

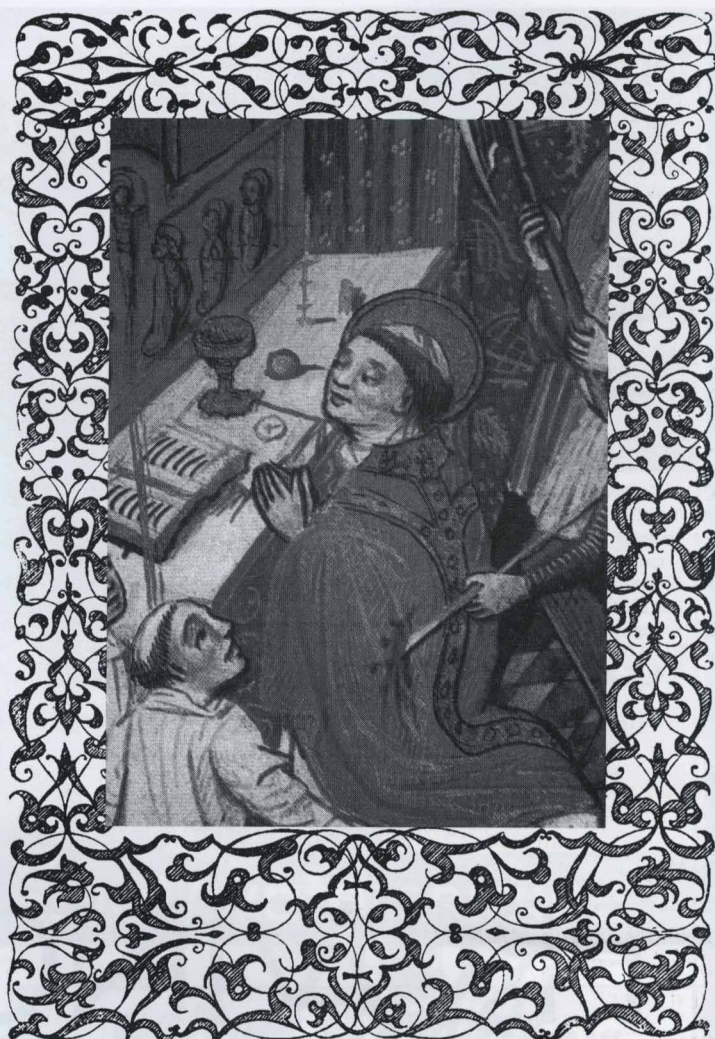
The Provincetown Poetry Festival,
St. Mary of the Harbor &
The Provincetown Theatre Company
present

T.S. Eliot's

Murder In The Cathedral

Directed by
Anthony Jackman

Costumes by
Phoebe Otis



The Players

Thomas Becket	John Fry
Tempters/Knights	Michael Soldier
	Stuard Derrick
	Titus Ulrich
Priests	Bob Seaver
	Patrick Falco
	John Hayes
Messenger/Young Monk	John Wilder
Second Tempter	Terry Catalano
Women of Canterbury	Betty Newman
	Brawnwyn Jackett
	Deborah Peabody
	Lisa Marie Nowakowski
	Claire McCauly

The Creative Forces

Director	Anthony Jackman
Assistant Director	Bart J. Murrell
Choreography	Bart J. Murrell
Costume Design & Execution	Phoebe Otis
Lighting & Music Design	Anthony Jackman
Production Technician	Carrie Morgan

The Action

Act One

Canterbury Cathedral, December 2nd, 1170.

Act Two

Scene 1

Thomas Becket's Sermon
Christmas Day 1170 in Canterbury Cathedral.

Scene 2

The Archbishop's Hall, December 29th, 1170

Scene 3

Canterbury Cathedral, same day.

Saint Thomas Becket, Archbishop, Martyr**(1118-1170)****Feast Day—December 29th**

Thomas was born in Cheapside London on December 21st (Apostle's Day) 1118 to Gilbert Becket, a prosperous merchant and citizen of London and his wife, Matilda. He studied in London and at the University of Paris. Upon his father's death, Thomas was left penniless and the Archbishop of Canterbury took him under his wing, sent him on several missions to Rome and financed his education in Canon Law.

Thomas became involved in the politics of his time and was appointed Chancellor of England by King Henry II where he became the most powerful man in England next to the King. He was famed for the luxury and magnificence of his lifestyle which took a dramatic turn when Henry nominated him to be Archbishop of Canterbury. Thomas was ordained a priest the day before his consecration as Archbishop and he

changed his life completely. Living in great austerity, he soon clashed with the king over clerical and Church rights. He went into exile in Cluny, France for six years. These personal battles continued until Henry was overheard saying he wished he were rid of this troublesome priest. Four of Henry's knights took him seriously and murdered Thomas in his cathedral at Canterbury.

This act shook all of Europe and the masses proclaimed him a martyr. On the first anniversary of his murder, King Henry did penance through flogging by monks at Becket's tomb. That same year Thomas Becket was canonized and declared a saint. His tomb became a place of pilgrimage until it was totally destroyed by the troops of Henry VIII.

Meet the Family**Terry Catalano— "Second Tempter"**

Murder In The Cathedral marks Terry's third appearance as an actor. He appeared in Noel Tipton's *Never Trust A Stranger* and the PTC staged reading of *Hurley Burley*. He is best known as the playwright/producer of the extremely successful *24 Hours* presented at the Meeting House Theatre over the millennium holidays. His second play, *The Human Train* recently closed out the PTC Staged Readings for winter 2000.

Stuard Derrick— "Third Tempter/ Third Knight"

Stuard studied acting at the American Academy of Dramatic Arts in New York and at the Summer Session of the Royal Academy of Dramatic Arts in London. Local credits include *A Midsummer Night's Dream*, *The Lisbon Traviata*, *Beirut* (Anthony Jackman, dir.), *Not About Heroes*, *Fifth of July* and *Bound East For Cardiff*. Television credits include *Law & Order* and *PBS American Playhouse*. Stuard has twice received ACTF nominations for Best Actor and has acted and directed numerous staged readings on the Outer Cape.

John Fry— "Becket"

John first acted professionally at the age of 14, playing Taplow, a schoolboy in Terrance Rattigan's *The Browning Version*. In 1970 John was a founding member of La Mama Amsterdam where he lived for three years. John returned to London and appeared in the original stage production of *The Rocky Horror Picture Show* which in turn first brought him to the United States. John stayed in New York and has worked with most of the off-off Broadway experimental companies including the Theatre For The New City and the Gate Theatre. John spent most of the Eighties writing, performing, touring and recording with rock 'n' roll bands, most notably The Knotts with ex-New York Doll Johnny Thunder. *Murder In The Cathedral* marks his return to live theater after ten years of film and voiceover work. He is delighted to be in Provincetown.

John Hayes— "Priest"

This role marks John's third performance with PTC. He played the visitor (a time-travelling Elvis) in Steve Martin's *Picasso At*

The Lapin Agile, and the Father in Shirley Jackson's *Bad Children*. John, who also writes and sings, has successfully survived three winters in Provincetown.

Brawnwyn Jackett— "Woman of Canterbury"

Provincetown native, Brawnwyn, most recently appeared in staged readings for the PTC and took a PTC acting class. Last Christmas season, she had a leading role in Terry Catalano's *24 Hours*. In the past year she participated in a few staged readings for the Provincetown Fall Arts Festival; performed a leading role in *Hay Fever*; studied acting at Cape Cod Community College. In 1998 she appeared in the children's play, *The Forest of John The Fox*. When not performing, Braunwyn keeps busy being Mom to her 4 year old daughter Etel Mary.

Anthony Jackman—Director

A long time member of the PTC, Tony has directed Alan Brown's *Beirut*, James Goldman's *The Lion In Winter*, Dickens' *A Christmas Carol* and last year he directed Peter Shaffer's *Letting It Go* for the PTC Spring production. He has appeared on the boards in various PTC productions and over the past two years he has served as their Technical Director. *Murder In The Cathedral* has been an exhilarating experience for Tony as well as a learning experience as all theater should be. "Such a production would not have been possible to stage it if it were not for the guidance of Phoebe Otis and Bart Murrell and the trust of the cast who were not certain what to expect at the first rehearsals— 'such a long poem'—who gave me their 150%."

Bart J. Murrell—Choreographer

Bart has 22 years experience as a dancer, teacher, choreographer, with the E.B.A. Dance Theatre Company of Albany, NY. A long time member of the PTC, he has collaborated on numerous productions including *Seascape*, *Picasso At The Lapin Agile*, and *Melville Slept Here*. Bart co-directed *Orchids In The*

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Moonlight last summer with Margaret Van Zandt for the Tidal Theater Company and this summer he will be directing *Sylvia* by A.R. Gurney for the PTC. "I am really proud," he says, "to be a member of the Provincetown Theatre Company."

Lisa Marie Nowakowski— "Woman of Canterbury"

A graduate of State University of New York College at Fredonia, Lisa Maria studied English literature, theater and dance. Her most treasured stage experiences to date include: a self-created one-woman show based on the diaries of literary women; the presentation of several choreographical works; and numerous appearances on the performance poetry circuit. She currently lives in Provincetown where she spends most of her time attempting to breed poems.

Betty Newman— "Woman of Canterbury"

This is Betty's 10th PTC production. Earlier roles included Mrs. Morriss in *The Day They Shot John Lennon*, Mrs. Bellotti in *Hot-L Baltimore* and a role in *Elegies for Angels, Punks and Raging Queens*. In 1999 she appeared as Miss Framer in *Lettice & Lovage*. This past winter Betty portrayed Hannah in *Hannah Free* and most recently Mee Maw in *Worshiping Toothless at the Listerine Chapel* during the Winter Playwright Festival.

Phoebe Otis—Costumer

Murder In The Cathedral represents Phoebe's third major costume production since PTC's 1995 production of *A Christmas Carol*. In 1996 she created costumes for Sinan Unel's play *A Mad Person's Diary of a Miserable Marriage*.

Deborah Peabody— "Woman of Canterbury"

Deborah has lived in Provincetown for over 30 years and works in health care but (she adds quickly) loves music and theater. She has been part of the Outermost Community Chorus and has helped out with some local children's theater productions. *Murder In The Cathedral* marks her first attempt at acting on stage since college days when she appeared in... *Murder In The Cathedral*. She is excited about revisiting the scene of the crime and is grateful for the opportunity to perform and grateful for her daughter, Marissa Lena, for her inspiration and encouragement.

Bob Seaver— "Priest"

Bob has appeared in several PTC productions and readings in recent years. He recently directed Terry Catalano's premiere production of *24 Hours* and the lab production of "Ding" Watson's short play *Hole In The Heart* at the Winter Playwright's Festival. Bob occasionally works with puppets, does magic and is in his second year as Chair of the PTC Board of Directors.

Michael Soldier— "Fourth Tempter/First Knight"

Michael has averaged 4.67 roles per season for the last four years of Provincetown residence. His PTC production of *The Tranny Chase* at the A-House marked his Streisand debut as actor/producer/director. He is proud to be a former Orphan with the Dollhouse Theater and has originated and hosted the annual Moby Awards which benefits the PTC.

Titus Ulrich— "First Tempter/Second Knight"

Titus first came to Massachusetts 10 years ago from Minnesota where he was a member of the Rochester Repertory Theatre & Dance Company. Others may know Titus as Dana Danzel in *Where the Boyz Are...* a "different kind of theater" by all means.

Murder In The Cathedral marks his first fully staged production with the PTC.

John Wilder— "Messenger & Young Monk"

John was raised in the marshes of Eastham as a Jehovah's Witness. He played a small role in Ryan Landry's production of *Camille* and a teenager in PTC's production of *The Day They Shot John Lennon*. He is currently working in the innkeeping industry. A Gemini and a secret poet, John isn't going anywhere... or is he?

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The advertisement is framed with a decorative border. It features a photograph of a two-story house with a white picket fence in front. A sign on the fence reads 'SOMERSET HOUSE' and '378'. A 'NO VACANCY' sign is also visible. The text is arranged in a clear, readable layout.

◆ THEATER REVIEW ◆

“Murder in the Cathedral” is a rich offering

By Laura V. Scheel
BANNER CORRESPONDENT

To be seated within a crowd of eager and attentive viewers while squeezed into the far end of the narrow pew was more than an appropriate place to witness the unfolding of a martyrdom.

As part of the 2nd Annual Provincetown Poetry Festival, the production of T.S. Eliot’s “Murder in the Cathedral,” held in the wooded and aged St. Mary of the Harbor, could not have found a better venue through which to weave this medieval tale. The church, aglow with the light of candles under the watchful eye of the statue of Jesus in the rafters, made for an ideal setting.

Co-produced by St. Mary’s and the Provincetown Theatre Company, the performance revealed a blend of the politics, the power of the church and those who toil and suffer at the hands of each.

Beginning with the homecoming to England of the Archbishop of Canterbury from six years of exile, the play focuses on the implications, fears and consequences of Becket’s risky return. Out of favor with King Henry II though determined to continue his religious duties, Becket arrives with the thankful blessing of his congregation and his followers, but the clouds of

doom hang heavily in the midst.

As history relates, Thomas Becket was a product of his era; a time of both extravagant and ruthless monarchy and deep religious fervor. Born in 1118, Becket began life in a prosperous household but was forced headlong into poverty after the death of his father. Aided by the Archbishop of Canterbury (who he would later replace), Becket studied Canon Law and eventually landed the position as Chancellor of England, appointed by King Henry II. In this post, Becket lived a life of great privilege, both in power and pleasure, until the King nominated him for the role as the Archbishop.

In what would become his downfall and eventual demise, Becket embraced this new and pious religious life. While beloved among his church and his people, Becket soon became the enemy of the King by fighting against the very powers and principles that put him into place. His exile was ordered and he left Canterbury.

The play opens with the mournful chants of the women of Canterbury, representing the multitudes of the poor and devout who suffer and experience great hardships yet continue to go on. Much like the Greek chorus in ancient plays, they call out in turn, foretelling the troubles that will befall their Archbishop. “Some malady is coming upon us;

we wait. Destiny waits in the hand of God,” they moan. Reappearing throughout the performance (played by Betty Newman, Brawnwyn Jackett, Deborah Peabody, Lisa Marie Nowakowski and Claire McCauly), the women sing out in turn and are successful in their spread of angst and torment.

The priests in the church rejoice in the return of Becket but are not blind to the concerns of the women. Demonstrating a mastery of their lines and the emotions that go along with them, actors Bob Seaver, Patrick Falco and John Hayes accomplished a fine and telling performance. All on stage revealed this same careful and persuasive delivery of their roles, a true testament to the success of the entire production.

Becket, played by the very convincing John Fry, appears small and somewhat weakened by sight, though surely not by appearance. Fueled by his duty to his church, Becket battles the dangers of his return with both his conscience and obligation. Fry was wonderful in exposing Becket’s conflicts, passions and beliefs, a performance that lasted consistently and expertly throughout.

Upon his return, Becket is visited by four “tempters,” each reminding him of his past and his future possibilities. The first, played perfectly by Titus Ulrich, repre-

sents the ease and lightness of a life of pleasure unfettered by responsibility; in essence, Becket’s life before the church. Ulrich delivers his advice in the sprightly and gleeful way that temptation ought to be. He is so good at this role that his later appearance as a self-righteous and blood-hungry knight, although well done, is a bit out of place.

Terry Catalano, the second visitor, was intense in his warning of the strength of greed and power over Becket’s own spiritual influence. Efficient, compact and to the point, Catalano’s message is cast aside. Third to appear, Stuard Derrick strides in as the confident and rebellious lord of the country. In an attempt to urge Becket to denounce the King and join a coalition of barons eager to create their own power network, Derrick’s performance was as confident and arrogant as it should be; he later makes for a perfectly angry knight in demand of Becket’s repentance.

Mark Soldier, who plays both the fourth (and unexpected) tempter and the third knight, stood out considerably. As tempter, he represents Becket’s own desires, reminding him of the glories of martyrdom. Soldier was extraordinary, his voice and mannerisms entirely natural and unforced. He urges Becket to “think of glory after death,” that while kings die and are replaced, “saints and martyrs rule from the

tomb. Nothing compares with the splendor of heavenly grandeur.” Indeed, he is Becket’s most troubling tempter, echoing true conscience in the midst of pride and ambition.

Empowered by his resolve to serve the church, Becket remains at his post, yet is still haunted by his visitors. Resigned yet ready for his fate, Becket remains while the others come undone around him. The Women of Canterbury are in dramatic agony, bemoaning the signs of death and disaster that surround their meager existence. Becket blesses them, saying they must “share in the eternal burden and the perpetual glory.” He adds, tellingly, “Humankind cannot bear much reality.”

The end is near. Sent by the King, three aggressive knights storm the church in demand of an apology and admittance of betrayal to the King. Choosing to pay with his life, Becket is murdered outright, in front of the priests, the wailing group of women and under the eye of God: “My death for his death.”

It was more than a fine performance, it was a skillfully rendered and impressive production. The production will take a break for Easter weekend and will return to St. Mary’s, 517 Commercial St., for performances on April 28, 29 and 30 at 8 p.m. Tickets are \$15 and available through PRS at 487-2400.

VIEWS and REVIEWS

Murder in the Cathedral

At St. Mary of the Harbor • April 28 - 30
Review by Joan Wheeler

For the Second Annual Provincetown Poetry Festival, it was only proper to include the work of one of the literary world's most respected poets, T. S. Eliot. But it was as playwright that Eliot was honored at the Festival with a dramatic production of one of his best known plays, "Murder in the Cathedral."

As a joint venture of the Festival and the Provincetown Theatre Company, this production was also presented by Provincetown's St. Mary of the Harbor Church where the production was held, thereby making this play all the more memorable by providing an authentic setting.

"Murder in the Cathedral" is the tragic story, based on history, of Thomas Becket, who became Archbishop of Canterbury, not through an ecclesiastical caste system, but because he was a favorite of the British King Henry II. Becket had been sent to Canterbury after his educator to join the household of the then Archbishop, Theobald. After being introduced to the King, they became close colleagues and after Theobald's death, Becket was immediately ordained a priest and the next day became the new Archbishop on Henry's orders. In this new position Becket found that eventually his allegiance was favoring more the Church than his King. Because of this, Thomas Becket fled the country and remained away for six years only to return to Canterbury where he was willing to face the King's wrath.

On this return from exile and Thomas Becket's subsequent violent death at the hands of a group of knights loyal to their king, Eliot based his poetic play.

The church setting at St. Mary of the Harbor provided a fine opportunity for the action of the play

which takes place inside the cathedral and as Thomas Becket, John Fry uses his surroundings well.

The "Women of Canterbury," well played by five talented actresses begin the play by explaining what has happened to the town and the church since the Archbishop's exile and their fears as to what might happen now that he has returned. They serve as a 'Greek chorus' throughout the play to further the action which takes place during the month of December, 1170, culminating with Becket's death, which he has foreseen and addressed in his Christmas sermon.

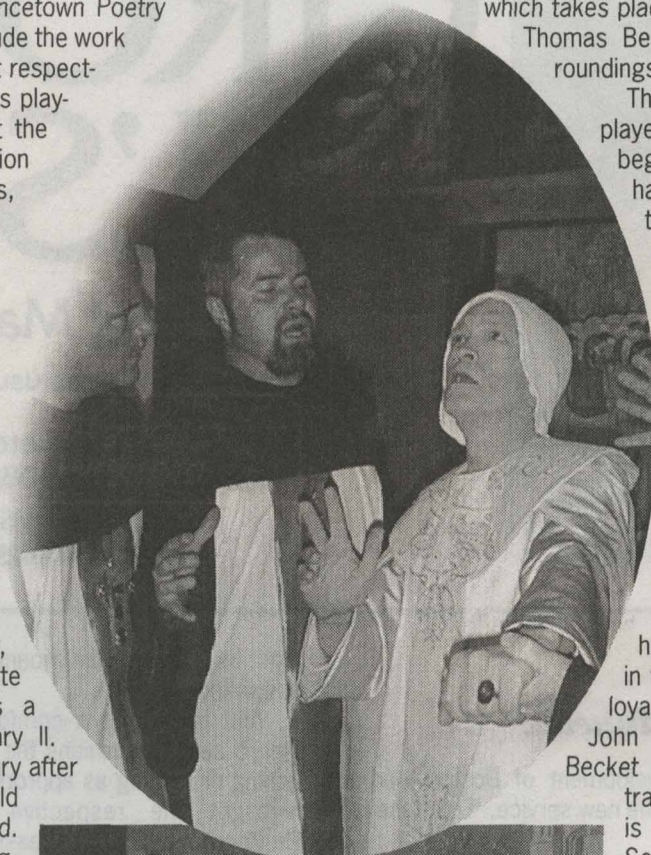
Director Anthony Jackman has done his work well. Included in the cast is a group of priests, loyal to Becket and a young monk, John Wilder, whose devotion to Becket doesn't prepare him for the tragedy to come. Terry Catalano is particularly effective as the Second Tempter, who unsuccessfully attempts to lure Becket back to the crown.

Michael Soldier, Stuard Derrick and Titus Ulrich make the most of their characterization of the knights who come to Canterbury to avenge their King.

In addition to some theatrical lighting, most of the lights for this play are those used regularly in the church as well as some very effective candlelight, all of which creates just the right mood for the work.

Phoebe Otis also deserves high praise for her design and execution of the costumes.

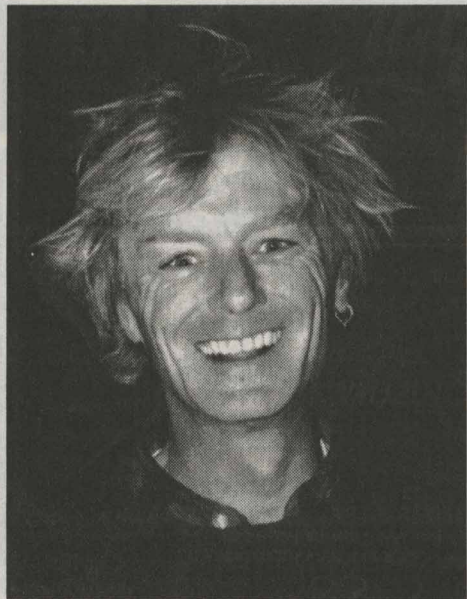
Those who missed the presentation of Eliot's play at the Festival will have a chance to see it on April 28-30 at the church.



Provincetown Profile

by Roger Chauvette

Tony Jackman



Living in Provincetown for any length of time, one realizes how most people here not only have a colorful history, but also have a depth of experience which only slowly reveals itself. Some of this richness often goes undetected day by day but emerges brilliantly when given half a chance. Such a one is Anthony Jackman, direc-

tor of the current production of *Murder In The Cathedral* at St. Mary of the Harbor.

Tony was born in Yorkshire in the north of England in a little town on the North Sea by the shore of the River Humber. His parents were of the middle class and he was educated in the public school system. He was a middle child with two sisters each born three years apart. His father's work took him abroad quite often and the family followed. Tony lived in Libya and the Sudan for lengths of time and was in Libya at the time Kaddafi took over the country. Upon returning to England, the family settled outside London where Tony received a "high Catholic education" and went on to college.

Within this context, Tony showed a great propensity for acting. At six years old he was doing mime and toured England as a child actor. He recalls performing in "Winslow Bay," but most of all the role of Oliver at the Music Hall. "One day," he recalls, "my voice broke and there was nothing anyone could do. The next performance I was billed as the Artful Dodger." He also recalls performing in Lionel Bart's dismal failure called "Twang" wherein he acted "in the opening and closing performances at the same time." He

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also performed in "Blitz" which chronicled the history of the children who were evacuated from London during World War II. At sixteen he played the role of the Little Monk, Becket's assistant, in Jean Anhouil's version of "Becket."

Tony never had to come out as a gay man, he was always out. In the 60s and 70s played guitar and keyboards for a variety of rock n roll bands. He and his partner John traveled to India for a year where he hiked the Himalayas and the Kashmir. Out of the experience came an album he recorded called "Tibetan Bells." The experience was totally life-changing. He learned to live simply, free of creature comforts which till then had preoccupied his life. "The experience in Tibet of watching women using dung to create walls and floors to their homes and then cutting the floor up piece by piece to use as fuel bricks had a lasting effect."

Upon returning to London, he and John decided to spend time in Spain and they were off to the island of Formenterra where they opened a restaurant and before long got busted for possession of hashish and spent a year in Spanish jail. Tony was through covering up for John and their relationship ended. To decide where to go next, he flipped a coin: heads to India, tails to the USA.

When Tony arrived in New York, he first lived with John Fry, present starring role in "Murder In The Cathedral," but he hated New York City. In quick order he moved to Boston and began working as a waiter at Lulu White's Jazz Supper Club (formerly Paul's Mall) where he worked up to the role of manager. He visited Provincetown intermittently, worked the summer in 1984 and in 1985 moved here to live. Since moving here he has been involved in many aspects of theater, especially through the Provincetown Theatre Company.

Tony performed in the role of Nick in "What The Butler Saw," and in two parts of Norman Allen's trilogy, "Jenny St. Joan" and "Larry Queen of Scots." Tony did technical and design work on "Midsummer Night's Dream." In 1991 he directed "Beirut"—a play set in New York revolving around people quarantined with the plague. Later he directed Beverly Bentley in "Lion In Winter," and for 11 years was the producer of "Close To Home" which began at the old Town House before it burned.

Tony also did "Elegies for Angels, Punks and Raging Queens" based on the AIDS Quilt—for which he received 2 ACTE nominations (The George McConville Award is given for an individual who raises community awareness.) "The segments of the quilt produced for the play remembered the Provincetown men who had died of AIDS. That segment has hung in the Smithsonian Museum. Over the years Tony has received 8 such nominations but has yet to win one.

Tony himself has been HIV positive for fourteen years and came close to death until the arrival of the "three drug cocktail four years ago which has brought him back from the brink and given him a new lease on life. "Art," he says, "is taking the audience on a mystical trip by slowly winning them over. This is accomplished by translating the printed page to a shared experience. The greatest compliment anyone could give me would be to say "Tony, you're an artist." His greatest dream would be to hold the keys to his very own theater.

Tony believes strongly in community theater and is ever grateful to the PTC for the opportunities he has received over the years. Today he's happy. He turns 50 this year and faces the prospect of growing old, "Something I had lost all hope of ever doing!" Not only will Tony grow old, but he'll do it gracefully and with, most likely, a few more great productions up his sleeve.