas Carol*. She was also seen recently in 2nd Star Productions run of *Matilda*. After a multi-decade absence from the stage, the bug has firmly bitten again. She is thrilled to be performing with such a talented and experienced cast, crew, and production team. In contrast to her character, Kathy is actually a crazy cat lady. Finally, as her Dad would say, "It's Magic Time!"



### DREW LOONEY

(Philippe)

Drew is so excited to be performing in his first CP production. Previous works include *Young Frankenstein* and *Legally Blonde* (Rockville Musical Theatre), *Footloose*, *Rock Of Ages*, and *Mamma Mia!* (Annapolis Summer Garden Theatre), *Singin' In The Rain* (The Arlington Players), *A Little Night Music* (Signature Theatre), *Heathers* (Stillpointe Theatre), *Sister Act* (ArtsCentric), and *Kiss Me Kate* (Classic Theatre Company). Drew is proud to continue doing what he loves with so many wonderful people, and he hopes you all enjoy the show.



### SYDNE LYONS

(Genevieve Castagnet)

Sydne is a recent transplant to the DC-area, hailing from Reading, PA. She is a proud graduate of AMDA College of the Performing Arts in Los Angeles, and is thrilled to make her debut with The Colonial Players. Her notable past roles have included *Ghost the Musical* (Molly), *Evita* (u/s Eva Perón), *American Idiot* (Heather), and *La Cage Aux Folles* (Anne Dindon). Sydne is thankful for this opportunity and grateful for the love and support of her family throughout her return to the East Coast!

You can find her on Instagram (@sydneylyons) or at [www.sydnehyons.com](http://www.sydnehyons.com).



### BRIAN J. MCNAMARA

(Claude)

Brian is pleased and excited to make his debut in musical theatre in The Colonial Players production of *The Baker's Wife*. He has been a cantor at local church and religious services for over 30 years. Brian thanks his wife Cindy, his family and friends, his music mentors at St. Mary's Church in Annapolis, and everyone at The Colonial Players for their support and encouragement. When not enjoying fresh, warm bread, Brian is a federal judge at the U.S. Patent Trial and Appeal Board.



### TOM NEWBROUGH

(M. Le Marquis)

Tom has performed locally for many years with CP shows including *Art*, *A New Brain*, *Assassins*, *Jacques Brel...*, *Terra Nova*, *A Little Night Music*, *Dial M for Murder*, and *The Elephant Man*. For CP he has directed *Strange Snow*, *A Shayna Maidel*, *Incorruptible*, *Rabbit Hole* and *Dead Man's Cell Phone*.

Tom is a partner in the law firm of Cohen, Snyder, Eisenberg, & Katzenberg in Baltimore and is happy to be part of the talented ensemble of *The Baker's Wife*.



### KIRK PATTON, JR.

(Dominique)

Kirk has found it thrilling to step outside his comfort zone for this role and exercise his smolder. He has appeared most recently on stage with Rockville Musical Theater as The Monster in *Young Frankenstein*, with the Victorian Lyric Opera Company as Captain Duval in *The New Moon*, and with Montgomery Playhouse as Mr. Body in *Clue: the Musical*. Favorite past roles include Jeffrey Douglas in *Brigadoon*, Sir Bedevere, etc. in *Spamalot*, George Gibbs in *Our Town* and Nick Carraway in *The Great Gatsby*. He has recently shifted his focus to working behind the scenes in as many ways as possible, assistant directing Silver Spring Stages *The Revolutionists*, doing lighting design for RMT's *James* and *The Giant Peach*, and doing tech for performances at BlackRock Center for the Arts. He is happiest when surrounded by intelligent funny people, in nature, on a stage, or some combination of all three.



### BECKI PLACELLA

(Hortense)

Becki is thrilled to be back performing after taking 13 years off to "produce" and raise her son, Jake. Prior to her hiatus, she performed extensively in the DMV area, New York, and Atlanta. Her favorite roles include Cassie in *A Chorus Line*, Annie Sullivan in *The Miracle Worker*, Madame de Tourvel in *Les Liaisons Dangereuses*, Evelyn Nesbit in *Ragtime*, Beth in *Back Of The Throat*, and LuLu in *Cabaret*.

Becki trained as a dancer and gymnast for 20 plus years and has a Master's Degree in Physical Therapy from the University of MD School of Medicine. Currently, she works at her private practice of 19 years, Performance Physical Therapy, in Severna Park, MD, where she specializes in manual therapy and dry needling to treat orthopedic / neurologic problems in patients of all ages. Go to [performanceptsp.com](http://performanceptsp.com) or (much easier) text 301-938-7915 for appointments ☺ She would like to thank Jake for his good behavior, her family for their immeasurable support, and all of the cast and crew for making her return to the stage truly revitalizing!!



## THE CREATIVE TEAM

### RICHARD ATHA-NICHOLLS

(Producer / Sound Designer)

Richard has thoroughly enjoyed producing *The Baker's Wife* for director Michelle Bruno. He is usually found in the tech booth at CP designing sound/projections or designing and programming the stream camera cuts. His sound design has garnered multiple WATCH nominations. Richard has appeared on area stages and in his spare time helps run Discworld™ conventions. He recently directed The Colonial Players' production of *The Book of Will*. He'd like to thank all those who agreed to work on the show and especially Amy, who takes care of the circus in his absence. Love to C, A, P, K, I & J. Always in my heart, O.

### LORY COSNER

(Stage Manager)

Lory (she/her) has been doing theatre for about 30 years now, both here in the US and also in Europe, and currently serves as the Human Resources Director on the CP Board of Directors. Although Lory was last seen at CP as Rebecca Heminges in *The Book of Will*, she's taking a turn backstage this time! Lory holds a BA in Theatre from Towson University. Lory has previously worked as an Assistant Stage Manager or Production Assistant for four seasons at Everyman Theatre in Baltimore. Lory was also the Production Manager at Spotlighters Theatre and Cockpit-in-Court Summer Theatre, and the Admin Assistant and Education & Outreach Coordinator at Chesapeake Shakespeare Company. While living in Germany, Lory was involved with KMC Onstage, where she directed one segment of *Almost, Maine* and stage managed *Noises Off* (she even won an award for that last one!). Lory is thrilled to have another chance to work on a show with her spouse Andy, and also wishes to send much love to the CozBros and Panda for all of their support.

### ERIN NEALER

(Set Designer)

Erin has recently designed and built sets for *III Met by Moonlight*, *Cymbeline*, *Love's Labour's Lost*, *Uncle Vanya*, and *The Merchant of Venice* with The Rude Mechanicals in Greenbelt, MD.

### CARRIE SHADE

(Properties Designer)

Carrie is thrilled to be part of the production team for *The Baker's Wife*! At CP, she recently designed props for *Ravenscroft*, *The Book of Will*, and *Wit* and served on the Play Selection Committee for Seasons 75 and 76. Previous props design experience includes many college productions at the University of Pennsylvania, where she also dabbled in acting, directing, and producing. Special thanks to Mom and Tim for their help with the fake baked goods, to Connie and Amy for their advice and assistance, and to everyone at CP for their generous support and teamwork!

### LINDA SWANN

(Costume Designer)

Linda is happy to be working with The Colonial Players again, especially after having so much fun on her last two here. She'd like to thank the cast for letting her use them as living Barbies and the crew for trusting her to make people look like they're supposed to. Enjoy the show.

### JO-ANNE TAYLOR

(Lighting Assistant)

Jo-Anne always enjoys the chance to team up with her partner in crime, Dianne Trickey-Rokenbrod for another great CP production. She learns new things, meets great people and gets to see the process from the ground up. She is thankful for the opportunity to get into trouble together yet again.

### DIANNE TRICKEY

(Lighting Designer)

Dianne's passion for the theater started in Western New York with acting (including Vivian Bearing in *Wit*, Dotty Otley in *Noises Off*, Martha Brewster in *Arsenic and Old Lace*, Yenta in *Fiddler on the Roof*) and directing (*Barefoot in the Park*, *Godspell*, *Nunsense*, *A Christmas Carol*). But along the way she discovered her love for lighting design. Some of the shows she most enjoyed lighting in NY included *Info the Woods*, *Joseph and the Amazing Technicolor Dreamcoat* and *42nd St*. When Dianne moved to Annapolis four years ago, she was thrilled to discover a rich and welcoming theater community. She has had the pleasure of joining the team at The Colonial Players to design lighting for *Putting it Together* and *A Christmas Carol*, and as assistant lighting designer for *The Lost Boy* and *Tartuffe*. At nearby Annapolis Summer Garden Theatre, she was assistant lighting designer for *Rock of Ages* (2022 lighting design WATCH nomination) and has been invited to design for the upcoming season opener, *The Prom*. No bio for Dianne is complete without recognition of her family, especially Bill who is truly the "wind beneath her wings."



## ACKNOWLEDGMENTS

Linda Spencer

Linda Ridge

Wes Bedsworth

David & Jennifer Cooper



**VANESSA VAN NOTE***(Ensemble)*

Growing up, Vanessa did not have access to the performing arts; and, for a very long time, she assumed she did not have the talent for it either. Instead, she played to her strengths like athletics and STEM, but there was always something pulling her to the arts. As an adult, she began taking improv classes to help with social anxiety and public speaking, which soon snowballed into music, dance, and acting. Before she knew it, she was completely hooked. This momentum and confidence she had built came to an abrupt halt with the pandemic, causing her to lose sight of performing yet again. *The Baker's Wife* brings a lot of firsts to Vanessa's life: the first time she will be in a musical, the first time she will be performing onstage as part of a cast, and the first time she will be singing to an audience, to name a few. She has immeasurable gratitude for this opportunity and towards the cast and crew who welcomed her with open arms.

Outside of this show, Vanessa is an Environmental Engineer, supporting humanitarian efforts and the clean-up of hazardous waste across the country, a painter, a musician, and an avid writer. Through this show, she has found a palpable source of joy that she is very excited to share with you, the audience. For anyone reading this, if there is something you want to try, something that lights you up, do it for the love of it. You might be surprised at the gift it brings.

**SHELLY WORK***(Denise)*

Shelly is thrilled to be making her Annapolis debut with The Colonial Players! She is currently the teacher and director of Upper Grade Performing Arts/Drama at Capitol Hill Day School in Washington, DC.

Although teaching has kept her too busy to perform for many years, local theater-goers may recognize her from several (old) productions in the Baltimore/DC area. Favorite past roles include Mother/Mrs. Spinks in the local premier of *Coraline* (Landless Theatre Company); Daisy in *Sideshow* (Teatro 101); The Witch in *Hansel & Gretel* (Pumpkin Theatre); Trina in *Falsettos* (FPCT); Shelley Parker in *Batboy, The Musical* (Spotlighters Theatre); and Violet in *Violet* (4th Wall Theatre).

Shelly would like to thank Sean and the rest of her family for helping to support her while she gleefully returns to treading the boards and pining for bread — even though she is allergic to wheat!



## WHY IS BREAD A STAPLE FOOD IN FRANCE?

Though many cuisines throughout the world feature all types of breads, it seems to hold particular importance in French culinary culture. It's included in nearly every meal, and there's a whole school of etiquette devoted to it - in fact, asking for butter is as much of a faux pas as salting dishes before you taste them.

While a baguette in modern times is mostly just a way to sop up the remainders of your steak-frites, it was a major component of the average Frenchman's diet throughout history, and some would say it even sparked a revolution.

**The Historical Role of Bread**

In the 18th Century, the average person subsisted primarily off of it, and workers typically spent roughly half of their daily wage on it. In fact, it was so important to national identity that people considered it to be a public service, and the police even regulated bakers and bakeries.

Many historians even cite it as one of the primary causes of the Revolution. When grain crops failed in 1788 and 1789, prices shot up, causing famine and economic upheaval. Many blamed the ruling class for these problems, and soaring prices contributed largely to the average person's anger against the monarchy. This anger eventually boiled

over into uprisings, leading to the storming of the Bastille in July of 1789 and the ensuing Revolution.

**The Revolution and Spread of Food Culture**

France's renowned culinary culture actually stems partly from the aftermath of the Revolution. Because so many aristocrats fled or were executed, their kitchen staff had to find new means of living, so many of them opened restaurants throughout the country. This exquisite culinary culture thus spread to the masses, which is why the art of French cooking is so revered today.

**Breads in French Cuisine**

Today, bread remains at the core of many meals, and bakers even bake twice per day to ensure there are fresh loaves for both lunch and dinner.

There's also a slew of "breadiquette" rules that you must follow at dinner. Nibbling it prior to when the first dish has arrived is considered rude, and you must always use your fingers to break it - never a knife or your teeth. You'll rarely have any kind of spread available for it, but you're welcome to use it to mop up your plate. Finally, most places will not provide you with a separate plate, but it's acceptable to simply set your baguette on the table.

**NICOLE RICUCCI***(Simone)*

Nicole is thrilled to be making her debut on The Colonial Players stage. She was most recently seen in Annapolis Summer Garden Theatre's production of *Footloose* as a featured dancer and the Pasadena Theatre Company's production of *Sleeping Beauty* as Princess Allura. She would like to thank her family and friends for their endless support and The Colonial Players for the amazing opportunity.

**JILL ROBINSON***(Therese)*

Jill is thrilled to be in her first show with The Colonial Players! Performing since early childhood, her favorite roles have been Mrs Lovett in *Sweeney Todd* and Nellie Forbush in *South Pacific*. Jill has performed in many of the local community theatres over the past 20 years living in the area. More recently, she has been often found backstage, jumping in to local theatres to help with lights, sets or costumes.

An engineer by day, Jill spends most of her spare time running ultra marathons and hoping her three young adult children and two dogs are behaving themselves! Much love to husband Bob and the kids!

**SARAH ROBINSON***(Inez)*

Sarah is excited to participate in her first show with The Colonial Players. She most recently appeared as Sister Amnesia in *Nunsense* at Salem Players. She is a frequent performer, and more recently a costumer and board member, with the Victorian Lyric Opera Company (VLOC). Her favorite VLOC roles include Eliza in *The Zoo*, Leila in *Iolanthe*, and Queen Victoria in the COVID-era "A Gilbert & Sullivan Drawing Room" film. She has also performed with other local groups, including Silhouette Stages, the Johns Hopkins University Applied Physics Lab Drama Club, Baltimore Shakespeare Factory, Laurel Mill Playhouse, and Howard Community College Arts Collective. She holds a Ph.D. in engineering and leads technical teams by day.

**SARAH SEIDER***(Nicole)*

Sarah is thrilled to be involved in her first production with The Colonial Players. A physical therapist by day, she loves the opportunity to do community theatre in this talented area. She was last seen as Sibella in VLOC's *A Gentleman's Guide to Love and Murder*. Other favorite roles include Sarah Brown in *Guys and Dolls*, Annabel in *Lucky Stiff*, Madame in *Beauty and the Beast*, and Winnifred in *Once Upon A Mattress*. Many thanks to all her amazing friends and family who have come to see the show!

**CORDELL D. SMITH***(Antoine)*

*\*in a French accent\** Corde is so excited to be making his Colonial Players debut in *Ze Baker's Wife*! He got involved in theatre at one point and never really stopped, his interests branching out from there. Now he does a little bit of everything, though he definitely has a soft spot for comedic acting. Previous acting credits include *Antony and Cleopatra*, *Cinderella*, *Clue*, and *Arsenic and Old Lace*. Much love to his family, cast, and crew. He has had such a fun time playing Antoine!

**GENE VALENDI***(Barnaby)*

Gene is delighted to be appearing on The Colonial Players stage for the fourth time. His previous CP appearances were as Joseph Hewes in *1776* (2013), as seven different characters in *Lucky Stiff* (2018), and as Ebenezer Scrooge in *A Christmas Carol* (2021). He has also appeared in over 20 shows with 2nd Star Productions, Bowie Community Theatre, Laurel Mill Playhouse, and Annapolis Summer Garden Theatre, among others. Favorite past roles include King Melchior in *Amahl and the Night Visitors*, Dr. Hubert Bonney (WATCH nominee) in *It Runs in the Family*, Henry Perkins in *Funny Money*, Juror #8 in *Twelve Angry Men*, Sir Joseph Porter in *HMS Pinafore*, Alexander Molokov in *Chess*, the Musical, Ebenezer Scrooge in *A Christmas Carol*, the Musical, Ben Hecht in *Moonlight and Magnolias*, and Joe Keller in *All My Sons* (2023 WATCH nominee for Outstanding Lead Actor in a play). On the technical side, he has been very active in recent years as a set designer, master carpenter, and special effects designer/builder at 2nd Star Productions, where he also serves as treasurer. He received the WATCH Award for outstanding special effects in 2017 and 2018, and was a nominee in that same category in 2019. Gene is a retired U.S. Naval officer who now resides in Pasadena with two quirky, but very affectionate (except to each other) cats.

# **BAKER'S WIFE**

Based on the film "La Femme de Boulanger" by Marcel Pagnol and Jean Giono

Music & Lyrics by  
**STEPHEN SCHWARTZ**

Book by  
**JOSEPH STEIN**

Directed by  
**MICHELLE BRUNO**

Music Director  
**LEVAR BETTS**

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## THE PLACE

Concorde, France

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## THE TIME

September 1935

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## MUSIC SYNOPSIS

### ACT 1

Chanson  
If It Wasn't for You  
Merci Madame  
Bread  
Gifts of Love  
Proud Lady  
If It Wasn't for You (Reprise)  
Serenade  
Meadowlark  
Burnt Bread  
Any Day Now Day

### ACT 2

Chanson (Reprise)  
The World's Luckiest Man  
Feminine Companionship  
If It Wasn't for You (Reprise)  
If I Have to Live Alone  
Romance  
Where is the Warmth  
Finale

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## THE CAST

DENISE .....Shelly Work  
CLAUDE, THE CAFE OWNER.....Brian J. McNamara  
M. MARTINE, THE TEACHER.....Andy Cosner  
THERESE, A SPINSTER.....Jill Robinson  
PIERRE.....Katherine A. Lang  
DOUMERGUE.....Taylor Hinds  
ANTOINE.....Cordell D. Smith  
BARNABY, THE VILLAGE BUTCHER.....Gene Valendo  
HORTENSE, THE BUTCHER'S WIFE .....Becki Placella  
M. LE CURE, THE PRIEST.....Aref Dajani  
M. LE MARQUIS, THE MAYOR.....Tom Newbrough  
SIMONE.....Nicole Ricucci  
INEZ .....Sarah Robinson  
NICOLE .....Sarah Seider  
DOMINIQUE, THE MAYOR'S HANDYMAN.....Kirk Patton, Jr.  
PHILIPPE, DOMINIQUE'S FRIEND.....Drew Looney  
AIMABLE CASTAGNET, THE BAKER.....Steven J. Hoochuk  
GENEVIEVE, THE BAKER'S WIFE.....Sydney Lyons  
POM POM, THE CAT.....As Herself  
ENSEMBLE.....Vanessa Van Note  
..... Madison Davis

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## THE MUSICIANS

KEYS 1.....LeVar Betts  
KEYS 2.....Michael Santana  
REED 1.....Heather Worsley  
REED 2.....Louis Reichwein / Amanda McCurry  
VIOLIN.....Audrey Chang / Kelley Williams  
GUITAR.....James Stewart

The Baker's Wife is presented through special arrangement with Music Theatre International (MTI).  
All authorized performance materials are also supplied by MTI. [www.mtishows.com](http://www.mtishows.com)