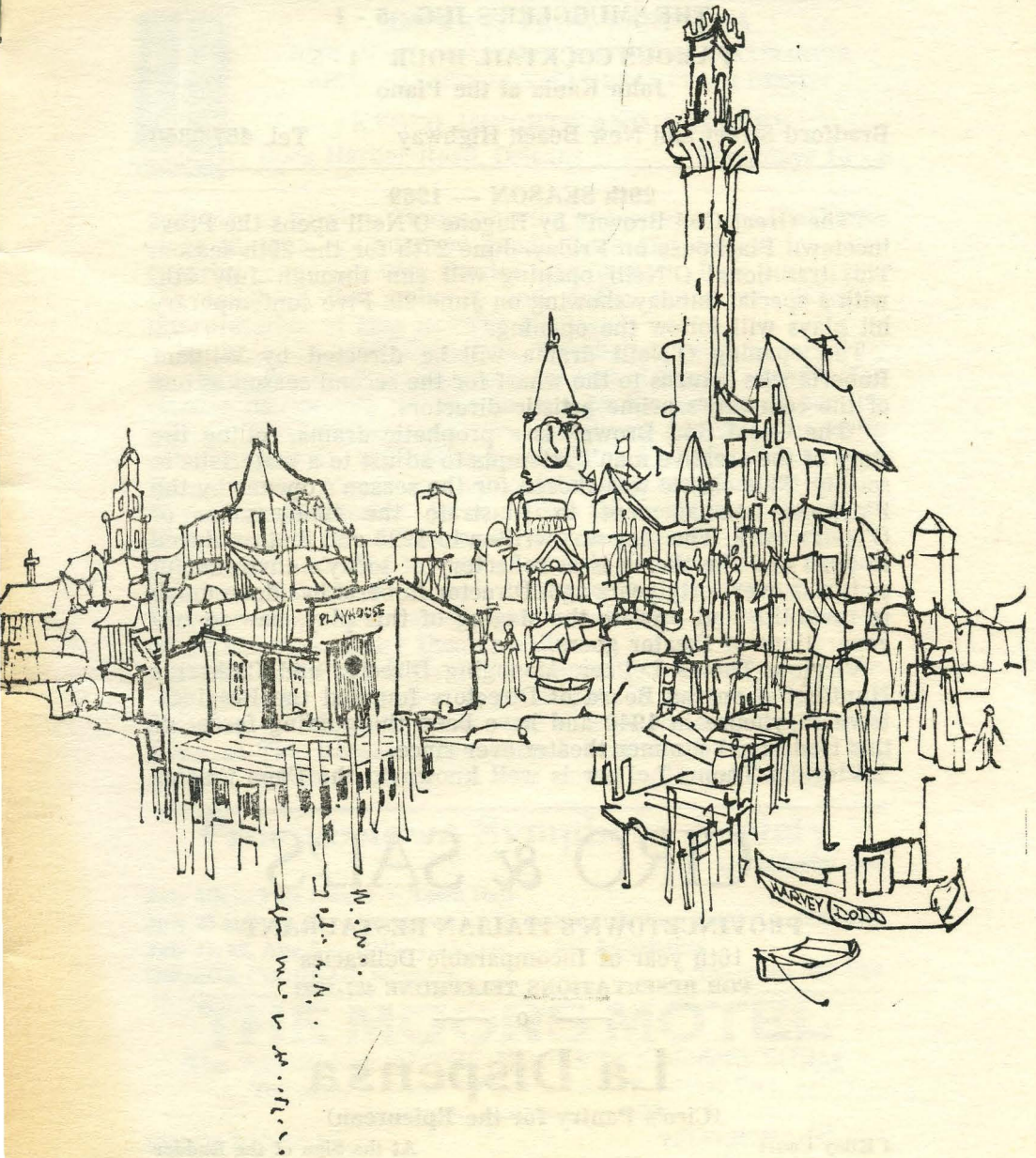


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29th SEASON — 1969

"The Great God Brown" by Eugene O'Neill opens the Provincetown Playhouse on Friday, June 27th for the 29th season. This traditional O'Neill opening will run through July 5th, with a special Sunday showing on June 29. Five contemporary hit plays will follow the opening.

The opening O'Neill drama will be directed by William Roberts who returns to the wharf for the second season as one of the company's prime artistic directors.

"The Great God Brown" is a prophetic drama, telling the story of the creative man's attempts to adjust to a materialistic society. This classic was chosen for the season's opener by the Playhouse management to illustrate the timelessness of O'Neil's work. The play was written in 1925 and first produced in 1926 and the theme is as reflectory of today's environment as it was over forty years ago. Director Roberts has done much to revitalize and up-date the staging of this play, new to two generations of theater goers.

Virginia Thoms LePeer, Managing Director and Catharine Huntington on the Board of Directors founded the Provincetown Playhouse in 1940 and have been the guiding forces of this traditional summer theater ever since.

Virginia Thoms LePeer is well known to the Cape theater

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audience as Virginia Thomas having appeared on the Playhouse stage in over one-hundred productions and served in every capacity connected with theater management. Last year, 1968, she delighted the audience and critics with her vivacious interpretation of Meg in "The Hostage."

In June of 1968 Catharine Huntington was honored by receiving the Alumnae Recognition Award from Radcliffe. The citation designated: "A woman who by the quality of her life and spirit exemplifies what the liberal arts education hopes to achieve. And in 1966 Miss Huntington won the Rogers and Hammerstein Award for her outstanding contribution to the New England Theater. As an actress she has graced the stages of Boston and Cambridge as well as the summer Playhouse.

The multi-talented company assembled this year is headed by distinguished artists, well known on today's theater scene. Many of whom have gained over recent years the appreciation of the Cape's summer theater audience.

Director William Roberts has recently returned from Norway where he was invited to participate in the production and direction of "Virginia Woolf" and several one-act plays by Jon Swan at The Bergen International Festival. Last March Mr. Roberts directed two of his own one-act plays, "Caddy" and

Provincetown Symphony Society

CONCERTS 1969

July 5th — Pete Seeger — Town Hall

July 25 and Aug 1 — Provincetown Symphony — Race Point Amphitheater

July 15, 22, Aug 5 — Gallery Players — Art Association

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"Clara" at Herbert Berghoff's Playwright's Foundation in New York. April saw the production of another William Roberts play "Filthy Piranesi" directed by William Francisco, at the Playhouse Theater in Vancouver. This noted director has been engaged to stage "Camino Real" by Tennessee Williams at the close of the season. The Seattle theater audience saw Roberts' exciting sets and costumes for "Lysistrata" and "Virginia Woolf" at the Seattle Repertory's late spring production.

Paul R. Barstow who has been a popular leader of the company for the last three summers, is a gifted actor and director. In the winter he is Director of the Program in Theater Studies at Wellesley College. He is a member of all the professional theater organizations. And his impressive list of credits both as an actor and director have made him well known to both the Boston and Cape theater audience. This year Mr. Barstow comes to the Playhouse as the leading character actor and will appear on stage in almost every production.

Ray Duffy is another creative director and actor who contributes to the Playhouse productions. Last year his spectacular staging of Brendan Behan's "The Hostage" was one of the season's most popular hits. For several years he has been associated with Sarah Caldwell of The Bonton Opera Company.

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THE PLAYS OF 1969

THE GREAT GOD BROWN by Eugene O'Neill. Written in 1925, and first produced in New York City in 1926, Brown is one of O'Neill's masterworks, and has as much of value to say in 1969 as when it was written. On one level a searing, passionate consideration of a young artist's problems in a materialistic and uncaring society, it is also a profound exploration of man's search for God. Through the use of masks, ritual, music, as fresh today as when written, O'Neill asks an ancient and very modern question — is man God? Or is God Man?

THE LOVER and **THE COLLECTION**, by Harold Pinter. First produced in England in 1963 and 1961, respectively, these comedies reveal Pinter at his elliptical, menacing best. They are both plays concerning the ambiguities of sexuality, raising the question (which is carefully not answered) of "who wants what, and why?"

ROSENKRANTZ AND GUILDENSTERN ARE DEAD, by Tom Stoppard. Hamlet out of Samuel Beckett — is one way of describing this funny and terrifying account of the absurd dilemma in which Hamlet's old school chums find themselves. No one knows why they have been summoned to Elsinore, at least no one will tell them. Until too late. Produced in the spring of 1967 in London and that fall in New York City.

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EVERYTHING IN THE GARDEN, by Edward Albee, from the play by Giles Cooper. "What would happen if "Messrs. Albee and Cooper seem to ask, "a nice suburban matron, living beyond her means, had a chance to become a hundred dollar an hour call girl?" The answer is Albee-witty, Albee-scary, and frighteningly close to home.

BLACK COMEDY, by Harold Shaffer. Mr. Shaffer's hilarious farce is based on the old joke, "Where were you when the lights went out?" Except that for theatrical purposes the lights go on, treating us to the uproarious mess of an ill-fated dinner party in the dark. To be preceded by THE WHITE LIES, a haunting anecdote about a clairvoyant who perhaps sees too much for her own good.

CAMINO REAL, by Tennessee Williams. One of Williams' most compelling, ahead-of-its-time, and unappreciated plays. First produced in 1953, it concerns the picaresque, bewildered journey of its anti-hero, Kilroy, through a mysterious landscape the the soul peopled with such worthies as Casanova, Marguerite Gautier, Byron, and Don Quixote. The play's combination of soaring poetry, wild humor, and bitter, compassionate insight has already raised it to the level of a 20th century American classic.

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CAMINO REAL

by

Tennessee Williams

Directed by William D. Roberts

Settings by Donald Green Costumes by Linda Martin
Lighting by Jay Patterson

Production Staff

Production Stage Manager	Jay Patterson
Assistant Stage Manager	Judith Benson
Property Mistresses	Laurae Gold, Janice Gertsman
Wardrobe Mistress	Marana Brooks
Technical Director	William Stern

"In the middle of the journey of our life I came to myself in a dark wood where the straight way was lost."
Canto I, Dante's Inferno.

Camino Real is divided into a Prologue and sixteen "Blocks."
There will be intermissions after Block Six and Block Eleven.
The action takes place in the plaza of a tropical seaport.

Straw hats and masks compliments of the Basket Bazaar.
Sombrero courtesy of Orleans Arena Theatre.
Guitar courtesy of "California Bob."
Miss Thoms' wig courtesy of Harbor Vanity Shoppe.
Rings and necklaces compliments of CROWN JEWELS.
Necklace and ear-rings courtesy Psychedelic SCENE.

THE CHARACTERS

Don Quixote	Richard Peterson
Sancho Panza	Paul Shutt
Gutman	Edwin McDonough
Rosita	Laurae Gold
Prudence Duvernoy	Francine Brodtkin
Olympe	Judith Benson
An Officer	Alan Gavoni
Jacques Casanova	Paul Barstow*
A Street Vendor	William Stern
Survivor	Alan Present
La Madrecita de los Perdidos	Catharine Huntington*
Her Son, "the Dreamer"	Stephen Messina
A Waiter	Jay Patterson
Kilroy	Percy Harkness
First Street Cleaner	Walter Howard
Second Street Cleaner	Bellamy Robie
Abdullah	Bruce Howard
A Bum in a window	Alan Present
A. Ratt	Jay Patterson
The Loan Shark	Paul Shutt
Baron de Charlus	Richard Peterson
Lobo	Richard Gere
A Grotesque Mummer	Alan Present
Marguerite Gautier	Virginia Thoms*
Lady Mulligan	Marana Brooks
Lord Mulligan	Paul Shutt
Lord Byron	Richard Gere
The Gypsy	Keren Liswood
Her daughter, Esmeralda	Janice Gertsman
Nurse	William Stern
Eva	Judith Benson
The Instructor	Alan Present
The Medical Student	Alan Gavoni

Street People: Laurae Gold, Bruce Howard, Catharine Huntington, Stephen Messina, William Stern, Norma Snow.

Guests and Passengers: Paul Shutt, Marana Brooks, Judith Benson, Francine Brodtkin.

Mummers: Alan Present, Paul Shutt, Marana Brooks, Judith Benson, Francine Brodtkin.

*Appearing courtesy of Actors' Equity

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On the wharf, the Junior Company members are given the opportunity to work with a company of creative, experienced professionals in playwrighting, acting, designing and the technical aspects of the theater.

We hope you will agree with us that the need for the continuance of the work of this traditional theater and the pursuit of its goals are of primary importance to both national and local cultural scenes.

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RESIDENT ACTING COMPANY

Paul R. Barstow

Mr. Barstow will be a leading character actor at the Playhouse this season, his third year with the company. For the last two seasons he has directed as well as appearing on stage. He is a member of all the professional theater organizations. His impressive list of credits have made him well known to both the Boston and Cape theater audiences.

Marana Brooks

This versatile young actress has appeared on the stage of the Wellesley Theater in several major roles this year. Her career in acting begun early while in Kent School in Connecticut. She will take several important roles at the Playhouse this summer.

Ray Duffy

This season will mark Mr. Duffy's second year with the Playhouse. As an actor he appeared on stage last season but his staging of "The Hostage" will long be remembered by the Provincetown theater audience. He has long been associated with The Boston Opera Company.

Percy Harkness

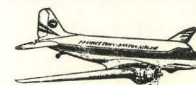
Another important member of the company who begins his second year at the Playhouse. He will play many of the

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male leads in this season's schedule. His interpretation of "The Hairy Ape" last summer won the applause of both the audience and critics. Mr. Harkness has just returned from a successful European tour.

Richard Tiffany Gere

Mr. Gere is new to the Playhouse this season. He comes to the stage from the University Mass. Theater where during last winter he portrayed five major roles. He has also had much experience as a professional musician. And he has competed in film making in several important student film-makers contests.

Edwin J. McDonough

President of the Dramatic Society of Boston College where he received his Masters degree. He played with The Spotlights in Baltimore and has spent two seasons at The Wellesley Theater. His credits include leading roles in plays by Albee, Williams, Miller and Schisgal. Mr. Miller will work toward his PhD. at New York University.

Richard Peterson

After his graduation from San Francisco State College Mr. Peterson received his M.F.A. at Boston University. His credits include outstanding work with the Castle Court

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Keren Liswood

Miss Liswood graduated in acting at Brandeis University. She has worked in both recording and film studios. Last winter she was seen in six varied roles at the Spingold Theater. She will be seen in many of the Playhouse productions this season.

THE JUNIOR COMPANY

Jude Benson, Patricia Berg, Franceen Brodtkin, Alan F. Govoni, Janice Gertsman, Laurae F. Gold, Victoria Hine, Stephen Messina, Alan Present, Paul Shutt, William Stern.

EXECUTIVE STAFF — 1969

..... C. M. LePeer

Virginia Thoms LePeer and Catharine Huntington
Executive Directors

William D. Roberts and Paul R. Barstow Artistic Directors

STAFF

Evelyn Lawson — Publicity and Public Relations

Author of "Theater On Cape Cod." By-line columnist for the Boston Herald Traveler and Variety. Writes "Dateline: Cape Cod" for The Register.

Charles J. Cohen — Box Office and Business Manager

Graduate of Boston University. Treasurer, box office and subscription manager of Theater Company of Boston for five years. Co-producer, Caravan Theater, Cambridge.

Donald Green — Scenic Designer

Four years of art and graphic design at the Institute of Technology, Melbourne, Australia. Designed sets for William Roberts' plays presented at the H. B. Playwrights Foundation '68 and '69. Extensive European travel, especially Greece. Plans designing career in American Theater.

Linda Martin — Costume Designer

Masters degree University Washington, Seattle. '68-'69 season Seattle Repertory Theater, costume designer at Off-Center Theater. Assisted Designer-Director William Roberts in creating sets for the Bergen International Festival.

Jay Patterson — Stage Manager — Lighting

Technical Director, Poet's Theater Boston. Stage Manager of Red Barn in Westborough, Mass. Assistant Director at the New Jersey Shakespearian Theater.

Gail Shapiro — House Manager — Assistant Box Office

Second season with the Playhouse. Stage Manager for Godard's Traveling Theater Group. Anticipates a career in theater management.

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PLAYS FOR 1969

June 27 - July 5

THE GREAT GOD BROWN

by Eugene O'Neill

July 7 - July 12

THE LOVER & THE COLLECTION

by Harold Pinter

July 14 - July 26

ROSENCRANTZ & GUILDENSTERN

by Tom Stoppard

July 28 - August 2

EVERYTHING IN THE GARDEN

by Edward Albee

August 4 - August 9

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August 11 - August 16

WHITE LIES & BLACK COMEDY

by Peter Shaffer

August 18 - August 30

CAMINO REAL

by Tennessee Williams

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