

THE PROVINCETOWN BOOKSHOP

246 Commercial Street

Port-Hole Building

Sets by Priscilla Alexander

AH, WILDERNESS!

by Eugene O'Neill
Directed by Clyde Norton

Lighting by Christopher Robinson

CAST

in order of appearance

NAT MILLER	Robert Summers
ESSIE MILLER	Marin Riley
ARTHUR	John McLean
RICHARD	Christopher Robinson
MILDRED	Barbara Wood
SID DAVIS	Gerald Slavet
LILY MILLER	Virginia Thoms
DAVID McCOMBER	Fredd Davies
MURIEL McCOMBER	Ellen Richmond
WINT SELBY	Charles Maggiore
BELLE	Valerie von Volz
NORA	Beatrice Paipert
BARTENDER	Hermann Brandt
SALESMAN	Clyde Norton

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FOOTWEAR

Malchman's



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AT KILEY COURT

SCENES

ACT I

Scene I. Sitting-room of the Miller family in a large small-town in Connecticut. Early morning, July 4, 1906.
Scene II. The same. Evening of the same day.

ACT II

Scene I. Back room of a bar in a small hotel. 10 o'clock of the same night.

ACT III

Scene I. The Miller sitting-room. About 1 o'clock the following afternoon.
Scene II. A strip of beach on the harbor. About 9 o'clock that night.
Scene III. The Miller sitting room. About 10 o'clock the same night.

PRODUCTION

Production Manager	Fredd Davies
Stage Manager	Charles Maggiore
Properties	Robert Summers, Penelope Parkhurst, Barbara Wood
Lights	Anthony Bultman
Sound	William Buckley
Costumes	Valerie von Volz, Ellen Richmond, Linda Sinaiko

The Town House

RESTAURANT

GALLERIA BAR

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OPEN 'TIL 1:00 A. M.

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EXHIBITIONS:

1st, July 1 to July 26 — Golden Anniversary, August 2 to October 6

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THE PLAYHOUSE MANAGEMENT

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EDWARD DODGE THOMMEN: Clerk of the Provincetown Playhouse Corporation. (On leave in Greece for 1964 season).

CLYDE NORTON: B.A. from Catholic University; M.F.A. in Theatre Arts from Boston University. Director in recent years following three seasons at the Provincetown Playhouse. Director, '64 season.

HERMANN and HELEN BRANDT: Box office management.

THE PLAYHOUSE COMPANY 1964

E. FREDD DAVIES: President of the Newfoundland Arts Centre, Newfoundland, Canada, director and actor for the Wayfarers Theatre Workshop. Received Associate Teaching Diploma from Trinity College, London in Theory and Practice of Speech. Bronze Medal for Elocution from London Academy of Music and Dramatic Art. **Production Manager and Actor.**

PRISCILLA J. ALEXANDER: Majored in set design at Bennington College, graduating in 1960. Associated with the New York Shakespeare Festival, the Phoenix Theatre and Jo Mielziner studio. First season at Provincetown. **Designer and actress.**

CHARLES MAGGIORE: Graduate, Alephi College. Studied acting two years at the Neighborhood Playhouse School of the Theatre. In 1963-64 appeared in the Circle in the Square production of "Six Characters in Search of an Author" at the Martinique Theatre in New York. Third season at Provincetown. **Actor and House Manager.**

THE CORNER GIFT SHOP — 250 Commercial Street

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AFTER-THEATRE: Entertainment, Edwardian Room



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AFTER the Theatre visit our Cocktail Lounge and enjoy the Music of **FRAN BEAUREGARD**

JOHN McLEAN: Two seasons summer stock at the Tufts Arena Theatre, Master of Fine Arts candidate at Boston University, experience with community groups at Tufts, M.I.T., Harvard, Wellesley, and Columbia. (First half of season only). **Actor, Publicity.**

CHRISTOPHER ROBINSON: Studied with Mordicej Lawnor and Harold Baldrige at the Neighborhood Playhouse. Leading roles in "Twelfth Night," "Misalliance," and "Double Door." **Actor, Lighting.**

GERALD SLAVET: Last season appeared at the Newport summer theatre in "Maria Stuart," "Three Men on a Horse." Received his B.A. from Bowdoin College in '61. Currently Graduate student at Catholic University. First season at Provincetown. **Actor, Assistant Production Manager.**

ROBERT SUMMERS: Television experience in Youngstown, Ohio and Boston, Mass. Appeared as John Proctor in Arthur Miller's original script of the "Crucible," as Hector in "Tiger at the Gates," and as Lt. Col. Vershinin in "Three Sisters" at Boston University. Toured Massachusetts in Anouilh's "Antigone" and Rice's "Street Scene." First season at Provincetown. **Actor, Property Chief.**

VALERIE von VOLZ: Appeared with Kim Hunter in the Stratford, Conn. Shakespeare Festival's production of "As You Like It." Had four years experience in community theatre as a member of the Connecticut Playmakers. Acted at the North Shore Theatre in Beverly, Mass., in "Julius Caesar." First season at Provincetown. **Actress and Costumes.**

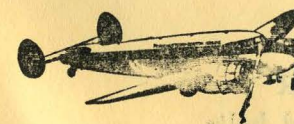
Apprentice Actors and Actresses

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SCHEDULE OF PLAYS 1964—June 29 - September 7

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July 6-11—**Miss Lonelyhearts**, Nathanael West, adapted
by Howard Teichmann

July 13-25—**Private Eye Public Ear**, Peter Shafer

July 27-Aug. 1—**To be announced**

Aug. 3-8—**Mr. Arcularis**, Conrad Aiken

Aug. 10-15—**Ah, Wilderness!**, Eugene O'Neill

Aug. 17-22—**Dark Lady of The Sonnets and Village
Wooring**, G. B. Shaw

Aug. 24-29—**Lucrece**, Thornton Wilder, translated from
Andre Obey's 'Le Viol de Lucrece'

Aug. 31- Sept. 7—**The Best Man**, Gore Vidal

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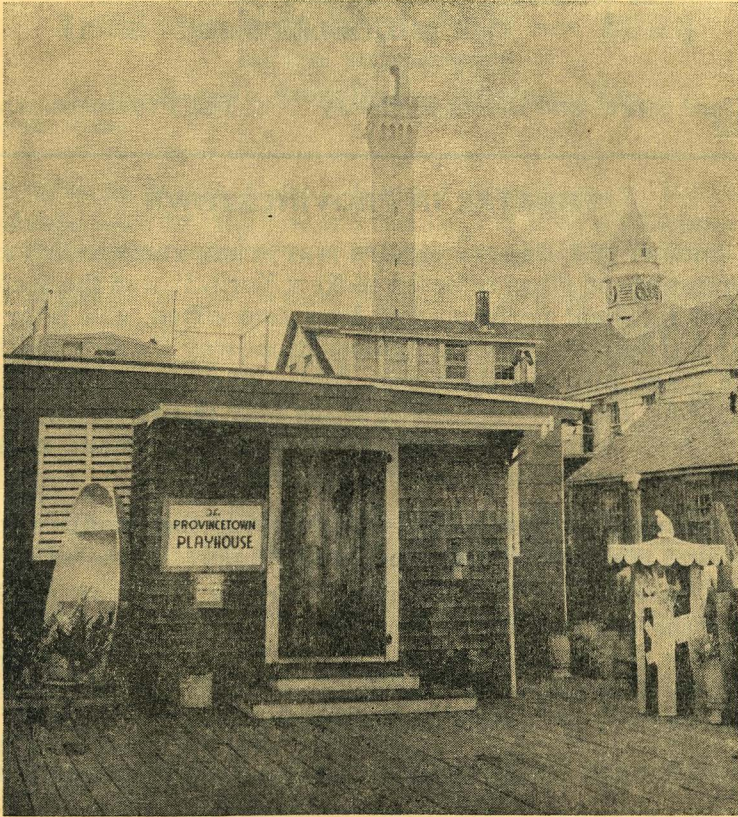
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1964 SEASON



MISS LONELYHEARTS

By NATHANAEL WEST

Adapted by HOWARD TEICHMANN

Monday, July 6 through Saturday, July 11

July 13 - 25

PRIVATE EAR PUBLIC EYE

by Peter Shaffer

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THEATRE IN PROVINCETOWN

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. 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.

This beginning of our native theatre with the group who staged O'Neill's first plays was celebrated last summer. A model of the first playhouse, executed by the sculptor, Courtney Allen of North Truro, who knew the old building at first hand, was placed in the historical Museum now at the base of the Pilgrim Monument in Provincetown. Photographs, documents and playbills collected by the present Playhouse tell the story of theatre in this historic town.

This summer the Playhouse presents the work of a poet and author

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ON THE WATERFRONT

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15 Commercial Street

Telephone 50

who also belongs to the Cape. Conrad Aiken's play, Mr. Arcularis, first produced here by this company in 1949 will be performed again in his honor during the week of his birthday, August 6th.

The Playhouse on the Wharf maintains one of the few repertory companies in America. Without being featured, playing a variety of roles, actors and actresses from all parts of the country continue here the intent of that early group of artists to develop fresh approach in theatre and encourage new talent among performers and playwrights.

Friends and Advisors 1964

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PROVINCETOWN SYMPHONY ORCHESTRA

JOSEPH HAWTHORNE, Musical Director

TENTH SEASON — Saturday, July 25 — 8:30 p. m.

TOWN HALL — PROVINCETOWN 1598-W

FREE Youth Concert — Saturday, 11 a. m., July 25

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Port-Hole Building

MISS LONELYHEARTS

Sets by Priscilla J. Alexander
Lighting, Christopher Robinson

By Howard Teichmann
Adapted from the novel by Nathanael West
Directed by Clyde Norton

Costumes, Marjorie Yater

CAST In order of appearance

BETTY	Valerie von Volz
MISS LONELYHEARTS	Charles Maggiore
NED GATES	John McLean
GOLDSMITH	Christopher Robinson
WILLIAM SHRIKE	Robert Summers
SICK-OF-IT-ALL	Ellen Richmond
GLADYS H.	Barbara Wood
DESPERATE	Penelope Parkhurst
CLAUDE	Fredd Davies
ADELE FARNUM	Virginia Thoms
MARY SHRIKE	Virginia Rice
FAY DOYLE	Beatrice Paipert
PETER DOYLE	Gerald Slavet
OFFICE BOY	William Joseph Buckley
A GIRL	Barbara Wood
ANOTHER GIRL	Ellen Richmond
ANOTHER GIRL	Penelope Parkhurst

CREDITS

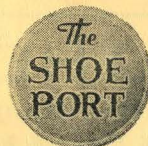
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441 COMMERCIAL STREET
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ACT I

Scene 1 — A one-room apartment
Scene 2 — Feature office of "The Chronicle"
Scene 3 — The same
Scene 4 — Betty's apartment
Scene 5 — Delehanty's Bar
Scene 6 — A hall in Shrike's apartment building
Scene 7 — Feature office of "The Chronicle"
Scene 8 — Miss Lonelyhearts' room
Scene 9 — The same

ACT II

Scene 1 — Kitchen of a Connecticut farm
Scene 2 — Delehanty's Bar
Scene 3 — The Doyle's kitchen
Scene 4 — The feature office of "The Chronicle"
Scene 5 — Miss Lonelyhearts' room

PRODUCTION

Production Manager

Assistant Production Manager

Stage Manager

Properties

Sound

Costume Crew

House Manager

Fredd Davies
Gerald Slavet
Barbara Wood
Robert Summers, Penelope Parkhurst
William Joseph Buckley
Ellen Richmond, Linda Sinaiko
Charles Maggiore

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HERMANN and HELEN BRANDT: Box office management.

THE PLAYHOUSE COMPANY 1964

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PRISCILLA J. ALEXANDER: Majored in set design at Bennington College, graduating in 1960. Associated with the New York Shakespeare Festival, the Phoenix Theatre and Jo Mielziner studio. First season at Provincetown. Designer and actress.

CHARLES MAGGIORE: Graduate, Alephi College. Studied acting two years at the Neighborhood Playhouse School of the Theatre. In 1963-64 appeared in the Circle in the Square production of "Six Characters in Search of an Author" at the Martinique Theatre in New York. Third season at Provincetown. Actor and House Manager.

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GERALD SLAVET: Last season appeared at the Newport summer theatre in "Maria Stuart", "Three Men on a Horse". B.A. Bowdoin College '61. Graduate student in Drama, Catholic University, Washington, cast of "St. Joan". First season at Provincetown. Actor, Assistant Production Manager.

ROBERT SUMMERS: Television experience in Youngstown, Ohio and Boston, Mass. Appeared as John Proctor in Arthur Miller's original script of the "Crucible," as Hector in "Tiger at the Gates," and as Lt. Col. Vershinin in "Three Sisters" at Boston University. Toured Massachusetts in Anouilh's "Antigone" and Rice's "Street Scene." First season at Provincetown. Actor, Property Chief.

VALERIE von VOLZ: Appeared with Kim Hunter in the Stratford, Conn. Shakespeare Festival in, "As You Like It", played in "Dr. Faustus", Clark Center N.Y.C. directed by Ken Costigan, at Westchester Co. Playhouse with Michael Rennie, 1963, and North Shore Theatre with Frances Reid and Philip Bourneuf. First season with Provincetown Playhouse. Actress and Costumes.

MARJORIE YATER: Fourth season. Wardrobe, and Costume design.

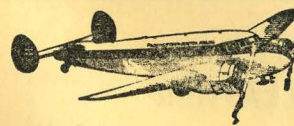
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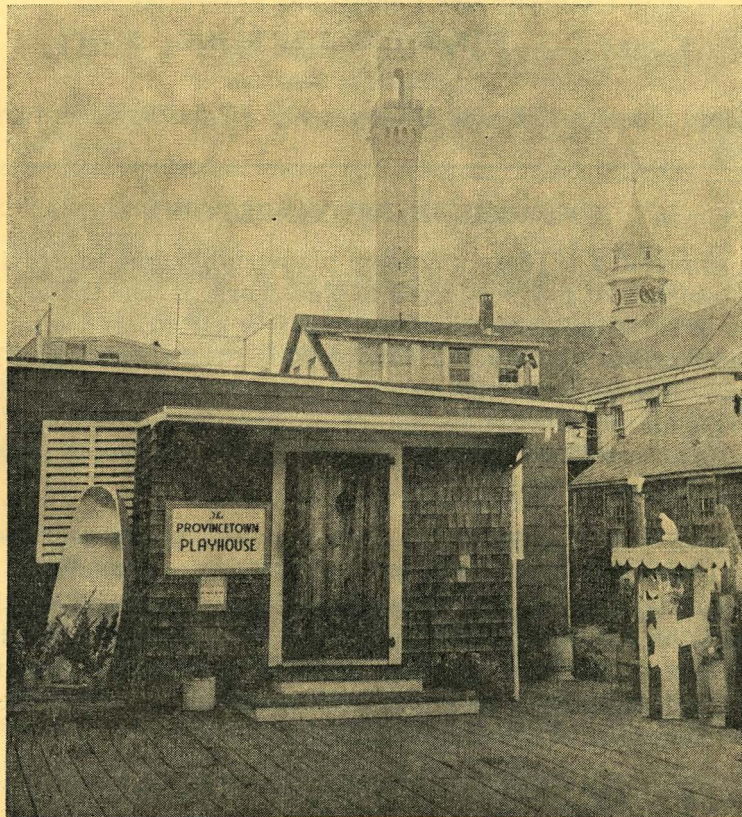
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1964 SEASON



THE PRIVATE EAR and THE PUBLIC EYE

by PETER SHAFFER

Monday, July 13 through Saturday, July 25

July 27 - August 1

NIGHT OF THE IGUANA

by Tennessee Williams

Box Office on the Wharf

For reservations call Provincetown 955-W

Free parking top of Bradford Street one block from Gosnold Street

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Sets, Priscilla J. Alexander

The Private Ear and The Public Eye

Two Stories by Peter Shaffer
Directed by Clyde Norton

Lighting, Christopher Robinson

CAST FOR THE PRIVATE EAR (in the order of their appearance)

TED Fredd Davies
BOB ("TCHAIK") Charles Maggiore
DOREEN Valerie von Volz

The action of the Play passes in Bob's bed-sitting-room on a summer evening in Belsize Square, London.

Time — the present.

CREDITS

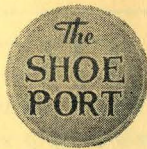
Vase from Clark Florist, telephone and intercom from Bell Telephone Company.

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CAST FOR THE PUBLIC EYE (in the order of their appearance)

JULIAN CHISTOFOROU John McLean
CHARLES SIDLEY, a chartered accountant Robert Summers
BELINDA SIDLEY, his wife Valerie von Volz

The action of the Play passes in Charles Sidley's outer office in Bloomsbury on a summer morning.

Time — the present.

PRODUCTION

Production Manager Gerald Slavet
Assistant Production Manager Christopher Robinson
Stage Manager Penelope Parkhurst
Properties Ellen Richmond, Nancy Rogers
Sound William Joseph Buckley
Costumes Marjorie Yater
House Manager Barbara Wood

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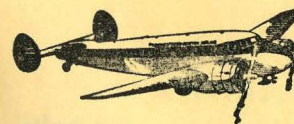
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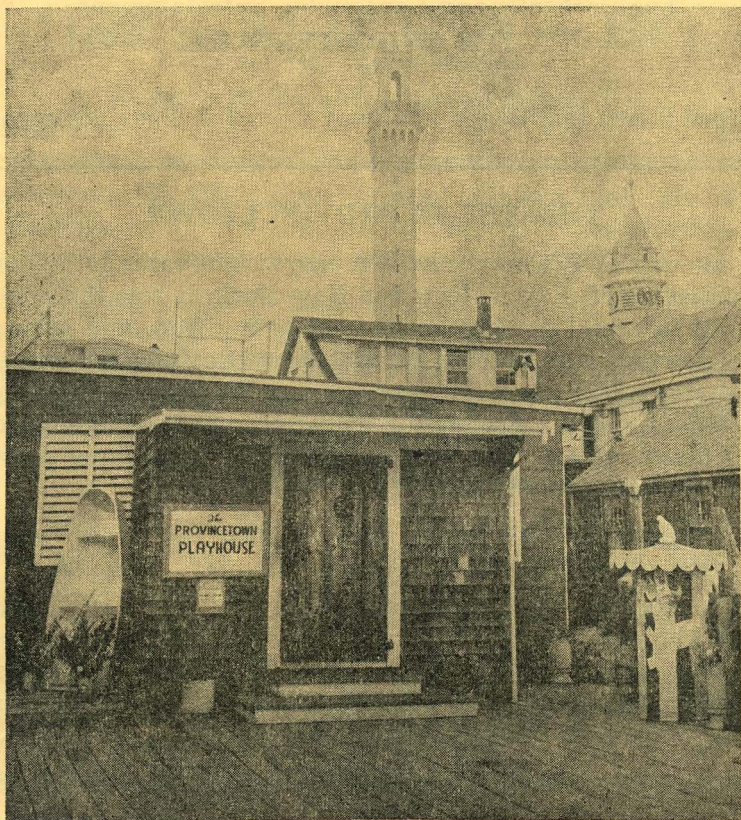
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THE NIGHT OF THE IGUANA

Sets, Priscilla J. Alexander

by Tennessee Williams
Directed by Clyde Norton

Lighting, Christopher Robinson
Costumes, Marjorie Yater

CAST (in order of their appearance)

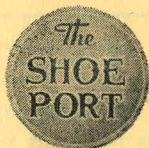
PANCHO William Joseph Buckley
MAXINE FAULK Virginia Thoms
PEDRO Geoffrey Ball
THE REVEREND T. LAWRENCE SHANNON John McLean
WOLFGANG Fredd Davies
HILDA Barbara Wood
HERR FAHRENKOPF Hermann Brandt
FRAU FAHRENKOPF Penelope Parkhurst
HANK Christopher Robinson
MISS JUDITH FELLOWES Catharine Huntington
HANNAH JELKES Virginia Rice
CHARLOTTE GOODALL Ellen Richmond
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Alexandra Richman

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SCENES

The play takes place in the summer of 1940 in the Costa Verde Hotel in Puerto Barrio, on the west coast of Mexico.

ACT I — Afternoon
ACT II — Later that afternoon
ACT III — That night

PRODUCTION

Production Manager Fredd Davies
Production Crew Christopher Robinson, Robert Summers, Nancy Rogers,
Alexandra Richman, Gerald Slavet
Stage Manager Charles Maggiore
Assistant Stage Manager Penelope Parkhurst
Properties Ellen Richmond, Barbara Wood, Denize Katzen
Sound Nancy Rogers
Costume Crew Linda Sinaiko
House Manager Valerie von Volz

ACKNOWLEDGEMENTS

Hammock courtesy of Fishnet Industries, North Truro; Kegs courtesy of The Moors Restaurant; Cups courtesy of The Emporium; Mexican Bag courtesy of Mrs. Suzanne Sinaiko; Burlap Bag courtesy of Gafeforce Ranch Stable; Chain and Cross courtesy of Annette's Gallery; Hannah's dress courtesy of Ebie, next to Truro Post Office; Wheelchair courtesy of the Cape End Manor

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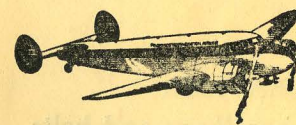
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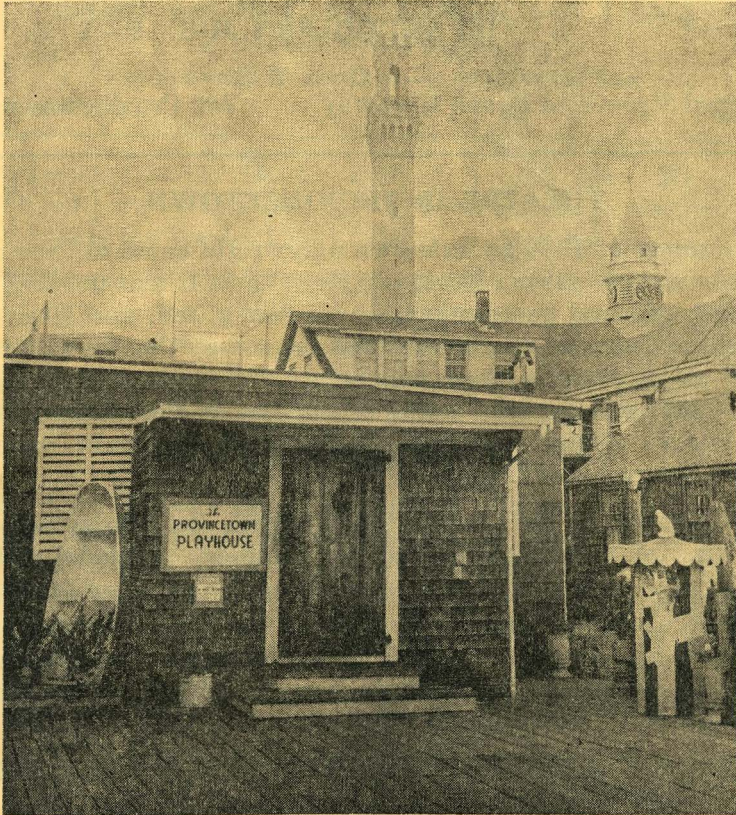
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Costumes, Marjorie Yater

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 ANESTHETIST (later, DR. MALNIK) Hermann Brandt
 DR. ALDERTON (later, MR. MACROSSON) Fredd Davies
 PORTER (later, STEWARD) Geoffrey Ball
 MRS. MERRICK (later, LADY IN TWEEDS) Catharine Huntington
 HARRY FREEMAN Gerald Slavet
 ASSISTANT PURSER William Joseph Buckley
 MISS TOPPAN Ellen Richmond
 MAN WITH DARK GLASSES Christopher Robinson
 LADY IN PINK DRESS (later, MOTHER) Barbara Wood
 CAPTAIN Gerald Slavet
 UNCLE DAVID Christopher Robinson
 BARKEEP Priscilla J. Alexander

SCENES

Act I, Scene 1—The well of an operating theatre.
 Scene 2—A hospital room.
 Scene 3—The bar of the ship.
 Scene 4—The same, at sea. Four days later.
 Act II, Scene 1—The deck of the ship.
 Scene 2—The Captain's cabin.
 Scene 3—The deck of the ship.
 Scene 4—The operating room.

PRODUCTION

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 Stage Manager Gerald Slavet
 Assistant Stage Manager Ellen Richmond
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ACKNOWLEDGEMENTS

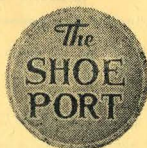
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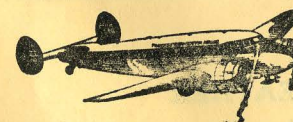
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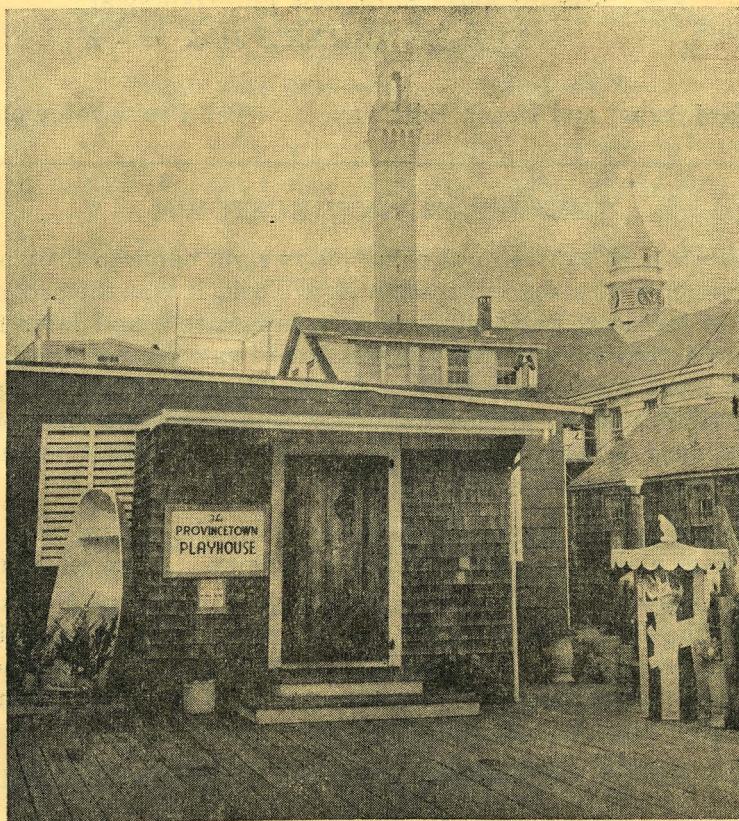
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TWO ONE-ACT PLAYS

Directed by Clyde Norton

Village Wooing

A Comedietina for Two Voices
By George Bernard Shaw

CAST

A Robert Summers
Z Valerie von Volz
STEWARD Geoffrey Ball

TIME — The Present

SCENES

First Conversation

The Lounge deck of the Enpress of Patagonia, a pleasure ship.

Second Conversation

A fine summer morning in a village shop and post office on the Wiltshire Downs.

Third Conversation

The same, some time later.

ACKNOWLEDGEMENTS

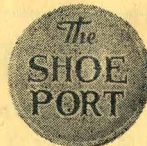
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A Web, A Thread, A String Of A Teabag

By Betty Jean Lifton

Music by Daniel Jahn

Choreography, John Carbone

CAST (in order of appearance)

WIFE Catharine Huntington
HUSBAND Charles Maggiore
CALLER Virginia Thoms
FIRST MOVING MAN Fredd Davies
SECOND MOVING MAN Christopher Robinson
BRIDE Barbara Wood
GROOM Vincent Cenci

TIME — The Present

PLACE — A drawingroom

ACKNOWLEDGEMENTS

TOY SOLDIERS . . . William Accoursi, Courtesy of Paul Kessler Gallery
PORTRAIT OF GEORGE . . . William Conge, Courtesy of J. Thomas Gallery

PRODUCTION

Production Manager Fredd Davies
Stage Managers Gerald Slavet, Penelope Parkhurst
Properties Ellen Richmond, Barbara Wood
Costumes Marjorie Yater, Linda Sinaiko
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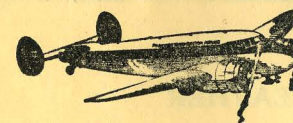
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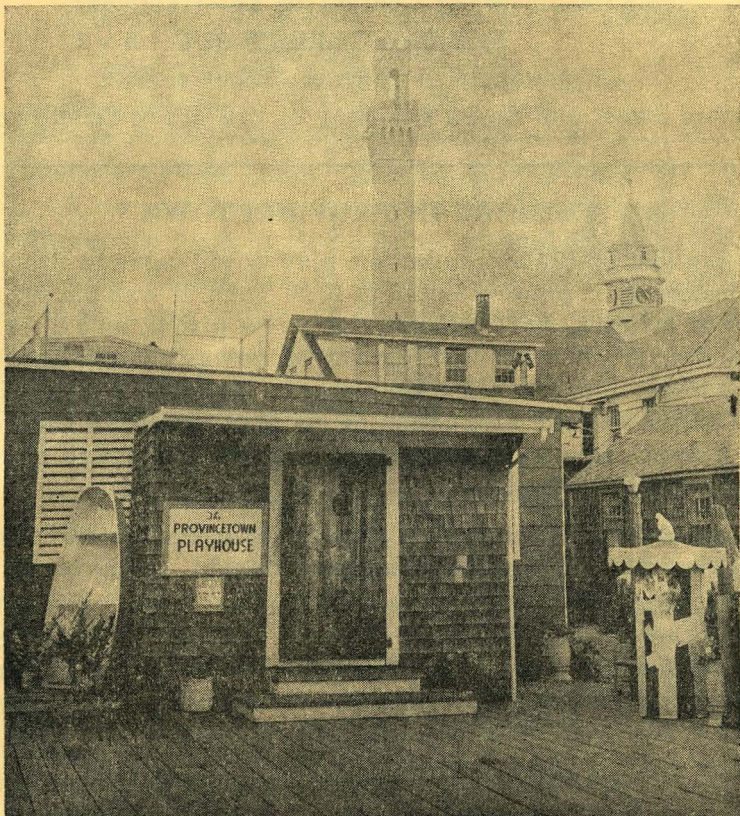
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Lighting by Christopher Robinson

LUCRECE

by Thornton Wilder

translated from Le Viol de Lucrece by Andre Obey

Directed by William D. Roberts

Music by Daniel Jahn

SAZ music composed and
played by Romanos Rizk

THE CAST (in order of appearance)

A YOUNG ROMAN SOLDIER	Christopher Robinson
A VETERAN ROMAN CORPORAL	Fredd Davies
JUNIUS BRUTUS, a Roman officer committed to the overthrow of the Tarquin dynasty	Charles Maggiore
COLLATINUS, a Roman officer	Gerald Slavet
TARQUINIUS, prince of the unpopular dynasty of the Tarquinii, heir to the throne and commander of the army	Vincent Cenci
SICINIUS, a Roman officer	Hermann Brandt
A YOUNG SLAVE	Geoffrey Ball
THE WOMAN NARRATORS	Virginia Thoms
THE MAN	Robert Summers
LUCRECE, wife to Collatinus	Valerie von Volz
EMILIA, her first serving woman	Beatrice Paipert
SIDONIA, a maidservant	Barbara Wood
JULIA, a maidservant	Penelope Parkhurst
MARINA, a maidservant	Ellen Richmond
VALERIUS, master of Collatinus' household	Fredd Davies
A MANSERVANT	Geoffrey Ball
FIRST CITIZEN	Christopher Robinson
FIRST CITIZENESS	Catharine Huntington
OTHER ROMAN CITIZENS	Priscilla Alexander, Helen Brandt, Geoffrey Ball, Hermann Brandt, Marjorie Yater

The action of the play takes place at the tent of Collatinus before the siege of Ardea, and in the villa of Collatinus and Lucrece, near Rome.

The time is the end of the sixth century, B.C., when Rome, a Latin city, has been governed for years by the Etruscan dynasty of the Tarquinii. The play happens on the eve of the overthrow of the Tarquins and the establishment of the first Roman republic.

There will be one intermission.

ACKNOWLEDGEMENTS

Sheets courtesy of Crown and Anchor. Cups courtesy of The Emporium.

PRODUCTION

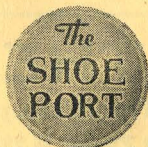
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Properties	Ellen Richmond, Barbara Wood
Costumes	Marjorie Yater, Linda Sinaiko
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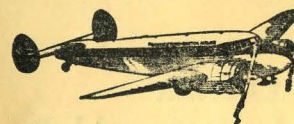
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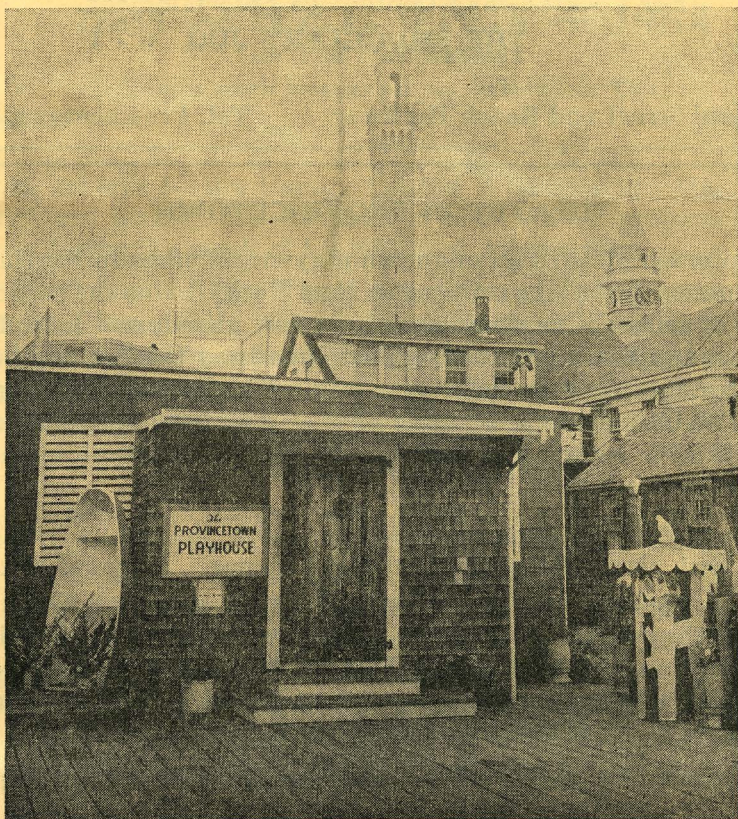
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THEATRE IN PROVINCETOWN

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. 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.

This beginning of our native theatre with the group who staged O'Neill's first plays was celebrated last summer. A model of the first playhouse, executed by the sculptor, Courtney Allen of North Truro, who knew the old building at first hand, was placed in the historical Museum now at the base of the Pilgrim Monument in Provincetown. Photographs, documents and playbills collected by the present Playhouse tell the story of theatre in this historic town.

This summer the Playhouse presents the work of a poet and author

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who also belongs to the Cape. Conrad Aiken's play, Mr. Arcularis, first produced here by this company in 1949 will be performed again in his honor during the week of his birthday, August 6th.

The Playhouse on the Wharf maintains one of the few repertory companies in America. Without being featured, playing a variety of roles, actors and actresses from all parts of the country continue here the intent of that early group of artists to develop fresh approach in theatre and encourage new talent among performers and playwrights.

Friends and Advisors 1964

Mr. and Mrs. Wallace Bassford, Arthur Bickers, Mary Bicknell, Mr. and Mrs. Walter Chrysler, Mayme Claxton, Mr. and Mrs. Norman Cook, Mr. and Mrs. Maline Costa, Ida Rauh Eastman, Mr. and Mrs. Reeves Euler, Charles Haggood, Dr. and Mrs. Hiebert, Mr. and Mrs. Ernest Irmer, Miss Mina Ketchum, Mr. and Mrs. Bruce McKain, Mrs. Eldred Mowery, Mrs. Carl Murchison, Miss Minerva Perry, Mrs. Fritz Pfeiffer, Mr. and Mrs. W. D. Roberts, Arthur Snader, Mr. and Mrs. John C. Snow, Mr. and Mrs. Morris Snow, Staniford A. Sorrentino, Judge and Mrs. Sparrow, Mrs. L. Sylvester, Sonny Tasha, Mary Heaton Vorse, Bart Wirtz.

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Directed by Charles Maggiore

Lighting by

Christopher Robinson

Sets designed by

Priscilla J. Alexander

CAST

In order of appearance

REPORTER	Barbara Wood
BELLBOY	Geoffrey Ball
ALICE RUSSELL	Valerie von Volz
WILLIAM RUSSELL	Robert Summers
DICK JENSEN	Vincent Cenci
ASSISTANT TO DICK JENSEN	Barbara Wood
MRS. GAMADGE	Virginia Thoms
ARTHUR HOCKSTADER	Leif Woodrow
MABEL CANTWELL	Ellen Richmond
DON BLADES	Christopher Robinson
JOSEPH CANTWELL	Gerald Slavet
SENATOR CARLIN	Hermann Brandt
DR. ARTINIAN	Arthur Snader
SHELDON MARCUS	E. Fredd Davies

Place: A Presidential Convention in Philadelphia
Time: Summer, 1960

SCENES ACT ONE

Scene 1. A Sheraton Hotel suite.
Scene 2. Senator Joseph Cantwell's suite. The same evening.

ACT TWO

Scene 1. William Russell's suite. The following morning.
Scene 2. Cantwell suite. A few minutes later.
Scene 3. Russell suite. A few minutes later.

ACT THREE

Scene 1. Cantwell suite. A few minutes later.
Scene 2. Russell suite. The next morning.

ACKNOWLEDGEMENTS

Telephone courtesy of The Telephone Company

PRODUCTION

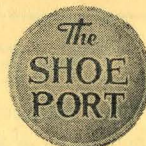
Production Manager	E. Fredd Davies
Production Staff	Vincent Cenci, Geoffrey Ball, Florence Dunn
Stage Manager	Penelope Parkhurst
Properties	Ellen Richmond, Barbara Wood
Costumes	Marjorie Yater
Costume Staff	Linda Sinaiko, Beth Burgard
Sound	Nancy Rogers
Lights	Priscilla J. Alexander

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THE PLAYHOUSE MANAGEMENT

VIRGINIA THOMS LePEER: Business manager, director, designer, treasurer of the Provincetown Playhouse Corporation.

CATHARINE HUNTINGTON: Public relations, director, actress, president of the Provincetown Playhouse Corporation.

EDWARD DODGE THOMMEN: Clerk of the Provincetown Playhouse Corporation. (On leave in Greece for 1964 season).

CLYDE NORTON: B.A. from Catholic University; M.F.A. in Theatre Arts from Boston University. Director in recent years following three seasons at the Provincetown Playhouse. Director, '64 season.

HERMANN and HELEN BRANDT: Box office management.

THE PLAYHOUSE COMPANY 1964

E. FREDD DAVIES: A.T.C.L. Trinity College, London. President of the Newfoundland Arts Centre, Canada. Stage Managed and acted with the 1956 Tour to Canada of The London Theatre Company. Appeared in the movies, "One Way Out", and "Escapades" with John Mills. Played Sebastian (Twelfth Night) and Octavius Caesar (Julius Caesar) for CBS. **Production Manager and Actor.**

PRISCILLA J. ALEXANDER: Majored in set design at Bennington College, graduating in 1960. Associated with the New York Shakespeare Festival, the Phoenix Theatre and Jo Mielziner studio. First season at Provincetown. **Designer and actress.**

CHARLES MAGGIORE: Graduate, Alephi College. Studied acting two years at the Neighborhood Playhouse School of the Theatre. In 1963-64 appeared in the Circle in the Square production of "Six Characters in Search of an Author" at the Martinique Theatre in New York. Third season at Provincetown. **Actor and House Manager.**

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JOHN McLEAN: Two seasons summer stock at the Tufts Arena Theatre, Master of Fine Arts candidate at Boston University, experience with community groups at Tufts, M.I.T., Harvard, Wellesley, and Columbia. (First half of season only). **Actor, Publicity.**

CHRISTOPHER ROBINSON: Studied with David Pressman and Mordecai Lawnor at the Neighborhood Playhouse. Leading roles in "Twelfth Night", "Misalliance" and "The Time of Your Life". **Actor, Lighting.**

GERALD SLAVET: Last season appeared at the Newport summer theatre in "Maria Stuart", "Three Men on a Horse". B.A. Bowdoin College '61. Graduate student in Drama, Catholic University, Washington, cast of "St. Joan". First season at Provincetown. **Actor, Assistant Production Manager.**

ROBERT SUMMERS: Television experience in Youngstown, Ohio and Boston, Mass. Appeared as John Proctor in Arthur Miller's original script of the "Crucible," as Hector in "Tiger at the Gates," and as Lt. Col. Vershinin in "Three Sisters" at Boston University. Toured Massachusetts in Anouilh's "Antigone" and Rice's "Street Scene." First season at Provincetown. **Actor, Property Chief.**

VALERIE von VOLZ: Appeared with Kim Hunter in the Stratford, Conn. Shakespeare Festival in, "As You Like It", played in "Dr. Faustus", Clark Center N.Y.C. directed by Ken Costigan, at Westchester Co. Playhouse with Michael Rennie, 1963, and North Shore Theatre with Frances Reid and Philip Bourneuf. First season with Provincetown Playhouse. **Actress and Costumes.**

MARJORIE YATER: Fourth season. **Wardrobe, and Costume design.**

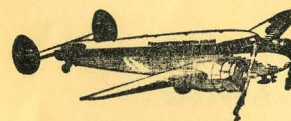
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SCHEDULE OF PLAYS 1964—June 29 - September 7

- June 29-July 4—**Ah, Wilderness!**, Eugene O'Neill
July 6-11—**Miss Lonelyhearts**, Nathanael West, adapted
by Howard Teichmann
July 13-25—**Private Ear Public Eye**, Peter Shaffer
July 27-Aug. 1—**Night of The Iguana**, Tennessee
Williams
Aug. 3-8—**Mr. Arcularis**, Conrad Aiken
Aug. 10-15—**Ah, Wilderness!**, Eugene O'Neill
Aug. 17-22—**Village Wooing**, G. B. Shaw and a new
play, **A Web, A Thread, A String Of
A Teabag**, by Betty Jean Lifton
Aug. 24-29—**Lucrece**, Thornton Wilder, translated from
Andre Obey's 'Le Viol de Lucrece'
Aug. 31- Sept. 7—**The Best Man**, Gore Vidal

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THEATER REVIEWS

"Ah, Wilderness!"

A classic of the American theater, "Ah Wilderness!" opened to a full house last Monday at the Provincetown Playhouse. Traditionally at this theatre the season begins with the

ringing of the Town Crier's bell and a play by Eugene O'Neill. This one is a family comedy with a turn of the century setting. It is one of my O'Neill favorites being soundly structured and as in most of his dramas gently elucidates the playwright's perception of human sensitivities. It will continue through Saturday and be on deck again the second week in August so many may include it in their ken.

Christopher Robinson charmed the audience as Richard, the starry-eyed teen-ager in the family. He is suitably slightly gawky and aptly intense. He is variously juxtaposed: in the second act by pert Valerie von Volz as the colorful harlot, Bell; in the third act by Ellen Richmond as his demure sweetheart, Muriel; in most of the scenes by his family with sibling situations inserted by Barbara Wood as kid sister, Mildred, and John McLean as big brother, Arthur.

An outstanding characterization of Nat Miller, the head of the household, was presented by Robert Summers. Marin Riley played opposite him as his gentle, though independent-minded wife, Essie.

Professionalism was displayed in

both the parts of Uncle Sid by Gerald Slavet and Aunt Lily by Virginia Thoms. Fred Davies, Charles Maggione, Beatrice Paipert, Hermann Brandt, and Clyde Norton in smaller roles completed the cast.

The period set was designed by Priscilla Alexander. Clyde Norton, director, deserves credit for a satisfying production which even on opening night showed a gratifying sense of ensemble playing by the company.

Joan Sparrow

'Miss Lonelyhearts' Tugs at the Heart

PROVINCETOWN, July 7 — "Miss Lonelyhearts," a play with a heart, was ably portrayed at the Provincetown Playhouse-on-the-Wharf at opening night last night.

This play, in two acts with 14 scenes, is about a youthful newspaper writer who gets a chance

to author a "Miss Lonelyhearts" column in a metropolitan daily newspaper, takes it more for kicks, but finally succumbs to calls for assistance himself.

The theme of the play is powerful, with poignant parts, sorrows and gladness. A young man changes from a devil-may-care "leg man," to a dedicated soul who tries to help.

He is finally shot by the temporarily-derogated, crippled husband of a woman he thinks the writer is taking from him.

"Miss Lonelyhearts," by Howard Teichmann, was adapted from a novel by Nathanael West.

"Miss Lonelyhearts" is played by Charles Maggiore, and his original girl friend, Betty, by Valerie von Volz. Both add credit to difficult roles by turning in excellent portrayals. Clyde Norton directs and deserves lots of credit for adapting this to the small stage at the playhouse.

"Miss Lonelyhearts" boss is played by Robert Summers, as William Shrike, typical of those editors portrayed with drive and fire which one wonders about these days.

Others include John McClean as Ned Gates, newspaper writer; Christopher Robinson, as Goldsmith, another writer. All do well in their roles.

Also appearing were several

persons who wrote to the columnist for advice. Some are offstage voices but one really appears — Beatrice Paipert as Fay Doyle whose husband, Peter Doyle, played by Gerald Slavet, jealously kills the columnist.

Others appearing include Virginia Thomas, Virginia Rice, Ellen Richmond, as Barbara Wood, Penelope Parkhurst, Fred Davie and William Buckley.

Sets are by Priscilla J. Alexander; Christopher Robinson has charge of lighting, and Marjorie Yater, costumes.

The play is one which should smooth out as the week progresses, although last night's portrayal was on the excellent side, and met with warm applause from the audience.

It is good Summer-theater fare, and should be seen to be enjoyed by those who like their plots heavy and results slightly on the tragic side.

N.G.N.

Two Wharf Plays Gay And Amusing

For a thoroughly enjoyable and diverting evening any time between now and July 25th, there is no better advice than to spend it at the little Provincetown Playhouse on the wharf. The two one act plays presented during this period are "The Private Ear" and "The Public Eye", by Peter Shaffer and they are sure to delight you. Charmingly conceived and written to begin with, they are produced, directed and acted, with ease and skill.

The first play—The Private Ear—has, underneath the humor, a very read poignancy, and one feels great sympathy for this young man in his bleak and unattractive bed-sitting-room with his sincere love for good music, his Hi-Fi and record collection, upon which he obviously spends, from his probably very meagre salary as a clerk, every spare penny. His "private ear" is attuned to music and beauty and he, lonely and inexper-

enced as far as girls are concerned, yearns for someone to enter his own private world with sympathy and understanding. His great desire for this has led him to endow a pretty girl, whom he has met in a chance encounter at a concert, with all the attributes for which he is looking. But, her ready acceptance of his invitation to have dinner with him in his room has sent him into a complete panic and led him to enlist the help of his cocky little friend, Bob, who fancies himself as master of any social situation, and who is determined to make the occasion a howling success. The whole episode is funny—yet somehow pathetic, for the girl does not at all fit the picture he has conjured up from his loneliness, and she is utterly bewildered by the whole thing and hasn't the faintest idea of what is expected of her.

The three members of the cast—Fredd Davies as Ted, Charles Maggioro as the dressy and self-assured little Cockney, and Valerie von Volz as Doreen are excellent in their characterizations and acting and make the

laughter at the situation both gentle and sympathetic.

The Public Eye, on the other hand, is frankly and hilariously funny. Again, there are only three members in the cast: Robert Summers as Mr. Sirley, a Public Accountant, middle aged and successful; Valerie von Volz as Belinda, his much younger and very attractive wife; and John McLean as Christoforo, the Public Eye, hired to watch the gay young wife, whom her husband suspects of straying into more exciting pastures. Miss von Volz is to be congratulated on her ability to switch so smoothly from the part of a simple Cockney girl of little education and background to the part of a sophisticated, lovely young Belinda Sidley, a part she plays with great verve and style. Robert Summers as the suspicious husband is excellent. But the honors in this play must go to John McLean. He gives an outstanding performance as the slightly whacky detective, a fact attested to by the whole-hearted applause accorded him at the final curtain.

M.H.B.

THEATER REVIEWS

"Miss Lonelyhearts"

Dear Miss Lonelyhearts,

Charles Maggione plays my part at the Provincetown Playhouse. It's the one which gives the title to the play by Howard Teichmann: a fourteen scene adaptation of the novel by Nathanael West. I'm on stage most of the time trying to discover whether personal emotions and earning a living should be compartmented and can they be? This could be

the death of me.

Young Reporter

Dear Young Reporter,

This is your best acting ever. Magnificent. Don't buckle under an uneven book.

Miss Lonelyhearts

Dear Miss Lonelyhearts,

Robert Summers presents me as the hard driving boss of "The Chronicle." The newspaper business can be tough.

William Shrike

Dear W.S.

You display versatility — the sign of true acting skill.

Miss Lonelyhearts

Dear Miss Lonelyhearts,

There's a special girl in the heart of every young reporter. Valerie von Volz gives her interpretation of sympathetic me.

Betty

Dear Betty,

Neither ingenue nor sophisticate you manage to charm us as well as your guy.

Miss Lonelyhearts

Dear Miss Lonelyhearts,

I am acted by the beautiful Virginia Rice. My husband in the play overlooks me and then wonders why I want to get involved with Lonelyhearts.

Mary Shrike

Dear Mary,

Bill Shrike may overlook you, but the audience doesn't! Hope your talents will be contributed to more productions.

Miss Lonelyhearts

Dear Miss Lonelyhearts,

Virginia Thomas and Beatrice Pa-i pert play that kind of women.

Adele Farnum & Fay Doyle

Dear AF and FD,

Even that kind of women need to be well acted. You do it.

Miss Lonelyhearts

Dear Miss Lonelyhearts,

Gerald Slavet wants me to ask what a cripple has to offer?

Peter Doyle

Dear Peter,

The answer is love.

Miss Lonelyhearts

Dear "Miss Lonelyhearts,"

Your cast includes more than half a dozen others who give great support to the show. However, unimaginative sets did not enhance your script. But the audience seemed to like you, so my compliments to Clyde Norton, your director.

Joan Sparrow

'Private Ear Public Eye'

Two plays, new to this country, by the British playwright Peter Shaffer are now at the Provincetown Playhouse. "The Private Ear" and "The Public Eye" impressed me as finer pieces of writing than Shaffer's provocative "Five Finger Exercise" which was given there in recent years. Each of these one-act comedies is lighter, wittier and more flowing, yet still supported by the author's compassionate understanding of human truths.

The excellent productions directed by Clyde Norton will be held over through next week. They should catch the public's eye. Contrasting sets thoughtfully designed by Priscilla J. Alexander show first a shoddy lodging room, nigh ugly, for here the emphasis is on beauty for the ear, and secondly a very elegant office for a London accountant, for the emphasis of this play is on the visual.

"The Private Ear" lets us glimpse Bob nervously anticipating Doreen's visit. Ted, his cocky friend, is on hand to help with supper. Doreen is a simple stenographer, but she does have carriage. However, she does not appreciate Bob's enthusiasm for classical music. The alternate dueling between Bob and

Doreen and Ted and Doreen is delightful, the dinner trio is an electronic sort of interlude, and the finale is realistic and satisfying.

Fredd Davies gives the role of Ted great drive; Charles Maggiore is sensitive as Bob; Valerie von Volz, a Botticellian beauty, brought gay stupidity to the part of Doreen.

"The Public Eye" features detective Julian Christofurou, an eccentric sweet-tooth of surprising wisdom, hired by Charles Sidley to trail his wife Belinda. Mr Sidley finds it hard to visualize a wife out of the picture not after another man, but in search of beauty and appreciation. Actually, there is another man — the whimsical Mr Christoforou. However, the detective persuades the unhappy couple to dispense with words and let their eyes become aware of joy and beauty. Meanwhile, he prepares to apply his talents to the account's office.

John McLean is hilarious as Christofurou; Robert Summers is able as the indignant Charles Sidley; Valerie von Volz as Belinda is a beauty better seen than heard.

Joan Sparrow

'Wilderness' Well Staged

O'Neill Opens Wharf Theater

PROVINCETOWN, June 30 — Provincetown Playhouse-on-the-Wharf opened last night with traditional Eugene O'Neill, "Ah, Wilderness," to usher in the Summer theater season here.

The audience was near-capacity, but there should have been a full house, for this is an O'Neill work of rare comedy, and somewhat devoid of the moodiness that shows up in later works by this author, who started his career in Provincetown.

As is customary, the new season also was ushered in by Town Crier Arthur Snader, who officially "cried" the start of the Summer stock in Provincetown.

The play deals with a typical American family — this time a newspaper family—and anecdotes on a typical American holiday, Independence Day. Non-conformism is rearing its head among the younger set to whom July 4 meaning fails to excite, or excites the wrong way.

Son Richard, has reached the stage in life where such holidays have little meaning, except in the eyes of a poet. How the off-beat finally is reconciled with the conformism of the rest of his family and with the others, so that ultimately his true love for Muriel is evident, makes for good theater.

The play is a comedy, with a serious undercurrent later to show up more frequently in O'Neill's subsequent plays. The east, with but few minor exceptions does a good job for this, the first production of the season, and the first night of that season, when a mostly new group begins to work together for the first time.

To single out any particular one for praise would be to overshadow someone else who does equally well in a smaller role. However, comedy character Sid Davis, played by Gerald Slavet, is in the top ranks of perfection. He carries off this role as if he really enjoys it.

Father and mother Nat and Essie Miller are played by Robert Summers and Marin Riley, while Arthur is played by Christopher Robinson; Mildred, by Barbara Wood; Sid, by Gerald Slavet; Lily Miller, who has been courted by

Fredd Davies; Muriel McComber, Ellen Richmond; Wint Selby, Charles Maggiore; Belle, Valerie von Volz; Nora, Beatrice Paipert; bartender, Hermann Brandt, and salesman, Clyde Norton.

The play has three acts and six scenes, and shows a typical family over July 4, 1908. Clyde

Norton directs; Mr. Robinson has charge of lighting, and Priscilla Alexander, sets.

"Ah, Wilderness!" is well staged, the east is rounding out to the liking of the audience, and it looks like the Provincetown Playhouse is beginning another successful year.

N.G.N.

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N.G.N.

1969
Advocate - 16 July

PROVINCETOWN, MASS.

Witty Comedies At Playhouse

Wit and talent sparkled at the Provincetown Theater-on-the-Wharf on Monday evening at the presentation of *The Private Ear* and *The Public Eye*, Peter Shaffer's two delightful comedies, directed by Clyde Norton.

Private Ear which takes place in a London lodging has to do with the excited preparations of Charles Maggiore, excellent as Bob, who has invited Doreen, a chance girl pick-up, to supper. Doreen, played by Valerie von Volz is convincing as a pretty nit-wit out of her element with Bob who believes she shares his passion for music. Her bewildered response and confusion as his talk becomes more and more incomprehensible develops an entertaining scene exceedingly well played.

The comedy increases with the performance of Fred Davies as Ted who has come to play cook and butler for his friend and incidentally size up the girl. It is a simple matter for him to take on Doreen and Fred Davies conveys with expert style the way he leaves Bob out of the picture. As the irrepressible Ted he is really great. The play ends as the music of *Madame Butterfly* is left to console Bob in a role touchingly performed and sadly expressive of a wasted evening.

The Public Eye opens in a well conceived change of scene, a smartly furnished outer office in Bloomsbury. A young man, a most engaging young man, Julian Christoferou, a private detective played superbly by John McLean, has come to report to his client. He is in no hurry to do so, in an hilarious scene. Charles Sidley, a conventional business man, has hired Julian Christoferou to spy on his wife Belinda, suspected of having a lover.

Husband and wife problems should always be as much fun!

Robert Summers as Charles Sidley, the jealous husband, is excellent. Valerie von Volz, who plays again as Belinda, is a winning actress. Sets are by Priscilla Alexander. These comedies, utterly delightful, have something to say—each one can guess.

Mayme Claxton

Mr. Arcularis Next At Wharf Playhouse

The cast now appearing in Tennessee Williams' "The Night of The Iguana" are rehearsing for an event of the season at the Playhouse, a revival of Conrad Aiken's play "Mr. Arcularis" given in honor of his birthday on August 5th.

The challenge in this play proves of special interest. The acting company each take two parts, moving from real-



Virginia Thoms, co-manager and designer, designs the set for "Mr. Arcularis" opening August 3 and also plays in the performance celebrating author Conrad Aiken's birthday.

ity to dream—but unperceived as the play develops. There can be no description of the spell which the author casts for it is skillful and so subtly hidden that surprise comes and realization only at the final curtain.

The author will be at the opening performance and the Playhouse is proud to offer it to him. Virginia Thoms plays and also has re-created the set she first designed in 1949, Robert Summers takes the name role of Mr. Arcularis and Valerie von Volz plays both a young student nurse and Diana Dean with whom he falls in love. There is romance and the nostalgia of a summer interlude recalled with gathering excitement throughout the play.

MR. ARCULARIS Is Enjoyable

Aiken Drama
Opens at Cape-tip

PROVINCETOWN, Aug. 4—Conrad Aiken's "Mr. Arcularis," a two-act play with setting switching from hospital operating room to aboard a ship, and then back, opened to a packed house at the Provincetown Playhouse On the Wharf last night and will continue through this week.

This play is run through with realism and the unreal. The ocean voyage Mr. Arcularis takes casts a spell as the real and unreal merge in fascinating progress. It was well received by the audience, and speaks well for a fine week's run.

"Mr. Arcularis," was selected by the Playhouse company as a tribute to Mr. Aiken's 75th birthday, which takes place this week, and the playwright was scheduled to visit the playhouse during its production.

Opening scene is a hospital operating room, where Mr. Arcularis is about to go through a serious heart operation. The rest follows as if a figment of his unconsciousness. The real and unreal fit in, and the final scene is back again to the operating room to enhance the idea this may never have taken place, and if so only in the imagination of the patient.

Anyway, the play has a surprise ending which all good theater-goers must themselves see and appreciate, without it being told here.

Mr. Arcularis' part is played by Robert Summers, who has one of his best roles, and handles it in a professional style, and most of the others have dual roles, some in the hospital and later in the shipboard scenes.

Falerie von Volz has a dual role as the nurse, and later Diana Dean aboard ship; Virginia Thoms is the straightlaced nurse, and then becomes the shipboard companion, Elinor Rich.

Charles Maggiore as Dr. Wetheril and later Mr. Goodbrook; Hermann Brandt as the anesthetist and later Dr. Malnik; Freddie Davies, Dr. Alderton, later Mr. Macrosson; Catherine Huntington, as nurse, Mrs. Merrick, later a lady in tweeds aboard ship.

Others add to a well directed play which is good Summer theater for the visitors, despite the coolness of the night.

All main characters do an excellent job with their roles, despite the numbers involved, and "Mr. Arcularis" is a must—it was written by a man who now makes Brewster his home.

The play is directed by Clyde Norton; sets by Miss Thoms; lighting, Mr. Robinson, and costumes, Marjorie Yater. The play is of two acts, with four scenes in each.

Fine Performances Mark Night Of The Iguana

In a Tennessee Williams play we can usually count on meeting a group of people of, shall we say, slightly questionable character, in a setting that is, if not actually sordid, at least is one which most of us would not choose to be in. "The Night of the Iguana" is no exception to this bent of Mr. Williams.

The setting is a shabby, down at the heels small hotel on the west coast of Mexico, the facilities of which are so meagre and run down that one gathers that its guests are there only for the reason that they have no where else to go for various reasons. In any case, we are here introduced to as motley a crew as it would be possible to gather together in one place. The owner and operator of this choice little establishment is a strident widow of easy—or no—morals, whose sole and determined intent is to, by whatever devious means she must use, keep with her a dissolute Episcopal priest, who has been forced out of the Church (NOT de-frocked he insists) for heresy and for fornication, and has quite obviously gone steadily down hill ever since. He is presented as now being a conductor of bus tours of Mexico and, as the play opens, he is arriving at the Costa Verde Hotel—obviously a well-known retreat for him—with a bus load of touring school teachers. This, one gathers, is not a tour stop on the trip—not according to the brochure which his school teachers had received from the company. This is quite understandable—as is the chaperone's distress at the situation, for the hotel teems with such odd characters as a couple of Mexican beach boys (whose relationship to the widow is scarcely left to the imagination); a foursome of noisy and objectionable

Nazis, who personify the 1940 version of Hitler Youth with their super-athleticism; a group of unkept Mexican waifs—also very noisy and much under foot; and a spinster with her 97 year old grandfather in a wheel chair. These two hail from the island of Nantucket, but have wandered all over the world for years making a precarious living—he as the oldest living poet and she as a self-styled artist, living on "hand-outs" which they can garner from hotel occupants in return for poetry readings by the old man and sketches by her. They have finally arrived at the Costa Verde in desperate circumstances, with no funds and no other place to go on to. In fact, the Costa Verde seems to be the past port of call for all of this strangely assorted crew—the ultimate depths from which there is no escape.

We were certainly treated this week to especially fine characterizations and performances by five members of this competent group of players. Virginia Thoms, as Maxine Faulk, the loud voiced and amoral widow gives herself fully to making this character—if not exactly lovable—a thoroughly alive person—hard-boiled and determined to have the Rev. Lawrence Shannon stay on as a replacement for her very recently dead husband. Catharine Huntington can always be counted on to give a delightful performance of whatever character she assumes. In this case, as the distracted chaperone of her bevy of school teachers, she is quite perfect, both in costume and manner. Shocked beyond words at the identity, the appearance and the behaviour of their tour conductor, and horrified at the enforced stop at the ratty hotel, she gives just the right note of comedy by fluttery but oh-so-determined manner. Gerald Slavet, as Nonno, the very old and senile poet, achieved the uncertain walk and quer-

ulous voice of the very old in a most believable way, and gave a splendid performance in a part that called for really expert make-up and acting—both of which were certainly present.

John McLean, as the Rev. T. Lawrence Shannon, with his fatal weakness for women and liquor and his inevitable downfall in the Church, played the part with conviction and one felt an almost reluctant sympathy for this man, whose whole life was a constant battle against his worse self and against what one felt was his deep inner hatred of the suffering and tragedy of life, and his own inability to cope with his weaknesses. The very fact that he kept on wearing the cross and that he tried once to put on his clerical vestments, made one feel this inner turmoil between the ideals he must once have had and his present actions and condition. His one act of strength—and of expiation—was to go down and release the captured Iguana, tied by the neck and about to be tortured by the Mexican youths before it was killed for food. Even this small humane act he covered up with cynicism and sarcasm.

The real cudos this week however, must go to Virginia Rice in the part of Hannah Jelkes, the not-so-young spinster from Nantucket, whose whole life has been devoted to her aging grandfather whom she admires and cherishes. Throughout a long and difficult part she maintains the character she has created without a single false note. The selflessness, the beauty of her devotion, her determination to care for the old man, and yes, her desperate fear at their present penniless state and a bleak future, shine in her face with true beauty and make this person really live for a few hours. Hers is a really Star Performance.

M.H.B.

Audience Likes Williams Play

Tennessee Williams' play, *The Night of the Iguana*, directed by Clyde Norton, opened to a packed house Monday night at the Provincetown Playhouse. The play takes place in the summer of 1940 in the Costa Verde Hotel in Puerto Rico on the West Coast of Mexico. Virginia Thoms is most convincing as the sexually rapacious and blatant Maxine Faulk, proprietor and manager of Costa Verde Hotel. She's great.

John McLean is excellent as the tormented Rev. T. Lawrence Shannon, tour conductor for a group of American School teachers, taking them to the Costa Verde, not on their itinerary. Catharine Huntington as Miss Judith Fellowes and spokeswoman for the teachers in demanding that Shannon return them to their real destination is justifiably indignant. Enraged at being abandoned she charges him with the rape of a young girl in the party and threatens to have him fired. Miss Huntington is grand in her indignation.

Virginia Rice is rewardingly affective as the touchingly sensitive itinerant artist, Hannah Jelkes, who with her ninety-seven year young poet grandfather "sing for their supper" with his poetry and sketches. Gerald Slavet is horribly convincing as Nonno, the grandfather.

Others who appear in the production and have their individual merits include Fredd Davies and Barbara Wood, son and daughter of Herr and Frau Furenkopf played by Hermann Brandt and Penelope Parkhurst, Ellen Richmond as the frantic young girl, Robert Summers as Jake Latta and Christopher Robinson as Hank. Sets are by Priscilla Alexander.

The production, very well worth while and enjoyable, one of the best of the various presentations this season, was received with great enthusiasm by the audience.

Seen at last night's performance was Tony Perkins, screen and TV star from Wellfleet.

Mayme Claxton

Mr. Arcularis Proves To Be Fascinating Play

A fascinating play this week awaits those perceptive souls who realize that, this summer, there is a group of players in Provincetown who, under the especially fine direction of Clyde Norton, are offering truly exciting theatre to those who have the wit to take advantage of it. Practically everyone of us can identify with the "Mr. Arcularis" of Conrad Aiken's play—anyone of us, that is, who has undergone the ordeal of being put under anesthesia, for I doubt if anyone has ever gone through this without tremors and trepidations, or who has not had the wierd experience of feeling that he has lived another life-time while under its influence. And that is what Mr. Aiken's play is about—a man, undergoing a serious heart operation, is snatched out of time and lives for a few hours in another element, peopled with characters who are, actually, the ones he has seen just before going under the anesthesia, and by two people, long dead, but who have lived on in his memory with definite results to his character and his views of life.

The play opens—and ends—in an operating room, as the operation is about to begin and as it ends, and the scenes in between take place on board a ship, whose destination no one seems to know and which symbolizes that

strange feeling one has on shipboard of being completely isolated from the world—of living for a time outside of time itself. An interesting thing, as the play progresses, is that the people who have been caring for Mr. Arcularis in the hospital, take on, in his ether-induced dream, characteristics different from those they have shown in real life, making one think that perhaps one's subconscious mind perceives qualities in people which are not always apparent in superficial contacts.

Robert Summers gives a splendid performance as Mr. Arcularis—a very attractive man, worldly and experienced, who has never recovered from a shattering experience in his childhood, which disillusioned him and made him always distrustful of any close associations for fear they, too, would end in disaster.

Valerie von Volz, as Miss Snell, the infinitely kind and understanding, always blundering, little nurse, who faints in the operating room and always seems to do everything wrong, and who later emerges, in Mr. Arcularis' dream world as the attractive fellow passenger on shipboard, blends her portrayal of these two characters—the uncertain and rather plain little nurse and the self assured young woman traveller—into one, so subtly that one believes that they are, actually, the same. Mr. Summers and Miss von Volz really carry the play, with

able and fine support from Virginia Thoms as Miss Carter, the hard-boiled and efficient head nurse, who is in a constant state of exasperation with the gentle Miss Snell, who is so obviously attracted to her patient. In her other character she becomes a quite different person—a self assured and wealthy widow, far more approachable than the hard-riding head nurse. Miss Thoms great versatility is shown in her playing of these two characters in the one play. The professionally sympathetic Superintendent of Nurses, played by Catharine Huntington, turns amusingly into a compulsive walker going nowhere as she passes and re-passes on her eternal deck-walking. Barbara Wood, as Mr. Arcularis' long-dead mother, gives a most appealing performance, as she appears to him in all her youth and beauty which he idolized, and finally makes him understand what love really is. The characters of the doctor and the priest—both played by Gerald Slavet, did not seem quite real. Perhaps they were played with a bit too much histrionics. Then again, perhaps Mr. Aiken did not like either doctors or clergymen and made them unsympathetic characters!

THEATER REVIEWS

"Mr. Arcularis"

"It's like OUTWARD BOUND," "It reminds me of DEATH TAKES A HOLIDAY" were comments I heard on the wharf between the acts at the Provincetown Playhouse. The similarity of these plays to Conrad Aiken's MR. ARCULARIS is that in each the playwright devises special ground rules and then his game is to keep the audience guessing about them while he exhibits his aptitude for playing within these self-imposed limits. It's a good game. Mr Aiken's skill in writing for the stage is not tremendous, but he does present well defined characters. His real talent is with poetic imagery which enhances his fanciful script and may give a timelessness to an otherwise dated effort. MR ARCULARIS, incidentally, was premiered at the Provincetown Playhouse fifteen years ago.

The play opens and closes with a scene in an operating room. There is a scene in a hospital room and there are five scenes in various parts of a passenger ship. All these are cleverly implied by the settings created by Virginia Thoms. Marjorie Yater's costumes coordinate well with them.

The large cast of this production is headed by the handsome Robert Summers in the title role. To act a cold, sick man so as to reveal his warmth of personality and not let the play drag is quite a trick. Mr Summers generally succeeds in this. He is abetted by the adroit acting of Valerie von Volz, Virginia Thoms and Catharine Huntington all in dual roles sometimes as shipboard passengers. Also giving able assistance in similar dual roles are Charles Maggiore, Hermann Brandt, and Fredd Davies.

The versatile Gerald Slavet gives us two characterizations: one as a friend of Mr Arcularis; the other as the captain. Christopher Robinson doubles as a passenger and as Uncle David. Barbara Wood plays the lady in pink dress with great feeling and Miss Toppan is well done by Ellen Richmond. Geof-

frey Ball, William Joseph Buckley and Priscilla J. Alexander also have bit parts.

Clyde Norton does an admirable job in leading this melange through the book, through in a rather earth-bound manner. His fundamentals are sound, but I feel he should be both bolder and airier in his direction of "this insubstantial pageant."

Joan Sparrow



Conrad Aiken, poet and playwright, author of Mr. Arcularis, is shown with Provincetown Playhouse managers Catharine Huntington, Virginia Thoms and director Clyde Norton.

By Marion B. Haymaker

In this column I breathe out the two professions loved best, putting down the written word and the theater. Right here in Provincetown we have one of the best small theaters in this good country of ours. Too bad it is limited to but a little over two Summer months, and too bad, in-

deed, if any one of us, be he native or visitor, not witness at least one of the fascinating performances. For instance, I shall never forget, let me live as long as Herbert Hoover, Mr. Arcularis, its superb cast, its masterful directing by Clyde Norton, its leading performer, Robert Summers, Catharine Huntington in her long coated tailored suit passing the window on her imagined journey around the deck of the boat, and never to be entirely left out, the cry of the sea gulls so like sea gull I have heard many times. and yet, this time only make-believe of young actors somewhere behind the curtain. This play was written by Conrad Aiken who lives here on the Cape, a great poet and a great dramatist.

Our Provincetown Playhouse out against the bay, with its swishing sound of the tides, the low wooden structure darkened by the salt air, inside, its alluring stage, its nice seats, its walls on which programmes predominate, its small sculptured men in armor guarding the stage and each year with young men and women coming, perhaps each a little better than in the earlier seasons all this makes us hunger and thirst each week for the new play, until it has become our one relaxation



Sculpture by Kay Kranther Gross can be seen in his show at the East End Gallery now through Sunday.

from a busy Summer task, pleasurable to be sure, but then again heavily difficult.

It is a number of years since I first met Catharine Huntington, president of the Provincetown Playhouse corporation. It was at a garden party in the yard of the Church of St. Mary of the Harbor. Then she fascinated me with her charm, her innate refinement. She has not changed, she carries the years in between oh! so lightly.

Virginia Thomas LePeer, treasurer of the Playhouse, can never be eradicated from my thoughts she is a superb actress. I have seen her in so many roles, and the last one seen, that of Lily Miller in Ah, Wilderness, was a magnificent interpretation of the old maid of the turn of this century, and with her biased, yet righteous attitude toward wayward Sid Davis whom a modern audience is bound to sympathize with. No wonder. The Playhouse produced that O'Neill play for two weeks. No wonder it opened the Playhouse. So less tragic than so much of Eugene O'Neill's drama, and yet with such a harkening back to days gone that one finds a tear in the eye, as one smiles reminiscently at the almost perfect portrayal of the innocent young boy Richard by the more than likely-to-succeed Christopher Robinson.

We must mention, too, the apprentice actress, Barbara Wood, who played the young daughter in Ah, Wilderness, and who also gave us that bit of exquisite gentleness in Mr. Arcularis, of the young, long dead mother in pink.

Fredd Davies is a delightful addition to this year's cast. Long to be considered one of the most deftly played humorous parts is that of the young would-be-waiter he gave us in Private Ear, which by the way coupled with Public Eye, both plays written by Peter Shaffer, were among the best among all best. Off stage he, Fredd Davies, is a delightful and courteous young man who comes lightly from his table to mine in a restaurant, eager and gallant, much as if he thought me a girl equal in years to his own boyishness. Maybe he did. Well do I remember when but a little girl and wearing pigtails, we saw Sarah Bernhardt in her final trip

across the United States, and when asked about her we said she didn't have a wooden leg.

There are still to come to the Playhouse dramas that thrill us but to see their names in print. One by Thornton Wilder, the author of Our Town, and that earlier novel, The Bridge Of San Luis Rey, which was read in every through train, hotel lobby and sitting room in the United States, Canada and most points elsewhere in the year and the following year, in which it was written. While the curtain down for the season of The Playhouse will be The Best Man, by Gore Vidal, the author of the much grabbed best seller of the current times, Julian. One not say much about this closing play. We prophesy all-sold-out seats.

Just imagine the tramp, tramp of many feet across the patio, at the Playhouse the wait on the

pleasant seats along the sky growing darker, make star here and there and lat during the long intermission ing some of that wonderful out in the cool air, chatting ones we know, likely Miss ington and always remember the man we consider such of The Playhouse, Edward Thommen. He is in Italy Summer, and must miss his loved Provincetown as we him.

THEATER REVIEWS

Two One Act Plays

Instead of two plays by George Bernard Shaw as once planned for this week, the Provincetown Playhouse is presenting one by him and "A Web, A Thread, A String Of A Teabag," a brand new play by Betty Jean Lifton. Habitues of the playhouse may remember her as the sensitive author of the beautiful American adaptation of the Japanese play, "Twilight Crane" presented there last year. This play is a very different stuff. A frequent summer resident on Cape Cod, I understand that Mrs Lifton wrote her comedy with the wharf players in mind. Unquestionably they fit the fabric. This is not to say that her play is so specialized that only this group is suited to it. On the contrary it is a delightful theatre of the absurd with universal appeal and hopefully it will be available to other groups and reach many audiences, for its gentle satire is thought provoking as well as highly entertaining.

The playwright's style I consider somewhat eclectic. This is not to debase her ability but rather to admire her cleverness. Like Ionesco she regales you with the ridiculous, like Becket she perplexes you with possible symbolisms, and like the Sitwells she delights you with rhymes and rhythms and imagery.

A few words about the characters created by this company I hope will entice my readers to see how Mrs Lifton has strung them together for the stage. Catharine Huntington radiates charm under a large felt hat and reveals her great talent as a comedienne. Charles Maggiore plumed new depths to present a welcome different stage personality as her husband. A sophisticated caller dressed in alluring black is skillfully played by Virginia Thoms. Fredd Davies and Christopher Robinson are memorable as somewhat grotesque moving men and Barbara Wood and Vincent Cenci are the innocent looking bride and groom.

The Shaw play still on the bill which precedes the premiere is "Village Wooing." This succession of conversations for two people is a suitable vehicle for Shavian wit and wisdom. It would seem to exemplify that if a girl wishes to woo in a village, she must first go fishing on a ship. The setting of the first scene is on deck; the other two are in a village shop. Valerie von Volz is much too pretty for the part she plays and did not take this opportunity to create a character in the flavor of the book as did Robert Summers who plays opposite her. Neither player attempted English accents which would have enhanced the script, but this may have been wise if to do so would have made them stumble over their words. This they did not do. On the whole I felt this production was a little too evenly paced; probably by the end of the week it will have gained some needed nuances. Also, because of tiny things which make the play seem dated, I would have preferred Shaw's "Present" rather than today's.

Both plays were pleasantly mounted with only suggestive settings by Priscilla Alexander so suited to the very small stage. Clyde Norton may add another feather to his cap for his direction of the pair, especially the new play where music by Daniel Jahn and choreography by John Carbonne were skillfully and often amusingly blended into the texture of the performance.

Joan Sparrow

Two One Act Plays Good Bill Of Fare

These is an especially succulent bill of fare this week at the Provincetown Playhouse, in the form of two one-act plays, shrewdly chosen for the wide variance in mood and content, combining, as a good bill of fare should, different tastes and textures to whet the palate. The first one—"Village Wooing" by George Bernard Shaw is witty, light and highly amusing, and it is expertly played by Valerie von Volz and Robert Summers, who make the most of every line and situation and who play together with the smoothness of Jersey cream in good coffee. They are a joy to watch. This little gem of a play is typical Shaw and it will be just as humorous years from now as it is today, full of sly amusement and poking fun at people (though not in as biting a way as Shaw often is) and presenting superbly well a favorite theory of his that, if and when a woman decides to snare a man into marriage, that man hasn't a china-man's chance to escape. Although, if the girl happens to be as attractive and wholly delightful as she is portrayed by Miss von Volz, it is hard to imagine why he would want to!!

After the Intermission there is an abrupt change of pace in the new one-act play by Betty Jean Lifton with the rather obscure title of "A Web, A Thread, A String of a Teabag"—which may have some deep significance, but is, at the same time, reminiscent of the strange titles one sees on ultra-modern paintings, which may have great meaning for the artist but which leave the viewer in a state of uncertainty and bewilderment. The play is, obviously, a satire on war and on people's reaction to it—and even, perhaps, a satire on people themselves—on their pride of material possessions; their selfish concentration on themselves and their own tiny circumscribed world; the pitiful lack of any meaning to life; their hidden sins (which they, themselves, cannot forget); so that, when they are finally dispossessed by death and stripped of all their dearly prized possessions, it is as if they had never existed and the same futile cycle starts again with a newly married couple starting on the same dreary path toward nothingness.

Although the characters, as written by Mrs. Lifton, are so far from admirable that one firmly resists any identification with them, nevertheless one cannot help admiring the performance of the cast in portraying them. Charles Maggiore as the Husband is stuffy, self important, and completely self satisfied and he sustains his characterization throughout most admirably. Catharine Huntington is the personification of a fluttery, utterly brainless and unbelievably vain woman in the character of the Wife. Vir-

ginia Thoms seems fated this summer to play either loud and strident or macabre characters, and this one of the Caller, who is, of course, Death, is certainly a macabre one, to which she does more than justice, both in her costume and make-up and in her grisly characterization of the unwelcome Caller.

If it is true that one picture is worth a thousand words, perhaps this short but oddly disturbing play will have more effect than scholarly diatribes on where the human race is heading.

M.H.B.

Unusual Interest In Playhouse Play

There is unusual interest in the production next week at the Provincetown Playhouse when *A Web, A Thread, A String of a Teaball*, called by the author, Betty Jean Lifton, a Floating Farce opens in a bill with Shaw's charming comedy, *Village Wooing*.

Valerie von Volz and Robert Summers play the two roles in *Village Wooing*, and the cast for the new play includes Virginia Thoms, Charles Maggiore and Catherine Huntington with Fred Davies and Christopher Robinson. Mrs. Lifton's translation of last season's very successful play, *The Twilight Crane*, from the Japanese was a high point of the Summer at the Playhouse. She has written this new play in the tradition of the Theatre of the Absurd.

A man and a woman are confronted with the illusion of possession and the illusion of permanence. A Caller challenges the reality of their existence. Music and dance are used to heighten the tragic comic effect as the couple's complacent world is stripped of the furnishings that gave them fleeting identity. John Carbone, dance director who is living in Truro this Summer, is choreographer for the production directed by Clyde Norton.

The chance to present a new play just written this Summer for the company by an author on the Cape for the season, recalls the early days of the Provincetown Players when new playwrights were inspired to experiment with new theatre in much the same way and could see their work performed by the actors for whom they wrote.

New Playhouse Director For Wilder Play

Another first production comes at the Playhouse next week, August 24-29 following the new play by Betty Lifton with Shaw's *Village Wooing* through this Saturday. Thornton Wilder's brilliant translation from the French of Andre Obey's *Le Voil de Lucrece* is an event of the season. Clyde Norton, who has carried through the direction of the company with great success must meet other commitments now. The Playhouse is fortunate to have a former member of the company, William D. Roberts, now well known in theatre as a designer and playwright come to direct and create the designs for the Wilder production. He is here following his latest accomplishment, the design of all the Boston Arts Festival productions, sets and costumes, including the creation of the new thrust stage which has proved a noted achievement in theatre design.

Since Mr. Roberts' seasons with the Playhouse, 1949 and 1950, he has been resident designer at the McCarter Theatre in Princeton, for five seasons, designed for Herbert Berghof at the Vancouver International Festival, for the first touring engagement of APA (Association of Producing Artists). He has designed for dance, the latest performances of Doris Humphrey and her Juillard company, for five summers he was resident designer for Stock at Falmouth, Stockbridge, Bermuda, the Sombrero Playhouse in Phoenix, and at Matunick. As playwright and author his *Lovers in Midstream* was given first professional production by the Provincetown Playhouse here in 1959. His verse has appeared in the *New Yorker* and *The Atlantic Monthly*.

Music for *Lucrece* has been composed by Daniel Jahn and Dance Director John Carbone is working with Mr. Roberts on the choreography.

In the cast of *Lucrece* are Gerald Slavet, Charles Maggiore, Vincent Cenci as Tarquin with Valerie von Volz playing *Lucrece*. Robert Summers and Virginia Thoms perform as the two narrators. Also playing are Fred Davies, Christopher Robinson, Beatrice Paipert and the entire company on stage for this rare event of the late summer as the Playhouse season draws to a close.

'Lucrece' to Open at Cape-tip Playhouse for Week's Run

PROVINCETOWN, Aug. 24 — Thornton Wilder's "Lucrece," translated from the French of Andre Obey, will open at the Provincetown Playhouse on the Wharf tonight and continue through Saturday.

For this production, a well-known designer, playwright and author, who was a member of the playhouse company seasons of 1949 and 1950, is taking the direction, as well as the design of scene and costumes.

William D. Roberts, from his most recent success as designer for the Boston Arts Festival productions, will participate as designer and director. He has been with the McCarter Theater in Princeton the last five years, a professional repertory company sponsored by Princeton University, performing classic and contemporary plays.

Mr. Roberts' career has in-

cluded design for Herbert Berghof's Vancouver International Festival's production of "Firaudoux," the first touring season of the Association of Producing Artists, design for the Charles Playhouse in Boston; Group Twenty in Wellesley, Stock seasons in Falmouth, Stockbridge, Bermuda and Phoenix, Ariz.

As a playwright, his "Lovers In Midstream" was given its first professional production by the Provincetown company in 1959; his verse has appeared in the New Yorker and Atlantic Monthly and his most recent play is optioned for films and is still in work.

For the Thornton Wilder translation, the cast of "Lucrece" brings the entire playhouse com-

pany to the stage, including the sculptor and actress, Beatrix Paipert. Actors in leading roles include Robert Summers and Virginia Thoms as narrators, sustaining the intense suspense of the theme; Valerie von Volz, as Lucrece; Vincent Cenci as Tarquin, the violator; Gerald Slavet, the Roman officer, husband of Lucrece; another Roman officer, Charles Maggiore; Christopher Robinson, a Roman soldier; Barbara Wood, Penelope Parkhurst and Ellen Richmond, from the younger company, as maids attendant on Lucrece, and Catharine Huntington, Fredd Davies, Hermann Bradt and Marjorie Yater.

Music has been composed by Daniel Jahn and choreography designed by John Carbone.

Playhouse Productions Have Three Gifted Directors



An array of talent at the Playhouse on the Wharf with these three directors, Clyde Norton, returned from 1960, '61 and '62 seasons to take seven productions, William D. Roberts from 1949, 1950, taking direction of "Lucrece", and Charles Maggiore of 1961, '62, and the present season, now director of "The Best Man" playing through Labor Day. In the absence of Edward Thommen, director since 1956, on holiday in Greece, the Playhouse has been supplied from its own gifted members past and present.

THEATER REVIEWS

"Lucrece"

A truly artistic production is on deck this week at the Provincetown Playhouse. "Lucrece" by Thornton Wilder is his translation of "Le Viol de Lucrece" by the French playwright, André Obey. It was first staged in France and then in this country over thirty years ago. The drama has a clear and bold plot based on the Roman legend of the virtuous matron, also used by Shakespeare in his poem. "The Rape of Lucrece." The action occurs during the Tarquinian oppression in the sixth century B.C. In camp before the siege of Ardea the army officers boasted of their wives' virtues which they tested with a surprise visit back home. Lucrece, wife of Collatinus, was the only one found spinning with her maids. Tarquin, the king's son is filled with lust for her and while the others are in camp again, he secretly returns to the villa of Collatinus and Lucrece. Ancient laws of hospitality required that as prince and as her husband's friend he be well received. In the night he violently attacks her then speeds away. Stricken with sorrow, Lucrece dresses in mourning and sends for Collatinus that she may tell him and her household of the wrong before she stabs herself.

Starring in the title role, the beautiful, statuesque Valerie von Volz is perfectly cast. Her skillful restrained acting conveys the poise and depth of anguish of this lady. She receives magnificent support from Beatrice Papert as her first serving woman and the three maid-servants, Barbara Wood, Penelope Parkhurst, and Ellen Richmond make a harmonious trio.

Opposite Miss Volz, Vincent Cenci does admirably as the lecherous Tarquin. Gerald Slavet is less convincing as Collatinus, the abused spouse, but the script did not provide him much opportunity. More activity is assigned Junius Brutus, well played by Charles Maggiore. Fredd Davies contributed notably in two smaller parts. Others in the cast are Christopher Robinson, Hermann Brandt, and Geoffrey

Reviews

(continued)

Ball. Two able readers, Virginia Thoms and Robert Summers add an extra dimension to the book.

Prize plaudits for this production, however should be piled on director William D. Roberts. The settings, groupings, costuming, lighting, sounds, voices, and movements all reflect his talented touch. The costuming, for example, seems to have been selected with an eye to the stage composition and the suitability to the wearer and if in some cases therefore lack historical accuracy this was not an annoying anachronism, but rather an adjunct to the timelessness of the theme. There is grand spatial use of the theater which tends to envelope the audience in the play. Several Roman citizens listed on the program never made it on stage. Probably this was a practical necessity. I would think, however, that more awareness of the mob would have given larger import to the legend, for when the vile deed of Tarquin was known it caused a revolt against the kingdom and the establishment of a new government. Perhaps Mr Roberts preferred to keep the emphasis on the immediate family. Certainly his overall approach is valid. Moreover, he avoided the unsuitable extreme of being either ponderous or glibly melodramatic and gave us an exciting, elegant drama of merit.

Joan Sparrow

Playhouse Cast Superb In Wilder's Lucrece

Last week the Provincetown Playhouse presented its tribute to Shakespeare in this, his 400th Anniversary year. And a worthy one it was, in the form of Thornton Wilder's play "Lucrece" translated from Andre Obey's "Le Viol de Lucrece"—but originating from Shakespeare's "The Rape of Lucrece." Following Thornton Wilder's preference, the settings were of a stark simplicity, suggesting rather than delineating the background, which pointed up the action and made more apparant the fact that this is really a situation of no specific time or place, but could be the present as well as the ancient time in which it is set—which is actually five centuries before Christ, just before the establishment of the first Roman Republic.

The plot is of such simplicity that it is really no plot at all, but relates the rape of the faithful and pure Lucrece by the evil son of the reigning Etruscan King and her resultant suicide to protect her husband's honor. Using a favorite device of Wilder's, narrators play a considerable part in the production, weaving in and out of the action, and creating a very special mood. This is not, one is sure, an easy thing to accomplish smoothly, but the director, William Roberts, did an exceptionally fine job of bringing this together with the greatest dexterity, and the result was a play which sustained the interest and the suspense even though one knew exactly what the outcome was to be.

Adding greatly to the whole were the ingeniously simple sets, designed by Priscilla J. Alexander and the mood music by Daniel Jahn and Romanos Rizk, unobtrusive in themselves, but pointing up the acting of this very fine group of performers, all of whom did ample justice to their parts. Robert Summers and Virginia Thoms were excellent Narrators—with fine, clear, resonant voices, giving exactly the

right feeling of being both outside the action yet so cleverly weaving the thread of their lines into it that they became a part of the whole. Valerie von Volz as the stately, beautiful and pure Lucrece was especially fine—as witness the spontaneous applause which followed one particularly fine bit of acting. One outstanding thing which has been noticeable all this season is the competence and smoothness with which the whole cast performs. This of course is due, not only to the seriousness and the dedication of the actors, but, in very large part, to the director who must plan every move and naunce to achieve this smoothness. Clyde Norton has done an outstanding job in this field all season, and Mr. Roberts—in his direction of this particular play—is a worthy successor to Mr. Norton.

M.H.B.

THEATER REVIEWS

"The Best Man"

The political now permeates the air, so "The Best Man" was an apt choice for the present production at the Provincetown Playhouse which will continue to play through Labor Day. If you enjoy party politics you will rally to Gore Vidal's platform. It is peopled with imaginary public figures, and those around them, whose stage world is half theirs (an imitation of ours) and half ours (allowing references to Eisenhower, Adlai Stevenson, Mrs Coolidge, the Mafia, etc.). The main plank is the struggle between Bill Russell and Joe Cantwell to win the party nomination. The battle line in this play is riddled with gag lines — although I expected more — and Vidal's by-line is a winner: insights on candidating, problems of meshing public and personal life, plus ridicule of political abuses. If you think there is only one possible alternative for the best man you are grammatically right, but dramatically wrong!

I nominate for acting accolades Leif Woodrow as the elderly former president, Art Hockstader, who wants the best for his party. This composite character is well described and consistently presented by Mr Woodrow. High on the credit slate, too, as small stereotypes are Virginia Thoms, the ardent party worker, Mrs Gamadge, and Hermann Brandt, Senator Carni. Large votes of enthusiasm for Arthur

Snader in the small part of Dr. Artinian and for E. Fredd Davies in the small part of Sheldon Marcus. Campaign managers are well played by Vincent Cenci and Christopher Robinson.

The thus well-supported candidates both also win the audience with good performances. Mr Vidal has burdened Robert Summers as Russell and Gerald Slavet as Cantwell with complex personalities who make varying impressions on different people. Each actor plays with conviction.

Behind every man is a woman. Mrs Russell is molded as cold, calculating, yet cooperative. Valerie von Volz polls praise for her excellent acting in this part; she is strikingly stylish and her graying hair is becoming. Mrs Cantwell is the impulsive, frilly, and gay type. Ellen Richmond ballots a bright return in this role; her golden coiffure no doubt aided her confidence for she acted with relaxed assurance.

The sets brought out the look and almost the smell of uninteresting hotel suites, but might have been designed for greater flexibility. Just the ticket, however, in each is a campaign standard with the candidate's portraits which really looks like Mr Summers and Mr Slavet.

Charles Maggiore does a commendable job in directing this satire. The beginning was slow and the time between scenes too long, but the comedy gained momentum and was never tedious.

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