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PETER AND THE STARCATCHER

A Play By RICK ELICE

Based on the novel by DAVE BARRY and RIDLEY PEARSON

Music by WAYNE BARKER

Imagined for Cherry Creek Theatre by TINA ANDERSON, BRIAN MILLER,
LEE ANN SCHERLONG, MAX SILVERMAN, SUSIE SNODGRASS,
LINDSAY SULLIVAN AND KELLY VAN OOSBREE

**OCTOBER 29–
NOVEMBER 20**

PETER AND THE STARCATCHER is presented through special
arrangement with Music Theatre International (MTI). All authorized
performance materials are also supplied by MTI. www.mtishows.com



CHERRY CREEK THEATRE

SUSIE SNODGRASS, PRODUCER

in association with the Mizel Arts and Culture Center

PRESENTS

ANN

by HOLLAND TAYLOR

with

MARTHA HARMON PARDEE

as Ann Richards

APRIL 22–MAY 15, 2022

TINA ANDERSON
SCENIC DESIGN

SUSAN RAHMSDORFF-TERRY
COSTUME DESIGN

BRIAN MILLER
LIGHTING & PROJECTION
DESIGN

MAX SILVERMAN
SOUND DESIGN

LINDSAY SULLIVAN
PROP DESIGN

RICHARD KRAMMES
WIG DESIGN

KIA HEAFNER
STAGE MANAGER

Directed by
SUSIE SNODGRASS

Videotaping or other video or audio recording of this production is **STRICTLY PROHIBITED**.

Ann is presented by special arrangement with Dramatists Play Service, Inc.

FROM THE DIRECTOR

"THERE IS NO WORK that is more rewarding than public service... you will never receive the kind of gratification that you receive from looking someone in the eye who says, *thank you for helping make my life better.*" — Ann Richards



Producing this play has been a passion project of mine for years now, and I believe there is no better time than the present for the dose of fire, compassion, wit and commitment that Ann Richards brought to politics in America. We all may have differing views on policies, but I think all of us can agree that to be listened to, heard and respected for our differing views is essential. As you experience this production of *Ann*, my wish for you is that you leave curious, with the willingness to listen to others, truly hearing them and

honoring their views, even if they don't align with yours. Conversation is a wonderful thing and it takes conversation to get to know one another and to understand the beliefs that each of us holds. How amazing that we are here, in this day and age, to have that honor. I welcome getting to know you.

SUSIE SNODGRASS
DIRECTOR, ANN

A large rectangular advertisement for Butler Rents. The top half features a light background with the text "COLORADO'S MOST COMPLETE PARTY RENTAL" in a sans-serif font. Below this is the "BUTLER RENTS" logo, which includes a small illustration of a butler in a tuxedo. To the right of the logo is the address "4455 E. Virginia Ave. Glendale, CO 80246" and phone numbers "P: 303.388.5971" and "F: 303.388.6819". The website "www.butlerrents.com" is centered below the logo. The bottom half of the advertisement shows a black and white photograph of a rural landscape with a dirt path leading through a field towards a barn and hills in the background. Two large barrels are in the foreground on either side of the path.

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FROM ANN'S DAUGHTER

MY MOTHER, ANN RICHARDS, was larger than life—passionate, funny, complicated and determined to make her mark on the world. Her journey, from an only child born to hard-scrabble parents in Lakeview, Texas, to being the first woman elected in her own right as governor of Texas, has more than its share of ups and down.

Her personal story, along with her uncanny humor and plain-spoken truisms, captured the imagination of the public—those who knew her and many more who felt like they did.

In *Ann*, Holland has mastered what many comedians, politicians and writers have attempted for years—she found the voice of Ann Richards. Holland researched every word, speech, and interview that Ann Richards ever wrote or spoke. She became a living archive of Mom's life. Holland's writing tells her story brilliantly—as Mother would say, warts and all. There's not a single word out of place. Books have been written, documentaries made,

but nothing truly captures the life of my mother like *Ann*.

Mom loved sitting in a dark theatre and being entertained and inspired. I'm grateful that Holland Taylor has done both with *Ann*. Through Holland's work, Mom can continue to inspire young women and men, and as a result some may devote their lives to public service. She believed there was no higher calling, and nothing would have pleased her more.

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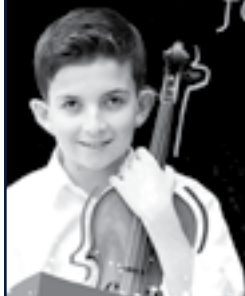
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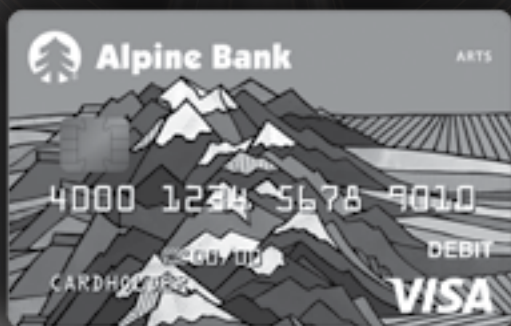
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FROM THE PLAYWRIGHT

THERE IS NO WAY to convey my love and appreciation for the hundred or so friends, associates, and members of Ann Richard's family who helped me understand her in a way that would have been utterly impossible without them.



I was compelled to write this play... the notice to do it at all, the idea for how to write it—its shape and style—came all in a rush, leaving me wide-eyed with surprise. And I plunged in. During the darkest hours of trying to shape a tumultuous mountain of material, in a daydream I would see Ann in the fifth row, beaming happily and elbowing our old mutual friend, Liz Smith. Six years of work later, I made a journey I could never have imagined. But I went in whole hog, and stayed in—working hard and doing the best I could — which gave me a hint of how I'll bet Ann Richards felt every day.

I hope Ann would like this. People loved to please her... one of her children said to please her was to get hit with a million suns. So, of course, now I want to please her, too.

Texans have welcomed me in my endeavor, which I find incredibly generous (Yankee that I am), and I will always be grateful for their affection and fun and open hearts.

Most of the play is based on years of overlapping stories told to me in significant detail, including fragments of fabulous dialogue, by the players themselves.

The office scenes in the play have been created based on many, many anecdotes and, in some areas, profound and lengthy study—though the play's ending, for obvious reasons, is purely a dream—about someone I do think of now as a friend I know pretty well, and love.

HOLLAND TAYLOR
PLAYWRIGHT, ANN



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MEET THE ARTISTS



MARTHA HARMON PARDEE

GOVERNOR ANN RICHARDS

Martha Harmon Pardee has been acting professionally in Denver and Boulder theaters for the past 30 years. At Cherry Creek Theatre: *Steel Magnolias*, *The Last Romance*. Regional: *Admissions*, *Up, Fiction* (Curious Theatre Company); *Who's Afraid of Virginia Woolf*, *The Glass Menagerie*, *Bus Stop*, *The Mercy Seat* (Paragon Theatre

Company); *Pride and Prejudice*, The 2015 New Play Festival (DCPA); *The Memory of Water*, *Painted Bread* (Aurora Fox); *I Hate Hamlet*, *Henry V*, *Much Ado About Nothing* (Colorado Shakespeare Festival); *A Delicate Balance* (The Edge); *A Kid Like Jake* (Benchmark); *Hir* (Miners Alley); and various Stories on Stage productions. She has been recognized for her work by the Denver Drama Critics Circle, Westword Magazine, and the Denver Post Ovation Awards. Martha has recorded approximately 3,000 audiobooks for which she has won national and international awards, was the voice of 9News Optimum Wellness program for 20 years, and currently teaches Commercial Voice Over classes at the DCPA.

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SUSIE SNODGRASS

DIRECTOR

ARTISTIC PRODUCER, CCT

As artistic producer, Susie is thrilled about the 2022 season and hopes to continue the amazing growth of Cherry Creek Theatre with quality, professional shows that represent thought-provoking content and relatable characters. She feels incredibly fortunate to have the chance to make a difference in the Denver theatre community by leading with compassion, professionalism and out-of-the-box thinking. She is able to wake up daily and truly say she loves what she does. Lastly, a huge, loving thank you to her family — Ross, Milo and Arlo — for their patience when Mom gets a bit batty and for their encouragement when Mom is trying to fly. Susie is a proud member of Actors' Equity since 1998..

TINA ANDERSON

SCENIC DESIGN

Tina Anderson is originally from Boulder. Her most recent set designs for CCT are *Steel Magnolias*, *Tenderly*, *My Way*, *A Little Night Music* and *Respect*. Other designs are *A Christmas Carol*, *Tiny Beautiful Things*, *Curious Incident of the Dog at Night Time*, *The Rembrandt*, *Going to a Place You Have Already Been* (Henry Award nomination for best set design), *Birds of North America*, *The Revolutionists*, *Violet*. Tina is always grateful for design opportunities and is excited for theatre to start opening up!

SUSAN RAHMSDORFF-TERRY

COSTUME DESIGN

Susan Rahmsdorff-Terry learned to sew from her mother, who thought it might keep her out of trouble. It mostly worked

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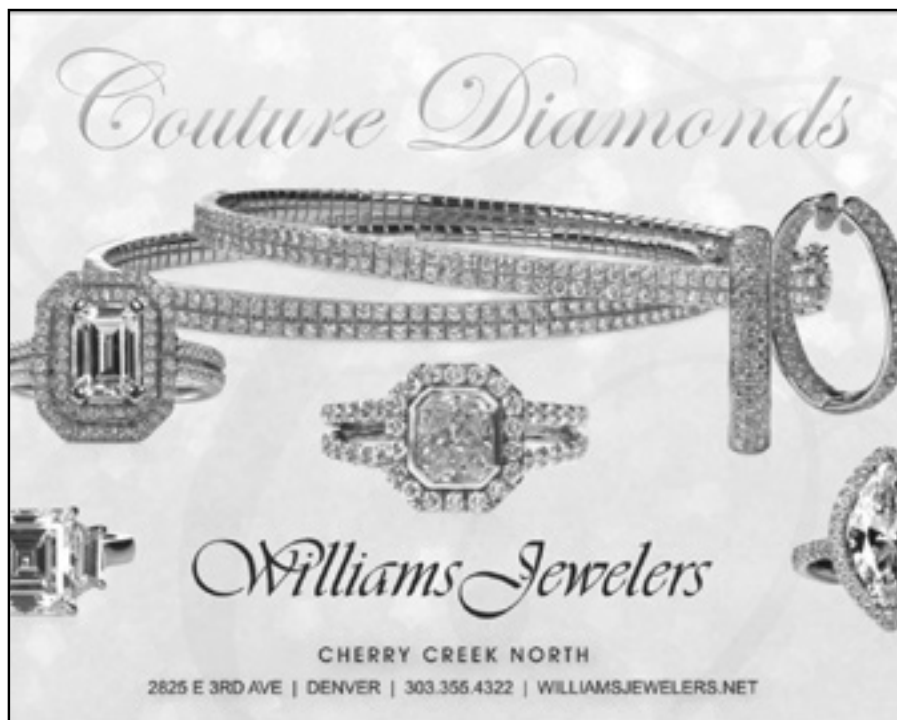
and she has been playing with fabric ever since. She moved to Denver in 2012 and began costuming for theatre, opera, and dance productions all over the Front Range. She has won several Marlowe Awards for her costuming (most recently for *Cinderella* at Vintage Theatre) and was nominated for a Henry Award for costuming for *A Gentleman's Guide to Love and Murder* (also at Vintage Theatre). When she's not working on costume projects, she makes custom lampshades. Love to Luke and Essie.

BRIAN MILLER

LIGHTING & PROJECTION DESIGN

Brian Miller has designed and/or built close to 350 productions in the Denver metro area over the last 20-plus years, after emigrating here from the east coast. His design work has received four

Henry nominations, and he has won the award for both lighting and scenery. He majored in Biology at Cornell University, earned an MBA in Finance from New York University, and studied theater at both schools. He is honored to be back with Cherry Creek, after designing its first five productions in 2011 and 2012. He most recently designed lighting for *Danny and the Deep Blue Sea* (Visionbox), lighting for *Sense & Sensibility* (OpenStage), scenery and lighting for *The Little Dog Laughed* (Bas Bleu), lighting for *Sordid Lives* (Wheat Ridge at the John Hand Theater), and lighting for both *Lizzie* and *The Noteworthy Life of Howard Barnes* (Forge Light at the People's Building in Aurora). He is a certified AACT theater adjudicator, and proudly serves as treasurer on the board of directors of the Colorado Theatre Guild. brianmiller.biz



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The advertisement is a black and white photograph of various diamond jewelry pieces. At the top, the text 'Couture Diamonds' is written in a large, elegant, cursive script. Below this, several pieces of jewelry are displayed: a long, multi-strand diamond necklace with a large rectangular emerald-cut diamond pendant; a diamond bracelet; a diamond ring with a large rectangular emerald-cut diamond; and several other diamond rings and pendants. At the bottom, the text 'Williams Jewelers' is written in a large, elegant, cursive script. Below this, the text 'CHERRY CREEK NORTH' is written in a smaller, sans-serif font. At the very bottom, the address '2825 E 3RD AVE | DENVER | 303.355.4322' and the website 'WILLIAMSJEWELERS.NET' are written in a small, sans-serif font.

MAX SILVERMAN

SOUND DESIGN

Max Silverman is a composer and sound designer. NYC: Atlantic Theatre Company, MCC Theatre, Theatre For a New Audience, Brooklyn Academy of Music, Heartbeat Opera, Epic Players, Actionplay, MRT, Inproximity Theatre, New York Deaf Theatre, 5th Floor Theatre, Encores! Off-Center, Columbia University, American Academy of Dramatic Arts and Juilliard. International: Hoodoo Immersive, Berlin and CLB Berlin. Regional: Williamstown Theatre Festival, MA, Trinity Rep., RI, Hartford Stage, CT, Penguin Rep., NY, Cara Mía Theatre, TX, 4th Wall Theatre, NJ, Quintessence Theatre, PA, Cape Cod Theatre Project, MA, Arvada Center, CO, The Catamounts, CO, Local Theater Co., CO, Theatre Or, CO and Princeton

University. Max has written music for podcasts, advertisements and short films. max-silverman.com

LINDSAY SULLIVAN

PROP DESIGN

Lindsay Sullivan is dipping her toes back in the Colorado theater water. She was working as an Equity stage manager at the Aurora Fox for over 13 years but is now taking a more independent role in prop design. Feeling relieved that the Colorado theater community is getting back on its feet. She has two boys Easton, 10, and Asher, 6, who keep plenty of drama, comedy and musicals for her all on their own. Thank you to my sweet husband who has been so supportive of my venture back into creative mode.

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RICHARD KRAMMES
WIG DESIGN

Recent work includes wigs for *Mamma Mia*, *The Diary of Anne Frank*, *Plaza Suite* (Arvada Center); *Cabaret*, *Hedda Gabler*, *Lonesome West*, *Misanthrope* (Newman Center). Richard teaches hairstyling at Boulder TEC and is a national industry educator. His work has appeared in *Beauty Span* and *Modern Salon*. He has designed for DCPA, Colorado Shakespeare Festival, Galleria Theatre, D.U. Theatre, C.U. Theatre, Curious Theatre, Banff Center, Colorado Ballet. Richard is a member of the United States Institute for Theatre Technology.

KIA HEAFNER
STAGE MANAGER

This is Kia's first show at Cherry Creek Theatre and she is so excited to join the team! She graduated from MSU Denver with her BFA in theatre technology and design in December 2021. At MSU Denver she stage managed *Chicago* and *Polaroid Stories*. Kia is also the production manager at Rocky Mountain Theatre for Kids where she recently stage managed for *Lion King Jr*. She would like to thank her family and friends for their continued support.



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MORE TO EXPLORE

ANN RICHARDS wasn't the first female governor in the U.S., nor was she even the first in Texas, but the powerhouse politico certainly made her mark earning praise from both sides of the aisle.

There is more to explore at CherryCreekTheatre.org! Scan the QR code to the right with the camera app on your phone to learn more about Governor Richards and some of the women who helped paved the way and shatter the glass ceiling before and since her tenure.



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(April 1, 2021–April 8, 2022)



CHERRY CREEK
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Applications are open for the 2022 award at cherrycreektheatre.org.

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(April 1, 2021–April 8, 2022)



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