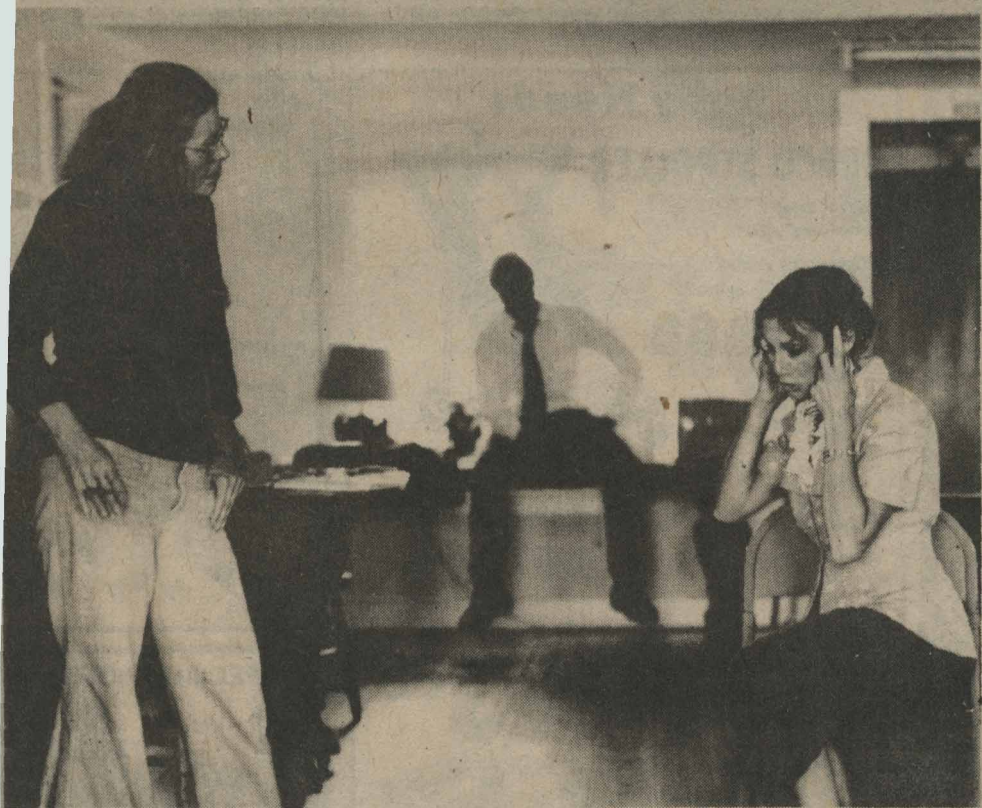


Stanley (Bill Meves) about to get even with Blanche (Judy Israel) in "Streetcar Named Desire."

Photo by Kristine Hopkins



INSTRUCTION — Director Barbara Dennis tries to draw more emotion from Judith Israel, playing Blanche DuBois in "A Streetcar Named Desire," which will open Oct. 28 at the Provincetown Art Association. (Staff Photo by Karen Jeffrey)

son, more diverse, with a comedy, dramatic piece and a classic. We can give everyone everything they want, without spending too much. . . . I expect that we'll be appealing to a wider audience."

Plans call for the company to take up residence in the rear gallery of the Provincetown Art Association on Commercial Street —

a five-year lease for the use of the space was signed recently. Ellen O'Donnell, director of the association's museum, indicated the move was very much in keeping with her goal to make the art association "a vital winter center for the arts." In addition to theater

(Continued on Page 24)



Welcome to **A Streetcar Named Desire**, our first play in our new home, the Provincetown Art Association. If you want to be involved with us on or off-stage, call us here at the theater (487-3466), or just stop by.

Watch for our Christmas play, John Van Drutan's **Bell, Book, and Candle**, directed by Ron Weissenberger, opening December 16 and running through the 21st, and again on December 30 – January 2, including a special New Years Eve performance.

We are grateful to the Provincetown businesses who give us their support by advertising in our season's program.

The Provincetown High School's production of **Eat Your Heart Out** by Nick Hall will run December 10, 11 & 12. This comedy, directed by Jim Brizzi, is about a year in the life of an aspiring actor.



BOARD OF DIRECTORS

Doug Best
Sherry Dranch
Alex Hluchyj
George Libone

Ardis Markarian
Alix Ritchie
John Russell

A Streetcar Named Desire

WHO'S WHO IN THE CAST

BARBARA DENNIS (Director) One of the original members of the Provincetown Theater Co., Barbara worked in the theater in New York before moving permanently to Provincetown in the 1950's. As an actress she has had a variety of roles ranging from Chekov and O'Neill to Albee and Williams. She has directed two productions of *The Collection* by Harold Pinter.

JUDITH ISRAEL (Blanche) Judith attended Emerson College, The Webber-Douglas Academy in London and the University of Rhode Island where she taught acting and playwriting. She has performed a one woman show, *Enactment* at Cafe La Mama and played Carol Cutreire in Williams' *Orpheus Descending* at the Trinity Square Playhouse. She has worked with the American Shakespeare Theater in Stratford, Conn. and performed in various off-Broadway productions. She worked with Barbara Dennis in Harold Pinter's *The Collection*. Last season Judith directed John Russell's *November Twice* and was Electra in Hugo Von Hoffmanstahl's play of the same name. She has directed Genet's *The Maids* for Cape Stages and played Mrs. Manning in the Outer Cape Performance Company's *Angel Street*. Following the run of *Streetcar* Judith will be directing *The Importance of Being Earnest*, the P.T.C.'s February production. Judith lives in Wellfleet with her daughter Sarah.

BILL MEVES (Stanley) Bill first joined the Provincetown Theater Co. in 1972 as a set designer for *Peter Pan*. He went on to design and construct sets for *Hot'l Baltimore*, *Cabaret*, and *Chamber Music*. He has appeared in *The Threepenny Opera*, *Promenade*, *Hot'l Baltimore*, *Cabaret*, and as Hitler in Charles Horne's *Eva Braun*. Last season he played James Stern in *November Twice* and Lenny in *Of Mice and Men*. Bill is currently working on the set designs for the P.T.C.'s upcoming February production of *The Importance of Being Earnest*.

KARYN ANN LEBEL (Stella) One of the newest members of the Provincetown Theater Co. A graduate of Northeastern University, Karyn appeared in *Star-Spangled Girl*, *Rose Tattoo*, and *Who's Afraid of Virginia Woolf?* She has taught in the Provincetown School system and counseled for an Upward Bound program at the University of Maine. Karyn lives in Truro with her son Nicolas and husband Sandy.

ED SORRELL (Mitch) All during his career changes, from monk to chef, Ed has had a secret desire to act. He first appeared in 1976 with the Dorchester Players as Giles Ralston in *The Mousetrap* and went on to play Harry in *A Delicate Balance*, Fred Ritter in *Torchbearers*, and the doctor in *Waiting for Lefty*. Ed joined the P.T.C. last season as Candy in *Of Mice and Men* and played Manny in *Horizon Lines*. He has also appeared in the Childrens' Repertory Theater of Cape Cod's production of *Are There Alligators in the Sewers of the City of New York?*

BARBARA STEVENS aka MAE BUSH (Neighbor). In town since 1958, Barbara has appeared in *Bringing It All Back Home* at the Provincetown Playhouse, and the P.T.C.'s *Ganadagis Frauline* and *Approaching Simone*. A clerk at the U.S. Post Office, Mae also hosts her own show, "Jazz Bush" on WOMR. Mae always delivers.

SANDY MCGINN (Eunice) After a fifteen year absence from the stage, Sandy returned last season as Clytemnestra in the P.T.C.'s production of *Electra*. This past summer she played Molly Ralston in the Outer Cape Performance Company's production of *The Mousetrap*. Sandy enjoys writing folk songs, singing and playing guitar. She currently hosts "The Jazz Suite" on Provincetown's WOMR.

DOUG BEST (Steve) A year round resident since 1970, "Theater Company productions were always the highlight of my winters", but he considered himself strictly "audience" until 1975 when he appeared as a cop in *The Threepenny Opera*. Doug directed his original play *Beyond the Revolt of Mamie Stover* in 1981 and was stage manager for last season's *Of Mice and Men* and *Electra* as well as playing Aegisthus, Electra's stepfather. Doug is a member of the Board of Directors — one of those people who keep the Company productive.

RON WEISSENBERGER (Pablo) Ron first exposed himself to audiences in 1973 with Genet's *The Balcony*. He directed *Bus Stop* and appeared as the hunch-backed Sheemish in *Bluebeard*, Joseph Goebbels in *Eva Braun*, and Nag, the man in the garbage can in *Endgame*.

FREDERICK GLOVER (The Collector) As a child, Frederick appeared in *Oliver* and *Macbeth*. At Phillips Academy he was Sir Tully in *Twelfth Night*, and during his two years at Northwestern University he appeared in *Measure for Measure*, *Bingo* and *Rosencrantz and Guildenstern Are Dead*.

PAT BRUNO (Mexican Woman) While visiting from New York, Pat realized she really should live here. A clothing designer, she helped give *Electra* its eerie look. She was Chrysothemis in that same play.

LARRY RILEY (Muggor) Larry has been a long-standing, active member of the Theater Company as a director and as an actor. He recently returned from California just in time to give Blanche a start.

JACK GRIFFIS (Doctor) In stock companies in New York and Canada, Jack toured with *Beauty and the Beast*. He has worked with the Barnstable Comedy Club, the Orleans Theater, and the Chatham Drama Guild. This is his first season with us.

NORMA SNOW (Nurse) Norma is an original member of the Provincetown Theater Workshop. She appeared in *The Effect of Gamma Rays On Man in the Moon Marigolds*, and was last seen trying to boot Sheridan Whiteside out of her house as Mrs. Stanley in *The Man Who Came to Dinner*.



**PROVINCETOWN
THEATER COMPANY**

PRESENTS


TENNESSEE WILLIAMS'
A Streetcar
Named Desire

DIRECTED BY BARBARA DENNIS


OCT. 28—31, NOV. 4—7, 11—14
8:00 P.M.

460 COMMERCIAL ST.

General Admission: \$4.00
Senior Citizens/Students: \$2.50
Reservations: 487-9702
• or 1122



**IN COOPERATION WITH
THE PROVINCETOWN ART ASSOC.**



'Streetcar' to open later this month

Theater company plans winter season

By Michael Cunningham

The Provincetown Theater Company is busy planning its schedule for the coming winter, its 20th anniversary season, which will open in September with Tennessee Williams' "A Streetcar Named Desire."

The company is using questionnaires distributed last season to decide which plays to produce this winter. The questionnaires, circulated at performances last winter, asked those in the audience to name the shows they would like to see.

The response ran the gamut from drama to musical comedy, with one consistent factor: hardly anyone wanted to see more experimental or avant-garde productions.

"We decided to take in audience input in deciding what plays to do," said George Libone, a member of the theater company's board of directors. "After all, in Provincetown the community is our audience."

"There's a broad spectrum of what people would like to see and we haven't been giving it to them," he said. "We would like to turn that around."

The first production, "A Streetcar Named Desire," slated for a three-week run, was the single most requested play.

The second runner-up on the questionnaires, "Arsenic and Old Lace," may be produced later in the year. Although no titles after "Streetcar" have been announced, the company plans to do a musical at Christmas, a comedy in February, and either a mystery or a second comedy in April.

Experimental theater will not be shelved but moved to the sidelines. The company plans to do at least one experimental piece this winter in what is called a "studio production," one that has been rehearsed and blocked like a full-scale play, but is presented "without the frills of a full production," Libone said. Frills include elaborate scenery, lighting and costumes.

The company is considering staging a studio production of a play by Jane Chambers, a playwright who often addresses issues of gay and lesbian life in her work. Although she has brain cancer, Chambers is still writing. A fundraising benefit to help Chambers pay her medical bills was held in Provincetown early this summer.

The studio production would be invitation-only, with a guest list compiled from those who expressed interest in the avant-garde on their questionnaires.

Libone said he hopes the theater company will put on better quality productions. One problem, he said, is that the

company, which is a non-profit organization, has traditionally suffered from lack of money rather than a paucity of talent or dedication.

The Provincetown Theater Company flourished in its infancy two decades ago. The company's first productions, of Chekhov's "The Anniversary" and "Circles in the Snow," an original play by Connie Black, were big hits with the artistic community.

"It was marvelous, because nothing had been done in the winter in so long," said Barbara Dennis, a company member from the beginning and director of this season's "Streetcar."

Over the years the company's repertoire included plays by Harold Pinter, Edward Albee and Tennessee Williams, among others. It also staged two enormously successful revues: "What Do You Do in Provincetown in the Winter?" and "String Too Short to Save," about the trials and tribulations of off-season life.

"We also did a lot of experimental work with very obscure French plays," Dennis said.

The experimental work might have contributed to a recent period of waning interest in the theater company, which produces play only in the winter. It hit a low point three years ago when its entire season consisted of only one play, a production of Samuel Beckett's "Endgame" which won critical praise but received lukewarm support from the community at large.

"People were tired of seeing experimental theater," Libone said.

Last season's program, which was considerably more successful, included John Steinbeck's "Of Mice and Men," Hugo von Hofmanstahl's "Electra," and two original plays, "November Twice" by John Russell, president of the board of directors, and "Horizon Lines" by Deborah Millar, another member of the board of directors.

The plays were well attended, and Miller's "Horizon Lines" has been selected for an Off-Broadway production at the American Theater of Actors in New York.

Another successful venture last season was "Seaside Radio Theater," in which Libone offered what he calls radio documentaries about some of the company's older productions, interviewing actors and technicians from such fondly remembered shows as "Alice," Charles Horne's musical take-off on "Alice in Wonderland," which is still considered the company's crowning achievement by some.

"We want to do more original pieces for radio, one-act

plays and such," said Libone. "We're especially anxious to reach people like senior citizens, who can't always come to the theater."

The theater's location varies from production to production. "We have no home," Libone said. "We have a storage area over on the East End of town, and for every new production we lug all our equipment to wherever it is we're playing."

The company has produced plays in Town Hall, the Provincetown Art Association and Museum and the Provincetown Inn, among others. More than one production was staged on the beach.

The company's annual general meeting, at which officers are elected and new members accepted, is October 5. Membership costs \$3 for the season, and is open to anyone.

The board of directors of the theater company is dedicated to promoting year-round theater in Provincetown.

"Wintertime is when all the creative juices are flowing around here," Libone said. "The town is definitely alive in winter. We're proof of that."

Artists may apply now for \$5,000 state grants

Applications for \$5,000 Massachusetts Artists Fellowships in fiction, poetry, playwrighting, film, video, music composition and choreography are now available from the state artists foundation.

Any artist who is a resident, older than 18 and not enrolled as a student is eligible to apply to the Artists Fellowship Program for a \$5,000 grant. There are about 50 of the \$5,000 fellowships available, said Anne Trecker of The Artists Foundation.

The application deadline is 5 p.m. October 1. Winners of the grants will be notified in February, Trecker said.

Applicants must submit samples of their work with their application forms. Writers submit up to 10 poems, 50 pages of a novel, three short stories or one full-length play; filmmakers submit up to two films; video artists submit an hour's worth of tape; composers submit two pieces of music (tapes and scores); and choreographers submit videotape documents.

Theater company opens season with a winner

Stunning performances in 'Streetcar'

By Margaret Ryan

The Provincetown Theater Company opened its 1982-1983 season last Thursday night with stunning performances in Tennessee Williams's classic American play, "A Streetcar Named Desire."

One can only speculate, but it's obvious that the otherworldly Blanche portrayed by Judith Israel, the calm and determined Stella of Karyn Lebel, the flashes of pure venom seen in Bill Meves' Stanley, and Ed Sorrell's wonderfully human Mitch could not help but impress the playwright.

Director Barbara Dennis has proved herself in this fine production of an award-winning play. It's hard to go wrong with Williams at his best, and very little does go wrong here, with a group of performances that manage to capture the essence of what Williams must have had in mind—a band of tough and ignorant survivors, as well as a lost lamb who is eaten by wolves.

Attention to detail marks this industrious production, from the period Bourbon Street blues that sets each scene to the vintage finery Israel wears so well. But care has not only been taken by the set designer; no matter how small a role, each portrayal has been etched with memorable detail, from the shiny black shoes and muttered Spanish curses of Ron Weissenberger's Pablo, to Barbara Stevens' anonymous neighbor woman strolling across the stage with a lazy rolling gait, humming, "I need a man to love."

From the moment Blanche appears in her velvet-trimmed suit at the Elysian Fields section of New Orleans, where her sister Stella lives with the brutish Stanley, to when several hours later, she is slowly led off to a mental institution, one becomes immersed in her forlorn and deluded world, where time is measured out by warm baths, and a tinkling polka is heard whenever a dead husband is mentioned.

Israel's central performance, creating the Blanche Dubois we have all either known or heard of is memorable. Although her portrayal is fresh, that lost, big-eyed face bears an eerie resemblance to a young Vivian Leigh in a certain light, a resemblance that strengthens her performance without detracting from it.

Israel's expressive face, especially her eyes, become the key to Blanche's mixed-up emotions. Near the end, she suddenly cries out, "This place is a trap." But the wan, troubled eyes have carried that knowledge from the beginning, even as she tries to enliven Stella with drunken forced gaiety,

and she attempts ludicrous flirtations.

The one distracting element of Israel's interpretation was the continual, beseeching use of her hands. Used to underscore many a stirring speech, the gesture became over-used. One wanted to pin her arms to her side, so as to be able to concentrate on the content of her words, which she delivered so beautifully. When the script calls near the end for her actually to reach out to Mitch and be rebuffed, the over-used action lost its dramatic significance.

Lebel's Stella serves as a serene dockage for the other characters that seem to drift in a storm about her. Lebel's sensitive face and calm voice enhance her pleasant and placid portrayal of Stella, who becomes the antithesis of Blanche's unproductive hysteria. No less a victim than her sister, Stella has adjusted to life's indignities rather than fighting them, or pretending they aren't there. She actually loves Stanley and is happy. Lebel shows us this in a complex performance that combines meek strength and compliant sturdiness.

The only false note in an otherwise compelling performance was the way Stella supported her pregnant stomach, throughout an entire scene, holding onto it almost as if to keep the baby from falling out. Maybe the problem was unruly padding, and if so, Lebel should get an award for the implacable way she went on with the show.

Stella's forgiveness and understanding of her over-the-edge sister contrasts with the pigheaded distrust of Stanley. Meves's characterization of the blue-collar Stanley, whose only recreation is bowling, drinking beer and playing poker, is unfortunately at times hackneyed.

Giving more the impression of a brutish, young Archie Bunker, rather than a smoldering, ironic symbol, Meves seems to get lost in the business of his role (opening beers, slapping his buddy's back, sneering and scowling) rather than discovering the psychology of it.

That is not to say that Stanley's bawling with loneliness at Stella's defection to a neighbor's, and their subsequent reconciliation, isn't some of the most moving and harrowing theater to be seen here in a long time. His body was made for Stanley's T-shirt. And if the look of pure hatred, when he locks eyes with Blanche after her diatribe against him, isn't a mastery of embodied intent, then the sky is green.

Meves is an actor capable of fine things, frequent glimpses of which were shown here. Which is why the exaggerated look of idiocy, the perennial sneer and the petulance

instead of rage, with which he embellished his portrayal of Stanley are puzzling and disappointing.

Every play needs its voice of reason, of downtrodden integrity, and the part of Mitch seems to fulfill these requirements. Son of a sick mother, Mitch is a gentle soul apparently trapped inside a hulking body, to whom Blanche instinctively turns as her life becomes more miserable.

Sorrell's Mitch couldn't be more clear-cut. Hesitant at first, but increasingly self-righteous and indignant. When it appears his beloved Blanche has misled him, Mitch's rejection of her is the cruelest of all.

Every aspect of Sorrell's performance is thoughtful and genuine. He lets us see his hopes for Blanche, which though temporarily crushed, have not died even at the end, when he goes berserk as she is taken away. It is a practically flawless performance.

Another stand-out is Doug Best in the role of Steve Hubbell, the upstairs neighbor who constantly fights with his wife, and is one of Stanley's poker-playing pals.

Although in a small role, Best plays it for all it's worth, adding such inspired touches as a large-billed Bowery Boys' cap and high-top sneakers. Best's Steve is a goofy but shrewd good old boy whose celebration of shallowness results in a delightful and noticeable performance.

Noticeable, too, is Weissenberger's Pablo. With hardly three words of dialogue, Weissenberger manages to inject the sleazy underworld the Kowalskis are supposed to inhabit, merely by his seedy clothing, tough "poker face," and raunchy strut.

Playing Steve's wife, Eunice Hubbell, is Sandy McGinn, who also brings a properly seedy texture to the surroundings, with her flowered housedresses that manage to be dowdy and wild at the same time, a conflict of values that Eunice, too, embodies.

Frederick Glover gives us a shiny-faced version of the boy collecting for the newspaper, who chances on Blanche in a seductive mood. Physically perfect for the role, Glover performs his role well, although his bemused mugging after he leaves the apartment seems unnecessary.

Jack Griffis and Norma Snow are picture-perfect as the doctor and nurse from the mental hospital, come to take Blanche away. Griffis has the distinguished good looks of a Colonial plantation owner, and Snow is forthright and unemotional, as her role dictates.

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...Provincetown Theater Company

(Continued from Page 13)

company productions, the association will also host an aerobics dance class, as well as drawing, sculpture and language classes.

"It's our semi-permanent home," said Libone, who waits on tables in the summer, when the theater company is much less active than during the winter. "The contract will be up for revision every year, in case problems develop. But now we'll have an office and a telephone."

Last season, most of the company's plays were shown at Town Hall. The season included Steinbeck's "Of Mice and Men," Hugo von Hofmannstahl's "Electra," and two productions by local playwrights, John Russell and Deborah Millar, "November Twice" and "Horizon Lines."

"We don't have to be so no-

mafic now," said Russell, who is also president of the theater company board of trustees. "We've always had to tear down the sets after every show. We were looking for a place to do a couple of plays, but I never really thought this would happen."

The company's mainstage productions this year will include "A Streetcar Named Desire," an as-yet unnamed Christmas play, Oscar Wilde's "The Importance of Being Earnest," and Woody Allen's "Play it Again, Sam," all scheduled to run between the fall and April. There also will be a "Second Stage" theater.

"These 'Second Stage' productions will be smaller-scale, possibly one-acts, as long as they're adaptable to minimal cost, low budget," explained Libone. "Admission will be free but a donation

will be asked for. These can be experimental pieces, too — here's the answer to the workshop process."

Russell pointed out that most theaters have some sort of "Second Stage," where both standard and experimental works can be tried out or reworked, at much less expense than it costs to mount a main production. This procedure will also allow the company to produce more than four shows a season, he added.

The company has launched a membership drive, with the only stipulation being participation on one production. Dues are \$3 per year and payment entitles the member to cast a vote for the board of directors.

"A Streetcar Named Desire" opens on Oct. 28 at the Murchison Gallery of the Provincetown Art Association, for a three weekend

run that includes Oct. 28-31, Nov. 4-7, and Nov. 11-14. Curtain will be at 8 p.m. and tickets are \$4 for general admission, and \$2.50 for senior citizens and students. Reservations can be made by calling 487-9702 or 487-1122.

"The productions by the Provincetown Theater Company will still be imaginative and creative pieces," Libone said confidently. "They'll be more than just plugging into a soundtrack. Local composer Richard Busch is working on original music for 'Streetcar' right now — we need special music for Blanche, for when she flips out.

"We've been here for a hell of a long time, and people will support us even if we're going to be doing a bit more commercial items. Our 20th anniversary season is going to be a good one, and very active."

'Streetcar'

(Continued from Page 7)

The Mexican woman, who serves a symbolic function by selling flowers for the dead at a crucial part in the plot, is played by Pat Bruno. Darkened for the role, complete with head-covering and dolorous chanting, Bruno fulfills her function competently.

Playing a scene-setter and prowler, who prohibits Blanche from leaving her apartment, is Larry Riley, who obviously knows how to be menacing without having to say a word.

The unsung heroes of this play were the people who compiled the wardrobe and created the marvelous set. Pat Bruno designed the set, which runs lengthwise down the side of the Murchison Gallery, creating a feeling of space and atmosphere. Plain but period furnishings gave us a real feeling of the Kowalski's apartment, and the space seemed to suit the action well.

The set was painted by Bruno and Greta Breglio. Chief carpenter was Richard Howard, and set construction crew consisted of John Russell, Fred Glover and Doug Best.

One problem with a set that has been expanded lengthwise but not in width is a subsequent lack of depth. This necessitated a four-tiered seating arrangement which had to be crammed into the other half of the gallery to accommodate a sizable audience. So, if one was sitting in the upper tiers, there was little or no room for feet, and craning around heads was the order of the night. Also, because the actors were presented all on one plane, the lower half of their bodies were cut off by the audience's heads. Last but not least, seating in the highest tier consisted of uncomfortable church pews.

This quibble is not intended to berate the theater company for not providing adequate seating; in a space this size such a feat would be close to impossible. What it does underscore is the need the company has for a proper theater, a goal it is now working toward by collecting donations and proceeds from their plays.

The costumes, under the aegis of John Crates, Blossom Newman and Lee Bowman, were as good as any professional company could have come up with. Blanche's lace gowns and French dinner dresses were perfect, as was the everpresent bit of old-fashioned slip that peeped out of her dressing gown. Stanley's bowling shirts, Stella's housecoats and Mitch's baggy trousers, cinched up around his chest, all helped establish their characters as real people.

Demanding mention, too, is the recorded Varsouviana, the tinkling, creepy polka played each time Blanche relives her past, which was performed by Richard Busch.

Lighting, which underscored mood changes effectively, was designed and operated by Alix Ritchie, helped by Steven Immarino. Smooth and professional sound effects were done by Richard Chevalier.

A super, barely detectable make-up job was by Alex Hluchy, Linda DiBenedetto and Paula Schuppert. Jim Rann and Hannah L.T. McCormick created becoming and appropriate hair styles.

Props were compiled by McCormick, Kathy Colburn and Bill Forlenza. A silent and streamlined stage crew included Randy Roderick, Daniel Notaro and Aurelia Hamel.

The attractive posters were designed by Jason Quist. House manager was Ardis Markarian.

What this promising first production of the 1982-83 season points to is a real group effort by this struggling company, which has been forming and reforming for the past several years into a dedicated and formidable repertory company. As shown here, the effort has not gone to

A STREETCAR NAMED DESIRE

At The Art Association

By Elliott Edwards

A dress rehearsal is a sort of shakedown cruise, a sea trial before active service commences. This past Monday I watched the Provincetown Theater Company's production of *A Streetcar Named Desire*. The performance was so polished and actualized that I forgot for whole scenes at a stretch, that I was witnessing the first dress rehearsal.

The play itself is by no means the least of it. Tennessee Williams' *Streetcar* wears well. Thirty-five years old this fall, the play hits with as much velocity today as it did when first produced in New York City in December of 1947. The interplay and collision of delicacy and brutality, of soiled tattered dreams and bald blue-collar pleasures is the tragedy of *Streetcar*. The enduring strength of it is the humanity of its characters.

A play, however, is no better than the company performing it and, to the Provincetown Theater Company's lasting credit, they have not attempted to make a carbon copy of previous celebrity productions. Bill Meeves plays Stanley as a hulking complicated man, inarticulate but shrewd. He's brutalized and brutalizing yet, for all that, not wholly unsympathetic and miraculously not freighted with Brando's Stanley.

Judith Israel is a flawless Blanche, brittle and patriarchal, histrionic and manipulative. She and Meeves stalk one another in ever tighter circles, ablaze with loathing for what they represent to one another. The stage could easily become too small, but the pair spark and flare like heat lightning, illuminating one another without consuming the finer points of their characters.

Karen Ann Lebel as Stella, and Ed Sorrell as Mitch, are the half-tone counterparts to Blanche and Stanley. Although they each have moments of passion, they are a more accommodating breed. Mitch has a streak of something finer, a snippet of Browning in a silver cigarette case. Blanche, on meeting him, comments "that one seems—superior to the others."

Stella, who is as free of illusions as her sister is enmeshed by them, answers simply, "Yes, he is." A few lines later Blanche asks what Mitch does for work.

"He's on the precision bench in the spare parts department." A simple unembellished statement which catches Mitch's social weight exactly.

In one regard, Ed Sorrell's Mitch seems truer than Karl Malden's portrayal. Mitch is a sweet mama's-boy coming on toward middle age. Sorrell is softer than Malden and he seems more Blanche's psychic mate for that.

Lebel's Stella is tough and vital. She's a survivor capable of nurturing a child amid a squalor which she can face without Blanche's paper lanterns. She can also love a man who is "common," while Blanche's great love



is a boy—a faun-like poet whom she destroys upon discovering his homosexuality. "I know! I saw! You disgust me!"

Faced with a comparable disillusionment at the play's end, Stella says, "I couldn't believe her [Blanche's] story and go on living with Stanley!" The sisters' use of honesty and illusion allows one to continue while the other trails off into madness. Ms. Lebel walks her tightrope well.

Of the supporting cast, Sandy McGinn stands out. As Eunice she is a street-wise woman who has found a niche; a woman who has been in the French Quarter a long time and isn't much surprised by the twists life takes. As acted, McGinn's part makes a perfect counterpoint to Blanche. Eunice is one who has made her peace, one who can slip the blows that so devastate the frailer woman.

Both the set and setting for the play accentuate the intensity of the action. Pat Bruno, in designing the set, has caught the menace and the minutiae of an area one reaches by transferring from a streetcar named "Desire" to one named "Cemetery."

The Art Association's Murchison Gallery is to be the Provincetown Theater Company's home from now on, and the space is perfect for staging a play. It's a long rectangular room with no obstructed or poor seats.

The Provincetown Theater Company may not have the backing a major city company would enjoy, but it is by no means a "little" theater group. Each time around, the people mesh more strongly. It's a community within a community, and their work is art in the best sense of the word—a success beyond a dollars-and-cents reality.

As Tennessee Williams wrote in November of 1947, "The sort of life which I had had previous to this popular success was one that required endurance, a life of clawing and scratching along a sheer surface and holding on tight with raw fingers to every inch of rock higher than the one caught hold of before, but it was a good life because it was the sort of life for which the human organism is created."

In my mind's eye I can see the cast nodding in agreement to that while the raw-fingered audience applauds the height of the climb. I join that applause without a moment's hesitation.

P'town theater company hears the seas of an earlier time

By CRAIG LITTLE
Special Writer

"A whole community working together, developing unsuspected talents Whenever I got stuck, I would run across the street to the old wharf, sit in that leaning little theater under which the sea pounded, until the play was ready to continue."

— Susan Glaspell, 1927

PROVINCETOWN — The little theater on the East End wharf that playwright Susan Glaspell wrote about is long gone, the victim of a sea that's often harsher than any critic.

What remains in Provincetown is the Provincetown Theater Company, now in its 20th year.

On a sunny afternoon two weeks ago, members of the community theater group were in rehearsal for the late October opening of Tennessee Williams', "A Streetcar Named Desire." The company hadn't yet moved into its new home at the Provincetown Art Association, so rehearsals were being held at St. Mary of the Harbor Episcopal Church, not far from where Susan Glaspell, Eugene O'Neill and the rest of the original Provincetown Players held their rehearsals in 1915-16. In 1962, the church was also the site of the present company's first production, an original play called "Circle in the Snow."

Barbara Dennis, one of the few founding members of the Provincetown Theater Company still active with the group, is the director of "Streetcar." The play was chosen because

it turned up most often on an audience questionnaire at last year's shows.

"Take your time, use the stage, take all the time you want," Ms. Dennis called out to her players, who had blocked the scene for the first time only the day before. "But I want it quick through here, where Blanche asks Stella, 'You haven't heard any unkind gossip about me?' I'd like to hear that whole speech again...*think* about what you're saying to her!"

The cast for "Streetcar" is a mix of company veterans and newcomers. Bill Meves and Judy Israel, both familiar faces from past productions, play Stanley Kowalski and Blanche, while Karyn Lebel debuts as an unusually feisty Stella. Others in the cast include Sandy McGinn as Eunice, Doug Best as Steve, Ed Sorell as Mitch, Ron Weissenberger as Pablo, with Pat Bruno and Barbara Stevens.

"Don't you just *love* these long rainy afternoons in New Orleans where an hour is not an hour but a little bit of eternity dropped in your hands?" said Ms. Israel in a run-through of her lines. She fanned herself, worked her hands nervously, and spoke the dialogue in a very believable Southern accent, all aimed toward a realistic interpretation of the Williams spinster with a checkered past.

Outside, there was no rain, only an autumn sun and the soft noise of waves against the church seawall. The view of the harbor and the inner sweep of the Cape couldn't have

been much different almost 60 years ago when the Provincetown Players rehearsed O'Neill's "Bound East for Cardiff."

"I want you to look way off, out into that world," directed Ms. Dennis. Before the rehearsal began, she'd had a few things to say about the company.

"I've been here a long, long time, but every winter young, vital, talented people stay," she said. "I've loved this play for years — it's a classic. We decided to get a running start on it and had an open call in July, then met Aug. 31 for a first read-through. I like experimental theater, too, something this company has been known for. We could pick something purely experimental. . . . We used to see the work of young, talented playwrights done here for the first time."

But according to the questionnaires circulated by the company, audiences prefer less experimental shows.

"We have a new line of thinking," said George Libone, a five-year member of the company and production manager for "Streetcar." "We've been known to do experimental theater, but the results of the questionnaire seemed to show we weren't giving people what they wanted.

"We circulated them during last year's 'Horizon Lines' and 'Electra,' and got a good response. It seems as if 'Streetcar' was chosen first in both questionnaires, from a list of suggested playwrights and types of plays. We'll do more commercial plays.

"We'll offer a different format this sea-

**Provincetown**
Theater Company
Inc.

P.O. Box 192 ■ Provincetown, MA 02657 ■ A Non-Profit Organization

August 4, 1982

Board of Trustees
Provincetown Art Association & Museum
460 Commercial St.
Provincetown, MA 02657

Dear Board of Trustees:

We're writing to follow-up on our letter of March 19, 1982, regarding use of the Art Association by the Provincetown Theater Company. Our first play of the season will be A Streetcar Named Desire, directed by Barbara Dennis, and we would like to perform in the Richmond Gallery. It makes a fine theater.

We understand that the Richmond Gallery is tentatively available as of October 1. This would work out well for us as we plan to open Streetcar in late October. We are considering 3 other plays to round out our season, including a December musical to run the weekend before and after Christmas. This play, in particular, would enliven the entire holiday season in Provincetown. The remainder of our season would extend to about April 1.

In effect, we are asking for a winter home. There are two main approaches to this. We could stay in the Richmond Gallery, since it has its own furnace, and have a separate meter installed for electricity use. Or we could work in the Murchison Gallery provided a furnace is installed (see the enclosed estimate) by us, you, Provincetown businesses - or some combination thereof. Again, a separate meter would be installed for electricity. The idea in either case is to be autonomous in regard to the utilities, so you bear no cost.

All this can be worked out between us, you and Ellen. For the time being, we are asking for the Richmond Gallery from October 1 until mid-November. Streetcar will close on Sunday, Nov. 14. Our usual rent arrangement is still fine with us. That is, 50% of the net or 25% of the gross box office proceeds - whichever is greater - is paid to the Art Association. We, of course, assume all utilities used by us.

An alliance between our two groups will keep theater alive in Provincetown this winter. Thanks for your time and consideration. We await your response.

Sincerely,

The PROVINCETOWN THEATER CO.

John Russell
 John Russell
 President

(487-2615)

Board of Trustees
 Provincetown Art Association
 460 Commercial St.
 Provincetown, MA 02557

Dear Board of Trustees:

We're writing to follow-up on our letter of March 15, 1982 regarding the Board of the Art Association and the new season.

John

TREASURER'S REPORT

Date 12/4

Provincetown Theater Company Inc.

A STREETCAR NAMED DESIRE
Play
ACT ASSOCIATION
Performed at
10/28 11/14
From To # of Performances
12

P.O. Box 192 ■ Provincetown, MA 02657 ■ A Non-Profit Organization

BARBARA DENNIS
Director

GEORGE LIBONE
Production Manager

	Budget	Actual expenses	(If considerably higher than budget amount, mark with * and use back of form to explain)
Set	\$ 250.00	\$ 214.04	
Costumes	25.00	132.00 *	
Props	70.00	208.06 *	
Scripts	49.00	54.00	
Royalties	325.00	325.00	
Sound/Lights	75.00	149.84 *	
Program	120.00	367.15 *	
Make-up	25.00		
Publicity: poster	100.00	97.50	
flyer	25.00	13.90	
ads	180.00	150.12	
Tickets	50.00	60.60	
Cast party	100.00	129.70	
Photography		19.00	
Office			
Auditions			
INS.	12.50		

Sub-total	\$ 1406.50	\$ 1921.41	Sub-total
10% overrun	140.00	520.86	Bar
Bar	150.00		
total Budget	\$ 1546.50	\$ 2442.27	total Spent
DONATION	+ 50.00		
	1596.50 *****		

Box Office	\$ 4326.76	- bank \$ 100.00	=	4226.76	total Box Office
Bar	\$ 1277.50	- bank \$ 50.00	=	1227.50	total Bar
				\$ 5454.36	total Income

total Income	\$ 5454.36
total Spent	\$ 2442.27
Net Profit	\$ 3012.09

(Please use back of form for any comments, explanations, etc. Or to note any money from Benefits, Fund-raisers, donations in connection with the play.)

Overruns

Overrun money is defined as the increase from the \$ figure in the Budget column to the Actual expenses column. Breakdown this increase into separate amounts noting the purpose of each amount and the object or service acquired by it. Also, note the source of these monies as follows: general funds (GF), play's income (P), donation (D), or other.

Budget item	Add't. \$	allotted	Source	Purpose
* COSTUMES	107.00	\$ 107.00 25.00	P	NEW IRON 35- COST OF COSTUMES 55- CLEANING 17-
* PROPS		132.06	D/P	BREAKAWAY BOTTLES 120.05 CIGS / BEER / PARTY FAVORS, ETC.
* SOUND / LIGHTS		74.84	P	SOUND - 33.00 VALENTINO TAPE 31.31 TAPE + MATERIALS LIGHTS - 49.25 BARN DOOR 34.50 GELS
* PROGRAM		247.15	GF	ADDITIONAL PROGRAMS / ART + ARTWORK
		50.00	D	USED - IN PROP DEPT (BREAK- AWAY BOTTLES)

Comments

#176.00 Was paid to RTR - Building Fund from opening night (2.00 per head)

~~100.~~ Pucci's Donated \$100.00 from the opening night party. (BAR, which they split w/us) this \$100.00 is included in Box office income



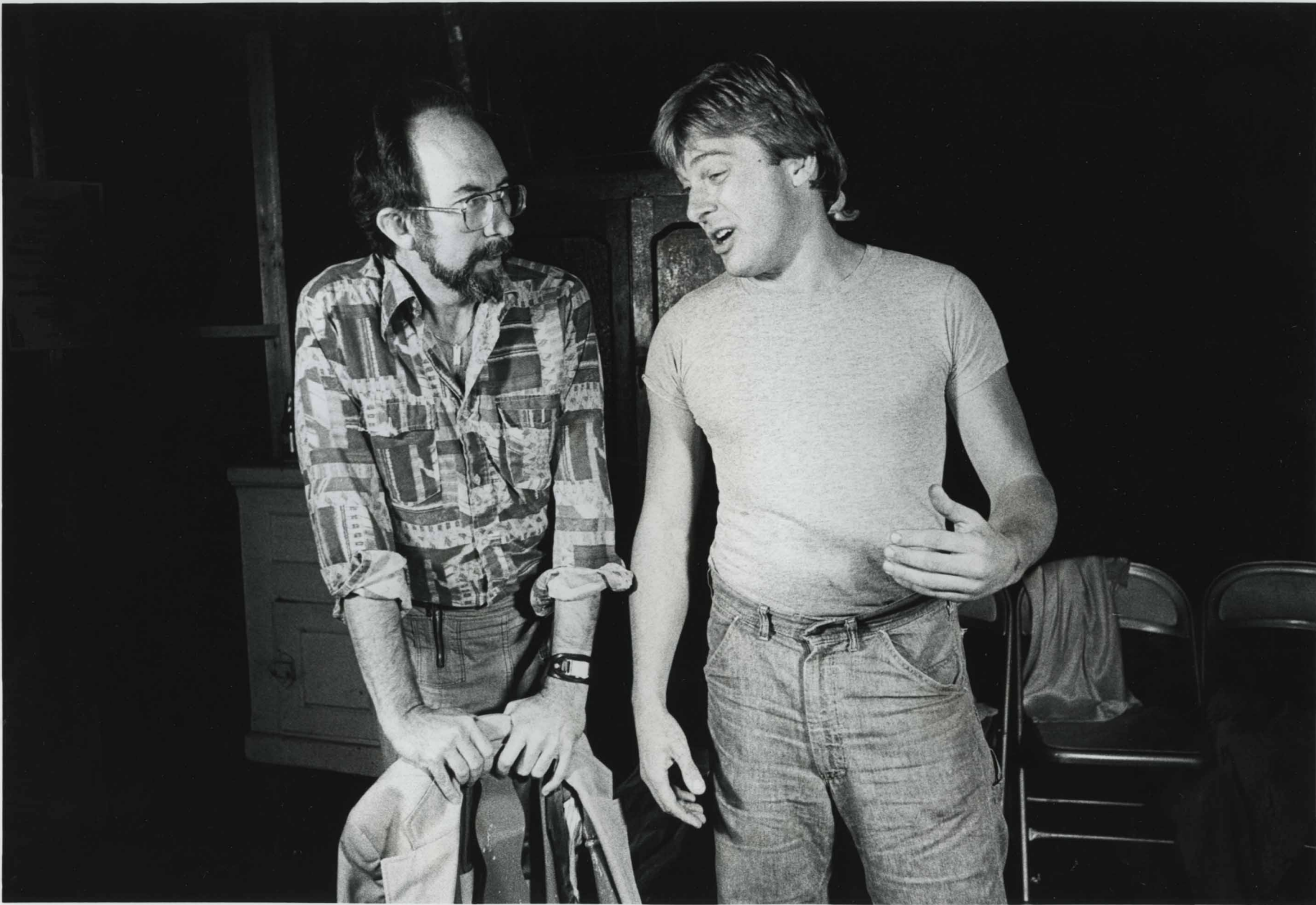


Photo by Kristina Hopkins
please credit

PROBABLY YOUR
NEAREST COMPANY

PRESENTS

THEATRE BY LARRY
**A Streetcar
named Desire**

1.25 - 31, MON. 6 - 7, 91 - 94
BOWLING
AND COMMERCIAL ST.







Photo by Christine Hopkins
please credit













KODAK SAFETY FILM 5063 → 1A

→ 2A KODAK SAFETY FILM 5063

KODAK SAFETY FILM 5063 → 3A

→ 4A KODAK SAFETY FILM 5063

KODAK SAFETY FILM 5063 → 5A

KODAK SAFETY FILM 5063 → 8

→ 8A KODAK SAFETY FILM 5063

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