The University of Maryland
Department of Theatre

As Bees in Honey Drown
by Douglas Carter Beane

Director
Fight Choreographer
Scenic Designer
Lighting Designer
Costume Designer
Sound and Video Designer
Production Manager

Scot Reese
Dan Curran
Daniel Ettinger
Alexander Cooper
Kathleen Geldard
Charles Marsh
David Kriebs

As Bees in Honey Drown
was originally produced in New York City by The Drama Dept.
Douglas Carter Beane, Artistic Director; Michael Rosenberg, Managing Director
and subsequently by Edgar Lansbury, Everett Kind, Randall L. Wreghitt,
Chase Mishkin, Steven M. Levy, Leonard Soloway.
Originally presented in a workshop production at Portland Stage Company
as part of their Little Festival of the Unexpected
Greg Learning, Artistic Director; Tom Werder, Managing Director.
The Play was developed in part with the support of
The Sundance Playwrights Laboratory.

November 9-17, 2001
Robert and Arlene Kogod Theatre
Clarice Smith Performing Arts Center
University of Maryland
College Park, Maryland
biographies (continued)

Jonathan (Bo) Gorman (Photographer, et al) senior communications major. Tawes Theatre: Good Person of Setzuan (Sun), Once on This Island (Narrator), Picasso at the Lapin Agile (Elvis). Other theatres: Me and My Girl (Bill Snibson), Noises Off (Selsdon).


David Stewart Hudson (Ronald, et al) general studies major, Montgomery College; Source Summer Theater Performance Award. Tawes Theatre: Once on this Island (Tonton Julian). Pughesie Theatre: Picasso at the Lapin Agile (Sagot).


Tommy Landers (Evan) junior theatre performance major, Creative and Performing Arts Scholar. Student Production: Aloha, Say the Pretty Girls (Jed). Other theatres: Don't Drink the Water (Krojack), Wonderland Alice (Frog Footman, ensemble).

Kimberly Perfetto (Alexa) senior theatre performance major, Creative and Performing Arts Scholar. Tawes Theatre: The Good Person of Setzuan (Sister). Student production: for colored girls ... (Lady in Red). Other: HBO's "Shot in the Heart." (Nicole Baker), I Hate Hamlet (Dierdre).


Jessica Sherlock (assistant scenic designer) senior theatre design and production major. Pughesie Theatre: The Minola Twins (sound board operator). Student productions: The Maids (costume and properties designer), for colored girls ... (scenic designer). Other theatres: "Shakespeare Alive" tour (scenic designer), Olney Theatre Center (properties intern).

You’re Not the Person You Were Born

Elizabeth A. Osborne, Ph.D. student, Department of Theatre, University of Maryland, College Park

You're not the person you were born. Who wonderful is? You're the person you were meant to be.

-Alexa Vere de Vere, As Bees in Honey Drown

"A witty, fast-paced comedy, As Bees in Honey Drown premiered June 17, 1997 at the Drama Department. Only the third major production of the new Off-Broadway theatre, Bees was greeted with enthusiastic praise, awarded the Outer Critics Circle John Gassner Playwriting Award, nominated for the Drama Desk Best Play Award, and served to further entrench an already exhilarating young company in the New York theatre scene.

After an early career boom when playwright Douglas Carter Beane had three shows running simultaneously in New York, his success seemed to evaporate. All three shows closed and, with no other works close to finished, he was reduced to baby-sitting to make financial ends meet. Not to be deterred, Beane convinced The Drama Bookshop to loan him a book on screenwriting. He wrote furiously for a week and sent out his first screenplay, hoping that producers would hire him to write for a television series. Instead, his screenplay, which later became known as To Wong Foo, Thanks for Everything, Julie Newmar, was purchased and directed by Steven Spielberg.

The ensuing events provided the genesis for As Bees in Honey Drown; Beane suddenly became the next “hot” writer, and enjoyed hordes of attention as well as three offers to direct Hollywood movies before even setting foot on a movie set. As Bees in Honey Drown, “A delicious soufflé of a satire” (Ben Brantley, The New York Times), addresses the Hollywood machine, as well as the societal fascination with scandal and celebrity. Through Alexa,

Beane recalls the days of the great eccentric women of theatre and film — Auntie Mame (Mama), Dolly (Hello, Dolly), Sally Bowles (Cabaret), and even Holly Golightly (Breakfast at Tiffany’s) played by larger than life actresses such as Rosalind Russell, Carol Channing, Liza Minnelli, and Audrey Hepburn. Like these women, Alexa’s vivacious spirit is infectious, making one want little more than to experience life as she does, full of glitter and excitement. After pursuing the thrills of Alexa’s life and experiencing the darker side, however, Evan Wyler is forced to make some tough decisions about his art, celebrity, and integrity. This juxtaposition begs the questions: What constitutes success in the performing arts? Whose life is more successful? While one side of the issue stresses the importance of striving for artistic meaning through process, the opposition focuses on the resulting fame and fortune.

Beane chose to follow his dream and has continued writing. Since returning to theatre, he has written nearly a dozen plays including The Country Club, Advice From a Caterpillar, White Lies, Old Money and Music From A Sparkling Planet. Beane’s latest piece will open next summer at the Drama Department, a non-profit theatre collective whose mission is to promote new works and forgotten classics, and where Beane is currently the Artistic Director. Today, this dynamic and collaborative company boasts the work of such artists as Sarah Jessica Parker, Paul Rudnick, John Cameron Mitchell, B.D. Wong, George S. Kaufman, and Stephen Flaherty.

"...all you want to do is make something that will connect with other people so that we all won’t feel so profoundly alone..."

-Evan Wyler, As Bees in Honey Drown