

Welcome to **Play It Again, Sam**. This is the 4th production of our 20th Anniversary season. We are now exploring plays for next season, and to that end, we'll have an open meeting sometime in May for all those with suggestions, opinions or ideas about our upcoming season. Hope to see you there.

To Ellen O'Donnell, Don Sterton and the Board of Directors of the Provincetown Art Association: Thanks for making this season one of our best.

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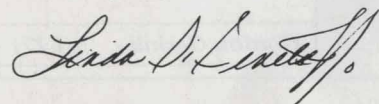
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This play is dedicated to Yola.

A special thanks to Alex for her advice and creativity, to Paula and Judy for their management and drive, to all in production for their organization and art, to my cast for their trust and imagination, and to Ron Weissenberger for giving me my first role in the Provincetown Theater Company.



PROVINCETOWN THEATER COMPANY



PLAY IT AGAIN, SAM



Provincetown Theater Company inc.

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, a combination that presaged much of our future work.

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

The next winter we moved to the Art Association, built a stage in the store-room and produced two more original dramas. For the next nine winter seasons the group continued to write, direct and act in its own productions. They also produced a wide selection of plays from theatres all over the world, plus two original revues on the theme "What to do in Provincetown In the Winter?" which brought the entire town to its feet.

In fact, being largely a group of amateurs, with several professionals among them, the Workshop approach was the logical bridge to original work of new playwrights, and to classic theatre techniques for actors and directors.

In the Spring of 1972, newcomer Edmond DiStasi joined the Workshop and out of that experience he mounted his own vision of "Marat Sade." New

talent came to light. Exciting productions of "Three-penny Opera", "Promenade", "Alice in Wonderland", "Hot-L Baltimore", "Bus Stop", "Cabaret" and "Chamber Music" followed.

1978-1979 proved to be a creative season for the Provincetown Theatre Company, with world premiere of "Snapshots" by Ralph Fredericks, and the musical, "Eva Braun", written and directed by Charles Horne and James Bennet. A quartet of varied productions concluded the season.

In the fall of 1979 many left town to find their fortune in New York and beyond. The Company missed them, and that season saw only one production. But in the last three years a small renaissance has occurred. There's been an influx of new talent and old friends have returned.

During the past two seasons we offered original plays by three Provincetown playwrights as well as an all-community version of "A Christmas Carol", "Enter A Free Man", John Steinbeck's "Of Mice And Men", and the verse-drama "Electra".

This season began in our new home with the American classic, "A Streetcar Named Desire" directed by Barbara Dennis. As we mark our twentieth anniversary, we hope — through our commitment to community theatre — you will continue to support us. Theatre is a collaborative effort. Join us. Bring us your energy and imagination, and help spark ours.

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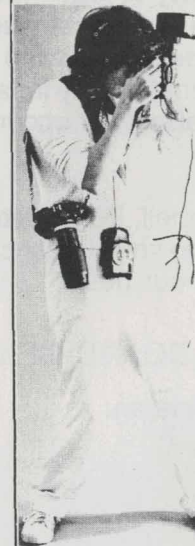


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SANDRA BOSTWICK (Set Designer) teaches the first grade in the Provincetown Elementary School. She has designed costumes and sets for several school productions. The set design for this production is her first for the P.T.C.

KENNETH BOSTWICK (Master Carpenter) is a builder in Provincetown and Truro. He is a former artist and musician. In the past he has helped to design and build sets for the Provincetown Elementary School's plays. This is the first set he has built for the P.T.C.

JOHN RUSSELL (Lighting Designer) began designing lights as an extension of his work in photography. He is also a writer — his play "November Twice" was done by the Company in 1981. He has been president of the P.T.C. for the past 3 years.

RICHARD CHEVALIER (Lighting Technician) was both lighting designer and technician for "Horizon Lines" and "A Streetcar Named Desire." He also acted and was assistant lighting designer in the Childrens Repertory Theater's, "The Little Prince."

CHRISTINE COONEY (Sound/Special Effects) played the role of Chrissy in the Lawrence Street Dinner Theater's production of "Hair" in 1981 after years of experience as a singer, songwriter, guitarist and performer. She is involved with WOMR as a disc jockey. This is her first behind-the-scenes theatrical production.

KRISTEN EASTMAN (Costume Co-ordinator) is a teacher in the Provincetown Elementary School where she directed a musical and assisted with the lighting design and writing of last year's school play. This is her first production with P.T.C.

MARY ELLEN CARROLL (Make-Up Designer) assisted makeup on "The Importance of Being Earnest" for P.T.C. In Marymount College, she starred in several productions.

KIRK DEFONTES (Poster Designer) painted the scenery and played Raoul in "November Twice." Last year he painted a fin de siecle group portrait for the set of Boston's Wheelock Family Theatre production of "Watch on the Rhine", and held a one-man show of paintings in a gallery adjacent to the theatre.

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J. TOBIAS EVERETT (Allan Felix) is performing in his first lead. He has performed in P.T.C.'s "Electra" and in the PHS production of "Bus Stop" as Virgil Blessing. He has worked in restaurants, painted canvas and houses. However, he is best known for laughing frequently and talking too much.

SANDRA BUSA (Nancy Felix) studied theater at the University of Minnesota. Her first role with P.T.C. was as Gillian in "Bell, Book and Candle." Last year, Sandy performed in "Alice the Magnificent" with the Children's Repertory Theater as well as doing the make-up for P.T.C.'s "Horizon Lines".

CHARLES P. DUFFY (Bogart), bitten by the stage bug early, sang in reviews while in the navy, and played Cousin Teddy in "Arsenic and Old Lace". While attending the School of Visual Arts in New York, he studied singing and drama with Leola Carter and worked in clubs. At Glassboro State College, Duffy portrayed Ed Keller in "The Male Animal."

PAUL ASHER (Dick Christy) was involved with The Total Theatre Group in New Haven. For P.T.C. he has been seen in "Eva Braun", "Happy Birthday, Wanda June", "Endgame", "A Christmas Carol", "Enter A Free Man", "Beyond the Revolt of Mamie Stover", and "The Importance of Being Earnest". Paul was production manager for "Endgame", "Beyond the Revolt of Mamie Stover", "Electra", and "Bell, Book and Candle". In 1982, he directed "Of Mice and Men."

SANDY MCGINN played Queen Clytemnestra in P.T.C.'s production of "Electra", and Eunice Hubbell in "A Streetcar Named Desire". She was also seen in the Outer Cape Performance Company production of "The Mousetrap." Sandy has her own show, "Jazz Suite", on WOMR and also has sung and played guitar for local benefits.

HELENE ANNINOS (Sharon, Sharon Lake, Intellectual Girl) was Miss Casewill in her high school production of "The Mousetrap" and the mother in "Glass Managerie". While studying theater at U. Mass, she performed at Smith College as a Red Carnation. In 1970, she registered with Clowns of America as YOYO the clown and has made several appearances on the Cape. Since moving to the Cape four years ago, Helene's main concentration has been her writing.

JUDITH SLATTERY (Gina, Go-Go Girl) came to Provincetown in 1976. Her first stage appearance with the P.T.C. was in "Electra." Judy enjoys dancing, as is reflected in this production.

KAREN WOOD (Vanessa) played Miss Jones in her high school's production of "How To Succeed In Business Without Really Trying" and was the stage manager and set designer for four one-act plays. She worked with the ASTA Theater, the Washington Area Feminist Theater and a Drama Department production at George Washington University. This is her first role with the P.T.C.

LAURA GREEN (Barbara Tyler) became active in the P.T.C. constructing the set and being light technician for the production of "Bell, Book and Candle." She was prop person and assisted backstage for "The Importance of Being Earnest". This is her debut as a girl in a dress.

LINDA DI BENEDETTO (Director) joined the P.T.C. by assisting with publicity in "Eva Braun." Since then she has performed in "Happy Birthday, Wanda June", "Endgame", "A Christmas Carol", "Enter a Free Man", "Beyond the Revolt of Mamie Stover", and "Electra." She was lighting technician for "Of Mice and Men", assisted production and direction for "Electra", and was the make-up technician for "Electra", "A Streetcar Named Desire", and "Bell, Book and Candle." This is her directorial debut.

PAULA SCHUPPERT (Stage Manager) a victim in "Eva Braun", Lisa in "Beyond the Revolt of Mamie Stover" and Renee in "November Twice", has worked with lighting, sound, set construction, painting and make-up on various P.T.C. productions, participated in Ray Wells workshop on "Acting and Theater Techniques." Now appearing in her most challenging role.

JUDY POOR (Production Manager) is experiencing her first production with P.T.C.

PROVINCETOWN THEATER COMPANY
Presents

Play It Again, Sam



A Romantic Comedy by Woody Allen

Directed by Linda Di Benedetto

April 13-17 & 20-24, 8:00 p.m.

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In cooperation with the
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Local production may go to St. Laurent

Canadians eye 'Play It Again, Sam'

By Len Stewart

Three Canadian producers, Teresa Moskal, Christiane Laurin, and Loraine Pouliot, want to take the Provincetown Theater Company's production of "Play It Again, Sam" to St. Laurent, Canada this fall, and were in Provincetown over the weekend to try to firm up the deal.

The play, directed by Linda Di Benedetto, with a cast of largely first time actors, played to rave reviews and sell-out audiences last April at the Provincetown Art Association and Museum.

Di Benedetto said she was contacted several weeks ago about the possible Canadian performance.

"We're super excited about the possibility," she said. "This is the kind of thing you make up in your head whenever you're involved with a production—being 'found.' This is a tremendous chance for the people in "Play It Again, Sam" to perform before a much larger audience."

"Even more, I'm excited for the Provincetown Theater Company. The company is already expanding in so many directions. This is an opportunity to expand in a completely new way."

Being 'found' is usually a strange combination of talent, coincidence and timing, and the offer to go to Canada is no exception.

Moskal, whose background is in communications and advertising, formed a record company, Ensemble Records, several years ago with Laurin, who was general manager of CKVL, the largest country music radio station in Quebec province.

They produced a number of records, including a best-selling children's record. Moskal subsequently became director of English communications for Man and His World, the successor entertainment and amusements complex to Expo '67 in Montreal, where she hired Karen Wood of Provincetown in 1982.

Wood later returned to Provincetown, where she played the part of Vanessa in "Play It Again, Sam." By chance, Wood introduced the two women to Linda Di Benedetto.

In the spring of this year, Moskal found out that St. Laurent, a city of 700,000 near Montreal, had decided to add an English language cultural series to its existing French language season, which runs from October through April. The reason for adding an English season, said Moskal, is that St. Laurent is about 45 percent English-speaking, in contrast with Montreal's English-speaking

"The Canadian federal, provincial, and municipal governments are tremendously supportive of the arts," Moskal said. "Support for the arts, parks, recreation, and all sorts of public entertainment is considered a very legitimate way to spend tax revenues in Canada."

St. Laurent, she said, will pay the production and advertising costs for the series, and will guarantee the door receipts, insuring that none of the city's productions will be forced to be self-sufficient.

"They don't care about making money," she said. "This is just a way of returning taxes to the taxpayers and fostering the arts in Canada."

Moskal and Laurin invited Pouliot, who has a degree in theater and scenography from Concordia University, to join them as technical director, and the three women formed Spiritus Productions, Inc. and applied for the St. Laurent contract.

Right before submitting their application to St. Laurent, Moskal and Laurin decided to take a short vacation and visit their friend, Karen Wood, who was performing in "Play It Again, Sam," in Provincetown. "We heard Karen was in a play, and we had a little time, and we decided to take a little vacation," Moskal said.

They were so impressed with the performance, they decided to include the play in their proposal when they returned to Canada.

"We were impressed with how tight a performance it was," Moskal said. "And, the people in the production were so very enthusiastic, it was infectious to the audience."

Laurin, who had seen several different productions of the play, was particularly impressed at Di Benedetto's adaption.

"Linda added the airline stewardess who addresses the audience at the beginning of the play, setting up the audience for an imaginary voyage," she said. "The way the play was done here makes the audience part of the play itself."

Moskal and Laurin decided that, if they got the St. Laurent contract, they would use "Play It Again, Sam" to open the season, which will also include several children's plays, musical variety shows, and conferences.

"This is the first year of the English season," Moskal said. "You can't hit the English-speaking public with something too heavy at first, although you can eventually lead them into it."

St. Laurent will pay the transportation costs involved with the cast and production crew—between 15 and

20 people—to Canada for the November 29 performance, as well as providing lodging and a per diem allowance for the visiting Americans for their three-day stay.

The theater to be used there is a 700-seat theater that was built as a studio for the Canadian Broadcasting Company, the government-supported television and radio network.

"Despite its size, the theater is perfectly constructed for a play like what Linda did here with "Play It Again, Sam," Laurin said. "There's no orchestra pit, and the audience is right on top of the stage."

There are technical and logistic problems to overcome before the planned performance becomes a reality. The biggest obstacle may be the set used for the Provincetown production, which has been dismantled.

"We built the set to be stationary," said Di Benedetto, "much like you'd build a house. We didn't have any idea there would ever be a need for it again, and it's been taken apart to make new sets for the theater company."

Laurin thinks this problem can be overcome without a great deal of difficulty.

"The set designs the people at the theater company did were very professionally done—more so than many of the professional theater companies we've look at," she said. "Our technical director has worked with a lot of other plays, and she was very impressed with the detail of the plans and designs. This will make it much easier for us."

Availability of the original cast and crew may be a problem, said Di Benedetto, as well as their ability to recreate what they did this spring.

"It was the first play for many of us involved," she said, "and, as John Russell says, that's like your first love. It's never the same the second time around."

"And, although things have slowed down around Provincetown in November, going through three weeks of rehearsal and a road trip could mean lost opportunities for many of those who would like to participate in the theater company's season next year."

Di Benedetto herself has already enrolled in graduate school in public communications at Boston University for the fall, and will not be available to redirect the play herself if the Canadian performance is scheduled.

That task will fall to Paula Schuppert, who stage managed the original production, although Di Benedetto said she will be "in close communication with Schuppert" and will be available on weekends.

The Advocate, Thursday, July 14, 1983

'Play It Again, Sam'

(Continued from Page 7)

"It won't be nearly the task it was to start from scratch," she said. "We have the video tapes of the show to start with."

Moskal and Laurin said it is not unusual to import theater from Provincetown, since the English speaking theater companies in Quebec Province are few. They said they would have had to go to Toronto or Boston for plays anyway.

They admitted, however, that a theater company from Provincetown will surprise many Canadians who think of Provincetown as a summer beach resort.

"A lot of people come down here to vacation," Laurin said, "and they don't have any idea of the cultural things that go on here in the winter."

"We heard about art and cultural scene in Provincetown in the winter almost by accident several years ago from an article in Vogue Magazine, and I hope this will help to spread the good word," Moskal said. "Like Paris in the summer, tourists in Provincetown in the summer never really see the town or meet the real people."

"The people in 'Play It Again, Sam' are the real people of Provincetown. Maybe this exposure will bring more people here during the off-season. It's a whole different picture."



