Plays and People

Sure Thing
A Café
Bill Kevin Palma
Betty Melissa Masters

Arabian Nights
A Middle-Eastern Bazaar
Norman Tony Alosso
Interpreter Cenia Monteiro
Flora Jayme Mattoon

Mere Mortals
A girder on the 50th floor of a new, unfinished skyscraper
Joe Anthony Schuttauf
Charlie Ronald J. Ringgard III
Frank Keirnon McDermott

The Philadelphia
A New York restaurant
AI Ronald J. Ringgard III
Waitress Tess Wilfong
Mark Kevin Palma

Lives of the Saints
The basement kitchen of St. Stanislas Kostka Church, Chicago
Edna Melissa Masters
Flo Sophia A. Bakas
Assistants Tess Wilfong
Cenia Monteiro
Kevin Palma

Production Staff

Director David Allen
Assistant Director Jim Pettibone
Set Design Edward Vitale
Lighting Design Greg Hamm
Costume Design Bridget K. Doyle
Stage Manager Bridget K. Doyle
Assistant Stage Manager Rachel Weber
Technical Director Brian Rice
Asst. Technical Director Kendra Murphy
Master Electrician Kendra Murphy
Sound Board Operator Christina Ferrari
Light Board Operator Bridget K. Doyle
Poster and Playbill Gretchen Widegren
Run Crew Justin Horner
Technical Crew Donna Wallace
Box Office Gene Marchand
Photography Mary Benoit, Nicolas Brodeur,
Scott Chiodini,
Courtney Connolly,
Leigh Downing,
Bridget K. Doyle, Bryan Herald,
Adam Lombardo,
Joshua Maloney, Kimberly
McCullough, Amie McFarlane,
Patrick Peters, Leo Radomir,
Timothy Silva

Note: Please turn off all cell phones, pagers, etc.
Absolutely no flash photography.
A deep hole in the ground, it has been very interesting and highly entertaining getting my first show as director of theater at Cape Cod Community College up and running. I originally considered planning a different David Ives production, but some technicalities proved somewhat daunting and those plans had to be abandoned midway through the rehearsal process. However, I still wanted to introduce you to the wonderful world of David Ives, thus the evening of short plays you are about to enjoy. Unlike, for instance, Neil Simon, David Ives’ work would never translate well to movies to TV. He is a creature of the theater, as you will discover.

Most of you may not be familiar with Ives and I chose his work for one simple reason: he makes me laugh. David Ives may be considered an interesting choice for my first production as a new member of our community, but I think that the American theater, especially in academia, embarked down a path some forty years ago from which it hasn’t veered: that of attempting to instruct as much as entertain. Theaters often produce a race-relations play one year, a painful coming-of-age play the next and make plans to depict the horrors of social injustices in South America the year after that (I actually saw that once at a university). All of this has a place, of course, but these “good for you” offerings don’t leave much room to remind us why we love the theater and, unfortunately, it’s been my experience that quite often the audiences start to dwindle after being exposed to the same thematic elements time and again.

I plan to use my time here to explore as much thematic diversity as possible, because I do believe theater can be serious and send a message. In fact, it should do both of those things, but it should be about people first and ideas second. I agree with the novelist Sara Paretsky who said, “There’s a reason that the writers we know from Stalin’s Soviet Union are Pasternak and Akhamatova, not Gribachev, who wrote Spring in the Victory Collective Farm.” That being said, I wanted to start with something fun and theatrical, which can be just as effective in conveying a message.

Two other things you should know: I love this cast and crew. When we abandoned our first idea half way through rehearsals, they didn’t say anything except “let’s go!” They showed me real, solid commitment and, boy, was that fun to see. I could be here for the next thirty years and they will still occupy a warm place in my heart for that.

Secondly, the first sentence of my notes is going to make sense to you in just a few minutes. Trust me.