



PAPA/Provincetown
Theatre **Company**
 inc.

We hope you enjoy THE MIRROR DARKENS, the fourth and final production of our twenty third season.

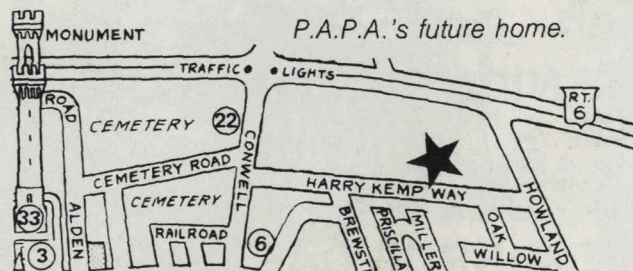
You the audience, the Provincetown Art Association and Museum, the Massachusetts Council on the Arts and Humanities, our supporters and contributors have made this another productive, exciting, and successful season.

It is with sadness and pride that we dedicate this season to Nicky Wells, our friend, patron, and supporter. It was Nicky and Ray Martan Wells who brought our dream of a year-round home for the performing arts closer to reality with their generous donation of land.

Many of you have continued to nurture that dream through your participation, support and donations. Remember PAPA/PTC is a community organization. We welcome and invite new members, ideas, and energy.

NEXT SEASON BEGINS NOW !!!

Proposals (from playwrights, producers, directors, etc.) are now being accepted for our '86-'87 season. Please call us at 487-3146 for more information.



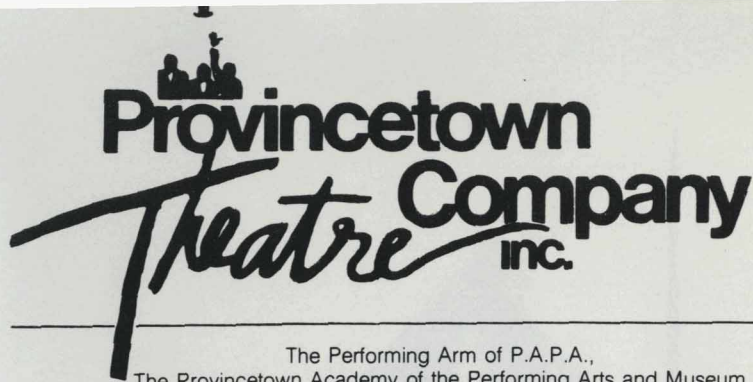
BOARD OF DIRECTORS

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Max Reagan
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WE NEED YOUR HELP! WE ARE A NON-PROFIT ORGANIZATION; YOUR DONATIONS ARE TAX-DEDUCTIBLE. PAPA/PTC, Box 192, Provincetown, MA 02657





**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).

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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 Bennet. 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 last season of the PTC SECOND STAGE series, which is specifically devoted to the development and performance of new and experimental work.

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 was last season's "A Provincetown Evening / 3 Plays" featuring works by two well-known Provincetown playwrights (Gaspell and Williams) and a new playwright, Frederic Glover, whose play "The Mirror Darkens" about the Provincetown Players will close this season. This year, just as we have since our inception 23 years ago, the PTC looks upon furthering Provincetown's unique theatrical heritage and fostering new works as part of its community theatre mission.

• • •
1984 marked a new milestone in the history of the Company and in its commitment to the community. 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 23 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 23rd season, come work with us, enjoy our plays, support us. We are your theatre!

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

Nov. 7 — 24

LA RONDE

Jan. 2 — 19

**A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM**

Feb. 13 — Mar. 2

THE NIGHT OF THE IGUANA

April 3 — 20

THE MIRROR DARKENS

460 COMMERCIAL STREET

TICKETS/INFORMATION: 487-2695, 487-3466

THE MIRROR DARKENS

By *FREDERIC GLOVER*

Directed by *LAWRENCE RILEY*

A STORY OF *JIG COOK, EUGENE O'NEILL, AND
THE PROVINCETOWN PLAYERS*

CAST

in order of appearance

Eugene O'Neill	Hal Streib
Jamie O'Neill	Bob Costa
Jig Cook	J. Tobias Everett
Susan Glaspell	Paula Schuppert
Edna Kenton	Eve
Louise Bryant	Sandra Chappelle
James Light	John Zipfel
Robert Jones	Paul Endich
Harry Kemp	Ron Wojciechowski
Fitzi	Kay Locitzer
Landlady	Christine Magriel
Agnes Boulton	Candace Casala
Ella O'Neill	Margaret Roberts
James O'Neill	Charles P. Duffy

In "THE MIRROR DARKENS" — historical dates have been encapsulated for dramatic unity.

ACT I: "Birth of the Provincetown Players" — Summer of 1916

- Scene 1: The Golden Swan. A tavern at Fourth Street and Sixth Avenue.
- Scene 2: The Cook House. The east end of Provincetown. June.
- Scene 3: The Cook House. That night.
- Scene 4: The Cook House. August.
- Scene 5: The Cook House. Hours later.
- Scene 6: The Wharf Theatre. October.

INTERMISSION

ACT II: "Success of the Provincetown Players" — Winter of 1916/1917

- Scene 1: 139 MacDougal Street, Greenwich Village. November, 1916.
- Scene 2: The Golden Swan.
- Scene 3: The Back Beach of Provincetown. March, 1917.
- Scene 4: 139 MacDougal Street.
- Scene 5: The Prince George Hotel. Uptown.
- Scene 6: 139 MacDougal Street. Several days later.

INTERMISSION

ACT III: "Death of the Provincetown Players" — Spring/Summer of 1918

- Scene 1: 139 MacDougal Street. March, 1918.
- Scene 2: The Peaked Hill Station. Provincetown.
- Scene 3: The Peaked Hill Station. April.
- Scene 4: 139 MacDougal Street. Two days later.
- Scene 5: 139 MacDougal Street. That night.
- Scene 6: The Peaked Hill Station. Late April.
- Scene 7: 139 MacDougal Street. July.
- Scene 8: The Golden Swan.
- Scene 9: 139 MacDougal Street. Several weeks later.
- Scene 10: 139 MacDougal Street. That night.
- Scene 11: The Golden Swan.
- Scene 12: 139 MacDougal Street. Epilogue.

PRODUCTION

Production Manager	Laura Green
Stage Manager	Ron Wojciechowski
Set Design	Lawrence Riley
Costumes	Jason Richter-Edgar, Eve, Joanne Edgar
Original Sound Track/Recordings	Ben Kettlewell
Sound Technical	Sandy McGinn
Lighting Technician	Lisa Coffey
Master Carpenters	John Zipperman, Richard Goldberg Phillip Scholl, Harry Palmer
Hair Stylist	Jim Rann
Publicity	Laura Green
Stage Crew	Amy O'Brien, Cast
Props	Kay Locitzer, Cast
Poster/Program Design	Mischa Richter
Photography	Terri Pitzner
House Manager	Sandy Busa



SPECIAL THANKS TO: Mischa and Helen Richter, Miriam Hapgood Dewitt, Joel O'Brien, The Highlanders, Chatham Drama Guild, Barnstable Comedy Club, Marty Davis, Shank Painter Printers, The Advocate, St. Mary's of the Harbor, Father and Mrs. McLaughlin, Provincetown Art Association and Museum, Ellen O'Donnell, Don Sterton, WOMR, Provincetown Magazine, Skin Leather, Provincetown Public Library, A.C.T.E., Peter Robinson, Chris Busa, Sue Roderick, Tom Cole, American CableSystems, Ruth's Thrift Shop, Provincetown Lumber, Perry's Liquors, The Holiday Inn, Harriet Korim, The Cape Cod Times, Michael Buckley and the Provincetown High School, Jane Astion, Robin Chesney, The Register, Anchor Inn, PBA, Queen Ann Inn of Chatham, the Cape Codder, Jacques Roux, Preston Babbitt, the Rose and Crown, David Schoolman, Lands End Inn, Remembrances of Things Past, Judy Poor, Dick Cooke, Ernest Cooper, Hillary McHugh, Massachusetts Council on the Arts and Humanities, Al and Ann Cohen, Exposure, and all those not mentioned due to printing deadlines.

Produced by special arrangement with Frederic Glover

This production has been submitted to A.C.T.E. for consideration in the Evelyn Lawson Awards Program.

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.

JOHN ZIPFEL (James Light) makes his debut with PTC. While living in up-state New York, he performed in several productions; a comedy, A COOK FOR MR. GENERAL, GUYS AND DOLLS, and OLIVER. Now a resident of Provincetown for eight years, John is a self-employed carpenter, and lives with his wife and two daughters.

PAUL ENDICH (Robert Jones) has lived on the Outer Cape for the past thirteen years. He owns the Penney Patch candy store, and along with his wife, Roberta, owns and operates the August Moon Kimono Shop, both in Provincetown. This is Paul's first appearance with PTC.

RON WOJCHIECHOWSKI (Stage Manager/Harry Kemp) is a writer who is re-involving himself with theatre.

KAY LOCITZER (Fritzi) is new to both the PTC and the stage. She is working on a novel.

CHRISTINE MAGRIEL (Landlady) has been a Provincetown Year-rounder for twelve years and has worked with the Provincetown Summer Theatre.

CANDACE CASALA (Agnes Coulton) joins PTC with this production and this is her acting debut. Prior to moving to Provincetown she lived in Minneapolis, Minnesota where she worked for eleven years in the insurance industry. She holds a B.A. in speech and communications from Rhode Island College. "It has been a wonderful opportunity to experience the DIONYSIAN SPIRIT."

MARGARET ROBERTS (Ella O'Neill) with this play has come full circle, returning to Provincetown where she was born, to this play about the theatre that lured her away in the first place. This is her third play with PTC, having appeared in HORIZON LINES and THE IMPORTANCE OF BEING EARNEST.

CHARLES P. DUFFY (James O'Neill) bitten by the stage bug early, sang in reviews while in the navy, and played 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. He has worked as an extra in STACY'S NIGHTS, the BAGGAGE COACH AHEAD at the Back Room in Provincetown, and was BOGART in the PTC production of PLAY IT AGAIN, SAM.

LAURA GREEN (Production Manager) is currently serving as President of the PTC Board of Directors, and has worked in many capacities since her involvement with the company in 1980. She is one of the founding directors of ACTE, and is now the Lower Cape Representative.

DONALD McNEILLY (Lighting Designer) is the first winner of the ACTE Award for Set Design for the PTC 1985 production of A THURBER CARNIVAL (which he also co-directed). Donald has lit, nailed, or painted for PTC shows, such as DEATHTRAP, TRUE WEST, HOTEL ELYSEE, SCHOOL FOR SCANDAL, and A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.

JASON RICTER-EDGAR (Costumes) studied theater design at the New School for Social Research in NYC. He has directed off-off Broadway and several children's theater productions including, WAY OUT EAST for Tappan Zee Playhouse. Since coming to Provincetown, Jason has acted in, and designed the costumes for the PTC production of SCHOOL FOR SCANDAL. Last season, he was nominated for costume design by ACTE for THURBER CARNIVAL. This season Jason directed the comedy-musical A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.

WHO'S WHO

FREDERIC LYON GLOVER (Playwright) has lived — off and on — in Provincetown all his life. In the five years since his graduation from Phillips Andover, he has worked and written in Chicago, Manhattan, northern California, Boston, the Adirondacks, Los Angeles and Provincetown. One of his plays was produced last season by the PTC in its "PROVINCETOWN EVENING." This is his first full length production, and he thanks Mr. Charles Loring Hall, Albert and Patricia Glover, Coe and Susan Gracie, Christine, the spirit of George Cram Cook and the Provincetown Theatre Company for their warm and generous support.

LAWRENCE RILEY (Director) has been working with the Provincetown Theatre Company since 1972 in the capacity of actor, director, and technical person. He is interested in keeping theater alive in Provincetown and Cape Cod. Larry would like to take this opportunity to thank all those people who have supported him throughout these years.

HAL STREIB (Eugene O'Neill) is remembered by PTC audiences for his performance at LEE in Sam Shepard's TRUE WEST, and as TRIP in SCHOOL FOR SCANDAL. He was most recently seen as TEACH in Wellfleet Harbor Actor's Theatre's (WHAT) critically acclaimed adaptation of David Mamet's AMERICAN BUFFALO.

BOB COSTA (Jamie O'Neill) worked for many years as a fashion designer and artisan. He both studied and worked in the horticulture field on the Outer Cape, and hosted the Down To Earth Gardening program on WOMR in Provincetown. Bob is now baking away at Christine's Gourmet Bakery on West Main St. in Wellfleet. Last fall, Bob made his stage debut in the acclaimed W.H.A.T. production of AMERICAN BUFFALO.

J. TOBIAS EVERETT (Jig Cook) recently appeared as the HUSBAND in the first production of PTC's current season, LA RONDE. Other roles have included SNAKE in SCHOOL FOR SCANDAL, REGGIE in NIGHTLUNCH, and LOYD ANDERSON in the PTC television soap SAUCE FOR TOMORROW. He has also appeared in the New Stages of Provincetown production STAYING TOGETHER. He is most fondly remembered for his role as ALLAN FELIX in PLAY IT AGAIN, SAM. Toby is a proud member of the Beachcombers Club, and is a member of the PTC Board of Directors.

PAULA SCHUPPERT (Susan Glaspell) began her career in community theater with PTC in 1978, appearing in EVA BRAUN, NOVEMBER TWICE, BEYOND THE REVOLT OF MAMIE STOVER, SHADOW BOX, SCHOOL FOR SCANDAL, and NIGHTLUNCH. Paula directed Tennessee William's SOMETHING UNSPOKEN for last year's PROVINCETOWN EVENING, and has had a hand in almost every aspect of backstage and in-theater work. She is currently serving yet another term as a member of PTC Board of Directors, and is honored to portray Susan Glaspell.

EVE (Edna Kenton) has been performing and working with PTC since 1972.

SANDRA CHAPPELLE (Louise Bryant) has appeared in many different roles in many different places. Most recently she appeared as Sissy in an independent production of COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN, and as TINTANABULA in the PTC production A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.

**THE PROVINCETOWN THEATRE COMPANY
APPLAUDS OUR
1985 ACTE* EVELYN LAWSON
AWARDS RECIPIENTS**

**A THURBER CARNIVAL
DONALD McNEILLY
BILL MEVES
DICK MORRILL
VALERIE SANTUCCIO**

***THE ASSOCIATION FOR COMMUNITY THEATRE EXCELLENCE**

Entertainment

Young playwright shows promise in 'Mirror Darkens'

"THE MIRROR DARKENS," a three-act drama by Frederic Glover; presented by Provincetown Theatre Company at Provincetown Art Association and Museum, 460 Commercial St., Provincetown; directed by Lawrence Riley; performances at 8 p.m. Thursdays through Saturdays through April 20; tickets: \$4 on Thursdays and \$6 on weekends, \$2.50 for senior citizens and students; box office: 487-2695.

By CINDY NICKERSON
SPECIAL WRITER

#1 R 20

PROVINCETOWN — When community theater companies produce plays like "The Odd Couple" and "Butterflies Are Free," a reviewer can discuss such factors as the acting, the direction, the set. The scripts themselves are proven, and all too well-known.

This is hardly the case with Provincetown Theatre Company's production of "The Mirror Darkens," a brand new work about Eugene O'Neill, George Cram "Jig" Cook and the birth and death of the Provincetown Players. The company gave the play, written by 23-year-old playwright Frederic Glover, its world premiere Thursday night. Here, the challenge — a refreshing one — is to separate strengths and weaknesses in the script from

REVIEW

American theater? Or did O'Neill's genius give the players their brief moment in the sun? As someone in the play asks, who used whom?

Since he wrote "The Unforgiving," a one-act play Provincetown Theatre Company produced last season, Glover has come a long way in developing a feel for how to tell a story. There are a lot of scenes in "The Mirror Darkens," and most of them contribute something to the overall effect. There is a good balance between emotionally charged scenes and comic relief. (The Cape audience appreciated the humor in O'Neill's reaction to a suggestion of going to Provincetown: "A hick fishing village on the tip of a big sand dune? Why go there?")

Still, the play is too long. It spends too much time establishing historical background and talking about the theater. Instead of being a backdrop for human interactions, history often upstages character development, keeping the audience from empathizing with the characters as fully as it might. The play also spends too much time on long monologues. Still, Glover's impressive grasp of ideas and his captivating way of express-

#2

Glover has undertaken a somewhat fictionalized history of the Provincetown Players, which Cook started in a former fish warehouse in the summer of 1915 as a showcase for works by new playwrights. Cook wanted to revitalize American theater. He wanted to take it beyond the musicals and vaudeville shows proliferating on Broadway to works that encompassed the whole range of human experience.

If Cook was the flame that ignited the players, the young Eugene O'Neill was the fuel that kept them burning. Although sullen and aloof, with a dark view of life and a thirst for alcohol, his ability to turn out a play every four weeks gave the company creditable material with which to work.

Turning history to drama is one of the strengths of "The Mirror Darkens." Glover recognized the dramatic possibilities in a relationship between two men whose personalities and personal destinies were at opposite ends of the spectrum.

As another character says of Cook: "He has no real talent of his own, but he's brilliant at bringing out the talent in others." His buoyancy seems to have brought him no commercial success, but, apparently, it brought him the devotion of the people of rural Greece, where he spent the last years of his life. O'Neill, driven by personal demons rather than a vision, eventually "succeeded" by making Broadway accept him on his own terms. But, in the play, he spends the opening-night performance of his first Broadway play, "The Emperor Jones," drinking in a bar with his alcoholic brother.

Glover also successfully weaves a sort of chicken-and-the-egg theme through his play. Did Cook, with his Provincetown Players, give O'Neill the one-in-a-million chance he needed to make a permanent impact on

#4

Director Lawrence Riley has done a fine job of bringing "The Mirror Darkens" to life. Superb casting is enhanced by exquisite costuming and highly appropriate hair styles and makeup; the feeling is incredibly right for the mid-1910s. When the lights dim briefly between scenes, taped sounds of waves crashing on the shore, seagulls and foghorns set the mood for a Provincetown setting. In one romantic scene between O'Neill and his wife-to-be, Agnes Boulton, pink lights projected onto the white stage walls look amazingly like a Cape sunset.

The company, as it often does, approaches professionalism with its acting. Speaking clearly through his body language, Hal Streib projects the withdrawn O'Neill's pain, sensitivity, intelligence and disdain. He's excellent in the role. J. Tobias Everett is somewhat less convincing as Cook, though he puts real energy into his performance. While O'Neill is supposed to be the character that's difficult, if not impossible, to get close to, in the play it seems Cook is the one that eludes understanding.

The production is enriched by some fine performances by its actresses. Candace Casala plays Agnes Boulton beautifully, with a real economy of acting — she can speak volumes with a glance. Though she's charming in the role of playwright Susan Glaspell, Cook's wife, Paula Schuppert could benefit from toning down her acting as well.

A woman named simply Eve plays Edna Kenton, a stalwart of the Provincetown Players. She does a great characterization of a cynic with a heart of gold. As writer Louise Bryant (the wife of journalist John Reed), Sandra Chappelle has only a couple of scenes, but she really lights up the stage when she's on it. Intentionally or not, she comes across a little like Diane Keaton, who played the same role in the movie "Reds."

The theater's the thing

The story of the Provincetown Players and Eugene O'Neill makes good drama

By Cindy Nickerson
SPECIAL WRITER

There's a touch of *deja vu* about Frederic Glover's new play.

In the mid-1910s, George Cram "Jig" Cook and his wife, Susan Glaspell, both novelists and playwrights, founded the Provincetown Players to produce works by new artists. The group's brightest star was the young Eugene O'Neill.

Last summer, Glover, who, at 23, is even younger, came to Provincetown to write a play about the birth, the fleeting success and the downfall of the Provincetown Players. Provincetown's current theater group, Provincetown Theatre Company, will present the work, titled "The Mirror Darkens," at 8 p.m. Thursdays through Saturdays through April 20.

"One of the things that distinguishes us from other companies is that we are willing to risk on new works," says Alix Ritchie, chairman of Provincetown Academy of Performing Arts, the umbrella organization of the Provincetown Theatre Company. "The company views it as being part of our tradition."

"The Mirror Darkens" is a historical drama set in Provincetown and Manhattan. Although Glover took some liberties with the dates, condensing six years of events into four, most of the characters are based on real people.

Provincetown became a summertime artists' colony around the turn of the century. By 1916, "Jig had just founded a little theater and was looking for new playwrights, and this man named Eugene O'Neill showed up," Glover says. "The career of the group was tied up in the life of O'Neill," who turned out script after script.

However, Glover says Cook, not the morose O'Neill was "the force behind the players."

"At that point in the history of

theater, there was Broadway and there was Broadway. The Provincetown Players really started the off-Broadway movement, though nobody really saw it that way at the time."

Glover says his portrayal of O'Neill is accurate, but not particularly flattering. "Jig Cook is the protagonist," he says. "I think more people can relate to him and his outlook."

O'Neill was one of the first playwrights Glover ever read, and he read him with enthusiasm. When he read about Jig Cook he realized the story of the Provincetown Players would be easy to dramatize.

His first draft, completed in August, was 200 pages long. Three drafts later, he'd cut the script in half. When rehearsals began in February, he made further changes. Altogether there are eight main characters and 12 subsidiary characters, with J. Tobias Everett cast as Cook and Hal Streib as O'Neill.

Upon director Lawrence Riley's request, Glover no longer attends rehearsals.

"They've thrown me out of the theater," Glover says. "I guess Larry feels I'm too distracting to the actors."

The lack of involvement frustrates Glover, but he says he understands Riley's desire to direct the play according to his own vision.

"It's very rare you get something picked up as quickly as 'The Mirror Darkens,'" he says. "Most theaters only want to do things that are safe. I've been very fortunate there's a group here to support me and let me make mistakes."

Glover, whose home is in upstate New York, began visiting Provincetown as an infant, but this was his first winter on the Cape. The script has kept him busy, but he's done some carpentry on the side.

"It's kind of harsh otherwise, kind of lonely," he says.



FREDERIC GLOVER

He attended Northwestern University in Evanston, Ill., for two years. One of his plays was produced, but he found the academic environment stifling. As he sees it, dropping out won't be detrimental to his career: "I kind of got a head start on the competition."

Glover is interested in writing for television and has sent some teleplays to Hollywood.

"You can't make money today without writing for TV," he says.

"The Mirror Darkens" may reflect this interest. Its three acts contain many short scenes, with jumps in time between them.

"I purposely wrote it in a very cinematic fashion," he says.

"The Mirror Darkens" is not the first Glover script brought to life by Provincetown Theatre Company. "The Unforgiving," a one-act play, was staged along with short plays by Susan Glaspell and Tennessee Williams (another playwright with links to Provincetown) in the fall of 1984. Inspired by "Nebraska," a Bruce Springsteen song about a real-life killer, "The Unforgiv-

ing" was a fictional interaction between the killer's very young girlfriend and the widow of one of his victims.

Although, Glover has written 26 scripts, in some ways he regards

"The Mirror Darkens" as his first. Not only is it his first full-length script, but, he says, "this is the first time I've had a script that could really communicate to a wide range of people."

Looking back on "The Unforgiving," he says: "I thought they (Provincetown Theatre Company) did a very good job with a not-so-hot script. The script was too one-sidedly angry. It was an adolescent work in many ways."

With a two-year gap between the script's completion and its production, Glover was, in fact, little more than an adolescent when he wrote it. In the interim, "I guess I found that everybody wasn't out to get me," he says.

Also, Glover read an interview with the director of a violent movie—"something like 'Death Wish,'" he recalls. The director said that his movie's view of life was much closer to reality than some television shows, with "all their beautiful faces." But, Glover remembers thinking, "He's not right, either."

In "The Mirror Darkens," he says, "there are some dark moments, there are some cruel moments, but there's also a lot of laughter and human warmth and energy. The director may turn it into a three-act tragedy, but that's what I put in the script."

Performances will be held at the Provincetown Art Association and Museum, 460 Commercial St. General admission is \$4 on Thursdays and \$6 on weekends. Seats for senior citizens and students are \$2.50. Reservations may be made at the box office at 315 Commercial St. or by calling 487-2695.

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

Enclosed you will find a press release regarding the Provincetown Theatre Company's premiere production of "The Mirror Darkens", written by playwright and company member, Frederic Glover. Performances are Thursdays through Sundays, April 3 to 20, at 460 Commercial St., Provincetown.

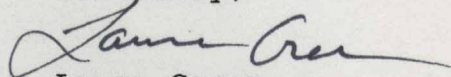
In addition to the enclosed materials, we shall be happy to provide you with photos and video/audio taped segments of the production, to be available March 15, or earlier. If you would like this material, please let us know by phoning (617) 487-3146. We are also pleased to make our Directors available for interviews.

We invite you to review this show. If interested in sending a reviewer, please phone us at 487-3146 by March 28, and we shall hold a complimentary ticket at the door on the appropriate night. "THE MIRROR DARKENS" is the final production of our 23rd season in our winter home at the Provincetown Art Association and Museum.

The Provincetown Theatre Company is the performing arm of the Provincetown Academy of the Performing Arts and Museum, and is a non-profit organization which serves the Lower Cape Community. In addition to these major productions, we conduct workshops, seminars and produce other special and theatrical events, including collaborations with local musicians and visual artists.

We appreciate any attention and support you can provide in helping us to let the public know about this production. Thank you, and please let us know if we can provide you with any additional material.

Cordially,



Laura Green
Production Manager
487-3146

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

FOR RELEASE

February 15, 1986

P.A.P.A. / PROVINCETOWN THEATRE COMPANY presents "THE MIRROR DARKENS", an original work written by playwright and company member, Frederic Glover; directed by Lawrence Riley.

Performance dates are April 3 -20, Thursdays through Sundays. The theater is located in the Provincetown Art Association and Museum, 460 Commercial street. Curtain is at 8:00 pm. Tickets are \$8 for the April 3rd opening; \$4 on Thursdays, and \$6 on weekends. Senior's and student's seats are \$2.50 - except opening night. For tickets and reservations please call 487-2695, or stop by our Box Office at 315 Commercial Street.

"THE MIRROR DARKENS" is a story of George Cram Cook, Eugene O'Neill and the Provincetown Players. Set in Provincetown and Manhattan during the years 1916 to 1918, this drama tells how the distinct and volatile characters of Cook and O'Neill carried the Provincetown Players from a small band of amateur theater lovers - to a company of world wide recognition - to disaster.

The script is divided into three distinct acts which dramatize each step - Act I tells of the birth of the Players; Act II tells of their hard won success in New York; Act III tells of the greed and ambition that drove them apart. This battle for success is dramatized largely through the lives of Cook and O'Neill - vastly different men driven by a common goal: the radical change of the American Theater. Both men "succeeded" at their life's dream - in much different ways.

Quickly paced, humorous, dramatic, historical - the play is not only for those interested in the theatrical history of Provincetown, but for all those who have taken a dream and lived it out- finding success, defeat, betrayal and joy. It is a battle between self-love and communal devotion; ambition and sacrifice; love and greed; amateur and professional - light and dark.

Come join us in a celebration of Provincetown's unique theatrical heritage - written, directed, staged and performed by those who continue to live it.

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

With the beginning of the 1982-83 season, the Provincetown Theatre Company moved 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 last season of the PTC SECOND STAGE series, which is specifically devoted to the development and performance of new and experimental works.

Thus we have continued our goals of sponsoring new playwrights, new directors and experimental theater as well as performing the classics and contemporary plays. Symbolic of this commitment was last season's "A PROVINCETOWN EVENING / THREE PLAYS", featuring works by two well-known playwrights (Glaspell and Williams) and a new playwright, Frederic Glover, whose play "THE MIRROR DARKENS" about the Provincetown Players will close this season. This year, just as we have since our inception 23 years ago, the PTC looks upon furthering Provincetown's unique theatrical heritage and fostering new works as part of its community theater mission.

1984 marked a milestone in the history of the Company and in its commitment to the community. 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 theater 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 theater and a home for new works as it has for the past 23 years.

The PAPA theater 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.

P.O. BOX 192, PROVINCETOWN, MA 02657

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

"THE MIRROR DARKENS"

CONTACT SHEET

APRIL 3-20

THEATRE		487-3466
BOX OFFICE.....		487-2695 (12-5pm) [^]
PLAYWRIGHT.....	Frederic Glover.....	487-0127
DIRECTOR	Larry Riley.....	487-4210
PRODUCTION MANAGER	Laura Green.....	487-3146
ASST.PROD.MGR.	Christine Giaquinto.....	487-3111
STAGE MANAGER	Jeanne Edgar.....	487-0066
LIGHTING DESIGN		
LIGHTING TECHNICIAN	Deborah Enos	487-3572
FOLLOW SPOT		
SOUND DESIGN/TECH	Ben Kettlewell.....	487-0674
	Sandy McGinn.....	349-2231
✓ PROPS.....	Christine Murphy.....	487-3111
	Pat Hitchcock(1384) Cyrus Caspell (0522)	
✓ COSTUME DESIGN.....		
✓ COORDINATORS: J.Astion(2034) K.Locitzer(5-5813) Nicolette Poli(N/P)		
T. Stewart ; C.Casala(2536) S.Chappelle(2034) M. Johnson (4244) JASON 0066		
HOUSE MANAGER	Sandy Busa.....	487-3167
	<u>CAST</u>	
JIG COOK	J.Tobias Everett.....	487-1130
EUGENE O'NEILL	Hal Streib.....	487-0101
SUSAN GLASPELL	Paula Schuppert.....	487-3146
LOUISE BRYANT.....	Sandra Chappelle.....	487-2034
AGNES BOULTON	Candace Casala.....	487-2576
EDNA KENTON	Eve Archer.....	487-3171
JAMES O'NEILL	Charles P.Duffy.....	487-3741
JAMIE O'NEILL.....	Robert Costa.....	349-2037
ELLA O'NEILL	Margaret Roberts.....	487-0211
HARRY KEMP.....		
ROBERT JONES	Don Turip	487-4244
JAMES LIGHT.....	Martin Johnson	487-4244
LANDLORD.....	Christine Magriel.....	487-9760
POLICEMAN.....		
INSPECTOR.....		
✓ CREW/PLAYERS:.....	Heather Wade Dow.....	487-9532
	Kay Locitzer.....	255-5813
	Ron Wojciechowski.....	487-4213
	Suzanne Wallace.....	349-9596

SET CARPENTER.....

P.O. BOX 192, PROVINCETOWN, MA 02657



Provincetown
Theater Company
Inc.

COMP TICKET SHEET
 PRODUCTION: THE MIRROR DARKENS
 PROD. MGR.: L. GREEN
 DATES: APRIL 3-20

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

1. All members of cast/crew, press and ACTE judges receive (2) Comps
2. Comps (excluding press/ACTE), should not be issued for opening, closing, or Saturday performances.
3. All comp information should be supplied to and received from the production manager.
4. Comps should be reserved in the name of the company member.
5. A COPY OF THIS SHEET SHOULD BE KEPT AT SKIN/BOX OFFICE AND SENT WITH TICKETS NIGHTLY, TO BE AMENDED BY THE HOUSE MANAGER.

DATES COMPS ARE AVAILABLE: April 6 - 10 - 13 - 17 - 18 (ONLY - except Press + ACTE)

NAME	DATE	DATE	NAME	DATE	DATE
FRED GLOVER	4/17 ^②		MISCHA RICHTER		
LARRY RILEY			TERRI PITZNER	4/11	4/11
LAURA GREEN			SANDY BUSA	4/18	③
RON Wojciechowski			AMY O'BRIEN		
DONALD McNEILLY			HAL STREIB		
JASON RICHTER-EDGAR	4/17 ^①		BOB COSTA	4/13 ^①	
JEANNE EDGAR	4/17	②	J. TOBIAS EVERETT		
BEN KETTLEWELL			PAULA Schuppert		
SANDY McGINN			EVE	4/10 ^①	
LISA COFFEY	4/10 ^②		SANDRA CHAPPELLE		
JOHN ZIPPERMAN	4/18	4/18	JOHN ZIPFEL	4/18 ^②	
RICHARD GOLDBERG			PAUL ENDICH		
Phillip Schabl			CHRISTINE MARIEL		
HARRY PALMER			MARGARET ROBERTS	4/6	③
Jim Rann			CANDACE CASALA		

(OVER)

Sandy Busa 3167

NAME	DATE	DATE	NAME	DATE	DATE
KAY LOCITZER					
Charles P. Duffy					
Jeffrey Kresser	4/18 ^②				
LINDA McCAUSLAND	4/10 ^②				

PRESS:

PUBLICATION	NAME	DATE
ADVOCATE	LEIGHA RUSH	
PROV. MAGAZINE		
WOMEN		
CAPE COD TIMES	CINDY NICKERSON	4/3
REGISTER	KAREN KUHN	4/4
CAPE CODDER	TONI KAHN	4/3
BAY WINDOWS		

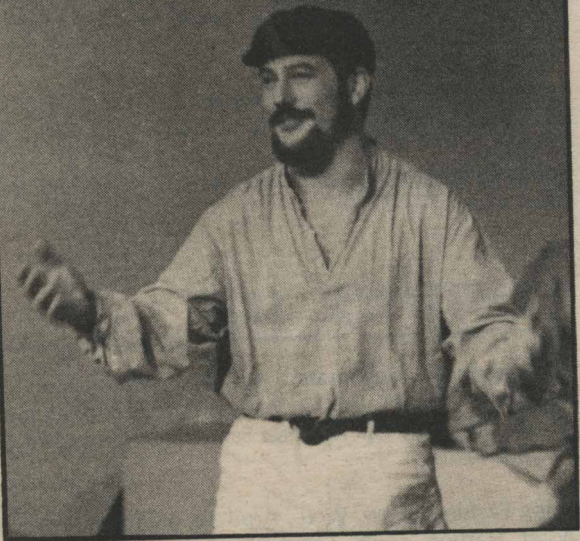
ACTE JUDGES:

NAME	DATE	NAME	DATE
RICHARD STOTT		BILL RISING	
FRANK GIBSON		ANN LECLAIRE	
CINDY NICKERSON	4/3	JEAN ANN McLAUGHLIN	
NANCY WILGETS			





Larry Riley watch a rehearsal of 'The Mirror Dark'



*J. Everett Tobias as Jig Cook
in 'The Mirror Darkens'*

"The Mirror Darkens," Thurs. - Sun., April 17 - 20, 8 pm,
Provincetown Art Association and Museum, 460 Commercial
St., Provincetown. A Provincetown Theatre Company pro-
duction. Info and reservations: 487-2695.