

The Provincetown Playhouse

On the Last of the Old Whaling Wharves

1956 SEASON



"THE LADY FROM THE SEA"

By HENRIK IBSEN

July 16 - July 21

Performances Weekday Evenings at 8:30

Coming July 23 - 28

"S. S. GLENCAIRN"

By Eugene O'Neill

Box Office on the Wharf For Reservations call Provincetown 955-W
Free parking one block West of theatre off Bradford

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Hours 11 to 4 and 6 to 9:30

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Beauty Individually Yours



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285 Commercial Street
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Prov. 511

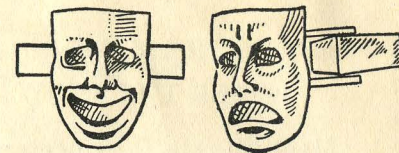
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Port-Hole Building

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— Open Year 'Round —

COMPLETE LINE OF
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441 COMMERCIAL STREET
EAST END

Lighting Robert Lee

"THE LADY FROM THE SEA"

Costumes Anne Howard

By Henrik Ibsen

Directed by Edward Thommen

CAST

BALLESTED *artist* Alex Wolfson —
BOLETTA Heidi Zimmerli —
LYNGSTRAND *sculptor - 26* Jackson Barry —
HILDA Judith Steffan —
WANGEL Fred Levy —
ARNHOLM Robert Lee —
ELLIDA Virginia Thoms —
STRANGER Geoffrey Lafayette —
TOURISTS and TOWNSPEOPLE Catharine Huntington,
Anne Howard, Jay Shuchter, Robert Beatey,
Joanna Hutchins, *Edward Thommen*

ACT I

The Garden by Wangel's House. Noon—Late summer.

ACT II

Scene I: The Prospect, a height above the town. That night.

Scene II: Another part of Wangel's garden, by the pond. Almost evening. The next day.

ACT III

Scene I: By Wangel's house. Early evening. A day later.

Scene II: The same, late evening.

Design Director Jackson Barry
Production Manager Fred Levy
Stage Manager Jay Shuchter
Properties Sarah Braveman
Publicity Wendy Reeves
House Manager Geoffrey Lafayette

Tops in casual clothes and footwear
for the ladies—

JANTZEN
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SHIP 'N' SHORE
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for the men—

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DINNER 5:30 to 10

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→ 193 Commercial Street
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EDWARD DODGE THOMMEN:

Director associated with management 1956 season. Resident director with the Poets' Theatre, Cambridge since 1953. Taught acting and directed Drama Department, Bennington College. Career in Theatre as actor, director of stage plays, films and television in England, as well as this country since 1946.

FRED LEVY:

Third season with the Playhouse in Provincetown. Classics major and acting award Amherst '55. Leading roles seasons of '54, '55. In charge of Production, '55 season and '56.

ROBERT BEATEY:

Second season. Wellesly Theatre-On-The-Green '55, N. Y. production "Aria da Capo" '56, Poets' Theatre '55, '56. In charge of Box Office, '56 season.

JACKSON BARRY:

Degrees from Yale and in theatre from Columbia, on the staff of Tanglewood Theatre as an actor, and Highfield Theatre, Falmouth, acting and direction. Production Bennington College; New London Players, DeCordova Museum as Director, and Castle Hill Art Center, Ipswich. Designing and production.

SARAH BRAVEMAN:

Began theatre career at The Barn, Joy Street, Boston, later, visiting actress at Brandeis University theatre, with Poets' Theatre Cambridge company since 1952. In charge of Properties for the season.

THE CORNER GIFT SHOP—250 Commercial Street

THE PROVINCETOWN INN GIFT SHOP

THE MAYFLOWER GIFT SHOP—317 Commercial Street



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- - - AND SO FORTH

ANNE HOWARD:

Actress with Berkeley Repertory and Good Hope company, California, St. John Players, New York. Last season Group Twenty Players, Theatre-On-The-Green, Wellesley. Scenes from Shakespeare T.V. WBGH (Boston). In charge of costume department.

GEOFFREY LAFAYETTE:

Has played in over twenty T.V. shows and films for Hollywood Studio 8. Member of Poets' Theatre, Cambridge, 1955-56 season. House Manager this season.

ROBERT C. LEE:

Acted in stock companies in Seattle, Colorado, Grand Rapids, Manistee and Saugatuck, Connecticut, studied design and lighting at the University of Washington and acted as assistant to Corwin Rife, electrical designer. In charge of lighting this season.

ALEX WOLFSON:

Theatre degree from Emerson College, actor with Pawtucket Community Playhouse, Rhode Island, Wellesley Theatre-On-The-Green season of '55, Poets' Theatre, Cambridge, '54 and '56. With production department this season.

JOANNA HUTCHINS: Studied at Pasadena Playhouse, Cape Playhouse. Acted with Poets' Theatre Company, '55, '56. Assistant in costume department.

J. D. SHUCHTER: Harvard College productions, actor and director '54 to '56. Poets' Theatre Company '55, '56. Production staff.

WENDY REEVES: Croton Players, N. Y. and degree in journalism University of Pennsylvania. Studied with Stella Adler. Assistant in publicity.

JUDITH STEFFAN: American Theatre Wing, Phoenix Theatre, Pennsylvania, Barter Theatre, Virginia. Assistant in properties.

HEIDI ZIMMERLI: Harwich Junior Theatre, Cape Cod, two years. Box office assistant, production staff.

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June 30 - September 3

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William Vaughn Moody June 30 - July 7
(Special Sunday Performance July 1st)

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THE LADY FROM THE SEA

Henrik Ibsen July 16 - 21

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THE CHALK GARDEN, Enid Bagnold .. July 30 - Aug 4

To Be Announced Aug. 6 - 11

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LATE SNACK 12 - 2:30

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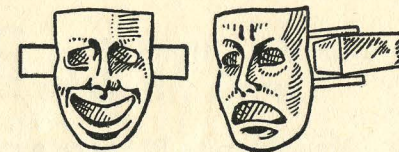
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By Eugene O'Neill

Directed by Virginia Thoms

Lighting by Robert Lee
Costumes by Anne Howard

Set Design by Virginia Thoms

CAST

DRISCOLL	Edward Thommen	—
SMITTY	Robert Beatey	✓
COCKY	Alex Wolfson	✓
BIG FRANK	Geoffrey Lafayette	×
YANK	Jay Shuchter	—
DAVIS <i>(is played by Harry Kemp)</i>	Fred Levy	—
LAMPS	Noel Farrand	—
DONKEYMAN	Jackson Barry	×
PAUL	John Bumstead	✓
CAPTAIN	Robert Lee	×
BELLA	<i>Beatrice Paipert</i> Sarah Braveman	—
PEARL	Joanna Hutchins	—
SUSIE	Heidi Zimmerli	×
VIOLET	Wendy Reeves	×
FLOSSIE	Judith Steffan	×

SCENES

PART ONE — The Moon of the Carribees. A forward section of the main deck of the British tramp steamer Glencairn, at anchor off an island in the West Indies.

PART TWO — Bound East for Cardiff. The seamen's forecandle on the S. S. Glencairn.

PART THREE — In the Zone. The same.

PRODUCTION

Design Director	Virginia Thoms
Production Manager	Fred Levy
Stage Manager	Wendy Reeves
Properties	Alex Wolfson
Publicity	Wendy Reeves
House Manager	Geoffrey Lafayette

Foul weather gear, Slickers and Sou'westers courtesy of the Coast Guard and Mrs. Herman Tasha.

Tops in casual clothes and footwear

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BELLA Beatrice Paipert

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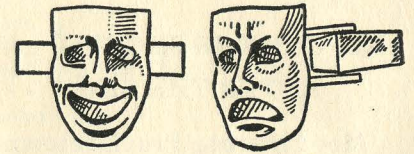
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Set Design by Jackson Barry

by Enid Bagnold

Directed by Edward Thommen

Lighting by Robert Lee
Costumes by Anne Howard

CAST

MISS MADRIGAL (FIRST APPLICANT) Virginia Thoms
MAITLAND Robert Beatey
SECOND APPLICANT Beatrice Paipert
LAUREL Judith Steffan
THIRD APPLICANT Joanna Hutchins
MRS. ST. MAUGHAM Catharine Huntington
NURSE Heidi Zimmerli
OLIVIA Anne Howard
THE JUDGE Robert C. Lee

TIME: The Present.

PLACE: A room in a manor house, Sussex, England.

ACT I

A day in June.

ACT II

Two months later.

ACT III

Twenty minutes later.

PRODUCTION

Production Manager Fred Levy
Stage Manager Geoffrey Lafayette
Properties Sarah Braveman
Publicity Wendy Reeves
House Manager Geoffrey Lafayette

Tops in casual clothes and footwear

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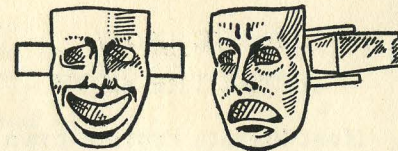
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Sets Jack Barry
Lighting Robert Lee

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MAGRUDER Robert Lee
STELLA GOODMAN Anne Howard
ELI LEIBER Robert Beatey
HAROLD GOFF Geoffrey Lafayette
FLORENCE GOODMAN Virginia Thoms ✕
ANGELINA ESPOSITO Beatrice Paipert ✕
JUDGE Jack Barry
LAMMANAWITZ Jay Shuchter
POLACK Robert Lee
FLAHERTY Edward Dodge
LORETTA LOMBARD Judith Steffan

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By Irwin Shaw

Directed by Edward Thommen

Costumes Anne Howard
Properties Alex Wolfson

ACT I

Scene 1. Steeplechase Pier, Coney Island. A mild winter night.
Scene 2. The living-room of the Goodman home. Later that night.
Scene 3. The pier. Two nights later.

ACT II

Scene 1. The living-room. Evening, one month later.
Scene 2. The pier. The following evening.
Scene 3. Night Court. An hour later.
Scene 4. The pier. A half hour later.
Scene 5. The steam room of a Turkish bath. Later that night.

ACT III

Scene 1. The pier. The following evening.
Scene 2. Out in the bay. Ten minutes later.
Scene 3. The pier. One week later. Evening.

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Stage Manager Judith Steffan
Publicity Wendy Reeves
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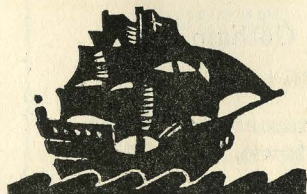
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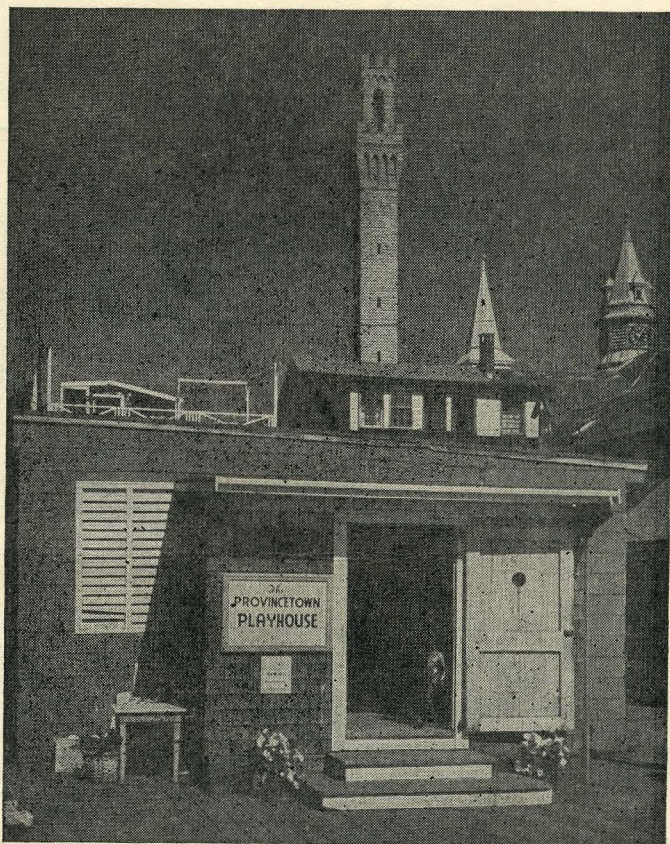
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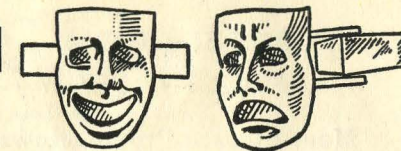
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Directed by Edward Thommen

Set Design by Jackson Barry

Lighting by Robert C. Lee
Costumes by Anne Howard

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MAITLAND Robert Beatey ✓
SECOND APPLICANT Beatrice Paipert
LAUREL Judith Steffan ✓
THIRD APPLICANT Lloyd Ely
MRS. ST. MAUGHAM Catharine Huntington
NURSE Heidi Zimmerli
OLIVIA Anne Howard
THE JUDGE Robert C. Lee

TIME: The Present.

PLACE: A room in a manor house, Sussex, England.

ACT I — A day in June.

ACT II — Two months later.

ACT III — Twenty minutes later.

Flowers Courtesy of Mrs. Elmer Greensfelder

PRODUCTION

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Stage Manager Geoffrey Lafayette
Properties Alex Wolfson, John Bumstead
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1956 SEASON



"ORPHEUS"

By JEAN COCTEAU

August 20 -- August 25

Performances Weekday Evenings at 8:30

August 27 - September 3

"AH, WILDERNESS" by Eugene O'Neill

Special Actors' Benefit Performances September 2 and 3

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fred
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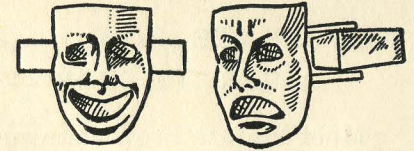
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EAST END

“ORPHEUS”

by Jean Cocteau

In a new translation by George Montgomery

Directed by Edward Thommen

Set Design by Jackson Barry
Drum Score by Stanley Spector

Lighting by Robert C. Lee
Costumes by Anne Howard

CAST

ORPHEUS Geoffrey Lafayette
EURYDICE Anne Howard
HORSE Judith Steffan
HEURTEBISE Robert Beatey
DEATH Virginia Thoms
RAPHAEL (Her Aid) Jay Shuchter
AZRAEL (Her Aid) Frederick Levy
POLICE COMMISSIONER Robert C. Lee
CLERK Alex Wolfson

TIME: The Present

SCENE: Thrace, a room in Orpheus' house.

Ice Tea will be served on the Wharf during the fifteen minute intermission between Acts I and II.

Head of Orpheus by Beatrice Paipert
Horse's Head loaned by The Poets' Theatre, Cambridge
Sound recorded by Rockwell Films Inc.
Surgeons Gowns courtesy of the Cape Cod Hospital, Hyannis.

This translation of “Orpheus” will be published in the Autumn by Wallace Fowlie.

PRODUCTION

Production Manager Frederick Levy
Stage Manager Robert C. Lee
Properties Alex Wolfson
Publicity Pauline Lee
House Manager Geoffrey Lafayette

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Third season with the Playhouse in Provincetown. Classics major and acting award Amherst '55. Leading roles seasons of '54, '55. In charge of Production, '55 season and '56.

ROBERT BEATEY:

Second season. Wellesly Theatre-On-The-Green '55, N. Y. production "Aria da Capo" '56, Poets' Theatre '55, '56. In charge of Box Office, '56 season.

JACKSON BARRY:

Degrees from Yale and in theatre from Columbia, on the staff of Tanglewood Theatre as an actor, and Highfield Theatre, Falmouth, acting and direction. Production Bennington College; New London Players, DeCordova Museum as Director, and Castle Hill Art Center, Ipswich. Designing and production.

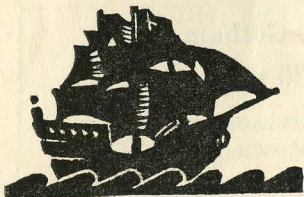
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--- AND SO FORTH

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GEOFFREY LAFAYETTE:

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ROBERT C. LEE:

Acted in stock companies in Seattle, Colorado, Grand Rapids, Manistee and Saugatuck, Connecticut, studied design and lighting at the University of Washington and acted as assistant to Corwin Rife, electrical designer. In charge of lighting this season.

ALEX WOLFSON:

Theatre degree from Emerson College, actor with Pawtucket Community Playhouse, Rhode Island, Wellesley Theatre-On-The-Green season of '55, Poets' Theatre, Cambridge, '54 and '56. With production department this season.

JOANNA HUTCHINS: Studied at Pasadena Playhouse, Cape Playhouse. Acted with Poets' Theatre Company, '55, '56. Assistant in costume department.

J. D. SHUCHTER: Harvard College productions, actor and director '54 to '56. Poets' Theatre Company '55, '56. Production staff.

WENDY REEVES: Crotona Players, N. Y. and degree in journalism University of Pennsylvania. Studied with Stella Adler. Assistant in publicity.

JUDITH STEFFAN: American Theatre Wing, Phoenix Theatre, Pennsylvania, Barter Theatre, Virginia. Assistant in properties.

HEIDI ZIMMERLI: Harwich Junior Theatre, Cape Cod, two years. Box office assistant, production staff.

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SCHEDULE OF PLAYS 1956 June 30 - September 3

THE GREAT DIVIDE

William Vaughn Moody June 30 - July 7

THE GENTLE PEOPLE, Irwin Shaw July 9 - 14

THE LADY FROM THE SEA

Henrik Ibsen July 16 - 21

S. S. GLENCAIRN, Eugene O'Neill July 23 - 28

THE CHALK GARDEN, Enid Bagnold .. July 30 - Aug 4

THE GENTLE PEOPLE, Irwin Shaw Aug. 6 - 11

THE CHALK GARDEN, Enid Bagnold Aug. 13 - 18

ORPHEUS,

Jean Cocteau's Modern Comedy Aug. 20 - 25

AH, WILDERNESS, Eugene O'Neill Aug. 27 - Sept. 3

(Actors' Benefit, Sunday, September 2nd and
Labor Day, September 3rd)

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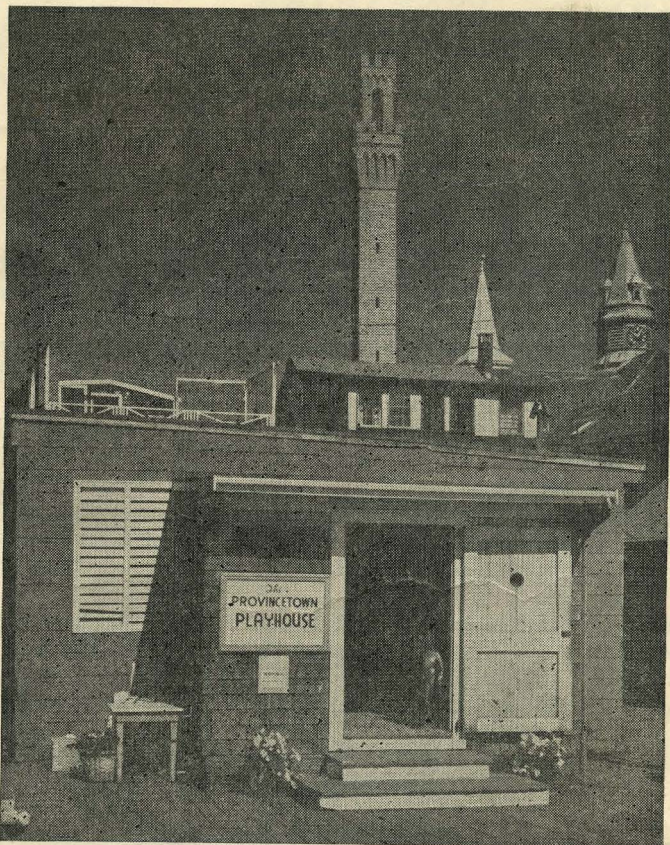
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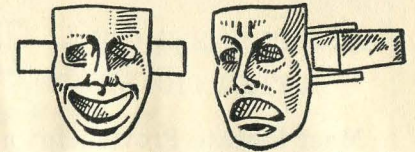
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Directed by Virginia Thoms

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ESSIE MILLER	Catharine Huntington
ARTHUR	Geoffrey Lafayette
RICHARD	Jackson Barry
MILDRED	Heidi Zimmerli
SID DAVIS	Robert C. Lee
LILY MILLER	Anne Howard
DAVID McCOMBER	Alex Wolfson
MURIEL McCOMBER	Judith Steffan
WINT SELBY	John Bumstead
BELLE	Virginia Thoms
NORA	Beatrice Paipert
BARTENDER	Jay Shuchter
SALESMAN	Frederick Levy

ACT I

Scene 1. Sitting room of the Miller home in a large small-town in New England. Early morning, July 4, 1906.
Scene 2. The same. That evening.

ACT II

Scene 1. Back room of a bar. 10 o'clock that night.
Scene 2. The Miller sitting room. Later the same night.
Scene 3. The same. 1 o'clock the following afternoon.

ACT III

Scene 1. A strip of beach. 9 o'clock that night.
Scene 2. Miller sitting room. 10 o'clock the same night.

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Stage Manager	Alex Wolfson
Properties	Beatrice Paipert, John Bumstead
Publicity	Pauline Lee
House Manager	Geoffrey Lafayette

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The Management and Company wish to thank their many friends in Provincetown for their generosity in lending furniture, ornaments and costumes for the stage this summer. Among those who have responded most frequently are Bart Wirtz, Clark's Flower Shop, The Coast Guard, Julie Tarabelli, Romanos Rizk, Cape Cod County Hospital, Dr. and Mrs. Hiebert, Duncan Sandal Shop, The Orleans Arena Theatre, James Spillman, Peter Hunt Shop, Mr. and Mrs. Fairbanks, Mrs. Ross Moffett, Juanita Cook, Mrs. Elmer Greensfelder, Town Crier Shop, Corner Gift Shop, Circular Cellar, The Collectors' Shop, Mrs. Norman Cook, Helen Bishop, Priscilla Gift Shop, Colonial Candle Shop, Lands End Marine, the Gift Box, Patrick's News, Minerva Perry and The Town House. Thanks are also due to the merchants of the town, the Selectmen and Town Officials, especially Darrow Adams, the Chamber of Commerce, the Police Force, the managers of the Sea Horse Inn, the Provincetown Inn, the Red Inn and the Gifford House as well as many proprietors of Guest houses and Restaurants for their cooperation and interest. Especial thanks are given to the Town Crier, Art Snader; to Gustav Aust and to Harry Kemp for his encouragement; to the Provincetown Advocate; to Neil Nickerson and the Standard Times; to Joan Sparrow and the Cape Codder and to the New Beacon.

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0003-V YOU ARE CORDIALLY INVITED TO COME IN AND BROWSE

Capacity Audience Sees First Playhouse On The Wharf Production

The Playhouse on the Wharf company opened the season last Saturday night with "The Great Divide" by William Vaughn Moody. A capacity audience was greeted in the traditional manner by Arthur Snader, Town Crier, who spoke briefly on the history of the first little theatre, which gave performances on an old wharf then owned by Mary Heaton Vorse. He introduced Mrs. Vorse, who was in the audience, and also Harry Kemp, both of whom were members of the original group.

"The Great Divide" tells the story of a brother and sister, Philip and Ruth Jordan, who have come from a small Massachusetts town and an atmosphere of Edwardian gentility, to try their luck at farming in Arizona, having invested most of their small family capital in the venture. As the play begins, brother and sister are optimistic about their chances of success, and are happy in their new surroundings. Only Philip's wife, Polly, is bored with the wild and woolly West, and determined to return East for a visit. Ruth is left alone in the cabin, while Philip takes his wife to the nearest railroad

station, miles away; three drunken "bad men" break into the cabin. She begs one of the men, Stephen Ghent, to protect her from the others, and promises him "anything", if he will do so. Stephen shoots one of his companions, and buys the other off with a string of gold nuggets. He then holds Ruth to her promise, telling her that he will take her away to his home in a canyon in the Cordilleras where he has staked out a claim to a mine. The girl, protesting, is forced to accompany him; and to leave a note for her brother, which will deceive him into thinking she has left voluntarily. She and Stephen are married that night; and go on to his canyon home.

In the six months which follow, Ruth's bitterness toward Stephen over having bought her "like a squaw" mounts into hatred. He has luck with the mine, is now rich and has engaged an architect who designs a lavish house for Stephen and Ruth. Stephen's hopes that Ruth may return his love are finally destroyed when her brother, his wife, who has returned, and an old family friend, Winthrop Newbury, find out where she is, come to see her, and she goes back to the family home with them. Philip's farming venture has failed and the family are in severe straits. Ruth gives birth to a son, but is adamant when her sister-in-law suggests that Stephen be sent for. However, Stephen—who had come East at once after Ruth had left him—finally comes to the house; Ruth learns that he has given financial assistance to the family and in the end, they are reconciled.

Play 50 Years Old

The play now, fifty years after its

premiere, seems a museum piece. In the beginning, it is easy to sympathize with Ruth's reaction to having been "bought like a squaw"; but when Stephen Ghent turns out to be a courageous, kind, generous man—even to helping her family—Ruth's continued railing is a little hard to take. Perhaps, the past fifty years, with three wars, a depression and now the continuing threat of the H-bomb have toughened us all up; an awful lot of women, as well as men, have been sold down an awful lot of rivers. And at least we've learned not to do much crying over spilled milk, which is the luxury Ruth Jordan indulges in.

It is this chasm between the thinking of 1906 and that of 1956 which is perhaps the reason why many of the scenes and lines in the play, dramatic in intent, provoked laughter on the opening night. We are closer to the Elizabethans than to the Edwardians. And yet, that can't be the whole story—today, the early plays of Chekhov and O'Neill, for instance, are as fresh as today's news (Not to mention our friend, Shakespeare.) On the other hand, those of Ibsen seem as dated as "The Great Divide"; maybe Ibsen and Moody weren't as great as they were cracked up to be. In any event, Ruth Jordan's thinking and emotions seem alien and confusing; it seems incredible that audiences of fifty years ago took it seriously.

The company struggled valiantly throughout, but here again there was confusion; some seemed to be playing it "straight", and others burlesquing. Also, while the women's costumes were charming, especially those worn by Wendy Reeves as Polly, those of the men were grotesque; and their appearance added hilarity to scenes which were supposed to be dramatic or touching.

Anne Howard, new to the company, who played the part of Ruth, is obviously a young actress of talent and a good deal of authority, in addition to being lovely looking; and she gave an excellent performance. Wendy Reeves, also new this season, is also talented and lovely; and her charming lightness of touch was welcome. The male members of the cast, alas, did not match up to the distaff side in this play. Geoffrey Lafayette as Stephen, roared in like a lion and went out like a lamb; he seemed to be unsure and too diffident, although we have a sneaking idea that in some other part he will emerge as a much better actor. Robert Lee as Philip Jordan moved woodenly through his role; and it seemed to us that Fred Levy was absurdly mannered in his dual roles of the architect and the old doctor. Sarah Braveman, in a small part as Mrs. Jordan, the mother, was really fine; there is an actress of parts.

As for the direction of Edward Thommen, new to the company this year, who has a fine record of achievement elsewhere, we can only say that we honestly can't understand what happened with "The Great Divide"—whether he directed the play as straight drama or as a burlesque of that drama. A new company, of course, working for the first time under a new director, can fall between two stools; we look forward to "The Gentle People", the next production. At any rate, we'll be more at home with Irwin Shaw than with William Vaughn Moody; and we suspect that the company also will be.

We hasten to add—after regretfully making these churlish remarks—that many people in the audience said they found the play "amusing" and enjoyed it thoroughly.

H. B.

Provincetown Playhouse Set For Opening

PROVINCETOWN, June 6—“The Great Divide,” a romance of the West, will open the Provincetown Playhouse June 30, the 10th consecutive season under the management of Virginia Thoms and Catharine Huntington.

Miss Huntington said the opening production, a pre-O'Neill “smash hit,” played in 1906 with Margaret Anglin and Henry Miller. Two O'Neill productions are listed for later in the season, the “Glencairn Cycle” and “Ah, Wilderness.”

The company for the Summer in Provincetown plans to arrive June 15, when the new director, Edward Thommen, will start the rehearsal period. The two managers arrive Saturday. While the majority of the company will be

new to Provincetown, Fred Levy is to be here for his third season, and Robert Beatey for his second.

The Town Crier is expected again to address the first night assembly, and members of the company not on stage will serve the iced tea punch from the familiar great jar on the wharf at intermissions throughout the season.

Advocate Players Arrive For Rehearsals

June — 1956 —
Professional players arrive at the Provincetown Playhouse on Friday to begin a schedule Saturday morning with rehearsals for the opening on June 30 and the two plays following, “The Great Divide,” “The Gentle People” and Ibsen’s “The Lady From The Sea.” For a small company of fourteen, including the director, there will be continuous acting provided most of the men. This season, although so many are new to Provincetown audiences, six have actually worked together and with the new Playhouse director Edward Thommen, coming as they have from the Poets’ Theatre in Cambridge where he has directed for two Winters.

Since last week final approval has been given for the production of Enid Bagnold’s play, “The Chalk Garden,” listed for Provincetown in early August. The author is Lady Roderick Jones in private life, her husband was formerly the head of Reuters News Agency. She is known as a successful novelist. “Serena Blandish” was a best seller before S. N. Behrman made a brilliant play of it, and “National Velvet” became a successful movie.

Meantime a new display window for the Playhouse will be made possible on Commercial Street in what was formerly Mrs. Pfeiffer’s Art Supply Shop, now occupied for the Summer by co-manager, Virginia Thoms. This will add to the opportunities to show the Playhouse collection of photographs and interesting theatre souvenirs past and present. The theatre lobby will continue to be a place to visit, however, arranged with special reference to each production throughout the Summer.

Bardwell Set To Direct At Monomoy



ROBERT BARDWELL

CHATHAM, June 14—Robert Bardwell, a name familiar to Monomoy Theater goers, will again be seen on the program as director and on the stage as actor for the 8th season, Miss Mary B. Winslow owner-producer announced.

Mr. Bardwell will direct "The Four Poster" which will raise the curtain on Miss Winslow's 126th production to be shown June 27 through 30 by the Monomoy company.

A student of the theater at both Gloucester School of the Theater and at the Department of Drama at Yale University, Mr. Bardwell served as actor-director of college productions put on by the Smith College Theater Department.

Mr. Bardwell has directed stock companies as far south as St. Augustine, Fla. and into the Northeastern theaters of Maine, New Hampshire and upper New York State.

"Chalk Garden" Again On Wharf

The Provincetown Playhouse On-The-Wharf will continue in repertory style next week with a repeat performance of Enid Bagnold's "The Chalk Garden", following the Saturday night closing of "The Gentle People" by Irwin Shaw. "The Chalk Garden" will run for the second week from Monday, August 13 through Saturday, August 18.

The reviewer for The Advocate said of the previous performance of Miss Bagnold's intense and sometimes humorous drama, "The Observer found the play and its presentation excellent entertainment." A capacity audience at each performance also gave a "most generous response".

Continuing in her first major role of the season, Catharine Huntington, co-manager of the Playhouse, will again play the majestic grandmother who fondly speaks of her granddaughter Laurel as being "like a piece of porcelain, cracked in some marvelous way for the better." Judith Steffan plays Laurel.

Virginia Thoms, whom the Observer found to be "indescribably convincing" as Miss Madrigal, will reenter this role next week. Robert Beatey, currently playing Eli in "The Gentle People", will play Maitland the butler in "The Chalk Garden".

Robert Lee, best remembered for his portrayal of Arnholm in "The Lady from the Sea," will again appear as the judge. Both Anne Howard as Olivia and Beatrice Paipert as the second applicant will be repeating their previous performances while Wendy Reeves will be new in her part as the third applicant.

Edward Thommen, director for most of the productions this season and on stage as Driscoll in Eugene O'Neill's "S. S. Glencairn," will direct "The Chalk Garden."

Director Arrives At Provincetown

Cape-tip Playhouse Rehearsals to Start



EDWARD DODGE THOMMEN

PROVINCETOWN, June 15 — Edward Dodge Thommen, who will direct all but two of the coming season's plays at the Provincetown Playhouse, has been the director of the Poets' Theater in Cambridge for the last two years.

Mr. Thommen, whose home is near Boston, already is in Provincetown, awaiting the opening of the season, expected to start with rehearsals over this weekend. He began his apprenticeship for a theater career with the Peterborough Playhouse, under Edith Bond Stearns.

Later, Mr. Thommen studied acting with Maria Ouspenskaya of the famous Moscow Art Company. He also studied directing with Francis Fergusson at Benn-

ington College, one of the first male students to be admitted to Bennington for this special training in theater. He later became a member of the faculty of the college.

Mr. Thommen spent five years in England and France during World War II. During his service, he spent his free time organizing shows for the soldiers, and, in addition, led a jazz band as one of his activities. Returning to this country, he became director of a community theater and a Summer theater on both sides of the border near Niagara Falls.

He toured with Sarah Churchill in a series of concert performances and was for a time in England and Ireland directing a number of movies, continuing in this field again in this country with Rockwell Films in Cambridge two years ago.

Last Summer he directed at the Wellesley Theater-on-the-Green and was touring director with Sarah Churchill in "No Time for Comedy." His direction of the Poets' production of "Finnegan's Wake" last December, resulted in an engagement in New York at the Poetry Center and he has been asked to be director in residence with the Cambridge Poets' Theater next Winter.

The opening production this year at Provincetown, June 30, will be Moody's "The Great Divide," a famous hit of 50 years ago, and will be directed by Mr. Thommen, as will the following plays, Irwin Shaw's "The Gentle

People," and Ibsen's "The Lady From the Sea."

Mr. Thommen has made several visits to Provincetown during the last two Summers, and some of the Playhouse actors have worked with him in Winter seasons.

Playhouse Company Now On Full Pre-opening Work Schedule

The Playhouse on the Wharf company are now working good old theatre hours, from ten in the morning until eleven at night, in preparation for the season's "first night" on Saturday, June 30th.

Fred Levy, who has returned for his third summer here, has been named Production Manager; Robert Beatey is again in the box office with Heidi Zimmerli, of Haverford, Pa., as assistant. Sarah Braveman will be in charge of the property department with Alex Wolfson as assistant; and both are prepared to start out borrowing furniture and ornaments from Playhouse friends, to be used in the summer productions.

Anne Howard, whose theatre career began in California, is costume director, and will play several important stage roles throughout the season. Jackson Barry will design for many of these, beginning with "The Great Divide" which will open on July 30th. Robert C. Lee, whose acting experience has included study and a season as assistant to Corwin Rife, well known electrical designer, will be in charge of lighting.

Geoffrey Lafayette will be House

Manager, and will accept applications for ushers for the season. His background includes experience in more than twenty TV shows, and in films for Hollywood Studio Eight. Mr. Lafayette is cast as Ghent in "The Great Divide", the western romance in which his part is not unlike that of a TV western hero.

Others who will be seen here for the first time on opening night include Anne Howard, Wendy Reeves, Sarah Braveman, Robert Lee and Alex Wolfson. Also Robert Beatey who appeared in the O'Neill play "Beyond the Horizon" and in "The Cherry Orchard" two years ago.

The Playhouse actors are recreating roles first played just fifty years ago when "The Great Divide" opened in New York for a long term success in 1906. The drama was one of the first hits written by a playwright which used the background of southern Arizona, long before dude ranches came into vogue, and when the ghost towns of today, were alive and full of adventure.

PLAYHOUSE ON THE WHARF CONTINUES TRADITION OF EARLY THEATRE HERE

by Helen Bishop

Last Monday night, when the Playhouse on the Wharf presented Eugene O'Neill's "S. S. Glencairn", the company was following a custom established in their first season here in 1940—that of presenting at least one O'Neill play each year. This is done, not only because his plays are among the classics of the American theatre, but also because it was here in Provincetown that the early Provincetown Players first produced O'Neill's three one act sea plays, now grouped under the title "S. S. Glencairn."

O'Neill was a member of that group, which formed in 1915, to produce new plays by new writers. The present Playhouse on the Wharf company is a link with that early group, in that it also produces many unpublished plays not previously seen elsewhere.

It was O'Neill who proposed the subtitle "The Playwrights' Theatre" to the name Provincetown Players. The brilliant contribution to the American theatre, made by the Players, is history by now.

One of the most fascinating chapters in Mary Heaton Vorse's wonderful book, "Time and the Town" tells the story of the group's beginning. After they disbanded, there was no theatre here until Mary Bicknell organized a group in 1923. Another theatre, Frank Shay's Barn, came into being in 1924; it was here that the O'Neill "Glencairn" cycle was given as a unit for the first time. Here, too, Raymond Moore, who later built up the now famous theatre at Dennis, served his apprenticeship.

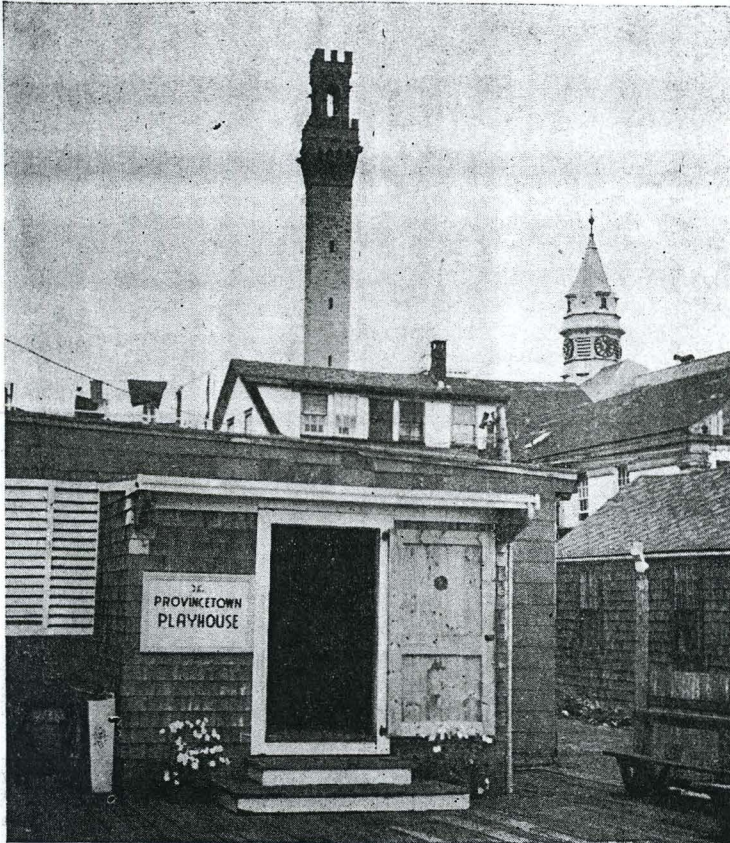
Of Mrs. Bicknell's Wharf Theatre, built on the remnants of an old wharf in the West End, Mary Heaton Vorse says: "For fifteen years, the little theatre that Mary Bicknell had built with so much courage and so much hope was a feature of Provincetown." But in a great gale in the winter of 1939-40, the little theatre met its end, when the old wharf collapsed, and the theatre fell into the sea.

The Provincetown summer theatre

tradition was then picked up and carried on the following summer of 1940 by the company now known as the Provincetown Playhouse company. Heinrich Pfeiffer, the artist, had built a small theatre for an Art Cinema, out of an old ship's chandler shop, on the last of the old whaling wharves at the foot of the little lane known as Gosnold Street. He realized there would be no theatre in Provincetown in the summer of 1940, for the first time since the great days of the first Provincetown Players 26 years before. Mr. Pfeiffer had heard of the Repertory Company in Boston, which produced plays by O'Neill and Susan Glaspell at the Joy Street Theatre. This company lived in a communal house in Boston, and followed the plan which Jasper Deeter had developed in his famous Hedgerow Theatre in Philadelphia. Mr. Pfeiffer got in touch with the managers, Miss Catharine Huntington and Miss Virginia Thoms (now Mrs. Clarence LePeer) and suggested that they bring their company to his theatre on the wharf. They agreed; they called the theatre the Playhouse on the Wharf and that first season opened with the production of Saroyan's play "My Heart's in the Highlands."

The following summer of 1941, the Playhouse on the Wharf was also active; but during the next four summers, due to the war, the company was disbanded. In 1946, the Playhouse reopened; that summer the company produced Susan Glaspell's Pulitzer prize winning play "Allison's House" and the author, who was in the audience on opening night, received an ovation. In response, she stood up and said of the company "They have brought the theatre to Provincetown."

Every summer since, the Playhouse on the Wharf has continued its season, which opens either on June 30th or July 1st. Miss Huntington and Miss Thoms are still co-managers, with the former in charge of public relations, and the latter business manager. Both also act in certain productions and assist in directing; Miss Thoms also



Entrance to Playhouse On-The-Wharf

does some designing. This summer, Erward Dodge Thommen, resident director with the Poets' Theatre, Cambridge, since 1953, is director. He taught acting and directed the Drama Department at Bennington College; in his career in the theatre he has been an actor, director of stage plays, films and television in England, as well as in this country since 1946.

Each year the acting company includes about 12—six men, four women and the two women managers, all of whom are professionals, with the exception of two actresses who are advanced scholarship apprentices. This summer there are seven men, Fred Levy, Robert Beatey, Jackson Barry, Geoffrey Lafayette, Robert C. Lee, Alex Wolfson and J. D. Shuchter. The actresses are Anne Howard, Sarah Braveman, Wendy Reeves, Joanna Hutchins, Heidi Zimmerli and, of course, Miss Huntington and Miss Thoms. In true repertory theatre tradition, there is no set pattern in casting leads; the actor and actress who play the leads in one production, may have small roles in another. They also have a variety of experience which includes work in the Property Department, Lighting, Costume Department, Sets, House Management, Publicity and Box Office. Each head of a department has an assistant, who takes over most of the work when the department head has a heavy role in a production.

opening night, with the company acting in one play, rehearsing the next to be produced, and studying a third, rehearsals are held at the theatre in the morning from 10 to 12, and in the afternoon from 2 to 5.

The little theatre, which seats 168, has only two dressing rooms, one for men and one for women. The wharf space, a delightful place for audiences to gather between the acts, is also very essential to the work of the company. Here sets are built and painted; Miss Huntington recalls that in the early days the harbor water came right up under the wharf at high tide, but today, sand has piled up. Costumes are made in a workroom in the theatre. By now, the company has accumulated a huge wardrobe, many of the costumes having been given as gifts; they also have a large collection of "props". All these are kept in the theatre attic dur-

ing the winter. Many people in Provincetown, year round and summer residents, often loan costumes, pieces of furniture and accessories, for use in the different productions.

Among the well known writers whose plays have been first produced at the Playhouse are Conrad Aiken, Denis Johnston, Dorothy Gardner, Edward Caulfield, Laurence Eyre and Reginald Lawrence. Many young actors and actresses, who have played here, have gone on to success, including Gena Rowland, who was seen last winter in New York, with Edward G. Robinson in "The Middle of the Night"; Gaby Rogers, who has had many television roles; and Carol Wheeler, who played in the Broadway production of "Life With Father". Also Peter Donat, who has appeared on Broadway in many television parts and at the Stratford Theatre festival in Connecticut; John Reece, who played with Julie Harris in "The Lark"; Sorrel Booke, who appeared with Orson Wells in "King Lear" and who played in "Henry Vth" during the Cambridge Festival at Sanders Theatre. He also appeared at the Playhouse in a production of "As You Like It." John Seig, who was a member of the company one summer, is now Technical Director of the Poetry Centre Theatre in New York.

In the next few weeks, following the production of "S. S. Glencairn", the company will produce "The Chalk Garden", the Broadway success of last season by Enid Bagnold; Jane Bowles' delightful play "In the Summer House" and O'Neill's great comedy "Ah, Wilderness." Another play is still to be announced. The season will come to a close with the annual Actors' Benefit on Sunday, September 2 and on Labor Day, September 3.

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During the winter Miss Huntington, who has been associated with the Poets' Theatre in Cambridge since 1951, Miss Thoms and the director read scripts and plays in preparation for the summer season. They then decide what plays will be produced. During the Easter holidays, all three hold interviews in New York with actors and actresses; those who seem most promising are called back later, and in May contracts for the season are signed. Miss Huntington and Miss Thoms come to Provincetown about June 10 and on June 15 the company and director assemble. The first four plays of the season are cast, and the next two weeks, until opening night, are a period of intensive rehearsal. After

"The Great Divide"

The audience at the opening production at the Provincetown Playhouse was welcomed by the town crier who spoke briefly before the curtain. The play, "The Great Divide" by William Vaughn Moody, was chosen as an example of American Theatre just preceding Eugene O'Neill. It was also an example of the behind-the-proscenium realism which flourished before the advent of the cinema. By consequence, there were naked moments when theatre-goers giggled with slight embarrassment; there was also planned humor, when laughter was uninhibited.

The plot concerned Ruth Jordan, a New England girl in Arizona, who, when besieged by three rough drunks, promised herself to Stephen Ghent, the best of them. Stephen's development thereafter in their home in the west and later visiting in Massachusetts was a slow but steady sort of renaissance. In contrast Ruth was vacillating. She wanted to love life but fought acceptance of a situation which disagreed with her background. This division yielded a high quotient for spectators.

As Ruth and Stephen, Anne Howard and Geoffrey Lafayette were outstanding in long and difficult roles. The high-collared Robert Beaty and Robert Lee, and especially the charmingly-gowned Wendy Reeves gave good support in secondary parts. Of the others Sarah Brave-man and Fred Levy were notable. Special plaudits go to director Edward Thommen. However, it is hoped that the company will improve in its projection to the audience, and in its sense of motivation - for although the pace they pushed was vital, so are pauses.

I was distracted by details such as some artificial flowers spoken of as real, shadows on the sky drop, wab-bly rocks, and a shaky mantelpiece. Couldn't these be obviated by a crew that can convincingly fake a weaving loom and achieve such generally admirable over-all appearances in three different sets? Or should the budget be reconsidered?

Joan Sparow

"The Gentle People"

The Provincetown Playhouse provides superb summer fare this week with a well balanced production of "The Gentle People" directed by Edward Thommen. The story may seem stereotype to some, but I found it enthralling. The play is written in three acts with eleven scenes including five different sets! The company succeeds commendably well with this huge assignment and gives the audience suitable sounds and sights and props and costumes to enhance the good acting. But the clearly delineated characters are the play's unquestionable quintessence.

Fred Levy is aware of this as he presents an excellent portrayal of the gentle Jonah Goodman; if space permitted I would extoll the special talents of this actor, but he leads a long list of players and all deserve mention. A close second, Alex Wolfson ably characterizes the Greek, Anagnos. Anne Howard, Robert Beatey, and Geoffrey Lafayette are the points of a love triangle; each makes an individual contribution to this drama. Joanna Hutchins drew audience applause for her interpretation of Florence Goodman, but I felt she touches only part of the many qualities in a rather small, but very difficult role and that she plays as a monologist rather than as an intergrated part of the play. Sarah Braveman is an

amusing Angelina and although Judith Steffan is on stage for only a few seconds she makes a vivid impression. Robert Lee successfully handles two different types of parts and Jack Barry, Jay Shucter, and Edward Dodge do well with small parts.

JOAN SPARROW

"The Lady From The Sea"

An excursion boat whistle, a cool veranda, an artist at his easel, a flowered trellis, a fish pond, a band concert, and a tourist guide are but a few of the well presented background items of the summer-resort setting for "The Lady from the Sea" which seem familiar to both summer visitors and year-rounders attending the Provincetown Playhouse this week. I hope no one avoids this fine production because of the playwright's name. Although Henrik Ibsen, like the ocean, has great depth into which some may enjoy plunging, others will be well entertained by observing only the surface waves. The deep portions of the drama deal with the same questions of here or abroad and duties or desires which O'Neill asks in "Beyond the Horizon".

However, the structure is very different, for O'Neill uses two brothers to support his ideas with a tragic outcome, whereas Ibsen builds on the eternal triangle with pleasing results. The triangle is isosceles with the two long parts played by Virginia Thoms in the title role and by Fred Levy, her sympathetic husband, Dr. Wangel. Miss Thoms, first gowned in mossy green and later in becoming gowns of the period, projects well the mixed feelings of a woman preoccupied by an unusual experience in her past. Mr. Levy creates a complete personality which differs from all of the many others I've seen him portray. Both of these leading players are particularly aware of their relation to the play as a whole and thereby help the others present a fluid production. They display professional skill, especially in their several scenes alone together. The triangle's third side is a small part - that of a stranger from Mrs. Wangel's past, and a strange one he is. Geoffrey Lafayette successfully assumes this odd individual.

Surface motion of the drama is ably increased by the interspersed activities of Dr. Wangel's two daughters played by Heidi Zimmerli and Judith Steffan, and by two friends: a young would-be-sculptor, Jackson Jackson Barry, and a former tutor, Robert Lee. Alex Wolfson and several others colorfully complete the composition.

Joan Sparrow

Copy of Review of "The Gentle People" by Joan Sparrow

"THE GENTLE PEOPLE"

Not all the people are gentle in Irwin Shaw's long, exciting, and absorbing drama, "The Gentle People". But all the characters are very real people. The Provincetown Playhouse is recreating them in that play this week with great professionalism.

The principal role of Jonah Goodman is played with sympathetic feeling and unusual skill by Fred Levy. His fishing companion on board the small boat on stage is Philip Anagnos; he is extremely well played by Alex Wolfson. His wife, Florence, is now ably interpreted by Virginia Thoms, who competently relates the part to the play. Beatrice Paupert is good as the new Angelina. Others in the cast remain the same; all reflect the excellent direction of Edward Thommen.

Joan Sparrow

"Orpheus"

Jean Cocteau makes a delightful comedy of the traditionally tragic story of Orpheus. This is the play now at the Provincetown Playhouse. Certainly it is not all Greek to the audience. Although the theme follows the myth about the poet who brings his wife, Eurydice, back from the land of the dead, it proceeds in an unusual and very modern way. Then, just in case the magic and mysticism in it leave any doubts, the play ends with a prayer which is not so much religious as heuristic and explanatory.

Geoffrey Lafayette (with the help of sculptress, Beatrice Paipert) literally loses his head in this drama, but as an actor he is poised and handsome and all that Orpheus should be. Anne Howard is his beautiful Eurydice. She gives a smooth performance in a role which demands loving devotion and jealousy - jealousy of a horse, no less, but what a horse! Robert Beatey displays his stage versatility in the part of Heurtebise, a charming, impish, and surprisingly keen glazier.

Death is dazzlingly impersonated by Virginia Thoms. Robert C. Lee and Alex Wolfson as a police commissioner and his clerk make an amusing pair.

This is a fresh production of a play filled with laughs and surprises and only about an hour from Orleans.

Joan Sparrow

"The Chalk Garden"

Don't presume green thumbs are prerequisite to enjoyment of "The Chalk Garden" at the Provincetown Playhouse. This is not so. There are "wheels within wheels" as Maitland says Maitland, interestingly enacted by Robert Beatey, is the houseman in the manorial setting of this delightful comedy.

The main emphasis turns on Laurel who is growing in liberty in her grandmother's home. Judith Steffan plays this intriguing sixteen year old girl. Miss Steffan's skill with the part suggests her name may eventually become a well known one in the theatre world. But she may justifiably side step the stage for either radio, her voice alone is very expressive, or for dance - she capers gracefully through the play.

Virginia Thoms is Miss Madrigal, the mysterious woman chosen to care for Laurel and incidentally the garden. Miss Thoms gives great depth and an ideal interpretation to this character. Catherine Huntington reigns as Laurel's "Grandloo", a charming woman without any understanding of either plant or human cultivation.

The wheels within cog on many universal questions, especially discipline. Discipline in the home is ordered by many even an unseen invalid, Pinkbell, once doorman, still authoritarian; discipline in the English courts is indirectly suggested by a cross examination sort of game by Laurel and Miss Madrigal, and directly discussed by a visiting judge. This is a garden tour you can enjoy sitting down-

Joan Sparrow

one day recently and the first thing she saw was North Truro so, of course, she read on. It seems that a girl from there is marrying a boy stationed here at the Air Base. Small world! Think maybe it made Helen just a little home-sick. However Helen is kept pretty busy with her three children and maybe when the baby is a little older she will make another trip home.

Mrs. William Perry has been away on vacation in Boston and Old Orchard Beach in Maine. Her son, Donald, took her on the trip.

The Kaki Captivas have left for their home in Mississippi after being in the village for a little over a week.

Mrs. Robert Newcomb of Ottawa, Illinois has spent several afternoons recently with Agnes Silva.

Coming Events

July 12, Ladies Aid Annual Summer Fair in the vestry of the Christian Union Church starting at 10 a. m. Also on the same night the Activities Committee of the church will have a buffet supper. The menu will be baked beans, ham, salads, hot rolls, homemade pies and coffee. Mrs. Charles Holway is chairman. July 17—Paper Drive for the Truro Boy Scouts, Troop 85. Kindly have your papers out by 6 p. m. and they will be picked up during the early evening. July 19—Catholic Ladies Fair at the North Truro Fire Station, Mrs. Frances Wood, chairman. Sounds like a busy summer for many of us.

George and Lillian Howard and their family were away for the weekend.

Hope and Ralph Tinkham attended a reception for Mrs. Elsie Wheeler, Deputy Grand Matron and Christine Howe, Deputy Grand Marshal in Cotuit on Thursday night, and on Saturday they attended another reception in Danvers for Associate Grand Conductress, Gertrude B. Martin and Dorothy Faino, Associate Grand Marshal. They spent Saturday night in Topsfield and returned home on Sunday.

Tony and Kenneth Lopes and Beverly Baird went to Worcester Friday for the day.

And now to birthdays—Helen Farnsworth and Eugene Packett share the 6th. Rheua and Ralph Hovey celebrate their wedding anniversary on the 4th of July and Mary and Sumner Horton have their day on the 8th. Best wishes to you all.

Guess that's it, have a happy holiday all of you and if you are driving be careful, and we'll see you next week.

"The Gentle People" Next At Playhouse

"The Gentle People", a contemporary play by Irwin Shaw, will be presented beginning next Monday night as the Playhouse on the Wharf's second production of the season.

The scene is a Brooklyn pier in New York harbor. Fred Levy plays a leading role, with Alex Wolfson, new to the company this summer, as his friend and fishing companion, the Greek chef, Philip Anagnos. Sarah Brave-man, Anne Howard and Joanna Hutchins will be seen in the play which is being directed by Edward Thommen, with Judith Steffan as stage manager.

A special lobby display this week at the Playhouse features signed photographs of authors and directors who have been associated with the company since 1940. There are also photographs of many who helped make Provincetown famous, including one of Eugene O'Neill, which bears a message of appreciation written by him to the present management; Susan Glaspell, Mary Heaton Vorse and Harry Kemp. Also on display is the fine etching of O'Neill's house on the back beach by W. H. W. Bicknell, which was presented to the Playhouse by his widow, Mary Bicknell, whose photograph is also on display. The photograph shows Mrs. Bicknell standing on the stage of the Wharf Theatre which she founded in the West End, and which was destroyed some years ago in a storm.

Visitors are welcome to the wharf and the lobby mornings and after-
noons.

22 NEW MEMBERS JOIN PORTUGUESE AMERICAN CIVIC ASSOCIATION

Twenty-two new members were inducted into the Portuguese American Civic League at last Sunday night's meeting held in the Parish Hall of the Church of St. Peter the Apostle. Joseph Lewis, President, presided.

Mr. and Mrs. Lewis were appointed delegates to the 1956 Convention which will be held over Labor Day weekend at Fall River.

The Committee on membership, John Cook and Frank Flores, gave their report. Those accepted as new members include:

Captain and Mrs. Domingo Godinho, Mr. and Mrs. Albert Carter, Mr. and Mrs. Frank Perry, Jr., Joseph Cook, Joseph Matta, Joseph S. Bent, John S. Bent, Jesse Ferreira, John Cook, Jr., Mrs. Madeline Fields, and Mrs. Minnie Packett.

Also Mrs. Jessie Enos, Adrian Silva, Mrs. Viola Cook, Mrs. Hilda Cabral, Mrs. Mildred Silva, Mrs. Mary Silva, Mrs. Mary Joseph, Mrs. Helen Flores, Mrs. Virginia Lewis and Mrs. Clara Cook.

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July 8



"S. S. Glencairn" At Playhouse

On Monday, following the current production of Ibsen's "Lady From the Sea", the Provincetown Playhouse will present its fourth offering of the season, Eugene O'Neill's "S. S. Glencairn". This marks the twenty-fifth O'Neill production to be presented at the Playhouse since 1940.

Virginia Thoms, co-manager of the Playhouse, who is seen this week as Ellida in "Lady From the Sea", will direct the O'Neill play. The second sequence, "Bound East For Cardiff", was first produced here in 1916 by the noted Provincetown Players and brought O'Neill to the attention of the theater over forty years ago.

Edward Thommen, who has directed the last three productions at the Playhouse, will be seen for the first time this summer in a major role when he appears as Driscoll in "S. S. Glencairn".

"S. S. Glencairn" combines three of Eugene O'Neill's early important plays, "The Moon of the Caribbees", "Bound East for Cardiff", and "In the Zone" and holds audiences with an exciting vivid dream of life on the sea.

Jay Shuchter, who was last seen in "The Gentle People", will appear as Yank with Fred Levy as Davis and Alex Wolfson as Cockey. Sarah Braveman as Belle and Joanna Hutchins as Pearl will be seen in a romantic scene in "Moon of the Caribbees", the first sequence in the production.

Virginia Thoms has designed the sets and Anne Howard is again in charge of costuming.

Wendy Reeves is acting as stage-manager for the O'Neill production which is the highlight of this summer's season.

Ibsen Drama At Provincetown

Playhouse Presents 'Lady from the Sea'

PROVINCETOWN, July 12— "The Lady From the Sea," one of Henrik Ibsen's most powerful and absorbing studies of a woman's need for freedom to choose her fate, will be the third offering at the Provincetown Playhouse commencing next Monday night.

Virginia Thoms, co-manager of the wharf company since 1940 and an actress appearing in many of the productions each season, will take a role for the first time this Summer.

Miss Thoms will play Ellida, the Lady From the Sea, an Ibsen heroine. As her husband, Dr. Wangen, Fred Levy will take another leading role, one in complete contrast with his Jonah in this week's "The Gentle People."

Jeff Lafayette, now in the gangster part of Harold Goff in this week's offering, changes in the Ibsen play to the Stranger, the man in Ellida's life who both

Ibsen Play Has Powerful Theme for Cape-tip Playgoer

PROVINCETOWN, July 17 — Henrik Ibsen came to Provincetown last night, in spirit, through his three-act study of a woman's need for freedom to choose her fate, "The Lady From the Sea," which opened for a week's run at the Provincetown Playhouse. A near capacity audience saw this absorbing study, the theme of the sea and its spell on persons. They also saw Virginia Thoms, co-manager of the Play-

house On the Wharf, in her first role of the Summer, as Ellida, the Lady from the Sea, an Ibsen heroine of unusual theater appeal.

Her husband, Dr. Wangen, was most ably taken by Fred Levy in another leading role. The two make fine appearances and really do put life and thought to their roles, bringing them out finely for all its deep and sometimes morbid theme.

The Stranger, the man in Ellida's life who both terrifies and attracts her like the sea itself, and from whom Ellida finally breaks when Dr. Wangen gives her the most priceless cure, the complete freedom to make her own decision, was played by Jeff Lafayette.

Ellida's final refusal to leave her home, which has not, of necessity, been happy, but which promises much in the future, makes for a fine ending.

The dialogue which runs through the entire play is nicely written, in sort of old fashioned mode. The thoughts of all are on a higher plane than is present in many of the modern plays.

Summer romances in the Scandinavian fords, and the suggestion of holiday times, are inserted into an otherwise sober offering by Heidi Zimmerli and Judith Steffan, making their first appearances of the season as the two young daughters of Dr. Wangen by a previous marriage. Theirs are roles which have the lift of youth, far from the morbid thoughts of adults whose troubles are deep.

Lyngstrand, the man of all trades, is taken by Jackson Barry, while Arnholm, the tutor of the youngsters, is Robert Lee. Tourists and townspeople include Catharine Huntington, co-manager, making her first appearance; Anne Howard, Jay Shuchter, Robert Beatey, Joanna Hutchins, and the director, Edward Thommen.

All do their very best to make the play a smooth running vehicle and, for the Summer theater-goer seeking a change of pace, a little of the older type of play with a powerful theme, last night's offering at Provincetown is a must.

N.G.N.

terrifies and attracts her like the sea itself.

Others of the company on stage for their first acting roles are Heidi Zimmerli and Judith Steffan, playing the two young daughters of Dr. Wangen.

O'Neill Works To Be Offered

Three Plays Slated At Cape-tip Theater

PROVINCETOWN, July 20 — The first works by Eugene O'Neill to be shown at Provincetown Playhouse this year will go on stage starting Monday night at the playhouse on the wharf.

The O'Neill offering, "S.S. Glencairn," actually includes three separate plays, featuring "Bound East for Cardiff," which was one of the earlier works of the playwright and marked the beginning of his distinguished career. Others in the cycle to be shown next week will be "Moon Of the Caribbees," which will go on first, and "In the Zone," last.

In the sequence which the late Frank Shay made of the short plays of men at sea, "Bound East For Cardiff" was the one first shown to the famous Provincetown Players of 40 or more years ago and read aloud to them by the actor, Frederick Burt, at the house of George Cram Cook, their director, who recognized it as the work of a genius.

It was the Players' production of "Bound East For Cardiff" which brought success to O'Neill and marked the beginning of his career. Of that company of young people 40 years ago who shared O'Neill's fame there are Mary Heaton Vorse, Harry Kemp and Frank Henderson who have remained residents of Provincetown. Others often come to visit and this season Ida Rau, one of the actresses who worked with the company in its early days in New York, is again here.

This production, the first O'Neill offered this season and the one which marks the 25th for this company, will be directed by Virginia Thoms, co-manager. For the last few years she has directed the O'Neill play chosen for the opening of the season and has acted in all those produced here since 1940.

Edward Thommen, director with the company this Summer, is freed in this to perform and will take the role of Driscoll. Jay Shuchter plays Yank; Fred Levy, Robert Beatey and Alex Wolfson are in the cast; Robert Lee plays the Captain; Jackson Barry the donkey-man, and a new member of the company, just joined from Boston University Theater, John Bumstead, is taking the part of the young sailor, Paul.

In "Moon Of the Caribbees," the one play of the collection in which women appear, Sarah Braveman plays a conspicuous role, and Anne Howard, Joanna

New Beacon Playhouse To Repeat "The Gentle People"

On Monday, August 6th, after the current production of Enid Bagnold's beautiful comedy "The Chalk Garden", the Provincetown Playhouse will present again by request "The Gentle People" by Irwin Shaw. The first production of the play which was offered at the Playhouse during the week of July 9th, was played to full houses every night. Helen Bishop of The New Beacon said "The whole evening was one of rare excitement in the theatre."

Audiences will again see Fred Levy as Jonah Goodman and Alex Wolfson as his friend and confidant, Philip Anagnos. The rest of the cast features Anne Howard as Stella, Geoffrey Lafayette as Harold Goff and Robert Beatey as Eli Leiber the young suitor. Joanna Hutchins will again portray the quarrelous Florence Goodman and Jay Shuchter the amusing Lammanawitz.

The original Group Theatre production of "The Gentle People" which was directed by Harold Clurman and presented on Broadway in 1939 was termed a "star maker" before it brought before the public such notables as Franchot Tone, Sylvia Sidney, Elia Kazan, Lee J. Cobb and Karl Malden. This production was considered to be one of the Group Theatre's important contributions to the theatre world because of the significance of the theme and fine quality of its cast.

The Provincetown production will be directed by Edward Thommen who has been responsible for most of the other wharf offerings.

Hutchins, Heidi Zimmerli, Judith Steffan and Wendy Reeves are appearing.

'Gentle People' at Cape-tip Called Good Summer Theater

PROVINCETOWN, July 10 — "The Gentle People," Irwin Shaws' three-act play of the present, which opened last night at the Provincetown Playhouse, is a play of gentle people, but, as in the old adage, still waters run deep, and such is the case with two old men who are pushed to the utmost.

The two gentle people, Jonah Goodman, played by Fred Levy, and Philip Anagnos, by Alex Wolfson, run up against the protection racket in and around Long Island. They have to pay \$5 weekly for "protection" to see that their tiny boat, which they use for fishing, stays on top of the water.

Harold Goff, played by Geoffrey Lafayette, is a typical racketeer, even to going so far as forcing his attentions on Goodman's daughter, Stella, played by Anne Howard. Then things begin to jell.

When all is about lost, the two oldsters contrive to get the racketeer out in their boat, on a pretext; slug him, and dump him overboard. All indications point to the good fairy story ending, they "all lived happily ever after." They cleverly cover their tracks, Stella returns to her usual boy friend, Eli Leiber, played by Robert Beatey, and that's the theme of the play.

There was a constant change in scenery, between boat and dock scene, living room of the Goodman home; night court; Turkish bath, with three scenes in the first act; five in the second,

and three in the final. The play called for specific scenery, no elaborate, but well done to fit the austere theme of near poverty.

The two major roles were well played by Mr. Levy and Mr. Wolfson. The speaking parts of the cast and the action of the three-act offering provide many laughs and fine entertainment for those seeking good theater in the Summer.

Robert Lee plays two parts Magruder, the policeman, and Polack, steam bath employe while Angelina Esposito, Anagnos' employer who seeks marriage with her employe, is ably played by Sarah Braveman. Florence Goodman, Jonah's always hurting spouse, who develops a new ailment with each passing day, is ably done by Joanna Hutchins.

Others in the play include Jack Barry as the judge; Jay Shuhter as Lammanawitz, the anarchist in the steam bath; Flaherty, the inspector, by Edward Dodge, and Loretta Lombard by Judith Stefan.

N.G.N.

Playhouse Company Gives Fine Production Of "The Gentle People"

"The Gentle People," a three act play by Irwin Shaw, opened the second week of the season at the Playhouse on the Wharf on Monday night.

The Playhouse company did itself proud in the production of this beautiful and compassionate play which tells the story of two gentle old men, close friends and fishing companions in dreary Sheepshead Bay, who dream of fishing in the Gulf Stream, under southern skies, just once before they die. The two, Jonah Goodman and Philip Anagnos, are typical of the good, simple people, who as one said "get pushed around." In their case, they get pushed around by a waterfront gangster, Harold Goff, who not only extorts their savings, with which they had hoped to buy a boat for their Florida adventure, but sets out to seduce Goodman's young daughter, Stella, by taking her into the flashy world of political cafe society. Stella, who goes back and forth to work in the subway every day, with thousands of other girls, sees herself as different from them—she longs for the great world of luxury and excitement. She throws over her devoted boy friend, Eli Lieber, and agrees to go to Havana with Goff, who plans to use the money he has taken from her father. In the end, Goodman, with the help of his friend Anagnos, plan to get rid of Goff; Stella, her eyes open at last, goes back to Eli; and the play ends with the two old men sitting in their little boat, once more dreaming of the Gulf Stream and the southern skies.

It would be hard to imagine a better production than that given on Mon-

day night—"The Gentle People", while it tells an absorbing, straight story, is also part allegory; and Edward Thommen, the director, did a wonderful job in combining the two. There were eleven scenes in the three acts, and the swift changes in mood were accomplished smoothly and with no break in continuity of action, quite a feat for a company with only a short rehearsal period before opening. The individual performances were also fine—Fred Levy, as Jonah Goodman, gave an inspired performance in a particularly difficult role, and Alex Wolfson as the pathetic Philip Anagnos, was excellent. Geoffrey Lafayette as Harold Goff played the sharp, small time racketeer, to the life; his scene in the boat, in the last act, was particularly fine. Anne Howard proved again that she is a young actress of outstanding imagination and talent; her Stella was a beautiful creation, and the scenes between her and her father were poignant and very moving. Robert Beatey, in another principal role, that of Stella's boy friend, Eli Lieber, gave an assured, dramatic performance.

Robert Lee, playing the dual roles of Magruder, the Irish policeman, and Polack, the dumb Turkish Bath attendant, did two fine pieces of characterization; and Jay Shuchter, as Lammanawitz, the cracked patron of the bath, contributed a telling bit of acting. Joanna Hutchins, Sarah Brave-man, Jack Barry and Edward Dodge were very good in their small parts, and Judith Steffan, as Loretta Lombard, in her brief appearance on stage, added an authentic note.

The sets by Jack Barry, and lighting by Robert Lee were very well done, and provided just the right atmosphere for the play. Costumes by Anne Howard were exactly right, and credit should also go to Judith Steffan for efficient stage managing.

The whole evening was one of rare excitement in the theatre; and the capacity audience reacted with bursts of applause, laughter and moments of deep engrossed silence. We're glad to hear that the theatre has been sold out at every performance; we also hear on all sides enthusiastic words of praise for the play, the production and the performances.

—H. B.

O'Neill One-Act Plays Revived At Provincetown Playhouse

PROVINCETOWN, July 24—The earlier works of Eugene O'Neill, famed playwright who had his start 40-odd years ago in Provincetown, came to life on the Provincetown stage last night as his sea plays were ably performed at the Provincetown Playhouse.

With the tang of the sea, which featured O'Neill's greatest plays and which developed when the author was writing his works in this town and on the lonely dunes near the ocean, the three acts actually were three separate short plays, using the same men characters throughout.

The first of these, "Moon of the Carribees" is of a jovial, roistering nature, featuring wind-jammers, meetings with Caribbean women and drinking smuggled rum, and has a full fledged brawl, and little else.

Greatest Early Play

The second, O'Neill's greatest early play, "Bound East for Cardiff," is of melancholy character, with the feature part the death of Yank, played by Jay Shuchter, and his final hours on earth with his shipmate Driscoll, played by Edward Thommen.

This features excellent acting and the theme of one man losing his best friend. Many times in their roistering, seafaring life, they fought and, no doubt, nearly killed each other, but always became faster friends.

The final play, "In the Zone," of a ship during World War I carrying ammunition in the war zone, features the crew thinking they have turned up a German spy, only to find his little black box contained love letters and evidence that Smitty, played by Robert Beatey, and his girl had

come to the parting of the ways because of his drinking.

The acting in all the sequences was well done, but the theme was characteristic of O'Neill, somewhat on the morbid side, except for a few roistering, brawling moments, and reveals the early workings of the author who later reached the pinnacle of fame in his field.

Others in Play

Others in the play included Alex Wolfson as Cocky, Geoffrey Lafayette, Big Frank; Fred Levy, Davis; Noel Farrand, Lamps; Jackson Barry, Donkeyman, John Bumstead, Paul; Robert Lee, the captain, and the five women, who appeared only in the first short play as native girls who smuggled themselves and the rum to the crew. They include Beatrice Paipert as Bella; Joanna Hutchins, Pearl; Heidi Zimmerli, Susie; Wendy Reeves, Violet, and Judith Stefan, Flossie.

The plays are under the direction of Virginia Thoms, co-manager, allowing the regular director, Mr. Thommen, to play Driscoll throughout.

N.G.N.

Brilliant Production Of O'Neill Plays Given By Playhouse Company

Eugene O'Neill's three one-act sea plays, which he wrote while living in Provincetown and which were first produced here forty years ago were presented under the title "S. S. Glencairn" at the Provincetown Playhouse on Monday night.

The plays by now are famous. of course, and familiar to nearly every one interested in the theatre; seeing them again on Monday night, one realizes how O'Neill's genius shone brilliantly even in his earliest work. "The Moon of the Caribees", "Bound East For Cardiff" and "In the Zone" are all written about a British tramp steamer, "Glencairn" and the men who make up her crew. The time is that of the first world war; the action of "The Moon of the Caribees" takes place on the main deck of the ship, as she is anchored off an island in the West Indies, and the native women come aboard to join the sailors in a drinking spree. In "Bound East For Cardiff" we see the seamen's fo'c'sle on the "Glencairn"; Driscoll, known as "Dris", sits beside the bunk where his old friend and shipmate, Yank, is slowly dying. The last play "In the Zone" shows the crew, again in the fo'c'sle, as the ship loaded with munitions, makes her way through submarine infester water. They are suspicious of one of their number, "Smitty" who is obviously a "toff" as the British say, and not from their own class; they think he may be a German spy. One of the crew searches Smitty's

bunk, looking for a bomb which is supposed to be secreted there; he finds instead a box with a packet of letters which reveal the sad history of Smitty's losing battle with drink, and his rejection by the girl he loved.

The plays are alive with O'Neill's early love for the sea; they are alive, also, with his tender understanding of the human heart. At one time, in his youth, he himself went to sea on tramp steamers; he knew at first hand the bitter life of the seamen of that day; he knew their faults, their virtues, and their high courage during wartime. It could be said of O'Neill—as it was of Savonarola—that he "was one of those who knew no rest, because the worlds wound ached so in his breast." All this is reflected in these wonderful plays which many think as great theatre as anything O'Neill wrote later.

The production and performances on Monday night were superlative; we have never seen these plays done better. Virginia Thoms, who directed, did a marvellous job; the action was swift paced and finely coordinated. Edward Thommen, playing his first role of the season as Dris, gave a brilliant performance; and the scene, as Yank lies dying, moved many in the audience to tears. Fred Levy as Davis, was excellent, as was Alex Wolfson as Cocky, Geoffrey Lafayette as Big Frank, Jay Shuchter as Yank, and Robert Lee as the Captain of the ship. Robert Beatey, as Smitty, the "toff", gave a fine, sensitive performance and his scene, as bound and gagged, he has to listen to his letters being read aloud, was very touching. As other members of the crew, Jackson Barry and John Bumstead gave telling performances. Noel Farrand, who is not a regular member of the company, was surprisingly good; he played the accordion in one scene in the fo'c'sle and had composed the music for it.

In "The Moon of the Caribees", the only one of these plays in which women appear, the feminine members

member of the Poets Theatre company in Cambridge, came to Provincetown at a moment's notice, to replace Sarah Braveman who because of an emergency was unable to take the part. With hardly any rehearsal, Miss Paipert stepped into the role, and played it to the hilt.

The sets, done by Virginia Thoms, were outstanding; it was hard to believe that the dingy ship's fo'c'sle wasn't real. The women's costumes were delightful; the men, in dirty jerseys and seamen's pants, and in foul weather slickers and sou'westers—loaned by local fishermen and the Coast Guard—looked their parts to the life. Robert Lee's lighting, too, helped tremendously to create the authentic flavor of the whole production. The only thing missing was the right weather! Forty years ago, on the opening night, according to Susan Glaspell's account, there was real fog in the harbor, and the real foghorn moaned throughout the play. But the Playhouse company can hardly be blamed for this one lack in an otherwise terrific evening.

—H. B.



Playhouse Offers 'The Chalk Garden'

The Playhouse on-the-wharf which has always been a traditional home for the plays of Eugene O'Neill because of the close affiliation with the original Provincetown Playhouse is presenting one of O'Neill's earliest works, "S. S. Glencairn". These three gripping tales of the sea, directed by Virginia Thoms, combine lusty humor, vivid excitement and capture the "real spirit of the sea" to form a rich theater experience.

On Monday, following the current production which closes its run on Saturday, the theater on the wharf will present Enid Bagnold's Broadway success "The Chalk Garden". A real piece of wit and whimsy "The Chalk Garden" deals with the efforts of a mysterious governess to set to rights the household of an eccentric granddame and her irrepressible granddaughter, Laurel.

Edward Thommen who has directed the first three playhouse productions will also direct "The Chalk Garden" and Judith Steffan who will be remembered for her portrayal of Hilda in "Lady From the Sea" will play Laurel.

Virginia Thoms who was seen last as Elida in the Playhouse production of "Lady From the Sea" will be seen as Madrigal the wise and humorous governess.

Catharine Huntington, co-manager of the Playhouse will make her first appearance with the company this season as Mrs. St. Maugham. Miss Huntington, who was seen last as the Fisherman's wife in "Ondine" when it was presented here last season.

Robert Beatey, who is seen as Smitty in the current O'Neill presentation will appear as Maitland and Robert Lee, who will best be remembered for his portrayal of Arnholm in "Lady From the Sea" and who is also taking the part of the Captain in "S. S. Glencairn" will be seen as the Judge.

Beatrice Paipert, who played the part of Bella in "S. S. Glencairn" is a noted sculptor and dancer as well as actress. She is a member of the Poet's Theatre in Boston. She came at a moment's notice to fill the role when Miss Sarah Braveman was suddenly called out of town. She went on stage without many rehearsals.

Others in the cast include Sarah Braveman as Olivia, and Anne Howard as the Second Applicant. Miss Howard will also create the costumes for the production.

Observer Praises The Chalk Garden

By Observer

This week the Playhouse is presenting "The Chalk Garden" by Enid Bagnold. To me the title seems to apply to a concomitant of the play rather than to the main theme. Admitting, however, that said concomitant is a definitely over-lying factor to the play's development. The story is definitely interesting, absorbing and attention holding; but I do not mean to tell it here. See it, hear it and be really entertained. Virginia Thoms as Miss Madrigal has one of those rare opportunities to display her dramatic ability along with her outstanding, dignified charm. Her presentation of a woman long subjected to a rigid discipline is indescribably convincing and there is also the motif of "the head bloodied, but unbowed". Well done!

Next Robert Beatey as Maitland, a good performance, but one could wish his make-up were a little bit more aged.

Third Applicant by Joanna Hutchins, another part calling for considerable contribution by the player, most adequately met.

Mrs. St. Maugham by Catherine Huntington. As usual this veteran player was fully equal to an exacting characterization.

Nurse by Heidi Zimmerli, a comedy hit and she got it all.

Olivia by Anne Howard, the mother of Laurel, looked and played with the dignity the part required.

The Judge by Robert C. Lee, the kind of part for which he is eminently suited and which he did extremely well.

The Observer found the play and its presentation excellent entertainment, a finding in which, from its most generous response, the audience fully agreed.

Playhouse Company Repeats Fine Production Of "The Chalk Garden"

Enid Bagnold's comedy "The Chalk Garden" was presented for the second time this season on Monday night at the Playhouse on the Wharf. Since the production is the same as seen previously, we reprint our review of August 1. This week there is one change in cast—Lloyd Ely plays the part of the Third Applicant, originally played by Joanna Hutchins.

"The Chalk Garden" by Enid Bagnold, one of last winter's successes on Broadway, was presented last Monday night at the Playhouse on the Wharf before a capacity audience, which obviously enjoyed the play enormously. The action was interrupted several times by bursts of applause, and throughout one could hear quiet chuckles of delight.

The play tells the story of an elderly grande dame, Mrs. St. Maugham, who has quarreled with her daughter, Olivia, and has brought up Olivia's child, Laurel. Mrs. St. Maugham lives in a world of unreality, longing for the old days of pomp and circumstance; her granddaughter lives also in her own particular world of unreality. Because of Mrs. St. Maugham's avid desire to be loved and needed, she has spoiled Laurel until the child is a monster who rules the roost. She is aided by the whims of the old butler, forty years in the family's service, now bedridden in an upstairs room in the manor house, from which he issues his orders. The only active servant is Maitland, a young man who combines the duties of cook, houseman, gardener and nurse-governess to Laurel in a frenzy of activity.

Mrs. St. Maugham, having advertised for a companion for Laurel, chooses from three applicants a young woman, Miss Madrigal, obviously of good family, and just as obviously from a mysterious background. Miss Madrigal not only takes on Laurel—she takes on the care of the garden, which is in a shocking state due to faulty orders from the old butler. Miss Madrigal knows that flowers will not grow in chalky soil—she also knows that the child Laurel will not grow in the

chalky soil of her grandmother's influence. It is Miss Madrigal's struggle to free the child, and restore her to her own mother, which is the main theme of the play: the secondary theme is Miss Madrigal's finding of herself. But it would be unfair to audiences who will see the play to tell how all this is accomplished.

The play is full of the charm, the wit and the odd wisdom characteristic of Enid Bagnold's writing; and the company did it honor. Catharine Huntington, in her first appearance—very welcome—this season, was superb as Mrs. St. Maugham, ranging with equal skill from the lightness of the comedy scenes to the depth of the dramatic. Her elegance of appearance and manner did much to complete the role. Virginia Thoms gave a splendid performance as Miss Madrigal; and the scenes of conflict between her and Miss Huntington were fine theatre. Young Judith Steffan as Laurel proved once more what an extraordinary actress she is. Here is a real find in the theatre; her acting is intelligent and imaginative; and she had a sure grasp of the character. Robert Beatey as the harassed Maitland was excellent; here is a young actor who seems to grow with each succeeding role.

As the Judge, Robert C. Lee gave a fine performance, the best yet this season; and Anne Howard, in her brief scenes as Olivia, was her usual professional, attractive self. The part of the Third Applicant (for the companion's post) was amusingly played by Lloyd Ely; and Beatrice Paipert was equally good as the Second Applicant. Heidi Zimmerli as the Nurse made the character sufficiently forbidding.

The direction of the play by Edward Thommen was artfully done; and the set design by Jackson Barry was unusually fine; how he managed with properties at hand here to create an authentic looking living room in an English country house is a minor miracle. The costumes by Anne Howard were delightful, especially Miss Huntington's attire, typical of the county society "bazaar opening" lady.

Seeing the play, we were amused to think how the author, Enid Bagnold, must have been greatly impressed in youth by some domineering old butler. The butler in "The Chalk Garden"—although he is never seen—is blood brother to the butler in Miss Bagnold's first novel "Serena Blandish, or The Difficulty of Getting Married." It was he who told Serena: "A young lady who goes to tea and stays for dinner will never become engaged." —H. B.

S.S. Glencairn Tops Past Performances

By Observer

Twice before, at the Provincetown Playhouse-on-the-Wharf, I have seen presented, "S. S. Glencairn". Never have I seen it so well done as the performance Monday night. Dubious for the moment of my own judgement and noting the presence in the audience of Mary Heaton Vorse, grand survivor of the original 1915 Provincetown Players, who saw the original performance of this play, I went to her for confirmation. "Mary," I said, "you saw the first performance of this play. I think this production is the best I've seen; am I wrong?" "No," she said, "This was very good."

Parts 2 and 3 were especially well done. Atmosphere, that magic word of theatrical perfection, that thing which carries convic-

tion, makes one forget the players for the play, it was there at last and the Observer was entranced. As for good performances? You find the bad one. The cast follows:

Driscoll; Edward Thommen; Smitty, Robert Beatey; Cocky, Alex Wolfson; Big Frank, Geoffrey Lafayette; Yank, Jay Schuster; Davis, Fred Levy; Lamps, Noel Farrand; Donkeyman, Jackson Barry; Paul, John Bumstead; Captain, Robert Lee; Bella, Beatrice Paipert; Pearl, Joanna Hutchins; Susie, Heidi Zimmerli; Violet, Wendy Reeves and Flossie, Judith Steffan.

Playhouse To Present "The Chalk Garden"

By Charles Moore

"The Chalk Garden," a recent New York sensation, will be seen at the Provincetown Playhouse Monday, July 30 through Saturday, August 4, following the close of the current Eugene O'Neill play, "S. S. Glencairn" on Saturday, July 28. The Playhouse is one of the few summer theatres to receive the rights to "The Chalk Garden" so soon after its closing on Broadway this spring at the Ethel Barrymore Theatre.

The special O'Neill display can still be seen in the lobby of the Playhouse during the run of the current play. Included in the display are programs, pictures, post cards, letters and newspaper stories of historical value in the life of O'Neill and the persons connected with the original Provincetown Playhouse where his first plays were performed.

Interestingly enough, one of the sequences from the Glencairn Cycle "In the Zone", was recently performed at a boy's school in Osaka, Japan, and was very well received. Other O'Neill plays also appeared there but "In the Zone" was a favorite. Many persons still feel that these early sea plays were among the finest works that O'Neill wrote.

On stage in "The Chalk Garden" for her first major role of the summer, Catharine Huntington, co-manager of the Playhouse with Virginia Thoms, will play Mrs. St. Maugham, the role first played by Gladys Cooper. Miss Huntington was last seen as a tourist in "The Lady from the Sea," and is well remembered for many character roles in past seasons.

Virginia Thoms, director of the current O'Neill play, and Edward Thommen, the summer director who plays the leading role of Driscoll in "S. S.

Glencairn", will reverse their positions for "The Chalk Garden." Miss Thoms will be on stage as Miss Madrigal while Mr. Thommen again directs from "down front."

Laurel, the impish young granddaughter, originally created by Betsy von Furstenberg on Broadway, will be played by Judith Steffan who played Hilda in "The Lady from the Sea."

Robert Lee and Robert Beatey, the only two men in "The Chalk Garden," appear as the judge and Maitland, the butler. Mr. Beatey is now playing Smitty in "S. S. Glencairn" and Mr. Lee, also in the Glencairn Cycle, is playing the captain.

Others in the cast include Sarah Braveman as Olivia, Anne Howard as the second applicant, Joanna Hutchins as the third applicant, and Heidi Zimmerli as the nurse.

Enid Bagnold, author of "The Chalk Garden," is Lady Roderick Jones in private life, the wife of the former head of Reuters news agency. A suffragette in the earlier days, she has written seven books and three plays, including her current best seller, "The Loved and Envied." Of "The Chalk Garden", William Hawkins says in the New York World-Telegram and Sun, "Miss Bagnold has created an Alice in Wonderland world."

Comedy, Mystery Blend Greet Full House at 'Chalk Garden'

PROVINCETOWN, July 31—A capacity audience greeted "The Chalk Garden," a three-act comedy, as it opened for a week's run last night at the Provincetown Playhouse.

A comedy with a theme featuring the mysterious past of the companion for the young granddaughter, the play got off to a slow start, but picked up during the second and third acts to provide good Summer theater for visitors to Cape Cod.

The plot was based on a broken home, the grandmother caring for her flighty granddaughter, the granddaughter's companion with the secret past, and all living under the shadow of a dying butler, who had ruled the household for 40 years.

Virginia Thoms, co-manager of the Playhouse, ably took the role of Miss Madrigal, the applicant accepted for the post of companion, the one with the "green thumb" in the garden, and a way with the granddaughter. Her well-concealed past forms the mystery of the play. The judge familiar with her story, played by Robert C. Lee, turns out to be an old friend of the grandmother, and all ends well as the judge visits the household in his swing on the circuit.

Catharine Huntington, also co-manager, takes the part of Mrs. St. Maugham, the grandmother, with her unpredictable disposition and caustic remarks, turning them out endlessly as the play progresses. Maitland, the male servant, is played by Robert Beatey, and the part is extremely well handled, while the neurotic granddaughter, Laurel, is capably played by Judith Steffan.

Beatrice Paipert is on briefly as the second applicant for the post of companion, and Joanna Hutchins is seen as the third applicant.

Olivia, Laurel's mother who has been estranged from both Mrs. St. Maugham and Laurel, is played by Anne Howard. This complication is resolved as Laurel is reunited with her mother, and Mrs. St. Maugham finally concedes there is need for Miss Madrigal to stay despite her past.

The time of the three-act play by Enid Bagnold is the present; the place, a room in a manor house in Sussex, England. Edward Thommen is director; Miss Howard is in charge of costumes, and Mr. Lee in charge of the lighting.

N.G.N.

Capacity Audience At Playhouse Enjoys "The Chalk Garden"

"The Chalk Garden" by Enid Bagnold, one of last winter's successes on Broadway, was presented last Monday night at the Playhouse on the Wharf before a capacity audience, which obviously enjoyed the play enormously. The action was interrupted several times by bursts of applause, and throughout one could hear quiet chuckles of delight.

The play tells the story of an elderly grande dame, Mrs. St. Maugham, who has quarreled with her daughter, Olivia, and has brought up Olivia's child, Laurel. Mrs. St. Maugham lives in a world of unreality, longing for the old days of pomp and circumstance; her granddaughter lives also in her own particular world of unreality. Because of Mrs. St. Maugham's avid desire to be loved and needed, she has spoiled Laurel until the child is a monster who rules the roost. She is aided by the whims of the old butler, forty years in the family's service, now bedridden in an upstairs room in the manor house, from which he issues his orders. The only active servant is Maitland, a young man who combines the duties of cook, houseman, gardener and nurse-governess to Laurel in a frenzy of activity.

Mrs. St. Maugham, having advertised for a companion for Laurel, chooses from three applicants a young woman, Miss Madrigal, obviously of good family, and just as obviously from a mysterious background. Miss Madrigal not only takes on Laurel—she takes on the care of the garden, which is in a shocking state due to faulty orders from the old butler. Miss Madrigal knows that flowers will not grow in chalky soil—she also knows that the child Laurel will not grow in the chalky soil of her grandmother's influence. It is Miss Madrigal's struggle to free the child, and restore her to her own mother, which is the main theme of the play; the secondary theme is Miss Madrigal's finding of herself. But it would be unfair to audiences who will see the play to tell how all this is accomplished.

The play is full of the charm, the wit and the odd wisdom characteristic of Enid Bagnold's writing; and the company did it honor. Catharine Huntington, in her first appearance—very welcome—this season, was superb as Mrs. St. Maugham, ranging with equal skill from the lightness of the comedy scenes to the depth of the dramatic. Her elegance of appearance and manner did much to complete the role. Virginia Thoms gave a splendid

performance as Miss Madrigal; and the scenes of conflict between her and Miss Huntington were fine theatre. Young Judith Steffan as Laurel proved once more what an extraordinary actress she is. Here is a real find in the theatre; her acting is intelligent and imaginative; and she had a sure grasp of the character. Robert Beatey as the harassed Maitland was excellent; here is a young actor who seems to grow with each succeeding role.

As the Judge, Robert C. Lee gave a fine performance, the best yet this season; and Anne Howard, in her brief scenes as Olivia, was her usual professional, attractive self. The part of the Third Applicant (for the companion's post) was expertly and amusingly played by Joanna Hutchins; and Beatrice Paipert was equally good as the Second Applicant. Heidi Zimmerli as the Nurse made the character sufficiently forbidding.

The direction of the play by Edward Thommen was artfully done; and the set design by Jackson Barry was unusually fine; how he managed with properties at hand here to create an authentic looking living room in an English country house is a minor miracle. The costumes by Anne Howard were delightful, especially Miss Huntington's attire, typical of the county society "bazaar opening" lady.

Seeing the play, we were amused to think how the author, Enid Bagnold, must have been greatly impressed in youth by some domineering old butler. The butler in "The Chalk Garden"—although he is never seen—is blood brother to the butler in Miss Bagnold's first novel "Serena Blandish, or The Difficulty of Getting Married." It was he who told Serena: "A young lady who goes to tea and stays for dinner will never become engaged." —H. B.

"Lady from the Sea" Given Interesting Production at Playhouse

The Playhouse on the Wharf presented Ibsen's "The Lady from the Sea" on Monday night, as the third production of the summer season.

In this play, the story is based on a favorite theme of the playwright—the right of a woman to freedom of

thought and action, written long before women came to take this right for granted. Ellida, "the lady from the sea", the second wife of Dr. Wangel, is obsessed with the memory of a young man, a sailor, whom she had met years before her marriage. He is inextricably bound up with her love for the sea. When he returns on a ship, which calls briefly in the harbor of the town where the Wangels live, he comes to see Ellida and asks her to go away with him. She tells her husband how, years before,

she and the stranger, as he is called, went through a symbolic marriage ceremony; she feels bound to him, but is torn between fascination and fear. Ellida begs her husband to protect her—not to let her go off with the stranger. At first, her husband forbids her to leave. It is only in the end, when he tells her she is free to make her own choice, and must make it, that Ellida casts off the obsession, and stays with the doctor and her family.

Now that we all know—or think we know—a little about Freud, the play does not have the excitement it must have had years ago when it was first seen. It is a play which if produced by an inept company, would be pretty boring it seems to us. But as done by the Playhouse company on Monday night, it was absorbing and held the attention of the audience throughout—nothing could be more of a tribute to the director, Edward Thommen and to the cast. Virginia Thoms, in her first role of the season, as Ellida, was wonderful, and once again proved what a splendid actress she is. In the role of Dr. Wengel, Fred Levy was excellent; he followed up his fine performance in last week's play, with one equally fine on Monday night. Heidi Zimmerli, appearing for the first time, was delightful as Dr. Wangel's elder daughter, Boletta; here is a young actress of real talent.

It was Judith Steffan—also playing a major role for the first time—to whom top honors for the evening go. In the part of the younger daughter, Hilda, she gave an extraordinarily professional performance, creating the character of a joyous young girl to the life. This type of role is one of the most difficult in the theatre; it can so easily turn into caricature. But Miss Steffan's Hilda was true and lovely and a joy throughout the play.

Others in the cast, Alex Wolfson as Ballested, Jackson Barry as Lyngstrand and Robert Lee as Arnholm, also gave fine performances. Geoffrey Lafayette, who has played the male lead in the two previous productions, appeared briefly as the Stranger. Catharine Huntington, Anne Howard, Jay Shuchter, Robert Beatey and Joanna Hutchins were cast in non-speaking roles as Tourists and Townspeople.

The costumes were charming and authentic, and the sets delightful.

Ibsen Delights Wharf Audience

By Observer

This week the Playhouse is presenting "The Lady From The Sea", by Henrik Ibsen. It is another of those plays that present great challenge and that challenge is met. It deals with psychology, psychiatry, and ESP (that extra-perception thing that lately has had so much attention), all of which adds up to the question, "how will the public take it?" Well, that part of the public that made up the audience Monday evening apparently took it with a great deal of satisfaction. For the dramatic moments there was most generous applause and the humor got everything from delighted chuckles to roars of mirth. **And**—the laughs came only in the right places.

The lovely Virginia Thoms, for the first time this season, lent her glamour to the cast in the role of Ellida and with Fred Levy as Wangle, two long and difficult parts, carried the theme of the play. Heidi Zimmerli was delightfully pretty as Boletta and

with Robert Lee as Arnholm, another duo of the play, gave excellent characterizations of their parts.

Jackson Barry as Lyngstrand, the shy young man, recovering from injuries, gave a faithful presentation of the part. Geoffrey Lafayette as Stranger managed to impart a certain esoteric quality to his role that carried forward the idea of the play.

Alex Wolfson as Ballested, the eccentric artist, gave a most excellent portrayal of his character; genuinely humorous, thoroughly convincing.

And—a whole boxful of orchids to Judith Steffan as Hilda, the young sister. She brought to the part the verve of irrepressible youth and never once failed to keep "in character". Her fishing scene with Robert Lee was so excellent a bit of pantomime, on the part of both, that one momentarily expected them to come up with a real fish.

The influx of the tourists from the excursion boat so struck home to the Provincetown audience it brought down the house.

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Is in Play



HEIDI ZIMMERLI

Miss Zimmerli plays one of Dr. Wangel's daughters in this week's play at the Provincetown Playhouse, "The Lady From the Sea," by Ibsen.

Audience Likes The Gentle People

By The Observer

On Monday evening the Observer visited the Playhouse in Provincetown and saw there, The Gentle People. It is a play of three acts and eleven scenes; six of which are in the same "set" to which there is a continual "flash-back". Right here in the beginning it is a pleasure to applaud the scenery (as did the audience) and the speed with which changes were made: bravo!

Most of the action takes place in a small boat and on the end of the adjacent pier. It concerns two old men who liked to fish and dream as an escape from a drab existence. Their families and friends rounded out the plot and for all the drama, the comedy relief was generous and good. **All** the parts were well played and faithfully presented, so well that to pick stand-outs is very hard; but we must accept the audience decision and hand the orchids to Sarah Braveman as Angelina Esposito and Judith Steffan as Lor-

etta Lombard, the little "floosit" who was before the court for practising the oldest profession. The latter had very little to do, but did it so well she "brought down the house." Sarah Braveman also was roundly applauded at her exit right in the middle of the act.

There is little better criterion of the merits of a performance than its reception by the audience. By this standard, this production is a great success.

When all was so good—what can we criticise? The cast follows:

Jonah Goodman, Fred Levy; Philip Anagnos, Alex Wolfson; Magruder, Robert Lee; Stella Goodman, Anne Howard; Eli Leiber, Robert Beatey; Harold Goff, Geoffrey Lafayette; Florence Goodman, Joanna Hutchins; Angelina Esposito, Sarah Braveman; Judge, Jack Barry; Lammanawitz, Jay Shuchter; Polack, Robert Lee; Flaherty, Edward Dodge and Loretta Lombard, Judith Steffan.



Of This and That

By
Town Crier

To those who have honored this column with a modicum of faithful reading, the fact that sooner or later I will talk about something to eat, will come as no surprise. Only this time, I will tell you how to make it. That food is interesting should cause no comments for the moment we enter this world our questing lips seek the solace of nourishment. Last week I went up to Ciro and Sal's and said, "I want something to eat; you name it!" Sal with a characteristic Latin gesture (no doubt signifying good) said, "Pollo alla Toscana!" And presently the same was brought forth. Now get this: it proved to be young chicken that had been baked, during which process it had been basted with sherry. It was then placed in a casserole with sweet peppers, onions, mushrooms and spices. As it is cooking you add more sherry. Now as to the spices, you will have to use your own imagination and/or experience, but if you get the result they did, you will have ambrosia.

While passing through the cocktail lounge of the Sea Horse Inn the other early evening I saw a young lady sit down at the piano; the room was almost entirely deserted. The music she brought from that instrument was heavenly, but when she saw me standing there enraptured, she stopped. When I begged for more the answer was, "Oh, no! I am too out of practice." I learned that for the past three days she has been Mrs. Philip Sears, Jr., nee Pat Thayer, of Waverly Farms, Mass. A real artist!

To those of you who get a "kick" out of the other fellow's discomfiture this should offer, at least, a medium sized "bang".

The insignificant little string that is wound around a small spring-loaded drum in the typewriter to take the carriage across as you write, just plain up and broke on mine. I went to Paul Lambert and dolefully complained, "How can I get out a column with that blasted typewriter gone dead on me?" So Paul suggested I use an old newspaper trick. Tie a string to the knob of the carriage, hang the string over the end of the table, attach a bottle of sand thereto and again I'd be in business. Didn't have any bottle of sand, but I did have a small iron frying-pan so, voila, here we are again.

During this past week the Town Crier had an experience he doesn't care to repeat. While standing on the pier awaiting the arrival of "The Boat", a lady came up to me leading by the hand a very beautiful child; a little girl some nine or ten years old. Always interested in lovely hands, I immediately noticed the immaculate hands of this child. They were exquisitely manicured and the fingers were gracefully long and tapered. "Let her feel your bell," the lady asked. I held it forward and those obviously sensitive fingers traced the outline and shape of the bell, then explored the striking tongue. Next the shores, with their buckles and high tongue. Then the belt and pouch, as to the contents of which, the child inquired. As she inspected each item the mother described it and the Crier offered a word of explanation here and there. The child thanked me graciously and the mother led her away. She walked close to her mother that she might match her gait—for that beautiful little girl was blind. The Town Crier was not ashamed of the tears that wet his cheeks.

The business of the town has had a most noticeable "shot-in-the-arm" this past week. Maybe, if we can keep newspapers and commenators honest for just a few more weeks, we may be able to make a season out of this year yet.

2 AUG 1956
"The Chalk Garden"

The Provincetown Playhouse is giving a delightful performance of Enid Bagnold's unusual piece for the theatre. "The Chalk Garden". Judith Steffan revels in the substantial role of Laurel, the sixteen year old scamp in the family; her voice, and facial expressions, and actions are all that they should be. Catherine Huntington as her charming, unrealistic

grandmother endears the audience to the character of Mrs. St. Maugham, a woman who would not ordinarily engender such reaction.

Miss Madrigal is the woman hired to supervise Laurel. As the play progresses she supervises more than the girl. Played by Virginia Thoms, the deep undercurrents in the personality of this character are superbly projected to the spectators and even the vehement moments are consistent with the controlled character. Another servant, Maitland, is interestingly conceived by Robert Beatey. Robert Lee delineates the elderly judge.

This play was well received in spite of a slow first act on opening night. The setting is not a garden, but an attractive interior. Personally, I wished it were more stylized to echo the truth versus make-believe qualities of the play.

This play grows on a multitude of garden metaphors which must be ripe with extra meanings for those with green thumbs. Even for the rest of us, who are only able to call a hoe a spade, this proves a pleasant evening.

Joan Sparrow



☆☆☆☆
"S. S. Glencairn"

A tradition of the Provincetown Playhouse is the yearly presentation of a play by Eugene O'Neill. This year their choice, "S. S. Glencairn", is really three one-act plays about the same ship and crew. It includes "The Moon of the Carribees", "In the Zone", and O'Neill's first play "Bound East for Cardiff" which came into being in Provincetown just forty years ago. I talked with one of the original playhouse members, Mary Heaton Vorse, who said that then they all painted scenery and all made costumes. That now is quite traditional with the present company, for more hands helped prepare the pro-

duction than received program credit. Clarence Leper may take a bow for his assistance to set designer Virginia Thoms, who pictured so well a tramp steamer deck and the seamen's fore-castle.

Highest praise goes to Virginia Thoms who directed the rollicking and exciting movement of more than a dozen people on a microscopic stage for the first play, the tension and thoughtfulness of the mates in the second, and the humor and suspense of the last. In accomplishing this Miss Thoms uses her vast theatrical knowledge. Moreover, she shows not only an appreciation of tradition, but also an awareness of the timelessness of O'Neill's writings which transcends the dated qualities of a radarless steamer. The playwright would be delighted by her use of background music and modern lighting. In fact, he would have reason to be proud of the whole performance.

Joan Sparrow

The Gentle People Returns To Wharf

On Monday, the Playhouse-on-the-Wharf will present a repeat performance of Irwin Shaw's compelling drama "The Gentle People". When it was first presented in Provincetown during the week of July 9 to capacity audiences the Advocate stated that "all the parts were well played" and "when all was so good what can we criticize?"

"The Gentle People," which will play through Saturday August 11, is an exciting drama and a complete contrast to the current Playhouse production of Enid Bagnold's lyrical comedy "The Chalk Garden" a recent New York success which will play before Provincetown audiences through this coming Saturday evening.

"The Gentle People" was originally presented on Broadway in 1939 as an important production of the famed Group Theater and brought into public view such notables as Franchot Tone as Harold Goff, Sylvia Sidney as Stella Goodman, and Elia Kazan as Eli Lieber. Lee J. Cobb, Sam Jaffe, Karl Malden and Martin Ritt were also seen in that early production.

Fred Levy and Alex Wolfson will again be seen in the Provincetown presentation as Jonah Goodman and Philip Anagnos. Anne Howard who has created the costumes for all of the Playhouse productions this Summer will also be seen again as Stella Goodman. Geoffrey Lafayette will recreate his verision of the sinister Harold

Goff which held audiences breathless during the previous run.

Robert Beatey who is being seen as Maitland in the current production of "The Chalk Garden" will play Eli Lieber the young suitor.

Beatrice Paipert of the Poet's Theater in Cambridge will take the part of Angelina Esposito. Provincetown audiences last enjoyed her as Bella in "S. S. Glencairn". Miss Paipert, who is a member of the Poet's Theater in Cambridge is also a sculptor and professional dancer as well as an actress of wide range.

Edward Thommen who has been responsible for the majority of the Playhouse productions this Summer is directing "The Gentle People".

THE APPARITION — OR THE MIS-SPELLED NAME

(Wherein the spirit of Eugene O'Neill appears to the Poet of the Dunes to protest against the mis-spelling of his Last Name, on the plaque set over the door at 577 Commercial Street)

(This poem is dedicated to John A. Francis, who was not a party to such a strange mistake)

I Had a Dream in which O'Neill appeared.
 As if Eternity's waves washed up his form;
 Like some snow-dusted stranger from a storm,
 He brought a shuddering quality to the night.
 With wrath-bent brow, with blazing words which seared,
 As ghosts will walk over some trivial thing
 (It is the least offense irks most the king
 And gives to Greatness a distatse for Fame),
 'Gene came to curse the orthographic slight
 And lax disfigurement of his Last Name
 Which ends with Two LLs, always, not with One:
 His Name, mis-spelled, got Gene's worst malison,
 "Gene, Shakespeare had eight-four ways to spell his name",
 I began,—but the fierce, pale, famous form was gone.
 I seemed to hear a whispered sound of rain
 Though the full moon walked past my window pane.
 The Other World in throngs besieged my brain.
 I reached a shaking hand; turned up the light;
 I took a vow to set the spelling right
 And obviate a grim ghost's malison! . . .
 John Francis, I was never gladder for the Dawn!

Harry Kemp

THE
 N. A. P.

Playhouse On The Wharf To Repeat Bagnold Play

"The Chalk Garden" by Enid Bagnold, which played to overflowing houses earlier this month will return for a second week at the Provincetown Playhouse On-the-Wharf Monday, August 13th and will play through Saturday, August 18th. This makes the second play this season which has been brought back after its first presentation, according to the European repertory plan which this theatre follows.

Currently playing through Saturday is the first repeat play, Irwin Shaw's "The Gentle People," a touching and very human portrayal of drama in the lives of two philosophical old fishermen.

Helen Bishop, in her New Beacon review of the first performance of "The Chalk Garden," tells that "The action was interrupted several times by bursts of applause, and throughout one could hear quiet chuckles of delight," a highly proper reaction to this play which weaves intense seriousness and suspense through the comedy of some of the scenes.

Catharine Huntington, co-manager of the Playhouse, will again portray the eccentric grande dame Mrs. St. Maugham. Virginia Thoms, seen this week as Mrs. Goodman in "The Gentle People", will reenter her role of Miss Madrigal, the mysterious hired companion, next week.

Laurel, the impish young granddaughter, originally created by Betsy von Furstenberg in New York, will be played again by Judith Steffan. Robert Beatey, currently playing the romantic Eli in "The Gentle People" will return to his comedy character of Maitland the butler in "The Chalk Garden."

Robert Lee, who plays an Irish policeman and a Polak this week, will turn back to the grey haired judge for "The Chalk Garden." The second ap-

plicant will again be played by Beatrice Paipert while Wendy Reeves takes on the role of the third applicant for the first time. Heidi Zimmerli will resume her forbidding countenance as the severe nurse to the yet unseen Pinkbell.

Anne Howard, seen this week as Stella, will play Olivia, the mother who finally calls for Miss Madrigal's help in reclaiming her own daughter.

"The Chalk Garden" is presented under the direction of Edward Thormen who has directed most of the Playhouse productions this season.

Enid Bagnold, author of "The Chalk Garden," is Lady Roderick Jones in private life, the wife of the former head of Reuters news agency. A suffragette in the earlier days, she has written seven books and three plays, including her current best seller, "The Loved and Envied." Of "The Chalk Garden", William Hawkins says in the New York World-Telegram and Sun, "Miss Bagnold has created an Alice in Wonderland world."

Cocteau's "Orpheus" ^{New} Next At Playhouse ^{Search}

Jean Cocteau's modern comedy "Orpheus", recently performed in New York off Broadway, will play at the Provincetown Playhouse Monday, August 20th through Saturday, August 25th, following the Saturday night closing of Enid Bagnold's "The Chalk Garden."

First translated into English and published in 1927, "Orpheus" will be presented in a new unpublished translation made for the Poet's Theatre in Cambridge by George Montgomery. Mr. Montgomery, poet and artist, is a member of the Poet's Theatre company and his translation of "Orpheus" was performed there last May under the direction of Edward Thommen who directs the Playhouse production.

In the leading role of Orpheus will be Geoffrey Lafayette, last seen at the Playhouse as Goff in "The Gentle People." Playing opposite him, as his wife Eurydice, will be Anne Howard, currently on stage as Olivia in "The Chalk Garden."

Robert Beatey, currently playing Maitland the butler in "The Chalk Garden", will be seen as Heurtebise, the very strange and somewhat magical glass-cutter in "Orpheus".

Death, in a beautiful and modern conception, will be played by Virginia Thoms, co-manager of the Playhouse and now playing Miss Madrigal in "The Chalk Garden." Her two assistants will be played by Fred Levy and Jay Shuchter, who played Jonah and Lamanowitz in "The Gentle People."

Robert C. Lee, playing the judge this week, will appear as the police commissioner in "Orpheus" with Alex Wolfson as his clerk. Mr. Wolfson is in charge of properties for the show while Mr. Lee handles the lighting and stage managing. The set has been designed by Jackson Barry and costumes by Anne Howard.

Much as the "unseen" Pinkbell in "The Chalk Garden" will be Judith Steffan playing the horse in "Orpheus."

"Orpheus" Next At Playhouse

The modern tragi-comedy "Orpheus", by Jean Cocteau, great French satirical and poetic dramatist, will be seen at the Provincetown Playhouse on-the-Wharf Monday, August 20, through Saturday, August 25. Enid Bagnold's "The Chalk Garden" will play through Saturday of this week.

In "Orpheus", Cocteau has taken an ancient myth of gods and goddesses and presented it on stage as a contemporary scene with modern young people, while still including the magical aspects of the legends. "The impression which the Paris theatre of the 'twenties and early 'thirties makes at this distance is that of extraordinary imaginative freedom and luxury," Francis Fergusson said of Cocteau in "The Idea Of A Theatre".

Under the direction of Edward Thommen, the Playhouse will present the play in a new unpublished translation by George Montgomery, poet and artist and a member of the Poets' Theatre in Cambridge. The title role of Orpheus will be played by Geoffrey Lafayette with Anne Howard as his wife, Eurydice. Miss Howard and Mr. Lafayette have played as a team several times this season, including "The Great Divide" and "The Gentle People".

The role of Heurtebise, the glass cutter, will be taken by Robert Beatey, currently playing Maitland, the comedy role in "The Chalk Garden".

Virginia Thoms, now playing a part in "The Chalk Garden" in which she escapes from death, will play Death in "Orpheus". Fred Levy, who played Jonah in "The Gentle People" and Jay Shuchter, who is best remembered as Yank in "S. S. Glencairn", will act as Death's two assistants.

Robert C. Lee, the Judge in this week's play, will appear as the pompous Police Commissioner in "Orpheus". Mr. Lee also handles the lighting. Alex Wolfson will play his clerk and is also in charge of properties. Judith Steffan, Laurel in "The Chalk Garden", will take on the role of the horse next week.

Beatrice Paipert, Cambridge sculptor who has had exhibitions all over New England, has done the head of Orpheus used in this production.

The set design is by Jackson Barry and costumes by Anne Howard.

After the close of "Orpheus" the Playhouse will have as the last offering of the season, Eugene O'Neill's "Ah, Wilderness". Two extra performances of this production on Sunday, September 2, and Monday, September 3, will be actor's benefit performances.

Cape-tip Players Interpret Symbolic Drama With Skill

PROVINCETOWN, Aug. 21—Eurydice, and their guardian angel, Heurtbise, who is disguised as a glass setter. A recurring weakness in repertoire Summer theaters is the over-ambitious selection of material which is over the heads of the players. Not so with the small company at the Provincetown Playhouse, which specializes in pulling this sort of iron out of the fire.

Jean Cocteau's "Orpheus" was the case in point last night at the playhouse on the Wharf, and although most of the cast is rather young, its members were obviously familiar and at ease with the material in a new translation by George Montgomery.

This is a typical Cocteau concoction, a comedy, dealing with a young emotional poet, Orpheus, and his search for Truth. He is accompanied on the verbal journey by his adoring wife,

angel, Heurtbise, who is disguised as a glass setter.

As Orpheus, Geoffrey Lafayette had a bit of difficulty warming up to the part in the first scene, but handled it effectively thereafter. His loyal wife was portrayed by the lovely Anne Howard, who is playing this week despite a chipped bone in her elbow, result of an accident on Sunday.

She captured the ephemeral spirit of the role, which calls for her to vacillate between life, death and the spiritual world between.

As the glass setter who befriends Eurydice at the darkest hour of her marriage, Robert Beatey easily outshines his associates here, doing it with a rack full of glass panes on his back throughout the story. Playhouse manager Virginia Thoms was an unusual cross between Mephistopheles and Vampira in both costume and portrayal in her role as Death.

In the lesser roles, all of which had good lines, Robert C. Lee stood out as the officious Police Commissioner. His assistant, played by Alex Wolfson, kept the audience's attention divided between them during the last scenes. Jay Shuchter and Frederick Levy played Death's macabre helpers.

Judith Steffan was superb as the Horse, although she failed to answer a curtain call, and Stanley Spector's haunting recorded tom-tom and cymbal solos put the audience in the proper frame of mind throughout.

R.A.M.

O'Neill Play To Be Final Production At Playhouse

Eugene O'Neill's "Ah, Wilderness," called "a beguiling play" at its opening in New York in 1933, will be the last production this season at the Provincetown Playhouse on-the-Wharf, and will open next Monday, August 27th, and play through Monday, Labor Day, September 3rd.

Special Actor's Benefit performances will be given on Sunday and Monday, September 2 and 3. The proceeds from these two nights are divided among the acting company as an end-of-season bonus.

It has been claimed, as with several of Eugene O'Neill's plays, that "Ah, Wilderness" is partly autobiographical. The character of Richard is much akin to O'Neill himself when he was a dreamy, romantic boy in the home of his father and mother. The story is that of a sensitive and poetic youth, struggling to grow in a world where adults have forgotten, for a while, their own youthful dreams.

Virginia Thoms, who directed O'Neill's "S. S. Glencairn" earlier in the season, again directs. Miss Thoms, currently playing Death in "Orpheus" will also take the part of Belle next week.

Jackson Barry, in his first major role of the season, will play Richard. Mr. Barry has designed most of the sets this year and last appeared on stage as the Judge in "The Gentle People."

The entire acting company will be on stage in this final production including Edward Thommen, who exchanges directing for acting for the second time this season. He will appear as Nat Miller. Catharine Huntington, last seen as Mrs. St. Maugham in "The Chalk Garden," will play Mrs. Miller. Lily, Mr. Miller's sister, will be played by Anne Howard, currently playing Eurydice in "Orpheus."

The part of Uncle Sid Davis will be taken by Robert C. Lee who is seen as the Police Commissioner this week. Heidi Zimmerli and Geoffrey Lafayette have parts as the other children in the Miller family, Mildred and Arthur.

Mr. McComber and his daughter Muriel will be played by Alex Wolfson and Judith Steffan. Others in the cast include Beatrice Paipert as Nora, the maid; John Bumstead as Wint; Frederick Levy as the salesman; and Jay Shuchter as the bartender.

The translation by George Montgomery of the current production of "Orpheus", which was presented for the first time by the Poets' Theatre in Cambridge, will be published this fall by Wallace Fowlie.

"Orpheus" Elegantly Presented At Playhouse

New Beacon - 22 Aug. 1956

The presentation of "Orpheus" by the Provincetown Playhouse, which opened last Monday night, leaves the impression of an ambitious undertaking elegantly carried out. To recreate the sense of wonder is probably the highest achievement of the stage, perhaps its essential task; but to succeed with a modern audience, an appeal to the sense of wonder must be tempered with poetry and humor, translated into dramatic idiom through the artistic symbolism and tactful stylization. This is a most difficult undertaking which the cast of "Orpheus", under the able direction of Edward Thommen, worked out most successfully on their opening night before a highly appreciative full house.

There is indeed much to be commended in their performance, one of the most brilliant we remember having seen at the Playhouse. The sound effects and the clean-cut set, excellently designed to evoke the right atmosphere, the lighting and costumes, discreetly but thoroughly appropriate, a certain unobtrusive stylization of gestures combined with an easy elocution on the part of most actors, a light but skillful touch in the treatment of supernatural themes, a humorous treatment which does not quite conceal the gravity of certain thoughts or themes, all combine to make of this well-integrated presentation a spectacle which everyone can enjoy. The scenes, in quick succession, arouse amusement, aesthetic pleasure, the sense of mystery, plain laughter, or deep thoughts.

The trio of Geoffrey Lafayette, in the part of Orpheus, Anne Howard, in the part of Eurydice, and Robert Beatey, in the part of Heurtebise, is particularly effective in rendering the poetic beauty of certain symbolic scenes; Virginia Thoms plays the part of Death with impressive and somber dignity while Jay Shuchter and Frederick Levy, her aids, offer some comic relief; Robert Lee, as the police commissioner, and Alex Wolfson, his clerk, go even further, perhaps further than necessary, in their efforts to counter-

balance the final tragedy. Let us not forget the horse, the diabolical but sensitive horse which, as played by Judith Steffan, endears himself to the audience to the extent that one regrets to see him take his bow from the back of the stage.

The crude message uttered by this prophetic animal in Cocteau's surrealist allegory seems to have presented, in the English adaptation, a problem which the translator, George Montgomery, could not solve quite adequately. Apart from this minor detail, his translation runs extremely smoothly and seems to prove its excellence by the very direct way in which it reaches the audience. —J. L. Salvan

Unusual Play At Playhouse

"Orpheus" by Jean Cocteau, at the Playhouse this week, is indeed a most unusual play. While in effect dramatic, it is so richly overlaid with comedy, both broad and subtle, it just makes good "theatre" and excellent entertainment. Added to the former elements is a collection of "magic" effects that are at times really startling, carrying out the supernatural aspects of the play.

Virginia Thoms as Death brought to the part her well known glamour but with such ominous overtones as befitted the role.

Illustrating the old axiom, "the show must go on", Anne Howard gave a lively and sympathetic performance of Eurydice with a chipped elbow, suffered in an accident the night before.

Geoffrey Lafayette as Orpheus, the young poet looked very well in the part.

Robert Beatey as Heurtebise, the unsuspected angel, gave a kindly and understanding portrayal.

Robert C. Lee as Police Commissioner and Alex Wolfson as Clerk gave outstanding performances. Wolfson's ability to create character and atmosphere is unusual.

A good show, an evening well spent.

"Ah, Wilderness" At Playhouse

The entire company of the Provincetown Playhouse on-the-Wharf will be on stage for Eugene O'Neill's "Ah, Wilderness", the last production of the 1956 season. Following the Saturday night closing of Jean Cocteau's "Orpheus", the O'Neill offering opens Monday, August 27, and plays through Monday, September 3.

The special Sunday and Monday performances of "Ah, Wilderness" are Actors' Benefit nights. This is a traditional repertory custom which is seldom used in other summer theatres. The entire proceeds from the two performances are divided among the actors as an end of season bonus and many persons make a point of attending the theatre on one of these nights.

"Ah, Wilderness" has been called O'Neill's first attempt at a play about everyday people in everyday family life and New York audiences in 1933 found America's first playwright completely capable of the necessary tender understanding of sensitive youth. The story centers around Richard, a young boy impressed by life and poetry, struggling to grow in a world in which the adults have forgotten their own youthful dreams.

Jackson Barry, who directed this same play in Highfield, plays Richard next week. Mr. Barry has been responsible for most of the scene designs this summer and will be playing his first major role of the season.

Edward Thommen, who has directed all but the O'Neill plays at the Playhouse, takes on the role

of Nat Miller in "Ah, Wilderness". Catharine Huntington, co-manager of the theatre and last seen as Mrs. St. Maugham in "The Chalk Garden," plays Mrs. Miller.

Interestingly enough, one of the acting company at the Playhouse this year, Anne Howard, is a descendant of Elder Brewster who many years ago arrived on the Mayflower and was one of the signers of the Mayflower Compact in Provincetown Harbor. Miss Howard, currently on stage as Eurydice in "Orpheus", plays Lily Miller in "Ah, Wilderness".

Robert C. Lee, now playing the Police Commissioner, will play Uncle Sid Davis in the O'Neill production. Mr. Lee is also in charge for lighting all shows Alex Wolfson, who plays the clerk this week, takes on the role of Mr. McComber next week while Judith Steffan plays his daughter Muriel.

Others in the cast include Geoffrey Lafayette as Arthur, Heidi Zimmerli as Mildred, Jay Shuchter as the bartender, Frederick Levy as the salesman, John Bumstead as Wint and Beatrice Paupert as Nora.

The one member of the company who does not take a role in "Ah, Wilderness" is Robert Beatey, who is playing Heurtebise this week. Mr. Beatey will leave Provincetown before the end of the season to take a part which was cast by his local draft board and will next be seen in the United States Army.

Virginia Thoms, currently appearing as Death in "Orpheus", directs the O'Neill play and takes the part of Belle. Miss Thoms is also responsible for the set designs.

Capacity Audience At Playhouse Applauds the Production

The last week of the Provincetown Playhouse season was gloriously ushered in on Monday night with Eugene O'Neill's comedy "Ah, Wilderness." A capacity audience chuckled, laughed, applauded and appeared to be having the time of its life as this family portrait was unveiled.

The play, which tells the story of the Miller family whose home is in a large small-town in New England, opens on the morning of July 4, 1906, with the whole family making plans for celebrating the great day. In that long ago era, the Fourth was really something; Nat Miller, head of the family, and Uncle Sid Davis are licking their chops in anticipation of the afternoon "men only" annual picnic, where the beer will freely flow. Aunt Lily Miller, the spinster school teacher, looks forward—but a little apprehensively—to the evening fireworks; Sid, Mrs. Miller's bibulous brother and man about town, and Lily's long time beau has promised to take her. The Miller youngsters, Arthur, a "Yale man", daughter Mildred, and teen age Richard all have their own plans. Mrs. Miller, Essie, is busy as usual, running the household with the dubious help

of the general maid, Nora.

All sorts of things happen on this particular Fourth of July: Nat and Uncle Ed return from the picnic, just in time for the lobster dinner, and Uncle Ed, true to form, is a little the worse for wear, but in a most comic state. Aunt Lily, once more, is reduced to tears and retires to the parlor. Young Richard, whose girl friend Muriel, has thrown him over—due to her father's orders—is in despair; he tries to drown his sorrows in a first juvenile visit to the local honkey tonk, where Belle, a flashy lady of the streets, makes an attempt to "warm him up" as she says to the bartender. Richard arrives home, finally, after the whole family, particularly his mother, has been worrying about him. After he puts in an appearance, drunk, dishevelled and his face plastered with lipstick, he is banished to bed, while each member of the family puts in his two-cents worth as to what punishment should be handed out. In the end, Richard and Muriel are reconciled; Aunt Lily forgives Uncle Sid; Nat and Essie are happy that Richard has fore-sworn the fleshpots forever, and the curtain descends on Nat and Essie, arms around each other, looking back on the happy past, but agreeing that the present is best.

In "Ah, Wilderness", O'Neill was writing at the top of his form; the play proves what a master of comedy, as well as tragedy, the great playwright was. This is a superlatively funny play; it is also a beautiful and tender play; how well O'Neill knew the human heart. And his portrayal of a boy, on the verge of manhood, with all his high aspirations and dreams, his comic inconsistencies, is one of the best pictures of youth ever written for the theatre.

The Playhouse Company gave a really terrific performance of the play; it is a temptation to go overboard in writing about it. Edward Thommen, the regular company director, in the role of Nat Miller, was marvellous; he built the character with a hundred small, telling touches, so that you felt you knew Nat Miller as an old friend. The performance of Catharine Huntington, as Essie, Nat's wife and mother

of the family, was equally marvellous, and the two, in their many scenes together, were funny and touching at the same time. Robert C. Lee's portrayal of Uncle Sid was masterly; here was the sweet tempered, loving but irresponsible middle aged playboy to the life.

The big—and delightful—surprise of the evening was that of Jackson Barry, playing the role of the boy, Richard. This was his first opportunity this season to play a major part; it happened to be one of the most difficult types in the theatre—teen age youth—and he emerged as a young actor of great talent and appeal. He was equally at home in the hilarious scene in the honkey-tonk and his wild return to his home; in the wonderful scene where the father, Nat, tries to teach the boy the facts of life, and in the last lovely scene, on the beach, with his girl friend Muriel.

Heidi Zimmerli, in the part of Mildred, the young daughter, was delightful and Geoffrey Lafayette very good as Arthur, the "Yale man". Anne Howard gave a fine performance as Aunt Lily, and Virginia Thoms made Belle a very seductive character; she was very funny in the scene in the honkey tonk. Beatrice Paipert was hilarious as the blundering maid, Nora. In her one scene, Judith Stefan as Muriel, gave a lovely, moving performance.

Alex Wolfson as her father, David McComber, was a real, tightlipped, stern Yankee. John Bumstad, as Wilt Selby, the other sophisticated "Yale man", Jay Shuchter as the Bartender and Frederick Levy as the salesman all were excellent in small parts.

Virginia Thoms is to be heartily congratulated on an imaginative and fast moving job of directing, also on her set design. The costumes by Anne Howard were charming, and added much to the authentic atmosphere of the production. We only wish "Ah, Wilderness" had been presented earlier in the season, so we might have the pleasure of seeing this wonderful production again. Come to think of it, we can pay another visit to the theatre some time this week. The play will be held over through Labor Day evening, which will be the the last performance.

The performances of Sunday, September 2, and of Labor Day evening, the 3rd, will be special Actors' Benefit performances.

—H. B.

Playhouse Company Members Make Plans For Winter Activities

The Provincetown Playhouse season is drawing to a close with five performances of Eugene O'Neill's "Ah, Wilderness" left on the schedule. "Ah, Wilderness" opened Monday and will play through Labor Day, with Sunday, September 2 and Monday, September 3 as special Actors' Benefit performances.

When the final performance is given and the final curtain call taken, the Playhouse company will clean, pack and lock the Theatre and be off to various parts of the country to begin their winter schedules. Catharine Huntington, co-manager of the Playhouse and seen as Mrs. Miller in the current play, will return to Cambridge where she is a member of the Board of Directors, in charge of Public Relations and one of the acting company at the Poets' Theatre.

Virginia Thoms, also co-manager of the Playhouse and director of the O'Neill play, will take her household and return to New York City to find a new residence. Since the arrival of a baby last March, her New York apartment is no longer large enough for the family.

Edward Thommen, who has directed most of the Playhouse productions this summer and is now playing Nat Miller in "Ah, Wilderness," will go to Cambridge on contract as resident director of the Poets' Theatre, a position he has held since 1953. Mr. Thommen will also give acting classes in Cambridge this fall.

Jackson Barry, who plays the leading role of Richard this week, plans to hold classes in acting in New York City, while completing his book on methods of acting.

Several of the company will return to the old actors' stamping grounds in New York City to pursue their careers, visit producers and agents, audition for parts and drink endless cups of coffee at corner drug stores. Among these are Wrederick Levy, now playing the salesman; Anne Howard, seen as Aunt Lily; Jay Shuchter, playing the bartender, and Judith Steffan, playing Muriel in "Ah, Wilderness". Miss Howard will continue her acting classes while Miss Steffan studies with Wynn Handeman.

Robert C. Lee, currently playing Uncle Sid, will leave Provincetown with his wife Pauline and settle in New York City.

Two of the company, Heidi Zimmerli, and Alex Wolfson, return to finish their formal education. Miss Zimmerli, currently playing Mildred, will study acting with Jasper Deeter of the Hedgerow Theatre in Philadelphia. Mr. Wolfson, playing Mr. McComber in the O'Neill play, goes back to Emerson College where he will graduate with a major in acting in the spring.

Beatrice Paipert, now playing Nora, will teach sculpture at the Adult Center in Cambridge, exhibit her own work in the New England Sculptors' Association and work with the Poets' Theatre. Geoffrey Lafayette, seen this week as Arthur, will also be with the Poets' Theatre and work on his degree at Harvard.

Actors as well as management have seen a successful season at the Playhouse this summer. Managers Catharine Huntington and Virginia Thoms will spend the winter reading plays and auditioning actors for next season while the Playhouse On-The-Wharf sits boarded up in mothballs and covered with snow.

Playhouse Excels In "Ah, Wilderness"

By Observer

In the current offering, the Eugene O'Neill play "Ah, Wilderness," the company at the Playhouse-on-the-Wharf is covering itself, both collectively and individually, with fitting glory for the season's close. With the parting of the first curtain, applause began, for once again the artistry of the set designer was apparent. Direction throughout the play was excellent. Atmosphere was constantly maintained and each performer's grasp of the character assigned and his or her exposition of the role was exceptionally good.

Edward Thommen as Nat Miller gave a wonderful demonstration of the value of the well placed pause, accenting his points and getting entirely away from the hurried reading of his part that always leaves one wondering if the actor is afraid of forgetting his lines before he can get them said. An excellent portrayal.

Catharine Huntington as Essie Miller has a tailor-made part for her particular talent and was all of the solicitous mother the role demanded, with the comedy touches peeping through as though shy of appearing frivolous.

Geoffrey Lafayette as Arthur and Heidi Zimmerli as Mildred had less outstanding parts but got out of them all the parts had to offer. Jackson Barry as Richard and Judith Steffan as Muriel McComber, furnished the "young love" interest and were quite convincing as the two young people trying to find their way into life.

Robert C. Lee as Sid Davis, the bibulous uncle, did a top hole job all through.

Anne Howard as Lilly Miller, the "old-maid" sister not only gave a most excellent performance of the role but her make-up was about as near to technical perfection as one could ask.

Alex Wolfson as David McComber, as usual, gave a performance that left little, if anything, to be desired. John Bumstead as Wint Selby took full advantage of every opportunity a rather small role gave.

Virginia Thoms as Belle and Beatrice Paipert as Nora, I am going to consider under one heading for the simple reason that their individual performances, their make-up and their reception by the audience, left one wondering if there was any possible way that they could have been better.

That leaves Jay Shuchter as Bartender and Fred Levy as Salesman, two denizens of the dive where Belle hung out, had parts that were in but one scene but both did the workmanlike job that one has come to expect of them.

This is definitely one you should not miss.

Provincetown Players Regard 1956 Season as Banner Year

PROVINCETOWN, Sept. 6—The 1956 season of the Provincetown Playhouse, which closed Monday night, was in many ways the most successful in the history of the Playhouse, Catharine Huntington, co-manager, announced today.

The improvement over last season was evident by mid-July, when the performances began to sell-out during the run of Irwin Shaw's "The Gentle People." Except for Thursday nights, there were almost continuous sell-outs for all the plays scheduled, including the two which were brought back for second weeks, "The Chalk Garden" and "The Gentle People." The largest return came from the two weeks of "The Chalk Garden."

Close to this in audience interest was the O'Neill cycle, "S.S. Glencairn." During Ibsen's play, "The Lady From the Sea," which met with warm response, a director from the State Theater in Oslo, Norway, Stein Bugge, came from Boston purposely to see this production which he had not seen played in Norway. He visited Provincetown for the first time and stayed several days.

Popular in Canada

A larger number of tickets were sold to Up-Cape visitors than in any previous year, particularly on Fridays and Saturdays, and there was a noticeable increase in attendance from Canadian visitors. Travel agencies in Montreal wrote for reservations repeatedly, no matter what was scheduled.

The Playhouse company worked under some difficulty this season, because of losing one character actress, while two apprentices were obliged to withdraw because of health. An additional apprentice, John Bumstead, from Boston University Theater Department, was signed for part-time.

The end of the season saw only nine of the original 13 members on full-time, since the actor and box office manager Robert Beatey was called to Army service just before the final week.

Three new members were added, among them Paulina Lee, wife of actor and lighting director Robert Lee, and Beatrice Paipert, actress, sculptress and dancer

from the Poet's Theater in Cambridge.

As customary at the end of the season, former company members returned for the last performances and the "end-of-the-season" party. Thomas Clancy returned from his season with the Wellesley Theater on the Green; William Roberts, scenic and costume designer, also from Wellesley, and his wife, Jane Roberts, now special assistant with MCA in New York.

Also here were Tom Newton and his wife, Anne Gerety, both of whom are under contract next season with the Cleveland Playhouse. Many other visitors came to the Cape-tip attracted by the Playhouse and its connection with the Poet's Theater.

Plans for another season will include the continued association of Edward Thommen as director and return of several actors of the present company. Disposition of the playhouse plant is the question at hand since its owner, Heinrich Pfeiffer, may not continue his connections with Provincetown, but stay in St. Augustine, Fla.