

Welcome to **The Shadow Box**, the first production of our 21st season. We are happy to be home again, this being our second year at the Provincetown Art Association. If you want to be involved with us on or off-stage, call us here at the theater (487-3466), or just stop by.

Watch for our next production, Tennessee Williams' "The Glass Menagerie," directed by Barbara Dennis, opening December 29.

To Ellen O'Donnell, Don Sterton and the Board of Directors of the Provincetown Art Association: Thanks for a home.

Watch for Provincetown High School's next production, "Egad, The Woman in White" by Tim Kelly, in early December, directed by Jim Brizzi.

### Board of Directors

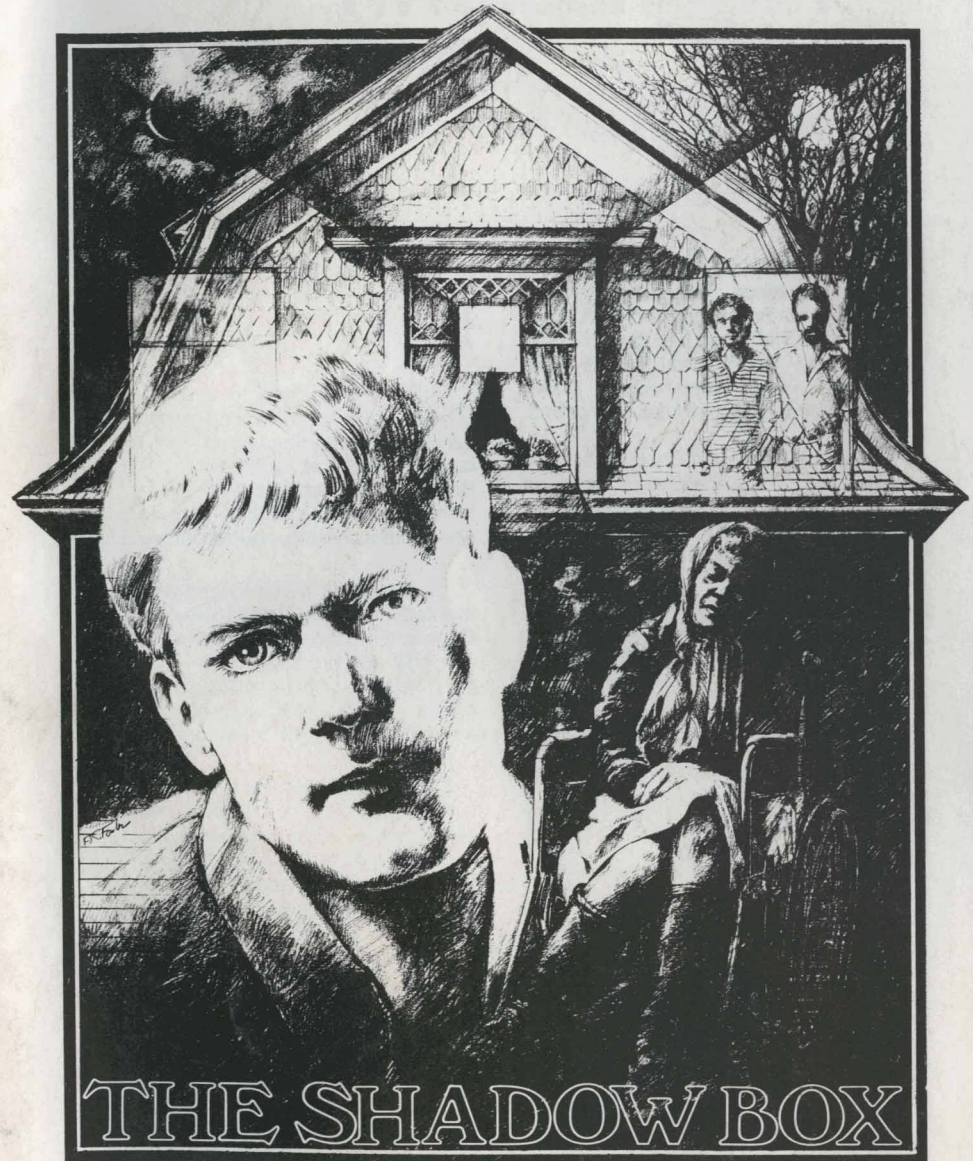
Laura Green, Secretary  
Karyn Lebel  
George Libone, Vice President  
Ardis Markarian

Larry Riley, Treasurer  
Alix Ritchie, President  
Paula Schuppert

**SPECIAL THANKS:** John Russell, Doug Best, Provincetown Fire Department, Provincetown Police Department, The Crown and Anchor, WOMR, Beulah's, Benjy, Skin-a Leather Shop, the Provincetown News, Shank Painter Printing Company, Ruth's Boutique, The Advocate, Family Jewels, Ed Hogan, Ocean's Inn, The Cookie Works, Adam's Pharmacy, Eleanor Meldahl, Malcolm Meldahl, Hilda Neily, Father McLaughlin, Ardis Markarian, Victor Powell, Barbara Dennis, Larry Riley, Sandy Busa, Gio Sgarlata, Valerie Santuccio, Mary and Tom Pucci, Gabriel Brooke, Craig Lumber, Jim McNearny, Stan Sorrentino, Karyn Lebel, Sandy Nesbitt, Reggie Cabral, Pete and Tillies, The Country Store, Perry's Liquors, Anne Packard, Lucille Donahue, St. Mary's of the Harbor, Earl at Art's Dune Tours, Provincetown V.F.W., Ronnie White, Donna Short, Jane Roderick, Elmer Silva, the Provincetown School System, Judy Poor, Linda DiBenedetto, Alex Hluchyi, the businesses and people who support this company; and all those not mentioned due to printing deadlines.

Contributor - Irma Ruckstuhl

## THE PROVINCETOWN THEATER COMPANY



THE SHADOW BOX

THE SHADOW BOX



# THE SHADOW BOX

*A Pulitzer Prize Winning Drama*

By Michael Cristofer

Directed by Don Carr

## CHARACTERS

The Interviewer . . . . . Bill Meves

## COTTAGE ONE

Joe . . . . . Edward R. Sorrell

Stephen . . . . . Steven Iammarino

Maggie . . . . . Paula Schuppert

## COTTAGE TWO

Brian . . . . . Glen Lane

Mark . . . . . George Libone

Beverly . . . . . Eve

## COTTAGE THREE

Felicity . . . . . Bunny Pearlman

Agnes . . . . . Pat Bruno

## ACT ONE

EARLY MORNING

## ACT TWO

LATER THAT SAME DAY

*The play takes place in three cottages on the grounds  
of a large hospital in northern California.*

Produced by Special Arrangement with Samuel French, Inc.

*(There will be one fifteen minute intermission)*

## PRODUCTION

Production Manager . . . . . Laura Green

Stage Manager . . . . . Fran Paternostro

Set Design . . . . . Don Carr

Master Carpenter . . . . . Anne White

Scenic Painting . . . . . Hilda Neily

Lighting Designer . . . . . Steven Iammarino

Lighting Technician . . . . . Amy Germain

Sound/Music . . . . . Gio Sgarlata

Costume Co-ordinator . . . . . Julia Paskauskas

Make-Up Designer . . . . . Maryellen Carroll

Hair Designs . . . . . Jim Rann, Hannah L.T. McCormick

Publicity Directors . . . . . Marty Davis, Alix Ritchie

Props . . . . . Donna Gribetz

Stage Crew . . . . . Donna Gribetz, Fran Paternostro

Photography . . . . . Khristine Hopkins, Gabriel Brooke

Poster, Program Design . . . . . F. Ron Fowler

House Managers . . . . . Sandy Busa, Larry Riley

Set Construction/Stage Dressing . . . . . Anne White, Laura Green,

Fran Paternostro, Bill Meves, George

Libone, Irene Cyr, Steven Iammarino,

Paula Schuppert, Donna Gribetz

Beverly's Costume by Jerry Giardelli



**HILDA NEILY (Scenic Painting)** As a young native of Vermont, Neily studied with William Hollingsworth. Following her graduation from the Art Institute of Boston, she continued her studies at the University of California at Berkeley. She came to Provincetown in 1969 with painting her main concern. In 1973 she began an important relationship with Henry Hensche at the Cape Cod School of Art, founded by Charles Hawthorne who was a teacher of Hensche's. Here she began an intense study of Impressionist theory, involving the study of light and color, and the development to perceive the color changes of the lights of the day. Her studies have continued with Mr. Hensche and Mr. Robert Douglas Hunter. Neily has had numerous exhibitions on the Cape and most recently at Boston City Hall and the Copley Society in Boston. Her paintings are in numerous collections throughout this country and abroad.

**AMY GERMAIN (Lighting Technician)** Amy is a welcome new addition to our ensemble.

**MARY ELLEN CARROLL (Make-up Designer)** Mary Ellen assisted make-up on "The Importance of Being Earnest", and designed make-up for "Play it Again Sam". In Marymount College, she starred in several productions.


**JULIA PASKAUSKAS (Costume Co-ordinator)** Julia assisted making costumes for "The Importance of Being Earnest". She enjoys designing and clothing herself and has made her talents available to our productions.

**DONNA GRIBET (Props)** Donna came to Provincetown this past spring after studying dance in N.Y.C. She worked as stage manager throughout this past summer for "Last Summer At Bluefish Cove", "Strawhead" and for The Boston Ballet. Donna performed in the Provincetown on the Beach Dance Ritual "Immunity Mandala" this past September before joining this production with the P.T.C.

### **Note from the Director:**

*Among the many, many people who deserve thanks, I would like to take this opportunity to thank George Libone and Bill Meves for encouraging me to explore directing a play as challenging as "The Shadow Box." Thanks also go to Laura Green and Fran Paternostro for their support, organizational wizardry, and seemingly boundless energy.*

*Finally, I would like to thank my family, and in particular, my brother David Russell Carr. David inspired me, my brothers, and my parents to face our own ultimate passing with bravery, love, compassion and understanding. In one way after another, his death inspired us all to live a much fuller, caring, and affirmative life. Thank you, David. I owe you more than could ever be expressed here.*



## THE CAST

**BILL MEVES (The Interviewer)** Bill first joined the Provincetown Theater Company in 1972 as set designer for "Peter Pan." He went on to design and construct sets for "Hot'l Baltimore," "Cabaret," "Chamber Music" and last season's "The Importance of Being Earnest." He has appeared in "The Three-penny Opera," "Promenade," "Hot'l Baltimore," "Cabaret," "November Twice," as Hitler in "Eva Braun," Lenny in "Of Mice and Men" and most recently, Stanley Kowalski in "A Streetcar Named Desire."

**EDWARD R. SORRELL (Joe)** A closet actor since 9/17/34 in Washington, D.C., Ed hit the "boards" in 1976 with the Dorchester Players as Giles Ralston in "Mousetrap," Harry in "A Delicate Balance," Fred Ritter in "The Torchbearers" and the doctor in "Waiting for Lefty." Ed joined the P.T.C. in 1981 as Candy in "Of Mice and Men." He also appeared as Manny in "Horizon Lines," and last year as Mitch in "A Streetcar Named Desire." Ed was last seen this past summer in the Provincetown Summer Theater production of "P-Town Stories."

**STEVEN IAMMARINO (Stephen, Lighting Designer)** Steven's helpful hands have been extended to the P.T.C. since they were four sizes smaller. This is his first appearance on the P.T.C. stage.

**PAULA SCHUPPERT (Maggie)** Paula has been working with the P.T.C. since 1978 and is thankful for it.

**GLEN LANE (Brian)** This is Glen's fourth season with the company. Those with good memories remember him as the "2nd Tenant" in Doug Best's "Mamie Stover." Two seasons ago he played Slim in "Of Mice and Men." He appeared as Shep in last season's Christmas offering, "Bell, Book and Candle."

**GEORGE LIBONE (Mark)** George has worked in many capacities with the Provincetown Theater Company since 1977. He has appeared in "Eva Braun," "A Christmas Carol" and as George in "Of Mice and Men." He enjoys production work as well, being production manager for last season's "A Streetcar Named Desire" and "The Importance of Being Earnest."

**EVE (Beverly)** Eve has acted in many plays with both the Provincetown Theater Company and the Provincetown Theater-in-Exile in N.Y.C. She took a leave of absence for a few years to deal with reality, but the role of Beverly brought her back.

**BUNNY PEARLMAN (Felicity)** Bunny's contributions to the Provincetown performing arena include the direction of the Provincetown Dance Group and Summer Dance Theater from 1977-1981; a movement drama on the theme of woman's resistance, "Guerilla"; a collaboration with Milton Cohen on the mixed media and physical theater production "Double Exposure." In addition Pearlman was choreographer for "Alice the Magnificent," and most recently played Delia in the "Mound Builders."

**PAT BRUNO (Agnes)** Pat designed the costumes for "The Importance of Being Earnest"; designed the set for and appeared as the Mexican woman in "A Streetcar Named Desire" and designed costumes for and appeared as Chrysothemus in "Electra."

**DON CARR (Director)** Don came to Truro in 1982 to escape show business. Obviously, he did not succeed.

**FRAN PATERNOSTRO (Stage Manager)** Fran's hand was the hook behind the beagle puss lurking on the set of last season's "Play it Again Sam," at the same time handling all our props. She jumped from the frying pan into the fire keeping us all informed and on time. Her mother will be proud.

**LAURA GREEN (Production Manager)** This time last year, Laura entered the "Stagelight Zone." She's still there.

**ANNE WHITE (Set Design/Master Carpenter)** Anne has lived in Provincetown for the past four years. Last season she was our house manager for "Play it Again Sam." This is the first set she has built for the P.T.C. and the beginning of a new addiction.

**GIO SGARLATA (Sound-Music)** Gio is a singer-songwriter, performing mostly original music both locally and in N.Y.C. This is her first involvement with the P.T.C. and her first live theater performance.



**BELL, BOOK & CANDLE**

*Written by John van Druten*  
 Directed by Ron Weissenberger

**THE CAST**

*(in order of appearance)*

GILLIAN HOLROYD..... Sandra Busa  
 PYEWACKET.....Mehitabel Morra  
 SHEPHERD HENDERSON.....Glen Lane  
 MISS HOLROYD.....Mary Boyle  
 NICKY HOLROYD..... Michael Green  
 CYNTHIA REDLITCH..... Francesca Brenner

**SCENES**

The action passes throughout in  
 Gillian Holroyd's apartment in the  
 Murray Hill district of New York City.

**ACT I**

Scene 1: Christmas Eve.  
 Scene 2: About three hours later.

**ACT II**

Two weeks later.

**ACT III**

Scene 1: Four hours later.  
 Scene 2: Two months later.

(There will be two ten minute intermissions.)

*Produced by special arrangement with  
 Dramatists Play Service Inc.*

**THE PRODUCTION STAFF**

Production Manager ..... Paul Asher  
 Stage Manager ..... Larry Riley  
 Set Construction ..... Rob Bramley  
 Laura Green  
 Paul Asher  
 Set Decoration ..... Larry Riley  
 Mary Boyle  
 Lighting Designer ..... John Russell  
 Lighting Technician..... Laura Green  
 Make-up Designer ..... Alex Hluchyj  
 Publicity ..... Paul Asher  
 John Russell  
 Props. .... Ed Sorrell  
 John Crates  
 Stage Crew ..... Stephen Iammarino  
 Photographer..... Kristine Hopkins  
 Poster & Program Cover Design..... Mary Boyle  
 House Managers..... Ardis Markarian  
 Paul Asher

The following local artists have work exhibited on our  
 set: John Russell, Peter Macara, Bonnie Fuoco, Kirk  
 DeFontes, Mary Boyle, Abbi Marchesani, Gail Browne,  
 Rogovsky, Florence Rich and Kristine Hopkins. We are  
 grateful for their contributions.

SPECIAL THANKS TO: Ellen O'Donnell, Don Sterton,  
 George FitzGerald, Margaret Ryan, Shank Painter Printing  
 Company, The Handcrafter, Spiritus, Advantages Corp.—  
 Provincetown Magazine, Doug, Clare, Sass, the businesses  
 who support the Company by advertising in our program,  
 and all those not mentioned due to printing deadlines.

A VERY SPECIAL THANKS TO: The librarians at the  
 Provincetown Library who have diligently and cheerfully  
 kept watch over the distribution of our perusal scripts  
 through the years.



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arts

By EDWARD W. DESMOND

The Provincetown Theatre Company will kick off its 24th season with a three-week engagement of Michael Cristofer's award-winning play, "The Shadow Box."

The play captures the last days in the lives of three terminally ill persons. They are staying with their loved ones in cottages operated by a hospice organization, and the drama, says director Don Carr, is "in the tears and frustrations, hopes and dreams that accompany the challenge of facing one's mortality."

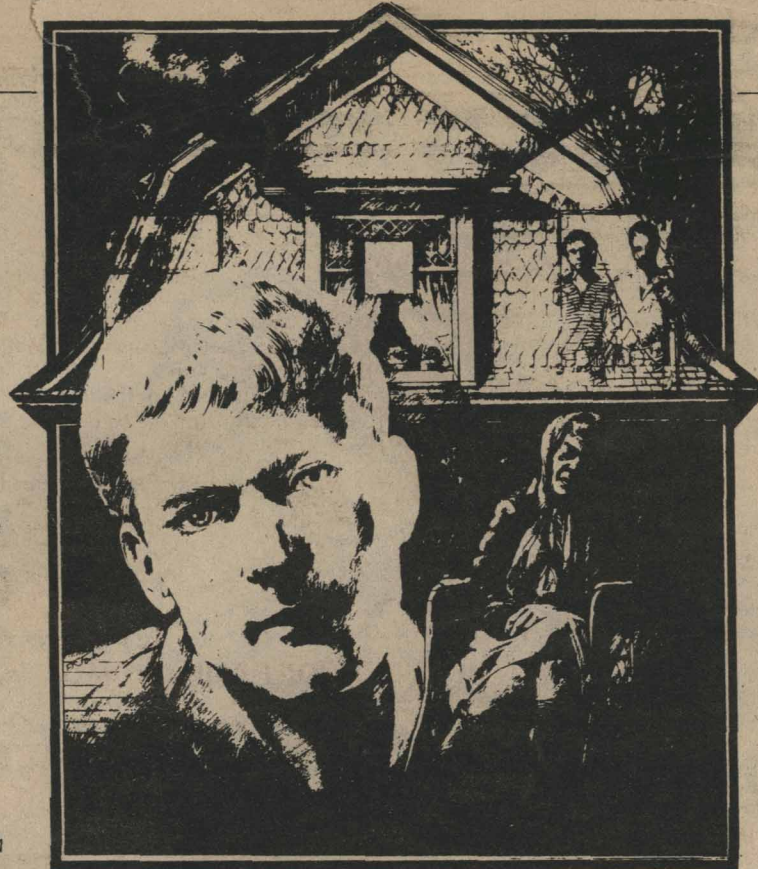
"There is," says Carr, "a lot of soul searching, along with comedy, warmth, pathos and passion."

The play ran for a year on Broadway and won both a Pulitzer prize for best drama and a Tony award for best play in 1977.

Part of what made the play so successful is the richness of the three main characters, who are all very different from one another, despite the predicament they share.

Joe (played by Ed Sorrell) is a blue-collar worker from New Jersey whose wife, Maggie (Paula Schuppert), and son, Stephen (Steven Iammarino), come to stay with him during his last days. The problem is that his wife has not found the strength to tell her son that his dad is dying.

Brian (Glen Lane) is a writer and philosopher who is spending his last days with his companion and lover, Mark



## MORTAL SHADOWS

(George Libone). Brian's former wife, Beverly (Eve), visits Brian, hoping to win forgiveness for having left him.

Finally there is what Carr calls a "a feisty, wonderful old dame" named Felicity (Bunny Pearlman) and her spinster daughter, Agnes (Pat Bruno). Agnes has taken care of her mother for years, and

for years been the target of her mother's acerbic wit.

Linking the three cases is an interviewer and counselor (Bill Meves), who visits all the patients and families.

Carr says the company is trying to add some new touches to the play with innovative staging and specially composed music.

The theater, he says, is a converted art gallery, and it occurred to him that the audience should look at the play as it looks at a piece of art. He therefore decided to use an enormous impressionistic painting by Provincetown artist Hilda Niely as the setting's backdrop.

The set itself is a study of careful attention to detail. The numerous quilts on the set are all handmade, and all the furniture pieces are antiques. The music for the show was composed by Ben Kettlewell and is performed on synthesizer and guitars.

In addition to the play, there is an art show in a gallery attached to the theater. On view are the works of Hilda Niely and other students of Henry Hensche, a noted impressionist painter.

The show will run from Oct. 27 to Nov. 13. Shows are at 8 p.m. Thursdays, Fridays, Saturdays and Sundays at 8 p.m. Tickets are \$4 Thursday night and \$5 other nights. Senior citizens' and students' tickets are \$2.50.

For information and ticket reservations, call 487-9702. The theater is at 460 Commercial Street in Provincetown.



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## Theater Review

### Life Shines Bright In *Shadow Box*'s Darkness

The ability of human beings to cope with their own mortality is the theme of Michael Cristofer's *The Shadow Box*, which opened the Provincetown Theatre Company's twenty-first season last Thursday night. The play is a gripping, true-to-life piece, and this company has taken on a difficult project with brilliant results. Superbly cast, acted and directed, *The Shadow Box* can make one laugh, think and cry, but above all it leaves the audience with a sense of warmth and humanity; a feeling that in the face of life's hopelessness, human dignity and honesty can and must be maintained.

On the grounds of a large California hospital, three terminally ill patients have moved to scenically located cottages, where they are to spend their last

days with their loved ones. Joe, a New Jersey factory worker, awaits his wife Maggie, who can't accept his illness, and teenage son Stephen, who doesn't know about it. Brian is an unsuccessful writer who waxes poetic about his condition, which he shares with his young male lover, Mark, and Brian's visiting ex-wife, Beverly. Felicity is an aging woman, suffering more than the others, who is taken care of by her introverted daughter, Agnes.

All three patients and those closest to them are in constant communication with The Interviewer, played with unnerving evenness by Bill Meves, who is one of a group apparently conducting research and therapy on these individuals' terminal conditions. It is through this communication that the audience learns the true feeling of the patients about their condition.

Joe, acted with great understatement and effectiveness by Ed Sorrell, is the average man, who has simply worked hard to survive, and now accepts his inevitable death with the same pragmatism that he accepted his life. "You get used to the idea," he tells the interviewer. His wife Maggie, who has traveled all the way from Newark with their teenage son, can't bring herself to believe that he isn't coming home, and symbolizes that inability by refusing to step inside his cottage until the play's final moments. Paula Schuppert wears Maggie's emotions so well that her presence, her look, sends her message directly to the audience, even as her character's dialogue seeks to skirt the issue. Steven Iammarino as son Stephen, strikes the perfect balance between his unavoidable naivete concerning his father's illness, and his own developing cultural sophistication.

Joe's family demonstrates the ordinariness of death, while Brian, nearby in another cottage, sees his impending doom as an opportunity to complete all the unfinished intellectual business of his life. He has already relinquished married life to embrace homosexuality, for which he seems to harbor no feelings of guilt or abnormality. He is, in his own words, "slowly disappearing," paying off bills, returning credit cards, and even closing his charge at Bloomingdale's. ("This is serious," says his visiting ex-wife upon hearing this fact.) Glen Lane as Brian is totally convincing in his up-beat, positive approach to death, and he is certainly the most comfortable joking about it. Yet underneath his ease lies an intense fear of

Pat Bruno as Agnes comforts her terminally ill mother Felicity, played by Bunny Pearlman, in the Provincetown Theatre Company's production of *The Shadow Box*.

Photo by Gabriel Brooke



7 death which causes him to shake unpredictably from time to time.

As Mark, a hustler poorly equipped to deal with Brian's braininess, George Libone moves from coldness through confusion to a final state of sensitivity. The catalyst for his transformation is Beverly, portrayed by Eve (no last name given), Brian's ex-wife, who is loud, loose and lewd. She is also very honest and caring, and her drunken presence breaks down the artificiality of Mark's and Brian's relationship.

In the third cottage, Felicity (Bunny Pearlman) awaits her passing in a condition of great pain and near delirium, attended by her daughter Agnes (Pat Bruno). The Interviewer becomes confused by Felicity's repeated calling out for "Claire," and questions Agnes as to who this person is. Claire, it turns out, was another of Felicity's daughters, who had died many years previously. Because of her illness, Felicity had begun asking repeatedly about Claire, as if she were still alive, and Agnes has decided to ease her confusion by going along with it. She writes letters as Claire which she reads daily to Felicity in what she feels is a harmless way of making the time pass more swiftly to her mother's death. Yet it is the anticipation of Claire's arrival that keeps Felicity hanging on to life against all odds, and Agnes must finally cope with the consequences of her own well-intentioned dishonesty. Both Miss Bruno and Miss Pearlman are superb.

In fact, there is little to discount in this production, which marks an auspicious beginning for PTC's season. Director Don Carr worked well with his cast, and the play moves along smoothly without visible effort. Ben Kettlewell's music sets the perfect tone for the evening, and the theatrical logistics of the play, though complex, are handled well in the Art Association's limited space. I didn't find the set very effective (especially the backdrop, which seemed more "arty" than right for the stage), but that was easily overlooked as the actors and the play wove their spell.

*The Shadow Box* has a strong message, delivered without dilution. This is a play for all those who need to understand our human condition (and who doesn't), where death is an inevitable, necessary part of life. Yet it contains strong elements of pacing, humor and entertainment, making this an easily accepted message which can touch an audience in a gentle, meaningful way.

Hamilton Kahn









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