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Marita '75

STATEN ISLAND CIVIC THEATRE

Staten Island Civic Theatre

1977 - 78 Season

November	19,20 25,26,27	LADIES AT THE ALAMO, by Paul Zindel, directed by Bruce Wyatt
December	1, 2, 3, 4	
February	3, 4,5, 10,11,12 17,18,19	PRIVATE LIVES by Noel Coward, directed by Paul Guest Smith
March April	31 1, 2 7, 8, 9 14,15,16	INHERIT THE WIND, courtroom drama, directed by Al Wagner
May	12,13,14 19,20,21 26,27,28	PIPPIN, musical sensation on Broadway, directed by Bernie Hauserman

Staten Island Civic Theatre

Governing Board

President Bruce Wyatt	Vice President Joan Kell	
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Jack Reycraft		

STATEN ISLAND CIVIC THEATRE

PROUDLY PRESENTS

Pulitzer Prize Winner, PAUL ZINDEL'S
NEW PLAY

LADIES AT THE ALAMO



BARBARA
RAMSEY



ELAINE
BOIES



CONNIE
MOHR SHEPPARD

Produced &
Directed by

**BRUCE
WYATT**



JEAN
CUSICK



VICKI
WONDOLOWSKI

Lighting
BOB ELIA

Sound
**WAYNE
MILLER**

Set
**BRUCE
WYATT**

Cast of Characters

(In Order Of Appearance)

Dede Cooper Elaine Boies
Bella Gardner Barbara Ramsey
Suits Vicki Wondolowski
Joanne Remington Constance Mohr Sheppard
Shirley Fuller Jeannie Cusick

Alamo Theater Staff

Barbsie Mary Ellen Kirby
Mikey McCloud Dominic Lagotta
Bill Gary Wondolowski
Jimme Lee Paul Kruse
Betsy Audry Zafarino

Cast of The Seagul

Bud Sherman, Joan Kell, Wayne Miller
Audry Zafarino

Setting

The Remington Room of a new theater complex in Texas City, Texas.

Synopsis

Act I The Ambush
Early Evening
Act II The Massacre
10 Minutes Later

Produced

By Special Arrangement with Mr. Zindel
and
Dramatists Play Service

Ladies At The Alamo

Patrons

Dr. Jack J. Boies
Gemma Caramante
Alice and Peter Clarius
Dr. and Mrs. Frank DiGiacomo
Alfred and Beatrice Eberling
Mr. and Mrs. Anthony Giacobbe
Mr. and Mrs. Werner T. Glaeser
Alice and Clyde Kaufmann
Mr. and Mrs. Robert M. Leng
Alfred C. Lenza
Myrtle and Louis Liedy
Mr. and Mrs. John Lizzoli

Mr. and Mrs. Charles Miller
Gene and Gerry Obermayer
Mr. and Mrs. Georg Olsen
Stella and Lee Orton
Mr. and Mrs. Charles Patterson
Mr. and Mrs. Jack REycraft
Ben and Lee Robin
Dr. Edith A. Schmitt
Maj. and Mrs. Michael G. Scotto
Barney and Irene Taranto
Mr. and Mrs. Salvatore Teta
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Dominic Vigliotti
Mr. and Mrs. Al Wagner
Mr. and Mrs. Alexander C. Wilkie, Jr.
Paul Zindel



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Production Staff

Producer-Director	Bruce Wyatt
Stage Manager	Mary Ellen Kirby
Property Mistress	Audry Zafarino
Wardrobe Mistress	Theresa Arias
Lighting Design	Bob Elia
Lighting Crew	Gary Wondolowski
	Paul Kruse
Sound	Wayne Miller
Technical Directors	Joe Gillen
	Paul Gerardi
Set Design	Bruce Wyatt
Construction Crew	Paul Kruse, David Jozwiak
	Audry Zafarino, Wayne Miller
	Bud Sherman, Joan Kell,
	Kit Kell, Robin Hasty,
	Jeannie Cusick
	Gary & Vicki Wondolowski
	Theresa Arias
Wig & Hair Styles	Charles Milo

Special Acknowledgements

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PROFILE

PAUL ZINDEL

ELAINE BOIES..... *Dede*

The most recent appearance of Elaine Boies on our SICT stage was as Princess Kosmonopolis in last spring's SWEET BIRD OF YOUTH. Several years earlier she had played in THE TIME OF THE CUCKOO. At the Wagner College Theatre Elaine starred in another Zindel play ... the Pulitzer Award-winning THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS. At Tottenville Summer Theatre her performances in A DOLL'S HOUSE, THE FATHER and CANDIDA were memorable. Elaine earned her BA in Speech and Theatre at Wagner, and, as any Staten Islander knows, she is Arts Editor of the Staten Island Advance.

JEANNIE CUSICK..... *Shirley*

Jeannie's last role with SICT was as Karen in THE CHILDREN'S HOUR, and before that she was Conjur Woman in THE DARK OF THE MOON. At Tottenville Summer Theatre she played in four of Shaw's works ... ARMS AND THE MAN, Mrs. Warren's Profession, JITTA'S ATONEMENT and YOU CAN NEVER TELL. Appearances with Theatre 81 and at S.I. Community College, and in two of Andy Mulligan's horror movies. I give some idea of her acting range. With a BA in English Literature from George Washington University, Jeannie is currently working towards her MA in Educational Theatre.

BARBARA RAMSEY..... *Bella*

Barbara's most recent stage experience has been with the American Theatre Experience at St. Clement's in Manhattan, where she played the role of Goody Putnam in THE CRUCIBLE. SICT audiences saw her several years ago in SEE HOW THEY RUN. Her theatre activities extend from appearances in TV commercials, TV daytime dramas and films. She has even danced with the Radio City Ballet Co. Her BA from the University of Texas is in Theatre.

CONSTANCE MOHR SHEPPARD..... *JoAnne*

Although Constance took her degree in Drama at Hunter College, this is her very first acting role since graduation. However, this "school marm" is a Harvest Moon Ball winner, Canadian Open Dance champion, and has won the Dance Educators of American championship. She is a member of SICT Acting Workshop

VICKIE ANNE WONDOLOWSKI..... *Suits*

Vicki, who studied at the Summer Workshop of the Royal Academy of Dramatic Art in London, at the Circle in the Square in New York, also has a BA in English and Theatre. She is all round theatre person, having acted in MUSIC MAN and in FORUM State Manager the recent musical PROMISES, PROMISES and also DIAL M FOR MURDER, and a member of other coast roles here and in New Jersey. Her daily occupation is as a Social Worker.

Except for the wonderful chaos that was going on inside his own head, Paul Zindel's life on Staten Island was singularly unremarkable.

He was born May 15, 1936, and 18 years later he was graduated from Port Richmond High School. Fascinated by the microcosmic worlds of science, he majored in chemistry at Wagner College, receiving his bachelor's degree in 1958. A year later he received a master's degree in education, also from Wagner, and for the next 10 years he taught chemistry and physics at Tottenville High School

But in his secret life — between the labs and the classroom and traumatic relationships with his mother and sister — he went to the movies. And wrote plays. His writing ambitions, fed by his dual college editorships of both *The Wagnerian* and *Nimbus*, the campus literary magazine, were further encouraged by winning an alumni scholarship to the 1959 New York City Writers Conference at Wagner, where he met such literary personalities as Edward Albee and Sloan Wilson.

And then, just six years ago, the comfortable door of Staten Island anonymity slammed shut forever when his searing autobiographical play, "The Effect of Gamma Rays on Man-in-the-Moon Marigolds," won the 1971 Pulitzer Prize for Drama. Paul Zindel was no longer a high school chemistry teacher; now he was a highly acclaimed playwright.

In 1966 ("Gamma Rays" was first recognized as a remarkable work in its original 1965 production at the Alley Theatre in Houston), he said to an interviewer: "Tell nothing about my past. My life started with 'Gamma Rays' at the Alley."

But without his past, there could be no "Gamma Rays," no "And Miss Reardon Drinks a Little," no "Secret Affairs of Mildred Wild," no "Ladies at the Alamo." Zindel's material springs directly from his experience, and Staten Island is deeply interwoven through the fabric of all his work, which includes five books for young people, as well as his stage and television plays.

If "Marigolds" is his most personal revelation, "Miss Reardon" tells tales out of Tottenville High School. "Mildred Wild" was based on candy store people the playwright had known in Travis. And "Ladies," though set in Texas, is an outgrowth of an earlier one-act play set on Grymes Hill. Its central incident — of card-playing women spotting a naked man in the mansion across the street — grew out of Zindel's experience (and imagination) when he spent a year as caretaker of the old Horrmann Castle on Howard Ave.

"Ladies at the Alamo" opened at the Martin Beck Theatre April 7, 1977, and closed two weeks later. By Broadway standards, it was not a hit. But many Zindel fans, along with other sensitive playgoers, blamed an ill-conceived production that emphasized a burlesque twist to the characters for burying the play underneath. Some, who were left cold by the Broadway production, had been deeply moved by Zindel's own staging of the work two years earlier at The Actors Studio.

The Staten Island Civic Theatre is well aware that "Ladies at the Alamo" will not be to everyone's taste. Many will find its language offensive, its situations shocking, its characters vulgar. These women, indeed, are larger than life, a condition necessary to the creation of all art forms. We hope our audiences will perceive the humanity below the play's brassy surface, and will be able to share the playwright's compassion for each of his "ladies," trapped by their personal dilemmas.

We present "Ladies at the Alamo" intact. With no apologies, but with immense pride in a major American playwright, whose bright lustre outshines all other creative spirits this poor Staten Island soil has spawned. We invite you to join us in welcoming home a truly gifted native son. And the secret demons that make him unique.

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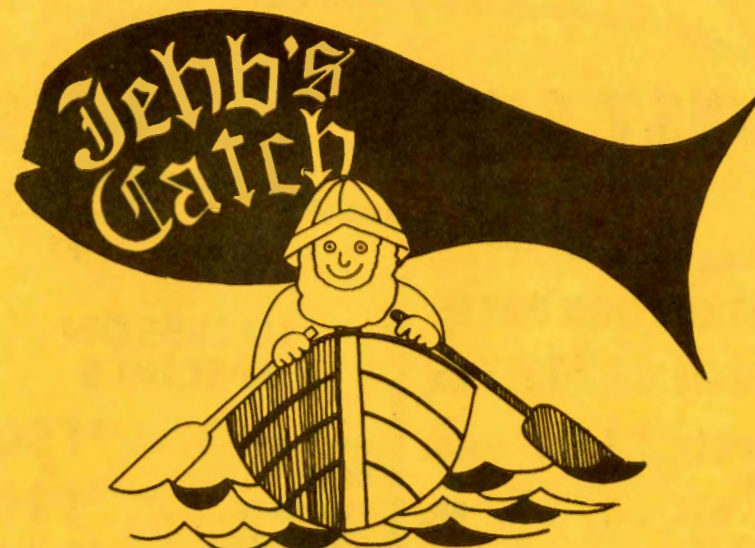
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