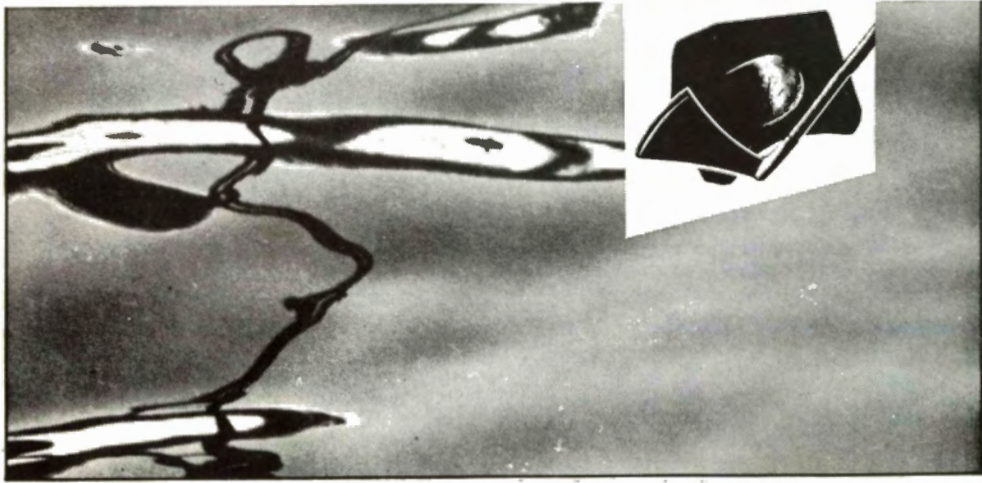


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BY ROBERT BOLT

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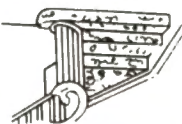
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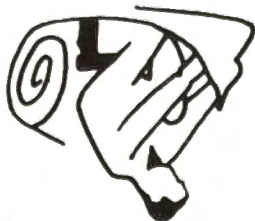


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SHOWTIME

April, 1983

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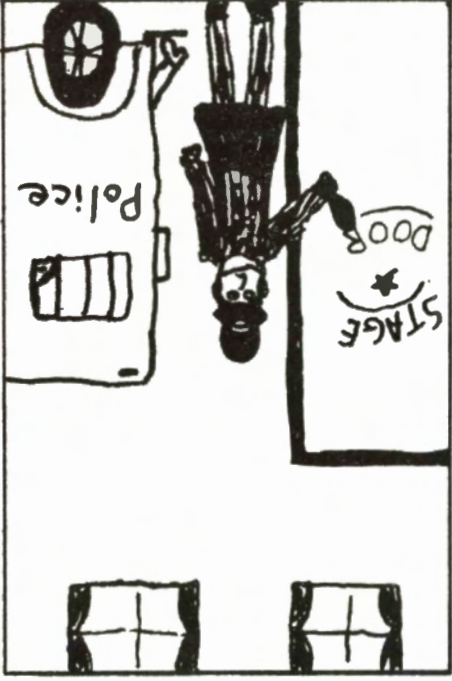


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SHOCK SHOWS

Throughout the years, a number of plays and musicals have run into censorship problems with the police

By John Taylor



In the recent tributes to the late Tennessee Williams, one word appeared repeatedly in reference to his famous plays: shocking. Since the very beginning of his celebrated career, the playwright captured audiences by the ancient device of shock treatment. (With the exception of *The Glass Menagerie* and possibly *Period of Adjustment*, his plays were laced with sex, cannibalism, perversion, graphic details and other devices to make an audience sit up and take notice.)

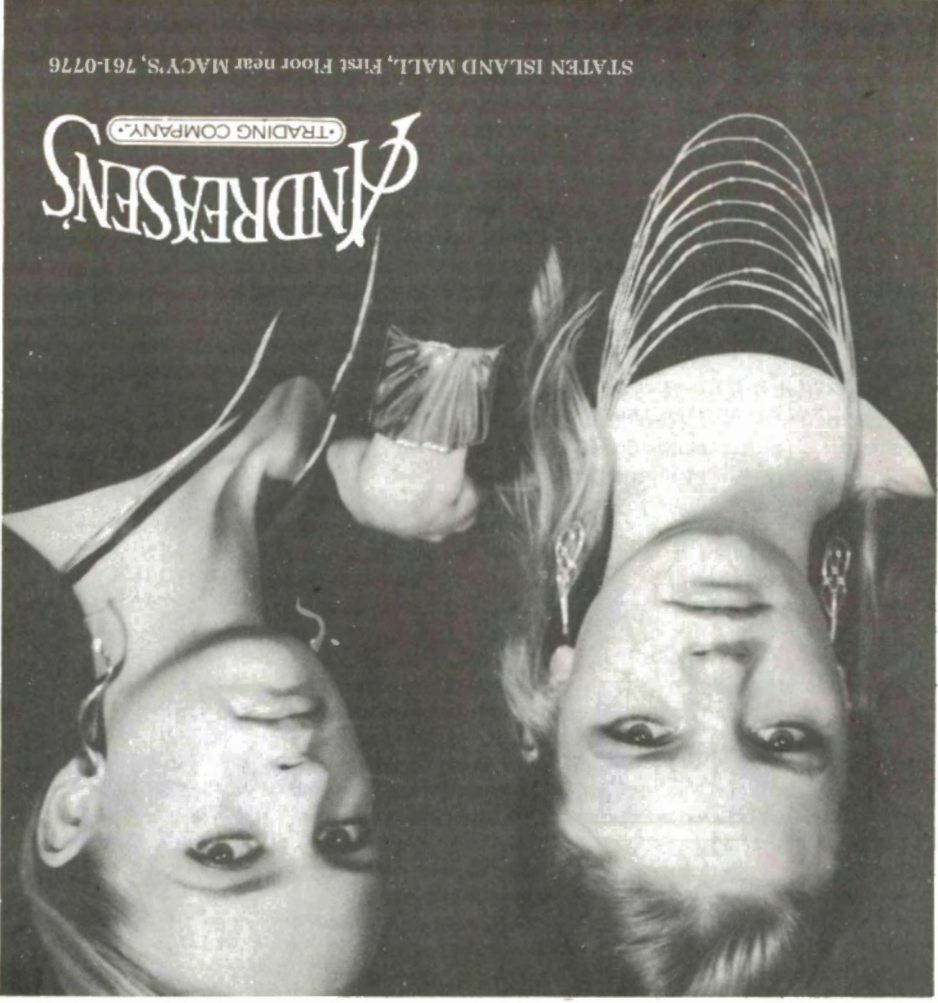
Williams' first produced play, *Battle of Angels*, was a cause celebre in Boston and closed there in 1940. The stern Boston censors took a dim view of Williams' hero, a Christ-like figure who worked as a shoe salesman and who liked to fondle women's feet. When *Cat On A Hot Tin Roof* opened on Broadway in 1955, the police commissioner did not find a dirty joke involving an elephant too amusing, and so the playwright was forced to remove the anecdote from the play. In his one-act play, *Suddenly Last Summer*, Williams had the homosexual hero die by being consumed by the young boys whose sexual favors he bought.

But Williams was hardly the first playwright not the last to use shock tactics in playwriting. Through the years there have been a number of plays and musicals that have run into censorship problems with the police.

Back in 1900, the notorious actress, Olga Nethersole, shocked the public and the police in a Clyde Fitch play called *Sapho*, based on the racy novel of the same name by Alphonse Daudet. The commotion happened at the end of the second act. An actor named Hamilton Revelle had to pick Olga up, kiss her and not remove his lips from hers as he carried her up a spiral staircase to his bedroom. (This bit of stage lechery became famous as "The Nethersole Kiss.") What shocked people was the idea that the lady was being carried into this man's bedroom, and the falling of the curtain at this moment was taken to mean that the public could not possibly witness the acts that were about to take place in that boudoir. The police closed the play after the first performance, but so great was the public's clamor for more of

"The Nethersole Kiss" that the play, after a court trial, was permitted to resume. Clyde Fitch further shocked audiences with his play, *The City*, in the 1909. In this sensational drama, when the amoral daughter of the family discovered that she had married her half-brother, women in the audience shrieked and fainted, men shouted oaths of disapproval. To top this, the drama dealt with drug addiction and was the first American play in which the word "God-damn" was spoken, causing some playgoers to race up the aisle for the nearest exit.

The year 1909 saw another shock play on Broadway. Famed producer David Belasco, noted for presenting "realistic" plays, sponsored *The Eastest Way*, a sultry drama by Eugene Walter about an immoral actress who tries to go straight when she falls for a virtuous man. But vice triumphs and the audience shrieked and fainted, men shouted oaths of disapproval. To top this, the drama dealt with drug addiction and was the first American play in which the word "God-damn" was spoken, causing some playgoers to race up the aisle for the nearest exit.

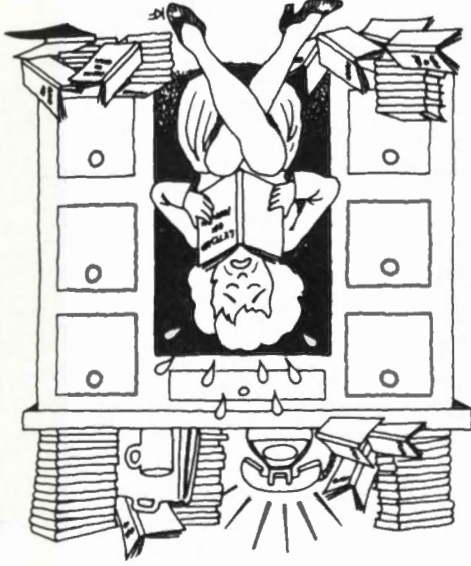


(Continued on Page 28)

SELECTING A SEASON

Audience appeal, technical feasibility and cast size help determine the plays Civic Theatre will produce

By Martin Shenman



Ken Frye

Musical: *Kismet, Merrily We Roll Along, Kiss Me Kate, The Best Little Whorehouse in Texas, Sweet Charity.*

At Civic Theatre's meeting on April 6, the board not only made final selections but put them into slots to balance the upcoming season. Next month, the board will choose a director for each play from among applicants.

What factors influence board members in their decisions? Besides the obvious consideration of audience appeal, board members must consider whether the production is technically feasible. For example, can the play be produced on Civic Theatre's stage? Are there too many set changes? These are

A theatre company's season of productions is no accidental creation. Rather, it usually is the result of months of careful planning in an effort to put together a broad segment of the public during the course of a season. And the selection process often begins almost a year before the season begins. That's the way Staten Island Civic Theatre does it, and that's pretty typical of community theatre groups, according to Paul Guest Smith, former Civic Theatre president and a current board member.

Basically, Staten Island Civic Theatre's season consists of seven or eight productions staged between October and July. Balance is the guiding factor. There are always two musicals -- one at the start of the season and a spring musical in May. The rest of the season generally consists of two comedies, two dramas and a mystery. If there is an eighth production, it is most likely to be another comedy or drama.

Planning for Civic Theatre's next season, for example, actually began two months ago, when directors compiled a list of plays suggested by a variety of sources within and outside the theatre company. At last month's board meeting, the initial list was trimmed to final entries. Board members must familiarize themselves with all the scripts on the final list.

Although selections for next season were made earlier this month, contenders for the final cut included:

Drama: *Sireaners, Amadeus, The Rose Tattoo, The Devil's Disciple, Macbeth.*
Comedy: *The Importance of Being Earnest, I Ought to Be in Pictures, Steamboat*

the kind of questions board members must ask.

"We always try to keep in mind: Can we do this production with the quality that our audience would expect?" Smith explains. "We like to think our productions are of professional quality."

Smith adds that the cast size is a secondary factor, "although we like to get plays with a number of good female roles. Believe it or not, there aren't that many plays with good female parts."

Perhaps surprisingly, royalties are not a factor in choosing a play. "High royalties mean it is a successful play, and we are therefore assured of a large audience," Smith says, "so we pay what is asked."

Royalties are more expensive for musicals than for dramas, Smith adds. "For the average drama, it might cost \$50 for the first performance and \$35 for each additional performance," he explains, "whereas for a musical we might pay as much as \$200 for each performance."

"As a play gets older, royalties decrease," he adds. "Of course, if we produce a classical play or one in the public domain, there are no royalties."

Some plays are simply off-limits to Civic Theatre because of restrictions placed on them by the playwrights. For example, Smith points out, one cannot get permission to perform plays in New York by Lillian Hellman, Edward Albee or Kaufman & Hart.

Still, the primary consideration at Staten Island Civic Theatre is audience appeal. "We pay thousands of dollars each year for rental, royalties, and operating and production costs," Smith says. "So you can see why Civic Theatre has to choose commercially attractive plays -- but that doesn't exclude our doing classical plays, such as *Macbeth*, which is under consideration for next year. Plus, we put on an original play several years ago, and we're still interested in original scripts." ■

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B'WAY BUFFS

Teacher introduces high school students to stage delights through a Manhattan theatre trip experience program

By Robert D. Diamant

When I began teaching on Staten Island in 1973, I discovered that few of my students had ever attended a Broadway show. In fact, few had ever attended any Staten Island productions!

Earlier, in 1956, during my freshman year at Brooklyn's Eastern District High School, my English teacher, Mrs. Sarah Gold, took my class to Manhattan to see a Broadway musical. *The Most Happy Fella*, and the experience opened up a whole new world to me. I was captivated by this musical and when I saw *My Fair Lady* that same year I became a "musical comedy freak." During my subsequent years in high school, my friends and I ventured into "the city" to see such shows as *West Side Story*, *The Music Man* and *Gypsy*.

Why do so few Staten Island high school students (even seniors) take advantage of Manhattan's cultural attractions? Is it because public transportation is dangerous? Is it because ticket prices are in the stratosphere (the least expensive ticket for *Cats* is more than \$25)? Is it because the streets are unsafe? To some extent these reasons enter into it, but I feel the major reason is that youngsters have not been motivated by parents or teachers to expand their cultural horizons.

True, many schools do have Humanities programs that attempt to introduce high school juniors to Manhattan's concerts, ballet, museums and theatrical productions. But most of the students selected for these

When he is not attending the theatre, reading about the theatre or listening to original Broadway cast albums, Robert D. Diamant is coordinator of school security, Dean of York City Youth Board, I was able to arrange for participants to attend a potpourri of Manhattan musicals ranging from the Equity



Author Diamant and students during Evita theatre trip

Richmond High School's after-school center, I decided to include a Manhattan theatre trip experience as an integral component of the program. With partial funding from the New York City Youth Board, I was able to arrange for participants to attend a potpourri of Manhattan musicals ranging from the Equity

Library Theatre productions of *Annie Get Your Gun*, *Anything Goes* and *A Funny Thing Happened On The Way To The Forum*, to the Off-Broadway presentations of *The Fantasticks* and *Little Shop of Horrors*, to the Broadway productions of *Bar Song*, *The Pirates of Penzance*, *Ain't Misbehavin'*, *Evita* and *Cats*.

My first-time theatre goers, of course, had to be oriented to the niceties of theatrical etiquette. Some initially assumed that behavior appropriate at a rock concert was appropriate while Part! LuPone was singing "Don't Cry For Me, Argentina" in *Evita*! I had to stress the following no-no's: no radio and cassette recorders; no smoking or eating during the performance; no wearing cowboy or ski hats in the theatre; no talking or commenting about a play while it is being performed; no sitting in someone else's reserved seats; no musical watches or portable video games; no dancing in the aisles or singing along with performers (a habit even I find almost impossible to break!) Some students even had to be told that the first act of a show was followed by a second act.

I enjoy sitting near students who are viewing their first Manhattan musical production because I can gauge their reactions to the singing, dancing, acting, lighting, costumes and scenery. Of the hundreds of students I have introduced to Broadway theatre, there has not been a single student who has not wanted to attend a subsequent presentation. Programs currently in operation to introduce students to the Manhattan theatrical experience are few and far between and are barely scratching the surface. The Board of Education certainly should expand its current efforts to motivate teenagers to attend the theatre and The League of New York Theatres should reach out to the city's high school students and build their interest in theatre because these pupils represent potential future audiences.

With proper orientation, teenagers can be among the most enthusiastic and motivated audiences — eager to be entertained, enthralled, enchanted and even educated by exposure to live, creative, thought-provoking, scintillating, spirit-enhancing THEATRICAL! ■

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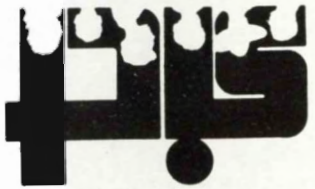
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Understudy for Cardinal Wolsey: Ken Tirado

The Common Man DON STRIANO
 Sir Thomas More LEONARD VALENTA
 Master Richard Rich DANIEL O'DONNELL
 The Duke of Norfolk, Earl Marshal of England JIM HAZARD
 Lady Alice More, Sir Thomas' wife ANITA CAPOGNA
 Lady Margaret More, Sir Thomas' daughter CLARE LEWIS
 Cardinal Wolsey FRED L. HOUSMAN, JR.
 Thomas Cromwell DAVID FROMAN
 Signor Chapuys, the Spanish Ambassador LEO LUNNEY
 Chapuys' Attendant DAVID JOZWIAK
 William Roper DOUGLAS KURTZ
 King Henry the Eighth FRANK VINCI
 A Woman JOAN KELL
 Thomas Cranmer, Archbishop of Canterbury KEN TIRADO

(In Order of Appearance)

CAST

SYNOPSIS OF SCENES

TIME: The Sixteenth Century.

ACT ONE

SCENE 1: Sir Thomas More's house at Chelsea
 SCENE 2: Wolsey's apartment at Richmond
 SCENE 3: The riverside at Richmond
 SCENE 4: Sir Thomas More's house
 SCENE 5: Hampton Court Palace
 SCENE 6: The garden of Sir Thomas More's house
 SCENE 7: An Inn

ACT TWO

SCENE 1: Sir Thomas More's house
 SCENE 2: Cromwell's apartment at Hampton Court
 SCENE 3: Sir Thomas More's house
 SCENE 4: Cromwell's apartment at Hampton Court
 SCENE 5: The riverside at Hampton Court
 SCENE 6: The Tower of London
 SCENE 7: The same
 SCENE 8: The Hall of Westminster
 SCENE 9: Tower Hill

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WHO'S WHO in the CAST

DON STRIANO (*The Common Man*) Daddy in *Cal on a Hot Tin Roof*. Leonard has also appeared with Looking Glass Play-ers in *Angel Street* and with Harbor Rep. as Krapp in *Krapps Last Tape*. Leonard directed *World of Carl Sandburg* for Civic Theatre, which was performed at Snug Har- bor for the benefit of the Harbor.

DANIEL O'DONNELL (*Master Richard*) Recently Daniel gave up a comfortable career teaching math and computer at St. Peter's High School to pursue acting on a full-time basis. He is a graduate of the Amer-ican Academy of Dramatic Arts and has stu- died in London at the London Academy of Music and Dramatic Arts and in New York with Stella Adler. He appeared in numerous plays, and lists Julian in *Toys in the Attic* and the title role in *Dracula* as among his

favorites. **LEONARD VALENTA** (*Thomas More*) began with Civic Theatre with the problems of kings in his first production *Lion in Winter* and the role of Henry II (a Plantagenet). Then came Rudy in *The Great Sebastians* and Big

fencer.

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Notes from the Director

"The present is the past rolled up for action,
and the past is the present unrolled for our
understanding."

— Will Durant

To bridge the span between the past and the present, Robert Bolt in *A Man For All Seasons* created the character of The Com- mon Man. More than a narrator or a chorus — although he fulfills both functions — The Common Man is our connection to the time in which Sir Thomas More lived his story and to our own time; he points the dual action of the play: to celebrate More and to recognize ourselves. To Bolt, Thomas More was a complete man, an uncommon man, a man who "seized life in great variety and almost greedy quantities, who nevertheless found something in himself without which life was valueless and when that was denied him he was able to grasp his death." That special quality has less to do with the 16th century than it does with the universal nature of man. To bring the man Thomas More within our reach, Bolt uses The Common Man, as Brecht would have it, to aid us to step back so that we may get closer. It is an exciting use of the theatre, breaking convention on the one hand and yet honoring the uncanmy force theater has, to weave a multi-colored tapestry while revealing the knotted threads. Bolt challenges us to see not only the final design, the "towering image" of Sir Thomas More in 1535, but also to look closely at ourselves in 1983.

No director could ask for a more reward- ing challenge than found in *A Man For All Seasons*, not could she ask more from a cast, designers and staff. You are "treasures with- out price" — your creativity, generosity, energy, and unfailing humor have convinced me that theatre is hard work and discipline but, above all, a celebration! Thank you, And to Bruce Wyatt, director and friend, thank you for your belief, your knowledge, and your steady hand. ■

Jeannie Cusick

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THEATRE POSTERS

WHO'S WHO in the CAST

JIM HAZARD (*The Duke of Norfolk*) last appeared in the Civic Theatre production of *Ten Little Indians*. Previously he had roles in *On Borrowed Time* and *Cat on a Hot Tin Roof* at Civic Theatre. In *She Sings to Conquer* and *Whose Life Is It Anyway?* with Looking Glass Players, and *Deception* with Harbor Rep., of which he is a member. Jim studied drama with Bruce Wyatt at the Civic Theatre workshop, the Stella Adler Conservatory of Acting and at the College of Staten Island.

LEOLUNNEY (*Signor Chapuis, The Spanish Ambassador*) last appeared on our stage as Vinnie in *The Odd Couple*; previous to that he portrayed Dan Hilliard in *The Deperte Hours*. At Seaview he was seen in *Playboy of the Western World*, and at Looking Glass in *The Miracle Worker*. Recently, Leo appeared Off-Broadway in *A Jewish Wife*.

DAVID JOZWIAK (*Attendant*) recently appeared as Will Parker in Civic Theatre's production of *OklaHoma!* His other shows at Civic include *Gypsy*, *Shenandoah*, *Forum*, *Carousel* and *A Little Night Music*. Local audiences have seen him in *Frankenstein*, *Pippin*, *Guys and Dolls*, *Sweeney Todd* and *Joseph and the Amazing Technicolor Dreamcoat*. David is very happy to be back at Civic Theatre.

DOUGLAS KURTZ (*William Roper*) is returning to the stage after a number of seasons and many productions spent behind the scenes. Although known mostly for his sound design and musical contributions, his less recent history includes acting credits in *Antigone*, *The Imaginary Invalid*, *Othello*, and *Of Mice and Men*, among others. He is looking forward to joining his wife Rita in their upcoming roles as first-time parents.

FRANK VINCI (*Henry VIII*) is making his Civic Theatre debut. He last appeared in *Barefoot in the Park* with Center Stage Productions. Frank has appeared in several roles at Seaview, where he directed children's theatre, as well as stage managing *The Elephant Man*.

FRED L. HOUSMAN, JR. (*Conal Wolsey*) This marks Mr. Housman's return to the Civic Theatre stage after a long absence. However, he has not been idle. Seen Island audiences have seen him in *How to Succeed at Wagner College*, and with *Har Rep.* he appeared in *Six Characters in Search of an Author* and *Gin Game*. Fred received the 1981-82 Staten Island Register Award for Best Actor for his performance in the *Gin Game*.

DAVID FROMAN (*Thomas Cromwell*) always finds it a pleasure to be in the company of the com-

JOAN KELL (*A Woman*) was last seen at Civic Theatre in *The Odd Couple*. Joan has appeared in many shows at Civic Theatre and her favorites include *Night of January 16th*, *Jesus Christ Superstar*, *The Diary of Anne Frank*, *The Prisoner of Second Avenue* and *Company*. Joan has directed many shows for Civic Theatre, and she is currently directing *Wonderful Town* for the Bayonne Jewish Community Center.

KEN TIRADO (*Thomas Cranner*) has appeared at Civic Theatre in *Hot L Ballimore*, *On Borrowed Time* and *Murder Among Friends*. Most recently he appeared as Vladimir in Harbor Rep.'s *Waiting for Godot*. His other credits include *Boys in the Band*, *Cuckoo's Nest* and *St. Joan*. Last season Ken created the role of Sheriff McJias in the Harbor Rep. premiere of *Afore said Bales*.

JEANNIE CUSICK (*Director*) is making her directorial debut at Civic Theatre with this production. She also made her backstage

and onstage debuts with Civic, starting "many years ago" with *Dark of the Moon*, directed by Bruce Wyatt. Jeannie recently appeared onstage as Hannah in Tennessee Williams' *The Night of the Iguana*, directed by Ken Tirado, at Seaview Playwrights Theatre. Being on the other side of the table has intensified her admiration for the director she has worked with, and she sends them her love — and her thanks!

KEN TIRADO (*Set Designer*) is Civic Theatre's scenic artist (*Chicago*, *OklaHoma! Fourposter/Idol*). Earlier this season he designed *A Doll House/Nora Helmer* for Harbor Rep., *The Odd Couple* for Civic and *The Night of the Iguana* for Seaview. His past designs include *The Homecoming*, *Dumb S.O.B.*, and *Murder Among Friends*. Sometimes he directs these things, too.

JAMES STAYOCH (*Lighting Design*) received the 1981-82 Staten Island Register award for Outstanding Scene Designer for *Deathtrap*, which he also directed, for Har-

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WHO'S WHO in the CAST

Hours, and *The Diary of Anne Frank* for Civic Theatre.

JERRY NADAL (*Production Stage Manager*) is a newcomer to Civic Theatre this season and has been the resident house manager. He has been involved with many other shows, including *Applause* and *She Stoops to Conquer* with Looking Glass Players; *Bondings* and *Feiffer's People* with La Rue II, and *Pippin* with T.R.P. Some of his favorite roles include Applegate in *Damn Yankees*, Sir Evelyn in *Anything Goes* and Lord Deckman in *Lorelei*. Jerry would like to thank Civic Theatre for making him feel welcome.

At HRT, where he serves as general manager, he directed and designed *The Subject Was Roses*. For Civic Theatre, Jim directed and designed *Sly Fox* and appeared on-stage as George in *Some Time, Next Year*, directed by Bruce Wyatt. Jim designed and directed *Spoon River Anthology* at Seaview Playwright's Theatre, and he has acted in and staged productions in Manhattan, Brooklyn and upstate New York.

TONY TORN (*Assistant to the Director*), Tony, or T.T., has worked once before with director Jeannie Cusick... as the king in her production of *Once Upon a Mattress* at Brooklyn Friends School. As a student at BFS, Tony has been seen in *Brigadoon*, *Guys and Dolls*, *Rhinoceros* and *Caucasian Chalk Circle*; he also directed Paul Zindel's *Gamma Rays/Marigolds*. He was seen in *The Drunkard* at Rip Torn's Sanctuary Theatre. This is Tony's first experience working at Civic Theatre.

TOM AMESSE (*Technical Director*). Relatively new to the Island Theatre scene, Tom has nevertheless made an indelible impression. A man of many talents, Tom's technical competence helped productions of *Okla-lahoma*, *Ten Little Indians* and *Night of the Igloos*. Having worked his way to technical director, he skillfully constructed *The Odd Couple*, on which he also worked the lights. and *Fourposter* / *I do! I do!* As a member of the Understudies' Club, Tom made his acting debut in *The Odd Couple*.

DOUGLAS KURTZ (*Sound Design*) has created sound for productions as diverse as *Rhinoceros*, *Spoon River Anthology* and *One Flew Over the Cuckoo's Nest* for Seaview Playwright's Theatre; *Ohello* and *The Innocents* for Looking Glass Players, and *Cat on a Hot Tin Roof*, *The Desperate*

JENNIFER STRANIERE (*Costume Designer*) has just completed directing and costuming *The Fourposter* at Civic Theatre. She was recently honored by the Staten Island Register with the award for Best Costume Coordination for her costume design of *The Magic Flute*. Jennifer is excited to be able to work with Katie again after her long absence.

work with old friends. Civic Theatre and is delighted to be back to Fairfield County. She is a former member of acted and directed for several theatres in Choral Artists and Musica Sacra and has Greenwich. Ms. Burt sings with New York *Thieves' Carnival* for Carmo Theatre in Sterling Barn Theatre in Stamford, and community Theatre, *The Petrified Forest* for The *Oh What a Lovely War* for Westport Community Theatre, *The Petrified Forest* for The five years ago. Her costume designs include moved to Connecticut from Staten Island and Katherine Burt (*Costume Designer*)

Information in "Who's Who in the Cast" is provided by Staten Island Civic Theatre. Where opinions are expressed, they are those of the players, not necessarily those of SHOWTIME.

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STAFF FOR "A MAN FOR ALL SEASONS"

PRODUCTION STAGE MANAGER..... JERRY NADAL
Assistant to the Director..... Tony Torn
Technical Director..... Tom Amesse
Set Designer..... Ken Tirado
Lighting Designer..... James Stayoch
Costume Design..... Katherine Burt
Sound Design..... Douglas Kurtz
Scenic Design..... Ken Tirado
Properties..... Rosemary Natland
Master Electrician..... Bob Elia
Scamstresses..... Joan Kell
Rita Kurtz, Debbie Hammer
Sarah Nadal
Crew Chief..... David Jozwiak
Lighting Crew..... Bob Elia
Sound Crew..... Ellen Mitchell, Emilia Treglia
Rita Kurtz
Jennifer Stranier
Costume and Properties Crew..... Rosemary Callahan
Jean Mahlmann, Sarah Cusick
Philip Stranier
House Manager..... Jennifer Stranier
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CAST



LEONARD VALENTA



DON STRIANO



DAVID FROMAN



FRED L. HOUSMAN, JR.



JIM HAZARD



DANIEL O'DONNELL



FRANK VINCI



ANITA CAPOGNA

Cast Photos by Nancy L. Kendall



LEO LUNNEY



DOUGLAS KURTZ



KEN TIRADO



CLARE LEWIS



JOAN KELL



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TRADITION RETURNS

Period costumes and food of the day make a hit with Island families seeking a unique dining experience

By Robert A. Williams



Robert Parsons

Bob Shipp in St. Patrick's Day attire

When Thanksgiving Day rolled around last November, Bob Shipp decided to do something a bit different — different, that is, for a Staten Island restaurant. He had waitresses at his restaurant, Capelli's in Oakwood, shun their usual garb for the more traditional dress of the early Pilgrims.

Diners liked what they experienced. So, as Christmas approached, Shipp moved into action again. This time he outfitted his staff as Santa's helpers. And again, his customers, both young and old, raved.

These days, not a holiday or special time of year passes without Shipp turning his restaurant into a diner's delight — complete with period costuming and the food of the

day. "Capelli's is a family restaurant, so by us dressing in various costumes we actually encourage parents to bring their children out to dinner with them," says Shipp, who took over management reins of the longtime Island eatery last summer. "In a lot of restaurants children aren't accepted, but here they are. We try to cater to children and their families."

Bending over backwards, so to speak, is nothing new to Shipp, who picked up restaurant and kitchen skills on a ship. As a youth of 15, Shipp, who was born and raised in England, signed on as a waiter on the Queen Mary and later on the Queen Elizabeth, flag-ships of the Cunard fleet. He worked aboard the liners for 10 years, advancing to head waiter and pastry chef.

Eventually, though, Shipp longed for the management experience that is important for advancement, so in 1972 he came to the United States and enrolled in a restaurant management training program. Upon graduation, he took a management position with

Shrafft's Restaurants in the Chrysler Building in Manhattan. When the world Trade Center was about to open, Shipp shifted south, and eventually managed every restaurant in the Twin Tower complex and on its concourse level. Before long, he was director of food and beverages for the popular Windows on the World restaurant. "While I was working at Windows on the World I kept thinking about eventually opening my own place," Shipp explained. "We were living on Staten Island and had heard of a few local restaurants that were available, so we decided to look here as a

beginning." Shipp says he finally came upon Capelli's

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and judged it to have the most potential, so in July he closed the deal that allowed him to finally open his own restaurant.

"I felt it would take us about five to seven months to adequately set the stage before we would see change, and I was certain we would do well with the restaurant," says Shipp. "But during the first two months of this year, which is usually a slow time in our business, we began to see a big turnaround."

Shipp, who had planned to close the establishment for a week or two so he can change the decor and institute a new continental menu, was forced to postpone the closing time and again. His latest plan calls for a brief closing about now.

"We'll bring a nautical decor to the bar and add original art to the dining area walls," he explains. "We'll probably get away from the Italian cuisine — after all, Staten Island has hundreds of good Italian restaurants — but our continental menu will have as its

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basis the same food preparation we have now." According to Shipp, the changes are minor, but they'll usher in a period of tradition.

"Our Thanksgiving motif and menu will become a tradition at Capelli's every year, and it's really a nice way to dine," he says. "This Christmas we had Santa on hand through the season, and it was just great to watch the children as they spoke with him. These are the things that make it all worthwhile!" ■

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to make a hit. And then to hell afterwards!" Wrote Brooks Atkinson: "The play had the three bright 'S's' of show business: it was a scandal, a sensation and a success."

One of the most shocking and successful plays ever seen on the American stage was *Rain*, adapted by John Colton and Clemence Randolph from Somerset Maugham's story, *Miss Thompson*. Jeanne Eagels caused a sensation as Sadie Thompson, a prostitute forced to flee to Pago Pago in the South Seas in order to escape a prison term in the U.S. On Pago Pago, a missionary, Reverend Davidson, succeeds in converting her and making her repent, only to ruin everything by falling under her spell and raping her. The scene in which Sadie denounces the reverend and all men for their hypocrisy caused pandemonium at every performance, for no one on the American stage had ever had the audacity to tell a reverend to go to hell.

In 1926, censors, ministers, police officials and even New York's Mayor Jimmy Walker (whose private life was hardly Ivory pure) had a field day with what they considered dirty shows on Broadway. A revue called *Bunk of 1926* was labeled *Filth of 1926* by a jury of 12 appointed censors, and the district attorney ordered the show closed. The producers, however, secured a court injunction and managed to continue playing until their audiences pelted out.

Three other plays ran into real trouble. One of them, *The Captive*, translated by Arthur Hornblow from a French play by Edouard Bourdet, was directed by the distinguished producer Gilbert Miller. It opened at the Empire Theatre on Sept. 29, 1926, and was the talk of the town because it dealt with a taboo subject in those days: lesbians. It told the story of a French diplomat's daughter (played by Helen Menken) who is under the spell of a "degenerate married woman." This villainess never appeared in the play, but she made her presence felt by sending the heroine break away from the temptress by marrying a family friend (Basil Rathbone), but the union fails and she deserts her husband for the "violet lady."

The play received excellent reviews, but

(Continued From Page 7)

SICT Funding

During the 1981-82 season, Staten Island Civic Theatre received funding from the following sources:

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critics treated the subject of lesbianism like leprosy. One critic stated that he could not tell his readers what the play was about, since it was not a fit topic for a family newspaper. Another critic hinted at the subject matter by saying that the heroine was "... fanned by the winds from the isle of Lesbos." Brooks Atkinson wrote in *The New York Times*: "The play deals with a twisted relationship with another woman ... a loathsome possibility" and concluded that it was a "revolting theme."

Ministers denounced the play from their pulpits and warned that young people would be corrupted by it. Surprisingly, the drama was permitted to run for several months before Mayor Walker began his cleanup campaign. Then, suddenly, a police wagon arrived at the stage door and police arrested the cast and producers. Rather than risk the bad publicity of a trial, the producers decided to close the show, although it was still a sellout at the box office and was defended by

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most drama critics of that era. Mae West, author and star of a play called *ren's Hour*, in 1934 stunned theatregoers with its sensational plot about a young girl spreading the rumor that two of her female teachers were lesbian lovers. The play ran for two years in New York without protests, but it was not permitted to open in Boston. In London, it had to be performed in a private club, and when Samuel Goldwyn decided to make a movie of the play, he was informed by movie censors that he could not call his film *The Children's Hour*, nor publicize the fact that it was based on Hellman's play. When asked how he thought he could possibly do a movie about lesbians, Goldwyn retorted, "Easy. I'll make them Lithuanians." (P.S. He called the film *These Three*, had Hellman change the girl's charge to a heterosexual rumor and got raves from movie critics for his brilliant handling of the problem.) One of the most irritating bits of censorship on the New York stage occurred in 1944 over a play called *Trio*, starring Richard Widmark, Lois Wheeler and Lydia St. Clair. It dealt with two women in love and it had a difficult time getting a Manhattan theatre in which to play because of its theme. It finally opened at the Belasco Theatre, but was soon forced to close when the theatre refused to renew the producer's lease.

With the sexual revolution of the '60's and '70's, and with the introduction of stage nudity in *Hair* and *Oh! Calcutta!*, taboos on subject matters came to an end and more and more plays with sensational themes were produced.

Now, you're probably wondering what that elephant joke was in *Cat On A Hot Tin Roof* that caused the police to excise it. I believe that it's safe to tell it in 1983. It concerns a mom, dad and their young son on a visit to the zoo. They are standing in front of an elephant enclosure and one of the male elephants is noticeably aroused. Junior starts at the gigantic protrusion and says to his embarrassed mother, "Mom, what's that?" Mom replies, "Oh, that's nothing, Junior." Says dad to his son: "Don't mind her. She's just spoiled. There's a good chance you'll be hearing the elephant joke next time *Cat On A Hot Tin Roof* is revived. ■

Mae West, author and star of a play called *Days and Nights*, was arrested, jailed for 10 days and forced to pay a \$500 fine for putting on and appearing in a salacious show. Mae had a marvelous time in jail. When she left she told the press that the warden had been very nice to her and had invited her home for Sunday dinner.



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