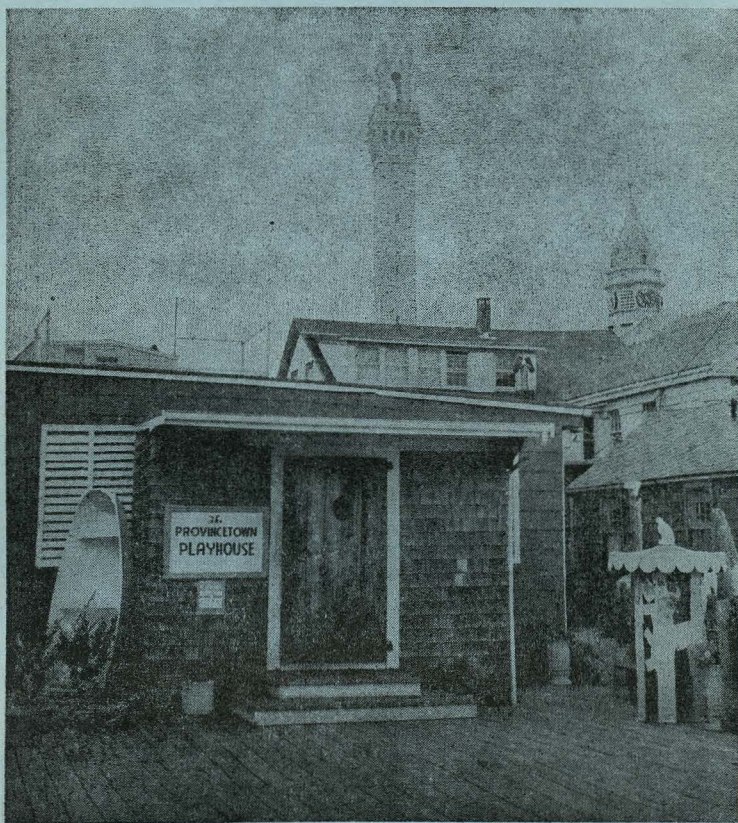


The Provincetown Playhouse

SINCE 1940

ON THE LAST OF THE OLD WHALING WHARVES

1963 SEASON



EUGENE O'NEILL'S

Long Day's JOURNEY INTO NIGHT

Monday, through Saturday, July 1 - 6

Coming July 8

U.S.A., A Dramatic Review by John Dos Passos and Paul Shyre

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

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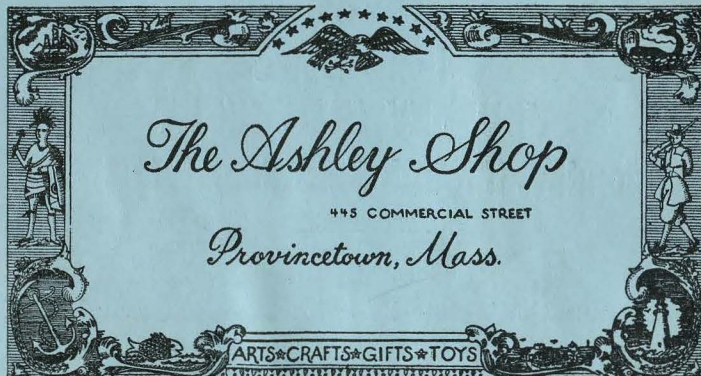
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The Governor William Bradford Club

Sea Food a Specialty • 8 a. m. - 1 a. m.
FRED at the Piano

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Telephone 529

1805 --- RED INN --- 1963

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AFTER THE SHOW - - - -

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THE PROVINCETOWN BOOKSHOP

246 Commercial Street

Port-Hole Building

Setting by Charles Tomlinson

Lighting by Leonard Edelstein and
Jan Egleson

Long Day's JOURNEY INTO NIGHT

by Eugene O'Neill

Directed by Edward Thommen

Costumes by Barbara Robinson

CHARACTERS

JAMES TYRONE Dana Bate
MARY CAVAN TYRONE, his wife Virginia Thoms
JAMES TYRONE JR., their elder son Richard Anders
EDMUND TYRONE, their younger son Andreas Teuber
CATHLEEN, second girl Clare Melley

SCENES

ACT 1

Living room of the Tyrone's summer home
8:30 A. M. of a day in August, 1912

ACT 2

Scene One. The same, around 12:45
Scene Two. The same, about a half hour later

ALL-STAR CAST OF MEN'S AND WOMEN'S VACATION WEAR

Famous Buffalo Hide Sandals made for us in Men's and Women's
showing at

Malchman's

opp. Town Hall



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Studio Shop

— Open Year 'Round —

COMPLETE LINE OF ARTISTS' SUPPLIES

441 COMMERCIAL STREET
AT KILEY COURT

ACT 3

The same, around 6:30 that evening

ACT 4

The same, around midnight

PRODUCTION

Production Manager Leonard Edelstein
Stage Manager Michael Coerver
Properties Richard Anders, Clare Melley, James Marconi
Sound Dana Bate

CREDITS

Set dressing courtesy of TREASURE AND TRASH

The Town House

RESTAURANT

GALLERIA BAR

Air-conditioned for your comfort

At the center of town, 293 Commercial Street Reservations call: Provincetown 23

OPEN 'TIL 1:00 A. M.

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CHARLES TOMLINSON: Scenic designer H. M. Tennants Ltd. TV productions, London, '56 and '57. Designer of Off-Broadway plays, ballets, and State Centennial Pageants. Joins Jose Limon's Dance Company as costume designer for world tour at the end of summer. First season at Provincetown. **Designer and Actor.**

RICHARD ANDERS: Owner and director of the Actor's Playhouse on Avon, Avon, Mass. Two seasons with the American Light Opera Touring Co. Acting experience Off-Broadway. TV appearances in series "Checkmate" and the U.S.I.A. production "The American Theatre on Parade". First season at Provincetown. **Actor and Props.**

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THE MAYFLOWER GIFT SHOP—317 Commercial Street

CROWN & ANCHOR MOTOR INN

Next to the Playhouse

PRE-THEATRE: distinguished dining

INTERMISSION: Cocktails, Gazebo Room

AFTER-THEATRE: Entertainment, Edwardian Room



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1 Commercial Street

PHONE 1030

BEFORE the Theatre Enjoy your Favorite Cocktail and a Delicious Dinner in our Spacious Main Dining Room

AFTER the Theater visit our Cocktail Lounge and enjoy the Music of **HOWARD JACOBS**

DANA BATE: Acting assistant, Smith College Drama Dept. Acting experience with summer stock and university theatre at Tufts University; Poet's Theatre, Cambridge; and the Charles Playhouse, Boston. Third season at Provincetown. **Actor and Assistant Production Manager and Sound.**

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BARBARA ROBINSON: Second season at Provincetown. **Secretary to the Management and Costume Designer.**

AKEMI HORIE: Barn Playhouse, Stony Point, N. Y., 1962. Graduate in theatre at Boston University 1963. Joins company in August. **Actress.**

Apprentice Actors and Actresses

GIACONDA COSTELLO, BARBARA DEKINS, JAN ERNEST EGGLESTON, ANNE LILLEY, JAMES MARCONI, CLARE MELLEY, ANDREAS TEUBER, MARJORIE YATER

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To Be Announced	Aug. 19-24
All At Sea , Sir Osbert and Sacheverell Sitwell	Aug. 26-Sept. 2

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Provincetown on Scenic Cape Cod

Center of town

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5:30 - 11:30

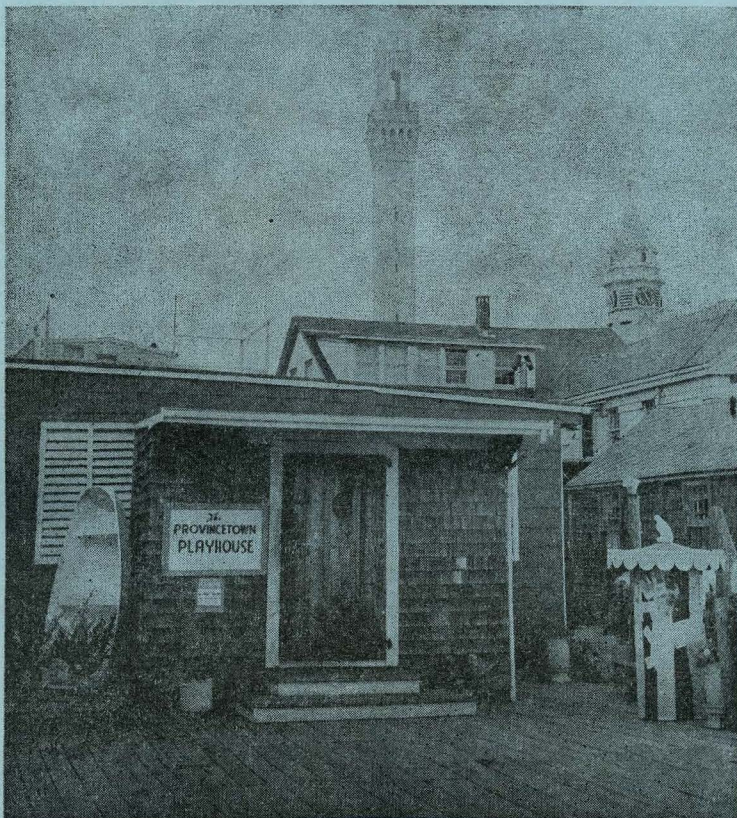
reservations 8324 — 4 kiley court

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1963 SEASON



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by JOHN DOS PASSOS and PAUL SHYRE

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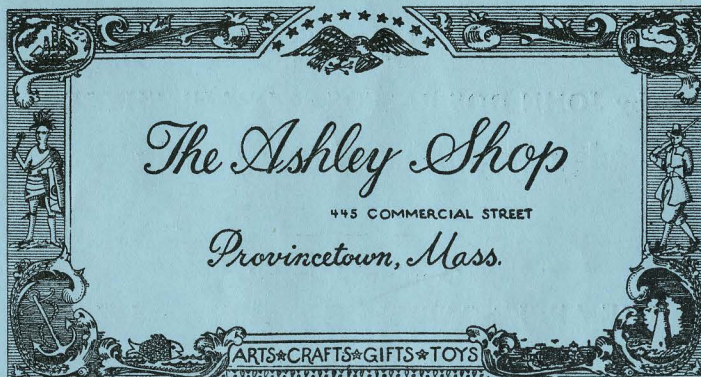
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AFTER THE SHOW - - - -

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THE PROVINCETOWN BOOKSHOP

246 Commercial Street

Port-Hole Building

U. S. A.

A dramatic revue

by JOHN DOS PASSOS and PAUL SHYRE

(Based on the novel "U. S. A." by Mr. Dos Passos)

Directed by Edward Thommen

Settings and costumes
by Charles Tomlinson

Lighting by
Leonard Edelstein
Jan Egleson

Music arranged
and co-ordinated by
Daniel Jahn

Dances directed by
John Carbone

ALL-STAR CAST OF MEN'S AND WOMEN'S VACATION WEAR

Famous Buffalo Hide Sandals made for us in Men's and Women's
showing at

Malchman's

opp. Town Hall



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AT KILEY COURT

CAST

from left to right

JAMES MARCONI, NATHAN DOUTHIT, CLARE MELLEY,
MICHAEL COERVER, HJORDIS HUME, RICHARD ANDERS,
ANNE LILLEY, ANDREAS TEUBER

Also appearing

MARJORIE YATER, GIOCONDA COSTELLO, JAN EGLESON,
CATHARINE HUNTINGTON, CHARLES TOMLINSON,
BARBARA ROBINSON

Synopsis of Scenes

The action of the Play takes place between the turn of the
century and 1930.

The Play is in Two Acts. There will be a
ten minute intermission between the Acts.

STAFF

Production Manager and

Stage Manager for U.S.A. LEONARD EDELSTEIN

Properties RICHARD ANDERS

Sound DANA BATE

Assistant to the designer BARBARA ROBINSON

The Town House

RESTAURANT

GALLERIA BAR

Air-conditioned for your comfort

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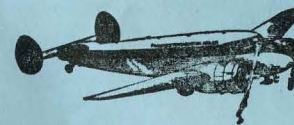
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Provincetown on Scenic Cape Cod

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5:30 - 11:30

reservations 8324 — 4 kiley court

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Port-Hole Building

THE APPLE CART

A Political Extravaganza by George Bernard Shaw
Directed by Edward Thommen

Settings and costumes by
Charles Tomlinson

Lighting by Leonard Edelstein
and Jan Egleson

CHARACTERS

PAMPHILIUS, Private Secretary to the King Robert Costa
SEMPRONIUS, Private Secretary to the King Nathan Douthit
BOANERGES, President of the Board of Trade Andreas Teuber
KING MAGNUS Dana Bate
ALICE, Princess Royal Marjorie Yater
PROTEUS, Prime Minister Michael Coerver
NICOBAR, Foreign Secretary Richard Anders
CRASSUS, Colonial Secretary Jan Egleson
PLINY, Chancellor of the Exchequer Leonard Edelstein
BALBUS, Home Secretary James Marconi
LYSISTRATA, Powermistress General Virginia Thoms
AMANDA, Postmistress General Hjordis Hume
ORINTHIA, King's Mistress Barbara deKins
QUEEN JEMIMA Anne Lilley
MR. VANHATTAN, American Ambassador Hermann Brandt

SCENES

Act I An Office in the Royal Palace
Interlude Orinthia's Boudoir
Act II Terrace of the Palace

PRODUCTION

Production Manager Leonard Edelstein
Assistant to the Designer Barbara Robinson
Stage Manager Anne Lilley
Assistant Stage Manager Barbara deKins
Properties Richard Anders, Michael Coerver,
Barbara deKins, Gioconda Costello
Costumes Marjorie Yater, Clare Melley, Gioconda Costello
Sound Dana Bate, Clare Melley

CREDITS

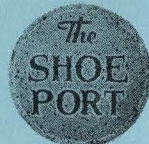
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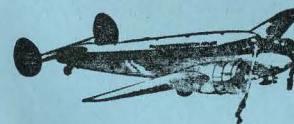
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1963 SEASON



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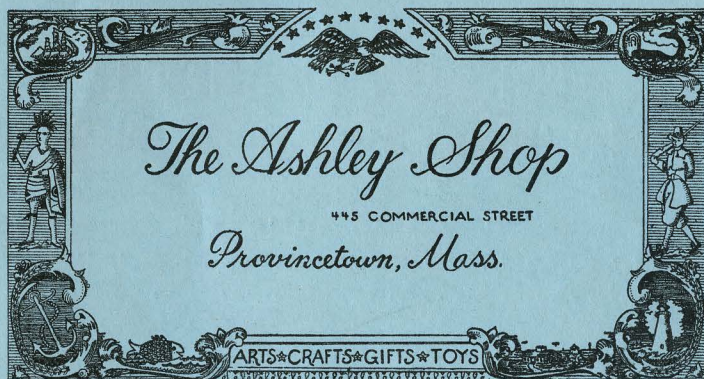
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INVITATION TO A MARCH

Lighting by Jan Egleson

A Comedy by Arthur Laurents
Directed by Edward Thommen

SCENES

The action of the play occurs on the South Shore of Long Island
in the summer

ACT ONE

The deck of the Browns' beach house. From late afternoon to evening.

ACT TWO

The deck of Camilla's beach house. The following morning.

ACT THREE

The deck of the Browns' beach house. That evening.

PRODUCTION

Production Manager Leonard Edelstein
Stage Manager Michael Coerver
Properties Barbara de Kins, Clare Melley,
Marjarie Yater, Hjordis Hume
Costumes Marjorie Yater, Anne Lilley
Sound Dana Bate

Costumes by Barbara Robinson

CHARACTERS

CAMILLA JABLONSKI Virginia Thoms
LILY BROWN Julia Algase
CARY BROWN Thomas Hume
DEEDEE GROGAN Hjordis Hume
SCHUYLER GROGAN Nathan Douthit
NORMA BROWN Anne Lilley
AARON JABLONSKI Andreas Teuber
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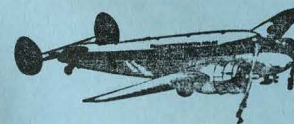
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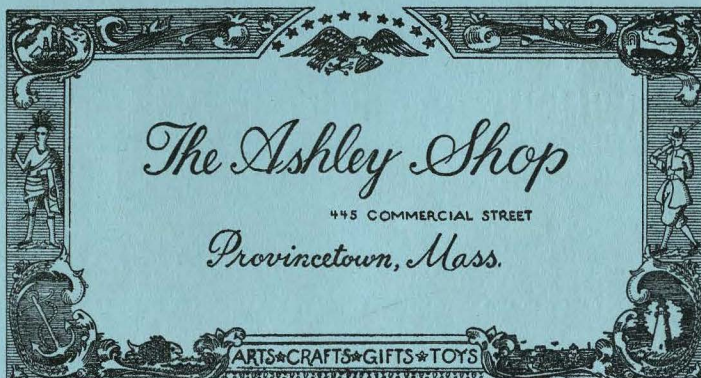
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PLAYING WITH FIRE

by August Strindberg

(A one act play in a new translation by Michael Meyer)

Directed by Edward Thommen

Setting by Virginia Thoms

Lighting by Leonard Edelstein

Costumes by Barbara Robinson

CHARACTERS

THE SON (KNUT) Richard Anders
THE DAUGHTER-IN-LAW (KERSTIN) Anne Lilley
THE MOTHER Catharine Huntington
THE FATHER Nathan Douthit
THE COUSIN (ADELE) Barbara de Kins
THE FRIEND (AXEL) Dana Bate

SCENE

The action of the play passes in a seaside resort in Sweden on a summer morning towards the end of the last century

CREDITS

Properties courtesy of Circular Cellar, Ace of Spades, Sonny Tasha, James Spellman, Cape End Manor, Ho-Hum, Basket Bazaar, The Old Village Store

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TWILIGHT CRANE

by Junji Kinoshita

(A one act play in a new adaptation by Betty Jean Lifton)

Directed by Edward Thommen

Music Composed by Daniel Jahn

Choreography by John Carbone

Setting by Virginia Thoms

Lighting by Leonard Edelstein

Costumes by Barbara Robinson

CHARACTERS

SOUDO Andreas Teuber
UNZU Jan Egleson
YOHYO Michael Coerver
TSU Akemi Horie
NARRATOR Nathan Douthit
CHILDREN Denize Katzen, Tony Kahn, Judy Saffron

SCENE

The interior of a small house in a clearing at the edge of a forest

PRODUCTION

Production Manager Leonard Edelstein
Stage Manager Clare Melley (Playing With Fire); Leonard Edelstein (Twilight Crane)
Lights Michael Coerver, Richard Anders, Nathan Douthit
Sound Dana Bate
Costumes Akemi Horie, Marjorie Yater, Mary Lou Redmond
Props Barbara de Kins, Clare Melley, Anne Lilley, Andreas Teuber, Jeff Tripp

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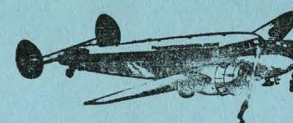
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U.S.A. , John Dos Passos and Paul Shyre	July 8-20
The Apple Cart , G. B. Shaw	July 22-27
Long Day's Journey Into Night , Eugene O'Neill	July 29-Aug. 3
Invitation To A March , Arthur Laurents	Aug. 5-17
Playing With Fire , August Strindberg, and Twilight Crane , Junji Kinoshita	Aug. 19-24
All At Sea , Sir Osbert and Sacheverell Sitwell	Aug. 26-Sept. 2

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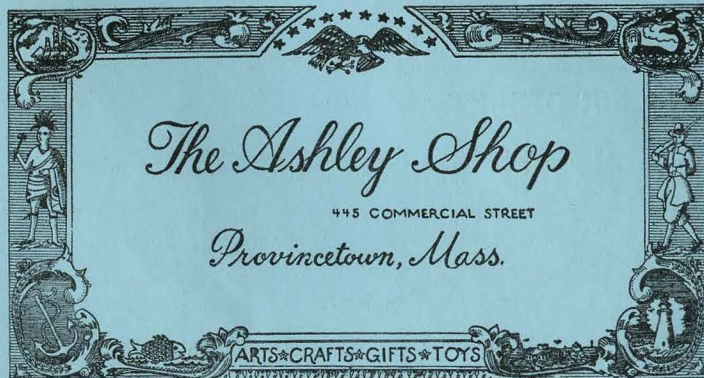
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THE PROVINCETOWN PLAYHOUSE ON THE WHARF

In the summer of 1916 an unknown playwright came to Provincetown with manuscripts of plays rejected in New York. It was the second summer here of informal performances by a few gifted, and later famous, writers and artists who reacted against Broadway theatre and began to write and stage plays in their own way. When one of the unknown's plays was read the response was immediate and enthusiastic. The young playwright was Eugene O'Neill and the production of his play in the old shed on Mary Heaton Vorse's wharf was one of the most important moments in American theatre history. For it was O'Neill and that gathering of writers and artists in Provincetown who gave birth to a native American theatre.

This beginning of our native theatre with the group who so inconspicuously staged O'Neill's first plays will be celebrated this summer. A model of the first playhouse on the wharf has been executed by the sculptor, Courtney Allen of North Truro, who knew the old building at first hand. It will be permanently exhibited in the Provincetown Historical Museum to record the birthplace of the American theatre. Rare photographs, playbills, and other mementos collected by the present Playhouse will tell the rest of the story of theatre in this historic town.



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This season the Playhouse presents, in addition to the traditional production of O'Neill, the work of another playwright who lived and wrote in Provincetown. John Dos Passos spent many years here, and his **U.S.A.**, arranged for the stage by Paul Shyre, brings back to life the spirit of America from 1900 to 1930.

The Playhouse on the Wharf maintains one of the few repertory companies in America. This summer actors and actresses drawn from as far as Germany and Japan and from all parts of this country will continue the intent of the original group to develop a fresh approach to theatre and encourage new talent among actors, actresses, and playwrights.

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THE LADY ARABELLA BLUNDELL-BLUDYER,
or "ZOE" Barbara de Kins ✓
MISS NATALIE RUDGE, or "NIBBS" Clare Melley ✓
LULU Jeff Tripp ✓
MALAKOFF Andreas Teuber ✓
CAPTAIN STARBORD Richard Anders ✓
CLARISSA CLEAR Virginia Rice ✓
LADY FLINTEYE (BERYL) Catharine Huntington ✓
MR. JAMESON Michael Coerver ✓
MISS MARGUERITE JAMESON Anne Lilley ✓
PETER LEACH Dana Bate ✓
MRS. SHUBERT (CORISANDE) Virginia Thoms ✓
SQUIB and LILYWHITE Leonard Edelstein, Dick Forster
PHOTOGRAPHER Duff Redmond
STEWARD Jan Egleson

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Act II—Mrs. Shubert's saloon.

Act III—The ship's cocktail bar.

PRODUCTION

Production Manager Leonard Edelstein
Stage Manager Richard Anders, Dick Forster, Duff Redmond
Properties Barbara de Kins, Anne Lilley,
Andreas Teuber, Michael Coerver
Lights Jan Egleson
Sound Dana Bate, Marjorie Yater
Costumes Marjorie Yater, Akemi Horie,
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CATHARINE HUNTINGTON: Public relations, director, actress, president of the Provincetown Playhouse Corporation.

EDWARD DODGE THOMMEN: Director, actor, clerk of the Provincetown Playhouse Corporation.

ROBERT COSTA: Box office manager.

THE PLAYHOUSE COMPANY 1963

LEONARD EDELSTEIN: Technical and acting experience with Cleveland Playhouse, Keuka Summer Theatre, Cornell and Western Reserve Universities. Technical Director at Queens College. First season at Provincetown. **Production Manager and Actor.**

CHARLES TOMLINSON: Scenic designer H. M. Tennants Ltd. TV productions, London, '56 and '57. Designer of Off-Broadway plays, ballets, and State Centennial Pageants. Joins Jose Limon's Dance Company as costume designer for world tour at the end of summer. First season at Provincetown. **Designer and Actor.**

RICHARD ANDERS: Owner and director of the Actor's Playhouse on Avon, Avon, Mass. Two seasons with the American Light Opera Touring Co. Acting experience Off-Broadway. TV appearances in series "Checkmate" and the U.S.I.A. production "The American Theatre on Parade". First season at Provincetown. **Actor and Props.**

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DANA BATE: Acting assistant, Smith College Drama Dept. Acting experience with summer stock and university theatre at Tufts University; Poet's Theatre, Cambridge; and the Charles Playhouse, Boston. Third season at Provincetown. **Actor and Assistant Production Manager and Sound.**

MICHAEL COERVER: Member of faculty of the Stella Adler Theatre Studio, N. Y. With mime company Theatre of Etienne Decroux three seasons. Acting experience Off-Broadway. Mime performances on TV "Accent" and in films by DeRouchemont Associates. First season at Provincetown. **Actor and Stage Manager.**

NATHAN DOUTHIT: Acting experience at Harvard and in the Cambridge community. Second season at Provincetown. **Actor and Publicity Assistant.**

HJORDIS HUME: Founder of International Theatre, Munich, Germany. Performances on American TV "Studio One", "Danger", "Suspense". Actress in German films and the American film "Train from Munich" with Jose Ferrer to be released soon. Third season at Provincetown. **Actress and House Manager.**

BARBARA ROBINSON: Second season at Provincetown. Secretary to the Management and Costume Designer.

AKEMI HORIE: Barn Playhouse, Stony Point, N. Y., 1962. Graduate in theatre at Boston University 1963. Joins company in August. **Actress.**

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O'Neill Opens Playhouse Monday

Eugene O'Neills **Long Day's Journey Into Night** opens at the Provincetown Playhouse Monday evening, July 1. Two preview performances Saturday and Sunday evening, June 29, 30, will be given for the convenience of those who will be unable to attend performances once the season begins.

This year's production of O'Neill on the wharf brings to the Playhouse stage O'Neill's most directly revealing work about the quiet, intense young man who came to Provincetown in 1916 as an unknown and with the production of one of his sea plays here in that year began his steady rise to literary success as a playwright. It is O'Neill's play about himself, his mother, his father, his brother, and the separate interior worlds they inhabited between those mo-

nents of Gaelic storminess when he forces of their interior worlds erupted and met in violent conflict.

It is the story of Mary Tyrone the mother, who tries desperately to draw from her husband and sons the strength she needs to return from the fantastic world to which she has escaped, of James Tyrone the actor father whose rise from poverty and fear of returning to it alienates him from his family, of James Tyrone Jr. the older son who uses his family's past as an excuse for cynicism and lack of ambition, of Edmund Tyrone the younger son caught between his forgiving love of his family and despair at the extent of his family's human weakness.

Virginia Thoms, who directed or performed in almost all of O'Neill's plays since the Playhouse season of 1940, will appear as Mary Tyrone. James Tyrone will be played by Dana Bate. In his third season with the Playhouse, he has performed in four of O'Neill's works. Richard Anders, in his first season with the Playhouse,

will play James Tyrone Jr. Andreas Teuber will appear as Edmund Tyrone. And Clare Melley plays Cathleen, the Tyrone's second maid.

Edward Thommen, as director, is presenting his 12th O'Neill production.

The Playhouse, in cooperation with Crown and Anchor Inn, will again offer a special dinner and theatre package. The theatre package was begun last year and will be continued this year by popular demand.

'Long Day's Journey' Done Well at Provincetown

PROVINCETOWN, July 1 — "Long Day's Journey Into Night," a lengthy play by Eugene O'Neill believed drawn from his own earlier life, opened the season Saturday night at the Provincetown Playhouse, although the formal opening is set for tonight.

Saturday and last night were preview night, and both nights saw large audiences—the magic name of O'Neill apparently drawing many to watch the Provincetown Playhouse company put on a difficult play, and do it well.

The four-act play is said to be more or less the story of the life of O'Neill, written by himself—the study of persons devoted to one another and yet much of the time immersed in argument and debate with each other.

The vehicle shows the feelings and emotions of a family of high-strung, gifted people, all taking place in a single day, but as if in a single lifetime. Much of it centers on the mother of the two boys, Mary Cavan Tyrone, played by Virginia Thoms, a role showing the progress of a woman who was becoming dependent on sedatives, and finally couldn't do without them.

James Tyrone, portrayed by Dana Bate, is believed actually O'Neill's father, a former actor; James Tyrone Jr., the older son,

played by Richard Anders, and the younger son, Edmund Tyrone, thought to be O'Neill himself. Only other character is Cathleen, a second girl, by Clare Melley.

The general theme would seem to be a revelation of O'Neill's background in both comedy and tragedy aspects, as he sees life through the experiences of his family.

All action takes place in the living room of the Tyrone Summer home a day in August 1912, when it first becomes hinted that Edmund, or O'Neill might have the disease, consumption, from which he subsequently, however, recovered.

Edward Thommen is director; setting is by Charles Tomlinson; lighting by Leonard Edelstein and Jan Egleson; costumes by Barbara Robinson. Production manager is Mr. Egleson; stage manager, Michael Coerver; properties, Richard Anders, Clare Melley and James Marconi, and sound, Dana Bate.

N.G.N.



Hjordis Hume, who returns to the Provincetown Playhouse from her International Theatre in Munich, Germany for a third season, will be seen in "U.S.A." by John Dos Passos and Paul Shyre, opening July 8.

O'Neill Play Set for Cape

Will Open in July
At Provincetown

PROVINCETOWN, May 17 — The Playhouse on the old wharf in Provincetown opens according to custom with a Eugene O'Neill production July 1 after two nights of preview, June 29 and 30, with "Long Day's Journey Into Night."

This will be the play's first showing in Provincetown and the first in any Summer theater since its completion in 1941 when O'Neill was living in California. His last play, "A Moon For The Misbegotten," was presented by the Playhouse in 1958.

The nine-week season in Provincetown lists July 8 to 20, John Dos Passos' "U.S.A." playing for two weeks; Shaw's political extravaganza, "The Apple Cart"; a second run of "Long Day's Journey" at the beginning of August; "Invitation To A March" by Arthur Laurents, a bill of two one-acts, "Strindberg's Playing With Fire" and "Twilight Crane" by the Japanese playwright, Kinoshita; a play to be announced, and as a finale to the season, "All At Sea" by Sir Osbert and Sacheverell Sitwell described by them, a social tragedy for first class passengers only.

Edward Thommen will direct his eighth season at the Playhouse, and the company of 20 includes two actors returning from previous seasons, Dana Bate and Nathan Douthit, and the actress, Hjordis Hume, who will be with the Playhouse for one or two productions on vacation from her own Theater Internationale in Munich, established three years ago.

The company includes seven actors and two actresses beside Miss Huntington and Mrs. LePeer, managers since 1940. With these there will be three men and three girls apprenticing with the company.

Rehearsals will begin in Provincetown June 14 for the two weeks previous to opening.

Theatre Reviews

"Long Day's Journey Into Night"

The Provincetown Playhouse opened this week with the Pulitzer prize-winning play, "Long Day's Journey Into Night," by Eugene O'Neill. Starting the season with one of his plays is a well established tradition with this wharf theatre, as is the opening night curtain speech by the town crier. In this capacity Arthur Snader admonished the audience to study the techniques of the individual actors. This was rewarding advice for Dana Bate as James Tyrone, Virginia Thoms as his wife, Mary, Richard Anders as son Jamie, Andreas Teuber as son Edmund and Clare Melley as the hired helper, Cathleen, all were appropriate in appearance and all gave impeccable performances.

However, I cannot appreciate the acclaim of the play itself. Is it possible that other productions have brought a spark to the script which was unignited in this one? I doubt it. Edward Thommen's experienced direction elicited all one could expect from the book. The weakness is in the playwrighting. The first half of the long night bored me with a barrage of unexplained implications. These became painfully clear: a family with a drunk for a father, a dope addict for a mother, one son a worthless playboy, the other an insecure consumptive. The last half of the journey acquires some power and poetry, but by then one is too weary to care. It is a pity that O'Neill lacked a partner in preparing this play — one with a powerful pencil to prune it to proper proportions. Moreover, I think this play lacks the structural skill of some of his earlier dramas.

It is primarily a tedious series of alternating monologues and dialogues which would be better relegated to the bookshelves for its semi-autobiographical benefits rather than kept on the boards. But let the book be illustrated with pictures of this Provincetown Playhouse's production. Lighting by Leonard Edelstein and Jan Egleson included a most apt chandelier and a table lamp and stained glass bits about the windows. This 1912 summer home setting with its wicker chairs and doorway drapes, was designed by Charles Tomlinson with an appreciation of that era and a sensitivity to the script.

Joan Sparrow

Counting on you always for C.H.



**PROVINCETOWN PLAYHOUSE
ON THE WHARF**

Virginia Thoms LePeer, Edward Thommen, Catharine Huntington
and Repertory Company

ANNOUNCE THE 1963 SEASON

OPENING MONDAY, JULY 1 - 6

**Eugene O'Neill's LONG DAY'S JOURNEY
Into Night.**

One Week Only, Evenings at 8:30

Box Office on the wharf open June 24

Tel. reservations 955-W

MAIL ORDERS: P. O. Box 477, Provincetown TICKETS: \$2.50, \$1.90, \$1.65 (tax inc.)



*Judge + Mrs Kenneth Sparrow
South Orleans
Mass' 16*

Provincetown Playhouse To Present "U.S.A."

After a week's run of O'Neill's "Long Day's Journey Into Night", the Provincetown Playhouse turns to a play with a broader, historical theme and a lively, musical quality. "U.S.A.", a dramatic revue about the life and times of America 1900-1930 by John Dos Passos and Paul Shyre, opens at the Playhouse July 8.

"U.S.A." will bring to the stage the rest of the repertory company who did not appear in "Long Day's Journey". Hjordis Hume, whose versatility in playing roles widely varying in age and character has won the applause of audiences in two previous seasons, will be seen as Gertrude Staple, a spoiled daughter of America's early Twentieth Century rich. Nathan Douthit who was with the Playhouse four seasons ago will play J. Ward Morehouse, a central figure in the play whose Horatio Alger success story spans the period 1900 to

1930 and whose character represents the peculiar mixture of youth, idealism, ambition and innocence of the period. Michael Coerver will appear for the first time at the Playhouse in a number of different characterizations putting to good use his wide experience as a mime. Catharine Huntington will appear for the first time this season as Mrs. Robinson, the public stenographer who runs her office with the no-nonsense of a martinet. Richard Anders will make his second entrance of the summer in the role of Dick Savage, a kind of early Twentieth Century "whiz kid". The cast also includes; Anne Lilley, James Marconi, Marjorie Yater and Andreas Teuber who played Edmund in "Long Day's Journey".

Edward Thommen, director, will call upon the services of two associates of the Playhouse, Daniel Jahn the composer, who will arrange music for the production, and John Carbone who with the director will choreograph the dance numbers. Charles Tomlinson will design the free form set and costumes for the revue. Elaborate sound effects for the play will be recorded under the supervision of Dana Bate.

With its production of "U.S.A." the Playhouse brings to the stage this summer another work of a writer who made Provincetown his home for many years. John Dos Passos was married to the former Katharine Smith and they made their permanent home here from 1930 to 1947.

As a dramatic revue combining the art of music, dance, and drama, "U.S.A." is a novel presentation of the spirit and character of America in three of the most exciting decades of this country's history.

THE CAPECOD STANDARD -
TIMES

Dos Passos' Revue Proves Pleasant Bit of Americana

PROVINCETOWN, July 9 — A delightful bit of Americana, "U.S.A.," by John Dos Passos and Paul Shyre, opened to a capacity audience last night at the Provincetown Playhouse-On-the-Wharf.

This two-act extravaganza, based on the novel of the same name by Mr. Dos Passos, who wrote many of his stories and articles while a resident of Provincetown, covers the highlights of the United States from the turn of the century to the stock market crash and start of the depression in 1930.

The action, with its songs, gaiety, more sober periods and its tears and tragedy, dramatizes the highlights of the era, from the end of the Spanish-American War, through World War I with its stirring and patriotic songs and scenes, through the roaring '20s, the depression, and ends on a prophetic note of preparation for another cycle of development in an even greater war.

Its tragedies, its joys, and once in a while its mention of Provincetown, makes this vehicle, scheduled for a two-week run, a must for lighter theater enjoyment, yet with an underlying current of prophecy which might well serve as a basis for something yet in the future.

The play uses 14 players, both

regulars and apprentices, and others.

Participating in the production, which is directed by Edward Thommen, are James Marconi, Nathan Douthit, Clare Melley, Michael Coerver, Hjordis Hume, Richard Anders, Anne Lilley, Andreas Teuber, Marjorie Yater, Gioconda Costello, Jan Egleson, Catherine Huntington, Charles Tomlinson and Barbara Robinson.

The scenes encompassing the World War I era, including the brief ceremony of the dedication of the Unknown Soldier plot at the Arlington National Cemetery, are quite touching, and some of the fast-moving dialogue on the comic side were reminiscent of expression in later wars.

"U.S.A." is billed as a dramatic revue, and it is just that. Settings and costumes were by Mr. Tomlinson; lighting by Leonard Edelstein, and Mr. Egleson, and this was quite a feat, as the action was all in one large room, with the lights making the difference; music was arranged and co-ordinated by Daniel Jahn, and dances directed by John Carbone.

N.G.N.

USE THE
CLASSIFIED
COLUMNS

Theatre Reviews

"U.S.A."

FUN AT P'TOWN

Special dispatch to the "Cape Codder" by theatre critic, Joan Sparrow.

Edward Thomen director of the Provincetown Playhouse, with musical guidance from Daniel Jahn and choreographic contributions by John Carbone and the technical assistance of the resident company produce a lively fun show.

SEE THE U.S.A.

A tour of the U.S.A. in the form of a slightly satiric dramatic review has been arranged by John Dos Passos and Paul Shyre from the former's novel "U.S.A." Here you travel this country during the first score and more of this century. Brief European excursions are included in this package.

DANCE & SONG

Anne Lilley captivates the audience with her spirited acting. Pretty and poised, she tops all. Clare Melley and Hjordis Hume rival her with their individual performances.

Leading the men of the cast with a positive stride is Nathan Douthit. His able followers are James Marconi, Michael Coerver, Richard Anders, and Andreas Teuber.

Also on this trip are: Marjorie Yater, Gioconda Costello, Jan Egleson, Catharine Huntington, Charles Tomlinson, Barbara Robinson.

GAY MEMORIES

You will laugh and cry over recollections of Wall Street, Rudolph Valentino, the Wright brothers, Isadora Duncan, Henry Ford, World War I, Mr and Mrs Vernon Castle, and many more, plus a little fiction in a nostalgic mood.

Tickets for this pleasure cruise are on sale for two weeks.

Tufts Arena In O'Neill's 'Journey'

By JAMES DRONEY

Eugene O'Neill's "Long Day's Journey Into Night" became a long night's journey into blight—the decay of the Tyrone family—where it opened the Tuft Arena Theater's summer season last night.

The performance actually picked up where the same cast in the same play left off last May after scoring a monumental sellout success.

Even in the round and the intimacy of a small theater (capacity about 150 persons), the O'Neill power and pity, his compassion and contempt, come pouring through in a purging surge of emotion.

In four acts and five scenes, which Arena Director Sherwood Collins has brisked to a running time of just under three hours, the play is still far over the average for commercial theater. But time was never important to O'Neill when he had something to say, and when he said it well, time is never important to his audience either.

So it is with "Journey," considered his classic by many. Here again are the tortured, tormented Tyrones (O'Neill himself and his parents and brother) in the summer of their final discontent and dissolution.

Here are the drug-deviled mother, the consumptive Edmund (Eugenie), the embittered, dissolute Jamie, and the Tyrone-ical father, penurious, insensitive and insensate—three of them appalling and all somehow appealing.

LITTLE IS PRETTY

And before your eyes, they nibble and nick and gouge, and in the doing reveal themselves down to the skeletons of their bodies the shadows of their minds.

Here is little that's pretty, but nothing that's petty.

"Journey" is a one-role play—the four Tyrone's merging into a single impression of all that's wrong and lost in the world and why. And the four at Tufts were credible and creditable—each complementing the others and sometimes reaching sustained stretches at professional pace and peak. As the father and mother and Jamie and Edmund, Sol Schwade, Marian Blake, Jordan Smith and Joseph Hindy did well by the master.

With "Journey," which plays through Saturday, the Tufts Arena Theater has set a pace that augurs well for an exceptional and exciting season.

WEDNESDAY, JULY 17, 1963

Reviewer Praises Cast Of "USA" At Playhouse

U.S.A., a dramatic revue, presented as the second offering at the Playhouse, brings back the first thirty years of the present century and is a reminder that the succeeding thirty have not been so different.

Dos Passos asks "what is the U.S.A.?" His answer is everything. It is everything from the Charleston to the Unknown Soldier. It is the Wright Brothers and Henry Ford. It is Eugene Debs and Bernard McFadden. It is Advertising ("a few good public relations men could have prevented the War"). It is Government, it is Steel, it is Railroads, it is Unions. It is Isadora Duncan, Valentino, Peaches Brown and Amy Semple McPherson. It is a Canoe Picnic, Piano Lessons, Burlesque. It is Ambition and Frustration. It is Law and Defiance of Law, Civil Liberty but no Civil Solidarity ("Janie, it is a mark of good breeding to be kind to colored people but don't you bring a colored child in to play with you again, do you hear?") It is Hope and Cynicism, the League of Nations. It is a Peace which carries a new War in its womb. It is Feminism, Platonic Love, Success and Failure. It is the U.S.A.

This huge panorama is expressed dramatically as well as historically. The eight principal actors represent headlines from the turn of the century to 1930. Against this background, under the perceptive and subtle direction of Edward Thommen, the characters of the American success story spring to life as each of the eight enacts his roles.

Nathan Douthit bears one of the largest acting burdens. He presents the chief character with whose life everyone else is intertwined. Mr. Douthit acts this part with sympathy, from the pure visionary youth of a small town to the public relations tycoon he becomes after he marries the boss's daughter. Clarie Melley depicts with tenderness the growth of a child to womanhood. Her transition from the loving girl to the efficient confidential secretary is done with sensitive authority. This is her principal role. It is a stunning surprise when, as a completely different type, she does a monologue satirizing a Greenwich Village denizen. Michael Coerver, another versatile actor, plays the pompous Mr. Bingham, with his faddist eating habits, his bluntness and underlying lasciviousness ("I love a good leg show"). Coerver is excellent in his many roles. Hjordis Humes's principal characterization is that of a petulant neglected but respected wife of the Great Man. She is particularly good in her narratives.

As the successor to the Success Man, Richard Anders is engagingly opportunistic. As a narrator he presents the saga of Rudolf Valentino movingly. One of the many biographical vignettes is skillfully acted by Anne Lilley as Isadora Duncan. Miss Lilley's beauty and grace of movement revive Duncan's fluid personality. Miss Lilley portrays equally well the platonic girl friend of the tycoon, the spinster music teacher, and a frenetic boop-boop-a-doop girl dancing the Charleston. Andreas Teu-

ber is good as a romantic man of the twenties, as a typical night club habitue, and in his other figures in the panorama. James Marconi is humorously effective as a doctor whom cannot help his patient but prescribes with finality.

The sweeping panorama is enhanced rather than dwarfed by the small Playhouse stage. This is due to the fine technical work of Edelstein, Anders, Egleson, Bate and Robinson. The costumes and settings by Tomlinson and lighting by Edelstein and Egleson, serve many different purposes successfully and efficiently, allowing flow with no interruptions for scene or costume changes. John Carbone's satirical choreography complements the nostalgic music chosen and put together by Daniel Jahn. Together say say in movement and sound what the authors may not have said in words.

There is a talented company at the Playhouse. A trip to the U.S.A. is rewarding.

—C.A.

Comedy About Politics Next At Playhouse

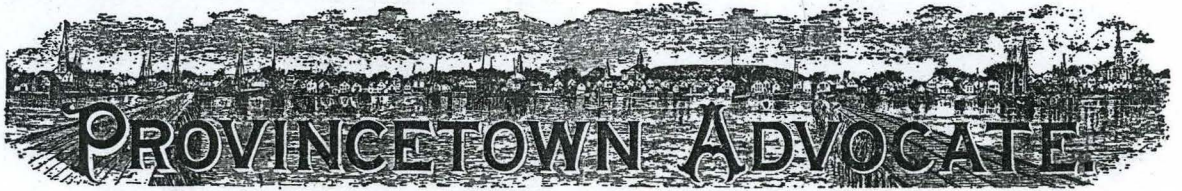
With its next play of the season the Provincetown Playhouse turns from the American to English drama to present George Bernard Shaw's extravagant comedy about politics in a democracy, "The Apple Cart".

What happens when a reform minded King is faced with a Cabinet of ministers who want him to play the role of King with his mouth shut is a hilarious round of verbal fisticuffs. With its snappy Shavian wit this comedy scores a telling criticism of democratic government. How can a democracy encourage the traits of intelligence, honesty, and independent judgment in its leaders when they are so frequently bound by private interests? This question as well as the equally urgent economic one of distribution of economic production form the serious un-

derlying themes of this satiric play.

The cast of "The Apple Cart" include members of the Playhouse repertory company now familiar to this summer's audiences. Dana Bate will appear as King Magnus whose wits and charm make him a match even for a political brawler and leader of the masses like Boanerges played by Andreas Teuber.. Michael Coever will appear as Proteus the Prime Minister, leader of the Cabinet, and seasoned arch opponent of King Magnus. Lysistrata the Powermistress General and Amanda the Postmistress General, the two feminine warsorses in the Cabinet, will be played by Virginia Thoms and Hjordis Hume. The cast will also include: Leonard Edelstein, Hermann Brandt, Barbara deKins, Richard Anders, Anne Lilley, Robert Costa, Nathan Douthit, Jan Egleson, James Marconi and Marjorie Yater.

Edward Thommen will direct this third play of the 1963 Playhouse summer season.



she threatens a divorce from "J.W." her tango dancing as she has a quiet battle with an obstinate feather, and as a dancer a la Isadora Duncan, complete with veils.

Anne Lilley's effervescent quality is a heady as champagne. She is sexy without being vulgar. Her shift from one character to another is with adroitness and she communicates easily with the audience as if they are sharing an amusing joke.

Special attention must be given to Michael Coerver for his characterizations which has the skill of a professional actor, his clear-cut, neat production, a comic flair shown in the characters of Chaplin-like Mr. McGill as well as healthy Mr. Bingham.

Andreas Teuber give a fine performance. His Henry Ford is a delight. Clara Melley as Miss Williams again gives the enjoyable performance which we expect. Catherine Huntington appears in brief scenes, but as usual, she delights the audience with her whimsical sense of humor.

The simplicity of the set provides the fluidity needed for this particular production. Tall stools, two lecturns, a table and chairs are all that are needed. Costumes are colorful and cleverly carry the theme with red, white and blue colors.

The lighting is a frustration and a disappointment. The responsibility of the lights and light cues to light the actors and keep the pace is not met. Somber lighting does not add to a frolicsome story and it is confusing to listen to actors talking in the dark — unless it is in the script.

The musical numbers arranged by Daniel Jahn and the dances directed by John Carbone reflect the period and provide a sense of fun.

Edward Thommen directs "U. S. A." with his usual sagacity and verve.

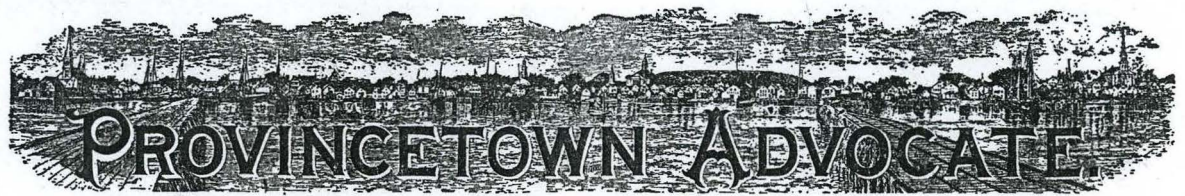
"U.S.A." Is History With Song, Dance

Monday night's rain beat a sharp staccato note to the staccato phrases of John Dos Passos' "U.S.A." at the Provincetown Playhouse. Dos Passos who is of Portuguese extraction, spent many years in Provincetown.

His play concerns the first thirty years of the twentieth century. A time when innocence and aggression stood side by side and idealism suddenly turned to realism for many people.

"U.S.A." has been adapted into a dramatic form by John Dos Passos and Paul Shyre. As the title may suggest the source of prolific writing Dos Passos' book does not lend itself easily to a concise play. There are too many episodes in the book. To have shaped the material into a conventional two and a half hour show is a feat, indeed. It is a dramatic reading of history lesson with song and dance.

The story is held together by a few leading characters. J. Ward Morehouse, successful businessman, beats a path through the years with his wife, Gertrude, and his "platonic friend", Eleanor. Nathan Douthit gives a strong performance as "J.W." throughout the production. He is ably assisted by Hjordis Hume who plays Gertrude as well as a variety of other roles. Miss Hume has a combination of a gamin-like mischievousness and a quiet dignity of compassion. She is exciting to watch and a generous actress who does not cheat on interpretation of a role. Her efforts are to the fullest measure. Her talent for comedy brightens the series of vignettes many times. Particularly funny is her portrayal of Gertrude when



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Shaw's 'Apple Cart' Called As Timely Today as Ever

PROVINCETOWN, July 23 — George Bernard Shaw's "The Apple Cart," a satirical view of democracy, opening last night at the Provincetown Playhouse and seems as witty today as when it first appeared in England 30 years ago.

In it, a reform-minded king in a constitutional monarchy has to face down a cabinet of ministers who want him to keep out of the business of government. The prime minister has all but talked the king into signing an ultimatum which would virtually strip the king's powers, when the latter decides to abdicate.

However, when it was learned the king is to run for Parliament

— and with his popularity likely to get it — the prime minister tears up the ultimatum.

There's a delightful part of the play called the interlude which is repartee between the king and his mistress in the mistress's boudoir in which the two are found rolling about the floor by a servant who came merely to remind the king that the queen was then awaiting him for tea.

Dana Bate as King Magnus does an excellent job in a role which at times calls for speaking reams of conversation; Hjordis Hume as the Postmistress General Amanda is a live wire who claims she is the real power behind the throne, and proceeds to demonstrate it, much to the delight of the audience, and Virginia Thoms, as the Powermistress General — the only women in the cabinet, do credit to their roles.

Others in the lengthy cast include Robert Costa and Nathan Douthit, private secretaries to the King; Andreas Teuber, president of the Board of Trade; Marjorie Yater, as princess royal; Michael Coerver, the prime minister; Richard Anders, foreign secretary; Jan Egleson, colonial secretary; Leonard Edelstein, chancellor of the Exchequer; James Marconi, the home secretary; Barbara deKins, as Orinthia, the King's mistress, who does an excellent job; Anne Lilley, as Queen Memima, and Herman Brandt, the American ambassador.

Directing the play is Edward Thommen, with settings and costumes by Charles Tomlinson, and lighting by Leonard Edelstein and Jan Egleson.

N.G.N.

Museum Displays Replica Of Old Playhouse



Miss Catharine Huntington and Courtney Allen pose proudly with model of original playhouse dedicated yesterday at ceremonies at the Provincetown Museum.

A crowd of some 100 interested spectators crowded into the Provincetown Museum yesterday morning to witness the dedication of a new exhibit, a model of the building used by the original players, located on a wharf in the east end of town, which is completely gone now. In the building, located adjacent to the John Francis property, some of the first plays of Eugene O'Neill were first tried out before the playwright became famous.

The model was made by Courtney Allen of North Truro, who was nine months in doing the job. According to Melville T. Nichols, director of the museum, the project was first conceived two years ago, and thought "impossible". However, when Mr. Allen, who does this type of work as a hobby, said he thought it could be done, the work was given the go ahead. Mr. Nichols called it "one of the finest models made" and gave credit to Miss Catharine Huntington, one of the directors of the Provincetown Playhouse, who got information together on the project and stuck to it until the model was completed.

The model is realistic in all details, lighted, and furnished with a scene from one of the plays produced there. The piles on the pier come from the pine of the pews of the old Methodist Church here.

Speaking at the dedication were Miss Huntington, Hutchins Hapgood, Mary Heaton Vorse, Mary Bicknell and Dr. Daniel H. Hiebert, who recalled memories and reminisced about the old playhouse days in Provincetown.

NEW BEACON Jul. 24

Shaw's "Apple Cart" Delightful Experience

An evening at the Provincetown Playhouse is always a delightful experience, and it was never more so than watching, on Monday night, the opening performance of George Bernard Shaw's "The Apple Cart". It never ceases to amaze how this lively and ingenious Group, under the able guidance of Miss Catharine Huntington, achieves such fine results. It must take a great deal of ingenuity and skill to manage settings, costumes and lighting with such a wide variety of plays as they produce in a season here. How, on such a small stage and with make-shift materials, can one, for instance, achieve the setting of Buckingham Palace? And yet, the illusion was excellent: the costuming was charmingly done and in key with the time of the play. They even gave the necessary feeling of opulence. Mr. Tomlinson is to be complimented on his ability to do this within the limitations with which he is faced.

As to the play itself, it is, of course, a political satire, which Shaw, with his keen wit and double-edged tongue, makes into a light and charming comedy, with serious undertones, which one can look for and contemplate with gravity if one wishes—or just enjoy the witty lines and characterizations. He is poking fun at all political systems and the machinations of these systems and all the people involved in them—at their motivations and their weighty seriousness in the face of problems great and small.

The whole cast was obviously enjoying themselves in the portrayal of the characters, which, as in all satire, were exaggerated, but with much underlying basic truth in them—enough to bring to mind some contemporary politicians!

Dana Bates' portrayal of King Magnus was outstanding and wholly delightful. He missed none of the nuances of expression and gesture which made one realize that, for all the fun he was making of the King and his anomolous position as a monarch with, actually, very little power, at the same time it was a rather gentle and sympathetic "fun-poking". Anne Lilliey as his Queen, has a stage presence and quiet assurance which comes across with real authority. Her characterization of Queen Jemima—gentle and calm but with an acute understanding of her husband—make a wonderful foil for Barbara deKins' performance as the Kings Mistress. Robert Costa as Private Secretary to the King was particularly good, with all the stuffiness and pomposity and consciousness of his position close to the Royal Family which a young man might well have.

The whole Cabinet, with its well delineated characterizations, was splendid. Michael Coerver as the Prime Minister, with his tantrums and tem-

per outbursts and his obvious desire to make the King a mere figurehead, and thus enhance his own power was most convincing. Jan Egleson and James Marconi, in the roles of Crassus and Bullbus were especially good. The two women Members developed entirely different characterizations and showed quite unmistakably what Shaw thought of women in Politics. Either they were rather blantly masculine—but with a streak of sentimentality showing up when the chips were down, as in Virginia Thoms' portrayal of the Powermistress General, or a flighty, irresponsible—but attractive and beguiling—type as played by Hjordis Hume as the Postmistress General. Andreas Teuber as Boanerges was particularly good. Completely out of his element as the first Labor Member of the Cabinet, which obviously wanted none of him, his interview with the King was a very sympathetic and appealing bit of the play. It was a bit of an anachronism that he was costumed as a Russian peasant as were the few bits injected to "update" the play to present times. But this was a very minor thing and certainly did not detract from the overall enjoyment of a fine performance.

MARIAN BLAKEMAN—M.H.B.

Theatre Reviews

"The Apple Cart"

"The Apple Cart" a social satire by George Bernard Shaw is the vehicle which brings Dana Bate to stage front and center at the Provincetown Playhouse. It is a delight to see him as the handsome young King Magnus, king of England some years hence. In this long, demanding role, Mr Bate admirably puts his shoulder to the wheel and keeps the show rolling.

Pushing one way and another are the members of the cabinet individualistically played by Andreas Teuber, Michael Coever, Richard Anders, Jan Egleson, Leonard Edel-

stein, James Marconi, Virginia Thoms, and Hjordis Hume. Two secretaries are Robert Costa and Nathan Douthit, and Herman Brandt represents an American Ambassador. The king's gracious queen is Anne Lilley, his daughter Marjorie Yater, and his provocative mistress, Barbara deKins.

Singularly enough, Shaw writing in 1930 accurately anticipated matters of concern of today and no doubt of tomorrow. He has a cartload of ideas and before these come the horse laughs.

Frankly, we hope the apples will ripen through the week. Edward Thommen has mounted an enjoyable show, yet on opening night this game of government needed more drive. The sets and costumes could have shown more imagination, but they were very pretty.

Joan Sparrow

Shaw Is Magic At Play House

The third production for this season at the Provincetown Playhouse is George Bernard Shaw's play, "The Apple Cart".

Charles Tomlinson has designed the beautiful costumes which give grace and variety for the actors. Particularly lovely is the costume of Alice, the Princess Royal in Act 1. Mr. Tomlinson also has designed the sets for this three act play.

The play opens with brightly yellow panels which expressionistically mark the palace of King Magnus. The set is cleverly designed to give a sense of freedom, palatial elegance and intimacy for the cabinet meetings. Act 11 lacked the sumptuousness needed to give the framework for the lodging of the King's mistress. Skimpy lavender drapes gave a futuristic effect to the already deadly love scene. The third act does not pick up the brilliant detail which Act 1 establishes. The use of color leaves an impression of a drab back porch instead of the misty and luxurious English garden and terrace.

The illusion of having enough space on the small stage usually presents a problem. This difficulty is obvious. However the blame cannot be placed entirely with the set-designer. The blocking must

be arranged so that the actors do not bump into each other. The actors must be able to move with agility, assume a familiarity with the stage, and avoid crashing into other actors or the few poles and hanging material.

Dana Bate deserved the enthusiastic round of applause during his curtain call. He gave a sense of humor and a Shavian spirit to the character of King Magnus. He was suave and allowed for the nuances which clearly showed that he had everyone in his control at all times. Mr. Bates's ability to be at ease on the stage and to keep the attention of the audience is admirable.

Michael Coerver leads a merry opposition to the King as Prime Minister. He delivered the elaborate passages of the play with control and gave a distinguished performance.

Jan Egleson and James Marconi give amusing portrayals of English gentlemen. Andreas Teuber gives a subtle performance of the blustering President of the Board of Trade.

Successive performances should enable Mr. Teuber to grasp the extreme wildness of this character and still retain his quiet confusion.

Hjordis Hume delights the audience with her antics and general sense of fun. Virginia Thomas as the Powermistress General adds sparkle to the already hilarious English cabinet.

Individual performances insure an enjoyable evening for the playgoer. Hopefully, time will allow for the blend of acting wherein actors act with and for each other. This type of acting brings magic to the theatre. G. B. Shaw is the real star of the production for he exudes magic. M. G.

Trees-for-Provincetown Project Will Be Benefited By Playhouse Performance of 'Invitation to a March'



ANNE LILLEY

PROVINCETOWN, Aug. 1 — A special performance at the Provincetown Playhouse on Sunday will be sponsored by the playhouse and the Provincetown Nautilus Club, with all proceeds to benefit a Trees-for-Provincetown project.

Nautilus Club spokesmen said that replanting of trees in Provincetown has been talked about for a number of years. Each time another old tree has to be removed because of disease or is lost in a storm, the talk is revived. Now, something is being done about it, they said.

The performance will feature a comedy, "Invitation to a March" by Arthur Laurents, which will open at the playhouse the following night. The plot concerns a modern-day version of a sleeping princess, played by Anne Lilley.

The princess is a defunct general's daughter who is engaged to a dull suitor. A happy-go-lucky plumber saves the situation on an

overdressed horse. The crazy fun will delight all, it has been pointed out, and at the same time will aid a serious program to beautify Provincetown.

Cast of "Invitation to a March" includes Virginia Thoms, Julia Algase, Thomas Hume, Hjordis Hume, Miss Lilley, Andreas Teuber and Dana Bate, Director is Edward Thommen.

Guest actress Julia Algase has played comedy roles with the company before and with Maurice Evans in Broadway plays. She is assistant director of Equity Library Productions.

Reservations may be obtained by calling Mrs. Joseph Macara, president of the Nautilus Club, at Provincetown 564, or the box office, Provincetown 955-W.

Zany Comedy Is Presented

'Invitation' Opens At Provincetown

PROVINCETOWN, Aug. 6—"Invitation To A March," a zany comedy by Arthur Laurents which involves a sleeping princess and a serious vein of moral and social comment, opened last night at the Provincetown Playhouse On the Wharf for two weeks.

Actually, the play opened Sunday night with a benefit performance for the "Trees For Provincetown" project, sponsored by the Provincetown Nautilus Club and the Playhouse.

In what is a sometimes sublime, sometimes ridiculous atmosphere, the socially prominent future mother-in-law of the bride-to-be and her antics, and the equally obvious antics of the bride-to-be's mother, makes for good Summer theater.

In the story, set outside the Summer beach homes where the Browns and Grogans have gathered for the wedding of Norma Brown and Schuyler Grogan, the wedding plans are disrupted when Norma meets Aaron Jablonski, a young plumber, who takes after the carefree and independent spirit of his mother, Camilla. Aaron takes on the added role, in Norma's dreams, of a prince on a white horse.

What might be delightful comedy has the added spice of the meeting of two different social worlds, and the individuals who live in them.

Norma Brown, lead role in the play, which will run through Aug. 17, is capably portrayed by Anne Lilley, while her betrothed is Schuyler Grogan, played by Nathan Douthit. The "socially prominent" Deedee Grogan, mother of the bridegroom-to-be, adds considerable racy dialogue, and numerous colorful costumes, is extremely well-played by Hjordis Hume, who adds to the role immeasurably.

Virginia Thoms takes the part of the independently spirited Camilla Jablonski, who knew the bridegroom-to-be's father, Tucker Grogan, played by Dana Bate, "in the old days," and Lily Brown, the future bride's mother, is played by Julia Algase. Cary Brown, who frequently comes on stage with numerous messages, is played by Thomas Hume.

Action of the play occurs on the south shore of Long Island in the Summer, and can be most anywhere near the seashore, and in most any level of society. Directing the play is Edward Thomen. Costumes are by Barbara Robinson and lighting is by Jan Egleson.

N.G.N.

Theatre Reviews

'Invitation To A March'

Let me extend an invitation to a ball — the diverting play by Arthur Laurents which opened last Monday for two weeks of enchantment at the Provincetown Playhouse. Whether a visitor on Cape Cod or a year-rounder, you can identify with characters in the sand-set homes in "Invitation to a March."

The leading lady, Virginia Thoms starts the show in a gay tempo which is maintained by all. As Camilla Jablonski she is poised and sensitive and bright. The young heroine, Norma Brown, is the attractive, spirited Anne Lilley. As her mother Julia Algase stars in credit is due to Hjordis Hume as Deedee Grogan a snappy prima donna in exhotic attires.

the role of a southern army widow. Retrospectively one is aware of the professional precision of her amusing characterization. And much

The women capture the high honors in this fantastic play partly because it is written that way and more importantly because of the excellent male support. Nathan Douthit is handsome and able as the conventional Schupler Grogan; Andreas Teuber is blythe and appealing as Camilla's son Aaron; Dana Bate is more than competent as the tycoon Tucker Grogan; Thomas Hume plays with the skill of a veteran trooper the youngster, Cary Brown.

This witty comedy was perceptively directed by Edward Thomen. Elucidating the plot is needless. You don't have to keep pace with your companions, you may be hearing a different drummer, but do try to join the parade and see this.

Joan Sparrow

PROVINCETOWN, MASS.



Virginia Thoms, co-manager of the Provincetown Playhouse, will play Mary Tyrone, mother of Eugene O'Neill, in "Long Day's Journey Into Night", O'Neill's story of his own family life, opening Monday evening, July 1.

Laurents Writes Glib Comedy

For their fourth production the Provincetown Players presents Arthur Laurents' glib comedy, *Invitation To A March*. The play is a typical production of the Broadway assembly line of pre-fabricated comedies catering to the tastes of the average expense-account theatre-goer. The delicate balance of this play is never upset by an original idea. It follows a long tradition of similar deodorized morality farces. One cliché inevitably follows another with aggravating persistence on a trail of knowing snickers and vulgar innuendos.

The play is lacking a sense of rhythm and consequently it failed to sustain the necessary momentum to hold one's interest.

Under this handicap, the actors tried to do their individual best, independently of each other, without ever really getting in step with the march.

As far as individual performances are concerned, some of the most diverting moments in the play occur between Julia Algase, playing Lily Brown and Hjordis Hume, playing DeeDee Grogan. The role of an exaggerated parody of a Southern belle pitted against a pseudo-sophisticated New England social climber provides an opportunity for many amusing sit-

uations. Miss Hume's performance delights the audience with a professional smoothness that sets the pace when she is on stage.

Nathan Douthit gives his usual solid performance. Anne Lilley provides a fresh, youthful quality to an insipid role. Andreas Teuber plays the young lover with false bravada and a feeling for the conscious sneer. He lacks a subtle approach and a feeling for the evocative qualities of the time and the place. The role of Camilla

Jablonski, played by Virginia Thoms, was written in a more realistic level than the rest of the roles, which makes it difficult for her to always integrate her performance with the other characters. At is was, her cliché role is that of a conventional eccentric, which thwarts her best efforts to make it more profound than it actually is.

The hidden chorus of a hundred voices interrupts the intimate love

scenes in a most distracting manner. The costumes and the set] show originality and imagination.

M. G.

Two One-Act Plays Next At Playhouse

As its next production of the season the Provincetown Playhouse will present August Strindberg's "Playing With Fire" and Junji Kinoshita's

"Twilight Crane", directed by Edward Thommen. This will be the first production in this country of new translations of both one act plays. It is also the first performance at the Playhouse of a Strindberg or a Japanese play.

Betty Jean Lifton, journalist and writer of children's stories who is living in Provincetown this summer, has adapted and translated "Twilight Crane" from the Japanese for the Playhouse production. This adaptation of a traditional Japanese folk tale to the theatre by Kinoshita has enjoyed great popularity in Japan. The story of the play concerns a farmer who finds a crane wounded by a hunter's arrow. He removes the arrow and saves the crane's life. For this act of mercy the crane changes into a beautiful woman and becomes the

farmer's wife. Their love, however, is soon destroyed by the farmer's greed. This simple story creates, by its themes of love and corruption or natural innocence performed with music, lighting, and acting in the style of Japanese theatre, a dramatic moment of haunting beauty.

"Playing With Fire", translated from the Swedish by Michael Meyer, also concerns the theme of love. Set in a Swedish summer resort, the action of the play involves a young artist and his wife and the artist's friend. Their boredom with life leads them to play with love as children sometimes do with matches. The performance of this play together with "Twilight Crane" will give Western audiences an opportunity to compare Western and Japanese treatments of a common theme.

The Playhouse production of "Twilight Crane" will feature Akemie Horie, who will be the first native Japanese actress other than Yasue Yamamoto to perform the role of Tsu, the crane who turns into a beautiful woman. Michael Coerver, highly praised for his performances in previous Playhouse productions of the season, will appear as the farmer Tsu marries. Other members of the repertory company who appear are: Andreas Teuber, Jan Egleson and Nathan Douthit.

The cast for "Playing With Fire" includes: Anne Lilley, Richard Anders, Dana Bate, Barbara de Kins, Nathan Douthit and Catharine Huntington.

Original music for "Twilight Crane" has been composed by Daniel Jahn, and the choreography of children's games and dances is by John Carbone.

Players Turn To Two One-Acts

A premiere production of new translations of two one-act plays from the dramatic literature of Sweden and Japan is next at the Provincetown Playhouse. A new translation by Michael Meyer from the Swedish of August Strindberg's "Playing with Fire" and an adaptation and new translation by Betty Jean Lifton from the Japanese of Junji Kinoshita's "Twilight Crane" will be presented Aug. 19-24.

"Twilight Crane" is regarded as the most successful play written in Japan since World War II. Kinoshita, who is also well known in Japan as a novelist, has achieved in his plays an adaptation of Japanese folk tales to the stage. The story is beautifully simple. A humble peasant saves the life of a wounded crane. In return the crane turns into a beautiful woman and becomes the peasant's wife. Their love is destroyed when the innocent farmer is corrupted by two of his friends. The play poignantly contrasts the Japanese feeling for the innocence

of nature and man's disposition to destroy nature's gratuitous gifts of beauty.

"Twilight Crane" is being performed at the Playhouse by special permission of the playwright, familiar with theatre in Provincetown since his student days when he was studying O'Neill, wrote to the managers of the Playhouse. "I can call to remembrance the deep impression I received when I read the passages is Susan Glaspell's "The Road To the Temple" about the premiere of "Bound East For Cardiff".

Betty Jean Lifton who has translated and adapted "Twilight Crane" especially for the Playhouse production has been in Provincetown for the Summer and has worked in close collaboration with the director. She first visited Japan in 1952 and has spent four out of the last ten years living in that country. Her knowledge of the Japanese people and the style of Japanese drama has been an authoritative source for the play's preparation at the Playhouse. Original music has been composed for the production by Daniel Jahn. John Carbone has choreographed the children's games and dances.

Strindberg's "Playing With

Fire" will place in sharp focus the difference between Western and Japanese drama. While "Playing With Fire" and "Twilight Crane" are both concerned with the theme of love, they handle the themes in radically different ways. "Playing With Fire" is a psychological exploration of the emotional relationship between an artist, his wife, friend, mother and father, and cousin. Caught in life of oppressive boredom, the characters try to find excitement by playing at love. The emotional mood of this Western drama is achieved through the complex relationships of the characters and the ideas they express.

Akemie Horie, a native of Japan and student of theatre in this country for the past two years will play the beautiful Tsu, a crane capable of appearing in human form. Akemie Horie is the first Japanese actress other than Yasue Yamamoto, the actress for whom Kinoshita wrote the play and who is the only actress he will allow to play the role in Japan, who has appeared as Tsu.

Other members of the Playhouse repertory company will take roles in "Twilight Crane", including: Michael Coerver, Andreas Teuber, Jan Egleson, and Nathan Douthit. Appearing in "Playing With Fire" are: Richard Aders, Anne Lilley, Dana Bate, Barara de Kins, Nathan Douthit, and Catherine Huntington. Edward Thommen will direct this first production of a Japanese play to be done at the playhouse.

'Playing With Fire' and 'Twilight Crane'

One act plays habitually flourish under the aegis of the Provincetown Playhouse. This week is no exception. Director Edward Thommen has juxtaposed a Swedish drama, "Playing With Fire" with a Japanese piece, "Twilight Crane" to make a rewarding evening.

A heritage from Europe of the last century is the play by August Stringberg which is presented in a new translation by Michael Meyer. "Playing With Fire" deals with the manipulations of the members of a family plus a friend which expose and provoke their emotions.

The artist son, Knut is played by Richard Anders, his wife, Kerstin by Anne Lilley, and their friend Axel, who is in love with Kerstin, is played by Dana Bate. To break the triangle, the married couple would like to see Axel interested in the cousin, Adele, played by Barbara de Kins. But Knut is romancing with her in competition with his father played by Nathan Douthit and Axel's interest remains with Kerstin who is more than re-

sponsive. The occasional appearance of the mother, played by Catharine Huntington, causes more triangulation. All in the cast of this eternal story of a lust for love are excellent. I felt, however, that the production had a double focus: on the "playing" and on the "fire"; I would prefer a single emphasis on the latter.

A beautiful studio setting was created by Virginia Thoms for this Strindberg piece and period costumes by Barbara Robinson are just right in every case. Miss Thoms and Miss Robinson had the same responsibilities for the second play in which with equal success in a different manner they depict the warmth of a humble Japanese hut and the cold snowy forest without.

A gift from the fables of Asia is the second play. Betty Jean Lifton has adapted "Twilight Crane" by Junji Kinoshita into a charming one act play. Here scene after scene blends into a timeless tale about a crane who becomes a girl, Tsu, played by Akemi Horie, through the kindness of the peasant Yohyo, played by Michael Coever, who withdrew from her a hunter's arrow. Tsu in her gratitude weaves for Yohyo a miraculous robe of crane feathers. They enjoy happiness together and with the children who come to play. However, the hunter and his companion, played by Andreas Teuber and Jan Egleson, break this bliss by creating in Yohyo a lust for gold.

"The sensitive grace of this production and all the players, en-

hanced by music of Daniel Jahn makes one wish for more poetry in the prose. But perhaps Mrs Lifton should be admired for her restraint in this respect, thus creating a palatable play for American audiences. In all a superlative piece of writing.

Joan Sparrow

Invitation To A March Gay And Amusing

Laughter was very much in order at the Provincetown Playhouse Monday night as the gay and amusing play "Invitation To A March" by Arthur Laurents went forward on the stage. Although the action specifies its locale as the South Shore of Long Island, it might very well have been Provincetown. The first act was a bit confusing and left one, at its end, with no very sure idea of what it was all about whether it was to be strictly allegorical or just fun. However, the second act brought out very clearly the idea that too much security and attention to rigid conventions is so deadly dull that people who subscribe to all this spend their lives sound asleep. This is a highly diverting idea and certainly strikes a responsive chord in this writer at least. Whether one can follow this out to the logical conclusion that freedom and a defiance of conventions means doing whatever one wishes, regardless of the consequences to oneself and to others is something else again. But this is of little consequence in the enjoyment of a play, full of very funny lines and played by so competent a cast. It is not necessary to look for any "message" or any deep meaning. It is a play to enjoy—to laugh at—and to delight in the characterizations and the realization that one can almost recognize people one knows in certain attitudes and situations.

Virginia Thoms is splendid as the "Free Soul"—Camilla Jablonski—who, 20 years before, had frolicked in the dunes with an attractive young married man—with quite definite results, viz; a son, Aaron, well played by Andreas Teuber as a care free, happy-go-lucky young man. Neither he nor his mother care one whit that he is illegitimate and have never tried to gloss over the fact. Now the married man has returned to the scene of his youthful romance, financially successful and more than a little stuffy, but none-the-less willing to have an-

other bite of the cake he had eaten 20 years before. With him is his wife, whose sophistication cannot quite go so far as to accept the fact that his young dalliance (which she had been well aware of at the time) has left a very substantial and all too tangible result. This couple—Tucker and Dee-dee Grogan—really come to life extremely well as played by Dana Bate and Hjordis Hume. Nathan Douthit as Schulyer Grogan consistently puts his charming young fiancée sound asleep with his insistence on the security of the ultra-conventional life he offers her. Anne Lilley, as Norma Brown the sleepy and much confused young girl, is charming and one feels like cheering her as she dances off with young Aaron who offers her no security, doesn't really want to get married at all but who offers her love. And speaking of love, the lecture which her mother—a very, very South-

ern widow of a General—gives her on this subject is one of the funniest spots in the play—funny and yet somehow disquieting, if one is inclined to look beneath the surface of her philosophy. Julia Algase as the General's widow is most convincing and thoroughly enjoyable.

And now a word must be said for young Thomas Hume as the pestiferous and mercenary young brother, Cary Brown. This lad is completely captivating and was a high spot in the performance every time he appeared with his drum, for whatever nefarious purpose he had in mind.

—M.H.B.

MARIAN BLAKEMAN

C.C. Jr. Times

Japanese Play Delights Audiences at Cape-tip

1962

PROVINCETOWN, Aug. 20 — A delightful program of Summer theater opened last night at the Provincetown Playhouse when a two-production program was offered the public, and a Japanese folk lore tale, adapted to the stage, brought enthusiastic response from the overflow audience.

This Oriental production, "Twilight Crane," tells the dramatic story about a crane who takes the form of a beautiful woman and becomes the wife of a peasant farmer to repay him for saving her life.

With his desire for money—and a chance to "see the city," something simple peasants seldom get—a roused by two mercenary friends, the peasant eventually destroys the crane's gift of love.

The first of the plays, "Playing With Fire," was a seldom seen one-act play by August Strindberg, which reveals the emotional relationships of an upper class Swedish family spending the Summer at their resort home.

"Twilight Crane," which in-

volves five adults and three children, is a delightful one-act play well done by the cast of characters, joined in for this production by Japanese actress Akemi Horie. It is the first time this play has been performed by a Japanese actress other than Yasue Yamamoto, for whom the playwright, Junji Kinoshita, wrote the play, and the first time the adaptation and translation by Betty Jean Lifton has been produced anywhere.

This play tells the complete story of how the peasant, Yohyo, Michael Coerver, is said to have rescued the crane from the hunter who had shot an arrow into it; how the crane, in appreciation for his gift of life, turns into a beautiful woman, and weaves a covering of crane feathers for him, only to have him sell this for pieces of gold. Later, she talked into weaving more.

The only condition is that he doesn't look in on her while she weaves, or he will lose her love. That this subsequently takes place is a foregone conclusion, but from beginning to end, it is a poignant

'Under the Yum Yum Tree' Provides a Yummy Evening

ORLEANS, Aug. 20 — The fast pacing of the light comedy "Under the Yum Yum Tree" by Lawrence Roman brings to the Arena Theater another highly entertaining evening.

The comparatively small cast of four actors seasoned by a Summer at this theater work well to make it the best in Summer fare.

The plot revolves around normal healthy sex . . . LeGrand Mellon plays a sophisticated lady, Irene, with an apartment. She is a fascinating girl to watch on stage and what she does with a cigaret is balm to the non-smoking public.

The nice little girl, Robin, borrowing the apartment, is played

by Cornelia Honchar. She is ever so sweet but one finds oneself wishing she would make herself just a little more enticing to her boyfriend Dave, played by Spaulding Gray. This would make his anguish just a little more complete. He is most pleasing on stage.

Jerry Clark playing Hogan, the landlord next door, is quite the hit of the evening as he sets out to show everyone "all the joys sex has to offer." He has great capacity for the comic and brings to each little scene a goodly amount of his own originality.

Directed by Dennis Wholey, this play is pure enjoyment.

S.J.

tale of love, and greed, and how a simple peasant can be talked into something by mercenary friends that can ultimately cost the love of the beautiful woman.

This play, with its simplicity of scenery, its lighting effects, and Oriental type music throughout, is without doubt one of the best productions of the year, and such a

departure from usual fare should be done more often.

In "Playing With Fire," cast included Richard Anders as the son; Anne Lilley, the daughter-in-law; Catherine Huntington, the mother; Mr. Douthit, the father; Barbara de Kins, the cousin and Dana Bate, the friend.

N.G.N.

NEW BEACON

One Act Plays Provide Rewarding Evening

A "sell-out" house on Monday night gave every indication of thorough enjoyment of the two one act plays, "Playing with Fire" by August Strindberg and "The Twilight Crane" by Junji Kinoshita (and translated and adapted by Betty Jean Lifton) so ably directed by Edward Thommen and so well acted by the players of the Provincetown Playhouse.

At first thought, these two short plays seemed a strange combination to offer in juxtaposition. The biting, sarcastic and cynical realism of Strindberg, and the gentle and mystical legend from the Japanese. But, on second thought, it seemed eminently right and most perceptive on Mr. Thommen's part, for each one pointed up the other and the two widely divergent points of view each assumed sharper outlines in the mind because of their great difference in thought and approach.

The director—unseen and, alas, too often unsung, is, actually, the creator of mood and movement on the stage, and, in the last analysis, is almost completely responsible for what is achieved by his actors. And, in these two plays, Mr. Thommen has most assuredly shown his great ability as a director, in being able to achieve so successfully two moods, each with its own point of impact.

Strindberg was, of course, the first

playwright to break away from the rather sickly and over-romantic type of play and his audiences must have been mightily shocked at his temerity in bringing to the stage the less attractive human characteristics. Today, it seems far milder fare. The Son, as played by Richard Anders, is so determinedly "modern" in his acceptance of his wife's straying affections as to appear funny to a present day audience. The Wife, ably played by Anne Lilley, and The Friend, portrayed by Dana Bate, are completely in tune with the period in their overdramatic approach to the triangle in which they find themselves. Catharine Huntington as The Mother, is excellent with her determination not to see any of the truth of what is going on in her family, but to ignore it all in the belief that, if everyone goes in to lunch, all problems will go away.

The legend of "The Twilight Crane" is a complete delight, and is most beautifully produced and acted. The story itself is as old as time. One thinks of Adam and Eve and their lost Paradise: of Euridyce: of Lot's wife—all with the same undercurrent of human frailty—the inability to see the true value of what one has and to be satisfied with it: the ever-recurring human tendency to follow greedy and evil influences and the final tragedy of losing one's own Paradise (or the promise of Paradise) because of this.

The whole cast of this play turned in excellent performances. Andreas Teuber and Jan Egleson as the two evil men: Michael Coerver as the simple-minded young peasant, so easily led into a longing for greener pastures: the lovely Akemi Horie, so very right for her part of the beautiful white crane which had assumed human form to bring happiness to another human: Nathan Douthit as the Narrator—all contributed to make this play a little gem. And one must certainly not overlook the part played by the background music. This was composed and produced by Daniel Jahn and he is to be highly complimented not only on the music itself, which was delightful, but also on the fact that its gentle and unobtrusive sound did much to create the necessary mood for the play. It was quite perfect.

The simplicity of the setting, the lighting and the costumes are all of a high quality. One left the little Playhouse with the feeling of a most rewarding evening.

M.H.B.

Summer Life Comedy Next At Playhouse

In the spirit of summer fun and seriousness the Provincetown Playhouse will present as its next production Arthur Laurents' "Invitation To A March" beginning Monday, August 5.

This is a play for all those who have ever wondered why they don't live on the dunes by the sea the year around. Perhaps some decide, as the Grogan and Brown families do, that there are two kinds of people—summer people and winter people—and that one cannot change places with the other. But when a winter girl meets a summer boy even the most reasonable assumptions of living get knocked out of kilter.

When Norma Brown, who is engaged to marry Schuyler Grogan, is awakened one day on the beach by Aaron Jablonski, a carefree young plumber who rides up and down the beach on a fancy dressed horse, the well laid marriage plans of the Browns and Grogans are drastically upset. In the character of Aaron, Arthur Laurents creates a brazen challenge to the moral and social conventions by which the Browns and Grogans live.

Virginia Thoms plays the free spirit Camilla Jablonski who refuses to march to anyone's tune but her own. Anne Lilley will appear as Norma Brown with whom Provincetown summer vacationers will feel in sympathy as she tries to decide whether to choose the life of summer or winter people. Lily Brown, Norma's mother, will be played by Julia Algase who has been associated with the Playhouse for a number of years and was last seen in "Separate Tables" in 1958. Julia Algase has performed in Broadway plays and with Maurice Evans, and was Assistant Director of Equity Library productions for a time. She makes her home with her family in North Truro. Hjordis Hume will play Deedee Grogan who determines that having flown from Alaska to witness her son Schuyler's wedding she will not be disappointed. Aaron Jablonski, the young plumber and Camilla's child of nature, will be played by Andreas Teuber. Nathan Douthit will appear as Schuyler Grogan, the young lawyer to whom Norma is engaged. Dana Bate will be seen as Tucker Grogan. And Thomas Hume, son of Hjordis Hume who has come to the Cape on a leave of absence from his school in Neubuern, Germany, will appear as Cary Brown.

Edward Thommen will direct this fresh comedy of summer life by the author of "Time of the Cuckoo", "Home of the Brave", "A Clearing in the Woods", and the book for the prize-winner "West Side Story."

'All at Sea' Spoofs Society

1963

PROVINCETOWN, Aug. 27 — "All at Sea," a satire on British high society during the 1920s, opened last night at the Provincetown Playhouse on the Wharf.

This production takes place on an ocean liner crossing the Atlantic to New York and was written by Sir Osbert and Sacheverell Sitwell. A parody on the high-society era, it shows the false front of many, and the social-climbing maneuvers of others.

The cast takes about all the playhouse company and a guest actress to cover the roles.

The Sitwells bring out all the ridiculous aspects of that group of people whose reputations as artists were based on their popular following rather than on their art and who gained entry even to high society by their ability to titillate and amuse.

Dana Bate takes the parts of the fake Russian countess and the clergyman, and his takeoffs on the social snobs of the era bring to light the false glitter of that page in the history of the 20th Century.

Nathan Douthit plays the many-named role of Francis Noel Marmaduke Malmesbury, Blundell-Bludyer, the fifth Earl of Playstruck; his Lady Arabella Blundell-Bludyer, is played by Barbara de Kins; Miss Natalie Rudge, by Clare Melley, and Lulu, by Jeff Tripp.

Andreas Teuber portrays the role of Malakoff; Richard Anders, Captain Starbord; Virginia Rice, Clarissa Clear, and Catherine Huntington, Lady Flinteye. Michael Coerver portrays Mr. Jameson; Anne Lilley, Miss Marguerite Jameson; Dana Bate also is Peter Leach; Virginia Thoms portrays Mrs. Shubert; Leonard Edelstein and Dick Forster, play Squib and Lilywhite; Duff Redmond, the photographer, and Jan Egleson, the steward.

This satirical play is directed by Edward Thommen; settings are by Clarence M. LePeer; lighting by Leonard Edelstein and Jan Egleson, costumes are by Barbara Robinson, and choreography is by John Carbone.

C.C. STANDARD TIMES N.G.N.

They're "All At Sea" In Final Playhouse Show

For this the last week of the current season, the delightful and talented group at the Provincetown Playhouse has chosen a play about the "Roaring Twenties" which really roars. The title "All at Sea" is particularly appropriate, not only because the action takes place on an ocean liner, but because all of the characters in it are all at sea—adrift without oars, sails, rudder or navigational aids, and going nowhere. Wildly noisy and utterly frantic in its content, the Sitwells have achieved a cynical caricature on the International Set of that frantic period. Here we have them all—the rich, empty-headed types who shuttled back and forth between America and Europe, searching for excitement: the unhealthy worship of movie stars and all celebrities: the heavy drinking and the consequent crazy behaviour; the clutching at all sorts of strange sects and incomprehensible doctrines couched in ridiculous double-talk: their obvious belief that they were all talented and gay and entertaining, while, actually, they were stupid and dull and, somehow, rather pathetic in their belief that they were having a marvellous time in their liquor-induced release from their inhibitions. Here, too, in cruel caricature, are the decadent owners of titles: the cliché-ridden British type who thinks that, if he shouts loud enough, he will be as important in everyone's eyes as he is in his own: the sad, aging lady with a title who feels she must make herself important by constantly talking of her many contacts and invitations—which actually do not exist—and the sad denouement of her pitiful strategy—tragic and disastrous for her, but received with raucous laughter or brutal anger by those who she has so impressed.

The settings, costumes, make-up, lighting and direction are truly excellent. The acting is splendid. In fact, the whole of the large cast is so good in their parts that one cannot pick flaws in any of the performances. But one must give a special Kudo to Miss Catharine Huntington in the part of Lady Flinteye, for she is marvellous.

It must have been a very difficult play to memorize, as the pace is so fast and the action so rapid that there are virtually no "lead-ins", and the actors have to be awfully keen and alert to keep up with it. Yet, even on opening night, there were virtually no dead spots, and only once or twice, and then for only fractions of minutes were there any hesitations and seldom did the action and the lines falter. In so difficult a play, this is a real triumph for the director and the actors.

And so another season for this delightful group of players comes to a close. It has been a rewarding one for the audiences and, one hopes, just as rewarding for the Players. The apprentice actors and actresses have given liberally of their abilities, and

have shown great versatility in the different parts they have played.

Great credit must be given to the Director for all the splendid performances presented throughout the season. One hopes that Mr. Thommen will continue to give such pleasure to Provincetown audiences for many seasons to come.

—M. B.

Theatre Reviews

"All At Sea"

An uproarious comedy is now on deck at the Provincetown Playhouse and will continue through Labor Day night. It is "All At Sea" by the British writers Sir Osbert and Sacheverell Sitwell, brothers of the well-known Dame Edith Sitwell.

The action abounds aboard a transatlantic liner in the roaring 20's — the costumes alone with fringes and plumes are worth seeing. C. M. LePeer ably designed nautical sets for a half-timbered cocktail bar, a private banquet, and a party saloon. With this goes a gay script to prove again that "getting there is half the fun." Where "there" is, one can't be sure, except that it's way out. Director Edward Thomen, however, knows the direction this play should take and with assistance in the dance from John Carbone and the music from Daniel Jahn, skillfully steers a course of pure entertainment.

Underneath is discoverable satire of travelers and fadists and accomplished persons and lightweights. In fact the play with its exaggerated characters, contrived scenes, mistaken identities, and saccharin dénouement is also a satire on plays and playwrights including the Sitwells themselves.

A key figure in this romp, Clarissa Clear, is superbly acted by Virginia Rice (Mrs. E.J. Kahn in private life). She starts the mischief which dances circles about Lady Flinteye. Catharine Huntington capably characterizes this oft-bewildered lady. Virginia Thoms (Mrs. LePeer in private life) adroitly presents a positive personality as Mrs. Shubert. Laurells go to Dana Bate as the masquerading Peter Leach. He is hilariously funny as he alternately impersonates a Russian lady and an unorthodox minister.

Other well-delineated passengers who share the fun are Nathan Douthit as Playstruck, Barbara DeKins and Clara Melley as "Zoe" and "Nibbs," Andreas Teuber as Malakoff, Michael Coever as Mrs. Jamerson and Anne Lilley as his daughter Marguerite. And who is that swathed Arab in the second act? The ship's handsome captain is Richard Anders and the indispensable bar tender, Lulu, is Jeff Tripp. Also in this crew are Leonard Edelstein, Dick Forster, Duff Redman, and Jan Egleson, actors who, like most in this company at the Provincetown Playhouse are also valuable technicians backstage.

"All At Sea" fills the formula: "leave 'em laughing."

Joan Sparrow