

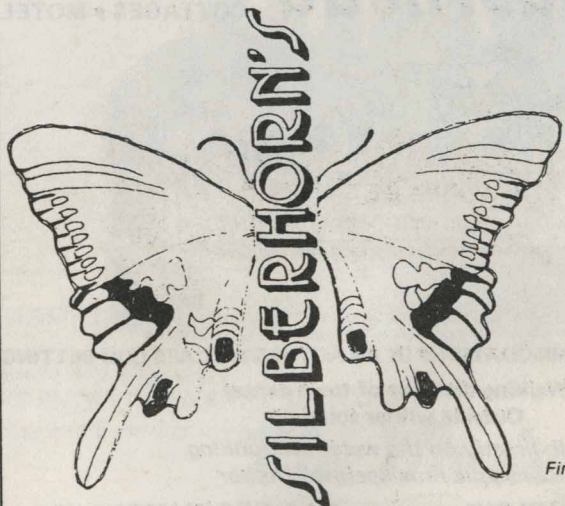
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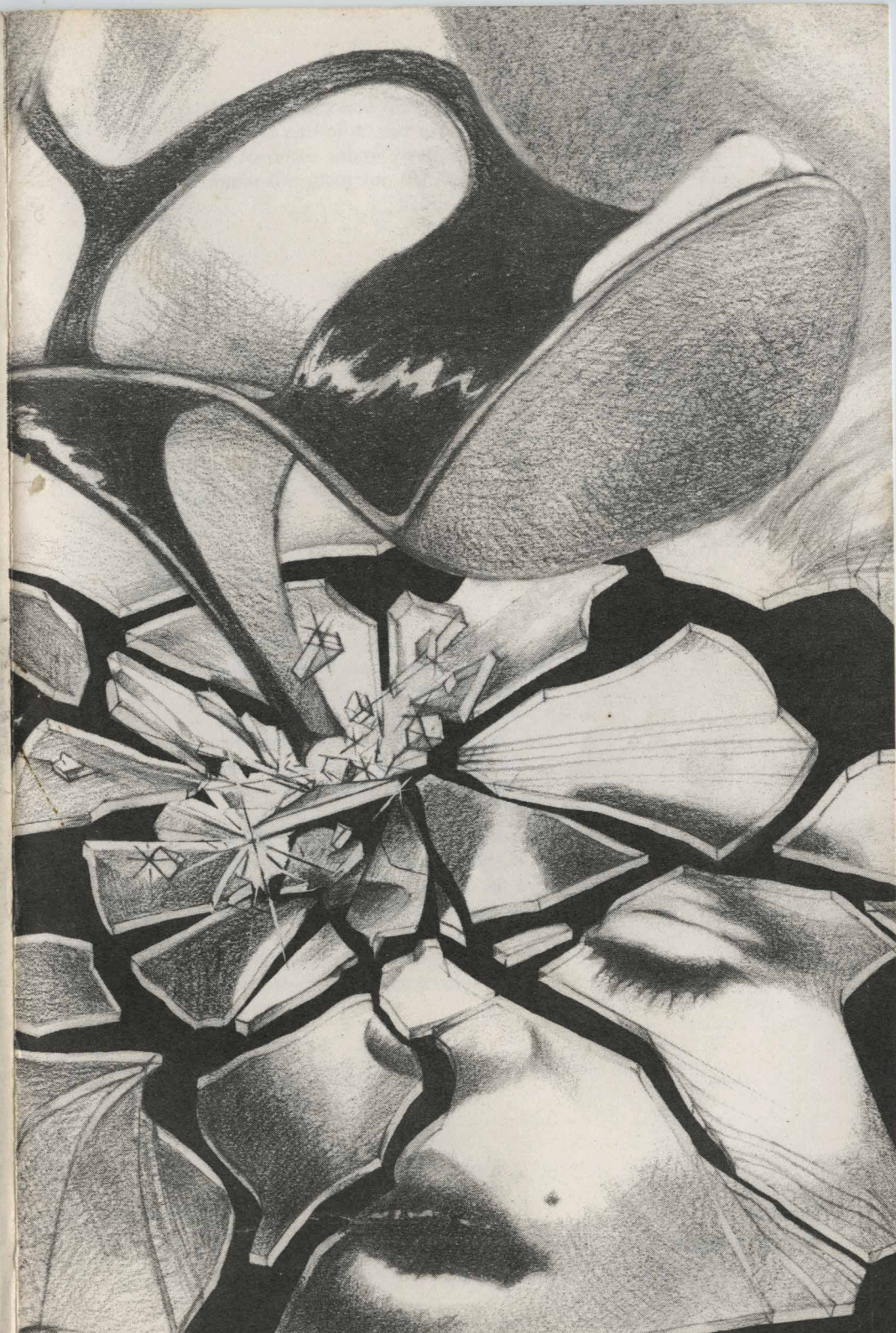
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*We shall not cease from exploration
and the end of all our exploring will
be to arrive where we started and
know the place for the first time.*

T.S. Eliot

*Und das Totsein ist mühsam und
voller Nachhohn, dass man
allmählich ein wenig Ewigkeit spürt.*

*(And being dead is full of difficulty
and burdened with repetition so that
gradually one senses a small bit of
eternity.)*

Rainer Maria Rilke

Author's Note

This play is not historical drama. It takes place in the present, somewhere in the universe, and all the characters are dead. Eva is attempting an entrance into eternity. To do so, she must constantly go over her life. Since, when alive, she had difficulty seeing the brutal side of the Third Reich, she reviews her life by disguising herself as an actress playing a role (that of Eva Braun) in a Broadway hit. Needless to say, the "truth" constantly invades her fantasy, ultimately overtaking it and engulfing it like the flames that finally destroyed her body.



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**Provincetown
Theatre Company
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In the Spring of 1963, the Provincetown Theatre Workshop presented its first production in the Parish House of St. Mary of the Harbor. The group had formed earlier that winter when some twenty local residents were spontaneously drawn together by their mutual interest in drama.

On the program that night was Chekov's "The Anniversary" and an original fantasy, "Circles in the Snow," by Workshop member Connie Black. Space was so limited that admission was by invitation. Over a hundred people attended the two performances.

From this quiet but successful beginning the Provincetown Theatre Company has grown.

The next winter they moved to the Art Association, built a stage in the back studio and produced two more original dramas. For the next nine winter seasons the group continued to write, direct and act in their own productions. They also produced a wide selection of plays from theatre all over the world.

They were always open to new ideas and new people. In the words of Ray Wells, one of the Workshop's guiding lights, the group "from its beginning has offered itself as an arena in which artists who come to Provincetown could join in our study, try their work-in-progress or even their ideas-in-progress."

In the Spring of 1972, a newcomer to the Workshop, Edmond DiStasi, mounted his vision of "Marat/Sade." It proved to be a seminal work in the development of the Company. New faces filled with energy came to light. They became the foundation for the exciting productions of "The Three-Penny Opera," "Promenade" and "Alice In Wonderland."

In the winter of '76 - '77, Theatre Company members dispersed for lack of a home stage on which to perform. Veteran members, under the directorship of Larry Riley, held workshops in private homes. That spring they put on the only performance of the season - "Hot L Baltimore". Proceeds from this play made possible regeneration of the Theatre Company the following year.

As the times change, so does the town. We are no longer the isolated, lonely colony of years past. Each season more and more people stay through the winter. There's a hunger for the touch of living theatre. It's for that hunger that the Provincetown Theatre Company continues not only to survive but to grow.

Last winter the Theatre's board of Directors initiated a building fund drive in response to the growing need for a permanent home for year-round resident theatre in our community. With your help the lights of the Provincetown Theatre Company will continue to go up on the enchantment of live theatre for generations to come.

EVA BRAUN

a musical fantasy in two acts
written and directed by Charles Horne
music and musical direction by James Bennett

THE CAST

Eva Braun (Hitler's mistress)	Barbara Summerville
Heinrich Hoffmann (Hitler's photographer)	Grant King
Trude Hassenblatt (Hitler's secretary)	Laurie Swift
Joseph Goebbels (Hitler's Minister of Propaganda)	Ron Weissenberger
Magda Goebbels (his wife)	Valerie Santuccio
Adolf Hitler	Bil Meves
Shadows	Eve
	Skye Charnick
The Victims	Paul Asher

PRODUCTION STAFF

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Stage Manager	Meredith Bruskin
Set Designer	Chris Gardner
Lighting Designer	Donna Short
Costume Designer	Bruce Monti
Publicity Director	Dean Fearing
Photographer	Patti Kane
Properties	Stephen Clover Gail Fireman
Choreography	Eve Archer
Hair and Makeup	Jim Rann
Graphics	Mary Bono
Master Carpenter	Tim Taylor
Lighting and Construction Crew	Joan Chaves Jillian Hann Paul Fanfarillo
Costume Crew	Roberta Endich Leslie Eugenia
Publicity Crew	Linda Di Benedetto Grant King
Pianist	James Bennett
House Manager	Terry Hillyard

We would also like to thank those people who graciously helped us but have been omitted due to the printing deadline of this program. Special thanks to Marine Specialties, the staff of Town Hall, Uptown Strutters Ball and Mayme F. Claxton.

THANK YOU for supporting the arts in Provincetown.

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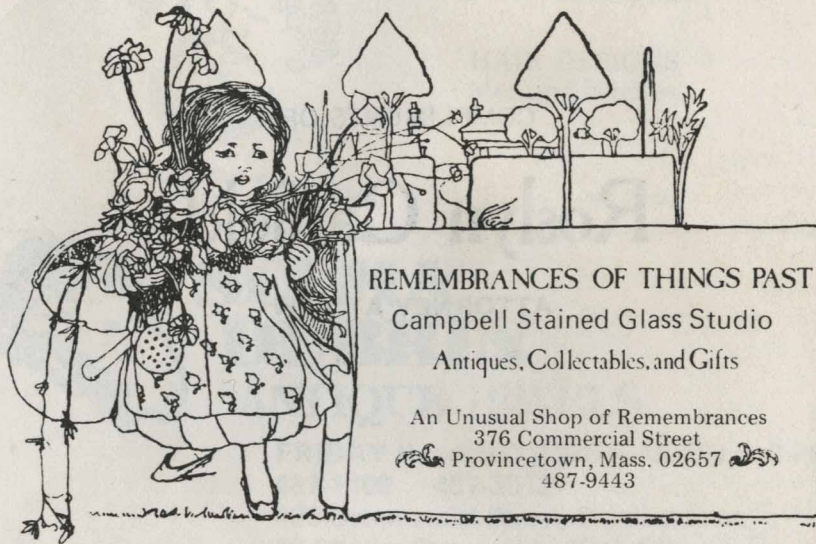
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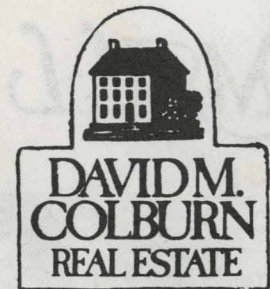
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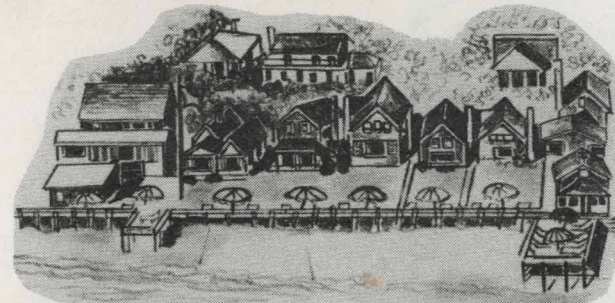


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EVA BRAUN AT TOWN HALL

On Thursday, December 14th at 8:30 P.M., the Provincetown Theater Company will present its second world premiere of the season---Eva Braun, a musical fantasy written and directed by Charles Horne and James Bennett.

The play, which concerns Adolf Hitler's mistress and her life, is not a historical drama. Although actual characters from history are employed, among them Hitler, his chief photographer, his secretary, and his Minister of Propaganda, the work centers on Horne's vision of the young woman who was a well-kept secret from Nazi Germany for many years, and whose private ambition was to be an American movie star.

Blending naturalistic scenes and black comedy with bizarre and moving musical numbers in a dream-like, sometimes nightmarish style, Eva Braun promises to be a unique evening of theater. The principal cast is Barbara Summerville, Grant King, Valerie Santuccio, Bil Meves, Laurie Swift, and Ren Weissenberger, all favorites of Provincetown audiences, and an ensemble which includes Paul Asher, Midge Battelle, Mary Bono, Janet Cangelosi, David Farwell, George Libone, Ardis Markarian, Chris Randazzo and Paula Schuppert.

Charles Horne is perhaps Provincetown's favorite director. This past summer he directed Tennessee Williams' Kingdom of Earth for L.T. Productions at Town Hall, and has been responsible for the Theater Company's highly acclaimed productions of Peter Pan, Alice in Wonderland, and The Three-Penny Opera. Eva Braun, his first effort at directing his own script, was developed from a workshop he conducted in New York City in 1977.

(Eva Braun, cont.)

It was fully realized in collaboration with Bennett, who attended the Eastman School of Music and was musical director last year for the Company's production of Cabaret.

Due to its nature, Eva Braun is recommended for mature audiences. Performances will be December 14-18 and 28-31 at 8:30 P.M. in the auditorium of Provincetown's Town Hall. Tickets are \$3.50; call 487-1115 for reservations.

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□ ENTERTAIN

P'town theater stages play off-Broadway

By CRAIG LITTLE
Special Writer

NEW YORK — What happens to theater people when they leave an artist's haven such as Provincetown and strike out for the big time?

Two of them, Charles Horne and James Bennett, longtime members of the Provincetown Theater Company, found their way to an apartment in a converted warehouse in Lower Manhattan's Soho section.

Using money Bennett earned while working as a waiter at a fashionable restaurant across the street from their apartment, the pair mounted a much-revised version of "Eva Braun, A Musical Fantasy," which first was performed in Provincetown three years ago. Bennett wrote the music and played the piano, while Horne wrote the script and directed the production.

After a three-weekend run in March and April at the theater of the New York Ensemble on East 4th Street just off the Bowery, they extended the Equity-approved showcase play into another run at a Soho art gallery, where they hoped to catch the eye of European visitors. Despite small audiences, they're determined to keep the show alive, and with some luck and backing, take it on a tour of Europe.

Both Bennett and Horne admit the transition from Provincetown to New York hasn't been an easy one. They're aware that Eugene O'Neill was one of the few to make the move and avoid disappearing into dramatic obscurity.

"It's very hard to come from Provincetown to New York," said Horne, who came from Cambridge to Cape Cod in 1971, staying year-round until 1976. After that he spent two years shuttling back and forth between New York and Provincetown.

"I'm not part of that blitz any more," he said sitting back in a chair that looks down at afternoon gallery-goers nine stories below.

In Provincetown, everybody tells you you are a star and a genius. It sits in your head when you come here, but whammo, it's not the same. Actors from Provincetown are nobody; not everyone has seen them like in Provincetown."

Bennett, originally from Rochester, N.Y., lived year-round on Cape Cod from 1969 until 1979. He worked as an announcer for a Cape radio station, directed and acted in community theater and summer stock, and briefly attended the Eastman School of Music in Boston. In Provincetown he began a series of collaborations with

"But I won't change the title," Horne said. "The play has been changed substantially since Provincetown in the winter of 1978; probably 90 percent of the words in this script are different."

Horne said he hasn't cut all the laughs out of the play, but the script has taken a darker turn since its Provincetown days. There, its heavy element of humor was meant to help the community past winter depression. Now, as a serious play with elements of comedy, faced with stiff competition from other off-off-Broadway productions, it can't even draw a reviewer.

Bennett and Horne said they have spent too much time on "Eva Braun" to quit on it. They pointed out that blacks who have seen the play say it's an important commentary on victimization, that it should be seen by larger audiences. Jewish audiences have responded positively, they said, but added a European tour would give the show the "legitimization" it needs.

"European audiences are a little more mature," said Bennett. "We've had Zionists and actual concentration camp survivors attend and say it's a most moving experience. Perhaps Europeans have a closer tie to the material."

Horne, who attended college in Germany and worked as a German-English translator, said he remains convinced that a tour of Vienna, Berlin, Munich and Amsterdam would be a success. "The play is bilingual, and there's already a great deal of English speaking theater going on in Germany," he said. "The irony about Eva Braun is that more has been written about her in English than in German. She's still a mystery."

Horne noted that the Provincetown Theater Ensemble in Exile was originally conceived as a showcase for New York "emigrees" from the Provincetown Theater Company, and accordingly its founders coined the ensemble name. Although the name has been retained, the group has been opened up to other actors.

"A lot of Provincetown actors had adjustment problems to acting in New York," Horne said, without mentioning names.

"Provincetown has a mystique, but here it doesn't matter what you did there. Seattle was wide open to our lead actress, but now she's working off-off-Broadway for no pay, and as a waitress on the side."

Everyone in the production acted for no pay, just a service number listing in the program notes in the hope that a call might come from an impressed producer with a paying job offer.

"Some of the Provincetown actors came with the

Horne, writing the music for the Horne-directed Provincetown Theater Company production of "Cabaret."

"Eva Braun" Bennett said, "It's a surreal piece that features concentration camp victims known only by their numbers and Hitler and some of his inner circle, including his mistress.

"Americans like everything categorized. We can't get anyone to see it. We're dealing with a prejudice in the literal sense of the word."

The two men complained that audiences prejudge the play. Daily News gossip columnist Liz Smith, without having bothered to see it, dismissed the production as "Another 'Springtime for Hitler.'"

through the drugstore," Horne said. "But you've got to pay your dues."

Jack Kelly, an original member of the Provincetown Theater Company, and Mary Bono, a graphics designer who has acted in Provincetown productions, both appeared in the New York run of "Eva Braun." Others who were connected in the past with the company's productions, like Edmond DiStasi and Dennis Dermody, assisted with "Eva Braun."

Most of the members of the Provincetown troupe, past and present, have supported themselves by working in restaurants, as Horne and Bennett do now. The

4 30 81



The original production of "Eva Braun, A Musical Fantasy" opened in Provincetown. In this

production, Bill Meves played Hitler and Barbara Somerville played Eva Braun. (Times Photo)

drew on this experience last year when they wrote and produced "Restaurant — A Musical" at the 18th Street Playhouse in New York. Like "Eva Braun," that show was financed from waiters' tips. "We found out you can finance your own show," Bennett said. "I'll lose \$3,000 on 'Eva Braun', but you get stronger from it.

During rehearsals for "Eva Braun" in New York, the theater was so cold the actors could see their breath. Since there was another play going on upstairs, the starting time for "Eva Braun" was pushed back to 9:30 p.m. And one night during a performance, termites flew out from the floor into the faces of people in the audience.

"The play is based on insecurity, that anyone can take over," Horne said. "It deals a lot with people feel-

ing insecure, which brings us full circle to the way some Provincetown actors feel in New York.

"In the early '70s, it was an exile in reverse, since people came to Provincetown to drop out. Provincetown is like a drug for me — I want to go back but can't.

Despite financial setbacks and flying termites, Bennett and Horne seem settled into the margins of the New York Theater world. Even while they're trying to set up a European tour for "Eva Braun," they're now working on a fourth collaboration.

Horne said they've learned something else about life in the big time, though he wouldn't go into any details about collaboration. "There's a big theft market — steal bits and pieces from others, then r' together," he said. "We don't want it to happen to us."



