



2013/2014 season



108 East Street
Annapolis, Maryland 21401

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A season of new discoveries!

In an article on D.C. theaters' new season announcements earlier this spring, Peter Marks, theater critic for *The Washington Post* noted a theme emerging for the offerings of 2013-14, "as robust and optimistic a stream as any I have encountered. In company after company, the emphasis is on broadening audiences' horizons, presenting theatergoers with galleries of voices and projects they may have not heard or seen before...a bonanza of daring."

Well, what do you know?! Colonial Players is doing the same thing and we didn't even get the memo! There must be something in the water – or the air anyway – robust and optimistic!

For our 65th season we're asking our audiences to embark on the adventure of coming to CP when you may not know the plays or musicals, and risk making wonderful new theater memories of what you see there. We're asking you to take a chance with us for a season of new discoveries!



“Remarkable performances!”

The Capital

Communicating Doors

Written by Alan Ayckbourn

CP opens its 65th season with an intriguing comic mystery by Britain's master of farce, Alan Ayckbourn. The action takes place in the same suite of hotel rooms in 2014, 1994 and 1974. A young woman, a timid professional dominatrix, inadvertently redirects her fate when an old man begs her to be a witness and courier. She must sign and deliver his confession of terrible past deeds - the murders of his first and second wives among them - to his lawyers before he dies. Attacked by his menacing partner, she escapes into a hidden room in the suite and amazingly emerges into the same rooms 20 years before. There she meets the second wife, Ruella. As the women struggle to understand what has happened and what will happen if they cannot stop the events of the confession, Ruella abruptly time-travels back to the suite 20 years before, accidentally interrupting the first wife, Jessica, on her honeymoon. Sound confusing? In Ayckbourn's hands, the twisting plot is spiced with comedy and at the end, a heart-warming turn that will leave you smiling, wondering and happy.

SEPTEMBER - OCTOBER 2013 CIRCLE SHOW

	THU	FRI	SAT	SUN	
SEPT.		20	21	22	M
	26	27	28	29	M E
OCT.	03	04	05	06	M
	10	11	12		

Annie

Book by Thomas Meehan

Music by Charles Strouse

Lyrics by Martin Charnin

Fun for the whole family, performing or watching, this musical is a favorite of audiences of all ages. The tale of the plucky, optimistic orphan pitted against her nemesis, Miss Hannigan, the warden of the Municipal Orphanage, is illuminated by unforgettable songs which capture the essence of the Great Depression, New York City and the American dream, all through the eyes of a little girl, dreaming of the return of her loving parents.

NOVEMBER - DECEMBER, 2013 MUSICAL

	THU	FRI	SAT	SUN	
NOV.		08	09	10	M
	14	15	16	17	M E
	21	22	23	24	M
	NO SHOW	29	30		M E
DEC.				01	M
	05	06	07		M

“Well thought out lighting and scene design”
Severna Park Voice





“Moving and
enchanted.”

Bay Weekly

Bell, Book and Candle, 2012

Coyote on a Fence

Written by Bruce Graham

Coyote On A Fence is our first ARC offering of the season. ARC shows are plays or musicals, which CP has chosen because their content or presentation is different or more challenging than our usual offerings. Because of that, they may appeal to a smaller arc of the circle of subscribers and patrons we attract. We do these plays because they stretch the scope of our audiences' experiences in theater and they challenge us as actors, directors and designers to create theater that is compelling in different ways.

Coyote On a Fence is a play about men on death row in a maximum security prison. Young Robert Alvin (Bobby) Reyburn, resigned to his execution for a hate crime, occupies a cell next to John Brennan, a seasoned veteran of many appeals, who writes and edits the prison newspaper, *The Death Row Advocate*. John writes obituaries of the executed. In the stories and exchanges between these distinct personalities, as well as their sardonic female guard, we are introduced to a world and people we may never have visited before.

JANUARY 2014
ARC SHOW

	THU	FRI	SAT	SUN	
JAN.		10	11	12	M
	16	17	18	19	M
	23	24	25		

Superior Donuts

Written by Tracy Letts

In the Uptown section of Chicago, the scruffy side, Arthur Przybyszewski still runs the donut shop his father founded before he was born. Arthur is besieged by a new Starbucks across the street, his aged hippie sensibilities, and the recent death of his ex-wife. His store reflects the state of his mind, ill-tended, marred by the vandalism of a disgruntled ex-employee and slipping into bankruptcy. A new employee, Franco Wicks, urges him to revitalize the store by opening evening hours, encouraging poetry readings, cultivating a writers' enclave. Franco is a young, enterprising writer whose intelligence and energy nudges Arthur's torpid spirit into new life, especially when Franco is nearly killed by thugs seeking to collect his gambling debts. You'll find this lively play uplifting and deeply funny as you meet Arthur, Franco and the people around them struggling to make something good of their lives.

FEBRUARY - MARCH 2014
CIRCLE SHOW

	THU	FRI	SAT	SUN	
FEB.		14	15	16	M
	20	21	22	23	M
	27	28			M
MAR.			01	02	M
	06	07	08		

Bat Boy

*Written by Keythe Farley & Brian Flemming
Music and Lyrics by Laurence O'Keefe*

This off beat musical is a gleeful mix of gothic horror and big-hearted satire of small town personalities set to a peppy, melodic pop rock score. Captured in a cave near Hope Falls, West Virginia, Bat Boy, a terrifying half human, half bat mutant, is taken into town and put in the care of the family of Dr. Parker, the town veterinarian. Even though Bat Boy becomes eminently civilized, the townspeople cannot overcome their revulsion and suspicions, and ultimately tragic mayhem ensues. The musical is a hilarious send up of traditional musicals and all the love-overcomes-all themes you've ever witnessed in theater or the movies. As the *New York Times* said, "Big laughs...It's remarkable what intelligent wit can accomplish—a jaggedly imaginative mix of skewering humor and energetic glee."

MARCH-APRIL 2014
MUSICAL

	THU	FRI	SAT	SUN	
MAR.		28	29	30	M
APR.	03	04	05	06	M
	10	11	12	13	M
	17	18	19		

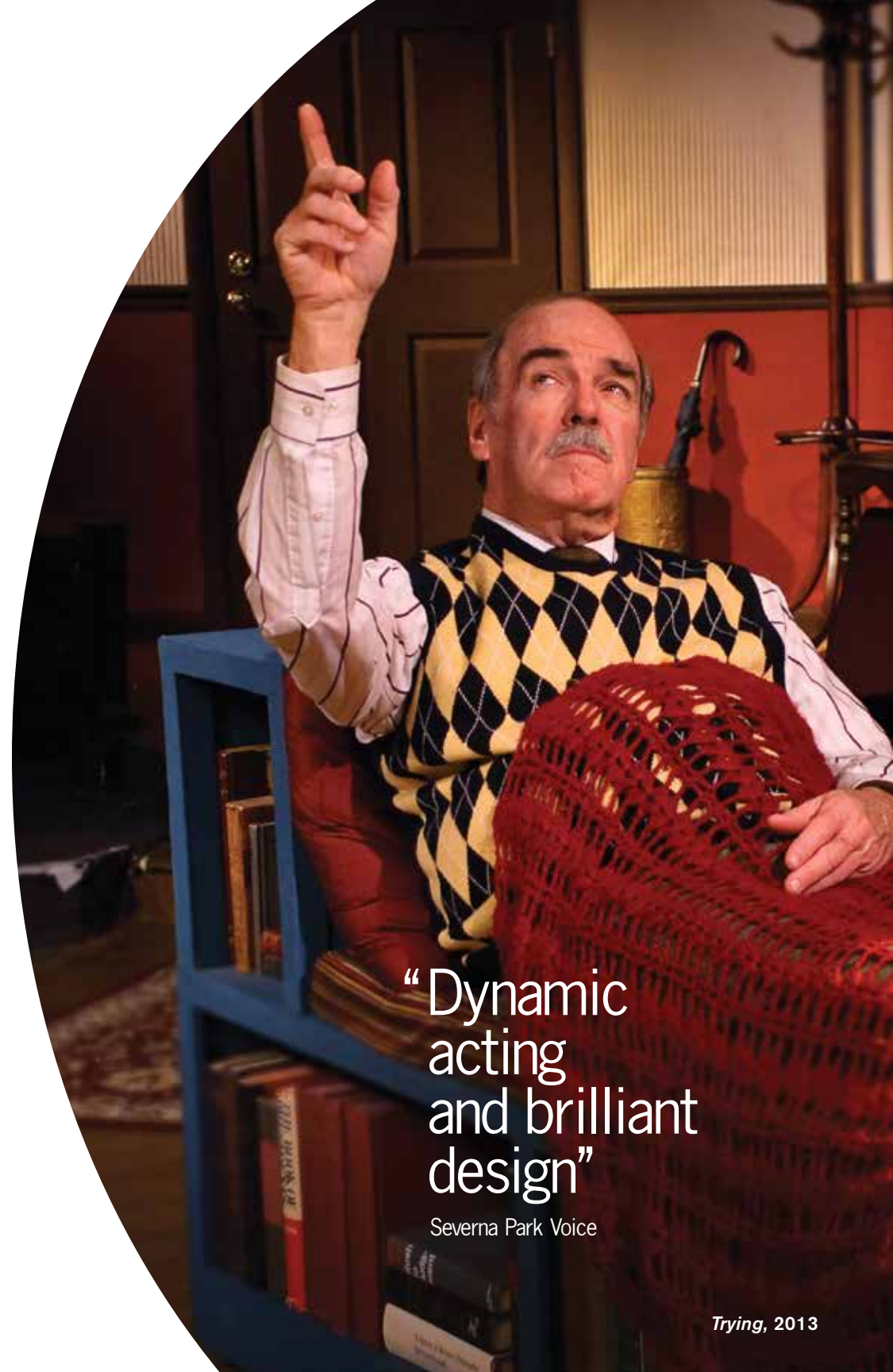
These Shining Lives

Written by Melanie Marnich

This poetic play tells the true story of four young women who began working in the Westclox Radium Dial Company in Ottawa, Illinois near Chicago in 1922, at the time when women had just won the right to vote and the license to smoke and to work outside the home almost without scandal. The company employed over 1000 women for 11 years to paint the numbers in radium powder on the faces of their clocks and watches. Catherine Donohue and her co-workers develop deep, supportive friendships as the years go on. Finally they must confront two truths that both they and the company have been evading for years. They are developing serious illnesses and their work with radium is the cause. The decisions that the four women, particularly Catherine, make in response to these facts ultimately resulted in a 1938 landmark Supreme Court case that changed Illinois law to make companies responsible for the safety of their workers. Melanie Marnich's play illuminates the lives and spirits of these ordinary women, shedding light that flares into incandescence as their story ends.

MAY 2014
CIRCLE SHOW

	THU	FRI	SAT	SUN	
MAY		09	10	11	M
	15	16	17	18	M
	22	23	24	25	M
	29	30	31		



“Dynamic
acting
and brilliant
design”

Severna Park Voice



“A triumph to gather so many talented performers”

MD Metro Theatre Guide

Dead Man's Cell Phone

JUNE 2014
ARC SHOW

Written by Sarah Ruhl

Our second ARC offering is an odd comedy about human isolation, especially in this world full of more tightly connective devices than ever before. Jean, a young woman eating a bowl of lobster bisque in a café, picks up the ringing cell phone of a man who has just died at

the next table. Stunned by the happening, she allows herself to be drawn into the lives of his family and others who call him while the phone is in her possession,

seeking to make them feel better and to express the unspoken thoughts of the dead man. Not quite absurdist, unsentimental and quirky, the play takes us into a swirling exploration of our inability to really know others, even those we work near, live with or marry.

	THU	FRI	SAT	SUN	
JUNE		13	14	15	M
	19	20	21	22	M
	26	27	28		E

Take the e-Cruiser!

Plan ahead and use the e-Cruiser service to transport you to the theater from the downtown parking garages, especially the free state garage on St. Johns Street and Calvert Street behind Key Auditorium. Call about 10 minutes before you need pickup and the e-Cruiser will come and take you to the theater. It will also pick you up from restaurants, hotels and other locations downtown.

There is no cost, but the drivers do work for tips. Colonial Players has arranged for the e-Cruisers to make themselves available to our patrons before and after shows, but you are still responsible for arriving on time. Call 443-481-2422 for pickup. If you do not get a dispatcher, do not leave a message. Hang up and call again. The service is efficient, eco-friendly and reliable and runs rain or shine. Solve the problem of long walks between parking and the theater and call the e-Cruiser!

Colonial Players celebrates our 65th

Season of Great Community Theater



Sunlight, 2012

Colonial Players has won numerous awards for the quality of our productions in competition with community theater groups in Maryland and the Washington area. 2012's *Going to St. Ives* won best production, best director and best leading actress in the 2012 WATCH Awards, first out of over 125 productions by area community theaters all around the beltway. CP has won first place honors in the state AACT one act play festival and has been honored 18 times by the Ruby Griffith Award competition for Washington-area theaters.

For many years, CP has contributed to the community: donations, scholarships, workshops, forums, and activities designed to develop new directors, actors and playwrights.

CP is 100% volunteer and we welcome your support and participation, whether onstage, working backstage, ushering, staffing the box office or buying tickets! Our patrons' financial support pays the bills and their applause makes our hard work worthwhile. Thank You!

Have you heard about the Colonial Players FlexTicket?

For the same cost per seat as a subscription, you may now purchase CP's new **FlexTicket**, which you may use for any combination of shows and seats you choose through the end of the season. They are transferable, so that your friends and kids may use yours. FlexTicket users must order their tickets through the box office, rather than the web. When shows are sold out, FlexTicket holders have the added advantage of being able to order standby tickets by phone, on the same day as the show, up to an hour before curtain time. FlexTicket Standbys who have ordered by phone will be seated before regular standby ticket holders.

FlexTickets are available for Adults for \$18.00 per show and for Seniors/Students and patrons with a Military ID for \$14.00 per show. **Senior/Student/MilID FlexTickets** are limited to use by Seniors, Students or Patrons with Military ID's. Save money, support the theater and enjoy the flexibility of FlexTickets.

TICKETING AND GENERAL INFORMATION

Show Times

8:00 pm Thursday, Friday, Saturday
2:00 pm Sunday
7:30 pm Sunday evening
(2nd week of run only)

Box Office number: 410-268-7373

The Box Office is open one hour before curtain time on performance nights and matinees.

The Box Office is also open Tuesday, Wednesday and Thursday before Opening Night from 7 pm to 8:30 pm.

Tickets may be purchased online at our website thecolonialplayers.org at any time or call us at 410-268-7373 and leave a message.

Tickets will be held for patrons at the box office until show time. Patrons may also have tickets mailed to them for a fee of \$1 or provide a self-addressed stamped envelope.

FlexTickets for 10 seats may be used for any combination of shows and seats until the end of the season. The Box Office will keep track of use and punch the FlexTicket as the seats are used. Ticket orders must be placed through the box office, not on the web. FlexTickets are transferable. Senior/Student/ MilID FlexTickets must be used by seniors, students or Military ID patrons.

Subscribers may exchange their tickets in person, by phone, by mail or email at boxoffice@thecolonialplayers.org. **In order to receive new tickets in exchange, the box office must be notified 48 hours before performance time.**

Colonial Players does not issue refunds. Unused tickets may be returned to the Box Office for a tax-deductible donation receipt. FlexTickets expire at the end of the season. There will be no refunds on unused seats of the FlexTicket

Single Ticket Prices

\$ 20 Adults, \$ 15 Seniors 65+ / Fulltime Students / Military ID

A NOTE TO OUR AUDIENCES:

As with most contemporary plays, many of our shows this season contain contemporary language and situations, which Colonial Players believes should be viewed and heard as the playwright intended within the context of the scripted story.

The Colonial Players, Inc. reserves the right to change season offerings if necessary.

Single tickets may be purchased in person at the Box Office, by mail, phone or at our website, thecolonialplayers.org. Tickets ordered by phone or online must be purchased using MasterCard, Visa, or Discover credit cards. Checks and cash are also accepted at the Box Office by mail or in person. With the exception of Standby tickets, **all single (non-subscription) ticket purchases are final. No exchanges and no refunds. FlexTicket reservations may not be changed within 48 hours of performance time.**

Seats are guaranteed only until curtain time. As we are a theater in the round, latecomers may have to wait to be seated until an appropriate break in the performance. A television monitor in the lobby allows late patrons to view the performance. Please allow plenty of time for parking in the crowded downtown area. Add time for using the e-Cruiser transportation service between parking garages or restaurants in Annapolis and the theater. Call 443-481-2422 for pickup at least 10 minutes before you need pickup and plan to tip the drivers! It is very difficult for us to seat latecomers. CP assumes no responsibility for seats lost by patrons made late by e-Cruisers.

Standby tickets are sold one hour prior to performance time in person, on a first-come, first-serve basis. If standby seats are unavailable, purchasers' money will be returned immediately. FlexTicket holders may call on the same day of the show up to an hour before curtain time to reserve a priority standby seat.

Wheelchair space is available at most performances with advance notice. Order online or call the Box Office at 410-268-7373 at least one hour before curtain time.

Gift certificates for tickets are available at the Box Office.

Become a supporter!

Subscribers providing additional support to Colonial Players are listed in each show's program. Thank you for your contributions.

OUR HISTORY

Colonial Players was founded by a group of Annapolitans dedicated to bringing high quality theater to what was then a sleepy town on the Chesapeake. As Annapolis has grown, so has the theater, continuing to thrive with a dedicated corps of volunteers and a loyal subscriber base.

The history of Colonial Players is intertwined with the rhythms and pace of downtown Annapolis. From its humble beginnings in the old Annapolis Recreation Center near City Dock to its current home at the foot of State Circle, Colonial Players continues its mission to entertain and educate, bringing the dramatic arts to the heart of the city.

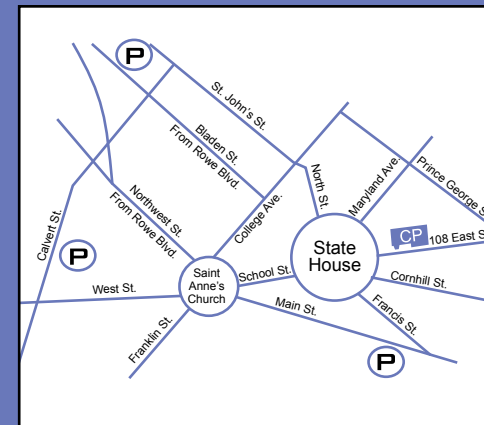
The theater's curtain first rose in 1949 with a production of James Thurber's slapstick comedy *The Male Animal*. Six years later, Colonial Players purchased an old car repair shop on East Street,

and through the years this site has been remodeled and expanded into the 180-seat arena theatre patrons and actors alike enjoy today.

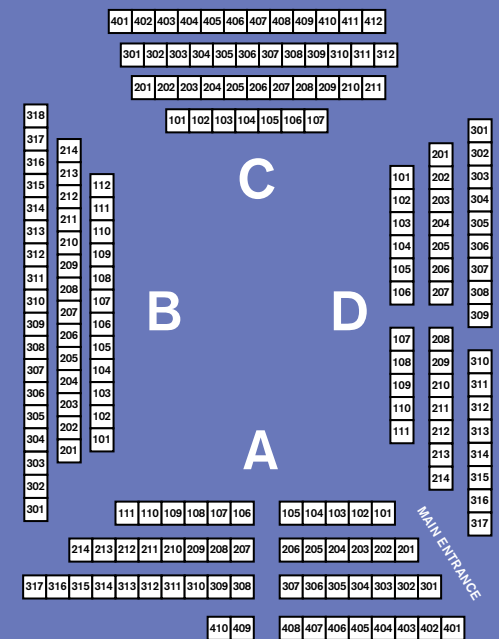
From Shakespeare to Noel Coward to Stephen Sondheim, Colonial Players audiences have enjoyed a wide range of performances. Experimental theater, theater for children, works by new playwrights, one-act play festivals, an array of workshops, and our annual Christmas production fulfill our mission to entertain, educate, and enrich our community through the dramatic arts.

Colonial Players is proud of its place in Annapolis history, and we invite you to take part. Whether as a theatergoer, subscriber, or volunteer, actor, director or playwright, join us as we continue to make theater in 360° a vibrant part of Annapolis.

WHERE WE ARE



SEATING CHART



Cover Photo: *Moonlight and Magnolias*, 2012

Design by Drama Queen Graphics, LLC

Photos courtesy of Colburn Images