



Fallen Angels

PLAYERS STATE THEATRE

1982-83 Season
Opening Night
Friday, February 4, 1983

Jose Ferrer
Artistic Advisor

G. David Black
Managing Director

Alan Yaffe
Director of Marketing and Planning

Barry J. W. Steinman
General Manager

FALLEN ANGELS By Noel Coward

Co-Produced by His Royal Highness Prince Turki Bin Abdulaziz and Family

CAST

Alfredo Alvarez-Calderon
Peggy Cosgrave
Lillian Graff

Peter Haig
Ronald Shelley
Tudi Wiggins

Directed by
Frith Banbury

Scenery and Costumes by
David Trimble

Lighting by
Stephen Welsh

Audio by
Ken Libutti

Production Stage Manager
Debbie Ann Thompson

Assistant Stage Manager
Lee Geisel

Acknowledgements:

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Players State Theatre is a constituent of Theatre Communications Groups (TCG), the national service organization for the non-profit professional theatre.

Produced by special arrangement with Samuel French, Inc.

 Air Florida, the official airline of Players State Theatre.

Scenery for Players State Theatre 1982-83 Season constructed by Miami Stagecraft
Frank Martin — Manager.

Players State Theatre is a member of the Florida Professional Theatre Association, the Florida Cultural Action Alliance and the Cultural Executives Council of Dade County.

The use of cameras or recording devices prohibited by law in this theatre.

CAST OF CHARACTERS

(in order of appearance)

JULIA STERROLL Tudi Wiggins
FRED STERROLL Ronald Shelley
SAUNDERS Lillian Graff
WILLY BANBURY Peter Haig
JANE BANBURY Peggy Cosgrave
MAURICIO DEL PONCE DELMONTE Alfredo Alvarez-Calderon

SYNOPSIS OF SCENES

ACT ONE	Morning.
ACT TWO	Evening.
ACT THREE	The next morning.

All of the action takes place in the dining-drawing room of the Sterroll's flat in London.

There will be two 10 minute intermissions between acts.

Acknowledgements:

Players State Theatre thanks the Interior Design Guild and Al Evans and Barbara Osman, Co-Chairpeople for Community Affairs, for the lobby furniture donated by General Mica Corporation, Gulf Custom Upholstery, Sofas & Chairs Unltd.

Special thanks to Fernando Fonseca

for his musical arrangement of

"Las Perlas de tu Boca" by Eliseo Grenet.

Foliage by Flora

Thanks to Larry and Jeannie Bonner for photo-call.

Thanks to  Air Florida for special arrangements

A Note for our hearing-impaired audiences: Ms. Renee Falitz will be interpreting the matinee performance of **FALLEN ANGELS** at 2:00 P.M., Saturday, February 26. Reservations for this performance can be made by writing Players' Coordinator for Handicapped Services, P.O. Box 616, Coconut Grove, Fla. 33133, or by calling (V or TTY) 448-0039. We ask that all audience members contact family or friends who are hearing-impaired and would appreciate this information.

HOUSE NOTES:

Players State extends special thanks to our new volunteer ushers!

We ask that audience members refrain from bringing drinks into the auditorium, and confine smoking to our outer lobby area. The use of cameras or recording devices is prohibited by law in this theatre.

As a courtesy to our patrons and performers, all latecomers will be seated at the discretion of the management.

Thank you!

THE MIRACLE IS ANNIE

“Like The Miracle Worker, my new play Monday After The Miracle is about Annie Sullivan, not Helen Keller.”

The miracle in this title is of course identical with that in *The Miracle Worker*, a play I wrote a generation ago about a twenty-year-old named Annie Sullivan and a child she rescued from the “silent night” of the blind-deaf.

In the years that followed that astonishing double feat, of teaching and being taught, the pupil became world-famous as Helen Keller; most people had little idea of who the Miss Sullivan in the background was. Annie accepted this overshadowing with a sufficiency of grace, although once—when she was awarded an honorary degree and the reporters flocked around Helen—she said, “Even at my coronation Helen is queen.”

This myopia in the public has continued into my day. *The Miracle Worker* is in-

variably identified as “the play about Helen Keller,” and I have been asked a hundred times how I came to be so interested in her. I reply patiently I was never interested in her, the play is about her teacher, and for that reason is not named *The Miracle Worker*. Why I am so interested in her teacher is another question.

I have already told, in a preface to that play, how moving it was to encounter the young Annie in her letters. During her first years with Helen she wrote voluminously to a kind of foster-mother a step-by-step account—blow-by-blow would be more apt for the first month—of her tactics as a teacher; these were of her own devising, and extraordinary in invention, empathy, and doggedness. I fell in love with these letters. Who was this girl?—



Karen Allen and Jane Alexander in William Gibson's new play Monday After The Miracle
by William Gibson

“Monday After The Miracle is not a sequel to The Miracle Worker; it is a different work, a different statement.”

herself half-blinded in childhood by a disease of the unwashed poor, trachoma; left to the mercies of an alcoholic father when her mother died at 28; abandoned by him to a Massachusetts almshouse while he drifted west to get rich, and hanged himself in a Chicago flophouse; at 14 a spit-fire, talked herself into a Boston school for the blind where she could not write her name. Six years and nine eye-operations later she graduated, took her first job as governess of the Keller child in Alabama, and in her palm wrote one of the great American stories.

It was no chore to be interested in her, or—prodded by my friend and director, Arthur Penn—to serve as scribe of that story. It exhilarated audiences in theatres around the world as it had me; a lost child had been wrestled with and brought into the human family, a cheering tale, and self-sufficient in its own terms. No one suspected it was also a parable about the teacher as something else.

Twenty years later I took another look at her life, wrote *Monday After The Miracle*—again pestered by Penn—and hear I have come up with a new “play about Helen Keller.” It still isn’t.

My wife Margaret in her recent biography, *Clifford Odets: American Playwright*, has suggested that regardless of its subject every play includes in some way a concern for the playwright’s own creativity. I think this is true, and on that level *The Miracle Worker* is a parable of the artist’s struggle with his or her raw material; they rescue each other. This is the recurrent joy of art. The artist lives for these obsessive discoveries and conquests of portions of himself, which we as spectators participate in vicariously, and pay him for. But in the intervals he lives another life also, in the everyday, and how often the two are at war is seen in anyone with a mission; even Jesus slighted his mother. *Monday After The Miracle* is about that war.

Given a childless woman in her late thirties, with the fruits of success in one hand and the other empty, what then? Some fifteen years after the events they recounted Annie’s letters were edited for publication by a young critic named John Macy—I read him in my teens—whom she married, and invited into a household of three. Little is on record of that marriage; such documents as love-letters were destroyed, some by Annie, some by fire, and what went on in it is anybody’s guess; *Monday After* is mine. All its major happenings are factual enough, although I have telescoped the years, and the characterizations are of course an act of the imagination.

I have resisted its being called a sequel, because anyone looking for more of the same will be much disappointed; it is a different work, a different mood, a different statement.

The Miracle Worker, which made people cry, was a comedy; and the grace of comedy is a white lie—that the story ends, and happily—which we take home to nourish our everyday lives wherein no story ends, short of death. It is no secret that man proposes, God disposes, and all of us who survive our youth live in a clutter of dreams gone wrong; we pick up the pieces and continue. So Annie. In *Monday After* the characters are older by twenty years, as is their playwright, and this is no comedy of youth’s triumph; the eyeball ages, and vision darkens. Affirmations are still to be won, but the price is now known.

The play seems to ask, Is it worth it? But there is no choice, and so there is no question. Mondays are as real as ecstasies, but no realer, we live both. And if this play is darker bread than its predecessor, it is not I hope without its own nourishment.

William Gibson has also authored poetry, fiction, non-fiction and ten plays.

**COMING ATTRACTION
WORLD PREMIERE!**

**Paul Zindel's
A DESTINY WITH
HALF MOON STREET**

**Directed by Jose Ferrer
(March 4-27)**

This powerful drama concerns the struggle between a man and woman over the future and very soul of the woman's teen-aged son. Suggested for mature audiences.

For tickets, call the Box Office at 442-4000, or Supertix-Jordan Marsh and other locations. Credit cards welcomed.



**SPECIAL EVENT:
A PARTY WITH
BETTY COMDEN AND ADOLPH GREEN**

8:30 p.m.

Monday, February 21, 1983

Party with Players State and enjoy a musical feast spiced with wit, sophistication, and vitality. Great moments in musical theatre history are brought to life by this pair of sensational performers. Guaranteed to entertain!

Tickets for this special benefit performance are \$75.00 for Section A; \$35.00 for Section B; \$25.00 for Section C; \$15.00 for Section D. Section A tickets include an elegant post-performance party. All tickets are tax-deductible, and are available by calling the Box Office at 442-4000.