



P.A.P.A./
Provincetown Theatre Company

SEASCAPE

by Edward Albee

Directed by

Judith P. Provost

August 3 - 13, 1989

8:00 pm

(no performance Monday or Tuesday)

Provincetown Inn One Commercial Street

Reservations 487-3466 or 487-1847

Funded in part by the Massachusetts Council
on the Arts and Humanities

Provincetown Business Supply, Inc.

"Seascape"

by

Edward Albee

Directed by **Judith Partelow Provost**

* CAST *

Nancy **Betsy Hulick**
Charlie **Vincent Philip**
Leslie **Dick Morrill**
Sarah **Wendy Adams**

The play takes place on a sand dune.

(There will be a fifteen minute intermission)

* PRODUCTION •

Production Manager **Michael Ferraro**
Stage Manager **Susan Anne Tanury**
Set Design **Constance Black**
Lighting Design **Donald McNeilly**
Sound Design **Ben Kettlewell**
Costume Design **Nina Schuessler**
Serpent Costume Construction **Vicky Small**
Set Construction **Donald McNeilly**
..... **Michael Ferraro**
Set Painting **Constance Black**
..... **Susan Anne Tanury**
..... **Joyce Bailey**

SPECIAL THANKS

Brook and Evan Evans of the Provincetown Inn, Kent Isham, Butch Francis, Norman Allen, Jo Francis Johnson, Margaret Murphy, Nancy Fryer, Jules Brenner, Donny Powers, Paula Goldberg, Carol Verburg, Elaine Tanury, Barbara Kirk

DIRECTOR'S NOTES

As in all good literature, this Pulitzer prize-winning play is appealing for a variety of reasons. It can be enjoyed for the sheer entertainment of a "fantasy," or deeper meanings can be found. Perhaps the following quotations from the Baha'i writings best illustrate my reasons for selecting this play to present to you:

" . . . in the animal kingdom also love and affinity are the fruits of a gentle disposition, a pure nature and praiseworthy character, while discord and isolation are characteristic of the fierce beasts of the wild The honour of this creation (the human form) . . . require man to have love and affinity for his own kind, nay rather, to act towards all living creatures with justice and equity Consider how the cause of the welfare, happiness, joy and comfort of humankind are amity and union, whereas dissension and discord are most conducive to harshness, humiliation, agitation and failure All progress is the result of association and cooperation, while ruin is the outcome of animosity and hatred."

'Abudu'l - Baha

From the **Writings of 'Abdu'l - Baha**, pp. 287-89

WHO'S WHO

WENDY ADAMS (Sarah) is proud to be performing with the Provincetown Theatre Company. Her recent credits include Princess of Eboli in a NYC production of DON CARLOS, and as Poppy in PTC's NOISES OFF. She can be seen on the "big screen" in the feature film RELIGION, INC.

CONSTANCE BLACK (Set Design) wrote the first play ever produced by the Provincetown Theatre Company twenty-five years ago - CIRCLES IN THE SNOW, as a charter member. As an artist she has been active locally, exhibiting works at the Provincetown Group Gallery and the Provincetown Art Association. She is a member of the Provincetown Recycling Action Group (PRAG), and received an Arts Lottery Grant to develop recycling projects, of which SEASCAPE is one.

BETSY HULICK (Nancy) acts, translates, and writes. She has worked off-off and off-Broadway, and her version of Gogol's INSPECTOR GENERAL was produced on Broadway at Circle-in-the-Square. She is currently trying to find a production for her script of Kleist's PRINCE OF HOMBURG.

BEN KETTLEWELL (Sound Design) hosts a weekly radio show on WOMR-FM called IMAGINARY VOYAGE, and writes for several international music magazines. He was recently hired by SCARLET RECORDS to write artist bios and press releases for their new CD's. He is a composer/performer of electronic "new" music with 9 releases. He was the featured co-composer of David Prescott's 1989 Generations Unlimited Release, FROM CHANCE TO PROBABILITY, and his 1988 release, KANJI, will be re-released this fall on the British cassette label, ELECTRONIC DREAMS.

DONALD MCNEILLY (Lighting Design, Set Construction) SEASCAPE marks a return to the PTC after two years of designing sets and lights with other Cape theatre companies, including WHAT (Wellfleet) and the Academy (Orleans). Donald's past involvement with PTC has been as a board member, treasurer, and most recently director and designer of THE DRESSER, the first show of the company's 25th anniversary.

"S E A S C A P E"

Pre-show Presentation

Music composed and performed by Ben Kettlewell:

"Memories of Ives"

(Kawai K5, Oberheim Matrix 6, Roland MT-32, Ensoniq SQ80 synths, Emulator II sampler, Roland Electronic Percussion, effects, guitars, and percussion)

"Memories of Ives" is from ELAPSED TIME recorded in 1989.

Artwork photographed by Georgia Coxé:

Contributions to the slide show by artists:

Constance Black
Georgia Coxé
Elsie Darling
Miriam Hapgood DeWitt
Mary Spencer Nay
Erna Partoll

Other slides were gathered by Margaret Murphy from private collections of:

The Center for Coastal Studies
Dave Mattila
Sharon Pittman

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The future is a grey seagull
Tattling in its cat-voice of departure, departure.
Age and terror, like nurses, attend her,
And a drowned man, complaining of the great cold,
Crawls up out of the sea.

Sylvia Plath, "A Life"

'Seascape' a charming Albee fable

By Jarie Stedman

Edward Albee's Pulitzer Prize-winning two-act play, "Seascape," by the Provincetown Theatre Company, which opens tonight at the Provincetown Inn, is a charming fable about a retired couple, Nancy and Charlie, who encounter another pair, Sarah and Leslie, at the beach one day.

Both couples have solid relationships, have parented many offspring and, in fact, have grown somewhat complacent in their lives.

Sound like another variation of Albee's "Who's Afraid of Virginia Woolf" or "A Delicate Balance?"

Guess again. Sarah and Leslie are lizards.

In Act 1 of "Seascape," Albee, one of America's foremost playwrights, explores the man-woman dynamic. As in many of his previous plays, the woman, Nancy, dominates, prodding her husband, Charlie, to get off his tail and enjoy life.

"We are not going to be around forever, Charlie, and you may not do nothing."

But Charlie only wants to lie lizard-like in the sun. A little rest, he says. After all, he's earned it. As he closes his eyes, he remembers how when he used to go swimming he would let out his breath and sink to the bottom, "sit there, gaze about. Great trouble for my parents. 'Good God, go get Charlie,' he's gone and sunk again."

Nancy urges him to try again, "be young," strike out! Charlie resignedly says no. She taunts him. He isn't a man anymore but a vegetable. A lump.

He could sink to the bottom as the deadweight he has become. The water, which once was life for Charlie, could be his death wish.

Nancy closes the picnic hamper. The two are at a weary impasse. Then two human-sized lizards pop up from behind a dune.

"Get me a stick!" Charlie cries.

"A what?" Nancy says.

"A stick."

"Well, what sort of stick, Charlie?"

"A stick! A wooden stick!"

"Well, of course a wooden stick, Charlie, what other kinds of sticks are there, for heaven's sake?"



Dick Morrill, Wendy Adams in 'Seascape'

The lizards momentarily disappear. Charlie believes he and Nancy have died. "The liver paste clearly went bad. It went bad in the sun and it poisoned us." According to Charlie, the lizards are mere apparitions, part of disconnecting, death.

"Let the poison have its way," he admonishes Nancy.

"We may be dead already, Charlie," she says, "but I think we're going to die again. Here they come."

On this humorous note, the act ends, with Albee contrasting Charlie's intellectual and physical torpidity with Nancy's love of life.

"Well, Sarah, what do you think?" asks lizard Leslie as Act II opens.

Sarah and Leslie circle the pair. "The danger is, one of us panics," Leslie says to Charlie. "I think I'd like to know what frightens you."

"What frightens me?" says Charlie.

"Oh, deep space? Mortality. Nancy not being with me? Great green creatures coming up from the sea."

The two couples launch into a discussion of differences, hands versus flippers, clothes versus none, breasts—Sarah has none. She lays eggs, perhaps seven thousand to date.

The ingenious water creatures, innocent and charming as Daryl Hannah in the movie "Splash," marvel at the humans.

The lizards do not understand emotions. Like love. Or anger. Or jealousy. They are sea creatures, and their Eden is the ocean, and like the first Adam and Eve, Sarah and Leslie have left the comfort of the known. They have changed. They no longer belong anymore. And so they have come up.

"Is that what we did?" Leslie asks.

"And do you know what happened once? Kind of the crowning moment of

it all for me?" says Charlie. "It was when some slimy creature poked his head out of the muck, looked around and decided to spend some time up here."

Leslie and Sarah are offended, especially Leslie when Charlie calls him a brute beast. And then Charlie makes Sarah cry by asking what she would do if Leslie disappeared forever.

Leslie grabs Charlie and starts to choke him. The women intervene.

"I think we'll go back down now," Leslie says.

"You'll have to come back, sooner or later. You don't have any choice. Don't you know that?" says Nancy.

"Do we?" asks Leslie. "How."

In "Splash," Tom Hanks plunged into the deep. In "Seascape" Leslie and Sarah take the same kind of risk.

The play is satisfying on many levels. It asks questions about the meaning of

life. It explores man-woman relationships. It reveals people's anxiety about change and faith and trust. And it is funny.

Director Judith Provost chose the play because it holds a lot of the principles she believes in, such as the eternal quest for growth and development. "When we meet others, we should be generous and appreciate diversity," Provost said.

Provost has directed two plays by Stephen Russell, "Home for Christmas" and "Beauty and the Beast," but she is known primarily as an actress, having played in "Three by Tennessee," "Company," and "Come back to the Five and Dime, Jimmy Dean, Jimmy Dean."

Betsy Hulick will play Nancy, and Vincent Philip, Charlie, opposite Wendy Adams as Sarah and Dick Morrill as Leslie.

Original music for "Seascape" will be provided by Ben Kettlewell, costume design by Vicki Small, and set design by Connie Black. All materials used in "Seascape" are recyclable.