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.


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**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 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 Lammarino
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)
HILDA NEILY (Scenic Painting) As a young native of Vermont, Neily studied with William Hollingsworth. Following her graduation from the Art Institute 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 a 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


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 Marry 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 "Mannie 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 "Agnes 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, "Guerrilla"; 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 well 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
Set Decoration ................................ Larry Riley
Lighting Designer ............................ John Russell
Lighting Technician ........................ John Russell
Make-up Designer ........................... Alex Hluchyj
Publicity ...................................... Paul Asher
Props. ......................................... Ed Sorrell
Stage Crew ................................... Stephen Lammarino
Photographer ............................... Khristine Hopkins
Poster & Program Cover Design ........ Mary Boyle
House Managers ............................. Ardis Markarian

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 Khristine 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.
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 tending with their loved ones in cottages operated by a hospice organization, and the drama, says director Don Carr, is "in the ears 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 lammarino), 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 (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 "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 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 Henschel, 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.
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 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 Iammurino 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
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 cold-
ness through confusion to a final state of sensitivity.
The catalyst for his transformation is Beverly, por-
trayed 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 ef-
fort. 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 accep-
ted message which can touch an audience in a gentle,
meaningful way.