WELLFLEET HARBOR ACTORS THEATER
The Julie Harris Stage
30 YEARS

2014-2015 Season

A tribute to Julie Harris

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Music
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WHAT for Kids

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This season we celebrate the 30th anniversary of Wellfleet Harbor Actors Theater. Founded in 1985, WHAT is the award-winning non-profit theater on Cape Cod that the New York Times says brought "a new vigor for theater on the Cape" and the Boston Globe says "is a jewel in Massachusetts' crown." Boston Magazine named WHAT the Best Theater in 2004 and the Boston Drama Critics Association has twice awarded WHAT its prestigious Elliot Norton Award.

WHAT's Inside...

2014 Summer Season

The Trials of Gertrude Moody ........................................... 18
I Am a Camera................................................................. 20
The Surfside Snoops and the Ghost of Great Island .......... 24
The Fabulous Lipitones .................................................. 26
Period of Adjustment ....................................................... 30

Also inside:

Letters of Support ......................................................... 6-8
Letter from the Board of Trustees ...................................... 9
Ticketing Information ......................................................... 12
Letter from the Executive Director ..................................... 15
2014 Summer Music Festival ............................................ 23
The Players Ball ................................................................. 29
Playmaker Talkback ......................................................... 33
Collaborations and Events ................................................ 34
Recording Our Events ..................................................... 35
Honoring Julie Harris ....................................................... 38
WHAT Bar & Café ............................................................. 41
Season Corporate Sponsors .............................................. 42
Yule for Fuel ..................................................................... 46
WHAT for Kids ................................................................ 51
Our Generous Donors ....................................................... 54
Supporting the Arts, Supporting Community ...................... 58
WHAT Internship Program .............................................. 61
Metropolitan Opera Live in HD 2014-15 ......................... 64
Volunteer at WHAT ........................................................... 66
The Journey So Far ........................................................... 68
Directory of Advertisers .................................................... 73

Julie Harris Stage
2357 Route 6, Wellfleet, MA (next to Post Office)

WHAT for Kids Tent
on the grounds of the Julie Harris Stage

(508) 349-WHAT (9428)
May 2014

Dear Friends:

On behalf of the Commonwealth of Massachusetts, I welcome you to the 30th season of the Wellfleet Harbor Actors Theater (WHAT).

A founding member of the award winning Cape Cod Theater Coalition, WHAT has long been a champion of innovative and adventurous theater arts showcasing opera, symphony, cinema, dance, and more for the Cape Cod community. I commend the Wellfleet Harbor Actors Theater for its artistic vision, community spirit, and contributions to the economic vitality of the region. Thank you for all that you do to enrich the lives of Massachusetts residents.

Please accept my best wishes for another successful and enjoyable season.

Sincerely,

Dan Wolf, State Senator
Cape and Islands District
Dear WHAT community:

This season is truly something to celebrate. Not only does it mark 30 years of professional quality theater for our audience, but it ushers in an era of solidarity, direction and stability within the company.

In 2013 our total net ticket sales increased by 13%. Our total number of individual tickets sold increased by 10%. During that calendar year, nearly 3,000 new patrons crossed our threshold.

This is what happens when we all pull in the same direction. The theater is sounder than it’s ever been, operating in the black for the first time in many years, while partnering with local organizations and offering more free programming than ever. The theater continues to take seriously its role in the year-round community, providing facilities and programming for not only summer visitors but year-round residents.

With all that said, we still have a very long way to go to support our beautiful building, so the Board of Trustees recently adopted a $3.5 million Capitol Campaign to bring WHAT into a sustainable business model. These funds go to support needed repairs and updating, the replacement of the WHAT for Kids tent with a more suitable structure, the reduction of our mortgages, and an endowment to partially fund a scholarship program in honor of Julie Harris.

In addition to this commitment, last year we hired a strategic consultant to help us map out a long range plan. The board is energized by this opportunity to move forward, building on the history and foundation we have earned. As a result, five year budgetary goals were adopted, where a healthy financial outcome in 2019 has been predicted.

The board was also happy to add to its membership this year with four new trustees: Gerald Garnick, Kai Maristed, Michelle McClennen and Donna Ward. We will continue to expand the board this year, seeking professionals to volunteer their time in the areas of marketing, fundraising, legal counsel and community outreach.

Finally, at the end of the day, “the play’s the thing.” We met with critical success last year and have started this season with more glowing reviews. During our entire history, one of our staunchest supporters was Julie Harris, who generously gave of herself to the theater community on the Cape and allowed us to name our stage after her. We will be celebrating her life and legacy on Tuesday, July 29, 2014, with an over-the-top gala southern barbecue by director, playwright and pitmaster, John Markus.

We hope you will join us then, and we thank you for joining us now. We couldn’t do this without you.

Very truly yours,
Wellfleet Harbor Actors Theater
Board of Trustees

“I am thrilled to know that Wellfleet Harbor Actors Theater is growing, growing, growing – and it makes my heart sing!”

– Julie Harris
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“Years of local experience have resulted in great knowledge of the Outer Cape market.”

“The entire office is aware of every transaction and is willing to help. Phone calls are responded to quickly and communication is excellent. I always felt supported and in very good hands. I cannot recommend 3Harbors Realty more highly.”

*Actual quotes from just some of our satisfied buyers and sellers*
For Tickets

RESERVATIONS
IN PERSON WHAT Box Office (Julie Harris Stage)
BY PHONE (508) 349-WHA (9428)
TOLL FREE (866) 282-WHA (9428)
ONLINE what.org
BY EMAIL boxoffice@what.org
BY MAIL WHAT, PO Box 797, Wellfleet, MA 02667

Tickets may be purchased at
WHAT Box Office, Julie Harris Stage
2357 Route 6, Wellfleet, MA

Summer Hours: Sunday and Monday - 12pm to 5pm
Tuesday through Saturday - 9am to 5pm

Winter Hours: Wednesday through Saturday - 9am to 5pm
Sunday - 12pm to 5pm
Closed Monday and Tuesday

The box office will stay open until showtime on days that there is a show.
All hours subject to change in winter months.

WHAT Mission Statement

The Mission of Wellfleet Harbor Actors Theater is to present professional quality theater to its audiences; to provide an alternative theater experience not found elsewhere in the region; to advance and preserve the art of the theater for the education and appreciation of the public.
Greetings Friends,

Welcome to Wellfleet Harbor Actors Theater’s 30th anniversary season of programming, paying tribute to the wonderful Julie Harris. At her memorial service in New York City many friends and colleagues took to the stage to pay homage to this remarkable woman. Hal Holbrook captured Julie in one statement – “Julie was truth that walked across the stage.”

Julie’s relationship to Cape residents and to Cape Cod Theater organizations was remarkable. So in preparing for this season our goal was to emulate the truth that Mr. Holbrook spoke of and to represent the effect of what relationships can do to improve the human condition much like Ms. Harris did for the Cape. Our four main stage productions will give you the opportunity to think about your own relationships and the effect they have on the world around you. The Trials of Gertrude Moody shows what human imprinting means and how the truths we are told are believed. We then carry those beliefs into our daily relationships with friends and family. I Am a Camera helps us discover that relationships can get us through the most difficult of times. The Fabulous Lipitones cements the fact that our relationships deepen as we grow older and in so doing help us learn more about ourselves. And in Period of Adjustment our director, Michael Unger, points out that it takes four tragically mismatched people to make harmony out of their respective relationships.

So, after 30 years, it’s important to think about WHAT’s relationship to the community and to ask the question that the character Isabel asks in Period of Adjustment – Where, oh where, are we going? Here at WHAT over the years, our programming has shed light on the environment, arts, and culture, as well as the issues of mental health and drug abuse. We continue to deepen our relationship with you and with organizations like Mass Audubon, Harwich Junior Theatre, SPAT and the Cape Cod Institute, addressing some of the issues above.

Moving forward, we must continue to identify and address the issues of deepest concern. After all, theater is a vehicle for shedding light on the issues that affect us. As an example of our programming meeting a need, I am happy to announce that a play written by young Boston playwright Mike Poe and Wellfleet Harbor Actors Theater is currently in the works, providing a thought provoking look at the issue of drug abuse here on Cape Cod. We at WHAT hope to shine a light on this growing problem and, in keeping with our mission, bring to the forefront the issues that most seriously affect our lives.

We have discovered over the years that it’s our relationship to you that propels us forward. We’ve learned from you that we have the ability to open our doors to the community, sharing our facility and our mission to better serve the Outer Cape. Thank you for helping us to see, after 30 years, where we can go from here.

Sincerely,

Jeffry George

photo: Michael & Suz Karchmer
Celebrate Abilities

At Cape Abilities, we believe everyone has abilities and talents to share. Since 1968, we have supported people with disabilities across Cape Cod. We provide homes, jobs, transportation and therapeutic services to help people with disabilities live full, active lives.

Get Involved

You can help support our work in a variety of ways:
- Donate
- Volunteer
- Attend
  - Our annual community events
- Participate
  - In our Community Employment Program

Show your support by patronizing our entrepreneurial businesses, which employ people with disabilities:
- Cape Abilities Consignment & Thrift Shop
  3239 Main St., Barnstable Village
- Cape Abilities Farm 458 Route 6A, Dennis
- Cape Abilities Farm to Table Market
  & Gallery 193 Main St., Chatham

In addition, our Welcome to Cape Cod Beach Buckets are distributed to visitors across Cape Cod, and Cape Abilities Vending provides and services vending machines at locations throughout the Cape.

From all of us at Cape Abilities, Thank You for your support!
For more information, please visit www.CapeAbilities.org
The Trials of Gertrude Moody

WRITTEN BY Kimberly Burke
DIRECTED BY Jef Hall-Flavin
PREVIEWS May 22, 23
OPENS May 24
CLOSES June 21

An orphaned parrot raised by humans becomes an international fashion icon.
Trudy Moody, the last of her kind?
A mind-altering tribute to WHAT’s early years

“And when that egg hatched, the moon was born.”

- The Trials of Gertrude Moody

An interview with Jef Hall-Flavin

WHAT: How did you come upon this play and what caught your interest?
Jef Hall-Flavin: I worked with Kimberly Burke on a reading of one of her plays at the Playwright’s Center in Minneapolis, where she was a Jerome Fellow in 2006. She sent me Trudy and I immediately fell in love... but it has taken eight years to find a brave theater company with the right sensibility to embrace the play. I’m thrilled to be premiering it at WHAT.

What were you looking for when casting it?
JHF: The play is often simultaneously in the present and the past, so I was looking for actors with the ability to tell a story from a point of view “outside” the confines of the scene, while still inhabiting a character fully. In addition, the actors have to be incredibly flexible to play multiple characters, including themselves as sock puppets. Finally, it’s a comedy, so I was looking for actors with natural comic timing.

Is there a line you could share that gives us a glimpse into the play?
JHF: One of the characters is a scientist, and he tells us, “Altricial chicks, such as eagles and cranes, observe their parent’s behavior and model their own accordingly. This is called imprinting. But if they are adopted by a human, they will take on the behavior patterns of a human.” This goes to the heart of the play. We are all imprinted. We are all products of what people tell us: from something as simple as what we should and shouldn’t eat, to something as complicated as the creation of the world.

Can you shed some light on how the play speaks to this day in age?
JHF: Amid the incongruity of a flightless parrot turning into a famous fashion designer over the course of 400 years lays a deeply philosophical play. Trudy’s journey effortlessly and often hilariously points at ideas about gender norms, cultural boundaries, creation myths, human trafficking, physical beauty, patriarchal privilege, feminine identity, and, ultimately, what it means to be human. To me, this is the mark of a good play. It is why I go to the theater: to explore ideas larger than my own, and to be delighted while doing so.

IMPRINTING: Form of learning wherein a very young animal fixes its attention on the first object with which it has visual, auditory, or tactile experience and thereafter follows that object. In nature, the object is almost always a parent; in experiments, other animals and inanimate objects have been used. Imprinting has been studied extensively only in birds, but a comparable form of learning apparently takes place among many mammals and some fishes and insects. Ducklings and chicks, which can imprint in a few hours, lose receptivity to imprinting stimuli within 30 hours of hatching.

-Merriam-Webster Concise Encyclopedia

An orphaned parrot raised by humans becomes an international fashion icon. Trudy Moody, the last of her kind?

A mind-altering tribute to WHAT’s early years
An interview with Caitlin Langstaff

WHAT: Why is this play important to the Outer Cape, including our Jewish community?

CL: This play is set around 1930 in the city of Berlin and so these characters have a growing awareness that some sort of change is taking place, some more than others. The two Jewish characters have a much better idea of what is at stake and what they need to do to survive. But more than anything, this is a play about relationships and how they tangle and untangle while trying to right themselves with who they are and who they wish to become.

Can you share any specifics on capturing the mood of the play?

CL: What do we want to convey with this rented room, this meeting place where all the characters at some point reveal themselves? Watching these four newfound friends maneuver their way under the roof of Fraulein Schneider, I like the idea of things in the room not always making sense, not so easy to access a straight line. It’s the unexpected journey that forces them to look outside themselves. We have what goes on inside these walls and what goes on in the street and so the window is important; the sense of seeing and hearing through a portal to the outside world and its impending danger. It is one more source of voyeurism as is the camera or the hungry writer looking for clues. But inside we have four young adults trying on new things, new people, and personas. There is something about being that age when you have your freedom to play and explore, feeling somewhat immortal to then wake up and realize who you are in conjunction with the rest of the world – and how much you need more than yourself to survive.

Were you influenced by other versions?

CL: No, I have never seen I Am a Camera or Cabaret. I didn’t want to be influenced by anything theatrical. I did read The Berlin Stories by Christopher Isherwood for more detail. But as far as influences no, I needed to meet these people for the first time.

What were you looking for in this cast?

CL: People I want to work with, people I respect. I look for honest work on stage. People I can believe. Not so simple. I believe I have found my ensemble cast that will help lift this story off pages written in 1951 and bring new life, fresh desire and hope to the stage.
2014 Summer Music Festival
Tuesday and Wednesday nights in July

Tuesday, July 1, 8pm
George Gritzbach Blues Band
Concert & CD Release

Wednesday, July 2, 8pm
Latin Music with Combo Sabroso

Tuesday, July 8, 8pm
An evening of Cabaret with Singer/Songwriter Krisanthi Pappas
With a special appearance by Edwige Yingling

Wednesday, July 9, 8pm
Cape Cod Chamber Music Festival

Sunday, July 13, 4pm
Free Family Concert
Bart Weisman Smooth Jazz Group

Tuesday, July 15, 8pm
An evening of Pop with Mark Greel

Wednesday, July 16, 8pm
Big Band Music with Stage Door Canteen

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WHAT. This is a bit of a departure for you this year, isn’t it?
Stephen Russell: It is. I’m usually drawn to fairy tales and folklore for my source material, but, believe it or not, despite the seemingly inexhaustible supply, I find it increasingly difficult to find material that (a) will be familiar to our audience and (b) hasn’t already been Disneyfied or otherwise done to death and (c) can be made to work on a stage in a tent and, (d) most importantly, speaks to me on the deep emotional level that I need to have in order to create something fresh and personally meaningful. So doing something a little bit outside of my comfort zone seemed right this year. But really, it’s mostly just doing what I always do – mining my childhood for inspiration, so in that sense it’s business as usual.

So take it you were a big Hardy Boys fan growing up?
Stephen Russell: I was. And a lot of the books we had in the house were hand-me-downs – books that had been bought either for or by my Dad or my Uncle David in the late ’20s and early ’30s and then passed down from them through each of my three older brothers and, finally, to me. The Hardy Boys I grew up with still drove roadsters and were very low tech. I loved the dialogue and particularly the slang which was already a bit archaic by the time I was reading the books in the late ’50s and early ’60s.

So why not just do a Hardy Boys play?
Stephen Russell: I thought an original story would be a better vehicle for bringing in some other elements that I wanted to include, such as a more local setting, a bit of the times of my own childhood and a little more humor which is often conspicuously absent from the Hardy Boys books. Plus, I hoped that by introducing a pair of new detectives I could get away from that commonly held belief that only boys read the Hardy Boys and Nancy Drew is just for girls.

So who are the Surfside Snoopys?
Stephen Russell: Well, my other inspiration for this year’s show was the dynamic duo of Lucy Blood and Freya Rich who have been with WHAT for Kids for the past two years. They have an incredible chemistry on stage, as will be attested to by anyone who saw them as the double fairy Phyllida in 2012’s Sleeping Beauty. I thought it would be great to create roles for them where they get to have fun and solve crimes even though they’re younger than either of the Hardys or Nancy Drew. Not only do they not have a roadster to drive, they’re still years away from even getting a learner’s permit, so, in a way they have to be even more resourceful. Discovering just who these characters, Eleanor and Beth, are has been a big part of the fun of writing, and writing them for Lucy and Freya has given me a lot to work with.

It’s the summer of 1961 and the intrepid girl sleuths of Bayville are plunged into their most thrilling adventure yet! A series of robberies and the mysterious reappearance of a long dead seafaring man have the whole town on edge and it’s up to Eleanor and Beth to, once again, solve the mystery and put a pirate in his place.

A new, family friendly mystery in the tradition of vintage Hardy Boys and Nancy Drew stories.

This year’s WHAT for Kids offering is an original play based on the classic mysteries beloved by generations of readers.
The Fabulous Lipitones

After 30 years of singing together, the Fabulous Lipitones get their big break and are on their way to Nationals.

WRITTEN BY
John Markus and Mark St. Germain

DIRECTED BY
John Markus

PREVIEWS July 24, 25 | OPENS July 26 | CLOSES August 23

Playwrights John Markus and Mark St. Germain wrote together on the Cosby Show, which Entertainment Weekly called “the biggest sitcom hit on American television in the past 20 years” and “the show that changed forever the way black families are portrayed on television.”

“What do you mean? He still has his prostate?”
- The Fabulous Lipitones

An interview with John Markus

WHAT: Do you see the stories we tell as a catalyst for change?
John Markus: When we have prejudice or we are set in our ways, it’s because we’ve chosen to believe a narrow set of truths. We would rather go with what we know. It’s psychically painful to go with what we don’t know. A story can lead you gently into new territory. If you find the story engaging and you identify with the people and you identify with their dilemma, you’ll travel places you’ve never gone. I think change happens when we see we don’t have to be afraid of something different. That our worst fears don’t come to fruition. It’s a way to gently nudge people into seeing new things, without being worried about them.

Does comedy help people get there?
John Markus: If you can evoke laughter from either recognition or surprise, you can coax people into the journey you want them to take. They will give you that. An audience will allow you to take them someplace if along the way you deliver satisfying side posts. Comedy gets you to that destination, of recognizing something you may not have thought about before. Acceptance can come from giving people the rewards of laughing at their journey.

How did your own community frame your views?
John Markus: I grew up in the only Jewish family in London, Ohio. I have a very positive memory of my childhood, but there was always a feeling of “the other” that was subtle. Because I came from a small town, what I always wanted to recreate in my work is the idea of community. You can say that a subculture is a community, within a larger community. For me, community is essential for nourishment. I can’t get the small town out of me. After 29 years living in New York City, if I’m walking down the street and I hear a horn honk, I think it’s someone who knows me. Which can be very distracting when you live in Manhattan.

In today’s multi-ethnic society, the old “birds of a feather” isn’t true anymore. All kinds of different feathers are flocking together. You can share a community and a subculture with people who have the same love that you have. Like Barbershop.

Did you know much about barber-shop before The Fabulous Lipitones?

John Markus: I was a musician into my thirties. I played in a polka band in Ohio and I had a Dixieland band. We called the woman who was my babysitter where I grew up Grandma Kaveney. When my mom and dad wanted to go out on a Saturday night, she’d ship us across the street to Grandma Kaveney. Grandma Kaveney made the best Johnny Marzetti – which is ground beef casserole with elbow macaroni. We weren’t allowed to have our ground beef casserole until we watched Lawrence Welk with her. I came to love the show. The whole milieu of the music and the time and the craft of the musicianship. That was it. I embarrass myself with my love of this.

As director, will you be making any changes to this production?
John Markus: This is my debut as a director. In television comedy, the head writer hires the director and works with the director. So I’ve never officially been called one, but I’ve done it. The idea of having my debut on your stage is exciting. We have a chance to deepen the characters and deepen their relationships and put a little curlycue on the froth of some of the comedy. It’s all the training I had in television. There’s opportunities to make it more human and more real.
Putting our customers and their community center stage since 1851.

Dedicated to the citizens and free from stockholder pressures, Cape Cod’s first community bank was founded as a mutual bank. We continue to be solely dedicated to our community today.

Honoring Julie Harris

The Players Ball

PITMASTERS EDITION

Tuesday, July 29, 2014
5:30pm

The Hottest Summer Gala!
A southern celebration in honor of Julie Harris and her first oscar-nominated performance in Member of the Wedding.

- Celebrity barbecue by John Markus, Executive Producer of Destination America’s docu-reality series “BBQ Pitmasters” with celebrity pitmasters
  - Aaron Franklin (Franklin Barbecue, Austin, TX)
  - Nicole Davenport (Cowgirl Caterin’, Fredericksburg, TX)
- Onstage tribute to the life and career of Julie Harris
- Live, experiential auction with guest auctioneer Hunter O’Hanian
- Dessert and dancing
- Dress: Cape Cod Casual (under a tent on the WHAT entrance courtyard. Ladies, flats strongly suggested.)

Last year’s event sold out, so call the box office now at 508-349-9428 to reserve your seats at the barbecue to end all barbecues!

Your hosts Michelle McClennen and Jon Winder
An Interview with Michael Unger

WHAT: Can you speak to why Tennessee Williams wrote a comedy?  

Michael Unger: Period of Adjustment was written in response to the comment of a Hollywood columnist that said Williams’ plays were always “plunging into the sewers,” although there was also apparently, “a rush of activity partly induced by drugs.” Williams referred to his life around this period as his “stoned age.” But he also said, “I would like to write a happy play for a while. Maybe some day I will suddenly become hilarious.”  

Now, when Tennessee Williams writes a comedy, it’s not exactly Noel Coward. In fact, there is humor in all of his plays, but the major thrust of his more iconic works is disturbingly dramatic. Arguably, he has flipped the balance here – there’s a great deal of humor in this play, but there are also strong emotional moments and complex Williams-ian relationships. You will see familiar, perhaps composite, characters from his other plays; such as bits of Brick and Blanche, some Alma and Maggie, some Stanley, some Tom and even Kitrov. With Williams, that family tree is always fabulously rich. Period of Adjustment is labeled as a “serious comedy.” But none of it is frivolous; Tennessee takes his comedy very seriously.  

In spite of Williams not being known for writing laugh-a-minute comedies, ironically, comedy was formative for him as a writer. When he was 24 and visiting his grandparents in Memphis (near to where this play is set), he read a Chekhov play at the library and said, “The laughter enchanted me. Then and there, the theater and I found each other for better and for worse. I know it’s the only thing that saved my life.” This inspired his first play, Chekhov is not Neill Simon either – but the drama does not hold up without exposing the foibles, insecurities and foolishness; ergo, the comedy – holding the playwright’s mirror up to these individuals – and perhaps, to us as well.  

What did we feel we were losing as a society and what were we trying to hold onto in the 1950s and ’60s?  

MU: The symbols in this play are unabashedly sublime. The house in which the play takes place is literally built atop a cavern and is slowly plunging toward the center of the earth. The honeymoon vehicle of the newlyweds is a funeral limousine. In fact, the subtitle of the play is “High Point is Built on a Cavern.” The lives and relationships of the characters in this play are, literally, going down the drain. America, as well as the two men in the play, had just come out of two wars: World War II and the Korean War. To say nothing of the McCarthy Era and a civil rights act that showed support for school integration and promised everyone a vote – which then Democrat, Strom Thurmond, filibustered for.  

and the Tennessee Williams Festival in Provincetown September 26-28

PREVIEWS OPENS CLOSES
August 28, 29 August 30 September 21

“Where do we come from? Why? And where, oh where, are we going?”

This light-hearted story emulating the sign of the times in the late 1950s brings together two couples on a holiday evening. A comedic departure for Tennessee Williams.

Youth. His next play, The Night of the Iguana was another major work, but the next 18 plays were, arguably, minor by comparison. But what’s “minor” for Tennessee Williams would be major for any other. With around 30 major, full-length plays, a couple of hits would put any playwright in the major leagues. Playwrights such as William Inge, Arthur Miller, Sam Shepard, Edward Albee, David Mamet, and Tony Kushner cite Williams as a major influence which puts his DNA in the next generation of great playwrights. Williams’ heightened and poetic prose must also, at least in part, have set the stage for writers such as Adrienne Kennedy, Suzan-Lori Parks, and Anna Deavere Smith as well.  

Not surprisingly, Tony Kushner said it best in a 2006 interview at the University of Texas, Austin: “Williams, much more than any other American playwright, succeeded in finding a poetic diction for the stage. I immediately identified with that ambition, with the desire to write language that simultaneously sounded like spontaneous utterance but also had the voluputousness in daring, peculiarity, quirkiness, and unapologetic imagistic density of poetry. Also because it is a written language, the tension between artifice, naturalism, and spontaneity in art has always been exciting to me. I felt that I experienced it really viscerally in terms of American playwriting first in Tennessee’s writing.”

Continued on page 36

...
Our house is your house

The Julie Harris Stage is the perfect venue to hold annual meetings, seminars, community forums, business events, fundraisers, receptions, private parties, weddings, birthday parties and more.

With high-definition technology, satellite receivers, state-of-the-art theatrical equipment, reception space and parking we can help you bring your message to your audience.

The possibilities are endless!

Please call Jeffry George at 508-349-9428 ext. 105 to learn more.

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Playmaker Talkbacks

If you’ve ever wished you could talk to the people who created the plays, this is your chance! Join us in a frank and open discussion following a performance of each play. Moderated by the directors, each Playmaker Talkback includes a combination of actors, directors, designers and special guests. Whether you have a burning question or just aren’t quite ready to go home, Playmaker Talkbacks always shed light on the plays and the creative forces that bring them to life.

Thursday, May 29
The Trials of Gertrude Moody
World Premiere
Written by Kimberly Burke
Directed by Jef Hall-Flavin

Thursday, July 3
I Am a Camera
Written by John Van Druten
Adapted from The Berlin Stories by Christopher Isherwood
Directed by Caitlin Langstaff

Thursday, July 31
The Fabulous Lipitones
Written by John Markus and Mark St. Germain
Directed by John Markus

Thursday, September 4
Period of Adjustment
Written by Tennessee Williams
Directed by Michael Unger

Ticket holders from previous performances are welcome, too!
Collaborations and Events at WHAT

Over the last year we have hosted events for and collaborated with organizations including Am HaYam Cape Havurah, Cape Cod Chamber Music Festival, Cape Cod Institute, Mass Audubon, SPAT, Tennessee Williams Festival, WCAI, and Wellfleet Democratic Committee. We hosted visiting companies Peregrine Theatre Ensemble (Blithe Spirit), Roxbury Repertory Theater (A Soldier’s Play), staged readings from TC Squared (Qui’ Mo Chic) and playwright Wendy Kesselman (Two Daughters 1789), and celebrated Día de Muertos with two concerts by Sol y Canto. We raised money for our neighbors at the 6th annual Yule for Fuel, and for WHAT at a special performance by Lewis Black.

Recording Our Events

In the front of the playbill, Michael and Susan Karchmer are listed as Company Photographers, because “production photos, company photos, emergency headshots, photographic marketing images and outreach by Michael and Suz” wouldn’t fit. Besides, it still doesn’t encompass what they do for us. This is the third season Michael and Suz have been with the theater. They attend rehearsals, set up promotional shots for advance pr, provide high resolution photographs for newspapers and magazines, and answer myriad calls for random requests throughout the year. They do this in partial darkness, within a constantly shifting time frame, with unfailing grace and generosity. No matter what we request, they always show up with smiles and a warm heart.

We had a great time, and we hope you did, too!
An Interview with Michael Unger

Continued from page 31

Perhaps Williams, himself, should be allowed to add, as he explained to his literary agent, Audrey Wood, “I have only one major theme for my work, which is the destructive impact of society on the non-conformist individual.”

Even though those writers he influenced had careers on the rise as Williams’ was on the decline, he continued bravely to explore characters who exist on the outskirts of society. Through these personalities he never stopped exposing taboo subjects – often, and in this case, the less attractive side of human intimacy. The conventional, “DOMA-recognized” relationships are a sham, whether failing the test of five years (as in the Bateses) or one day (as in the Haversticks).

The true, intuitive bonds seem to exist between the two men and the two women — although both are based on the fiction of, in the men’s case, the embellished remembrance of things past (fighting wars together, visiting houses of ill-repute) and the fantasized future of becoming cowboys together (raising cattle in Texas); in the women’s case, the automatic sisterly bond between two lonely, needy, lingerie-sharing strangers. It is not until the unlikely deus ex machina of Dorthea appears that the impotence of both men (Ralph’s – professional, George’s – sexual) dissolves. Balance is restored to the relationships, if not the house, which will continue to sink into its cavern.

Unlike many a Williams play, this one ends rather happily — albeit no conventional comedy would leave unanswered the largest questions of the play: Isabel’s, “Where do we come from? Why? And where, oh where, are we going?” Perhaps Williams did not know in what direction his career was heading either — although his letters indicate he was certain it was going the way of the Bates house — south into a cavern. “I figure that I have had my day in the Broadway theatre, and just hope the money holds out as long as I do.” But how far could (or should) a career descend after having soared to the rarefied heights of this one? A difficult life filled with emotional struggles, depression, drugs and alcohol; to say nothing of a dubious autopsy report including an overdose and choking on a bottle cap, seems unjust payment for one who changed the way plays in this country are written, read and experienced.

But, as no one taught us better than he, life is not necessarily just — especially for those who live on the fringe. Williams’ romanticism, poetic abstraction, wisdom, demise and ultimate end tell the story of a towering figure that only Williams, himself, could write.
Honoring Julie Harris

Julie Harris touched the Cape’s theaters in so many ways.

From her presence as a member of the audience, seated front row center, to her brilliant performances at The Cape Playhouse, Monomoy Theatre, The Falmouth Playhouse, Harwich Junior Theatre, Wellfleet Harbor Actors Theater and countless others, she gave selflessly of her time, her talent and her name to help theater on Cape Cod stay alive and vibrant. At WHAT we are particularly honored that she let us name a piece of our theater after her.

Alec Baldwin, with whom she appeared in Knots Landing, praised her in a tribute on Huffington Post stating that “Her voice was like rainfall. Her eyes connected directly to and channeled the depths of her powerful and tender heart. Her talent, a gift from God.” On December 3, 2013 a memorial for Julie was held at the Bernard B. Jacobs Theater in New York City. Rosemary Harris, Hal Holbrook, Joan Van Ark, Bill Luce, Francesca James and many others all took to the stage to give tribute to Julie, but it was Hal Holbrook that described her talent best: Julie was truth that walked across the stage.

This summer we are presenting a display in our upper lobby, designed to inform the public of Julie’s career and her connection to theatrical organizations and individuals on Cape Cod. Featuring memorabilia about her career, with quotes from Cape residents that she touched directly, this exhibit is free and open to the public.

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Hosted by Stephen Russell, Yule for Fuel is four consecutive Saturdays of music, merriment and mirth, benefiting the Lower Cape Outreach Council and Housing Assistance Corporation (HAC). Musicians, writers, entertainers and more come together, donating their time and talent to help keep their neighbors warm over the holidays and beyond. Yule for Fuel is generously sponsored by Cape Cod Oil, Eastham Discount Oil, Marcey Oil, Snows Fuel Company and WOMR. Wellfleet Harbor Actors Theater gives thunderous applause and huge thanks to all the talent over the years that has made this community event great.
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WHAT for Kids

Rising to the occasion

What you see at WHAT for Kids is an original play written and directed by Stephen Russell, performed by novice and professional actors, and designed to entertain the whole family.

What we see is an amazing amount of growth.

Our production interns, who do such a great job building sets for the Julie Harris Stage, have an opportunity to take the lead on designing what you see in the WHAT for Kids tent. For instance, Anne Miggins designed costumes for Puss in Boots as an intern, and then stayed to design costumes for Daisy Crockett, Frontiersperson!, Sleeping Beauty and several main stage productions. WHAT’s assistant technical director, Jack Golden, built last year’s set as an intern.

Our stage manager, Pearl Kerber, started by passing out programs as a volunteer one summer. This year, she returns to WHAT for her sixth season, following a stage management internship at the Denver Center Theater Company (part of the Denver Center for Performing Arts).

“I believe that stage managing WHAT for Kids shows for multiple seasons has helped me become more independent as a stage manager and has given me more confidence in my work,” she said. “Without working for WHAT for Kids, I would not be where I am today in my theater career.”

On stage, you will see familiar faces from year to year, as well as a few new ones. “I like the tidal nature of the program,” Stephen Russell says, “how people flow in and flow out. It’s fun watching them grow with the company.”

Actors who have come through and moved on include professional working actors Holly Erin McCarthy, Amanda Collins, and Dakota Shepard.

The company performs 32 shows in July and August – a commitment that trims down the number of people who show up for auditions, which is fine since Stephen has a very clear idea of what he’s looking for in his actors. “There’s a certain kind of kid who responds to what we’re doing,” he said. “It’s the quiet ones. The ones sitting in the corner reading a book. Those kids really intrigue me and they often have this untapped reservoir of talent that’s fun to bring out.”

The 32-show run allows the whole company to learn and grow, Stephen concluded. “You get to go really deep with it,” he said. “It helps you figure out what an audience is going to want to see.”

New cast members join seasoned cast members, quickly forming a close company. Some come back year after year, but for many, there’s a natural progression to college or other companies, taking the confidence instilled by a long run of summer theater with them.

“Whatever they end up doing,” Stephen says of all involved, “they tend to do well at it.”
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Dear Friends of WHAT,

While Cape Cod is special in so many ways, there are two things in particular that inspired me to settle here: Community and the Arts. They are intricately entwined as the arts are the thread of the soul that runs through a community. It is a gift for me to be able to work with you to weave that thread as fundraising is community-building. For WHAT and the Outer Cape, it means bringing like-minded people together to enjoy and be a part of professional theater, dance, opera, music and community forums. We want to ensure that all have a home in Wellfleet in a venue like no other on the Cape and that we have the resources necessary to survive and eventually thrive.

All of us at WHAT thank you for being here, for buying a ticket, for volunteering, for attending a benefit, for sending in your annual gift. We have seen many accomplishments over the last two years. The number of tickets sold has increased by 10%, numbers of attending students has increased by 14% and last year we had a grand total of 2,700 new patrons in the theater. With all that, ticket revenue is still less than 30% of our annual budget. WHAT’s board and administration is working diligently to “up” that percentage while operating with rigorous fiscal responsibility. However, WHAT exists because of you. Your financial support is vital and makes possible the following:

> a 30th season of live theater, accessible to thousands and employing over 100 professional and community actors, designers and technicians from around the Cape and across the country;
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> WHAT Lab – an intensive, off-season play development program, annually fostering new works for the American theater, with public readings and talkbacks;
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> the Yule for Fuel series of holiday concerts bringing together over 50 local and regional artists with fuel companies and community service organizations to provide families in need with fuel assistance;
> and year-round events, performances and live theater productions like The Hound of the Baskervilles, the Combo Sabrosio concert, and the environmental documentary film series and partnership with Mass Audubon Wellfleet Bay Wildlife Sanctuary…to name a few.

Theater brings us together, stimulates conversation and action, has the power to heal and impact lives. We believe that our calendar of artistic programming improves the quality of life for people who live here and enhances the experience of those who visit.

Won’t you join us for this wonderful journey and help keep regional theater alive and well at WHAT? Contact me today at joanna@what.org or simply utilize the pink envelope provided with this Playbill.

We are an integral part of this community because of you and we thank you.

Gratefully,
Joanna Marie Roche

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CAPITAL CAMPAIGN
We are embarking on a capital campaign with specific plans for a permanent What For Kids structure, many necessary capital improvements such as upgrading our technical systems and new carpet, and debt relief that will ensure a sustainable business model for WHAT. This campaign will ensure that we are able to provide great art on the Cape for many years to come.

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Please contact Joanna today at (508) 349-9428 x 102 or joanna@what.org or simply utilize the pink envelope provided with this playbill.

WHAT.org
In December, six months prior to the start of the summer season, we cast a wide net searching for college students and emerging professionals who are eager to deepen their education and sharpen their theatrical and administrative skills in a professional environment. During the summer WHAT hires ten interns to work in all areas of the theater. We believe that all thespians should be masters in their own field and understand and support their co-workers in each department. As such, all interns receive on the job training in their field, plus cross-training from production to administration and front-of-house. Their contribution to the theater is immense, as is the work experience they come away with.

In addition to their responsibilities as part of our team, interns participate in entrance and exit interviews, are required to keep a weekly journal and complete a self-evaluation at the end of their experience. Interns are also required to participate in weekly interactive professional development seminars. Some of our professional development topics include:

- Creative Problem Solving: The Power of Unconventional Thinking
- Creating ...Gertrude Moody: A Case Study on Creating New Work
- Exploration of Three Dimensional Space: Creating a Theatrical Environment
- God I Hope I Get It: Creating a Theatrical Resume, Portfolio, and Headshot
- Crafting Light and Shadow: The Role of the Lighting Designer
- What to do after WHAT: A conversation with former interns on taking that next step
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Wolfgang Amadeus Mozart

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October 18, 2014, 12:55 pm

Georges Bizet

Carmen
November 1, 2014, 12:55 pm

John Adams

The Death of Klinghoffer
November 15, 2014, 12:55 pm

Richard Wagner

Die Meistersinger von Nürnberg
December 13, 2014, 12 pm

Franz Lehár

The Merry Widow
January 17, 2015, 12:55 pm

Jacques Offenbach

Les Contes d’Hoffmann
January 31, 2015, 12:55 pm

Peter Tchaikovsky

Iolanta
AND

Bela Bartók

Bluebeard’s Castle
February 14, 2015, 12:30 pm

John Adams

The Death of Klinghoffer
November 15, 2014, 12:55 pm

Richard Wagner

Die Meistersinger von Nürnberg
December 13, 2014, 12 pm

Franz Lehár

The Merry Widow
January 17, 2015, 12:55 pm

Jacques Offenbach

Les Contes d’Hoffmann
January 31, 2015, 12:55 pm

Peter Tchaikovsky

Iolanta
AND

Bela Bartók

Bluebeard’s Castle
February 14, 2015, 12:30 pm

Giuseppe Verdi

Macbeth
October 11, 2014, 12:55 pm

Wolfgang Amadeus Mozart

Le Nozze di Figaro
October 18, 2014, 12:55 pm

Georges Bizet

Carmen
November 1, 2014, 12:55 pm

John Adams

The Death of Klinghoffer
November 15, 2014, 12:55 pm

Richard Wagner

Die Meistersinger von Nürnberg
December 13, 2014, 12 pm

Franz Lehár

The Merry Widow
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Jacques Offenbach

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Bela Bartók

Bluebeard’s Castle
February 14, 2015, 12:30 pm

Note: All casting subject to change. Encore performances TBA
Our volunteers have learned their lines and landed their roles. And what a cast they are!

One of the best things about volunteering at WHAT (besides the free tickets and the knowledge that you’re an indispensable part of the team) is meeting the other volunteers. We round out our staff with some of the most interesting people in town. Our volunteers do more than what you see when you come to the theater. They are our ambassadors to the community, and the inspiration for a lot of what we do.

They have lived all over the country, and the world – including the United Kingdom, Germany, Central Asia, and Afghanistan. One has travelled to six continents – with only Australia left to go. Some of our volunteers have been with us since we opened. One recalls having supper with Julie Harris at a reading we hosted years ago.

They are professors, artists, musicians, librarians, psychologists – the list goes on and on. When they’re not here, they’re busy singing with the Outer Cape Chorale, filling in as a DJ on WOMR, or playing Caribbean steel drums. One is the self-professed “fastest high school track star from Illinois volunteering at WHAT!” Odds are, the person you’re stuffing program inserts with has a lot going on that you will want to know about.

So say hello to our fabulous volunteers while you’re here! Better yet, join them. We’ll help you find the role that’s right for you. No auditions required.

“We volunteer regularly at WHAT because we believe we have a responsibility to support the things we value. And, we know that WHAT adds significantly to the richness of life here in our communities.”

- Dick & Val Rand, Volunteer Coordinators
THE JOURNEY SO FAR...

The six original founders of WHAT – Gip Hoppe, Vicky Shepard, Kevin Rice, Dan Walker, Dick Morrill and Laurie Swift – all met and became friends in 1982 while working for a Wellfleet based theater company called the Outer Cape Performance Company. Wellfleet Harbor Actors Theater was born in 1985, in the space next to the iconic Uncle Frank’s Donut Shop.

In 2002, Stephen Russell, an actor with the company since 1987, began WHAT for Kids. Having outgrown the stage at the harbor, WHAT added a new 220-seat theater on Route 6.

In June, 2007, the new building was dedicated, with its state-of-the-art Julie Harris Stage at its heart.

Black Comedy and the Actor’s Nightmare by Christopher Durang
Glengarry Glenn Ross by David Mamet

1986
The Foreigner by Larry Shue
Talking With by Jane Martin
My Sister in This House by Cindy Lou Johnson
Buried Child by Sam Shepard
French Gray by Josef Bush
The World of Lenny Bruce written and performed by Frank Speiser
The Memorandum by Vaclav Havel
The Fall of the House of Usher written and directed by Gip Hoppe
Untamed Love (co-production with the Academy Playhouse in Orleans) written and directed by Gip Hoppe

1989
Frankie and Johnny in the Claire De Lune by Terrence McNally
In Perpetuity Throughout the Universe by Eric Overmyer
Some Things You Need to Know Before the World Ends by Lee V. Lee
The Road to Nirvana by Arthur Kopit
Terminal Hip written and directed by Mac Wellman
Death of a Salesman by Arthur Miller
The Mystery of Irma Vep by Charles Ludlam
And Baby Makes Seven by Paula Vogel

1990
Tales of the Lost Formicans by Constance Congdon
A Visit to the Duplex Planet created & performed by Richard Greenberger
Cabaret du Somerville created & performed by Chandler Travis
Love Letters (benefit) by A.R. Gurney
Death of a Salesman (adapted from Antônio Chekhov) written and directed by John Kuntz
Waiting for Godot by Samuel Beckett
Nixon’s Nixon by Russell Lees

1992
Speed the Plow by David Mamet
Reckless by Craig Lucas
The Artificial Jungle by Charles Ludlam
Heart of Jade (world premiere) written and directed by Gip Hoppe

1993
The Katherine and Mo Show by Kathy Najimy & Mo Gaffney
Johnny Got His Gun by Bradley Rand Smith
Dear Liar (benefit) by Jerome Kilty
The Kathy and Mo Show by Kathy Najimy & Mo Gaffney
The Speed of Darkness by Steve Tesich
Fool for Love by Sam Shepard

1994
10,000 Hands Have Touched Me (world premiere) written and performed by Michael Klein
Savior of the Universe (world premiere) by Gip Hoppe
Directed by Tim Banker
Oleanna by David Mamet

1995
Are You There (world premiere) written & performed by Frank Speiser
Keely and Du by Jane Martin
The Secretaries (world premiere) by The Five Lesbian Brothers
Fires in the Mirror by Anna Deavere Smith
Four Dogs and a Bone (New England premiere) by John Patrick Shanley
Hot ’N’ Throbbing (New England premiere) by Paula Vogel

1996
Durang Durang by Christopher Durang
All in the Timing by David Ives
Jimmy Tingle’s Uncommon Sense by Jimmy Tingle
Simpathico (New England premiere) by Sam Shepard

1997
A Life in the Theater by David Mamet
Dark Rapture by Eric Overmyer
Rush Limbaugh in Night School by Charlie Varone
Future Hollow by Gip Hoppe
7 Blowjobs (New England premiere) by Marc Wellman

1998
The Seagull: Wellfleet 1990s (New England premiere) written and directed by Jeff Cohen (adapted from Anton Chekhov)
Actor...with a Z written and performed by John Kuntz
Stonewell Jackson’s House (New England premiere) written by Jonathan Reynolds
Waiting for Godot by Samuel Beckett
Nixon’s Nixon by Russell Lees

1999
Private Eyes by Steven Dietz
Psychopathia Sexualis by John Patrick Shanley
Mere Mortals by David Ives
The God Show created by Paul Wagner
Killer Joe (New England premiere) by Tracy Letts

2000
The Beauty Queen of Leenane by Martin McDonagh
Ruby Tuesday (world premiere) written & directed by Gip Hoppe
Jimmy Tingle for President created & performed by Jimmy Tingle
Starfuckers created & performed by John Kuntz

2001
Women Who Steal (New England premiere) by Carter L. Lewis
Lemonade (New England premiere) by Eve Ensler

2002
The Homecoming by Harold Pinter
Professional Skepticism (world premiere) by James Rasheed
Fulcrum by Becky Mode
The Dog Problem by David Rabe
Driving on the Sidewalk
by Jesse Kellerman
One Night in the Life of Denise
by Kevin Rice
A New War
by Gip Hoppe
Once Upon A Wolf*
by Stef DeFerie
Nick Tickle, Fairy Tale Detective*
by Stef DeFerie
2003
A New War
by Gip Hoppe
The Unexpected Man
by Victoria Stewart
The Art Room
by Billy Aronson
Live Girls
by Gip Hoppe
The Very Sad Tale of the Late
Mr. Stiltskin*
by Stephen Russell
2004
Cuckooland
by Sarah Ruhl
To My Chagrin
by John Kolvenbach
Glitterati
by John Kolvenbach
2006
The Intelligent Design of
Jenny Chow
by Gip Hoppe
Johnny Got His Gun
adapted for the stage by Bradley Rand Smith
Red Light Winter
by Adam Rapp
Shakespeare’s Actresses in
America
by Robert Schad
On an Average Day
by Jon Kolvenbach
Romeo
by David Mamet
The Captain’s Doll
by David Mamet
Jonathan Katz – Live!
by John Kolvenbach
Xenia Hedgeshot’s Academy of
Etiquette For Naughty Boys and
Girls: Nine Convenient and Easy
Lessons*
by Stephen Russell
2007
Mojo
by Jez Butterworth
The Clean House
by Sarah Ruhl
Dark Yellow
by Julia Jordan
Hunter Gatherers
by Peter Sinn Nachtrieb
School For Wives
by Shakespeare on the Cape
Daisy Crockett,
Frontiersperson!* (world premiere)
by Stephen Russell
What Then
by Steve Davis
American Buffalo
by David Mamet
Indian Blood
by A.R. Gurney
Love Song
by John Kolvenbach
2008
Last Train to Nilrob
by Arlene Hutton
Intimate Apparel
by Lynn Nottage
What the Butler Saw
by Joe Orton
The Pillowman
by Martin McDonagh
Fabulous
by John Kolvenbach
Triumph of Love
by David Johnstone
Fool of the World and the
Flying Ship
by Eric Lane
Shortstack
by John Kolvenbach
The Mistsakes Made
by Elizabeth Menwether
Sexual Perversity in Chicago
by David Mamet
Shining City
by Conor McPherson
2009
The Mystery of Irma Vep
by Charles Ludlam
Noises Off
by Christopher Durang
Puss in Boots: The astonishing
adventures of Ocelot Ugg*
by John Kolvenbach
2010
Daughter of Venus
by Howard Zinn
Born Yesterday
by David Mamet
Colorado
by Peter Sinn Nachtrieb
Cyrano
by Eric Lane
The Mistsakes Made
by Shakespeare on the Cape
The Very Sad Tale of the Late
Mr. Stiltskin*
by Stephen Russell
2012
References to Salvador Dalí Make
Me Hot
by Jose Rivera
The Consequences (a musical)
by Nathan Lehr and Jody Kay
Serving Kitty
by Marisa Smith
Hysteria, or Fragments of
An Analysis of an Obsessional
Neurosis
by Terry Johnson
Oblomov
by Kevin Rice
Sleeping Beauty
by Douglas Carter Beane
2013
39 Steps
by Anthony Horowitz
Utility Monster
by Marina Keegan
Six Characters in Search of an
Author
by Muriel Carey
2014
The Very Sad Tale of the Late
Mr. Stiltskin*
by Stephen Russell
What Then
by Joe Orton
The Very Sad Tale of
the Late
Mr. Stiltskin*
by John Kolvenbach

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*World premiere
**American premiere
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Previous

Next
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Advertiser Directory

ART GALLERIES
Suzi Coon Studio ........................................ 45
Left Bank Gallery ....................................... 37
Newcomb Hollow Shop & Gallery ................. 53
Wellfleet Art Galleries ................................ 43
Berta Walker Gallery .................................. 48

AUTO SALES
Orleans Toyota ........................................... Inside Back Cover

BANKS/FINANCIAL
Cape Cod Five ........................................... 72
Seamen’s Bank ........................................... 28
Laurie A. Stillshe, CPA, PC ............................. 49
Wellfleet Investments, LLC ............................ 44

BUILDING SUPPLIES
Shepley ................................................................ 22

COMMUNITY
Cape Abilities ................................................ 17
Cape Cod Broadcasting ................................ 45
Dunes Radio .................................................. 36
Harbor Stage Company ................................ 73
Habitat for Humanity .................................. 60
WOMR Community Radio ............................... 67

FESTIVALS
Tennessee Williams Theater Festival ............... 48

HEALTH/FITNESS
Scott A. Allegretti, DDS ................................. 44
Cape Cod Healthcare .................................... 52
Outer Cape Health Services ........................... 45
Quiet Mind Yoga .......................................... 60

lodging
The Inn at Duck Creek .................................. 38
Winfleet Motel & Lodge ................................ 44

PUBLICATIONS
Kids on Cape ............................................... 45

RESTAURANTS
Blackfish ....................................................... Inside Front Cover
Bookstore & Restaurant ............................... 16
Box Lunch ................................................... 13
Catch of the Day .......................................... 50
Fins On J.P.’s ................................................. 63
Flying Fish Cafe .......................................... 37
Hot Chocolate Sparrow ............................... 37
Mac’s Seafood ............................................. 10
Moby Dick’s .................................................. 63
Nap’s ............................................................. 72
Pearl ............................................................. 60
Van Rensselaer’s .......................................... 49
Winstow’s Tavern ......................................... 44

REAL ESTATE
3 Harbors Realty .......................................... 11
Cape Shores Real Estate ............................... 52
Kathleen Nagle/Kinlin Grover ....................... 74

SERVICES
Ambrose Homes ......................................... 44
Atlantic Plumbing Services .......................... 46
Cape Air ..................................................... Inside Back Cover
Coastal Engineering .................................... 62
Days Propane ............................................... 73
Joe & Son Appliance Center ......................... 73
Nauset Disposal .......................................... 14
Neighborhood Automotive .......................... 37
Pine Point Landscape Services ..................... 37
Ponderosa Landscaping ............................... 37
William Grozier, Electrician ......................... 62

SHOPPING
141 Bradford Natural Market .......................... 40
Beanstock Coffee ........................................ 41
Jules Beach Stationers ................................ 52
Seaside Liquors .......................................... 62
Wellfleet Marketplace ................................... 3
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