

## DRAMA by the SEA

Provincetown

celebrates

Eugene O'Neill,

who 80 years ago  
launched his career  
as playwright

By KATHI SCRIZZI DRISCOLL  
STAFF WRITER

### Important Provincetown sites in O'Neill's life

**1 Lewis Wharf,** the site of the Provincetown Players' Wharf Theater, was at the end of Kendall Lane in the town's East End. Here playwright Eugene O'Neill had his debut on July 28, 1916, with "Bound East for Cardiff" and made his only appearances on stage.

**2 Atlantic House,** 4 Masonic Place: Here O'Neill lived in 1917 and wrote some of his "sea plays," a cycle of one-acts set on the fictional Glencairn.

**3 John Francis Apartments,** 577 Commercial St.: O'Neill lived in different apartments here during his early years in Provincetown, and this was his first home with his second wife, Agnes Boulton.

**4 Methodist parsonage** at 3 Winthrop St.: O'Neill married his second wife, Agnes Boulton, here on April 12, 1918.

**5 Peaked Hills:** From summer 1919, O'Neill's family home in Provincetown was the abandoned Coast Guard life-saving station in Peaked Hills; on the coastline in the middle of the dunes. The area is about a mile across the sand from the end of Snail Road. The house fell into the sea in 1931.

**6 Susan Glaspell and George Cram Cook Home,** 564 Commercial St.: O'Neill spent many hours here in 1916 and "Bound East for Cardiff" was read in the living room here for the first time before being produced by the Provincetown Players at the Wharf Theater.



Photo courtesy "Provincetown As A Stage" and Houghton Library, Harvard Univ.  
■ Eugene O'Neill, right, in bathing suit and artist Charles Demuth in Provincetown, 1916.

### Event schedule

**O'NEILL-BY-THE-SEA FESTIVAL**, produced by the New York O'Neill Project, will offer the following staged readings at Provincetown Art Association and Museum, 460 Commercial St. Those attending may bring for admission a dish to share with actors at a potluck dinner following the readings. Others may call 487-1750 and reserve a \$5 ticket:

- **"The Abortion"** and **"Movie Man,"** 6:30 tonight.
- **"Servitude,"** 6:30 p.m. next Saturday.
- **"The Sniper"** and **"Before Breakfast,"** 6:30 p.m. June 30.
- **"Bound East for Cardiff,"** along with Wilbur Daniel Steele's **"Not Smart"** and Louise Bryant's **"Freedom,"** a benefit performance including champagne and hors d'oeuvres, 6:30 p.m. July 28.
- **"Moon of the Caribbees," "In the Zone"** and **"The Rope,"** 6:30 p.m. Sept. 28.
- **"Now I Ask You,"** 6:30 p.m. Oct. 5.
- **"Beyond the Horizon,"** 6:30 p.m. Oct. 12.

### PROVINCETOWN REPERTORY THEATRE INC.

■ "O'Neill 80," productions of two O'Neill sea plays, **"Ile"** and **"The Long Voyage Home,"** directed by Tony Award-winning director Jose Quintero, pre-eminent interpreter of O'Neill's work and co-founder of New York's Circle in the Square Theatre; 8 p.m. Thursdays through Sundays, Aug. 1-18, at Provincetown Museum at Pilgrim Monument; tickets: \$15; information: 487-0600.

**P**ROVINCETOWN — In what one local writer calls an "epiphany," just the right forces and circumstances came together here 80 years ago to produce one of America's leading playwrights.

In the summer of 1916, then-seaman Eugene O'Neill stepped off the ship Dorothy Bradford into the middle of a bohemian, avant-garde artists' colony that would embrace his writing and launch his career. O'Neill found the Provincetown Players at the tip of the country, and theatrical history was born.

O'Neill would go on to change the face of American theater and become the only playwright to win a Nobel Prize. He would spend much of the years until 1924 in Provincetown — marrying his second wife, having a family, owning his first home. O'Neill's time here was one of his most productive, and he would write some of his most acclaimed plays in Provincetown, including the one that won his first of four Pulitzer Prizes.

O'Neill "came depressed and unrecognized to Provincetown and left rich and acclaimed. He'd gotten on Broadway, won international acclaim and won his first Pulitzer Prize," says Leona Rust Egan, local author of "Provincetown as a Stage" in 1994.



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### PROVINCETOWN THEATRE COMPANY

■ A full production of **"Bound East for Cardiff"** on the bill with Wilbur Daniel Steele's **"Not Smart,"** opening Aug. 6 in the Mayflower Room at the Provincetown Inn, 1 Commercial St.; a full schedule and more information may be obtained by calling 487-8673.

### PROVINCETOWN MUSEUM AT PILGRIM MONUMENT:

- Exhibit of **"Theater in Provincetown,"** July 28-Nov. 30.
- Walking tour brochure of Provincetown theater sites, researched by **Leona Rust Egan**, expected to be available after July 15.



Photo courtesy "Provincetown As A Stage" and Houghton Library, Harvard Univ.  
■ Eugene O'Neill, right, in bathing suit and artist Charles Demuth in Provincetown, 1916.

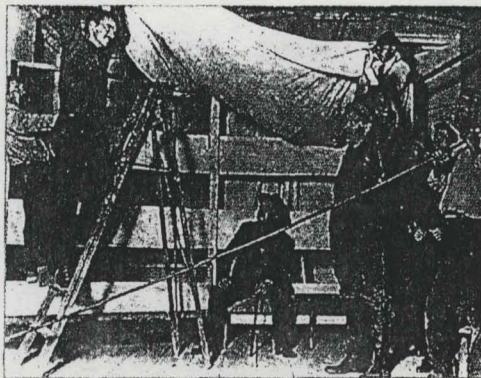


Photo courtesy "Provincetown As A Stage" and Museum of the City of New York.  
■ "Bound East for Cardiff." Playwright's Theatre, New York City, Fall 1916. (O'Neill, left, on ladder.)

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O'Neill "came depressed and unrecognized to Provincetown and left rich and acclaimed. He'd gotten on Broadway, won international acclaim and won his first Pulitzer Prize," says Leona Rust Egan, local author of "Provincetown as a Stage" in 1994. "How can you not say Provincetown was important to him?"

### MARKING FIRST PRODUCTION

That pivotal summer of 1916 is bringing forces together again to celebrate the 80th anniversary of the first production of O'Neill's work. Over the next few months, three theater companies will produce 13 of his plays here.

The New York O'Neill Project will do staged readings of 11 of his plays as part of its O'Neill-by-the-Sea Festival; Provincetown Theatre Company will do a full production of his first work, "Bound East for Cardiff," in August; and Provincetown Repertory Theatre

Please see **O'NEILL** /B-2

Boulton.

**4** **Methodist parsonage** at 3 Winthrop St.: O'Neill married his second wife, Agnes Boulton, here on April 12, 1918.

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**7** **Barnstormers' theater,** 27A Bradford St.: Home of the Barnstormers, the theater company that O'Neill was associated with and which staged his "Before Breakfast" and four of his sea plays — produced for the first time as a cycle, titled "S.S. Glencairn" — as its first bill in 1924. Paul Robeson appeared here in a revival of O'Neill's "Beyond the Horizon."



# O'NEILL

Continued from B-1

Inc. will produce two one-acts, "Ile" and "The Long Voyage Home," together as "O'Neill 80." "O'Neill 80" will be directed by Tony Award-winning director Jose Quintero, considered a leading interpreter of O'Neill's work and co-founder of New York's Circle in the Square Theatre.

O'Neill will also be featured as part of a theatrical walking tour brochure being organized by Egan and published by the Provincetown Museum at the Pilgrim Monument, which is setting up a "Theater in Provincetown" exhibit running July 28-Nov. 30. The exhibit will include items from Provincetown resident and Atlantic House club owner Reginald Cabral's extensive private collection of town theatrical history memorabilia.

"I don't know any other place that can lay claim to what we can lay claim to," says Cabral, who put up a plaque commemorating O'Neill's stay at Atlantic House and in 1988 organized a nationally recognized private exhibit on O'Neill in his home. "Beyond the Horizon" was written here. His first Pulitzer-Prize-winning play was written here."

## Staged readings

O'Neill's 80th anniversary celebration will be launched at 6 tonight with the New York O'Neill Project's staged readings of "The Abortion" and "Movie Man." The actors in the group study and perform O'Neill's work and last year began a five-year chronological review of all 50 of his plays. This year's shows extend through October.

The company's projects this summer include a reading on July 28 of "Bound East For Cardiff" — 80 years to the day when it premiered at the Wharf Theater on Lewis Wharf — along with a re-creation of that evening's bill with "Not Smart," by Wilbur Daniel Steele,

and "Freedom," by Louise Bryant.

Provincetown Theater Company will then re-create full productions of both "Bound East" and "Not Smart" beginning Aug. 6, with some of the same actors from the O'Neill Project reading.

Accounts of that night in 1916 are magical: The fog rolled in, there was a fog bell in the harbor — just as in the script. The tide was in and seawater washed through the holes in the floor of the theater on the wharf.

The play, originally titled "Children of the Sea," is set in cramped seamen's quarters on the Glencairn, where Yank is dying from an accident that crushed his chest and shipmate Driscoll keeps him company. Their talk of their shipboard adventures reflects O'Neill's own time at sea.

## O'Neill the actor

The production was also O'Neill's acting debut, as a second mate with one line of dialogue. He would go on to appear in a larger role in his "Thirst" later in the summer. According to biographers, those were his only stage appearances, though his hand would be seen at a New York production later that year of "Before Breakfast," which he had written in Provincetown in 1916.

Neither "Bound East for Cardiff" nor "Thirst" were written here; he had written them a few years earlier after studying at Harvard University. But they were disparaged by teachers, and other companies had refused to produce them — both

testament, Egan believes, to how pivotal Provincetown was to his career.

"He had some real problems getting started," she says. "I don't see how he would have made a breakthrough anytime soon. Maybe he would have eventually, you can never know. But (Provincetown) was the right setting, the right place, the right time for him."

The people he met here were the first to see the greatness in his work. Through the Provincetown Players, O'Neill became part of a celebrated circle of writers and artists, including John Reed; Louise Bryant; Susan Glaspell; George Cram "Jig" Cook; Hutchins Hapgood and his wife, Neith Boyce; Mary Heaton Vorse (owner of the wharf) and her husband, Joe O'Brien; Wilbur Daniel Steele; Harry Kemp; Charles Demuth; and Marsden Hartley.

## Changed by town

O'Neill's writing changed when he got to Provincetown, says Stephen Kennedy Murphy, founder of the O'Neill festival. "The environment and the kind of people he met opened him up. He always wrote better by the water."

Before O'Neill, American theater was largely melodrama and comedy, frothy work that Ken Hoyt, artistic director of Provincetown Repertory Theatre, calls "overly commercial, burlesque, vaudeville. It was spectacle."

But O'Neill, influenced by European writers like Strindberg and Ibsen, injected realism into theater and told usually tragic stories of how people really lived. It was "new and realistic contemporary theater," Hoyt says, "that hadn't been seen in this country before. . . . He created a new American art form and it was because of this first play happening right here on this little wharf."

Much of O'Neill's work was autobiographical and revealed his tragic family life. His father was an actor who found fame in "The Count of Monte Cristo" — just the kind of theater O'Neill's plays destroyed.

"In Provincetown," Murphy says, "he went from being his father's son to an artist the environment nurtured."

People O'Neill met, and things that happened to him, often ended up in his plays. Those include, some believe, a time in 1917 that he was arrested in Provincetown and held overnight in the basement of Town Hall suspected of being a German spy. A similar incident occurs in his "In the Zone," written that year. According to Egan and other biographers, O'Neill also used his pen to get revenge on an authoritative Provincetown librarian who crossed him.

The librarian, Abbie Putnam, was hard of hearing and distrusted

He lived in several places in Provincetown, including the Atlantic House, the John Francis apartments and his house in the dunes at Peaked Hill.

O'Neill, an unkempt stranger. He later immortalized her in "Desire Under the Elms" when he named the adulterous farm wife who slays her own child after Abbie.

### Productive period

After 1916, O'Neill shuttled between New York and Provincetown, and his work was largely produced in New York. He lived in several places in Provincetown, including the Atlantic House, the John Francis apartments and his house in the dunes at Peaked Hill. (The house at Peaked Hill fell into the sea in 1931.) He married his second wife, Agnes Boulton, here and their first child, Shane, was born in town.

In all, Egan says, O'Neill wrote

more than a dozen plays in Provincetown, including the "sea plays" — one-acters about the crew of the fictional Glencairn — his Pulitzer Prize winners "Beyond the Horizon" and "Anna Christie" and such acclaimed long dramas as "The Emperor Jones," "The Hairy Ape" and "All God's Chillun Got Wings."

Egan believes that as important as Provincetown was to O'Neill, he was also important to the town. After word of where he worked got out through the media, other writers — including Tennessee Williams — flocked in his footsteps.

O'Neill "was the magnet for this, and all the artists and writers came here after that," she says. "American drama was born here . . . and it changed the whole outlook on what theater should be."



## THEATER

# All of a Sudden, Eugene O'Neill Is Everywhere

By BRUCE WEBER

**O**N THE SMALL AUDITORIUM stage of Provincetown High School, the director José Quintero was holding a table of actors rapt. Mr. Quintero is 71 and, after a bout with throat cancer, speaks with a vibration-amplifying device that resembles a microphone pressed to his larynx.

"Eugene O'Neill was not interested in information if it did not have something to do with the human heart or the human mind," Mr. Quintero said, his voice a buzzing, electronic monotone. His point was that yes, O'Neill repeated things, but he did so for a reason: for emphasis, for resonance.

"There are people who remain children, who belong at home," Mr. Quintero continued, his attention directed at an actor playing the young Swedish sailor who, after years at sea, is returning to his mother and his family farm in O'Neill's early drama "The Long Voyage Home."

"What is your main drive?" he said. "It is home. Home. This is where your heart has

**The director José Quintero follows the playwright's footsteps to Cape Cod, while Al Pacino performs in a one-act on Broadway.**

always been. Home. No more pain, no more loneliness. No more crying. You are going home." And as he repeated the word and it thrummed in the air again and again, it took on the eerie, obsessive quality that Mr. Quintero intended.

The rehearsal was a powerful one for the actors who have astonishingly found themselves at two extremes: in the employ for the summer of a fledgling drama company, the Provincetown Repertory Theater, and under the direction of the pre-eminent interpreter of arguably America's greatest playwright.

The experience was also significant for Mr. Quintero, who had never before visited Provincetown, where O'Neill's career began. It was, in fact, the playwright's first artistic home. Indeed, all summer and into the fall the town will be celebrating O'Neill's arrival here in 1916 and the 80th anniversary of his first production in a former fish house on a pier in the harbor.

"I think I held Provincetown in my head as a mythical kind of kingdom," Mr. Quintero said. "I had visions of where it all began as if it was some faraway country."

The summer theater season has had something of an O'Neill flavor in the Northeast. The American Repertory Theater in Cambridge, Mass., staged O'Neill autobiographical masterpiece "Long Day's Journey Into Night." In New York, after a tryout at the Long Wharf Theater in New Haven last month, "Hughie," a one-act about a gambler and a clerk at a fleabag Manhattan hotel, is now in previews at Circle in the Square for a limited Broadway run that opens on Aug. 22. Al Pacino stars and directs.

And in New London, Conn., in conjunction with the city's 350th-anniversary celebration, there is an exhibit at the Monte Cristo Cottage on Pequot Avenue, where O'Neill lived until 1914 and where he set two plays — "Ah, Wilderness!" and "Long Day's Journey Into Night." Photographs, memo-

rabia and costumes from productions of O'Neill plays are part of the exhibit, entitled "Eugene O'Neill's New London: The 'Ah, Wilderness!' Years, 1888-1914."

"The family actually stayed here until 1921," said Sally Pavetti, the curator. "From here he went to Harvard, and then Provincetown. So the exhibit dovetails nicely into what they're doing up there."

Nowhere is the tormented spirit of the great playwright more evident than at the tip of Cape Cod, where the O'Neill festival includes "Theater in Provincetown," an exhibit at the Provincetown Museum, readings and self-guided walking tours of sites where the dramatist lived and worked.

Two early one-acts — "The Long Voyage Home" and "Ile," both written here and now directed by Mr. Quintero — are in performance Thursday through Sunday until Aug. 18 by the two-year old Provincetown Repertory Theater at the Provincetown Museum at Pilgrim Monument.

Eighty years and one week ago, on July 28, 1916, O'Neill's "Bound East for Cardiff," a one-act play about a dying sailor, was produced by an ambitious gang of bohemian artists and drifters in the dilapidated former fish house in Provincetown. O'Neill himself, then 27, directed. He also performed in the walk-on role of Second Mate. His one line: "Isn't this your watch on deck, Driscoll?" (As part of the festival, the Provincetown Theater Company is presenting the play at the Provincetown Inn, where it opens on Wednesday.)

Thus began the public career of the winner of four Pulitzer Prizes and the only American playwright to win the Nobel. O'Neill had his first spurt of productivity in Provincetown, writing "The Emperor Jones," "Anna Christie" and "The Hairy Ape" here, where he spent, in all, nine years. Not only did his work win its first acceptance in the town, among other writers and artists (including John Reed, Charles Demuth, Susan Glaspell and Mary Heaton Vorse), but the atmosphere of the place, its fogbound loneliness, its tenuous coexistence with the sea, would find its way thematically into much of his work.

**T**HE QUESTION ALWAYS IS, "Would he have done it without Provincetown?" said Leona Rust Egan, a local historian and the author of "Provincetown as a Stage: Provincetown, the Provincetown Players and the Discovery of Eugene O'Neill" (Parnassus Imprints, 1994). "Maybe. But it would have been different."

O'Neill had written plays before he came to Provincetown, mostly based on his travels as a seaman, she pointed out. But his

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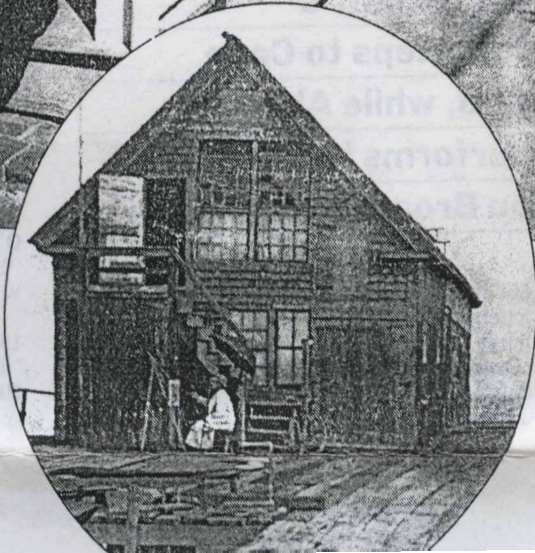
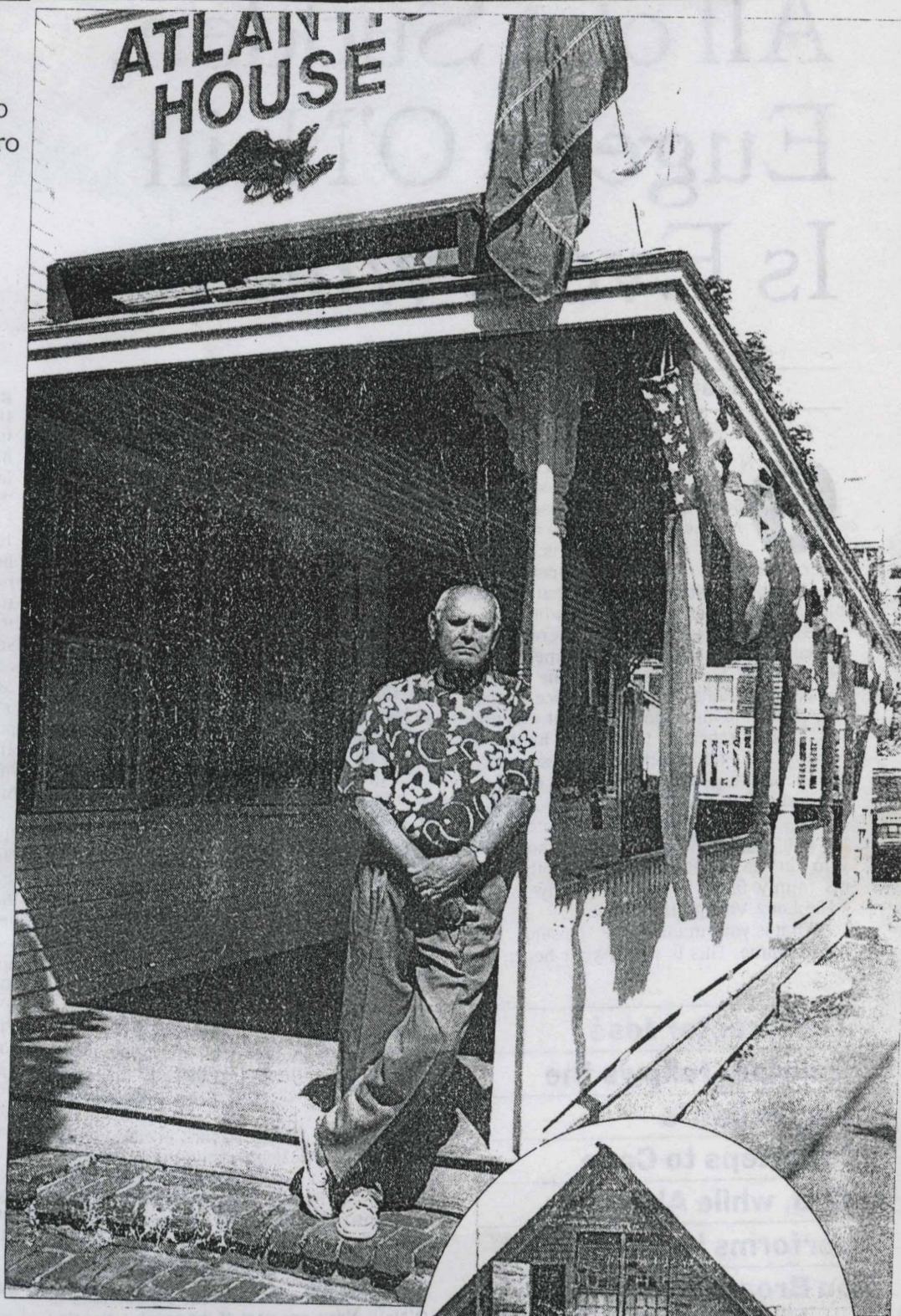


# Arts & Leisure

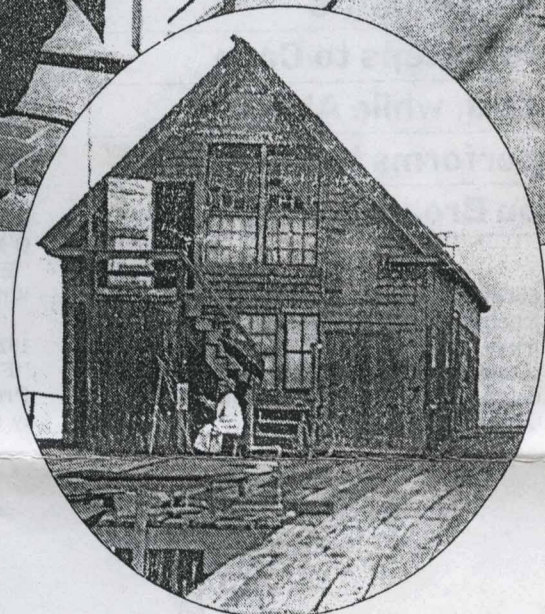
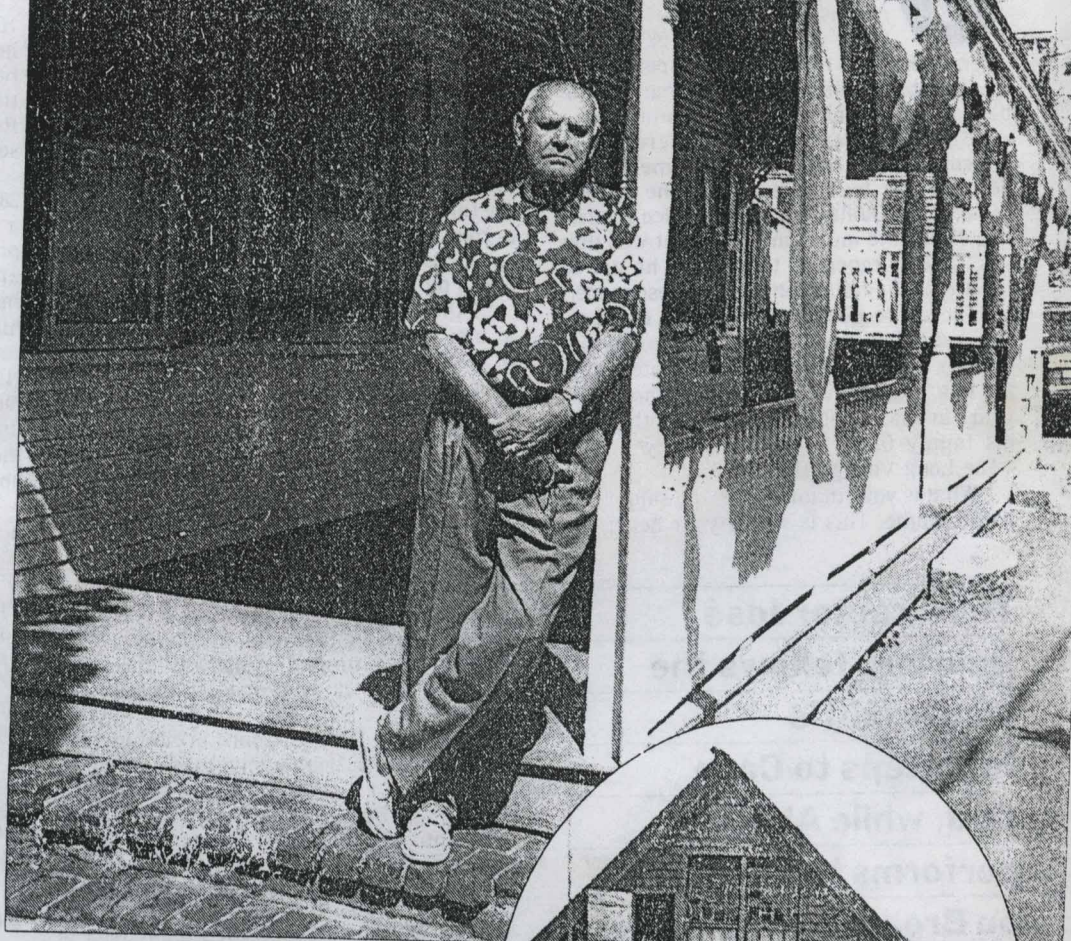
## THEATER

From Provincetown to Broadway, José Quintero and Al Pacino are celebrating Eugene O'Neill.

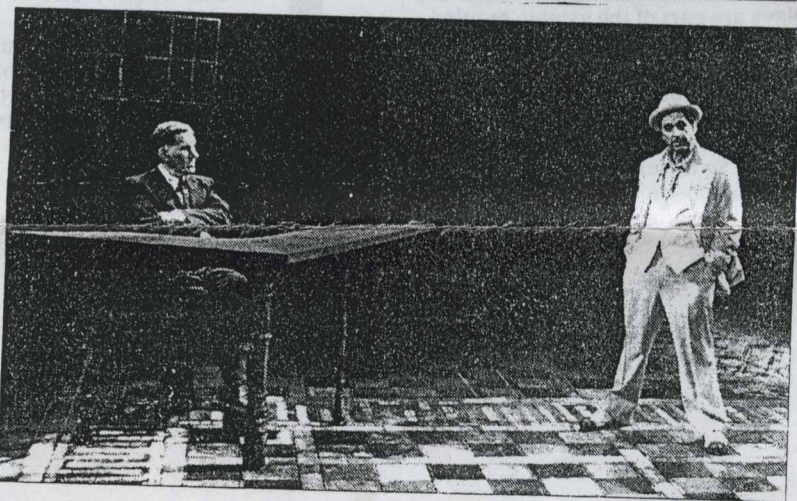
BY BRUCE WEBER 5







Top, Lawrence Frank for The New York Times, inset copyright Leona Rust Egan  
 The director José Quintero, top, at Atlantic House in Provincetown, Mass., where Eugene O'Neill wrote. Inset, the Provincetown wharf shack where the premiere of the playwright's "Bound East for Cardiff" took place in 1916. Al Pacino, standing at left, and Paul Benedict in O'Neill's one-act "Hughie" at Circle in the Square on Broadway.



T. Charles Erickson/Hughie



# All of a Sudden, Eugene O'Neill Takes Centerstage in a Summer of Revivals

Continued From Page 5

work had not been appreciated. "And then, lo and behold, they liked 'Bound East' in Provincetown," she said. The local support provided momentum for his personal revolution against the ensconced tradition of saccharine American melodrama. "He was able to go on writing the things he wanted to write," Ms. Egan said. "That's what this place meant to him."

For Mr. Quintero, his time in Provincetown has felt rather ghostly. He spoke in an interview in his temporary apartment, on the second floor of a house on Commercial Street in which O'Neill himself once lived, a mile or so from the tourist-crammed center of town. From the balcony, one can overlook the spot on the shoreline where Lewis Wharf, site of the fish house theater, stood in 1916. A rocky breakwater remains. Beyond it are pleasure boats, then nothing. "I can almost feel the old man walking around," Mr. Quintero said.

When the director first arrived, he took a tour of the town with the artistic head of the Provincetown Repertory Theater, Kenneth Hoyt, threading his way through the crowds among the shops and bars downtown, passing the Atlantic House, where O'Neill wrote the sea plays Mr. Quintero is directing, and walking the beaches, rimmed by swaggering dunes, where O'Neill absorbed his melancholy.

"So much of 'Long Day's Journey' I saw in those dunes," Mr. Quintero said. "It was a gray day, fog was rolling in slowly. It reminded me of Edmund hiding in the fog, and his mother's line, 'It hides you from the world and the world from you.' All of

that came flooding back to me. Part of my soul belongs to O'Neill, and he is very much in this town."

Mr. Quintero's association with O'Neill began, of course, with Circle in the Square, the venerable theater company he co-founded in 1951. He has written of how Circle garnered the rights to stage "The Iceman Cometh," the 1956 production that would reverse the tide of O'Neill's then-diminishing reputation and earn the company the right to present the first production of "Long Day's Journey Into Night." The story involved his meeting with O'Neill's widow, Carlotta, and her asking him to choose his favorite among four hats. His choice turned out to be the one she had worn at her husband's

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---

funeral two years before, and on the basis of that she granted Mr. Quintero the rights to the play.

He told this story again in Provincetown, and though the number of hats had been reduced to three, it carried its spooky power nonetheless. And it helped to explain why he made the trip from his home in Sarasota, Fla., to Provincetown to work

with a low-budget, low-profile troupe. Mr. Hoyt, who is living in one room and supporting the company from his own inheritance, said no one was more surprised than he when Mr. Quintero agreed to come.

Meanwhile, at Circle in the Square, Theodore Mann, a co-founder of the theater, is concluding his 45-year stint as artistic chief with "Hughie." "I wanted to do an O'Neill play as my last," Mr. Mann said, adding that it is the theater's association with the playwright that is the source of its greatest pride. In addition to resurrecting O'Neill's reputation with its productions of "Iceman" and "Long Day's Journey," Circle, Mr. Mann recalled, has produced 12 O'Neill plays, including the current "Hughie." "I think we've done more O'Neill plays than any theater," he said.

"Hughie" was presented on Broadway in 1964, directed by Mr. Quintero with Jason Robards in the role of Erie Smith, a down-on-his-luck gambler trying to bolster his self-esteem by impressing a new night clerk in the rundown hotel that is his home. Written in 1942, it is a short play of about 50 minutes, and it echoed concerns and characters O'Neill was drawn to frequently, most notably in Harry Hope's barroom in "Iceman."

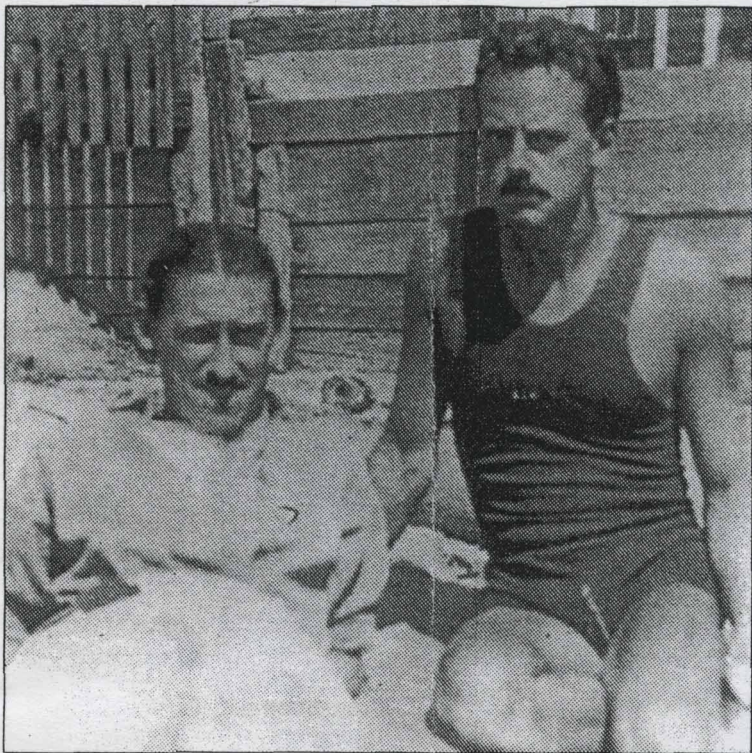
"Like 'The Iceman Cometh,' it illustrated O'Neill's thesis that man cannot live without illusions," wrote Arthur and Barbara Gelb of "Hughie" in their biography of O'Neill. "Although the playlet is set in a West Side hotel and the time is 1928, its two characters would be at home in Harry Hope's waterfront saloon of 1912."

Mr. Pacino, who is playing Erie Smith to Paul Benedict's night clerk and is performing in an O'Neill work for the first time, was reluctant to advance opinions too soon. For a contemporary actor, he said, Erie is "a kind of prelude to Hickey in 'The Iceman.'"

"As with Chekhov," he added, "I have great admiration for O'Neill. They are both my favorite of writers. However, I have played neither Chekhov or O'Neill. I've read most of what they have written, and I guess I'm ready to attempt this piece now."

In Provincetown, Mr. Quintero, more used to O'Neill's company, attempted to convey the lingering power of the playwright's art. Smiling, knowing how ethereal he sounded, he acknowledged O'Neill's persistence in the life of the American theater and his own. "It's like he took me by the hand and led me, step by step, to this return." □





John Reed Collection, Houghton Library, Harvard University

*The painter Charles Demuth, left, and Eugene O'Neill in Provincetown in 1916—The town is celebrating the playwright this summer and fall.*



# Cape Cod Times

THE CAPE AND ISLANDS' DAILY NEWSPAPER © 1996

SATURDAY, JULY 27, 1996

## THEATER

# Master interpreter of O'Neill

## *Quintero to direct playwright's works*

By ALAN W. PETRUCELLI  
CONTRIBUTING WRITER

**P**ROVINCETOWN — Blame it on one of those mysterious, unexpected twists of fate, this thing that caused Jose Quintero, the director who gave voice to more than 50 landmark theatrical productions and who is considered the master interpreter of the works of Eugene O'Neill, to lose his voice.

Nine years ago, Quintero was experiencing a hoarseness in his throat. A biopsy diagnosed the culprit: lung cancer. He underwent a laryngectomy, in which his voice box was removed, and spent the next year learning how to speak again. And though the warmth and faint accent of his native Panama has been replaced by the squeaks and sputters and hisses of an electronically enhanced voice, nothing can camouflage the spirit, the animation, the zest for life, directing and the theater that bursts from a place far more revealing than Quintero's throat — his soul.

He tells heartfelt stories, full of wit and truth and beauty, even a hint of gossip: sneaking off with



Times photo by VINCENT GUADAZNI

Katharine Hepburn for a clandestine business meeting at the Beverly Hills Hotel; directing the "ravishingly beautiful" Warren Beatty in the film "The Roman Spring of Mrs. Stone"; learning that the film's co-star, Vivien Leigh, was on the brink of madness. And that's where the stories start today, as Quintero, 67, sits in a friend's Provincetown apartment, disinterring his star-studded past.

### Speaking with Scarlett

"Vivien and I became intimate friends soon after

we met," he recalls. "She was one of the most extraordinarily beautiful, stylish women I have ever met in my life. She would focus those green eyes on me and I would simply melt! And that long neck! There I was, standing next to Scarlett O'Hara. . . . I just couldn't believe it.

"One day, Vivien called me into her dressing room and asked if I could shoot around her for five days: 'I feel one of my spells coming on,' she ex-

■ Jose Quintero and his companion, Nic Tsacrios, take in sites associated with Eugene O'Neill on a trolley ride around Provincetown.

Please see **QUINTERO** /B-3



# QUINTERO

Continued from B-1

plained. 'Hasn't Larry (then-husband Laurence Olivier) told you about them?' I told her no, so she continued. 'I am prone to spells that make me feel like another person, and I don't remember what I do when I get them. I feel one coming on, and I don't want to do anything that will harm your movie.' She asked me to take her to the hospital, where I learned she would have shock treatments. She returned a week later, looking pale and frail."

He pauses, his fingers nervously tapping against the hand-held metal device that magnifies his voice.

"When it was discovered I had lung cancer, doctors gave me a 30 percent chance of survival," Quintero adds. "But I was never afraid I was going to die. The greatest fear people have is not dying, but the fear of going mad. Vivien Leigh was afraid of her approaching madness. That's where I learned about the fear of madness."

## Long voyage home

In between such stories – and there are many more – including tales of working with Fredric March and his wife, Florence Eldridge, his association with Dame Judith Anderson, behind-the-scenes peeks at working with a young Jane Fonda – Quintero sandwiches in comments about the reason he's in Provincetown.

He's directing "Ile" and "The Long Voyage Home," the two one-act plays that make up the "O'Neill 80," the Eugene O'Neill festival being mounted by the Provincetown

Repertory Theatre in celebration of the 80th anniversary of the first O'Neill play to be produced in Provincetown.

For Quintero, the assignment does indeed mark a long voyage home.

"I hadn't directed anything in five years – I was sure my directing days were over," says Quintero, who founded New York City's original Circle in the Square Theater and whose list of awards and honors is nearly as long as the longest O'Neill play.

"Off-Broadway was no longer innovative; it's been turned into Little Broadway, with big-name stars and unions and politics, and that wasn't attractive to me. I wanted to work with a company, but there were none left. So it was time to move on. I hooked into teaching, and saw it as a way of sharing my love of theater with young, eager people who had the same burning passion I had."

## Called to Provincetown

Quintero admits he would have been content living in Sarasota, Fla., teaching, watching the Olympics ("Each event is a ritual, a piece of theater"), finishing yet another autobiographical novel, when he received a letter from Provincetown Repertory Theatre artistic director Ken Hoyt. At the suggestion of his friends Julie Harris and Charles Nelson Reilly, Hoyt wrote to Quintero, asking him if he'd be interested in directing "O'Neill 80" and helping establish the fledgling PRT, now in its second year.

"I am a man who likes the truth," Quintero says, "and Ken wrote me a graceful, beautiful, truthful letter. I understood this was a small

## ON STAGE

- **WHAT:** "O'Neill 80"
- **FEATURING:** "The Long Voyage Home" and "Ile"
- **PRESENTED BY:** Provincetown Repertory Theatre and Pilgrim Monument and Provincetown Museum
- **WRITTEN BY:** Eugene O'Neill
- **DIRECTED BY:** Jose Quintero
- **WHEN:** 7 p.m. Thursday (with opening-night reception at 8 p.m.) and 8 p.m. Friday through Aug. 4, Aug. 8-11 and 15-18.
- **WHERE:** Pilgrim Monument and Provincetown Museum, High Pole Hill, Provincetown
- **TICKETS:** \$16.50; \$100 for reception
- **RESERVATIONS:** 487-6400 (487-0600 for reception)

theater company wanting to do O'Neill and wanting to do it in Provincetown. It was as if the mystical, masterful voice of O'Neill himself told me to do it."

Ironically – perhaps it is yet another twist of fate – Quintero never met O'Neill. By the time Quintero had directed the 1956 revival of "The Iceman Cometh," considered a landmark in the annals of theater history, O'Neill had been dead

three years. And at one point in his life, Quintero became friendly with the playwright's son Shane ... yet Quintero was never aware of who Shane's father was until Shane committed suicide.

(Quintero, who won two Tony Awards for directing productions of the O'Neill classics "Long Day's Journey Into Night" and "A Moon for the Misbegotten," admits he also was "great friends" with O'Neill's third wife, Carlotta, with whom he ate lunch once a week until her death in 1970. His mealtime memories are the basis of Quintero's television screenplay "Lunches with Carlotta.")

## Connection to playwright

So why the O'Neill obsession? Quintero's eyes – enhanced by baby-blue contacts – widen.

"I do not know," he simple states. "I never knew O'Neill, but, over the years, he has gotten me involved with the intimacies of his life. I got to know him from his works, and, from the very beginning, those works felt accessible to me. I felt I could transmit his messages because I understood the loneliness he wore. I understood his feelings of never fitting in. I felt a kind of warmth in his works ... plays written by someone I could have been friends with, the only grown-up with whom I ever fully felt comfortable."

Now that he's once again had a touch of the poet, will Quintero re-

turn to directing? He shakes his head and offers a wan smile, neither a yes nor no, but what must be interpreted as an expression of doubtful hope. He admits that mounting an O'Neill work – actually the works of any of America's great playwrights – is almost impossible, unless Andrew Lloyd Webber (and this is where a gasp can be heard coming from the air hole in his neck) musicalizes them.

"I saw Jessica Lange do 'A Streetcar Named Desire,' and she played Blanche DuBois all wrong," he says, sighing. "She played her too realistically. But what do you expect? Jessica Lange is a movie star – she doesn't understand the theater. America no longer produces legitimate theater stars anymore. We produce movie stars, and they do not understand the respect that belongs to the theater."

Another pause.

"At one time, America regarded O'Neill as a second-rate melodramatist, and not one theater anywhere in this country produced any of his plays. That made him think he was a complete failure. Can you imagine the torment he went through? That is why I am in Provincetown. That is why I have come home."





Jose Quintero holding the bouquet he received after his triumphant opening night in Provincetown.

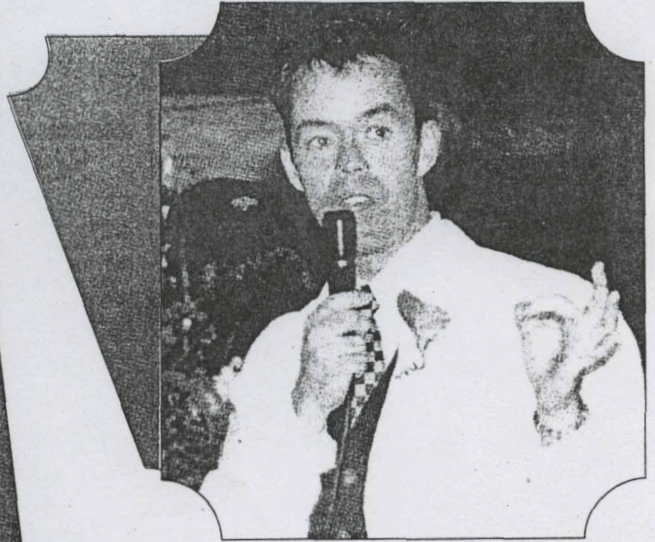


Photo Hamilton Kaha

PRT artistic director Ken Hoyt spoke eloquently of his company's quest to find a permanent site for a professional theater in Provincetown.

## The Stars come out for Quintero & O'Neill

Champagne corks popped, klieg lights lit the sky, and movie stars Jason Robards, Kirstie Alley and Julie Harris were among the crowd that turned out last Thursday night for the opening night performance and party for "O'Neill 80," the Provincetown Repertory Theatre's production of the one-act plays "Ile" and "Long Voyage Home" at the Provincetown Museum at the Pilgrim Monument. Robards and Alley along with Harris, a longtime Chatham resident and supporter of theaters Capewide, came to surprise their friend Jose Quintero, the legendary director of several O'Neill plays on Broadway.



Kirstie Alley, star of stage, screen and television, is all smiles at the Monument party.



Photos Vincent Guadagno

O'Neill collaborators Jose Quintero and Jason Robards are reunited in Provincetown, where modern American theater began 80 years ago in a ramshackle wharf building.



Jason Robards with PRT's Ken Hoyt and Evan Sandler.



Jose Quintero greets actress Kirstie Alley.



# Cape Cod Times

THE CAPE AND ISLANDS' DAILY NEWSPAPER © 1996

MONDAY, AUGUST 12, 1996



Alan W.  
Petrucelli  
*Eye Spy*

## Fabulous Cape fete

**A** TAYLOR-MADE SURPRISE: Eye Spy just loves a fete, and there hasn't been a finer one this summer than the shindig held Aug. 1 at the Pilgrim Monument to celebrate the opening of the Provincetown Repertory Theatre's O'Neill 80 festival. We loved the champagne and free grub, and we even loved the shows, but we especially loved cornering the celebrities who showed up.

We rubbed black ties with Jason



■ Richard Mover  
and Jason Robards.

Robards, who drove five hours in teeming rain from his Connecticut home to surprise the plays' director, Jose Quintero, whom he hadn't seen in years. Robards told our gossip-greedy little ears that this was his first visit to P'town — and his first to the Cape in 48 years! (In 1948, he visited a college chum who was then appearing in a show at the Cape Playhouse in Dennis.) Robards (and his lovely wife) stayed the night at the Bradford Gardens, but had to head off early the next morning to catch a plane to take him to LaLa Land for a meeting about an upcoming film. Before he left, however, he promised he'd be back "within the century!"

We got all warm and gushy



Times photos by VINCE GUADAZNO

■ Kirstie Alley and Jose Quintero.

inside when we heard that James Taylor and five pals were going to show up. Six seats in the second row were reserved for the crooner — who was a no-show. It seems someone had impersonated Taylor that very day, and that very person was no other than former "Cheers" star Kirstie Alley!

Quintero had given the actress her first stage break (as Maggie in a Los Angeles production of "Cat on a Hot Tin Roof"), and when Kirstie, vacationing at her home in Maine, heard about the evening, she flew to Boston, where she rented a white stretch limo to surprise Jose. There was only one teeny problem: The show was sold out. So she called the box office, and ordered six tickets for "James Taylor and family of five."

We asked her between bites of seared tuna and cucumber rolls, why she didn't simply use her own name. "I wanted really good seats, but I didn't think I was famous enough to get them," she said. "So I used James's name. I know him, and didn't think he'd mind. I thought of using Stresniand's, but I don't know her, and realized she was too big."

Kirstie and clan (husband Parker Stevenson was in Los Angeles, so she brought along a quintet of friends) came in just as the show was about to start, and made their way to the last row, not realizing the second-row seats were waiting for Taylor/her!

After the plays, we spent the night under the big tent watching Kirstie in action: sucking down oysters (we warned her they were an aphrodisiac), sipping bottled water, dancing, blowing kisses, trading hugs and chatting with Julie Harris. And we thought we knew how to work a room!



# The Boston Globe

FRIDAY, JUNE 14, 1996

## Backstage

By Bill Marx  
GLOBE CORRESPONDENT

**O'NEILL AT 80:** Eighty years ago, playwright Eugene O'Neill began a long creative relationship with the Cape when he staged his one-act play "Bound East for Cardiff" at the Provincetown Playhouse. The original theater fell into the ocean during the '20s and a rebuilt space burned down in '77. It hasn't been replaced.

But Ken Hoyt, who has been artistic director of the Provincetown Repertory Theatre for the past 2½ years, is trying to bring back the glory days. He's certainly doing right by the great American playwright; this August he's bringing in legendary O'Neill director Jose Quintero to direct two of the dramatist's early one-acts, "The Long Voyage Home" and "Ile," in a collaboration with the Pilgrim Monument & Provincetown Museum. The production runs from Aug. 1 to 18 at the museum.

"It was really nice of Jose to come aboard," says Hoyt. "I told him we didn't have a great theater space and that the audience would be sitting on folding chairs, but he said

that 'rough beginnings are what I like the most.'"

Things have been tough for Hoyt, who is trying to raise money to build a new Provincetown Playhouse for his Equity company.

• "You can't call yourself an artist colony and not have a theater space," insists Hoyt. "The stage at the Provincetown Inn is just a large conference room. For our first show this season we're performing at the Provincetown Town Hall, but it's a cavernous gymlike space."

Eventually, Hoyt hopes to expand the PRT season from two to five productions, a lineup that will include annual productions of O'Neill and a gay and lesbian theater festival. "We are trying to get the funds to expand, but people are slightly ap-

prehensive because so many other companies have come and gone. But we intend to stay and grow."

The PRT kicks off this summer season with the New England premiere of a play about three generations of fishermen, "Men's Lives." Joe Pintauro adapted the script from Peter Matthiessen's acclaimed book, which follows the trials and tribulations of a Long Island fishing family. The production runs from July 12 to 18 at the Town Hall Auditorium.

Hoyt decided not to do O'Neill's "Bound East for Cardiff" because "a number of other troupes are doing the play." He also wanted to give his female company members something to do. The one-acts he chose have roles for women, though Hoyt still can't help but laugh at his quandary. He says that at that early point in his career O'Neill's female characters were almost always whores.

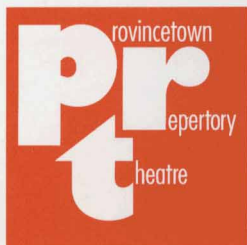




# A Provincetown Tradition...

Theatre  
and Provincetown.  
They belong together.

Now  
is the time  
to help.



P.O. Box 812  
Provincetown, MA 02657  
508 487-0600  
Email: [reptheatre@aol.com](mailto:reptheatre@aol.com)





...Continues.



**P**rovincetown Repertory Theatre is dedicated to the development and production of exciting and provocative works for the stage. In two seasons, Provincetown Rep has brought world class talent to Provincetown, people who

have come to work with our new company, and who visit in recognition of the role that this town has played in the shaping of the American stage.

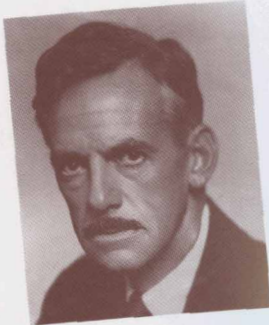
**Won't you please help us to continue by becoming a member?**



# The Birthplace of Modern American Drama

**W**hen you become a member of Provincetown Repertory Theatre, you help to preserve an American tradition.

It was here that a play by Eugene O'Neill was first presented, where Tennessee Williams wrote *"The Glass Menagerie"*, and where the legendary Provincetown Players gathered and lived to re-invent the American theatre.



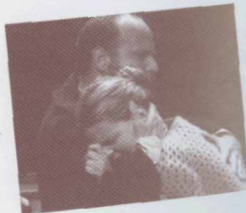
**Theatre and Provincetown. They belong together.**

## A Tradition Continues

*"After eighty years, the Provincetown Repertory Theatre follows the course of its illustrious predecessor, The Provincetown Players. Presenting new plays and reviving the plays of Eugene O'Neill, it recreates in 1996 some of the exuberance of the theatre of 1916".*

The Eugene O'Neill Review

*Eugene O'Neill's Ile, 1996*



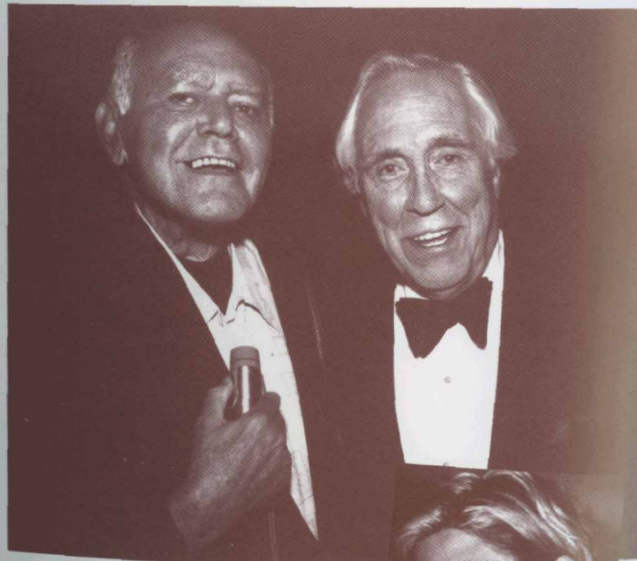
**I**n just two years Provincetown Rep has earned its place as a vibrant regional company dedicated to producing both relevant and artistically important works. The fact that we are in Provincetown only adds to the fire. The very rapid growth of the Rep puts us in a very unusual position. We have built a reputation of attracting talented and dedicated theatre professionals to Provincetown. This success is quite out of line for such a fledgling company, our budgets, manpower, and fundraising capabilities all need to stay very much in line with the spectacular artistic programs that Provincetown Rep is capable and eager to bring to town.

**Now is the time to help.**

**A Matching Gift Doubles your Dollars. We've been challenged!!!**

**A** generous challenge grant is in place that will double all contributions made to the Rep totaling \$20,000. This means if we reach this goal that every contribution, even dollar for dollar, will be matched!

This is an extraordinary and important opportunity for us, made possible by a miraculous gift. Knowing your contributions will go twice as far in bringing to Provincetown the high caliber of theatrical production expected from Provincetown Repertory Theatre, there has never been a better time to become a member by making a donation.



*José Quintero, Jason Robards and Kirstie Alley were among the notables at the Gala Fundraising Party at the Pilgrim Monument Museum last summer.*



## Men's Lives

by Joe Pintauro,  
Adapted from the non-fiction book by Peter Matthiessen  
Directed by Christopher A. Smith

*Beverly Bentley in "Men's Lives"*

*Joe Pintauro*



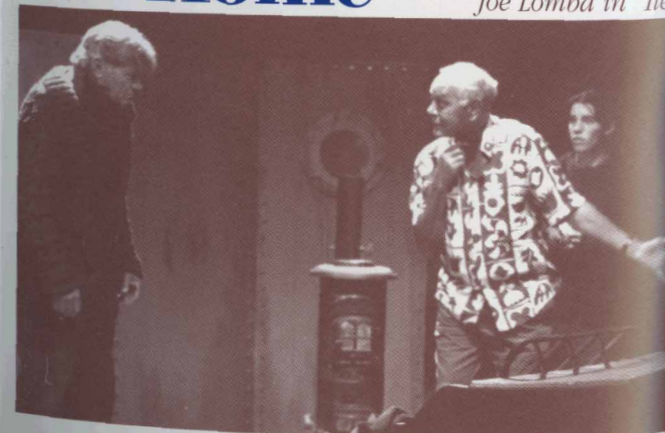
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# the Long Voyage Home

by Eugene O'Neill  
Directed by José Quintero

*José Quintero directing William J. Devaney and Joe Lomba in "Ile"*





# can Drama

## Men's Lives

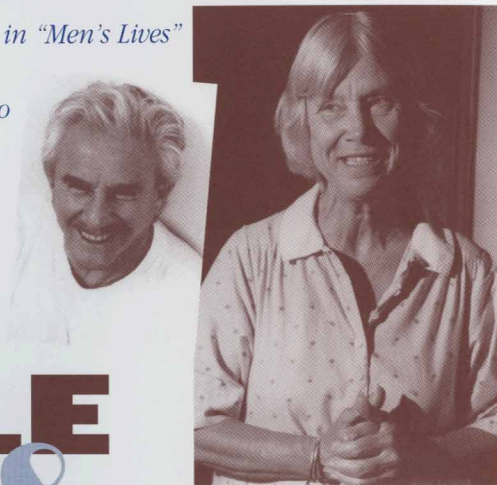
by Joe Pintauro,

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Directed by Christopher A. Smith

Beverly Bentley in "Men's Lives"

Joe Pintauro



# ILE

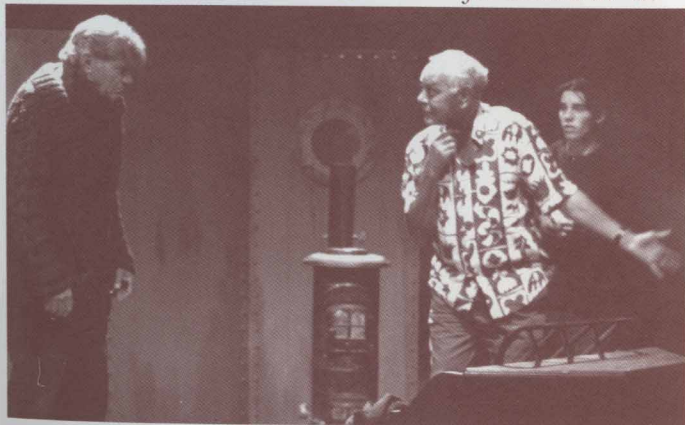
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# the Long Voyage Home

by Eugene O'Neill

Directed by José Quintero

José Quintero directing  
William J. Devaney and  
Joe Lomba in "Ile"



## Annual Membership Benefits

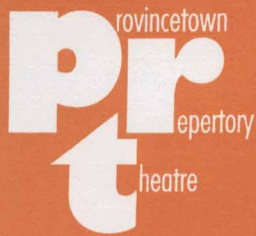
- First notice of the 1997 season
- Priority seating for all performances
- Complimentary ticket-exchange
- Recognition in our program

## Gift Level Support

- \$25 Member/Circle of Friends**
- \$50 Donor Member**
- \$100 Patron Member**
  - Includes all annual membership benefits plus...
  - Invitation to special events and programs
  - Provincetown Repertory Theatre t-shirt
- \$500 Angel Member**
  - Includes all annual membership benefits plus...
  - A copy of Leona Rust Egan's book *Provincetown as a Stage*
  - Invitations to receptions, openings and company events
  - Provincetown Repertory Theatre t-shirt
- \$1,000 Directors Circle**
  - Includes all annual membership benefits plus...
  - Two 1997 season subscriptions
  - Admission for two to our annual opening night gala
  - Complimentary admission for four to special programs TBA
  - Invitation to annual private company party
  - Signed copy of José Quintero's book *If You Don't Dance, They Beat You*
- \$5,000 Producers Circle**
  - Includes all annual membership benefits plus...
  - Four 1997 season subscriptions
  - Admission for four to our annual opening night gala
  - Complimentary admission for four to special programs TBA
  - Invitation to annual private company party
  - Signed copy of José Quintero's book *If You Don't Dance, They Beat You*

To make your contribution, please fill in the appropriate areas on the enclosed envelope and return it to Provincetown Repertory Theatre.





**P.O. Box 812**

**Provincetown, MA 02657**

**Phone: 508-487-0600**

FOR IMMEDIATE RELEASE

April 24, 1996

Contact: Evan Sadler

### **PROVINCETOWN REPERTORY THEATRE ANNOUNCES 1996 SEASON**

**Tony Award-Winning Director Jose` Quintero Joins Provincetown Rep for Eugene O'Neill Festival**

Artistic Director Kenneth Hoyt announced today Provincetown Repertory Theatre's 1996 season featuring an elegy to Cape Cod fishermen and two sea plays written in Provincetown by America's most renowned dramatist.

**MEN'S LIVES**, by Joe Pintauro. Directed by Christopher A. Smith

Based on the novel by Peter Matthiessen, "Men's Lives" follows the three generations of a Long Island fishing family whose livelihood is threatened by powerful sportsmen and environmental organizations looking to limit the commercial harvest. Originally produced at Sag Harbor's Bay Street Theatre, "Men's Lives" receives its New England premiere at Provincetown Rep. *Opens at Town Hall Auditorium on July 12 at 8:00 p.m. and runs through July 28 (except Mondays).*

**O'NEILL 80**: "The Long Voyage Home" and "Ile" by Eugene O'Neill. Directed by Jose Quintero  
Responsible for reviving O'Neill's work from critical obscurity, Jose` Quintero returns to O'Neill's early creative home to direct two sea plays written here in Provincetown. Mr. Quintero, who has staged acclaimed productions by America's greatest playwrights, is considered the master interpreter of Eugene O'Neill's plays.

*Ile*, a true-life account of Captain John's whaling expedition, focuses on his wife Viola who joins him on an extended voyage and returns to Provincetown "a bit queer in the head." *The Long Voyage Home* chronicles a sailor's ill-fated night in a seedy London pub..

"O'Neill 80," a collaborative event between Provincetown Rep and the Pilgrim Monument & Provincetown Museum, marks the 80th anniversary of O'Neills first play in Provincetown; produced in the summer of 1916. In addition to our production, an exhibit of rare letters and artifacts will be on display in the newly-renovated theatre space, providing those who attend a wonderful evening of theatre as well as a personal and historic look at O'Neill's life and his vast accomplishments. *Opens at Pilgrim Monument & Provincetown Museum August 1 at 7:00 p.m. and runs, Thursday through Sundays at 8:00p.m., through August 18.*

Founded in 1994, Provincetown Rep is a professional, non-profit theatre that employs members of the theatrical union, Actors' Equity Association (AEA).









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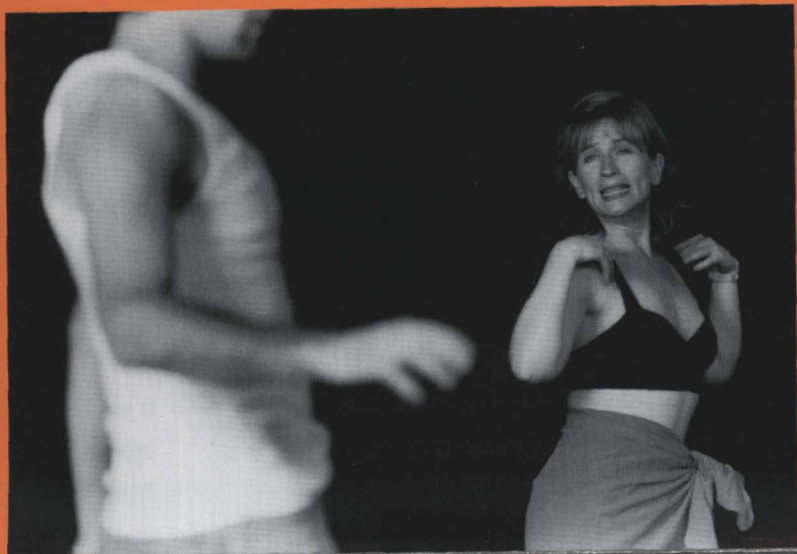
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CURTAIN CALL, CAST OF  
"LONG VOYAGE HOME,"  
"O'NEILL 80," TRT





# THEATRE WHERE IT BELONGS!

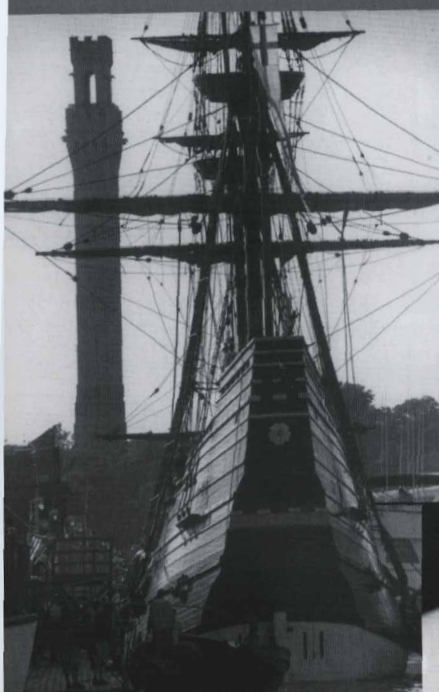


"With its debut, Provincetown Rep has raised the level of theater on the Cape.

Provincetown Rep's first production shows just what's been missing - not only from Provincetown - but from much of the rest of the Cape as well."

— The Cape Codder

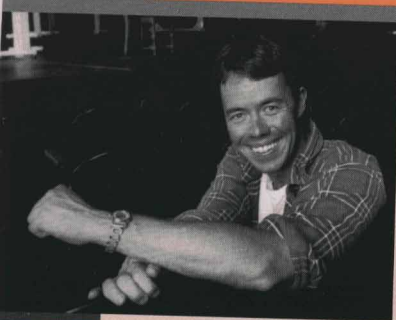
## Provincetown Rep's 1996 Season



THEATRE WHERE IT BELONGS!

The Provincetown Repertory Theatre is a professional, non-profit theatre and operates under an agreement with Actor's Equity Association, the union of professional actors and stage managers.





Dear Friends:

I must begin with my sincerest apologies. This promises to be totally out of line, a thoroughly inappropriate introduction to the Provincetown Repertory Theatre. As our first subscription season, this brochure is meant to serve as an invitation to join us this summer for what promises to be an exciting and outstanding line up of theatrical events. It should be a simple welcoming with open arms.

Given the challenges ahead, I'm afraid that such a carefree introduction is not possible.

PRT got its start in attempting to reintroduce professional theater to Provincetown, not seen since the playhouse fell to arson in 1977. While theater has survived historically, and cabaret and community theatre continue to thrive, theatre arts in Provincetown have met with some difficult times. How many times have we all said that "there should be a theatre in Provincetown?"

Maybe times have changed, that the town has gone for too long without a versatile theatre space, that a walk down Commercial Street these days provides an adequate amount of "living theatre". Still, PRT remains dedicated to proving that a professional non-profit theatre can indeed play an important and vital part in Provincetown's artistic offerings.

And so with little more than a line up of terrific plays, and an overwhelming desire to get the job done right, we turn to all of you for your support and assistance. Our request of you is more than a little forward, our approach quite unorthodox, as we are in such need of your help. Please subscribe this summer to the Provincetown Rep, come and visit us and see what you think. That is all we could ever ask. In rallying your support, by combining an enthusiastic and receptive audience with top quality productions, we can make this work.

Humbly, we ask for your help. If you are one of those people who, like all of us, has commented on the lack of theater in town, then please help us by subscribing now to our 1996 summer season.

You won't be disappointed.

Sincerely yours,

Kenneth Hoyt, Artistic Director

# Men's Lives

by Joe Pintauro

July 12-28

8PM

Town Hall Auditorium

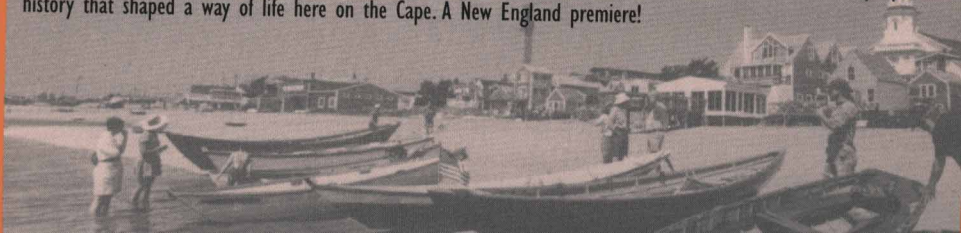
260 Commercial Street, Provincetown

Directed by Christopher A. Smith

Men's Lives, based on the novel by Peter Matthiessen, chronicles the fate of an old fishing family that is struggling to survive against drastically changing times. More than just their ability to make a living, they must fight to preserve their story, the history that shaped the land around them. The baymen have been making a good living fishing off the coast for three hundred years.

Over the last few decades, however, their already hard life has become tougher, as pollution, over fishing, and downturns in the natural life cycles of the fish have led to ever diminishing catches. The strain on their lives is even more acute with the growing population of affluent urbanites who see the land as their week-end and summer playground.

If you spend much time here, you surely understand why this is an important play for the people of Cape Cod. Please join us for an exciting and topical evening of theater, out in the dunes, under the stars, with the people and history that shaped a way of life here on the Cape. A New England premiere!





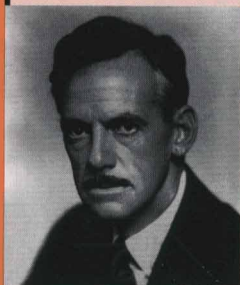
# ILE &

# O'Neill 80

## The Long Voyage Home

by Eugene O'Neill

Directed by José Quintero



August 1-18  
8PM (Aug. 1 opening - 7PM curtain)  
Pilgrim Monument and Provincetown Museum  
High Pole Hill, Provincetown

An historic evening indeed, the Provincetown Rep has the rare and honored privilege of having Mr. José Quintero at the helm of this production. Mr. Quintero has staged some of the worlds most acclaimed productions by America's Greatest playwrights and is considered the pre-eminent interpreter and director of works by Eugene O'Neill. There is no other artist capable of producing such an historic retrospective, and paying such tribute to the spirit of O'Neill.

Join us for our O'Neill 80 Theatre Festival , an exciting and collaborative event between PRT and the Pilgrim Monument and Provincetown Museum to mark the 80th anniversary of O'Neill's first play in Provincetown in the summer of 1916. A Provincetown resident, O'Neill is single-handily responsible for having created a new theatrical expression, a realistic and modern theater, that led America to a never before seen art form.

O'Neill 80 will open on August 1 with an evening comprised of two of O'Neill's early sea plays, "Ile" and "The Long Voyage Home," both written here in Provincetown. "Ile" was based on the true-life story of a couple living in Provincetown at the time, Captain John Cook and his wife Viola who had accompanied her husband on one of his whaling voyages and returned to town a bit "queer in the head."

In addition to our production, O'Neill 80 is being staged to coincide with the opening of the museums new theater exhibition, which contains many new and historic letters and artifacts. All of this will take place in the same room at the monument museum, the audience will view our production while sitting amidst the collection, giving those who attend a wonderful evening of theater and providing a personal and historic look at O'Neill, his life, and vast accomplishments.

# Subscribe Now!

## See 2 plays for only \$20 dollars!

	1	2	3	4	5	6
7	8	9	10	11	12 Men's Lives	13 Men's Lives
14 Men's Lives	15	16 Men's Lives	17 Men's Lives	18 Men's Lives	19 Men's Lives	20 Men's Lives
21 Men's Lives	22	23 Men's Lives	24 Men's Lives	25 Men's Lives	26 Men's Lives	27 Men's Lives
28 Men's Lives Closes	29	30	31			

# July

Pick your dates!

# August

				1 O'Neill 80 (7PM curtain tonight only)	2 O'Neill 80	3 O'Neill 80
4 O'Neill 80	5	6	7	8 O'Neill 80	9 O'Neill 80	10 O'Neill 80
11 O'Neill 80	12	13	14	15 O'Neill 80	16 O'Neill 80	17 O'Neill 80
18 O'Neill 80	19	20	21	22	23	24