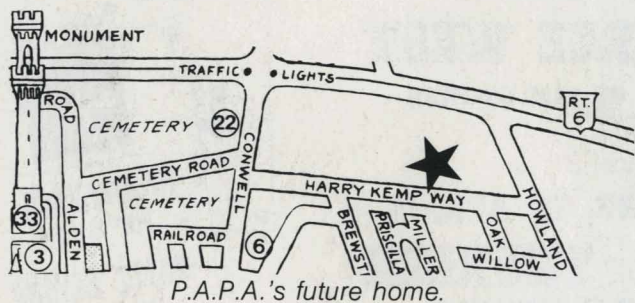




Provincetown
Theatre **Company**
 inc.

Welcome to A THURBER CARNIVAL, the sixth and last production of our '84 — '85 season. With the support of our members, you the audience, the Provincetown Art Association and Museum, our advertisers and supporters, and the Massachusetts Council on the Arts and Humanities, this has been one of our most productive and successful seasons. And a busy one! This season has included two productions in our new OTHER STAGE program, our on-going video production "Sauce for Tomorrow" (aired on local community access Channel 8) and several workshops, as well as our three main stage productions. We close with a very special thanks to Nicky and Ray Martan Wells who, with their generous donation of land, have brought our dreams of a year-round home closer to reality.

See you on TV, also sometime this summer, and we'll be back with a full season in the fall. Enjoy the show!

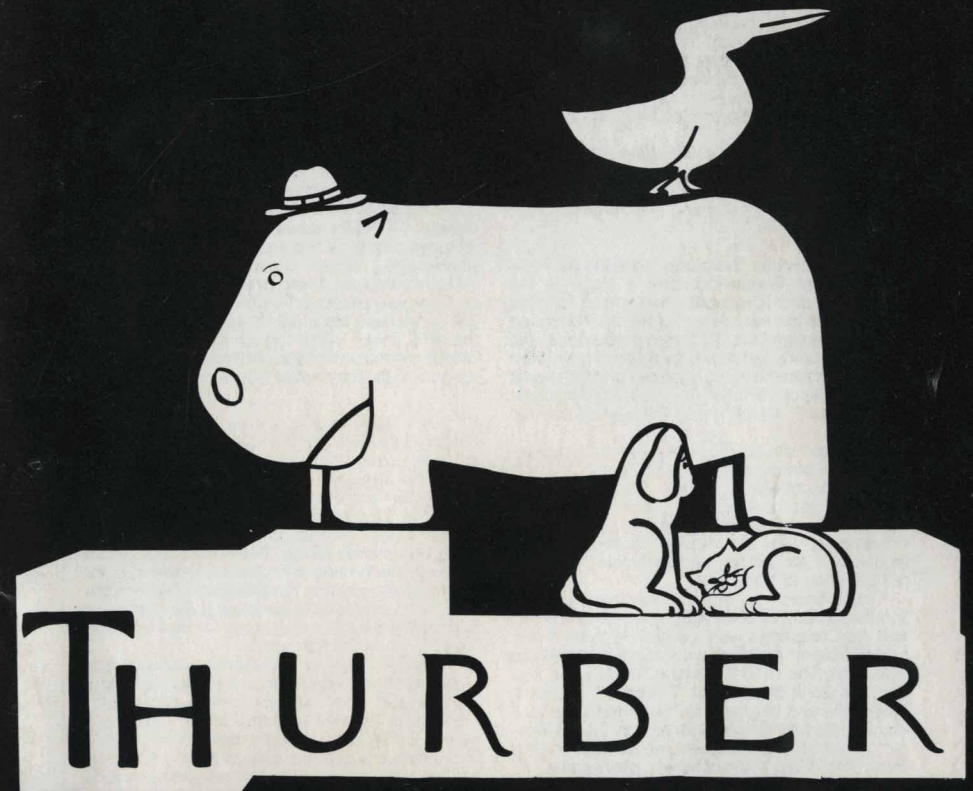


BOARD OF DIRECTORS

Stuart Bishop
Laura Green
Karyn Lebel

Ardis Markarian
Larry Riley
Alix Ritchie
Paula Schuppert

Please remember that PAPA/PTC is a community organization. We welcome new members, new ideas, new energy. You can help on stage, backstage, on committees, in administration — almost everywhere. We invite your participation and support.



**Provincetown
Theatre Company
Inc.**

The Performing Arm of P.A.P.A.,
The Provincetown Academy of the Performing Arts and Museum

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 were Chekhov'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, and is soon to begin a new journey as the Provincetown Academy of the Performing Arts and Museum (PAPA).

• • •

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

Then as now, the group consisted of a creative mix of professional, semi-professional and dedicated amateur artists. The Workshop approach has continued to provide the bridge between the fostering of original work by new playwrights, the learning of classical theatre techniques for actors and directors, and the performance of both.

In the years that followed, new talent came to light and a number of exciting productions ensued, with the Company's work continuing to be a mixture of existing material, original adaptations and new plays. The 1978-79 season, for instance, saw both the world premiere of "Snapshot" by Ralph Fredericks and the musical "Eva Braun," written and directed by Charles Horne and James Benet. In subsequent seasons, we offered original works by three Provincetown playwrights, including "Beyond the Revolt of Mamie Stover," "November Twice" and "Horizon Lines," plus a number of creatively successful productions of contemporary plays and musicals, even an all-community version of "A Christmas Carol." We continued to sponsor seminars and workshops in pursuit of learning and excellence in the theatre arts.

With the beginning of the 1982-83 season, the Company returned to the Provincetown Art Association and Museum as its permanent winter home from October to May. The two organizations support each other fully and cooperate in many cultural efforts. The existence of a consistent space

in which to work and perform has allowed us to enhance our productions, plan our seasons and expand our horizons. That has included the debut this season of the PTC OTHER STAGE series, which is specifically devoted to the development and performance of new and experimental work. That series and other aspects of our 1984-85 season have been made possible with support, for the first time, from the Massachusetts Council on the Arts and Humanities.

Thus we have continued our goals of sponsoring new playwrights, new directors and experimental theatre as well as performing the classics and contemporary plays. Symbolic of this commitment is the first production of the 1984-85 season, "A Provincetown Evening/3 Plays," which includes works by two well-known Provincetown playwrights, Susan Glaspell and Tennessee Williams, one with a new director, and a new play by Company member Frederic Glover. This year, just as we have since our inception 22 years ago, the PTC looks upon furthering Provincetown's unique theatrical heritage and fostering new works as part of its community theatre mission.

• • •

1984 has marked a new milestone in the history of the Company and in its commitment to the community. This Fall we celebrated the birth of PAPA — The Provincetown Academy of the Performing Arts and Museum — and a gift of land from long-time Company members Nicky and Ray Martan Wells on which to build a theatre school and performance facility. PAPA is devoted to the learning, performing and general fostering of the theatrical arts, and the Provincetown Theatre Company will continue as its performing arm, providing community theatre and a home for new works as it has for the past 22 years.

The PAPA theatre and learning facility will be a community-based center for the performing arts. It will be open to all, and will seek to advance the interests of the arts and the Lower Cape community jointly. Educational programs will nourish the community and the arts, providing a training ground in the theatrical disciplines and continuing the workshop tradition which has for so long been a part of our heritage. The theatre area itself is expected to provide flexible seating in the 50-200 seat range. Our Building Fund is already underway, and we welcome your donations. (Your gifts are tax deductible.)

• • •

Most of all, neither our history nor our future could exist without your participation. Theatre, especially community theatre, is a collaborative and social art. So in this, our 22nd season, come work with us, enjoy our plays, support us. We are your theatre!

**P.A.P.A./
PROVINCETOWN
THEATRE COMPANY**

NOV. 1-18

**A PROVINCETOWN
EVENING/THREE PLAYS**

BY GLASPELL, WILLIAMS, GLOVER

FEB. 7-24

TRUE WEST

BY SAM SHEPARD

MAR. 28-APR. 14

**A THURBER
CARNIVAL**

BY JAMES THURBER



460 COMMERCIAL STREET

TICKETS/INFORMATION: 487-2695, 487-3466

A THURBER CARNIVAL

*Adapted by James Thurber from his "casuals"
written for The New Yorker
Music composed by Don Elliott*

Directed by Frank Cullen and Donald McNeilly

CAST

LISA BLOCK	DICK MORRILL
ANNE BRINTON	MAX REAGAN
KARYN LABEL	VALERIE SANTUCCIO
BILL MEVES	KEVIN SHENK

Musical Director Sarah Bailey

MUSICIANS

SARAH BAILEY DANA HENRIQUE MICHAEL TODD KELLY CLARK

ACT I

WORD DANCE I	Ensemble
THE NIGHT THE BED FELL	Dick Morrill
WOLF AT THE DOOR	Morrill, Reagan, Santuccio, Shenk & Lebel (Narrator)
UNICORN IN THE GARDEN	Meves, Lebel, Brinton, Shenk, Reagan & Block (Narrator)
LITTLE GIRL & THE WOLF	Valerie Santuccio, Dick Morrill Anne Brinton (Narrator)
IF GRANT HAD BEEN DRINKING AT APPOMATTOX	Meves, Reagan, Morrill, Santuccio & Shenk (Narrator)
MACBETH MURDER MYSTERY	Kevin Shenk & Valerie Santuccio
GENTLEMEN SHOPPERS	Block, Meves, Brinton, Morrill, Reagan & Shenk (Narrator)
THE LAST FLOWER	Karyn Lebel

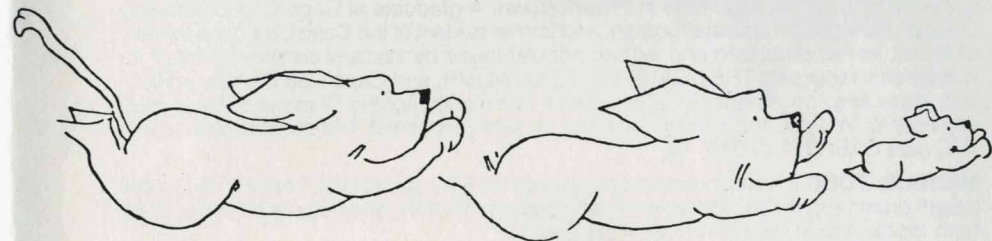
There is one 15 minute Intermission

ACT II

PET COUNSELLOR	Ensemble
FILE AND FORGET	Ensemble
MR. PREBLE GETS RID OF HIS WIFE	Max Reagan, Anne Brinton, Valerie Santuccio
MEMORIAL	Bill Meves
TAKE HER UP TENDERLY	Dick Morrill, Kevin Shenk, Anne Brinton
THE SECRET LIFE OF WALTER MITTY	Santuccio, Meves, Morrill, Reagan, Block, Lebel & Shenk (Narrator)
WORD DANCE II	Ensemble

PRODUCTION STAFF

Production Manager	LAURA GREEN
Ass't Director/Stage Manager	PAULA SCHUPPERT
Artistic Director	
Set Drawings, Poster	LOIS GRIFFEL
Set Design	DONALD McNEILLY
Technical Director/Light Design	MICHAEL DWYER
Ass't to the Production Mgr.	KATHY TORELLI
Light Technician	MICHAEL DWYER, D. McNEILLY
Follow Spot	CHRISTINE MURPHY
Wardrobe	KAOLIN DAVIS, JASON RICHTER-EDGAR
Makeup	LINDA DIBENEDETTO, ALEX HLUCHYJ
Hair Designs	JIM RANN
Photography	DAN LARKIN
Publicity	GEORGE GROTZ, L. GREEN, F. CULLEN
House Managers	GEORGE LIBONE, BARRY COOK
Set Construction	DONALD McNEILLY, L. GREEN P. SCHUPPERT, F. CULLEN, G. GROTZ, M. DWYER



SPECIAL THANKS: Provincetown Art Association and Museum, Ellen O'Donnell, Don Sterton, Bonnie Oppen, Alix Ritchie, Stuart Bishop, George LiBone, Charles Horne, Dorothea Alkire, Michael Leininger, Roland Bouchard, Doug Best, Glen Lane, HAPI/Ruthie's Thrift Shop, AIM/Wellfleet Thrift Shop, St. Joan of Arc Thrift Shop, George McConville, Barbara Parker, Chatham Drama Guild, Ellen Clark, Harwich Jr. Theatre, Bill Fontneau, Sandy Busa, Gene Greene and the Terrace Restaurant, Shankpainter Printing, George Bryant, Michael Rogovsky, Provincetown Business Guild, Perry's Liquors, Country Store, Tiss and Marine Specialties, Commander and Mrs. McKellar, Gabriel Brooke, Skin Leather, Napi's, Christy's, Provincetown Public Library, Provincetown Police Department, American Cablesystems, John Keeler/WOMR, Cindy Bowes, Craig Lumber, Earle Mantle, Ray Martan and Nicky Wells, Ben Kettlewell, the estate of James Simpson, our advertisers, patrons, supporters, and all those not mentioned here due to printing deadlines.

The P.A.P.A./Provincetown Theatre Company's 1984-85 Season is funded in part by the Massachusetts Council on the Arts and Humanities, a State Agency.

Produced by Special Arrangement with Samuel French Inc.

VALERIE SANTUCCIO (actor) Member of the PTC since 1972, when she played Captain Hook in the production of PETER PAN, she has performed in several productions over the years and, in 1976, directed AGRAVATING SIMONE for the Provincetown Theatre Company. Recently Valerie has appeared in several Off Broadway Productions including DOGS and a one-woman comedy show VALERIE & FRIENDS. She can be seen on our local Cable TV in "Sauce For Tomorrow", a PTC comedy soap opera.

KEVIN SHENK (actor) began her professional theatrical career at the age of 6 in the days of "Live" TV. By the age of 18 she had acted in over 800 television shows including KRAFT THEATRE, STUDIO ONE, THE U.S. STEEL HOUR, as well as several continuing roles in a number of soap operas. Kevin studied at the Neighborhood Playhouse in NYC and the Drama Dept. of Carnegie Institute. Last summer, after 22 years of playing lead role of wife and mother to "my three sons", she performed in THE CABARET AT THE DUCK CREEKE TAVERN for the Outer Cape Performance Co. A THURBER CARNIVAL is her first appearance with the Provincetown Theatre Company.

SARAH BAILEY (Musical Director/musician/bass) came to Provincetown from NYC via Boston. A graduate of the High School of Music and Art, and New York University, she has been teaching music and performing professionally for 10 years. She has worked with Boston's Reality Theatre, Theatreworks, The Jane Doe Band, Libana, Quadrivium, and a number of community ensembles. This is Sarah's debut with the Provincetown Theatre Company.

DANA HENRIQUE (musician/keyboards) has been studying music and playing keyboards since his high school days here in Provincetown. A graduate at Cape Cod Community College, Springfield Technical College, and former student of the Cape Cod Conservatory of Music, he has organized and led two popular music bands, and composed music for a children's radio play THE LIZARD OF OZ for WOMR, and Cape Cod Profiles, a television show seen on American Cablesystems community access Channel 8. He is chief engineer for WOMR, and is owner/operator of Dana Electronics. His first appearance with PTC was CABARET NIGHT '84.

MICHAEL TODD (musician/percussion) played for PTC at CABARET NIGHT '84. A self taught drummer, he has worked with radio plays on WOMR, and performed in nite clubs both locally and in his home New York City.

KELLY CLARK (musician/reed/wind) studied saxophone and flute at the University of Idaho. He performed in a variety of groups on the west coast before coming to Cape Cod. He currently performs with the group Sylvan Zephyr at the Inn at Duck Creeke in Wellfleet.

LAURA GREEN (Production Manager) has been active with the PTC for 3 years and has been involved with most productions. She is a member of the Board of Directors; acted in PLAY IT AGAIN SAM and SCHOOL FOR SCANDAL; and was Production Manager for THE SHADOWBOX, DEATHTRAP, CABARET '84, A PROVINCETOWN EVENING/THREE PLAYS and SAUCE FOR TOMORROW, a PTC video series seen locally on Channel 8. Laura is the Lower Cape delegate to the ACTE Board of Directors.

PAULA SCHUPPERT (Ass't Director/Stage Manager) was introduced to the Provincetown Theatre Company in 1978. She has acted in EVA BRAUN, BEYOND THE REVOLT OF MAMIE STOVER, NOVEMBER TWICE, THE SHADOWBOX, SCHOOL FOR SCANDAL, and NIGHTLUNCH. This year Paula directed SOMETHING UNSPOKEN, and is co-production manager for SAUCE FOR TOMORROW.

LOIS GRIFFEL (Art Director/Drawings) came to Provincetown 15 years ago to paint portraits in the summer, and never left. She now exhibits her paintings of local landscapes at the Blue Heron Gallery in Wellfleet and in Boston and Connecticut. This is her first involvement with the Provincetown Theatre Company and she hopes to do more.

MICHAEL DWYER (Lighting/Technical Director) previously worked on A PROVINCETOWN EVENING/THREE PLAYS and the Other Stage production of THE HOTEL ELYSEE as Lighting Technician and Sound Technician, respectively. This is his first year with The Provincetown Theatre Company and Michael explains his advance in billing as a technicality of nomenclature.

WHO'S WHO

JAMES THURBER (Author) advised "Never get into biography, it throws too harsh a light on the prevalence of lunacy". Notwithstanding, it can be said that he was regarded as the greatest American humorist since Mark Twain, and this in an era of supreme wits. His drawings and writings are equally prized and originally appeared in The New Yorker and other magazines of the period between the Great Wars. Later collections in book form are still available, including "My Life and Hard Times", "Let Your Mind Alone", "My World and Welcome To It", "The Beast In Me and Other Animals", "The Thurber Carnival" and (with E.B. White) "Is Sex Necessary?" "A Thurber Carnival" first opened at the ANTA Theatre in NYC 25 years ago.

DON ELLIOTT (original score) graduated from Juilliard. A versatile musician, he played in bands with such jazz greats as Benny Goodman, Buddy Rich, and George Shearing. He composed the score for A THURBER CARNIVAL in 1959.

FRANK CULLEN (Co-Director) acted in DEATHTRAP and SCHOOL FOR SCANDAL last year for the PTC, and fussed over several smaller projects since joining the Company in '83. He is beginning his fourth year as host of CAFE SOCIETY (WOMR—91.9 FM Saturday evenings) and is heard as the announcer for the PTC video soap opera "Sauce For Tomorrow" (shown locally on Channel 8, Tuesdays).

DONALD McNEILLY (Co-Director/Set Designer) A Virgo Rising, his mission with the PTC has been to have sets ready on schedule. He built the DEATHTRAP set and assisted with others (TRUE WEST, HOTEL ELYSEE, SCHOOL FOR SCANDAL). From its first broadcast, he has been involved with WOMR—FM, mostly behind scenes. Donald's personal appearance are limited to delivering Meals-On-Wheels.

LISA BLOCK (actor) joined the Provincetown Theatre Company in 1984 as an understudy in DEATHTRAP. This season she has stage-managed both A PROVINCETOWN EVENING/3 ONE ACT PLAYS and TRUE WEST. Lisa is proud to be making her local stage debut in A THURBER CARNIVAL and predicts that her relationship with the PTC will be a long and creative experience.

ANNE BRINTON (actor) began her association with the PTC singing the hymn in TRIFLES which opened this year's season as part of A PROVINCETOWN EVENING. She performed in CANDIDE in Boston (1983) and sang in last year's benefit for Rosie's Place, at Alice's Cafe. Anne studied with Eddie Watson, N.E. Conservatory of Music & Actors Workshop, and worked as a singer and a dancer in nightclubs throughout New England. If you look quickly you may see her in "Where Are The Children", a film shot in Provincetown this year.

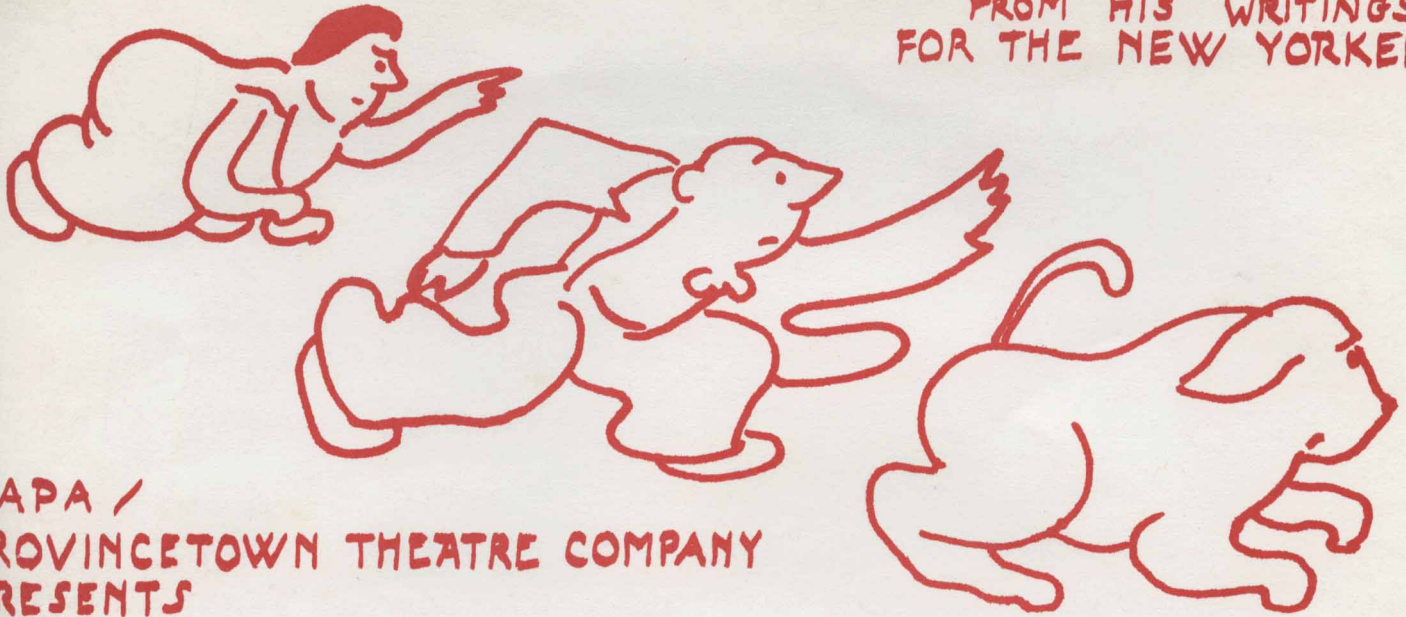
KARYN LEBEL (actor) has been active with the Provincetown Theatre Company since 1982 when she appeared as Stella in A STREETCAR NAMED DESIRE. She is presently a member of the Company's Board of Directors and most recently played the part of Blanche Dubois in HOTEL ELYSEE, an original work staged this year by the PTC.

BILL MEVES (actor) As a long time member of the PTC, Bill has worked both as actor and set designer. His most recent roles include the feeble-minded Lenny in OF MICE AND MEN, Stanley Kowalski in A STREETCAR NAMED DESIRE, and Tom Wingfield in THE GLASS MENAGERIE. He played the Tennessee Williams' role in this year's staged reading, THE HOTEL ELYSEE and has also appeared in the PTC's comedy soap opera, "Sauce For Tomorrow".

DICK MORRILL (actor) lives in Wellfleet. He has appeared with the Outer Cape Performance Company in THE MOUSETRAP and PICNIC; with The Blind Fish Players in COLLECTIVE PORTRAITS and several Cabaret Revues. In 1982 Dick appeared with The Provincetown Theatre Company in THE IMPORTANCE OF BEING EARNEST.

MAX REAGAN (actor) studied Acting and Directing at Southwestern College in San Diego and at the University of North Carolina at Asheville. He has performed roles in more than 40 plays (including Horst in BENT and The Leading Player in PIPPIN), and directed 17. Earlier this season Max directed TRIFLES (part of A PROVINCETOWN EVENING/THREE PLAYS) and was Production Manager for TRUE WEST.

ADAPTED BY JAMES THURBER
FROM HIS WRITINGS
FOR THE NEW YORKER



PAPA /
PROVINCETOWN THEATRE COMPANY
PRESENTS

a Thurber *Carnival*

RESERVATIONS 487-2695
BOX OFFICE 315 COMMERCIAL



MARCH 28 to APRIL 14
THURSDAYS THRU SUNDAYS

CURTAIN 8:00 PM.
460 COMMERCIAL ST.

IN COOPERATION WITH THE PROVINCETOWN ART ASSOCIATION AND MUSEUM

Provincetown
Theatre
Company
INC.

MARCH 28 TO APRIL 14
THURSDAYS THRU SUNDAYS
CURTAIN 8:00 PM.
460 COMMERCIAL ST.

COME SEE US SOON!

RESERVATIONS 487-2695
BOX OFFICE 315 COMMERCIAL



Provincetown Theatre Company's Thurber Carnival: a peek into the big top

by Tad Kuhn

The mirthful imagination of James Thurber, which put a unicorn in our garden, a seal behind our bed and calculated "the distance between the horns of a dilemma," graced the pages of *The New Yorker* in story and cartoon form for over thirty years. His insightful observations of human foibles were delivered with such style and grace, that we readily accept our roles as accessories to the folly.

The Provincetown Theatre Company has taken sixteen of Thurber's popular works from page to stage in their rousing rendition of "A Thurber Carnival," co-directed by Donald McNeilly and Frank Cullen. This production concludes the company's successful 22nd season as a community theatre.

The play runs April 4-April 14, Thursdays through Sundays at 460 Commercial St. (for more info call 487-2695).

"After a long winter, it's good to do a comedy in the spring," says production manager Laura Green. "Also, as a community theatre you need to try and meet everyone's tastes. This is a good way to balance out the rest of the season."

Other performances by the company this year were the more serious *Death Trap* by Ira Levin, Sam Shepard's *True West*, *A Provincetown Evening/Three Plays* and the experimental work-in-progress *The Hotel Elysee*.

The choice of "A Thurber Carnival" was a comfortable one for director Frank Cullen. "I have a fascination," he says, "with the *New Yorker* writers between the world wars. Dorothy Parker, Robert Benchly, E.B. White and Thurber are still as poignant today as they were then. In their period, there was still an element of grace. With comedy, you can be sensational, but grace calls for refinement."

The original star-studded cast of "A Thurber Carnival" toured the midwest for six weeks until its Broadway opening February 26, 1960. With the likes of Burgess Meredith as director, veteran actors Tom Ewell, Peggy Cass, Alice Ghostly and Paul Ford, and musical accompaniment by the Don Elliott jazz quartet, the play seemed destined for success. Indeed, the initial reviews were encouraging and generous. But after 17 weeks, the production fell victim to an actor's strike and was forced to close.

Following a two-month layoff, the play re-opened in New York having lost Tom Ewell and most of its momentum. In a last ditch effort to save the show, they hired none other than James Thurber to perform some of his own work. By this time, Thurber was a sickly and sightless old man. By his own admission he agreed to go on stage in order to pull himself out of "grave psychosomatic problems...to restore a very

social scene and literally saved his own show for another three months before it folded.

And how do the Provincetown directors feel working with a play that has a less than auspicious past? "This is a good, receptive community with a strong theatre company," says Cullen. "You have to be willing to try things."

Chalk one up to determination, long hours and daring. What has more or less been a full-time job since September for production manager Laura Green and directors McNeilly and Cullen has blossomed into an uproarious revival of "A Thurber Carnival."

The set is decorated with classic Thurber sketches of his whimsical characters and lovable animals on a cool blue background. To one side, sitting in a veranda, is the jazz band featuring music director Sarah Bailey, Dana Henrique, Michael Todd and Kelly Clark. Their hot jazz rendition of the original music score sets a fluid pace.

This show opens with all eight cast members dancing on stage, delivering one liners culled from Thurber Cartoon captions: eg. "If I dialed the wrong number, how come you answered the phone?"

The stage is then given over to actor Dick Morrill who delivers a monologue, "The Night the Bed Fell on My Father," with great enthusiasm and timing. This middle-of-the-night escapade of misunderstanding was a natural for Morrill because, "It's the kind of thing that could have happened in my family."

One of the highlights of the evening is the humor of Valerie Santuccio. This 13-year veteran of the theatre company is comedy incarnate. With the wink of an eye or a false guffaw, Santuccio has the audience on a string. She is especially hilarious in the "MacBeth Murder Mystery," as a reader of dime store detective thrillers who stumbles upon MacBeth and gives her own rendition of whodunnit.

Act I closes with Thurber's most poignant piece. The bittersweet "The Last Flower" is at once too pessimistic and not pessimistic enough. It embodies Thurber's faith in the renewal of life, as well as his feeling for the beauty and frailty of life on earth. Karyn Lebel, who narrates the sketch, says, "I like doing it most of all. It is powerful."

What gives "The Last Flower" an even greater impact are the accompanying pictures (shown as a slide presentation) drawn by Thurber. It is Thurber's drawings more than anything else that make him so recognizable. His boneless, floppy characters and simple animals are somehow full of life. While some consider his artistic renderings childlike doodles, few artists have the ability to accomplish so much with so few lines.

the production. This is especially true in the skit "Pet Counselor" which opens Act II. Cast members drag and carry in their pets with a variety of ailments, eg. a dog in a deep trance. Dr. Millmoss, played by Karyn Lebel, gives these people advice on par with the absurdity of their predicament.

Bill Meves, a long-time member of the theatre company, highlights Act II with his monologue, "Memorial." This is Thurber at his eloquent best, describing what he loves best...his dogs. The language and detail of this relationship is flawless.

Other stellar performances are put in by Kevin Shenk, who between the ages of six and 18 acted in over 800 live television shows including Kraft Theatre, Studio One and the U.S. Steel Hour. After 22 years of playing mother to "my three sons," she has returned to the stage without losing her spark.

Max Reagan, who also directed "Trifles" as part of a Provincetown Evening/Three Plays, gives a dynamic and versatile performance as well.

Anne Brinton, the best looking unicorn I've ever seen, and Lise Block, making her stage debut with the company, round out the cast.

Let there be no doubt that the success of the Provincetown Theatre Company is a group effort. Director Don McNeilly is also the set designer. Director Frank Cullen has acted in a number of other plays and several of the cast members have directed other productions. Karyn Lebel, also the company's treasurer, was busily balancing the books in the dressing room.

With this directorial debut for both McNeilly and Cullen, one wonders how much they relied on the experience of others for advice. "There is no such thing as a dumb actor," says Cullen. "They have to be awake and receptive and understand the premise of their character, and that must be communicated. So we invited participation up to the point where a decision has to be made."

And is comedy easier than any other type of play? "Comedy is definitely the hardest," says Cullen. "It is a more musical expression and calls for a unity of grace."

With that in mind, let it be said that the Provincetown Theatre Company succeeded in their task. While some of the sketches are strained and a little too cerebral to be funny, the majority of them are timeless pieces.

James Thurber's inspiration for humor stemmed from a violent internal clash. His life was a struggle between rational and irrational, morality and vulgarity, pleasure and pain -- and the comic spirit was his medication. his saving



Valerie Santuccio performs in "A Thurber Carnival."

PAGE 20

CAPE COD TIMES, SATURDAY, MARCH 30, 1985

Thurber fans will like company's 'Carnival'

"A THURBER CARNIVAL" adapted by James Thurber from "casuals" written for *The New Yorker*; music composed by Don Elliot; produced by the Provincetown Theater Company; directed by Frank Cullen and Donald McNeilly; runs Thursdays through Sundays through April 14 at the Provincetown Art Association, 460 Commercial St.; curtain time: 8 p.m.; tickets: \$4 on weeknights, \$6 on weekends, \$2.50 for children and seniors; tickets and reservations: 487-2695

By MOLLY BENJAMIN
SPECIAL WRITER

PROVINCETOWN — James Thurber fans will love this "A Thurber Carnival." It's good.

It is a collection of staged vignettes encompassing some of Thurber's best pieces. It is anything but "Anna Karenina"-like "heavy theater"; anyone who absolutely insists on finding deep meaning and issue-oriented stage productions should perhaps stick to "Cagney & Lacey" on Monday night television. "A Thurber Carnival" is tight, light and bright, and we're not talking beer com-

REVIEW

lesque-like in the way it uses the same cast of fine actors to shift from character to character as the scenes flip by. It is refreshing to see these actors portray so many different personas. The fact they do it with such ease and do it so well makes their work even more impressive.

The review features some very fine acting, including a number of memorable portrayals by one of Provincetown's treasures, Valerie Santuccio. She manages to be a dancer, a talk-show nurse, a hysterically funny American tourist in England, a matron, a coy '40s version of a swinging single, and an aide serving Gen. Robert E. Lee as he is about to surrender to a drunken, forgetful Gen. Grant. On stage, the lady is side-splittingly funny.

But let us not forget the other members of the cast, for they sparkle as well. Bill Meeves could probably read a phone book on stage and entrance his audience. There is, among his scenes, a number in which he becomes Thurber, himself.

Karyn Lebel also sparkles, wearing a hairnet as well as anyone since Ann Sheridan. Dick Morrill, Lisa Block, Anne Brinton, Kevin Shenk and Max Reagan also deserve trips to Hawaii for their smooth performances.

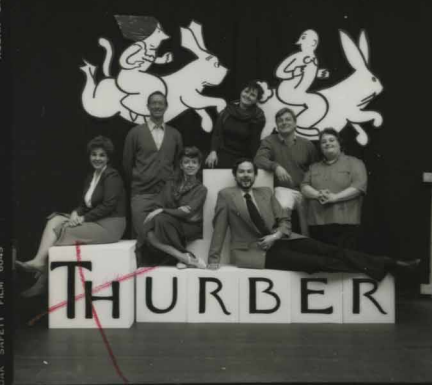
Thurber is Thurber. He's a little dated, his references require a good sense of pop culture, but he's funny, sometimes touching, and often best at making us laugh at our own silly spots. Thurber's work in *The New Yorker* was accompanied by his own drawings, and the Provincetown Theater Company has presented us with first-class Thurbergraphics: The animals used during a skit involving a TV pet doctor are perfect, as is every other prop on stage throughout the production.

Also deserving of commendation is the live band that plays throughout the show. Led by Sarah Bailey, who joins Dana Henrique, Michael Todd and Kelly Clark, the band is somehow reminiscent of the bands that play weekend gigs at your local Holiday Inn, but better.





KODAK SAFETY FILM 6049



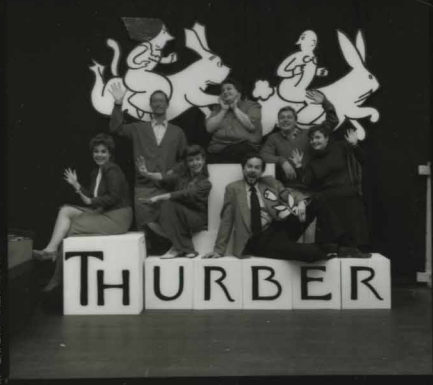
KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049



KODAK SAFETY FILM 6049

