



*Provincetown Playhouse
on-the-Wharf
1972*

THEATRE HISTORY

In the summer of 1915 there was an unusually talented group among the artists and writers in Provincetown. Almost all of them were from New York and the conventions of the stage of that time seemed to them imitative and stale. Susan Glaspell, her husband, George Cram Cook, the Wilbur Steeles, Mary Heaton Vorse, Robert Edmond Jones, Hutchins Hapgood and Neith Boyce were some of those who combined their various talents for the pleasure of writing, acting and producing their own plays.

The result was so successful that they made a playhouse of the old shed for fishing gear and boat repair at the end of a wharf belonging to Mary Heaton Vorse and formed the famous Provincetown Players. The following summer a young unknown came to Provincetown with his rejected plays. With the Players' production of his first work, "Bound East for Cardiff," Eugene O'Neill's career began. A model of the original wharf and shed where the group sought to work in an atmosphere of artistic freedom is on view at the Provincetown Historical Museum.

The Provincetown Playhouse on the Wharf has been making theatre history since 1940. This summer company has given creative theatre a place in the fame of Provincetown as a center of art and artists. It was here that Eugene O'Neill, through the performance of his first plays, changed the course of the American theatre.

This spirit of adventure and discovery has characterized the work in the playhouse on the last of the old wharves ever since it opened under the present management in the summer of 1940. A Season Subscription will be available at a saving of 33% entitling the subscriber to five admissions to be used at any time during the season as well as Special Invitation access to All Dress Rehearsals and Workshop Sessions. In keeping with the intimate nature of the playhouse all seats in the 186 seat theatre will be unreserved.

Each year a company of professional actors and technicians are signed to present a ten week season of exciting plays from contemporary, classical and original works. One by O'Neill is always included. This production has become a significant event for his plays seem to belong to the wharf and the sea.

An evening at the Playhouse on the Wharf overlooking the harbour is a theatre experience bringing audiences back summer after summer to find again what made and still makes Provincetown a world centre for art and artists.

507 1200

Provincetown Playhouse 1972

The Company:

Ruth Brand
Robert Burke
Michael Haney
Catharine Huntington
Shari Karn
Patricia Karpen
Maynard Keller
Virginia LePeer
Frank McCarthy
Amy Nathan
John Ogden
Mary Ann Schell
Katharine Stanton

Directors:

William Francisco, William Roberts,
Lawrence Seligman

Designers:

Robert Campbell, Martha Mattox,
William Roberts

Technical Director:

Robert Campbell

Stage Manager:

Lawrence Seligman

Business Manager:

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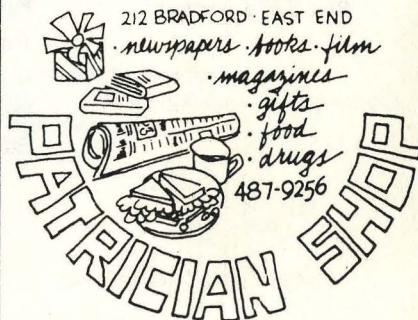
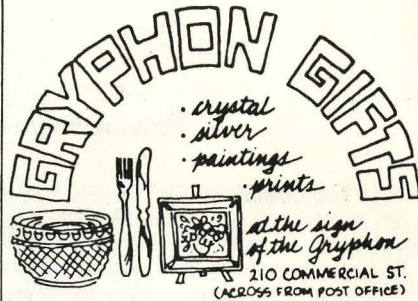
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RUTH BRAND — is making her first appearance at the Playhouse this season. Miss Brand has spent 6 seasons with the Charles Playhouse, where she created the roles of Jenny in **THREEPENNY OPERA** and Madame in Genet's **THE MAIDS**, among others. She also has appeared as Nerissa in **MERCHANT OF VENICE** for the M.I.T. Dramashop, Mommy in Albee's **THE AMERICAN DREAM** for Boston's Atma Theatre, and most recently in Pinter's **THE LOVER** with the Tempo Players. Miss Brand is also an accomplished puppeteer, performing her puppet shows in the New England area.

ROBERT BURKE — This is Mr. Burke's second season with the Playhouse. Last summer he was featured in the New England premiere of Elinor Jones' **COLETTE** and created the role of The Father in the professional premiere of Terrence McNally's **BRINGING IT ALL BACK HOME**. He was also seen as Kerry in McNally's **NOON**.

During the winter months Mr. Burke played Jason in Euripedes' **MEDEA** at the Harwich Winter Theatre, replayed Kerry (**NOON**) at the Boston Playboy Club Dinner Theatre and was one of three dancers in an interpretative dance film, **OBJECTIVE: MYTH ONE**, produced by Boston University's Graduate School of Communications.

ROBERT H. CAMPBELL — **TECHNICAL DIRECTOR** — constant worker at the MIT Dramashop since 1959. After a two year tour of duty as an officer in the U.S. Navy, he returned to the institute as a systems programmer, while continuing his work with the Dramashop. Mr. Campbell has designed sets and lights for such plays as O'Neill's **IN THE ZONE**, Brecht's **THE MEASURES TAKEN** and **THE EXCEPTION AND THE RULE**. During last winter, Mr. Campbell worked on sets and lighting for the Provincetown Theatre Workshop. This is his second season with the Playhouse.

WILLIAM FRANCISCO — **DIRECTOR** — recently directed a highly-acclaimed production of the Brecht-Weill opera **MAHAGONNY** for the San Francisco Opera, where he has also directed Benjamin Britten's **TURN OF THE SCREW**, and Mozart's **THE CLEMENCY OF TITUS**. Cape Cod audiences last season saw his production of **PROMENADE ALL**, with Jessica Tandy and Eli Wallach, and this summer will see his mounting of **JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS**, starring Jean-Pierre Aumont. Mr. Francisco has directed numerous off-Broadway productions, and has done extensive television and documentary film work, as well as directing in many of the country's major regional theatres. He goes from Provincetown to the Ravinia Festival in Chicago to do a production of Aristophanes' **LYSISTRATA**.

MICHAEL HANEY — This is Mr. Haney's second season at the Playhouse. Last season he appeared in **COLETTE**, **ORPHEUS DESCENDING**, **NOON**, and **BRINGING IT ALL BACK HOME**. He is a recent graduate of Catholic University, where he most recently appeared in **TIGER AT THE GATES**.

CATHARINE HUNTINGTON — **CO-FOUNDER** — began her career with the **BOSTON STAGE SOCIETY** at the **JOY STREET PLAYHOUSE** in 1923, one of the earliest avant garde companies in America. As actress, director, and translator, she helped to establish the company as a showcase for original and new works, from here and abroad. On the first tour of the **MOSCOW ART THEATRE**, **STANSLAVSKI** met Miss Huntington and gave her his motto, "Let youth love art and not itself in the theatre," which has been a lasting guide. In 1938 Miss Huntington joined the **NEW ENGLAND REPERTORY THEATRE** in Boston, with Edwin Burr Pettet and Virginia LePeer. It was this same trio which established **THE PROVINCETOWN PLAYHOUSE-ON-THE-WHARF** in the summer of 1940. During winter seasons Miss Huntington performed with **THE BRATTLE THEATRE** and **THE POET'S THEATRE** of Cambridge, which she helped to establish as well. The collection, "Theatre in Provincetown," with the model of the first wharf playhouse of 1916, is now in the Provincetown Historical Museum. Miss Huntington's limitless energy and enthusiasm for the theatre is a source of inspiration for everyone concerned with the Playhouse.

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PAT KARPEN — is making her first appearance at the Playhouse this season. She is currently attending Catholic University in Washington, D.C. and has appeared in summer stock productions of A MAN FOR ALL SEASONS and STREETCAR NAMED DESIRE.

MAYNARD KELLER — has done technical work and performed with the Brown University Theatre, and has done lighting for Provincetown's Act IV Theatre. He also has directed several multi-media productions including light shows for the Jefferson Airplane and Country Joe & the Fish. This is his first season with the Playhouse.

JOHN KIRBY — BUSINESS MANAGER — is a student at the Harvard Business School. This is his first season with the Playhouse.

VIRGINIA LEPEER — CO-FOUNDER — has been associated with the Playhouse since 1940. She received her early training with MARIO BADILLO of the MOSCOW ART THEATRE and also trained as a singer and musician, playing cello in the Atlantic City Orchestra and String Quartet. In Provincetown Miss LePeer has acted in 23 of over the 27 O'Neill plays, and directed BEYOND THE HORIZON, DYNAMO, and AH WILDERNESS! Among the 170 roles at the Playhouse which Miss LePeer has brought to life are the memorable performances of Ibsen's LADY FROM THE SEA, Laura in THE GLASS MENAGERIE, Emily Dickinson in EASTWARD OF EDEN, and Madame Irma in THE BALCONY. Miss LePeer will perform in many of this year's productions.

MARTHA MATTOX — DESIGNER — comes to the Playhouse for the first time this season. While studying design at the University of North Carolina, Miss Mattox worked with the CAROLINA PLAYMAKERS in Chapel Hill and with the UNC THEATRE COMPANY in Greensboro. After receiving her degree Miss Mattox traveled extensively in Europe and Greece and furthered her studies in design while living in Paris. Miss Mattox is presently employed by the Boston School Department.

FRANK McCARTHY — is returning to the Playhouse for the second time. Mr. McCarthy has appeared as George in WHO'S AFRAID OF VIRGINIA WOOLF, Father in DEATH OF BESSIE SMITH, and Brad in THE SLAVE with the Atma Theatre Company of Boston, recreated the role of George at the Charles Playhouse, where he also appeared as Rocky in FORTUNE AND MEN'S EYES, and directed a production of THE WHITE WHORE AND THE BIT PLAYER. During the 1970 season at the Playhouse, Mr. McCarthy appeared in THE TEA PARTY, DESIRE UNDER THE ELMS, and THE BALCONY. He also has done television work, appearing in lead roles for WNAC-TV's Playhouse Workshop, and an NET pilot based in Boston.



presents

"ANATOL"

A Musical Entertainment

by

Tom Jones

(Based on the Plays by Arthur Schnitzler as translated from the German by Lilly Lessing. Music taken from themes of Offenbach. Arrangements and additional music by Nancy Ford.)

Directed and designed by William Roberts

Musical direction by Leonard Patenaude

Costumes by Martha Mattox

Lighting by Robert Campbell

PRODUCTION STAFF

Production Stage Manager	**	Lawrence Seligman
Assistant Stage Manager	**	Shari Karn
Technical Director	**	Robert Campbell
Properties	**	Katharine Stanton, Mary Ann Schell
Assistant Costumer	**	Vera Karn

THE CAST

Anatol	**	Robert Burke
Max	**	Frank McCarthy
Cora	**	Pat Karpen
Franz	**	John Ogden
Madame Anna	**	Virginia LePeer
Gabrielle	**	Amy Nathan
Bibi	**	Pat Karpen
Ilona	**	Ruth Brand
Headwaiter	**	John Ogden
Waiter	**	Michael Haney
Waitress	**	Mary Ann Schell
Peddlers	**	Mary Ann Schell, Michael Haney
Passersby	**	Michael Haney, Mary Ann Schell, Katharine Stanton, Shari Karn

The Time and Place: The late 1880's in Vienna, or Max's memory of them.

ACT ONE

1. Prologue	A Street in Vienna
2. Ask No Questions	Anatol's Rooms
3. The Farewell Supper	A Dining Room in Sacher's
4. The Christmas Gift	A Street in Vienna

ACT TWO

5. Episode	Max's Rooms
6. The Wedding Morning	Anatol's Rooms
7. Epilogue	A Street in Vienna

MUSICAL NUMBERS

Act One

1. Overture	**	Leonard
2. In Vienna	**	Max
3. Go to Sleep	**	Anatol, Max, Cora
4. In Vienna — Reprise	**	Max
5. Finishing With an Affair	**	Anatol, Waiters
6. Oyster Waltz	**	Madame Anna, Waiters
7. Come Buy a Trinket	**	Peddlers
8. There's a Room	**	Anatol, Gabrielle

Intermission

Act Two

9. I Loved to Be in Love	**	Anatol, Max
10. Anatol's Last Night	**	Anatol, Max
11. A Goddess	**	Ilona
12. Listen to the Rain	**	Ilona
13. Here She Comes	**	Anatol, Max
14. A Goddess — Reprise	**	Ilona
15. I Loved to Be in Love — Reprise	**	Anatol
16. In Vienna — Reprise	**	Max

CREDITS

Cover Design	**	Gary Goldstein
Pottery	**	Handcrafted by Keith Holtaway
Sleigh Bells	**	Noel Shop
Serving Rack	**	S'Il Vous Plait
Violin, Guitar	**	Moe Van Dereck
Jewelry	**	Shalom's
Metronome	**	Salvadore Del Deo
Posters	**	Larry LePeer

PROGRAM NOTES

About Tom Jones

Tom Jones, who adapted and wrote the lyrics for ANATOL, is best known as the creator with Harvey Schmidt of New York's longest running musical, THE FANTASTICKS. Mr. Jones and Mr. Schmidt also have been responsible for the lyrics and music for Broadway's ONE HUNDRED AND TEN IN THE SHADE, I DO, I DO!, and CELEBRATION, as well as incidental songs for COLETTE, which was done at this theatre last year. Nancy Ford wrote the score for the highly successful Off-Broadway musical, THE LAST SWEET DAYS OF ISAAC. Offenbach, hopefully, needs no introduction.

About the Play

Arthur Schnitzler was born in 1862. His greatest successes were performed in Vienna in the last few years of the 19th century. Schnitzler was called "Vienna's truest mirror." But his mirror, like Chekov's, might have been held up to the entire world of his time, and even our own. Like Chekov, Schnitzler was a doctor. Both used themes that were marked by melancholy, underlying a tone of mockery and irony. Unlike Chekov, Schnitzler chose high comedy or high farce as his medium. His heroes were usually philanderers, seekers for meaning in art and love and life. Several Schnitzler peices have been filmed. Notable is Max Ophuls' version of LA RONDE.

Addenda

Adele Heller, the new Publicity and Community Relations Director for the Playhouse, began her career in theatre at ACT IV in Provincetown. Audience Development for the American College Theatre Festival at the Kennedy Center, Washington, D.C. Theatre Reviewer for College Press Services. Her book of original haiku poetry is scheduled for publication early next year.

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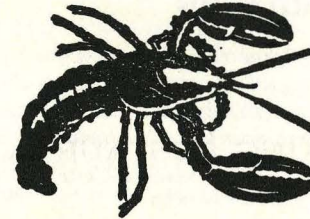
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STANLEY MIESES — PUBLICITY DIRECTOR — is currently a senior at the Boston University School of Public Communications, majoring in Film. As a freelance writer, his articles have appeared in several publications, including **BOSTON AFTER DARK** and **FUSION**, and his poems have been published in **NEW MAGAZINE**. This is his first season with the Playhouse.

AMY NATHAN — This is Miss Nathan's first summer with the Playhouse. She has previously appeared in many productions in Boston, including **SUBJECT TO FITS** with the Theatre Company of Boston, **THE CRIMINALS** at the Boston Center for the Arts, **WHO'S AFRAID OF VIRGINIA WOOLF**, **THE AMERICAN DREAM**, and **THE WHITE WHORE AND THE BIT PLAYER** with the Atma Theatre Company. A graduate of Radcliffe, she has performed in many Harvard and MIT Theatre productions as well as in this year's children's company of the Caravan Theatre in Cambridge.

JOHN OGDEN — is returning for a second season with the Playhouse, having appeared in last year's production of **MORE STATELY MANSIONS**. Mr. Ogden has performed in the American Shakespeare Festival's **OTHELLO** and has appeared in the Hartford Stage Company's tour of **HOME OF THE BRAVE**. He has also appeared in the Provincetown Playhouse Workshop's production of **THE ESKIMO WAY**. In the fall, Mr. Ogden will join the faculty of the Wilbraham and Monson Academy, teaching English and Drama.

WILLIAM ROBERTS — DIRECTOR/DESIGNER: returns to the Playhouse for his fifth season as director. This spring Mr. Roberts directed in Boston the critically-acclaimed **SEPTEMBER SONG: THE MUSICAL WORLD OF KURT WEILL**. In Provincetown some of the production seen under his aegis have been **COLETTE**, **CAMINO REAL**, **THE BALCONY**, **A MIDSUMMER NIGHT'S DREAM**, **ROSENCRANTZ AND GUILDENSTERN ARE DEAD**, Pinter's **THE HOMECOMING**, **THE LOVER**, **THE COLLECTION**, **TEA PARTY** and **THE BASEMENT**, and O'Neill's **THE GREAT GOD BROWN**, **THE HAIRY APE**, and **MORE STATELY MANSIONS**. Mr. Roberts has designed and directed productions for APA, the Seattle Repertory Theatre, the Charles Playhouse in Boston, the McCarter Theatre at Princeton, and the Boston Arts Festival. He will return this year to Boston as design advisor for MIT's Dramashop, and as well teach a course in scene design at the University of Massachusetts — Boston.

LAWRENCE SELIGMAN — STAGE MANAGER AND DIRECTOR — This is his second season with the Playhouse. In 1970, he worked as Technical director. He has a degree in Modern Languages and Literatures, and graduated from Boston University with a Masters degree in Film. He has written and directed two films, one of which won first place in a national student film festival. This past year, he worked as assistant editor on a feature film and plans to work on more films next year.

MARY ANN SCHELL — is spending her first season with the Playhouse. In the fall, Miss Schell plans to enter the American Academy of Dramatic Arts in New York.

KATHARINE ANNE STANTON — A native of Fall River, Miss Stanton has done technical and stage work in several productions at University of Massachusetts, where she is a theatre major. This is her first season with the Playhouse.



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DEDICATION

On May 16, the Playhouse was struck by a most unfortunate and untimely fire that destroyed the box office and Green Room. Treasured memorabilia, including photographs and letters of Eugene O'Neill, were lost.

The Provincetown Fire Department's quick response kept the blaze under control and, to their credit, the theatre building remained intact. The immediate indication was that this loss would force the Playhouse to close for the 1972 season, but the spirit that founded the theatre and propelled it through over 30 successful seasons was ever-present.

The Community response to the Playhouse's loss can only be described as enthusiastic and encouraging, and the Playhouse owes a debt of gratitude to everyone - the community of sponsors and patrons, construction crews, advertisers, well-wishers, shopkeepers who displayed Playhouse posters, and of course, playgoers, who in their own way have added to what is expected to be another successful summer at the Provincetown Playhouse.

The true memorabilia of the theatre are the memories of the productions themselves; through the community's help we have saved that - we thank you.



Provincetown Playhouse

ON THE WHARF

1972

Opens July 11 — N.E. Premiere

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