



Provincetown  
Theater Company  
inc.

Our next production, *Elektra*, by Hugo von Hofmannstall will be presented in April at the Provincetown Art Association under the direction of Alexandra Hluchyj.

In late March and early April watch for the opening of the roaring twenties musical *The Boy Friend* performed by students and faculty of the Provincetown High School under the direction of David Peters.

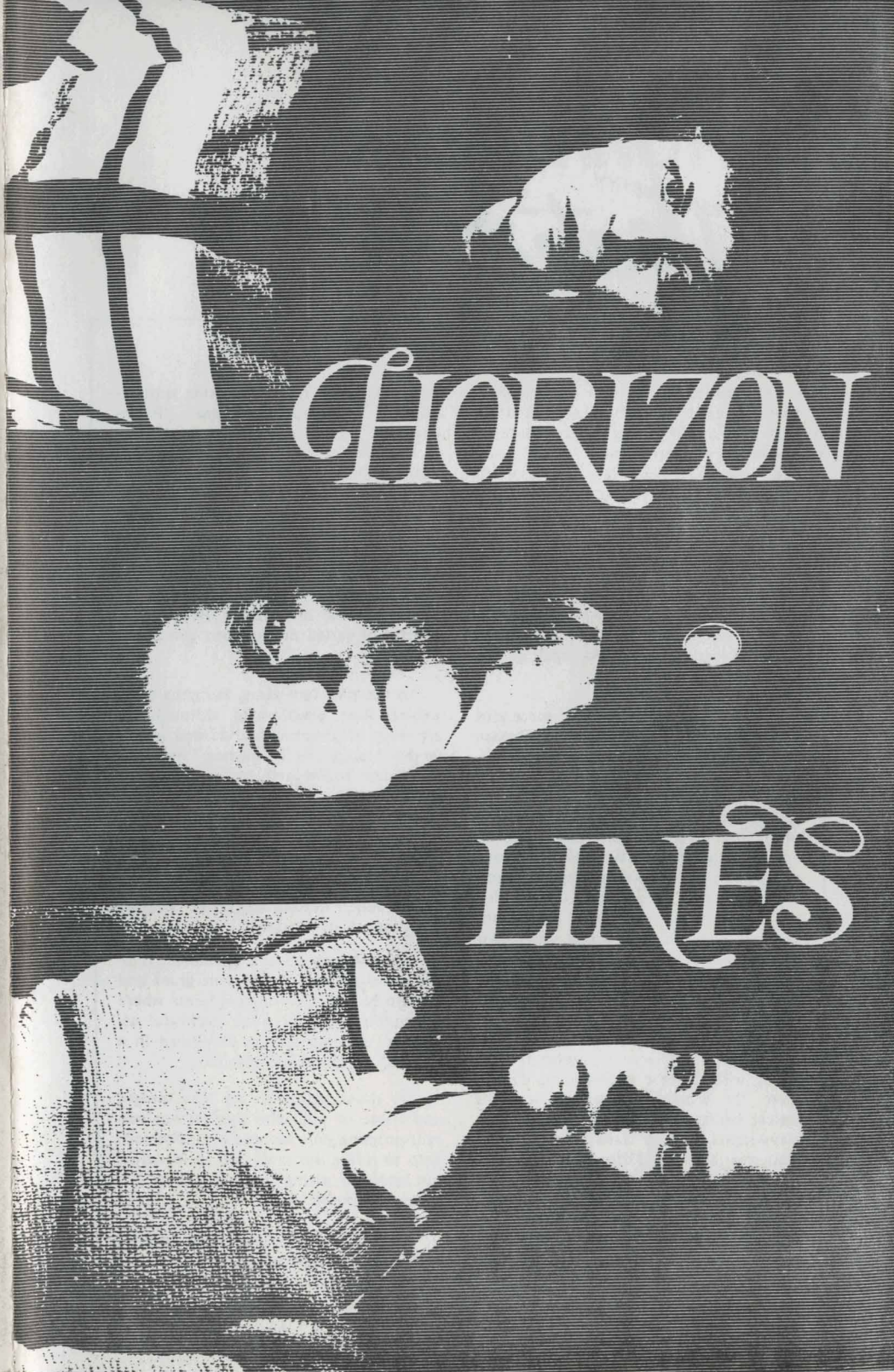
Provincetown's new children's theatre, the Children's Repertory Theatre of Cape Cod, will be performing *Are There Alligators in the Sewers of the City of New York?* February 13 – 15 and 19 – 21 here at the Art Association. A musical for children will be announced soon as the selection for the April production.



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Ray Wells



## HORIZON LINES

by Deborah Millar

### CAST

HARRY ..... Brad Robinson  
MANNY ..... Ed Sorrell  
EBAN ..... Jim Forsberg  
SARAH ..... Margaret Roberts  
MARTHA ..... Marjorie Ould  
JESSE ..... Steve London  
ABBY ..... Kathy Colburn  
PETER ..... Ron Weissenberger

Director	Set Designer	Technical Director
Robert Teague	Jim Forsberg	Ron Vallee

### SETTING

Marshe's Landing, a New England fishing community. It is November.

#### ACT I

Scene 1 On the Wharf, late afternoon  
Scene 2 Martha's kitchen, later that afternoon  
Scene 3 Abby and Jesse's apartment, three a.m. the next morning

#### ACT II

Scene 1 Ferreira's Bar, later that same day  
Scene 2 Abby and Jesse's apartment, four a.m. the next day  
Scene 3 Abby and Jesse's apartment two days later

#### ACT III

Scene 1 Sarah's parlor late in the afternoon of the following day  
Scene 2 Sarah's parlor, 6 p.m.

*There will be a ten minute intermission after Act I and after Act II*

### PRODUCTION

Stage Manager .....	Deborah Millar
Lighting Design .....	John Russell
assisted by .....	George LiBone
	Michael Rogovsky
Sound .....	Richard Chevalier
Set Construction .....	Ron Vallee
	Marcia Dickey
	Jim Forsberg
	Kathy Ould
	Jane Corbin
	Deborah Millar
	Trish Gallagher
	Thaddeus Radell

Make-up .....	Sandy Busa
	Annabelle Hebert
Publicity .....	Sally Jennings
Photography .....	Khristine Hopkins
Poster Design .....	Gail Browne
Props Coordinator .....	Debbi Franks
Assisted by .....	Patti Cozzi
	Marjorie Ould
	Margaret Roberts
	Ron Weissenberger
Box Office .....	Sally Jennings

### A SPECIAL THANK YOU

The Flagship Restaurant, Ciro & Sal's, Napi van Dereck, Stuart Bishop, Patti Cozzi, Board of Directors and staff of the Provincetown Art Association and Museum, Jim Brizzi and David Peters of the Provincetown High School, Adams Lighting Co., Staff of Health Associates, Fine Arts Work Center, Mrs. Robert Millar, Dan B. Isaac, Mr. and Mrs. David Millar.

### DEDICATION

*For my father  
Robert Millar, Jr.  
1921 - 1977*

# 'Horizon Lines'

By Margaret Ryan

"Horizon Lines," the latest Provincetown Theater Company production, which opened last Thursday and will play again this weekend, showed care, effort and taste on the part of its cast, crew and director.

The major work of building the locally written play, though an award-winning one, with a largely amateur cast into a consummate theatrical experience must be credited to Robert Teague, director. However, the tireless efforts of Jim Forsberg, a local artist who created the wonderfully dynamic set, and who also undertook a demanding role, cannot be overlooked.

From the first moments of gentle humor between two old fishermen to the final, poignant tableau of three generations of fishermen's wives, the production values of "Horizon Lines" are a tribute to the playwright's intent. The playwright's words are enhanced and uplifted in the current production.

Deborah Millar, who works at Health Associates, wrote the play based on what she learned from fishermen in Provincetown and her hometown of Harwichport. Teague and a group of actors in a series of workshops helped Millar refine the original script.

"Sure, he yelled at us sometimes," Robinson, who speaks the first lines, said of Teague's directorial style. "But I guess it's because we needed it." Robinson, makes his acting debut as the lovable but erascible Harry, and Ed Sorrell, giving a dependably sold performance as Manny, practically steal the show, creating a memorable duo which perhaps has all too little time on stage.

The two old fishermen serve as a traditional "Greek chorus," the time-tested theatrical device in which the

chorus stands apart from the play's action to introduce other characters and their situations. In this case, Harry informs the audience that Eban (Forsberg) is a fisherman married to a shrew named Martha. The play takes place in Marshe's Landing, a fishing village.

Eban has just come from his uncle's funeral. From the start, the measured cadence of Forsberg's Yankee drawl gives just that air of unhurriedness one would expect from a man who always chooses his words carefully.

The scene introducing Eban's family is a good one but at times borders on the verge of soap opera: the name-dropping in the kitchen between Eban and Sarah, his mother (magnificently portrayed by Margaret Roberts), doesn't make much sense, since the audience has yet to be introduced to the various names being dropped.

This sense of unreality quickly departs, however, when a very real Martha (Marjorie Ould), trailed by her son Jesse (Steve London), bursts into the kitchen with paper bags full of groceries, and a mouthful of venom.

Though there is no doubt about Martha's bitterness, the extent in real life of that bitterness would certainly have been taken to further extremes. As she deliberately baits her son and husband into an argument, in fact forcing her mother-in-law to leave, Martha's anger is apparent, but seems almost too bridled. When she says, "Go on, get out," to her son, the problem is that she says it, when it should be screamed.

The domestic problems of Martha's family revolve around the male members' yen to fish, and the female members' fears of letting them. The conflict arises in the form of Martha's impotent anger. (The other women have accepted what they know they cannot change.)

Either because of her proud and dominant nature, or as the frustrating result of watching a sensitive and intelligent son "waste his time" fishing, Martha has yet to come to terms with the fact that no one is listening to her.

Ould's sharp, attractive features are a perfect complement to the sharp but truthful words her character utters. Likewise, the other women's physical attributes mirror their personalities: whether through canny casting or mere luck. Roberts' Sarah has the ageless strength of an Indian chieftain, and Kathy Colburn as Abby brings a soft yet firm surety to her role.

From Martha's kitchen, we go directly to the waterfront apartment of Abby and Jesse, who are living together without the benefit of marriage (as Jesse's mother constantly reminds them).



In the difficult role of Jesse, London brings a pleasant and patient tone to the proceedings. Though physically unprepossessing—his clean, white hands hardly display the workworn hardness that Abby adoringly praises—London's Jesse does have a likeable sensitivity. And one may account for his New York accent by the fact that Jesse has returned from a college education somewhere, NYU, perhaps.

The demands of Abby's role supersede even that of Jesse's. Abby is encumbered with more long, poetic speeches than any other character, and Colburn's attempts to imbue them with any sort of realism are, at times, simply hopeless.

Realistically, it is hard to imagine anyone in the process of rousing one's fisherman boyfriend at 6:30 a.m., pausing by the window to reflect at length on "a gull flying, all pretty curves," not only because most of us can't even open our eyes at that hour, but because in most fishing villages, gulls are as common as fish.

However, Abby's occasional verbosity, and the strange little smile that accompanies it, is somehow justified. The playwright, in an obvious attempt to display Abby's sensitivity, has made her a photographer. Ironically, the photographs upon closer inspection reveal themselves to be clever figments of Forsberg's brush and paint, and not snapshots at all.

Act II opens in Ferreira's Bar, Marshe's Landing's answer to the Fo'c's'le. Behind the bar is Peter, amiably if tersely portrayed by Ron Weissenberger. Though not a large role, Peter makes us aware of his presence, even when seated at the bar with his back to the audience.

Once again, Harry and Manny clue us in to what is happening: Jesse, in direct defiance of his mother's

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Play opens tonight

# 'Horizon Lines' set symbolizes scenes

By Karen Herman

The set for "Horizon Lines," a play opening tonight at the Provincetown Art Association, is a tiered arrangement that accommodates five entirely different settings in a small area.

Bob Teague, director of the Provincetown Theater Company's first 1982 production, calls the set one of the "most credible" designs to grace a Provincetown stage for a while.

The set's designer is Jim Forsberg, a well-known artist and Provincetown resident of 28 years. Forsberg also worked with the Provincetown Theater Workshop, the newer company's predecessor, from 1962 to 1969.

The play, written by a local woman, Deborah Millar, is about two fishermen and the struggles they face at sea and at home with their families. Millar won an Artists Foundation award in 1979 in a competition sponsored by the state Council on the Arts and Humanities.

The play has eight scenes that take place in five different locations: a bar, a bedroom, a kitchen, a sitting room and a wharf. Forsberg said this posed a problem at first because the area they had to work with was small and the floor was not strong enough to support a revolving stage.

"After talking with the director, we thought the best way to do each scene was to be in a smaller area, in designated spaces, using elevation and angles to give the desired effect," he said.

Forsberg said they avoided trying to be too realistic, preferring to symbolize the scenes through angle and color suggestions that would also help depict the characters.

For example, Martha, played by Marjorie Ould of Truro, is a very angry and bitter woman and her neat, tidy and sterile kitchen reflects this.

"When Bob and I first talked about the set we agreed in the beginning to have a suggestion of each area rather than have a realistic stage set," said Forsberg.

The stage is about 28 feet square and the tallest structure, angles of wood suggesting a ship's mast, is about 14 feet from the floor.

Lights will focus on specific sections of the stage during each scene and the remaining stage area will be

blacked out. Colored gels will be placed in front of lights to illuminate and highlight certain areas.

Furniture adorning the stage is scarce. Forsberg said on a small stage furniture has to be exact in all aspects and color. "I rejected three tables so I built one myself," he said.

Forsberg relies on lines and forms to create the mood while leaving room for the actor to act in. His object was not to design a set for the audience to admire but one that would mesh with what happens on stage.

He said one of the most difficult tasks in designing the set was to get the squeaks out of the platform. "We used axle grease, plugs and screws and now maybe we can get

people to bring their old rugs in," he said.

Forsberg first made a floor plan for the set, then a model.

Teague said the set was relatively inexpensive. The theater company supplied equipment and the Provincetown High School will supply the lights.

Teague and Forsberg worked together making the set because they believe a set's design is a creative effort that requires both the director and designer's cooperation. The playwright, Deborah Millar, also worked with them.

"Surprisingly, we worked well together," Teague said and added, chuckling, "considering the egos that we have."

## Girls varsity hoopsters defeated in a thriller

Deadlocked at 41-41 at the end of regulation play, Provincetown's girls varsity basketball team lost 46-43 to Cape Tech in three minutes of overtime play Thursday.

The Fisherettes also lost 50-28 and the junior varsity girls lost 53-14 in games played against Sandwich Tuesday.

The varsity game against Cape Tech, played at Provincetown, was a thriller.

The Fisherettes had jumped to a 26-21 halftime lead, thanks to a strong rebounding effort, led by Maria Packett who had 19 rebounds.

In the second half, too many turnovers undid Provincetown and the Fisherettes found themselves trailing 41-39 with 20 seconds left to play.

But with 15 seconds on the clock, April Rose hit a jump shot to tie the game and send it into overtime.

Led by Lisa Woodruff, who finished with 16 points, and Lisa Brown, who had 14 points, Tech dominated in

overtime play to gain its second victory of the season.

Provincetown scoring was led by Michelle Janoplis with 15 points and Packett with 11 points.

Playing at Sandwich on Tuesday, Provincetown was simply outmatched against Sandwich's size and experience.

The Fisherettes could do little to contain Sandwich's six-foot, one-inch center, Paula Lemieux, who would score two points automatically when she got the ball down low.

Provincetown also hurt themselves with many turnovers and a miserable eight for 56 shooting performance.

Janoplis again led Fisherettes scoring with 11 points, and Galen Malicoat chipped in six points.

The story with the junior varsity against Sandwich was similar. The girls were overmatched, and they suffered their worst loss of the season.

The girls teams entertain Martha's Vineyard tomorrow, game starting at 3:30 p.m.

# Theater will do locally

By Margaret Ryan

The Provincetown Theater Company will present its first play of the new year, "Horizon Lines," in three weeks, written by Deborah Millar, a local playwright.

The play, which opens January 28 at the Provincetown Art Association, "is about any New England coastal community that has a large fishing industry," said Millar, a receptionist at Health Associates who started writing plays at the age of seven.

"Horizon Lines" has a definite relevance to those in Provincetown who earn their living in the dangerous and unpredictable business of taking to the sea in small boats, and for the women who wait for their men to come home safely.

The play concerns itself with one family: Eban, a middle-aged fisherman; Jesse, who despite his mother's wishes and a college education has decided to return to his home town and make a living at sea; and Martha, his mother, a woman whose troubled strength dominates the action of the play. Abby, the young woman Jesse lives with, is also a central character.

The characters' main concern is Jesse's decision to buy his own fishing boat, opposing his mother's wish that he give up fishing. Martha has a strong premonition that no good can come of his chosen career.

The mother's response to Jesse's fishing is balanced against that of his girlfriend, who knows the best way to cope is merely to accept his desire to fish.

The play climaxes when Jesse and Eban are lost at sea

and Martha, Sara, Eban's mother, and Abby must confront their own fears and desires.

Millar, who moved to Provincetown five years ago but grew up in Harwichport, said she began writing "Horizon Lines" in 1977 as a one-act play primarily involving the three women.

"I did a lot of research," Millar said, not all of which actually appears in the play, but which helped to create the atmosphere and get the details right.

"I have a cousin who fished," said Millar, who admitted she began the play because of feelings and experiences she had in Provincetown, "and I knew some fishermen, who would explain things to me."

She finished the other two acts in 1978. The play won an Artists Foundation award in 1979 in a competition sponsored by the Massachusetts Council on the Arts and Humanities.

Millar, who is on the board of directors of the theater company, said Robert Teague read "Horizon Lines" last fall and approached her in March about directing it.

"Bob grew up in Marblehead," Millar said, and his experience in that and other coastal towns helped him to appreciate the points Millar makes in her play. "I was really thrilled Bob chose my play to direct," she said.

Teague is director of the Lower Cape Arts and Humanities Council, which helped produce the Fall Arts Festival the past few years. He is an experienced actor and director, and just started another theater group to produce a series of children's plays this year.

# Entertainment

## "Horizon Lines" uneven

*"HORIZON LINES,"* three-act drama by Deborah Millar directed by Robert Teague; 8 p.m. through Sunday and February 5-7 at the Provincetown Art Association; tickets \$3.50 available at the door or by calling 487-1265.

By CARL GOLDBERG

### PROVINCETOWN —

The Provincetown Theater Company's third production of the winter, "Horizon Lines," is about fishermen and their wives.

"Horizon Lines," written by Deborah Millar, a Provincetown woman, is set in a New England fishing community.

Fishermen and the tensions that emanate from their hard, often poorly paid and always dangerous work are Millar's subject.

Unfortunately the play is inconsistent and the acting is uneven. The result is that "Horizon Lines" keeps raising expectations of something revealing and then lets the audience down.

In the course of the play Eban (Jim Forsberg), a middle-aged fisherman with more than 30 years on the sea dies in a storm. Eban's son Jesse (Steve London) purchases a fishing boat, and the 40-

## Review

year-old death at sea of Eban's father is recalled.

Eban's wife Martha (Marjorie Ould), Jesse's live-in lady Abby (Kathy Colburn) and Eban's old mother, Sarah (Margaret Roberts), dominate the play's dialogue.

Through the three generations of women Millar evokes the pain of the fragmented lives of professional fishermen and their families. Each of the three handles the deaths in the play differently, each reacts differently to the tension of waiting for a fisherman to return.

The structure and subject of the play promise drama. All too often, however, the words the women are speaking are cryptic, not revealing. At times the dialogue seems almost disembodied, as if the play's three central characters are mouthpieces.

Much of the fault for this lies with Millar's script, which gives the character's some pretentious lines and some stilted dialect-speaking.

But Marjorie Ould as Martha and Kathy Colburn as Kathy also must

shoulder some blame. Both women seem to slip in and out of character.

Margaret Roberts as Sarah had more substance, perhaps due partially to a better role, and creates a convincing portrait of a complicated woman who has never allowed herself to stop caring or thinking despite the tragedy of her husband's death.

"Horizon Lines" hangs together well in places and overall there is a sound structure to the play that is undermined by dialogue clinkers and by Millar's failure to dig just a little deeper into her characters and subject and polish her craft a little more.

Ron Wissenberger as Peter, a bartender, and Brad Robinson and Ed Sorrell as two old salts round out the cast. The excellent, multi-faceted set was designed by Jim Fosberg.

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# *debut a success*



Marjorie Ould, Margaret Roberts (standing), and Kathy Colburn in 'Horizon Lines'

Photo by Kristine Hopkins

## Play chosen for New York reading

Deborah Millar's play "Horizon Lines," which is the current production of the Provincetown Theater Company, has been accepted for a staged reading at the American Theater of Actors (ATA) in New York City.

The ATA is an Off-Broadway ensemble company primarily interested in producing works by new playwrights. "Horizon Lines" will be performed by company members before a panel of professional playwrights on March 30.

Millar said she had sent her play to the company six

months ago, and was notified last month that "Horizon Lines" was being considered for production.

The reading is a precursor to production, Millar said, with the panel making suggestions for improvement. If they do decide to produce her play, Millar may receive a stipend.

"I don't know if they'll pay me—probably not," Millar said. "But it is a springboard to other things, and it certainly is an honor."



Welcome to **The Shadow Box**, the first production of our 21st season. We are happy to be home again, this being our second year at 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 next production, Tennessee Williams' "The Glass Menagerie," directed by Barbara Dennis, opening December 29.

To Ellen O'Donnell, Don Sterton and the Board of Directors of the Provincetown Art Association: Thanks for a home.

Watch for Provincetown High School's next production, "Egad, The Woman in White" by Tim Kelly, in early December, directed by Jim Brizzi.

#### Board of Directors

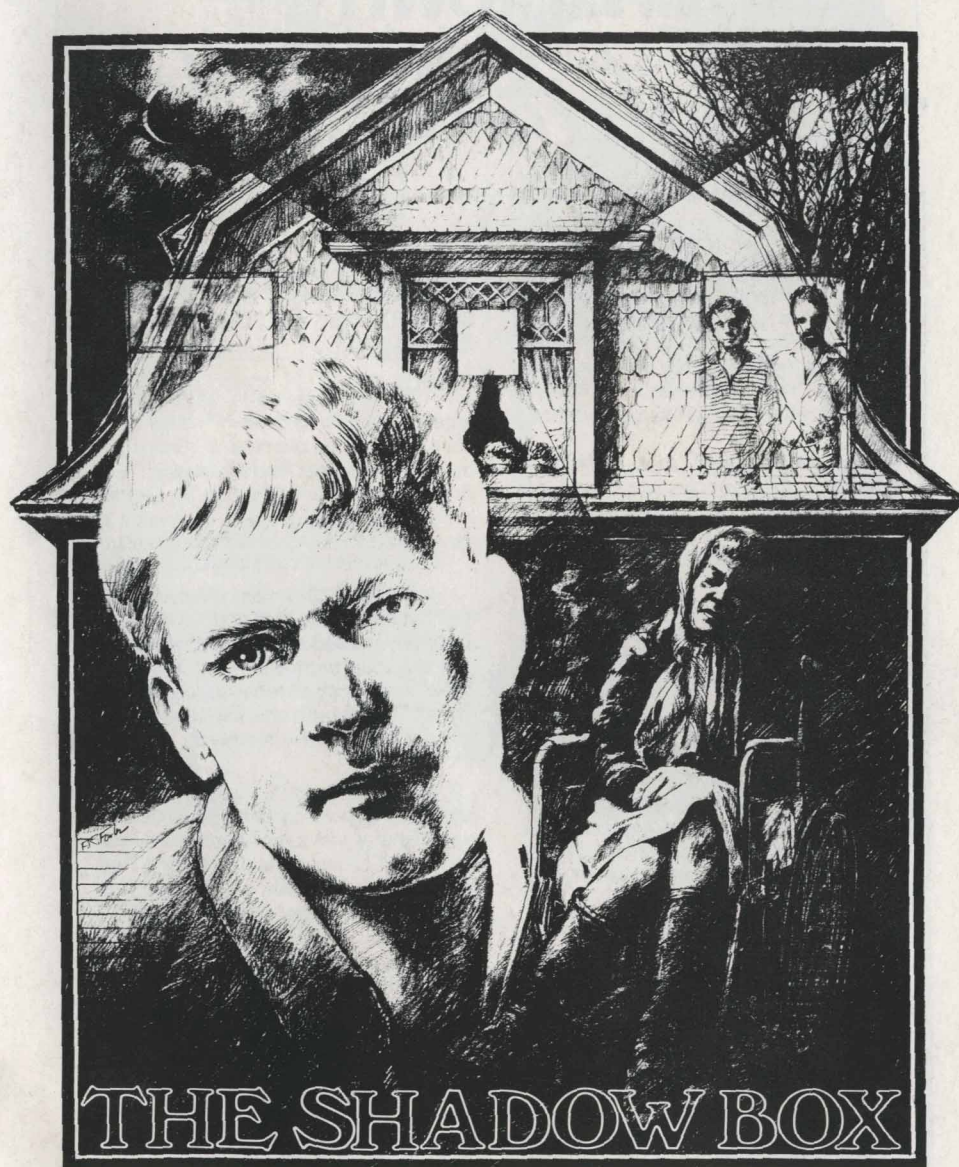
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**SPECIAL THANKS:** John Russell, Doug Best, Provincetown Fire Department, Provincetown Police Department, The Crown and Anchor, WOMR, Beulah's, Benjy, Skin-a Leather Shop, the Provincetown News, Shank Painter Printing Company, Ruth's Boutique, The Advocate, Family Jewels, Ed Hogan, Ocean's Inn, The Cookie Works, Adam's Pharmacy, Eleanor Meldahl, Malcolm Meldahl, Hilda Neily, Father McLaughlin, Ardis Markarian, Victor Powell, Barbara Dennis, Larry Riley, Sandy Busa, Gio Sgarlata, Valerie Santuccio, Mary and Tom Pucci, Gabriel Brooke, Craig Lumber, Jim McNearney, Stan Sorrentino, Karyn Lebel, Sandy Nesbitt, Reggie Cabral, Pete and Tillies, The Country Store, Perry's Liquors, Anne Packard, Lucille Donahue, St. Mary's of the Harbor, Earl at Art's Dune Tours, Provincetown V.F.W., Ronnie White, Donna Short, Jane Roderick, Elmer Silva, the Provincetown School System, Judy Poor, Linda DiBenedetto, Alex Hluchyi, the businesses and people who support this company; and all those not mentioned due to printing deadlines.

Contributor - Irma Ruckstuhl

## THE PROVINCETOWN THEATER COMPANY



THE SHADOW BOX

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