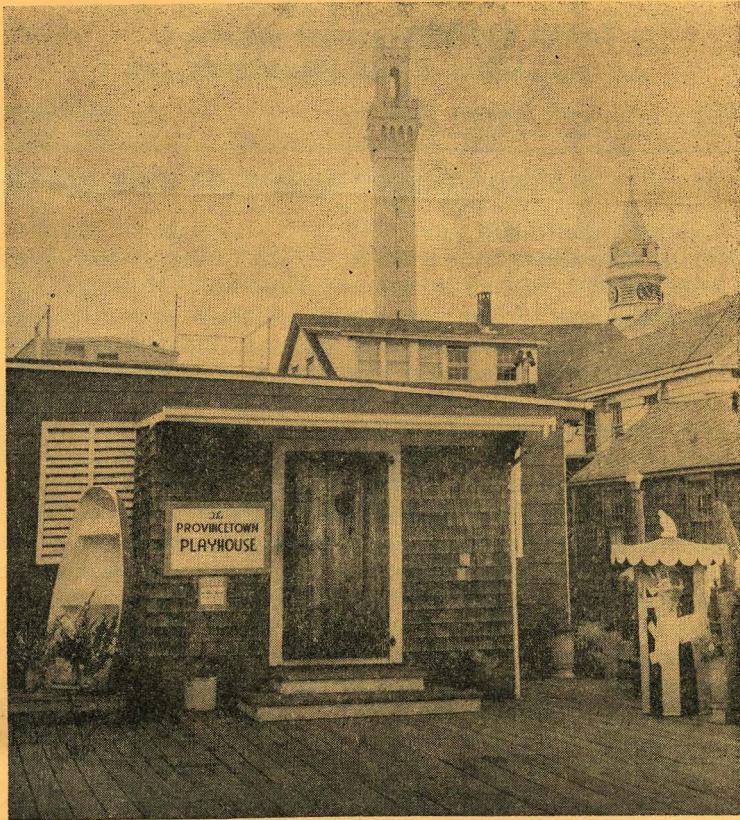


The Provincetown Playhouse

Since 1940

On the Last of the Old Whaling Wharves

1962 SEASON



THREE PLAYS OF THE SEA

by Eugene O'Neill

THE ROPE, ILE, THE LONG VOYAGE HOME

Sunday July 1st Opening

Next on the Program: PRESENT LAUGHTER by Noel Coward

Box Office on the Wharf For Reservations, call Provincetown 955-W

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THE OLD SHED 12 - 10:30

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THE JUG ROOM 5 - 1

For Spirits and Vittles after the show

THE SMUGGLERS COVE 5 - 1

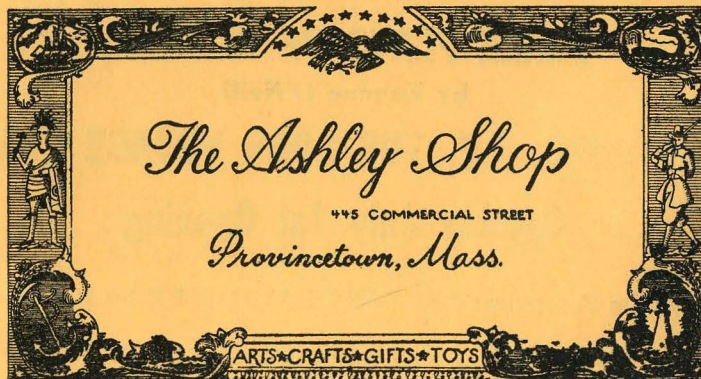
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AL SMITH at the Piano

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Telephone 529

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Lighting by George Blanchard

SEA PLAYS

By EUGENE O'NEILL

Directed by Edward Thommen

Costumes by Marianne Glick

THE ROPE

A Barn by the Sea

Characters:

ABRAHAM BENTLEY Dana Bate
ANNIE, his daughter Marianne Glick
PAT SWEENEY, her husband Ronald Cameron
MARY, their child Joyce Litwak, Mon., Wed., Fri.; Roslyn Beitler, Tues., Thurs., Sat.
LUKE BENTLEY, Abe's son by a second marriage Charles Keating

ILE

Captain's Cabin on the whaling ship, Atlantic Queen

Characters:

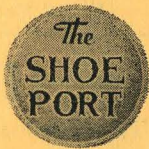
BEN, the cabin boy Charles Maggiore
THE STEWARD Ronald Cameron
CAPTAIN KEENEY Clyde Norton
SLOCUM, second mate Dana Bate
MRS. KEENEY Beth Sanford
JOE, the harpooner Lauren Woods
MEMBERS OF THE CREW James Martindale, George Blanchard, Charles Keating

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NICK, a crimp James Martindale
MAG, a barmaid Virginia Thoms

Members of the crew of the British Tramp Steamer, GLENCAIRN

OLSON Charles Maggiore
DRISCOLL Charles Keating
IVAN Lauren Woods
KATE Dianne Whitfield, Mon., Wed., Fri.; Jane Badgers, Tues., Thurs., Sat.
FREDA Ellen Olian
TWO ROUGHS Dana Bate, George Blanchard

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Properties Jane Badgers
Sound Dana Bate

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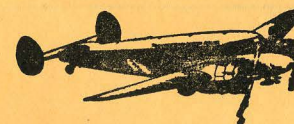
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Light Up The Sky, Moss Hart

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by Noel Coward

Monday, July 9 playing through July 21

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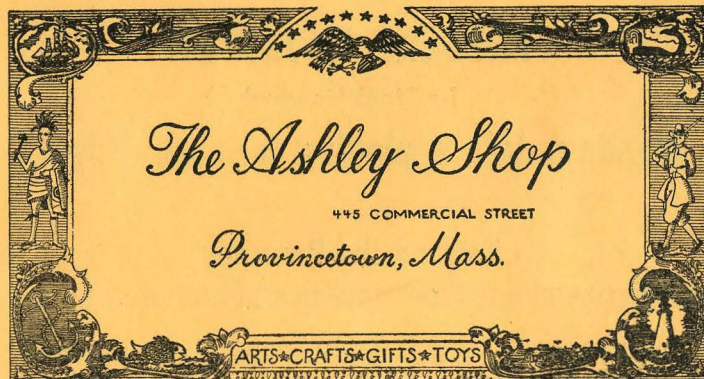
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Set Design by Edward Dodge
Lighting by George Blanchard

PRESENT LAUGHTER

A Light Comedy in Three Acts by Noel Coward
Directed by Edward Thommen

Costumes by Marianne Glick

CHARACTERS

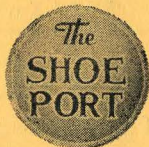
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FRED Charles Keating
MONICA REED Virginia Thoms
GARRY ESSENDINE Clyde Norton
LIZ ESSENDINE Beth Sanford
ROLAND MAULE Dana Bate
MORRIS DIXON Charles Maggiore
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JOANNA LYPPIATT Marianne Glick
LADY SALTBURN Catharine Huntington
Understudy for Mr. Cameron and Mr. Keating James Martindale

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ACT I. Morning.
ACT II. Scene I. Evening. Three days later.
Scene II. The next morning.
ACT III. Evening, a week later.

PRODUCTION

Production Manager Lauren Woods
Stage Manager James Martindale
Properties Jane Badgers
Sound Dana Bate

CREDITS

Jewelry by Annette Bergson of Annette's Gallery
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Hair styling by Crown & Anchor Coiffeures.

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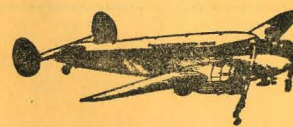
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PRIVATE LIFE OF THE MASTER RACE

by Bertolt Brecht

English version with new revisions by special permission of Eric Bentley

Monday, July 23 playing through July 28

Next Production

THE ASPERN PAPERS by Robert Evans

Originally entitled *The Confidence Man*

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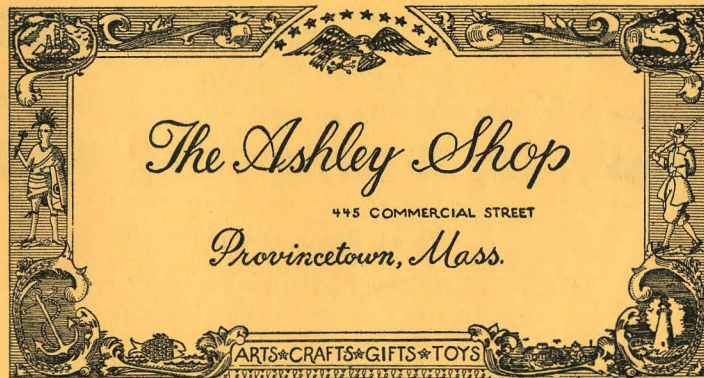
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Set Design by Virginia Thoms
Costumes by Marianne Glick

BERTOLT BRECHT'S *PRIVATE LIFE OF THE MASTER RACE*

English Version by Eric Bentley
Directed by Edward Thommen

Lighting by George Blanchard

PART I.

BRESLAU 1933—Scene 1. The Betrayal
Man Clyde Norton
Woman Joyce Litwak

BERLIN 1933—Scene 2. The Chalk Cross
S.A. Man Charles Maggiore
Parlor Maid Marianne Glick
Worker Ronald Cameron

ORANIENBURG 1934—Scene 3. Prisoners mix cement
Social Democrat Charles Keating
Communist Clyde Norton
S.S. Guard Lauren Woods

LEIPZIG 1934—Scene 4. The Working Man on the Air
Announcer Charles Maggiore
Old Worker James Martindale
Woman Worker Roslyn Beitler
S.A. Man Dana Bate

ESSEN 1934—Scene 5. The Box
Woman Virginia Thoms
Child Marion Shatan
Wife Roslyn Beitler
S.A. Man James Martindale

UNIVERSITY OF GOETTINGEN 1935—Scene 6. Physicists
Scientist X Ronald Cameron
Scientist Y Dana Bate

FRANKFURT 1936—Scene 7. The Jewish Wife
Wife Beth Sanford
Husband Charles Keating

Non-political Man Dana Bate
Pastor Dana Bate
S.S. Guard James Martindale

Middle-aged Worker Charles Keating
Woman Worker Jane Badgers
Gent from Office George Blanchard

Child Ruth Isreal
Young Worker George Blanchard
S.A. Man Charles Keating

PART II.

AUGSBURG 1935—Scene 8. In Search of Justice
Judge A Dana Bate
Police Inspector Clyde Norton
Junior Prosecutor Charles Keating

LANDSBERG 1936—Scene 9. Two Bakers
Baker 1 Charles Keating
Four Prisoners James Martindale, Charles Maggiore, Dana Bate, Clyde Norton

DRESDEN 1936—Scene 10. Children's Shoes
Mother Miriam Levine
Daughter Ellen Olian

SCHWETZINGEN, Bavaria 1937—Scene 11. A Farmer Feeds His Sow
Farmer Lauren Woods
Wife Joyce Litwak
Child Ruth Isreal

KARLSRUHE 1937—Scene 12. Winter Relief
S.A. Man Charles Maggiore
Old Woman Beth Sanford
Daughter Ellen Woods

LUBECK 1937—Scene 13. The Sermon on the Mount
Fisherman Ronald Cameron
Son in Uniform Lauren Woods
Wife Jane Badgers
Pastor Clyde Norton

HAMBURG, 13 March, 1938—Scene 14. The People's Choice
Old Worker Dana Bate
Woman Diane Whitfield
Young Worker Charles Keating

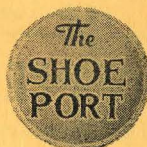
COLOGNE 1938—Scene 15. The Informer
Husband Ronald Cameron
Boy George Blanchard
Wife Marianne Glick
Maid Ruth Isreal

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SONGS AND POEMS INTRODUCED BETWEEN SCENES

THE GERMAN MISERERE . . . Before Parts I and II and The Informer, Scene 15.
Sung by Dana Bate

HORST WESSEL SONG . . . Before Scene 3.

EASTER SUNDAY, 1935 . . . On Easter Sunday, 1935, the author of this play, Bertolt Brecht, was living on a small island off the coast of Denmark.
Sung by Betty Kay Cahill

THE BALLAD OF MARIE SANDERS . . . Before The Jewish Wife, Scene 7.
Sung by Charles Keating

SON OF A GERMAN MOTHER . . . Before The People's Choice, Scene 14.
Sung by Virginia Thoms

TO MY COUNTRYMEN AFTER TWO WORLD WARS

by Eric Bentley

you who live on in towns that passed away
now show yourselves some mercy i implore
do not go marching into some new war
as if the old wars had not had their day

you men reach for the trowel not the knife
today you'd have a roof above your head
but that you gambled on the knife instead
and with a roof one has a better life
you men reach for the trowel not the knife

you mothers from whom all men take their breath
a war is yours to give or not to give
i beg you mothers let your children live
let them owe you their birth but not their death
i beg you mothers let your children live

you children that you all may stay alive
your fathers and your mothers you must waken
and if in ruins you would not survive
tell them you will not take what they have taken
you children that you all may stay alive

Spoken by George Blanchard

CREDITS

The Playhouse gratefully acknowledges the advice of Mr. Eric Bentley.
Organ courtesy of Don Perry and Jack G. vanDeventer.
Nazi Flag courtesy of William Sullivan.

PRODUCTION

Production Manager Lauren Woods Stage Manager James Martindale
Properties Roslyn Beitler Sound Dana Bate

ART PROVINCETOWN ASSOCIATION

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RICHARD KAVANAUGH: For the month of August, after fulfilling an Army commitment. Played in support of the Cape Symphony as a dancer. Will be remembered for his leading roles last season. Fourth season at Provincetown.

CHARLES KEATING: From England via Canada, Niagara Falls, The Buffalo Studio Theatre, and The Cleveland Playhouse. First season in Provincetown.

CHARLES MAGGIORE: Graduate Adelphi College. Two years Neighborhood Playhouse, Berghoff Studio, N. Y. Boothbay Playhouse, Saranac Playhouse, Provincetown Playhouse, second season. Narrator for Deborah Zall Dance Company. Technical work with The Circle in the Square. **Actor and House Manager.**

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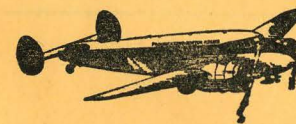
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The Rose Tattoo, Tennessee Williams

The Aspern Papers, from Henry James

The American Dream, Edward Albee

A New Play to be announced

The Private Life of The Master Race by Brecht

Light Up The Sky, Moss Hart

The order of the plays will be announced

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1962 SEASON



PREMIERE OF ROBERT REES EVANS'

THE ASPERN PAPERS

from Henry James

Originally entitled, *The Confidence Man*

August 6 through August 11

Next Production

THE AMERICAN DREAM by Edward Albee

THE MASQUE OF REASON by Robert Frost

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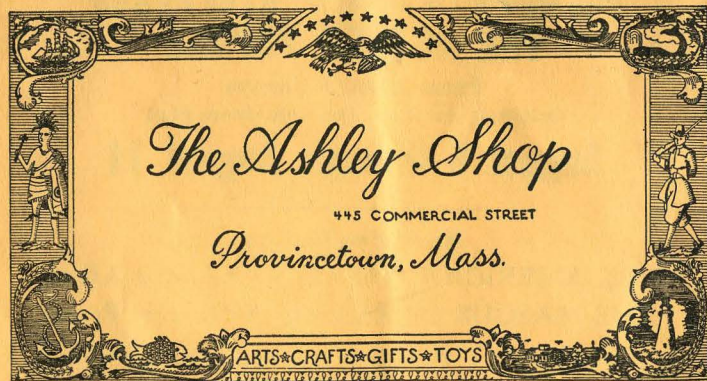
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1805 --- RED INN --- 1962

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Telephone 50

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Characters in Order of Appearance

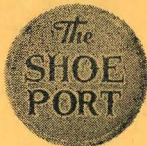
HARRIET BRADFORD Marianne Glick
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HESTER CROWNINSHIELD Joyce Litwak
ELIOT PERRY Ronald Cameron
JULIANA BORDEREAU Beth Sanford
TINA BORDEREAU Virginia Thoms
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FOOTMAN Dana Bate
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The Play is Set in Venice in the 1880s

ACT I.

- Scene I. A drawing room in the palazzo of Harriet Bradford.
Late afternoon.
Scene II. An apartment in the palazzo of Juliana Bordereau.
Afternoon, several days later.

ACT II.

- Scene I. The same, tea time three months later.
Scene II. The same, the following day.

ACT III.

- Scene I. Harriet Bradford's drawing room. A few days later.
Scene II. Juliana Bordereau's apartment. Immediately after.

PRODUCTION

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Stage Manager James Martindale
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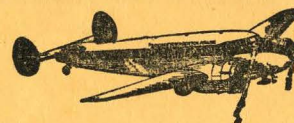
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1962 SEASON



THREE ONE-ACT PLAYS

THE PROCEDURE, a New Play by Robert Lehan

A MASQUE OF REASON by Robert Frost

THE AMERICAN DREAM by Edward Albee

Monday, August 13 through Saturday, August 18

Next on the Program

THE ROPE, ILE and THE LONG VOYAGE HOME, by Eugene O'Neill

August 20 through 25

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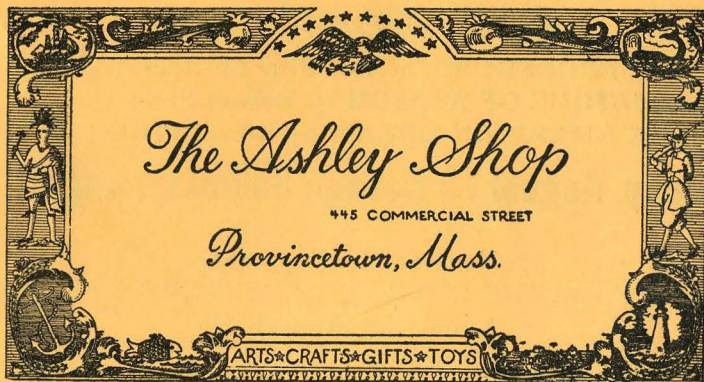
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THREE ONE-ACT PLAYS

Directed by Edward Thommen

THE PROCEDURE A New Play by Robert Lehan

An Executive Office

Characters:

NUMBER 1 Lauren Woods
NUMBER 2 James Martindale
NUMBER 3 Ronald Cameron

A MASQUE OF REASON by Robert Frost

Presented with the special permission of Lester Lockwood who is producing it and its companion piece, A MASQUE OF MERCY, Off Broadway this autumn. From The Complete Poems of Robert Frost, copyright 1945 by Holt, Rinehart and Winston, Incorporated.

A fair Oasis in the purest Desert.

Characters:

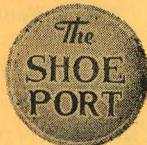
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A Living Room.

Characters:

MOMMY Beth Sanford
DADDY Charles Maggiore
GRANDMA Catharine Huntington
MRS. BARKER Virginia Thoms
YOUNG MAN Richard Kavanaugh

PRODUCTION

Production Manager Lauren Woods
Sound Dana Bate
Stage Manager James Martindale
Stage Manager for THE PROCEDURE Ellen Woods
Properties Diane Whitfield and Joyce Litwak

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... AT THE OLDEST SHOP IN TOWN (across from Cape Cod Garage)

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Colonial candles made here on Cape Cod and a corner cupboard of Cape Cod chowders and seafood delicacies

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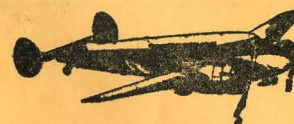
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491 commercial street

paintings — sculpture

shows change weekly

open daily 10 a. m. to 11 p. m.



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The Private Life of The Master Race by Brecht

Light Up The Sky, Moss Hart

The order of the plays will be announced

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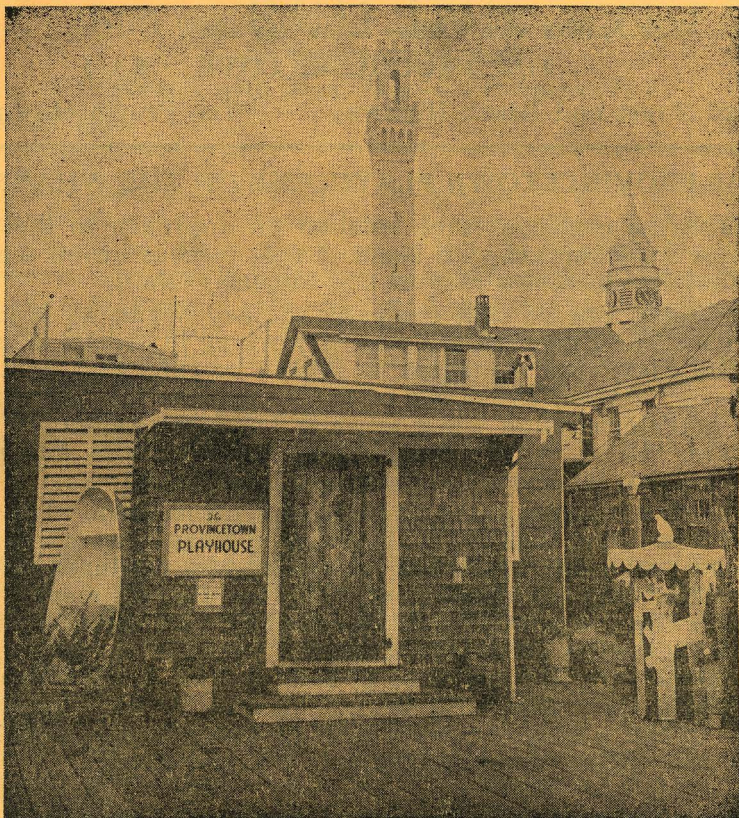
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Since 1940

On the Last of the Old Whaling Wharves

1962 SEASON



THREE PLAYS OF THE SEA

by Eugene O'Neill

THE ROPE, ILE and THE LONG VOYAGE HOME

Opening Monday, August 20

Final Production: LIGHT UP THE SKY, A Memorial to Moss Hart

Monday, August 27 through Monday, September 3

Box Office on the Wharf For Reservations, call Provincetown 955-W
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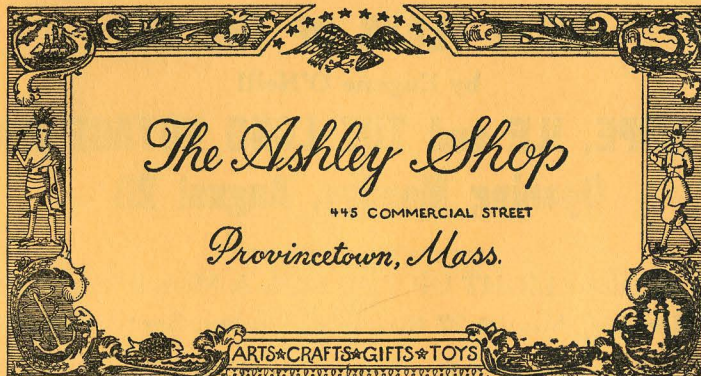
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Sea Food a Specialty • 8 a. m. - 1 a. m.

AL SMITH at the Piano

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Telephone 529

1805 --- RED INN --- 1962

ON THE WATERFRONT

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15 Commercial Street

Telephone 50

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Port-Hole Building

Set Design by Robert Troie

THE ROPE

A barn by the sea . . . Sunset of an early spring day.

Characters:

ABRAHAM BENTLEY Dana Bate
ANNIE, his daughter Marianne Glick
PAT SWEENEY, her husband Ronald Cameron
MARY, their child Joyce Litwak, Mon., Wed., Fri.; Roslyn Beitler, Tues., Thurs., Sat.
LUKE BENTLEY, Abe's son by a second marriage Charles Keating

ILE

Captain's cabin on the whaling ship, ATLANTIC QUEEN, in the Bering Straits.

Characters:

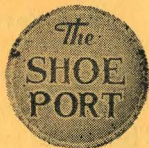
BEN, the cabin boy Charles Maggione
THE STEWARD Ronald Cameron
CAPTAIN KEENEY Dana Bate
SLOCUM Richard Kavanaugh
MRS. KEENEY Beth Sanford
JOE, the harpooner Lauren Woods
MEMBERS OF THE CREW George Blanchard, Charles Keating

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by EUGENE O'NEILL

Directed by Edward Thommen

Lighting by George Blanchard

Costumes by Marianne Glick

THE LONG VOYAGE HOME

A low dive on the London waterfront. Evening.

Characters:

JOE, the proprietor James Martindale
NICK, a crimp Richard Kavanaugh
MAG, a barmaid Virginia Thoms
Members of the crew of the British tramp steamer, GLENCAIRN.
OLSON Charles Maggione
DRISCOLL Charles Keating
COCKY Ronald Cameron
IVAN Lauren Woods
KATE Jane Badgers
FREDA Ellen Olian
TWO ROUGHS Dana Bate, George Blanchard

PRODUCTION

Production Manager Lauren Woods
Stage Manager, THE ROPE and ILE James Martindale
Stage Manager, THE LONG VOYAGE HOME Ellen Woods
Assistant Stage Manager and Properties Jane Badgers

The Town House

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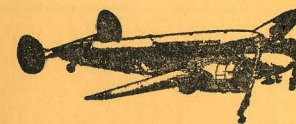
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491 commercial street

paintings — sculpture

shows change weekly

open daily 10 a. m. to 11 p. m.



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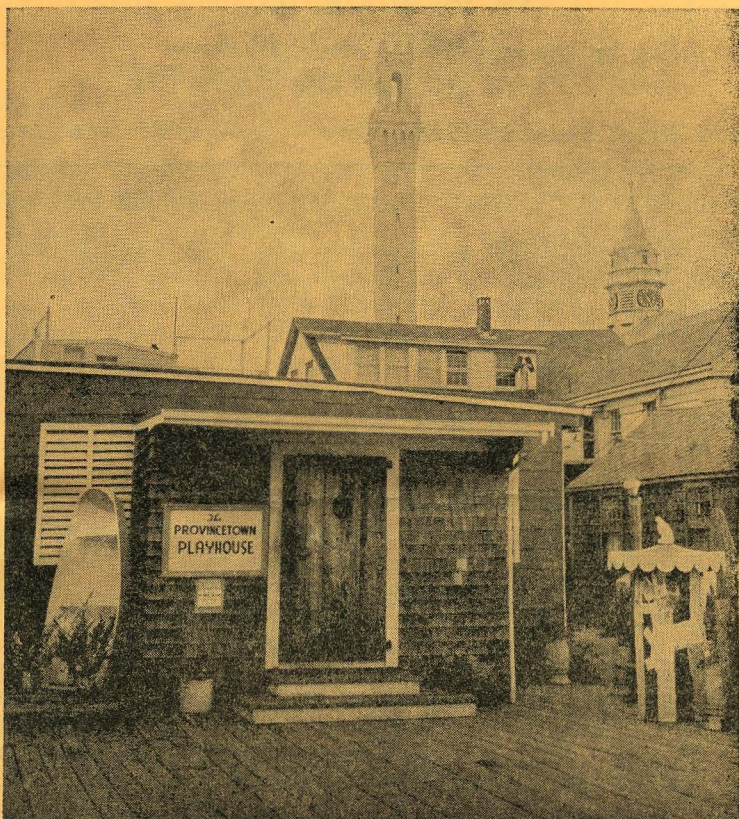
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LIGHT UP THE SKY

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Special Sunday Performance

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Port-Hole Building

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A Comedy by Moss Hart

Directed by Edward Thommen

Set Design by Robert Troie

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MISS LOWELL Joyce Litwak
CARLETON FITZGERALD Ronald Cameron
FRANCES BLACK Beth Sanford
OWEN TURNER Dana Bate
STELLA LIVINGSTON Virginia Thoms
PETER SLOAN Richard Kavanaugh
SIDNEY BLACK Charles Keating
SVEN Robert Troie
IRENE LIVINGSTON Marianne Glick
TYLER RAYBURN Charles Maggiore
A SHRINER Jordan Hahn
WILLIAM H. GALLEGHER Lauren Woods
A PLAIN-CLOTHES MAN James Martindale

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SCENE

ACT I.

The living-room of Irene Livingston's Ritz-Carlton Hotel suite
at Boston, Mass. Time 5:30 P. M.

ACT II.

The same. Time about 11:45 that evening.

ACT III.

The same. Time 3:30 A. M.

PRODUCTION

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Assistant Stage Manager Jane Badgers
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CREDITS

J. J. the Parrot courtesy of The Moors; Folding Table courtesy of Lands
End Marine Supply, Inc.; Ring courtesy of the Glory Hold.

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BETH SANFORD: Graduate study in dramatics, Catholic University. Fifteen years experience in colleges, civic theatres and radio. Director for Children's School of Creative Dramatics, Westport, Conn. First season at Provincetown.

JANE BADGERS, ROSLYN BEITLER, GEORGE BLANCHARD, RUTH ISREAL, JOYCE LITWAK, JAMES MARTINDALE, ELLEN OLIAN, MARION SHATAN, DIANE WHITFIELD, ELLEN TERRY WOODS

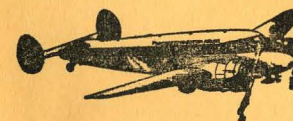
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SCHEDULE OF SIX PLAYS — July 1 - September 3

From the following list

An evening of O'Neill Sea Plays — **The Rope, Ile,
The Long Voyage Home**

Present Laughter, Noel Coward

The Rose Tattoo, Tennessee Williams

The Aspern Papers, from Henry James

The American Dream, Edward Albee

A New Play to be announced

The Private Life of The Master Race by Brecht

Light Up The Sky, Moss Hart

The order of the plays will be announced

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Edward Thommen

3 Plays Set At Cape-fip

PROVINCETOWN, June 27 — Works of Eugene O'Neill, noted playwright who began his writings in Provincetown, will usher in the 1962 season at the Provincetown Playhouse on the wharf Sunday night when a special first-night presentation is scheduled.

The O'Neill offering will include "The Rope," "Ile," and "The Long Voyage Home. These early plays of the famed playwright are now seldom played, and "The Rope" is added to the Playhouse list for the first time.

Dana Bate, returning from last year, plays the lead role of Abraham Bentley in "The Rope," with a new member of the company, Charles Keating, as his son, Luke, and Ronald Cameron, as the Irish farmer, Pat Sweeney. Marianne Glick plays Annie Sweeney, and the young daughter will be played on alternate nights by Joyce Litwak and Roslyn Beitler.

In "Ile," Clyde Norton, also returning from last year, takes the powerful role of Captain Keeney, whose whaling ship, Atlantic Queen, is frozen in the ice of the Bering Sea. Ronald Cameron is the steward and Dana Bate, first mate, with Charles Maggiore, a cabin boy, in contrast with his next part as the lead in "The Long Voyage Home."

In this last play, the entire male company is on stage with Mr. Norton again conspicuous as the evil proprietor of a waterfront "dive." Beth Sanford will perform in "Ile" as the Captain's wife, and Diane Whitfield, Ellen Olian, Jane Badgers and Virginia Thoms will play in "The Long Voyage Home."

The three opening plays offer a range of character work for the Provincetown company, and opportunities to play in contrasting roles in one evening. Settings of the three plays has been designed by Robert Troie of last year's company, who spent the first rehearsal week at the playhouse

here before leaving for his Summer engagement with a company at Rutgers.

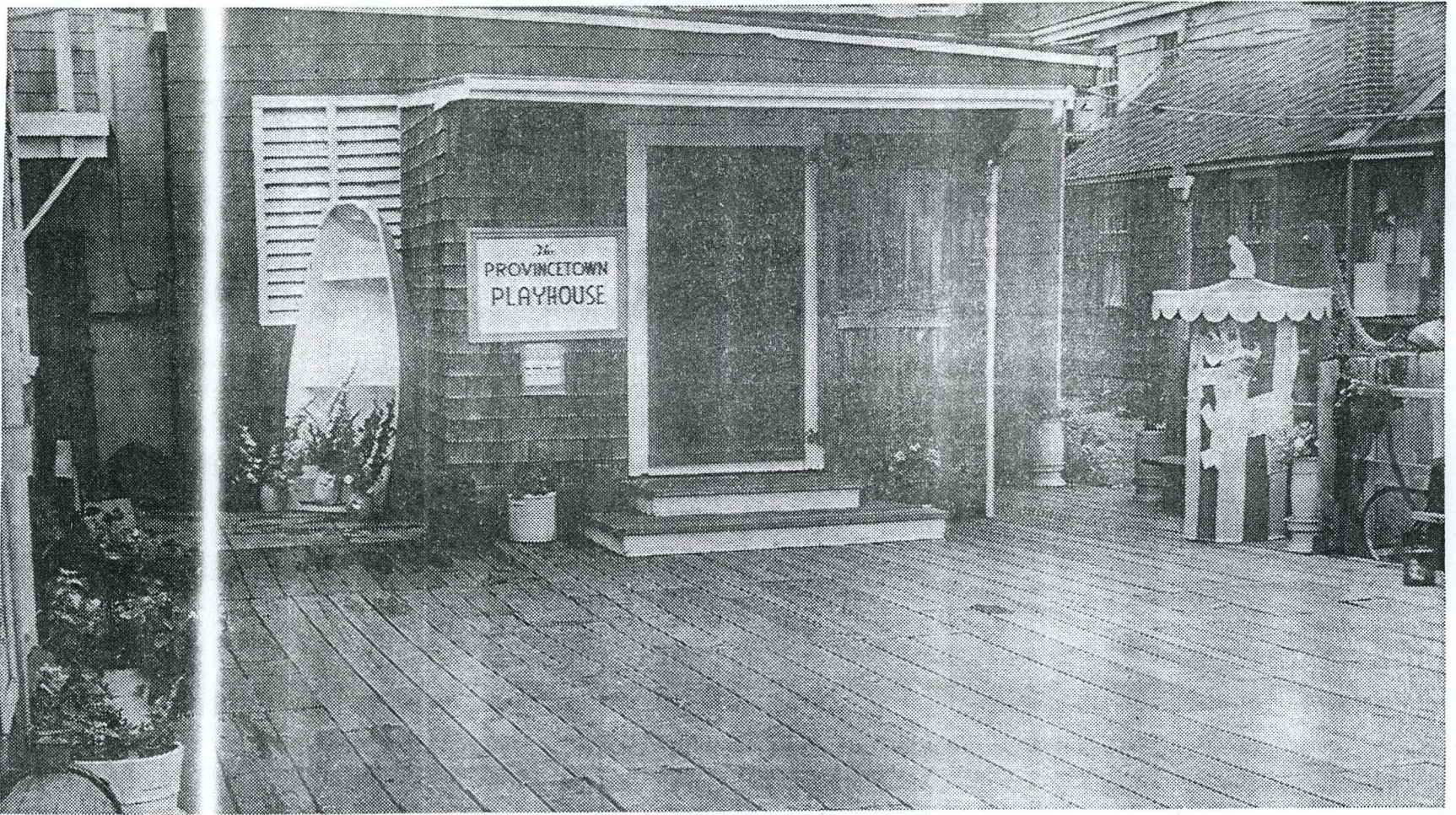
Marianne Glick has designed the costumes; lighting is handled by George Blanchard, and Lauren Woods, who is performing in two of the plays, is production manager. James Martindale, also in the cast, is stage manager. Edward Thommen directs the production, his 9th O'Neill opening since 1956.

An innovation has been added for the Playhouse audience this season, with the opportunity to dine next door at the Crown and Anchor Motor Inn on a special dinner-theater ticket combination. The plan has been arranged through co-operation of the hotel owner, Staniford Sorrentino, and the playhouse managers, and begins with the opening Sunday night.

There also will be a cross-over from the Playhouse wharf for use at intermission, also before and after the play.

On opening night Sunday, the cast will come into the Green Room Room to meet the audience after the performance, and again Monday night. At various times during the season this custom will continue. It is specially arranged for the opening since almost the entire company will be in the cast of the three O'Neill plays.

Cape-tip Playhouse to Usher In Season With O'Neill Play



The last of the old whaling wharves at the Cape-tip is utilized as an entrance to the quaint and renowned Provincetown Playhouse. First-nighters will assemble at the Summer theater next Monday for an O'Neill opening. July 2 is the traditional start of the season for the playhouse company. (Photo by John Lindquist, Boston)

O'Neill Sea Plays Provide 'Excellent' Cape-tip Opener

PROVINCETOWN, July 2—Provincetown Play house-on-the-Wharf opened its 1962 season on an auspicious note last night, offering three of Eugene O'Neill's earlier sea plays and providing excellent theater to a sellout first-night audience.

"The Rope," "Ile" and "The Long Voyage Home," conformed to the tradition of starting the season with an O'Neill play. The famed playwright wrote his earlier plays, including the ones shown last night, in Provincetown.

"The Rope" had a grim underlying theme, that of a hangman's noose a decrepit miser had mounted for his wayward son, only to have his mad granddaughter discover his hoard attached to the noose. She delights in flinging the glistening coins off the cliff, as her wayward brother had taught her.

This play is one never shown in the present playhouse, and, although the theme was grim and forbidding, it was well done.

Dana Bate played the old man, Abraham Bentley; Marianne Glick, the daughter, Annie; Ronald Cameron, Pat Sweeney, Annie's husband; Mary, their child, Joyce Litwak, and Luke Bentley, the wayward son, Charles Keating.

"Ile" is the story of a whaling captain who, although caught in ice for many months off the Pacific Northwest Coast, refuses to return home, for until the holds are full of oil, although it could mean mutiny of the crew, and madness for his wife, who accompanies him.

Captain Keeney is played by Clyde Norton; his wife, Beth San-

Bate; the steward, Ronald Cameron; Ben, the cabin boy, Charles Maggiore; James Martindale, George Blanchard and Charles Keating, members of the crew, and Lauren Woods, Joe, the harpooner.

The final play, "The Long Voyage Home" concerns a Swedish mariner, Olie Olson, who tries to return to his farm, but

falls in with an iniquitous bunch and is drugged.

The drunk scenes by Olie's companions, are something to see. I is excellently portrayed.

Characters include Ronald Cameron as Corky; Charles Maggiore Olson; Charles Keating, Driscoll Lauren Woods, Ivan; Clyde Norton, Joe, the proprietor; James Martindale, Nick, a "crimp"; Virginia Thoms, Mag, a barmaid; Kate, Dianne Whitfield; Fred Ellen Olian, and two "roughs," Dana Bate and George Blanchard.

Edward Thommen, director, did an excellent job with these three and this first 1962 offering by the Provincetown group, speaks well for prospects for the season.

N.G.M.

Theatre Review

"Sea Plays"

The Provincetown Playhouse again opened the season with Eugene O'Neill. The bill of three one-act sea plays consists of *THE ROPE*, *ILE*, and *THE LONG VOYAGE HOME*.

The first has an earthy setting in a vast dark barn on a rundown farm; through the wide open door are seen sparkling, windy seashore cliffs, inside a rope noose hangs ominously. Here we meet Abe, the gospel spouting old father (Dana Bate), his daughter (Marianne Glick) and her husband (Ronald Cameron) who are struggling to keep the farm going. The return of Luke (Charles Keating), a seafaring son of Abe's creates antagonisms and the action of the play rises to a suspected, but none-the-less exciting climax.

"Ile" is the pronunciation given for the whale "oil" sought by Captain Keeney (Clyde Norton) in the second play. Here the setting is the cold chart hung cabin of the icebound ship. The crew has become restless and the captain's wife (Beth Sanford), the only woman on board, is despondent. (Supporting roles are played by Charles Maggione, Ronald

Woods). Attitudes change when it is reported that the ice is breaking up.

The colorful, action-filled last play takes in the small bar room of a low dive on the London waterfront. It shows how Nick, the crimp (James Martindale) with the help of the proprietor (Clyde Norton) and Freda (Ellen Olian) — and with **no** help from the over-indulged barmaid (Virginia Thoms) — cruelly ensnares Olson (Charles Maggione) for a long voyage of hard labor. (His crew mates are played by Ronald Cameron, Charles Keating, and Lauren Woods).

O'Neill's deftness is apparent in all of these plays. One marvels at his ability to capture different manners of speech and his perception of human feelings.

The effective sets credited to Robert Troie are complemented by Marianne Glick's costuming, appropriate in every detail even to the shoes and boots. Accolades to all the actors for their varied and definitive portrayals and top tribute to the director Edward Thommen for cohesive, polished productions.

Poan Sparrow

Such a delight to have your
review! Every one appreciates.



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Coward Play Is 'Pleasing'

PROVINCETOWN, July 10— "Present Laughter," by Noel Coward, a gay and sometimes confusing bit of comedy, opened to pleased theatergoers at the Provincetown Playhouse last night.

The comedy gives a hilarious study of what goes on behind the scenes among actors and the adoring public.

An actor at the height of his popularity, Garry Essendine, is well played by Clyde Norton, and the many predicaments to which he falls prey offer pleasant theater fare.

The many women who flock to the feet of the idol, their methods of getting into his presence, the ways used to attach themselves to his ever lengthening list of conquests, falls quite naturally into place for the audience, which is keyed up to receive just about anything.

However, it all ends well during the short third act, when Essendine is about to leave for his forthcoming trip to Africa. His wife, Liz, is played by Beth Sanford.

The fast-moving action, in Essendine's studio in London, includes 11 members of the Playhouse company, and all do a creditable job.

Daphne Stillington is played by Ellen Olian; Miss Erikson, by Joyce Litwak; Fred, by Charles Keating; Monica Reed, Virginia Thoms; Ronald Maule, Dana Bate; Morris Dixon, Charles Maggione; Hugo Lyppiatt, Ronald Cameron; Joanna Lyppiatt, Marianne Glick, and Lady Saltburn, Catherine Huntington.

Edward Thommen is director; Lauren Woods, production manager; James Martindale, stage manager; Jane Badgers, properties. N.G.N.

The Cape Codder Thursday, July 12, 1962

Theatre Reviews

"Present Laughter"

Once the curtain falls, PRESENT LAUGHTER is past entertainment, for this light comedy by Noel Coward has no thought of future retrospection. However, the clever interweaving of situation with situation performed with pungent lines readily retains an audience.

The Provincetown Playhouse opened its two week run of this play with a ponderous take-off, but by the third act they were flying so fast we would eagerly have packed with them to Africa to prolong the fun. Yet over all it should have been lighter and brighter; actors should remember that great volumes of words does not necessarily require great volumes of sound. For this particular play a small stage is a great handicap; the delightful details dressing the studio set blur the total scheme; costumes well chosen in every instance are often half hidden by the furniture which in turn has to be too small for sprawling; the blocking and crossing is occasionally confusing instead of convincing. With such limitation, the company deserves applause for the production.

Noel Coward wrote PRESENT LAUGHTER as a vehicle for himself. I wonder if even he could act the character he created: vain, knowledgeable, charming, suave, sentient, and desirable. That Clyde Norton does not achieve all this as Garry Essendine is not to his discredit; he gives a well-paced, witty performance. Marianne Glick sparks the whole show as the glittering, predatory Joanna; this versatile actress is a delight to watch. They receive admirable support from attractive Ellen Olian as the emotional Da-

phne, charming Catherine Huntington as her aunt, poised Beth Sanford as Garry's clever wife, Liz, and a beautifully coiffed Virginia Thomas as his efficient secretary, Monica. Also in the cast are an intense Charles Maggione as Morris, Joanna's lover, an engaging Ronald Cameron as Hugo her husband, and jaunty Charles Keating as Fred the valet. In character roles are Joyce Litwak as the spiritualist and Dana Bate as Roland Maule. In the latter Coward satirizes the avid English playwright of the day and Mr. Bate exploits the part to perfection.

Joan Sparrow

Brecht Play Given Excellent Production At Playhouse

In presenting Bertolt Brecht's tragicomic parody of civilization, "Private Life of the Master Race," the Provincetown Playhouse deserves a great deal of credit for their ambitious undertaking. Though written in the early 1930's and dealing with the rise of Nazilism, the play is no less pertinent today. Brecht's uncanny ability with language enables him to transgress the passage of time and perhaps accounts for the recent surge of interest in his work. Brecht's language pulls no punches, but when it is crude it is fittingly so and when it is witty it is with a caustic subtlety that has one cringing beneath the laughter.

The current production is presented in a style long overdue at the Playhouse. Virginia's Thoms' angular black backdrop with its cleverly designed main prop and use of other stylized prop pieces, aided by George Blanchard's effective lighting, contributed much to the overall success of the play, and is the only possible treatment of the fifteen short scenes, six songs and the reading of a poem which comprise the Brecht work.

moving and effective.

A bit of cutting or omission, perhaps in Children's Shoes or the lengthy Winter Relief and a greater variety of intensity among the female members of the cast would perhaps make this already fine production an even better one. Since the run is being extended for a second week it is certain to improve steadily.

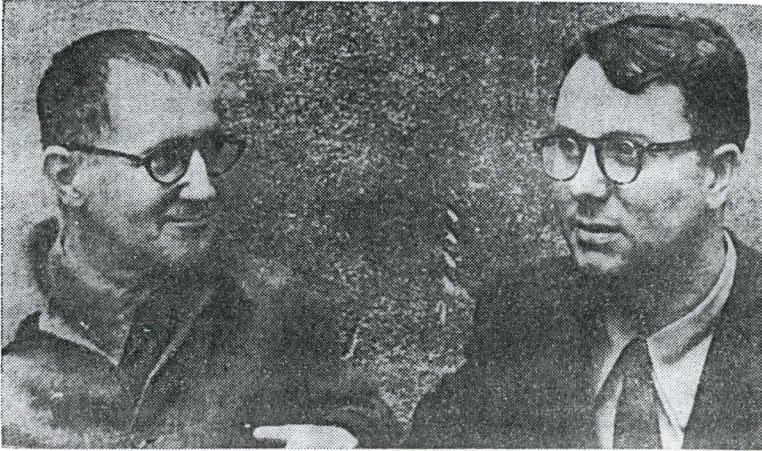
I. R.

In each scene the characters simply represent anonymous personalities and each of the Playhouse company performs in a variety of brief roles. Of the players, Ronald Cameron, Dana Bate and Charles Keating were uniformly excellent; it seemed they could do nothing wrong. Called upon to make a choice, it would be for Mr. Cameron as star, though Mr. Bate gave the best musical performance and his rendition of the German Miserere, which neatly summed up the play's meaning, was noteworthy. Director Edward Thomen at the organ accompanied the singers in music reminiscent of Three-penny Opera.

Several of the scenes were particularly good, but University of Goettingen was outstanding. In it Mr. Cameron and Mr. Bate portray an old and a young scientist; the younger wishing to transmit a bit of perfectly harmless information to his elder, but because of the political situation, being extremely careful of the way in which he does so. The two actors gave a beautifully coordinated performance in the highly stylized fashion of Restoration Comedy.

Mr. Bate was also wonderful in Augsburg, portraying the sadly confused judge in a satirical and intricately woven scene detailing the flagrant misrepresentation of justice. Also worthy of mention were The Betrayal with Clyde Norton, Two Bakers, The Sermon on the Mount and The Informer. George Blanchard's compassionate reading of the final poem, a plea by the play's translator Eric Bentley, was

German Poet-Playwright Meets Critic



In 1950 the late Bertolt Brecht, famous German poet and playwright met Eric Bentley, the eminent critic and theatre authority, whose English version of Brecht's play, "Private Life of the Master Race" opened Monday at the Provincetown Playhouse. Mr. Bentley, a Summer resident of Wellfleet, has given permission to Edward Thommen, director, to use his new revisions and attend rehearsals at the Playhouse.

"Master Race" Moves Audience

The audience seemed reluctant to leave after the final curtain Monday night. The opening performance of Bertolt Brecht's "Private Life of The Master Race" will probably be recorded as one of the finest performances ever witnessed in the Provincetown Playhouse. It is a play concerning Hitler's Nazi rule. The life of his slave people is illuminated and elucidated most eloquently and, finally, the preciousness of peace, which is the main point in the telling, is brought home. The way the Provincetown group put on the play, all the emotions were strummed even to comic relief, and they did nobly with an undertaking that called for great effort.

Attention is focused on the theft of minds and the awful degradation that follows in a life of fear and bereft of civilized ways in the 15 scenes, Breslau 1933 to Cologne, 1938. Alternating with doleful strains of an organ, Director Edward Thommen is the announcer who excellently carries on the spirit of what is happening.

One high point is Beth Sanford's portrayal of the Jewish wife who is about to flee. She is really convincing with her last phone calls and rehearsing, alone, the farewell to her German scientist husband. Ronald Cameron, with his fine humour, is real good as the worker not in the party groove, who is

trapped in banter with a Nazi. One scene, "The Working Man On The Air," depicts a radio announcer and his puppets. In this Roslyn Beitler is the twoman worker who chatters what she is supposed to say and does it like a real captive. Another excellent bit is the laboratory scene of the two unpatriotic scientists, Ronald Cameron and Dana Bate. The fear-struck home with the Nazi boy who might betray his parents when they unguardedly speak their own minds is outstanding, with Ronald Cameron, George Blanchard and Marianne Glick. These are simply samples, for everyone in the large company (numerous players acted in more than a single role) did well and they all seemed to maintain the

momentum just right. Songs by Dana Bate, Betty Kay Cahill, Charles Keating and Virginia Thoms heightened the drama. In conclusion a plea in verse, "To My Countrymen After Two World Wars," by Eric Bentley, was spoken by George Blanchard. Mr. Bentley, vacationing in Wellfleet, did the English version of "Private Life of the Master Race." He made some adaptations for the Provincetown showing. He was present Monday evening. He must have liked what he saw and heard.

Because of the success of this play it is being held over until August 4.

J. J.

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New Play Set For Cape-tip

Drama Is a 'First' On Theater Circuit

PROVINCETOWN, July 19 — "Private Life of the Master Race" by Bertolt Brecht, adapted by Eric Bentley, presented for the first time anywhere in the Summer theater circuit, will open Monday night at the Provincetown Playhouse.

Noel Coward's "Present Laughter," held over for a second week, plays through Saturday night.

"Private Life of the Master Race" was translated by Mr. Bentley and directed by Mr. Brecht himself in New York in 1945. It was revived off-Broadway in 1956.

The current "Brecht on Brecht," played in New York, featured one of the scenes, "The Jewish Wife." Mr. Bentley has been making some changes in his original adaptation and these he is allowing the Provincetown Playhouse to use for the first time, calculated to bring out the continued relevance of the episodes in the present time.

The intense scenes which make up the play, and the songs expressive of each, reveal Brecht's hatred of war and his indictment of the barbarity which accompanies military force in all its aspects.

The production as Edward Thommen directs it will have the advantage of Mr. Bentley's advice, as he is spending the Summer in Wellfleet and is making a record of the poems and songs of Brecht for a New York record firm.

The costuming by Marianne Glick offers unusual problems, for there must be quick changes. The scenes, designed by Virginia Thoms, and lighted by George

rapidity, and significant songs and chants must bridge these changes. The vivid progression with its mounting tensions will conclude with an unpublished poem by Mr. Bentley, bringing unusual interest and value to this first production of this play in the Summer theater.

Every member of the professional and supporting company will be performing, many of them in as many as five different roles in this demanding play.

"Private Life Of The Master Race"

Bertolt Brecht's play, The Private Life Of The Master Race, gripped a capacity audience at the Provincetown Playhouse on its opening last Monday night. The English version of this German playwright's epic drama is an Eric Bentley translation. The music is by Hanns Eisler and is slightly reminiscent of that by Kurt Weil for The Three Penny Opera. In this case there is not enough music to be a burden to the cast, but enough to enhance the whole production. Likewise, the sets and costumes do not hamper the action, but help project the mood.

The play directed by Edward Thommen has a large cast and fifteen scenes in different German cities during the years 1933 to 1938. They reveal the emotional impact of war and intrigue on personal lives. This grim subject does not mean that the evening is without humor. Most notable in this respect, perhaps, is a scene at the University of Goettingen with two physicists nimbly played by Ronald Cameron and Dana Bate.

The problem for the Jewish wife in Nazi Germany is well set forth in a scene stirringly played by Beth Sanford. Along she projects the tension of her situation. Her husband is played by Charles Keating. The 1933 Berlin scene called The Chalk Cross is filled with tricks. Featured in this are Charles Maggione an S.A. Man, Marianne Glick a parlor maid, Ronald Cameron a worker, Diane Whitfield a cook, and

other well-done scene is called In Search Of Justice. Here the able actors are Dana Bate, a judge, Clyde Norton, a police inspector, Charles Keating, a junior prosecutor, Charles Maggione, another judge, Roslyn Beitler, a maid, and Lauren Woods, a court attendant. Yet another impressive scene is called The Informer. In this Ronald Cameron is the husband, Marianne Glick his wife, George Blanchard their boy, and Ruth Israel the maid.

Theatre Reviews

scenes together contribute to the character of the evening. One of these is movingly sung by Betty Kay Cahill and another by Virginia Thoms. The brief bits by Dana Bate, The German Miserere, are important in setting and maintaining the pace of the production.

Brecht uses the magic of the theatre to boldly reveal and to timidly hint. His artistic oscillations are well captured by the playhouse on the wharf.

Joan Sparrow

New Drama Is Scheduled

'Aspern Papers' Set for Cape-tip

PROVINCETOWN, Aug. 3 —

A new play will be introduced at the Provincetown Playhouse Monday night, when the first performance of Robert Rees Evans' "The Aspern Papers," originally "The Confidence Man," will open for a week's run at the Playhouse on the Wharf.

As the title at first suggested, this version of Henry James' story of a poet's surviving love affair, stresses the machinations and ingenious determination of an American publisher to obtain the evidence of an intriguing episode for the biography of the great man.

As central figure of the play, Ronald Cameron of the playhouse company will carry an important role. There is a difficult decision to make during the closing scenes and a character part of unusual variety to maintain, and for this Director Edward Thommen called on Mr. Cameron, one of the most experienced and best actors in the company.

Opposite Mr. Cameron will be a group of women, played by Beth Sanford, as Juliana, survivor of a poet's love, now over 100 years old; her niece, Tina, a spinster, subdued and dominated, performed by Virginia Thoms; two European-American women of a certain age, living in Venice, Marianne Glick and Joyce Litwak.

Others in significant support include Diane Whitfield, cook-housekeeper in the Venetian Palace, where the scenes are laid; a maid, Ellen Olian; a footman, Dana Bate, and an Italian doctor, Charles Maggiore.

Sets for this premiere are by Miss Thoms; Victorian costumes of 1875 by Miss Glick and props by Charles Keating; James Martindale is stage manager. The playhouse is fulfilling one of the purposes of each season, presenting a new work of unusual interest by a new author. The author will be in the audience opening night.

THURSDAY, AUGUST 9, 196

NEW BEACON

Casting Makes "The Aspern Papers" At Playhouse

"The Aspern Papers," which opened at the Provincetown Playhouse on Monday evening is not the Michael Redgrave version of the Henry James story which ran on Broadway this past winter. As in the original, a tale dealing with the quest for some unpublished papers of a long dead American poet, playwright Robert Rees Evans plods along at a Jamesian pace. Nevertheless, the play holds the attention, primarily because of the noteworthy efforts of leading players Ronald Cameron, Beth Sanford, Virginia Thoms and Marianne Glick.

Once again Mr. Cameron showed his maturity and experience as the publisher's representative who has come from Boston to Venice to seek out the dead poet's papers, reportedly in the possession of the poet's aged and poor mistress. Mr. Cameron played the part with an appealing combination of sincerity and knavery and he is really not at all dismayed at the end when he is beaten at his own game.

I admit to pleased surprise at the accomplishment of Beth Sanford in the role of the hundred plus mistress, and found not only her performance, but her makeup and costuming, tasteful and convincing. In the role of her niece, Virginia Thoms was a thoroughly cowed spinster who sees in the publisher's arrival, one last possible glimmer of chance and her portrayal aroused a satisfactory pity at her hopeless situation. Marianne Glick was seen as a decorative demi-monde expatriot who aids the publisher in the hope of securing a portrait of the poet which she would like to add to her collection.

Also in the cast were Joyce Litwak, as a friend of Miss Glick's, Ellen Olian and Diane Whitfield as Venetian maids and Dana Bate and Charles Maggiore as a footman and a doctor. The two sets by Miss Thoms depict a dismal antiquated Venetian palazzo and an equally elegant and sparkling one.

Theatre Reviews

Thursday, August 9, 1962

"The Aspern Papers"

Henry James is again at the Provincetown Playhouse with their current presentation of "The Aspern Papers." A literary pursuit involving Americans abroad is the plot. Publisher Eliot Perry desperately tries to obtain the papers written long ago to Juliana Bordereau by a notable poet named Aspern. The glamorous Harriet Bradford arranges for him an introduction to the very elderly Juliana and her niece, Tina. By persuading them to let him take rooms in their palazzo Mr Perry hopes to gain a position for winning confidence and the papers. The extent of his success I leave to the reader or playgoer.

In the leading role of Eliot Perry,

Ronald Cameron gives an astounding performance. His lines are delivered with clarity and spontaneity and this voluble character is played with a varied pace. Often cast as a dynamic, self-possessed character, Virginia Thoms is surprisingly cast as the dominated, uncertain Tina and is a great success in the part, proof of her professional versatility. Less convincing is Beth Sanford as the aged Juliana, but the demands of her role are contradictory for she should be old and feeble and at the same time strong and cunning. Like Miss Sanford achieves the later at the expense of the former is forgivable. Marianne Glick brightens the evening as Harriet being a poised hostess and wearing becoming gowns. Good support is given her by Joyce Litwak as her friend Hester Crowninshield. Also in the cast are Ellen Olian, Diane Whitfield and Dana Bate as servants and Charles Maggiore as a doctor.

Authentically mounted the play as costumes of the 1880's and two Venetian settings; one the bright drawing room hung with beautiful paintings in Miss Bradford's palazzo; the other a close apartment in the palazzo of Juliana. Praise goes to the company for this and also for the variety of lighting and sound effects.

This new play is an excellent dramatization by Robert Rees Evans. Fourteen years ago the Provincetown Playhouse produced Henry James' "The Bostonians." I remember it as a wordy play in heavy costumes on a hot night. Even years later their James' "Portrait of a Lady" was somewhat better. This piece, however, deems such praise. One mite of adverse criticism: it is too long. Considering this it is to Mr Evans' credit as well as to that of the cast and director, Edward Thommen, that the audience enjoys every nuance of its length. Perhaps "The Aspern Papers" is a better choice of the times material; more than that this playwright has filtered out what

rests well only on a printed page and has given us an enhanced residue of pure theatre.

Joan Sparrow

Audience Enjoys "Aspern Papers"

It is worth more than the price of the show just to see Beth Sanford, in admirable makeup and costuming, play the role of a romantic-evil old lady at the Provincetown Playhouse this week. She is a superb actress in this characterization. Whenever affairs of the little theatre on the wharf are reviewed at any distant time, Miss Sanford, as the devastating crone, surely will be remembered.

Robert Rees Evans' dramatization of Henry James' novel "The Aspern Papers," went on the stage for the first time Monday night. Mr. Evans, Director Edward Thommen and the company of players scored a notable triumph in the career of the Provincetown Playhouse. The audience said so with a great burst of applause.

So much is packed into this play to captivate an audience. Mr. Evans, a Boston newcomer in playwriting, shows proof he is a fine craftsman in his deft treatment of the James' theme. The narrative of good and evil in conflict tells of the American "romantic exiles" of early times who brought art and culture from Venice to Boston. The plot centers on an American publisher's man who exerts every means, even thievery, to wrest from a crafty old soul the love letters sent her by a famous poet in her romancing days. The range of double meaning that James, master of irony, gave his people is threaded throughout the show. The enactment starts smoothly, gradually gains momentum and finally comes to a feverish pitch, with the actors given full opportunity to show the best of their talents. Trickery, scheming, love, humor, bitterness, cruelty, pathos are shown.

Beth Sanford, as Juliana Bordereau, does not steal the show, splendid as she is. There are other roles played to the hilt. Virginia Thoms does something exquisite as the sad niece. Tina, enslaved to the will of her dominating old aunt. She plays the role progressively with nice restraint and brings it to a crashing point when the aunt brings her to her knees and forces her to reveal what she wants to know. Her thwarted love for the publisher's man is rich with tender pathos. Ronald Cameron plays Eliot Perry, the schemer and false swain. He has a large part in carrying along the performance and he does it with great vigor and makes it very real. Ellen Olian, as Rosanna, the maid, Marianne Glick, as Harriet Bradford, Joyce Liwak, as Hester Crowninshield, Diane Whitfield as Olympia, Dana Bate, as the footman and Charles Massimo as the doctor, complete the uniformly capable company.

The costuming is delightful, particularly Harriet Bradford's Victorian style. Again the settings are very satisfying, especially the simple charm of old Juliana's apartment in the Venice palazzo. Lest the director, Mr. Thommen be taken for granted, a fine bouquet should be thrown

to him for putting the actors through their paces so handsomely.

The final line of the play is a gem. Tina has even proposed marriage in pathetic desperation for the love she hoped for. The man is at the door, about to go out of her life. Tina: "Mr. Perry". Perry: "Yes?" Tina: "I want to loo kat you." She turns in her chair and they face each other. The play ends.

Triple Play Bill Slate

One-Act Dramas Set for Cape-tip

PROVINCETOWN, Aug. 10 — A triple bill of one-act plays, in rehearsal this week, will open Monday night at the Provincetown Playhouse-on-the-Wharf. The present production "The Aspern Papers" runs through Saturday.

Leading off the theater fare next week will be a short satire on a business "deal" involving three men, performed by James Martindale, Lauren Woods and Ronald Cameron. The author, Robert Lehan, was with the Provincetown company during the 1960 season.

"The American Dream," by Edward Albee, was developed by the author as a comment on the plight of Americans who seem to accept uncritically the "complacency, cruelty, emasculation and vacuity . . ." which he finds characteristic of today's society.

On the same program, the com-

pany presents a theater piece by the eminent poet, Robert Frost, dealing with a more universal aspect of human suffering through the story of Job. As Job and his wife debate with God, the prob-

lem of underserved suffering in an illogical universe, is examined with wisdom and wit.

Cast in this rare verse play are Charles Keating in the role

of Job; Marianne Glick, as Job's wife; Dana Bate plays God, and George Blanchard, Satan.

In "The American Dream," Beth Sanford, Virginia Thomas, Catharine Huntington, Richard

Kavanaugh and Charles Maggiore are cast.

All three plays are set on a plain stage with great freedom and originality of theater style. Edward Thommen is directing.

WEDNESDAY, AUGUST 8, 1962

Albee's "The American Dream" In Program Of One Acters

Rehearsals are in progress this week for a program of three one-act plays to open at the Playhouse on Monday, August 13. Full of variety and humor, the three plays will mark the seventh week on the Playhouse calendar, continuing through Saturday, the 18th.

Edward Albee's "The American Dream" will recall the hilarious "Sand-box" by the same author, presented with enormous success last season. Catharine Huntington will appear as Grandma, Beth Sanford as Mommy, Charles Maggiore as Daddy and Virginia Thoms as Mrs. Barker. Joining the company for the month of August, Dick Kavanaugh will take the role of the Young Man. In true Albee fashion the play is both humorous and deeply serious as he comments on the American scene.

"A Masque of Reason" by Robert

Frost and "The Procedure," a new play by Robert Lehan, a former associate of the Playhouse, will share the bill with "The American Dream." The Frost play is in the form of a witty debate between Job, his Wife, and God, as Job demands an explanation for his underserved suffering. Charles Keating is cast as Job and Marianne Glick as his Wife. God will be played by Dana Bate and a wasp-like Satan by George Blanchard.

Other members of the company appearing in "The Procedure," a look at the business world, are Ronald Cameron, Lauren Woods and James Martindale. This lively program, commenting on the universal and the particular is directed by Edward Thommen. Robert Rees Evans' "The Aspern Papers" will continue at the Playhouse through Saturday.

To exaggerate is no crime; if it were, all writers and all lovers might be jailed.

Subscribe to The NEW BEACON

Playwright Looks To Stage Future

By Jack Johnson

Robert Rees Evans

This week Robert Rees Evans witnessed the first production of his first play on the stage of the little wharf theatre at Provincetown. It is a dramatization of Henry James' "The Aspern Papers". Rather than do a play entirely of his own, he was so thrilled by his first experience of reading James he determined to make a dramatization of the novel. James' irony and baring of hypocrisy was the appeal.

Mr. Evans has had much experience as an actor in this country and Canada and as an educator in numerous places, including one year of teaching English in Japan. Now he is working on a Ph. D. But in his 33 years he has also been a longshoreman, seaman, truck driver, janitor, soldier, laborer, exterminator, garbage collector, proofreader. All of which should be a help in fashioning future plays of his own.

He is an amiable man—six feet, two, and 200 pounds—with a certain friendly expression. Particularly noticeable is his very articulate way of speaking his thoughts. He is outgoing and you wonder what is in store for him in his chosen career of playwrighting.

"My imaginative mother allowed me to quit High School and got me into the Pittsburgh Playhouse. I had a lot of experience as an actor and in other fields before I turned to writing this play. I like irony. I'd like to do in drama what Thomas Wolfe did for the novel."

He doesn't agree that the cycle of grim or sordid plays, presented as "realism," may be grinding toward an end. "No, I don't regard it as a cycle. We choose what we want in the theatre. I am a great admirer of Tennessee Williams. At first he was condemned, then he actually changed the audience by providing something previously left out. Even Eugene O'Neill lacked this something—the giving of a better picture of the whole man. Williams called it 'the dark side of the moon'. Now we've got that, where do we go? I believe we're approaching a greater synthesis toward a vision of the whole man. Williams, as much as anyone, has given us something to fight against.

"But the theatre is always advancing in the interpretation of life and there will always be new playwrights with varying fresh approaches. I believe the present times are too grim for a great comedy. But if a playwright comes along with a great comedy he will be presented, too."

He has much respect for the Provincetown Playhouse. "It is one of the two fine adventuring theatres in the country. The other is the Cleveland Playhouse. One feels that the country began here and in theatre O'Neill gave Provincetown a traditional mission. Likewise the Western Reserve began in Cleveland. The same idea. They're the oldest in the country in repertoire that have lasted.

Here you get both tradition and an attack on tradition. In this way we find the dramaturgical roots."



This week Robert Rees Evans witnessed the first production of his first play on the stage of the Provincetown Playhouse, where his dramatization of Henry James' "The Aspern Papers," originally titled "The Confidence Man," is being presented.

OUR STANDARD TIMES
AUG 14 1962

3 Plays at Provincetown Take 'Pleasant' Jab at Life

PROVINCETOWN, Aug. 14 — Summer theater-goers in Provincetown saw and heard a delightful three-play program of drama last night, all of it somewhat light, that made for good entertainment at the Provincetown Playhouse.

The offerings were "The Procedure," a new short play by Robert Lehan; "A Masque of Reason" by the eminent poet Robert Frost, and "The American Dream" by Edward Albee.

All three productions were on the satirical side, even the Robert Frost play, which had as its theme Job's suffering after death and his debating with God on humanity's underserved suffering.

Are Poetical

Lines of this play were poetical, with a rhythm only a poet could sustain, and the four participants took their parts in an excellent fashion, the only live one, Job's wife, was played by Marianne Glick.

The poet-author put enough of the present day into his short play to make it a delightful offering. Miss Glick portrayed humanity,

while the other three were after death, Job, played by Charles Keating; God, by Dana Bate, and Satan, by George Blanchard.

"The Procedure" is a short satire on a business "deal." The three characters are played by Lauren Woods, James Martindale and Ronald Cameron.

"The American Dream," portrays what some persons feel the average family circle is developing into nowadays, accepting uncritically "complacency, cruelty, emasculation and vacuity."

Players Include

Players include Beth Sanford as Mommy; Charles Maggiore, a little henpecked as Daddy; Catharine Huntington, a delightful, excellent Grandma; the loud Mrs. Barker ably portrayed by Virginia Thoms, and the young man played by Richard Kavanaugh.

Last night's program was directed by Edward Thommen, with costumes by Miss Glick and lighting by Mr. Blanchard.

Theatergoers can look forward to a pleasant evening at Provincetown with the productions this week through Saturday.

N.G.N

Three One-Act Plays

One-act plays are a forte with the Provincetown Playhouse. Currently in their wharf theatre they are presenting three excellent productions directed by Edward Thommen and written by three different playwrights. Next week they will return to the three O'Neill one-act plays which opened their season and which won deserved acclaim.

"The Procedure," first on the bill this week, is a new play by Robert Lehan. This brief bit with only three men in the cast, bites at business behavior. It is a well-wrought work neatly executed by Lauren Woods, James Martindale, and Ronald Cameron.

Next staged is Robert Frost's "A Masque of Reason." His spokesmen are the ever popular figures of Job, his wife, God, and Satan. Since it is the poet who speaks, what is said is secondary to how it is said. The "what" is a reiteration of known truths; the "how" is a sonant scene with infinite variety. The slight dramatic structure is strengthened by sleepers of humor. Charles Keating excels in his portrayal of Job. As his wife, spirited Marianne Glick gives another top-notch performance. Dana Bate plays God with down-to-earth delicacy and

American Dream Stands Out Among One-Acters At Playhouse

"The American Dream," by Edward Albee, last on a bill of three one-acters which opened at the Provincetown Playhouse on Monday evening, is a cutting satire which takes some American illusions and proved them to be delusions. In it, Mr. Albee displays an ability which his countrymen have not been noted for; the ability to laugh at oneself, perchance to see ourselves as others see us. A good part of "The American Dream" is very funny, and it is at its best in those portions which illustrate the author's fine ear for mimicking the banalities of ordinary conversation. The play falters as it begins to calmly philosophize on the empty shell of the American dream, a point already devastatingly stated several times.

The cast, all of whom with the exception of Beth Sanford, appeared in similar or identical roles in last season's "The Sandbox" by Albee, were fine. Perhaps Richard Kavanaugh, as the example of young, muscular American manhood, was a trifle too serious, a fault more with his role than with his portrayal. Beth Sanford, as Mommy, seemed to be straining, but this too, may be Mr. Albee's view of American mommies. As a working unit, we found little fault with the cast, Charles Maggiore's bored, dominated, guilt-ridden Daddy, Miss Sanford's outwardly attractive, inwardly tense and determined Mommy and Catharine Huntington's delightful wise Grandma. Virginia Thoms was seen as the perplexed career woman Mrs. Barker and Mr. Kavanaugh was the perplexed, materialistic, hollow American dream.

Also on the bill was Robert Frost's humorous discourse between Job and God, "A Masque of Reason." In it Charles Keating portrays a likeable Job, interested in finding out the reason why he has been made to suffer. He discusses this situation with a very mortal and charming God, played by Dana Bate. Also taking part is Marianne Glick, as Job's Wife, with a penchant for the devil and an ineffectual, weak Satan, portrayed by George Blanchard.

The program opened with a new play "The Procedure" by a former Playhouse member Robert Lehan. Poking fairly mild fun at big land swindles, overappraisals, fee-splitting, the corporate image and labor arbitration, the play details the game of Big Business in which all the players readily substitute for one another at will.

Reduced to numbers, rather than names, they were Ronald Cameron, who again presented a polished performance and nice, sharp delivery, James Martindale, as the most slippery of the connivers and Lauren Woods as an agreeable participant in the proceedings.

I. R.

Wharf Stages Three One-Acts

Three one-act plays are presented at the Provincetown Playhouse this week: "The Procedure," a new opus by Robert Lehan; "A Masque of Reason," by poet Robert Frost, and "The American Dream" by Edward Albee. The one with the most entertainment value is "The American Dream". It produces the most laughter of the season thus far at the wharf theatre.

The banalties, frustrations and plain anguish of everyday living is mirrored as comedy. It's done in such an exaggerated repetitious way the fun explodes constantly in every direction. Mommy is a witch as she loudly delivers her very positive repetitious commentaries. Daddy is a dead pan mechanical scarecrow, always agreeing with his more virile Mommy. Grandma staunchly declines to be put in her place, announcing that when one loses one's sense of dignity, civilization is doomed so she indulges in such expressions as "Nuts!" and "Listen, kid". Mrs. Barker is a professional lady who is sourly told to take off her dress and make herself at home, which she does. Finally the "Young Man" comes on as the "American Dream" and then there's some unburdening of the mystery of life. Grandma confides to the audience at the close that it's all crazy-like, but the characters got what they think they want in the way of satisfaction. Excellent are Beth Sanford as Mommy, Charles Maggiore as Daddy, Catharine Huntington as Grandma, Virginia Thoms as Mrs. Barker, Richard Kavanaugh as Young Man.

The audience got some laughs out of "The Procedure," a trifle concerning stealing among business partners. Lauren Woods, James Martindale, Ronald Cameron did well enough in their respective roles. Perhaps it's because Robert Frost is a New England poet, the Playhouse chose one of his works, "The Masque of Reason," for this week. Though the piece has some thoughtful and interesting comments in the exchanges between Job, Mrs. Job and God, and granted it stems from the curiosity of mankind, not all in an audience will approve of this kind of satire. A God who casts an appraising gaze over the legs of a "half-nekkid" young female doesn't seem quite authentic. Charles Keating is outstanding as Job; Marianne Glick is Job's wife, Dana Bate portrays God and George Blanchard is Satan.

Theatre Reviews

George Blanchard, who suggests one of those little green men, is actually a valid Satan.

The evening concludes with "The American Dream" by Edward Albee. His cast and his stinging technique are reminiscent of "The Sandbox" which the Provincetown Players have also mounted. These ridiculous plays make you laugh while the playwright punctures American mores. If I may presume to give specific meaning to his illusive schemes, "andb" dealt with death and "Dream" deals with birth — the birth of a dream born only to be dismembered. However, Albee's plays are written in a way that many people see many things in them. I see Grandma as the "heroine" whom Catharine Huntington presents with skill, Co-manager, Virginia Thams, as Mrs Barker might be thought of as "the other woman." Her performance is alert and proficient. It is a treat to see these two actresses together. Teamwork is also shown by the able acting of Beth Sanford as Mommy and Charles Maggiore as Daddy. Could these two be called the "villains?" The only one left is a young man, so the well-cast Richard Kavanaugh who plays this part with adroitness must be the "hero." You figure it out. Albee is elastic enough to fit every mold, but too mobile to remain in one.

Joan Sparrow

O'Neill Plays Given Convincing Production

Three one act plays by Eugene O'Neill, *The Rope*, *Ile* and *The Long Voyage Home* are given immeasurably better performances at the Playhouse this week than when they were put on as the Company's first production of the season in early June. Though the plays still remain the work of the young O'Neill, with solid individual characterizations they emerged as tighter and more convincing, and even *Long Voyage Home*, dealing with turn of the century crimp gangs on the London waterfront evoked a certain sympathy and credibility.

Ronald Cameron, who has shown his excellence and versatility in nearly every production this summer, was at his best as the twinkling Irishman of *Rope* and the Scot in *Voyage* and provided an excellent contrast to Charles Keating's virile performance as Luke in *The Rope*. Marianne Glick, in the unglamorous role of Annie Sweeney, gave her best performance of the season in this first play which deals greed an ironic ending a la O. Henry.

Dana Bate plays two allied roles in the aged Abraham Bentley of *The Rope* and Capt. Keeney of *Ile*. Both are men obsessed and both hold the fates of others within their grasp. Mr. Bate played Bentley in the earlier production, and though his performance was somewhat more restrained this time, I still find his conception of age and senility somewhat naive. His playing

of Capt. Keeney, on the other hand, seemed just right, with the stolid New England stubbornness the role calls for.

Beth Sanford, as Capt. Keeney's wife teetering on the edge of madness, also gave a much more satisfactory rendition of her role than earlier this season, though again I still feel her collapse at the conclusion would be much more effective without hysterical laughter. Her glazed expression is telling enough.

Richard Kavanaugh was effective in his brief roles of Slocum in *Ile* and the crimp in *Voyage*. His gestures and mannerisms in the latter play, combined with the horseplay of Mr. Keating, Mr. Cameron and Lauren Woods, the broad portrayals of Virginia Thoms, Jane Badgers and Ellen Olian provided all the merit in this over sentimentalized story of a Swedish sailor beset by evil on his long voyage home.

Charles Maggiore was the unlucky seaman and was also seen as a cabin boy in *Ile*. James Martindale looked very good as Joe, the proprietor of the waterfront dive, but I kept wishing he would be a little sleazier.

I. R.

"Sea Plays"

Three of Eugene O'Neill's plays are reengaging the Provincetown Playhouse this week. "The Rope" is as cast the first week this summer. "Ile" and "The Long Voyage Home" have slight changes caused by the absence of Clyde Norton. In "Ile" Dana Bate replaces him as Captain Keeney and Richard Kavanaugh takes Bate's former role of mate, Slocum. In the other James Martindale plays Joe, the proprietor, and his former role of Nick the crimp is played by Kavanaugh. Among others reappearing are Marianne Glick, Beth Sanford, Virginia Thoms, Ronald Cameron, Charles Keating, Charles Maggione, and Lauren Woods.

Variouly set in a barn, on a whaling ship, and in a waterfront dive, and in different moods, all have the tang of the sea.

Joan Sparrow

The Cape Codder

Thursday, August 23, 1962

Theatre Reviews

Applause Greet O'Neill Plays

The Eugene O'Neill show at the Provincetown Playhouse Monday night was a great success. The tradition of giving ample attention to O'Neill each season was observed with repeat performances (different casting) of "The Rope," "Ile," and "The Long Voyage Home". Which continues this week as the next-to-last show of the season. What happened Monday night clearly indicates the gathering momentum of the little theatre and approach to wrapping up a very successful season. No doubt about it, the audience was enthralled. They applauded when the curtain rose to reveal an excellent scene. They broke out with unfeigned, spontaneous response to different bits of acting. They liked the show wholeheartedly.

O'Neill himself wouldn't have been disappointed. They all, in the three sea plays, showed their absorption and unity in casting the spell of the playwright who began his career in Provincetown. "The Rope" begins with sound of the rolling ocean. The stage is dark as the curtain rises and is gradually illumined to show a thoroughly authentic interior of a New England barn. Dana Bate, as Abraham Bentley, is a doddering old man, fiercely quoting

scriptures and haunted with memories of a harlot wife and a ro-good son who robbed him and departed. Marianne Glick, as Annie, Abraham's daughter, is a rigid, scorpion-tongued chatterer: a more real Yankee character of her era would be hard to picture. Ronald Cameron, as Pat Sweeney, her husband, is just right as the harsh and simple countryman. Joyce Liwakfi as the half-wit daughter, thrillingly provides the excitement of the surprise ending of the story, and Charles Keating is genuine as the returned son; a callous seafaring bucko who has been around and knows all the crooked angles.

"Ile," based upon a true life Provincetown story, features Dana Bate as Captain Keeney. Beth Sanford as Mrs. Keeney, gives a remarkable performance of a wife gradually going into a state of complete madness aboard her stubborn Captain's whaling vessel in the arctic. Ronald Cameron is the steward, Richard Kavanaugh is Slocum; Charles Maggione is Ben, the cabin boy, Lauren Woods is Joe, and harpooner and leader of the mutinous crew.

"The Long Voyage Home" shows a setting of a low dive on the London waterfront that is a delight to remember. The audience seemed to really feast on this one. The costuming, the cockney talk, the luckless, roistering crew just off the long voyage and the simple Swede, who was shanghaied, is

THURSDAY, AUGUST 23, 1962

the real meat and potatoes of O'Neill. Virginia Thoms as the frowsy barmaid is, for want of a more elegant adjective, terrific. Charles Keating as Driscoll ("Irish whiskey, y' slob") is tops as leader of his celebrating shipmates. Others of the company who are good: James Martindale, Richard Kavanaugh, Charles Maggione, Ronald Cameron, Lauren Woods, Jane Badgers, Ellen Olian, Dana Bate and George Blanchard.

But where are the New York and Boston critics and all those who are expected to report, with their superior judgment, news of world? They appear to be nodding while the best positive news achievement in the theatrical story this Summer in Provincetown — the Provincetown Playhouse story — is going to waste



Charles Maggiore as Olson and Ellen Olian as Freda in Eugene O'Neill's "The Long Voyage Home." The sea plays will return to the Wharf Theatre through Saturday, August 25.

8/30/62
Theatre Reviews

*"Light Up
The Sky"*

For its final production of the season and in tribute to Moss Hart, the Provincetown Playhouse chose his "Light Up The Sky." This brightly-paced show—"biz" satire will be on deck through Labor Day. It's worth a trip to the tip of the Cape just for act one. The concluding acts are a long dénouement, yet quite light with never a moment of dragging. However, it is the first act that is particularly well written and here Edward Thommen has it well blocked and punched.

Floodlights reveal the living-room of Irene Livingston's Ritz-Carlton Hotel suite in Boston. Robert Troie created an interesting free standing set for this which unfortunately lacked an advantageous use of color, but this is offset by the color and sparkle of the costuming. Moreover, the set achieves excellent spatial relationships through different levels and a spilling out on the sides of the proscenium.

Separate adjectives to spotlight each in the large cast would exhaust my synonyms for "brilliant". Under this heading: Marianne Glick as "Bless you" the actress, Irene Livingston; Virginia Thoms as her mother Stella; Beth Sanford as Frances, Stella's gin-playing partner and wife of the backer; Joyce Litwak as Miss Lowell, ghost-writer-biographer for Irene. Also in the limelight: Ronald Cameron as the director "I could cry," Carleton Fitzgerald; Dana Bate as Owen Turner, the hardened playwright; Richard Kavanaugh as Peter Sloan, the taciturn, young, new playwright; Charles Keating as the backer, Sidney Black, lighting up show-business with a Roman candle; Charles Maggiore as the balloon-holding Tyler Rayburn, Irene's husband; Lauren Woods as the well-heeled shiner,

**Moss Hart Comedy
Closes Playhouse**

Moss Hart's comedy, "Light Up The Sky," is on this week at the Provincetown Playhouse and closing the season. The way this group serves up the celebrated ruckus leaves nothing whatever to be desired. They give everything of the unceasing flow of hilarious lines and acting bounce and make the show just what it's supposed to be, a constant riot of fun.

Enter an innocent out-of-town playwright. The glamorous people of show business, in their own weird way, proceed to open in Boston with his first opus. The new playwright's brainchild is a

mystery; some think it might be an "allegory". It's a flop, or so it seemed, and the scenery might have to be burned at union rates—"pray for a windy day at the dump". Then comes the golden words of the critics and the well heeled producer—he wanted to take a chance on culture—who roars jealously "The dictionary is exploding in our lives!" And finally the idealistic young playwright scraps his ideals and conforms to the unorthodox ways of the show biz people.

I thought Ronald Cameron as the director, so often affected with emotion he wanted to cry, was a one-man riot. But every blessed one of the entire company gladdened me: Joyce Litwak, Beth Sanford, Dana Bate, Virginia Thoms, Richard Kavanaugh, Charles Keating, Robert Troie, Marianne Glick, Charles Maggiore, Jordan Hahn, Lauren Woods, James Martindale. There's a parrot in the show named "J. J."; Jane Badgers adequately spoke for him or her. My precious words concerning the local drama are usually signed J. J., but I assure my audience there is little resemblance other than that the squawk is slightly familiar and we both pierce the welkin "S. R. O!"

The one skilful scene for the three acts, designed by Robert Troie, drew applause.

Producer Sidney Black, as played by Charles Keating, wanted to "Light up a roman candle in the face of show business". The harborfront players are lighting up a final roman candle of the season in the tired faces of out-of-town critics "What does Elliot Norton say?"

J. J.

William Gallegher, Jane Badgers, Robert Troie, Jordan Hahn and James Martindale complete the luminous cast.

Joan Sparrow

Fine Standards At Playhouse

By Jack Johnson

It's good to dwell upon the modest style but ever lively spirit of the Provincetown Playhouse, and what has been accomplished through much sweating and hard work. The world values and admires steadfast honest work, whatever the field; the Provincetown group, or any local group, similarly devoted in its own way, fits the pattern when the story of American character or skill is communicated abroad.

In line with this thought, the style of the little playhouse on the wharf will become known to Poland, Russia and Czechoslovakia through the U. S. Information Agency. A writer-photographer spent a week behind scenes getting material for an article to appear in the Government's foreign-distributed magazine, "America Illustrated". The earnest, no-foolishness stamp of the young people sharing the stage with older, seasoned players had sparked the idea for the article.

Another news note: Tennessee Williams made a return visit to the Playhouse and brought more words of praise, remarking that the Playhouse appeared to be holding to the fine standards he discovered on his 1947 sojourn here. And, in response to an invitation from the New England Theatre Conference, the Playhouse will compete for the Moss Hart Memorial Award for Plays that exemplify the spirit of the Free World. Its entry will be Eric Bentley's current revisions of his translation of Bertolt Brecht's "Private Life of the Master Race"—which was given a first presentation on the Provincetown wharf this season.

Catharine Huntington, one of the founders of The Provincetown Playhouse in 1940, says, "We are working with the theater the way the painter works here. We've never tried to imitate anyone, but to establish a theater style of our own. I think that is what Edward Thommen, our director, has done, although this may not be generally realized. We've just wanted all along to produce in our

own style. It isn't only a money-making theater to do things in a safe way."

New plays are tried out, but not with the studied attempt of turning out a great play. Authors attend these openings. Talent is encouraged in all departments and always welcomed. Plays that haven't gone off well elsewhere have fared better here. However, there is no competitive boasting; everything about the organization goes on in a quiet, objective way.

The record is in the Playhouse scrapbooks. Gena Rowlands, well established in films and on the Broadway stage, began here. Peter Donat, Stratford Ontario Shakespearean Theatre, played his first American engagement here. Sorrel Booke, now conspicuous in the American theatre, was in The Playhouse company for several seasons. Directing one play, Frank Silvera, recently in "King Lear" in the Central Park Theater, got his start on the Wharf in 1940, coming with the managers from Boston.

There are others who began their careers here on the Playhouse stage and are now widely known. Tom Hill on the permanent acting staff at the Cleveland Playhouse, Charles Moore of the Carnegie Tech Theatre department as actor, director and teacher, William Roberts, playwright, a member of the Set Designers Union and his wife Janet Roberts, assistant to Audrey Woods, MCA management, now joining in a new company as a theatrical agent.

10.50.10.11.12.13

NEW BEACON

Provincetown Playhouse To Receive Regional Citation

The managers of The Provincetown Playhouse on the Wharf have been informed that the Playhouse is to be awarded a regional citation by the New England Theatre Conference, "for the highest quality theatre production, and for keeping alive the plays and spirit of Eugene O'Neill."

The award will be presented at the annual meeting of the Conference on October 13 in Boston.

New Beacon Aug. 27, 1930

Frothy Comedy On Theatre People Enjoyed By Playhouse Audience

The season at the Provincetown Playhouse concludes this week with Moss Hart's frothy comedy about theatre people, "Light Up The Sky." A gently humorous piece, spiked along the way with really funny lines and now and then a truism about human nature, be it theatrical or otherwise, the play was thoroughly enjoyed by the large audience, who called the cast back for repeated curtain calls.

"Light Up The Sky" has a familiar cast of characters: The Temperamental Star a la Tallulah, Her Knowing Mother, Her Prop Husband, The Shrewd Backer, etc. and several of the company played their parts with tongue-in-cheek.

As Irene Livingston, the capricious star, Marianne Glick flounced about the stage, changing moods as she changed her selection of lovely gowns. Her spirited performance never let the action of the play lag. All the best lines in the play were the property of Virginia Thoms, who portrayed Stella, Irene's mother, in her best role of the season. Miss Thoms played the part with a very satisfying combination of blase sophistication and earthy reality.

Beth Sanford was most attractive as Frances Black, the nouveau rich wife of the play's backer. Miss Sanford had a vivacity and hint of coarseness that was most appropriate to the role, but unfortunately her tendency to shout, left her increasingly hoarse as the acts progressed.

Her husband, Sidney Black, might be characterized as the man who laid the golden egg. At least, the play which everyone believes has laid an egg, suddenly turns to gold, as has everything else he touches. On Broadway, I've been told, this part was played by Sam Levine, and it is easy to imagine the broad hilarity he probably created in the role. It was difficult, on the other hand, to find much humor in his predicaments as played by Charles Keating, an actor for whom we had only praise in previous productions at the Playhouse this season. Mr. Keating seemed completely out of his element, too young to be convincing and terribly serious about his situations.

As the play's director Carleton Fitzgerald, Ronald Cameron was really amusing as he got repeated laughs out of the simple line "I could cry," and from his subtle expressive features. The bewildered, but honest young playwright who quickly switches and learns the theatre's tricks was sympathetically played by Richard Kavanaugh and Dana Bate appeared as an older author well versed in theatrical shenanigans. Mr. Bate's relaxed, unassuming performances provided a good contrast to the rest of the cast.

Lauren Woods, in a bit part as a stage-struck businessman from the mid-west, gave indications that his talents have not been well-used this season. Also seen in brief roles were Joyce Litwak as a ghost-writer and Charles Maggione as the Wall Street husband of the leading lady.

I. R.

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