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### For ticket purchasing and information call:

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or visit our website at  
[www.provincetowntheatre.org](http://www.provincetowntheatre.org)

THE WOUND OF LOVE is produced through special arrangement with Bruce Ostler,  
BRET ADAMS LTD. 448 West 44<sup>th</sup> Street, New York, NY. 10036

# Provincetown Repertory Theatre presents



## The Wound of Love

by Katherine Grant

directed by

Gregory Fletcher

with

Timothy Babcock\* Lynda Sturner\*

Christina Pabst\* Guy Wolf\*

Lighting Design by Christopher Ostrom

Costume Design by Carol Sherry

Set Design by Gregory Fletcher

Sound Design by Javier Berzal

Properties by Troy Vaden

\*appears courtesy of Actors Equity Association

Setting: a New York City apartment in Hell's Kitchen  
and various locations from 1984 through 1986.

There will be one twelve-minute intermission.  
Approximate running time is two hours, fifteen minutes.

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**Kathryn Grant** (*Playwright*) Kathryn Grant has spent a lifetime in the Theatre, having made her professional acting debut at 17 at the Hedgerow Theatre in Pennsylvania. After training at Juilliard, she appeared in over a hundred plays at such theatres as the Roundabout and the Public Theatres as well as industrials, commercials and in day-time and prime-time television. Most recently she was a company member of the Irondale Ensemble Project. She began writing ten years ago with the encouragement of the American Renaissance Theatre Workshop, a developmental laboratory. With the guidance of her colleagues, she wrote her first full-length play, *The Wound of Love*. This play went on to receive the Berilla Kerr Award in Playwriting. It received readings at the American Stage Company, The Bay Street Shoetree Festival and the Coronet Theatre in Los Angeles. It finally received full productions at the Actors Studio, The Penguin Repertory Theatre in Stony Point, New York and the John Houseman Studio Theater. Later plays include *Beyond the Verse*, *Remembering Naomi*, and *Final Goods*. Her play *Aliyah* has been read at the Ensemble Studio Theatre's Octoberfest.

**Gregory Fletcher** (*Director*) a native of Dallas, a graduate of California State University at Northridge with a BA in Theater, a graduate of Columbia University with an MFA in Directing, a member of Dramatist Guild and Actors Equity Association, and starting in the fall, a grad student/teaching fellow at Boston University earning an MA in Playwriting. In New York City, Greg has directed plays at American Globe Theater (Best Director for 15-Minute Play Festival), Center Stage, Creative Acting Company, Intar 53, Latin American Theater Ensemble, Mint Space, and Columbia University. Regionally, Greg has directed plays in LA, Orlando, and as a guest director for various universities. Directing highlights include Elizabeth Swados' *Runaways*, Brecht's *A Man's A Man*, Tennessee Williams' *Summer And Smoke*, and Ted LoRusso's *Hallelujah Breakdown*. For the complete resumes and more, please visit [www.gregoryfletcher.com](http://www.gregoryfletcher.com).

**Timothy Babcock**\* (*Mason*) Tim studied acting at the American Academy of Dramatic Arts in New York City, graduating in 1990, and he studied music composition at both Ithaca College and The Eastman School of Music. Of the many roles he has performed, some of his favorites have been, in no particular order of preference, the title role in *Dracula*, Cervantes/Quixote in *Man of La Mancha*, Capt. Marvin Holahan in *Landscape of the Body*, Ring 'Round the Moon's Patrice Bombelles, Todd Duncan in *Pterodactyls* and Mr. America in *Homesick*, by Joyce Carol. An active member of Provincetown's creative community, Tim is involved with the PTC (where he serves on the Board as Clerk) the REP, as well as with the Outer Cape Chorale and its Chamber Singers, conducted by Jon Arterton. He also helps organize the Great Music Series at The UU Meeting House. Tim dedicates all of the productions he is involved with this season to the memory of his grandmother, Agnes Belloff. *The Wound of Love* marks Tims professional acting debut.

**Norris Church Mailer** (*Artistic Director*) is proud to be the Artistic Director of The Provincetown Repertory Theatre. She has also been a member of the Actors Studio in New York since 1984, as an actor, playwright, and director. Her novel, *Windchill Summer*, was published in 2000. She and her husband, Norman, live year round in Provincetown.

**Christopher Ostrom** (*Lighting Designer*) Recent credits include: *A New War*, *The Unexpected Man*, and *The Art Room* at WHAT, *Tosca* for Opera Providence, *Beyond Belief* for Lyric Stage Company of Boston, and the inaugural *Opera Unlimited* festival of Contemporary chamber Music. Christopher is Resident Lighting Designer for Opera Boston, designing such productions as *Le Jongleur de Notre Dame*, *La Fanciulla del West*, *Un Ballo in Maschera*, and *The Mikado*. Additionally he has created lighting for New England Conservatory, Boston Ballet, Boston Dance Co, Snappy Dance Theatre, Massachusetts Youth Ballet, Walnut Hill School, Worcester Foothills Theatre Co, Revels Inc., Shakespeare and Co., and New Bedford Festival Theatre. He is a member of United Scenic Artists, Local 829.

**Christina Pabst**\* (*Junis*) Christina is a member of the Actors Studio in New York, and the New Jersey Rep. Among other roles, she has played opposite Kim Hunter in *On Golden Pond*, portrayed the mother of a mass murderer in *Hello Herman*, and has appeared on numerous television series. She is a Milwaukee native. This performance is dedicated to my great friend, Norris, who brought this play town.

**Carol Sherry** (*Costume Designer*) is a freelance costume, hair and make-up designer from New York who enjoys the chance to visit her family in PTown on a "working vacation". Her previous costum designs for the REP include, *A Trip to Bountiful*, *Amphoragory*, *Queer Studied*, *Minneola Twins*, *Mens Lives*, and *Glass Menagerie*. Some of her wig design credits include *Forbidden Broadway*, and *Forbidden Hollywood* in NYC and on tour. She spends her winter season doing the wigs for the *Christmas Spectacular* at Radio City Music Hall, but Carols favorite season is summer in PTown.

**Lynda Sturner**\* (*Marie*) was in *Oliver* on Broadway and *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* Off-Broadway. At the Provincetown Theatre Company she appeared in *Sylvia* and *Melville Slept Here*. Lynda's short plays have been published and produced in New York City, Los Angeles, Tokyo, and Provincetown. They include *Look What You Made Me Do*, which won the 2001 Panelist Choice and Audience Choice Awards at the Edward Albee Last Frontier Theater Festival in Valdez, Alaska, and is published by The Woman's Project. *Art Brut*, Lynda's collaboration with playwright Jim Dalglish, won honorable mention by *The Cape Cod Times* as Best Play in 2001. Lynda was past president of The League of Professional Women in Theatre and was founder and artistic director of Playwright's Forum, Inc., a theatre company in New York City dedicated to the development of new plays. Lynda recently performed in a reading of *A Perfect Ganesh* for the REP.

**Guy Wolf**\* (*Sam*) has worked as a writer/producer/content developer in Television, and Advertising for a number of years, working with clients such as; VH1, MTV, Gutterpunk Productions, Dayton—Hudson, and Royal Bank of Canada. For two years he was the head writer/segment producer of FLIX a weekly television show on VH1. For VH1 he was the head writer for the first annual **VH1 Live Music and Fashion Awards**. He has performed his one-man shows in Venice, France, Grand Forks, North Dakota, Winnipeg, Manitoba, Toronto, Ontario, Minneapolis, MN, and New York City. Selected one-man shows titles include: *Comedy on Crack Avenue*, *A Disco Tragedy*, *I'm at Home with My Menendez Brothers*, *The Hustle*, and *Frank and Art*. His play, *The Best of All Possible Worlds* was produced by The Provincetown Theatre Company in the summer of 2001. An accomplished actor, Guy has appeared in over 50 plays both classical and contemporary in such roles as Algernon in *The Importance of Being Earnest*, Sparger in *Kennedy's Children*, Horatio in *Hamlet*, Prospero in *The Tempest*, Giles Ralston in *The Mousetrap*, Tom Joad in *The Grapes of Wrath*, **Bill Calhoun/Lucentio** in *Kiss Me Kate* and Judge Brack in *Hedda Gabler*. Guy is the Managing Director of The Provincetown Theatre Company and Artistic Director of the PTC twice yearly new play festivals. He has a BA in Theatre Arts from The University of Minnesota where he graduated with honors.

**The Provincetown Repertory Theatre** (*Producer*) Is: Ron Robin, President; Norris Church Mailer, Artistic Director; David Fortuna, Producing Director; Steven Rahe, Associate Producing Director; Gregory Fletcher\*, Stage Manager; Jaquay Thomas, Production Associate; Brian Klinger, Production Associate. And Support From Thom Egan, Executive Director Provincetown Theatre Foundation, Michael Smith, Box Office Manager, Box Office Provincetown. And, of course, our Board Members.

\*Appears Courtesy of Actors Equity Association



# Wound tears into the heart of loneliness

## THEATER REVIEW

By Sue Harrison

BANNER STAFF

The Provincetown Repertory Theatre's production of "Wound of Love" overcomes a difficult performance space with strong acting and a good script to deliver two hours of solid theater. The show is being performed at Manso Hall in The Schoolhouse Center, 494 Commercial St., Provincetown at 8 p.m. Thursday through Sunday through July 13. Call (508) 487-0600 for ticket information.

The play, by Katherine Grant, is directed by Gregory Fletcher, who gets his actors to strike a nice balance between the portrayal of everyday life and those larger-than-life moments that pop up like infrequent icebergs threatening to sink everyone's boat. The pace, thanks to the playwright's sharp dialogue and the staging, keeps the audience engaged through the two acts.

Set decorator Troy Vaden deals with the small space of Manso Hall

by converting the room into theater-in-the-round, a very unusual use of the intimate space. By putting the set, a New York apartment, in the center, the actors can move from room to room without a set change and parts of the room easily double as other apartments with lighting changes aiding the illusion. Christopher Ostrum's lighting keeps the mood flowing along with the effective use of sound throughout.

Although there are four actors, it is almost a two-actor show with Christina Pabst as Junis and Timothy Babcock as Mason dominating the stage almost every minute the show is on.


Pabst is solid as a metronome in her portrayal of the viola player whose life revolves around practice — four to six hours a day — in the pursuit of that magical musical moment that comes from complete abandon into becoming the musical piece itself. It's as if she seems to believe that if she can just practice enough, she can rise above her own abilities and into the stratosphere of sublime creativity. She has no

other life beyond her practice and her performance with the quartet. She lives alone and has virtually no friends since she spent her youth in a trailer as her mother went from state to state playing piano in clubs.

Beginning with her monologue about growing up in this moveable world — "In the trailer, everything was pinned down but me" — we see another side of Junis, one that is a sharp observer of life. And we see her need, after all those rolling years, to have something to count on even if it's only her own boring routine.

Enter Mason, an actor between engagements, a charming gay guy who's a bit of a cad. He's so self centered he makes calls to his latest affair while he's on the road doing a play and bills it to his home phone where his live-in lover Sam (Guy Wolf) has to pay for it. Mason and Sam break up in the opening scenes and Mason is petulant that Sam, who's escaping to L.A., only leaves a month and a half of rent.

WOUND continued on page 39



*Christina Pabst leads the cast in the new Rep play.*

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**WOUND** continued from page 37

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"Where am I supposed to find an apartment I can afford in that amount of time," he whines to the incredulous Sam, who can't get out the door fast enough.

That takes Mason to Junis. She's giving up her precious privacy for a roommate because she wants to buy a new expensive bow. They are an ill-fit match from the beginning. He hates her playing and finds her dowdy beyond description. She is infuriated by his habits and his laissez-faire attitude about almost everything. They spar and jab at each other, with both getting a good batch of lines to deliver.

But as the story unfolds, each of them finds something very unexpected in the other. Mason finds someone who truly cares about him and Junis finds that life exists in the doing, not in the practicing.

Pabst shows great depth of emotion as she goes from the painfully constrained woman in the beginning to the passionately involved but ultimately betrayed woman in the end. Babcock turns in a performance of matching intensity and skill as the bad boy who has some very sweet redemptive moments but not enough.

Lynda Sturner plays Marie, Junis's viola coach and friend. She gets some good stage time and when angry fills the room with her energy. Wolf is pulled-back and restrained as the lover wronged who gets a second chance and gets to call the shots the second time around.

It's a painful story well told and well acted.