

2015-2016

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This season we celebrate the 31st 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.



photo: Michael & Suz Karchmer

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

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

508-349-9428

THE JULIE HARRIS STAGE  
PO BOX 797  
2357 Route 6, Wellfleet, MA 02667  
WHAT FOR KIDS TENT  
2357 Route 6, Wellfleet, MA  
(508) 349-WHAT (9428) • what.org

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what.org

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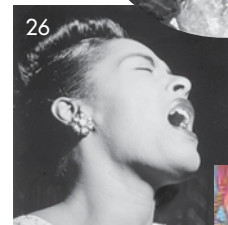
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**CHARLES D. BAKER**  
 GOVERNOR

**KARYN E. POLITO**  
 LIEUTENANT GOVERNOR

April 2015

Dear Friends:

On behalf of the Commonwealth of Massachusetts, Karyn and I welcome you to the 31st season of the Wellfleet Harbor Actors Theater (WHAT).

Since 1985 this great organization has inspired residents on the Cape and visitors from around the world to take part in, and enjoy theatre, dance, opera, music and cinema. WHAT cherishes the integrity of art, and makes it its mission to present professional quality theater to its audiences. WHAT also inspires our youth to explore the arts and all of its benefits through producing a live Cape Cod theatrical experience for kids and providing a production internship program for young creatives.

We applaud WHAT for preserving the art of the theater for the education and appreciation of the public, and contributing to their community. Please accept our best wishes on another great season.

Sincerely,

**CHARLES D. BAKER**  
 GOVERNOR

**KARYN E. POLITO**  
 LIEUTENANT GOVERNOR



The Commonwealth of Massachusetts  
**MASSACHUSETTS SENATE**

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March 14, 2015

Dear Friends,

Gathering in a great theater full of anticipation, settling into seats as the houselights dim and the stage comes alive, is one of the most compelling cultural experiences we can share.

In that wonderful moment, allow me to welcome you to Cape Cod's marvelous theatrical venue and institution, the Wellfleet Harbor Actors Theater, now in its 31<sup>st</sup> season.

WHAT is part of a remarkable constellation of small theaters across the Cape, each shining its own light, each dedicated to live theater and performances that enrich our lives and make our communities whole.

But you know that. After all, by taking your seat you, in effect, become a patron of the arts.

So thank you, on behalf of WHAT, and on behalf of all of us who cherish the Cape, for celebrating and supporting our cultural depth and diversity.

And to the staff, board and volunteers at Wellfleet Harbor Actors Theater, I offer best wishes for a successful and enjoyable 2015 season.

Best regards,

**Dan Wolf, State Senator**  
 Cape and Islands District





The Commonwealth of Massachusetts  
House of Representatives  
State House, Boston 02133-1054

April, 2015

Dear Friends,

Welcome to the 31st season of live theater on the Julie Harris Stage and in the WHAT for Kids tent at Wellfleet Harbor Actors Theater! Wellfleet Harbor Actors Theater is one of the premier cultural institutions on Cape Cod. Their programming and quality of performance is second to none.

Whether visitor or local, I know that you will be enriched by your experience at WHAT. Their collective program offerings truly provide food for our souls.

Please accept my best wishes for another successful and enjoyable season. Sit back and enjoy the show!

Best Regards,

**Sarah K. Peake**  
State Representative  
4th Barnstable District



2015-2016 WELLFLEET HARBOR ACTORS THEATER



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Jeffrey George

**MANAGING DIRECTOR ARTISTIC ASSOCIATE**  
Christopher Ostrom

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If you knew the world would end tomorrow what would you do?

"I would go to the theater"  
- Julie Harris



Dear WHAT Community

We are celebrating the 31st year of WHAT and the 8th year in our magnificent new building. The theater has evolved from a 90 seat summer venue to a year round 220 seat year round resource and venue for our community. Last year, more than 20,000 patrons visited us to see not only our award winning professional summer productions and the simulcasts of the Metropolitan Opera, but numerous special productions, some of which were in partnership with other leading Lower Cape organizations. Our programming this past year serving the year round local community increased by 20% over the prior year. This past year we also celebrated the lasting legacy of Julie Harris and her support for WHAT.

Our continuing success is led by a dynamic group of caring board members but most importantly by our very talented Executive Artistic Director Jeffrey George. Jeffrey and his talented staff "make it happen." Their dedication and commitment to the many challenges involved in leading a year round arts organization are exemplary.

WHAT's artistic and programming success are made possible by the financial support of our donors, sponsors, and advertisers. Annually, we have a big nut to raise and with hard work we continue to cover our operating expenses. These next few years we also want to focus on raising the money for many necessary capital improvements, to payoff a substantial portion of the remaining USDA mortgage on our building, and to build an endowment. We are targeting to raise \$3.5 million over the next 3-5 years. We ask all of you to be generous and to help us assure the long term success of the theater.

WHAT is one of the "Crown Jewels" of the Lower Cape. We not only add to the cultural richness of the community but we add substantially to the economic health of the community. We provide substantial employment and local purchasing. We add to the area's tourism attraction. We provide opportunity for students and interns wanting to develop future careers in the arts.

We thank you for your past support. We ask you for your future support.

John Dubinsky, On Behalf Of the Board of Trustees

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# For Tickets

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ONLINE what.org  
BY EMAIL boxoffice@what.org  
BY MAIL WHAT, PO Box 797, Wellfleet, MA 02667  
BOX OFFICE Tickets may be purchased at  
WHAT Box Office, Julie Harris Stage  
2357 Route 6, Wellfleet, MA

## NEW BOX OFFICE HOURS

12 pm to 5 pm Seven Days a week  
WINTER: Closed Sunday and Monday  
12 pm to 5 pm Tuesday through Saturday  
*Box office will be open through intermission on show days.*

## Welcome! We're so glad you're here!

So that all may enjoy the show, our patrons helped us create a short list of theater tips and etiquette. On behalf of those around you, please:

- > Arrive on time, preferably at least 10 minutes before curtain
- > Silence anything that makes noise
- > Refrain from texting during the performance
- > Do not photograph or film during the performance
- > Avoid wearing strong colognes and perfumes

Thank you!



## 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.

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## Who we are and who we want to be

*"The word theater comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation" - Stella Adler*

Greetings Friends,

In planning our 31st season, Ms. Adler's quote was foremost in our minds. We felt it reflected the idea that not only can one come to WHAT to be entertained, but also to be engaged and to enter into a dialogue that extends beyond the stage. We asked ourselves, how can we best honor this notion of the seeing place? As with most questions, the answer lies within. At the heart of every endeavor at Wellfleet Harbor Actors Theater is the desire to thoroughly engage our audience and start a dialogue within our community. "Though-provoking programming" is not just a slogan, it is who we are.

With that idea it was important to find a way to deepen our relationship to the community. For the third year we mounted a spring show that served the public and Nauset Regional Middle School. This year's selection was AROUND THE WORLD IN 80 DAYS. Not only did we have fun on an early Friday morning with 220 students present, but the production was also a critical success. With community programming in mind we have extended our season to the first week of November, presenting a rich look at Clarence Darrow's landmark case in THRILL ME, THE LEOPOLD AND LOEB STORY. In addition, our continued development of LOST WEEKEND; OR THE DRUG PLAY has launched us deep into a Cape wide effort to inspire young and old to talk openly about a disease that impacts lives on Cape Cod. Our next reading will be held at Town Hall in



Sandwich for the Regional Substance Abuse Council.

So during this summer we ask the question: What happens when we are challenged on a daily basis with the intersection between life, love and livelihood? The four summer plays we have selected, SEMINAR, MOBY-DICK, LADY DAY and TIME STANDS STILL ask us to think about how their stories reflect on our own personal journey. Who do we want to be? How do we want our story to be heard?

We are also happy to provide your summer with an underscore of diverse music in our music festival, now three years running. And back by popular demand is Randy Noojin with his portrayal of Woody Guthrie – a musical voice that propelled discussion of labor relations that speaks directly to our community in Wellfleet.

It is you that we partner with in asking the question "Who are we and who do we want to be." We are grateful to have you, our greatest advocates, to take this journey with. What story will you tell when you leave the theater?

Sincerely,

Jeffrey George  
Executive Artistic Director

Christopher Ostrom  
Managing Director and Artistic Associate



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## SEMINAR

by Theresa Rebeck  
starring Alan Campbell

directed by  
Christine Toy Johnson

May 14 -  
June 13  
Thurs thru Mon  
8pm

*Young writers are like good books, you can't enjoy them until you've broken their spines.*

*Four aspiring young writers sign up for private writing classes with Leonard, an international literary figure. Under his recklessly brilliant and unorthodox instruction, some thrive and others flounder. Alliances are made (and broken), sex is used as a weapon, and hearts are unmoored. The wordplay is not the only thing that turns vicious as innocence collides with experience in this biting Broadway comedy.*



SCULPTURE "THE BASEMENT STACKS"  
BY WARY MEYERS DECORATIVE ARTS  
PHOTO BY JOHN MEYERS



Alan Campbell



Theresa Rebeck

## Theresa Rebeck on Seminar

*Do you pull from what your own insecurities or strengths were from that time? Do you channel that?*

TR: I think what I'm channeling from back then is that feeling of desperation we all had that we so terribly wanted to be writers, and the mystery of how you achieve that was so deep in us. You know, we were terribly confused, so the idea of getting even close to someone who has experience, has access, has knowledge, was a big hunger. I remember when I was at Brandeis, Geoffrey Wolff, he was a great fiction-writing teacher. He was the writer-in-residence, and for those of us who wanted to be writers, you were so excited to be in the same hallway as him. It had that kind of hunger in it. I've also drawn on a lot of student experiences throughout the years.

*And, when you are that hungry, you sort*

*of give your power over to that person.*

TR: You give your power over, yes, to a lot of people. [Laughs.] You don't have any power, and what you have, you just toss away – willy-nilly.

*Weren't you in seminars similar to the class in Seminar?*

TR: No, I was not. I mean, yeah... let me think. I was in a similar situation in graduate school... I was in seminars like that, and I was in some work situations where the head-writer had that kind of influence over the younger writers – that kind of unholy influence.

*Not always healthy.*

TR: Yeah, not always healthy. Let's put it that way.

(Excerpts from an interview with Theresa Rebeck, by Kenneth Jones)

# MOBY-DICK

(World Premiere)

by James Armstrong,  
adapted from the novel by  
Herman Melville

directed by  
Christopher Ostrom

June 18 -  
July 18

Thurs thru Mon  
8pm

*Consider the subtleness of the  
sea; how its most dreaded  
creatures glide under water...*

## James Armstrong on Moby-Dick

Some years ago – never mind how long precisely – I was approached by Christopher Catt, a director who put on plays at the Snug Harbor Cultural Center on Staten Island. Since the center was originally built as a home for retired sailors, he got the idea that I should adapt *Moby-Dick* for him. There was only one problem... I had never read it!

I set about reading the book, confident that I knew the story. After all, there have been countless retellings and adaptations of the tale, and Ahab, the monomaniacal sea captain sailing the oceans in quest of revenge, has become ingrained in our collective psyche. What I discovered, however, was that the book was richer than I had ever imagined.

In addition to being able to tell an epoch story, Melville was also one of the funniest writers America ever produced, and much of that humor comes through in *Moby-Dick*. The book also contemplates human existence in relationship to God, nature, and the universe, in the most concrete ways imaginable, a feat only accomplished by King Lear and a handful of other works. Also, while we think of *Moby-Dick* as an American novel, the crew of the *Pequod* is from all over the world, and they sail wherever they like, with only the slightest regard for national borders. It is perhaps the world's first novel of globalization!

As I adapted the book, I wanted to bring to audiences everything I had fallen in love with while reading, but within a timespan that

would be reasonable for a play. Sadly, Chris Catt, the man who gave me the idea to write the piece, passed away soon after I had completed my first draft. I am very excited, though, that Christopher Ostrom is bringing the script to life at Wellfleet Harbor Actors Theater. I invite you all to climb aboard, as we set sail on an adventure I hope you will never forget.



2015-2016 WELLFLEET HARBOR ACTORS THEATER



*An ensemble cast of five aid narrator Ishmael in this account of the ill-fated voyage of the *Pequod* and its maniacal captain Ahab.*

*Harnessing the power of Melville's words, James Armstrong's adaptation has a keen awareness of storytelling and theatricality.*



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Mainly Mozart

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Krisanthi Pappas and  
Edwige Yingling

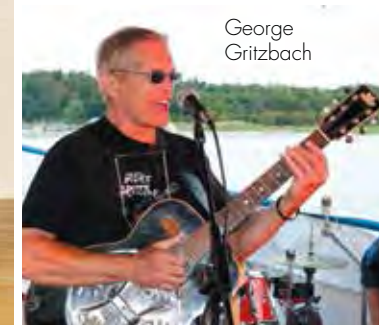
**WED, JULY 8**  
Vocal jazz with  
String of Pearls

**TUES, JULY 14**  
George Gritzbach  
Blues Band

**WED, JULY 15**  
Mainly Mozart



String of Pearls



George  
Gritzbach



CELEBRATING ITS 14TH SEASON!

## WHAT FOR KIDS

### THE FOOL OF THE WORLD AND THE FLYING SHIP

Directed and written by Stephen Russell

July 6 - August 27

Mon thru Thurs, 7:30pm

*This season of WHAT for Kids is dedicated to Fran DeVasto (see page 76)*

### A conversation with Stephen Russell about *The Fool of the World and the Flying Ship*.

*In Old Russia, things have been pretty much the same for as long as anyone can remember. Most people are dreadfully poor and even the Tsar can travel no faster than a horse can gallop. But what if he had a ship that could fly through the air? He decides to give his daughter's hand in marriage to the first person who can bring a Flying Ship to the Palace. Who will be the lucky winner? Who but a Fool and his boatload of Fantastic Friends, including the Listener, the Eater, the Strider, the Thirsty-One and Mr. Cool!*

**Q:** This show was first produced under the WHAT for Kids tent in 2008. What made you decide to bring it back this year?

**A:** I've always really liked this one, if I can be so immodest, and it's one of those shows of ours that people seem to remember with great fondness and frequently ask if we're ever going to do again.

**Q:** You're often working with well-known folk tales, like Rumpelstiltskin or Sleeping Beauty or Puss in Boots. This one seems to be a little off the beaten path. How did you find the story?

**A:** I first read this story when I was in Library School at the State University of New York at Geneseo, where I took a class on international children's literature, taught by an incredibly kind and knowledgeable professor named Margaret Poarch. She introduced me to lots of

wonderful writers and illustrators that semester. Among the former was Arthur Ransome, best known for his *Swallows and Amazons* books, the first and the best of which are set in the English Lake District. Having spent my summers on a lake in Western New York State, where, if we weren't on the water we were in it, I had the slightly discomfiting feeling, in reading about the adventures of the Walker and Blackett children, that someone had been eavesdropping on my childhood. Once I tore through that series, I looked for other things by Ransome to read. Ransome is a complicated figure in English letters. A recent biography of him, entitled, *The Last Englishman*, suggests that this Englishman may have been a double agent during the early years of the Soviet Union. He certainly was fluent in Russian and lived there for



*2008 production, with Dan Goldberg, Charlie Gregson, Peter Russell, Elliott Gallagher, Karl Thompsen, Alex Nelson, Justin Lovinger and Peter Hirst.*

many years, both before and after the revolution and was friendly with both Lenin and Trotsky. (His second wife, Evgenia, had been Trotsky's secretary.) During his time in Russia, he collected material for a volume of folk tales, published under the title *Old Peter's Russian Tales*. One of the stories in that collection was *The Fool of the World and the Flying Ship*.

**Q:** And that's essentially the story of the play, too?

**A:** More or less. The Tsar's daughter really doesn't appear in the story, at least as Ransome translated it, except as a prize to be won, and it occurred to me that she might have her own ideas about the contest and her father expecting her to

be little more than something waiting behind Door Number Three. So I made Princess Zillah a rather feisty, major character, with a heart and a mind of her own. I've also added a few songs and may be adding more for this summer's production. I also wanted Ivan, the Fool, to have a bit more of an active role in overcoming the impossible tasks the Tsar sets for him and for his kindness to be the thing that wins the day. And then there's the *Magnificent Seven*...

**Q:** I beg your pardon?

**A:** Yeah, I know, bit of a stretch. But this fairy tale motif, of a group of magical people who all have specific skills or talents and band together to accomplish


great things, is actually fairly wide spread. It's sort of *The Bremen Town Musicians* motif. You find variants of it in many folk tales, from many different cultures. Including in the tale of seven gunfighters who band together to bring peace to a small Mexican village. I've just tried to make the parallels a little more apparent by actually quoting some of the classic lines from that film, which just happens to be a favorite of mine. Any more questions?

**Q:** Just one more: You wrote these questions yourself, didn't you?

**A:** I have to admit, I've always been better at dialogue than exposition.




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**2015 SUMMER ENCORES!**

**JULY 11** 12:55pm  
**La Traviata**

**JULY 18** 12:55pm  
**La Fille Du Regiment**

**JULY 25** 12:55pm  
**The Merry Widow**

**AUG 1** 12:55pm  
**Aida**



*La Traviata*

TRACEY CONYER LEE

is Billie Holiday

## LADY DAY AT EMERSON'S BAR AND GRILL

by Lanie Robertson

directed by

Stephen Nachamie

July 23 -

August 22

Wed thru Mon

8pm

*I'm always making a comeback,  
but nobody ever asks me where  
I've been.*

Tracey  
Conyer  
Lee



## Lanie Robertson on Lady Day at Emerson's Bar and Grill



### Why set the play in Philadelphia?

LR: The actual name of the club was not Emerson's Bar and Grill. I made that up. But not only did my friend see her there but also Philadelphia was a very loaded place for Billie. It was there that she was arrested on a drug charge and was sent to prison, forced to go cold turkey. As she says in the play, "Philly's always been the rat's ass for me. When I die, I don't care if I go to heaven or hell long's it ain't in Philly."

*Is it too much to read a forgiving spirit into the title of songs that she wrote, "God Bless the Child" and "Don't Explain"?*

LR: No. I think that's true. She says in the play that her mother said she had a knack for picking the most rotten men to get involved with but I don't think she blamed them. She was a very sexual person as we all are. I don't think she ever lost that sense of romantic possibility. At least in the play, she's romantically involved with the accompanist.

*Despite being abandoned by her father, raped at 10 or 11, and becoming a prostitute at 14, it appears that she never thought of herself as a victim.*

LR: Absolutely right. She was amazingly optimistic. She was never a downer. Not even in her down songs. She loved music and she loved musicians. There is footage from a CBS-TV Sunday morning show in which she's singing with Lester Young and other musicians. She is like a fish in water, moving through the music. You can tell from her expression. It's one of sheer joy.

(Excerpts from an interview with Lanie Robertson, by Patrick Pacheco)

2015-2016 WELFLEET HARBOR ACTORS THEATER



*The time is 1959. The place is a seedy bar in Philadelphia. The audience is about to witness one of Billie Holiday's last performances, given just four months before her death. An intimate portrait of one of our greatest musical treasures, Lady Day at Emerson's Bar and Grill blends Billy Holiday's greatest musical hits with candid reminiscences of her life's struggles and triumphs.*

## HARD TRAVELIN' WITH WOODY

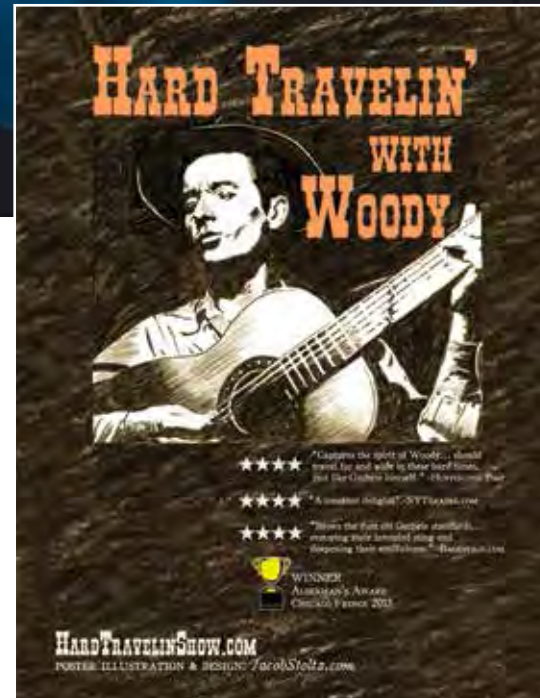
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Aug 2&9, 4pm  
Aug 4&11, 8pm

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singer as he performs  
for a union meeting of  
striking mineworkers in  
Oklahoma.



"Noojin is the perfect host for the evening, interspersing Guthrie's songs with witty repartee, folksy wisdom and humor. The evening is like taking a trip on a boxcar through time, rubbing elbows with hobos and striking workers. You leave wanting to know more about the man and the times – and wanting to see what Noojin will do next."  
- Cape Cod Times





# TIME STANDS STILL

by Donald Margulies

directed by Michael Unger

August 27 -  
September 26

Thurs thru Mon  
8pm

*The wounds of the past  
cannot be filed away like old  
negatives.*



*Finding peace  
in a world that  
seems to have  
gone crazy.  
Sarah and  
James, a  
photojournalist  
and a foreign  
correspondent,  
have a  
partnership  
based on telling  
the toughest  
stories and  
making a  
difference. But  
when their own  
story takes a  
sudden turn,  
the adventurous  
couple discovers  
even domestic  
life has its  
dangers.*



## Donald Margulies on Time Stands Still

*You're writing about a conflict that continues, and the play considers questions we don't have answers to. Is it harder to write about contemporary events than the more distant past?*

**DM:** It's tricky to take on current, ongoing events in plays. I don't feel that I've done that in "Time Stands Still." There are references to things associated with the war in Iraq but it is not "an Iraq play." War is the backdrop for what is essentially a domestic love – a relationship drama – in which the characters happen to have high stakes professions. As a dramatist I'm always looking for ways to raise the stakes for my characters; in the case of "Time Stands Still" those stakes are particularly high. I'm more interested in exploring behaviour than in answering questions about contemporary foreign policy.

*Your play considers two ethical struggles: how to make a relationship work in the face*

*of betrayals, and how to understand the job of a journalist when met with atrocities. How do you see them interlocking?*

**DM:** "Time Stands Still" is very much about the choices and compromises we all make – in love, in work, and, particular to this play, in war. Ethical struggles touch on all aspects of life.

*[Sarah] propels the play, and her relationship with James forms the wobbly emotional centre. How did you go about shading the character of Sarah?*

**DM:** I love smart, funny, complicated women in life and in art. When I create a character like Sarah, I get inside her head (as I do with all of my characters) and improvise. I had ready access to her caustic sense of humour. There's a lot of humour in "Time Stands Still" that leavens its intensity. Audiences laugh in recognition of truths large and small.

(Excerpts from an interview with Donald Margulies, by Ariel Ramchandani)

## THRILL ME: THE LEOPOLD AND LOEB STORY

Book, Music, and Lyrics  
by Stephen Dolginoff

starring  
Adam Berry and Ben Berry  
directed by Jeffrey George

October 22 -  
November 8

Thurs thru Sat 7:30pm;  
Sun 3pm

*Relationships can be murder.  
A musical thriller.*



## Welcome to THRILL ME: THE LEOPOLD & LOEB STORY,

a cautionary tale about how relationships can be murder! When I first sat down to write this musical, I never imagined it would be performed all over the world in over 100 productions, in 14 countries and in 10 languages. The emotional journeys of the characters have proven to be universal and seem to speak to audiences in many different cultures. I have had the pleasure of visiting versions in cities such as Seoul, Tokyo, London, Los Angeles and Chicago; I even got to portray the role of "Nathan Leopold" himself Off-Broadway and in Seattle. But this production is special. Many years ago, I had the privilege of attending one of the final Broadway performances of Ms. Julie Harris. To say I was mesmerized by her artistry would be an understatement. Having my work performed at this prestigious theatre bearing her name, is an honor that I can hardly believe. As an



actor, Ms. Harris was known for taking risks, and for me, musicalizing a horrific crime in the hopes of somehow making sense of it all, was a risk that I was personally willing to take because I truly believed I had something to say. I hope you will enjoy THRILL ME.

– Stephen Dolginoff,  
New York City 2015

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*Focusing on their obsessive relationship and utilizing Leopold's 1958 parole hearing as a framework, Thrill Me reveals the series of events in 1924 Chicago that led about-to-be law students Leopold and Loeb to be forever remembered as "the thrill killers."*

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SELINA TRIEFF, *Byzantine Women*, 1998, oil on canvas,  
36 x 30"



ERNA PARTOLL, *Provincetown "On the Cape"*, 1972,  
acrylic on canvas, 18 x 24"



PAUL RESIKA, *Evening, Still Life*, 2014, oil on canvas, 24 x 30"

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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.



Talkback from *The Fabulous Lipitones*, 2014. Photo: Michael & Suz Karchmer

### SEMINAR

MAY 21 & 28

by Theresa Rebeck  
Directed by Christine Toy Johnson

### MOBY-DICK

JUNE 25 & JULY 2

Written by James Armstrong  
Adapted from the novel by Herman Melville  
Directed by Christopher Ostrom

### LADY DAY AT EMERSON'S BAR AND GRILL

JULY 30 & AUGUST 6

by Lanie Robertson  
Directed by Stephen Nachamie

### TIME STANDS STILL

SEPTEMBER 3 & 10

by Donald Margulies  
Directed by Michael Unger

### THRILL ME: THE LEOPOLD AND LOEB STORY

OCTOBER 29 & NOVEMBER 5

by Stephen Dolginoff  
Directed by Jeffry George

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performances are welcome, too!*

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Photo © Cape Wellfleet Historical Society

# Thought Provoking Programming Year Round

What a year! Since last spring we have hosted the Sea Change Series with Mass Audubon and WCAI, the Met Opera Live in HD broadcasts, two Stratford Festival broadcasts, and the Am Hayam Adult Ed Film Series. We've had lots of live music (including two record release parties and a celebration of songwriting), presented the first public reading of a new play (*Lost Weekend, or the drug play*, by Mike Poe) as part of our WHAT Emerging Playwrights Platform, and hosted events for WOMR, Outer Cape Health, Nauset Regional Middle School, SPAT, Cape Cod Institute and many others. We love sharing events and ideas with this community and are thrilled for the opportunity to do it again (and again).



# Honoring Michael and Suz Karchmer

Last year we asked Michael and Suz Karchmer to recreate an iconic shot of Julie Harris for *I Am a Camera* and a signature Hardy Boys illustration for *The Surfside Snoops* and *the Ghost of Great Island*. This year, we asked them for a noir shot of Adam and Ben for *Thrill Me: The Leopold and Loeb Story*. To say they embraced these challenges is a gross understatement.

Michael and Suz approach each project with curiosity, grace, and dedication. They attend table reads and rehearsals so they can better capture the pivotal moments of each play (which they do in the dark, in front of a live audience). "It takes awhile to figure out what you want to accomplish," Michael says. "We've had to come to grips with who we are and what we are trying to do. The answer is, we're trying to reflect the energy that comes to us. Our hope is to convey the

sense of excitement from the actors."

Since moving to the Cape from the Washington, DC, area seven years ago, they have given much of their time to supporting community organizations. Their first experience at WHAT, in fact, was taking photographs for the WE CAN Cabaret in 2010, when Suz was a member of WE CAN's Board of Directors. Michael was President of Nauset Newcomers at the time. He is currently President of the Cape

Cod Viewfinders Camera Club.

"We know how hard it is to have theater on the Cape, financially," Suz says. "To know that we can sneak a few things in that are our gift to the theater – how neat is that? We're doing something we love to do, and it serves."

We are so proud of the work our actors and designers produce, and to have it immortalized so beautifully is a gift indeed. Thank you for your talent and your philanthropy, Michael and Suz!



Period of Adjustment

I Am a Camera



Thrill Me



Gertrude Moody



Fabulous Lipitones



photo: Liza Wanklyn



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Over the last seven years, local and regional artists, the community, and you have raised tens of thousands of dollars at Yule for Fuel. 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.

# WHAT Internship Program

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 production including marketing, development, company management, box office, set construction and painting, electrics, wardrobe, stage management and sound, and run-crew for our main stage productions. 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. Topics for these seminars have included putting together a resume, portfolio and headshot; presenting new work; creating a theatrical environment; creative problem solving; taking the next step; and a conversation with a director.



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 THE SNIPER by Eugene O'Neill, directed by Margaret Van Sant, CTEK Arts  
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# WHAT A Difference We Can All Make



photo: Joe Navas, Organic Photography

Dear WHAT patrons, supporters, partners, and friends; Each year, thousands of visitors are drawn to the Cape to experience our beautiful beaches

and rich arts programs. By accomplishing our mission of providing thought-provoking programming year-round, **WHAT supports our economy** by being a go-to destination for tourists and residents and **employing nearly 100** seasonal and year-round artists, administrators, and technicians.

As the Cape has more non-profits than large companies, we support each other. WHAT hosts functions, fundraisers and programs that directly benefit those in need. Additionally, **we keep our ticket prices affordable** so that all members of our community, from children to adults to seniors, are able to participate in the gift of cultural arts. While we have streamlined staffing and maximized operational efficiencies and **82% of revenue is spent purely on programming**, since ticket sales only cover roughly 30% of our annual budget, **it is you that has helped make all this happen.**

By supporting WHAT, you have been a difference maker on Cape Cod for the past 30 years. Now, we ask that you **come with us to preserve this important stem of economic and community support** for the next 30 years.

We have launched a capital campaign that is structured to vastly improve what we are able to offer the community and how we operate internally. Our objective is to raise 3.5 million dollars by 2018 which will provide WHAT with a **permanent WHAT for Kids structure** available for use by the community during the shoulder seasons, many necessary **capital improvements** along with much needed **debt relief** and the formation of an **endowment** that will ensure a sustainable and stable business model for WHAT. Yes, we have a beautiful facility, but after 8 years, there are things that need updating and we have figured out more cost-effective ways to operate the building itself.

I would love to talk to you. **Please contact me at [joanna@what.org](mailto:joanna@what.org) or (508) 349-9428 x102** so we may find a giving plan that best suits you. Alternatively, you can use the **pink envelope** provided with this playbill or go to **what.org** to **make your donation today.**

Warmly,  
Joanna Marie Roche  
Development Director

**You are the difference maker and we appreciate that immensely.**



*A new, permanent WHAT for Kids Structure for use by the community during the shoulder seasons.*

# Support WHAT

All we do happens because of you. It is your support that makes WHAT one of the leading not-for-profit cultural institutions on Cape Cod providing **thought provoking programming year round.**

**Please choose a way to support us that suits you:**

## Annual Fund

Your tax-deductible gift enables WHAT to continue producing world-class regional theater and performing arts programs that inspire and enrich our community.

## Capital Campaign

We recently announced the launch of a capital campaign that is structured to vastly improve what we are able to offer the community and how we operate internally. Our objective is to raise **\$3,500,000 by 2018** which will provide WHAT with a permanent WHAT for Kids structure available for use by the community during the shoulder seasons, many necessary capital improvements along with much needed debt relief and the formation of an endowment that will ensure a sustainable and stable business model for WHAT.

## Donor Membership

This year, experience the theater like never before, joining friends beyond the seats and behind the scenes! From back stage tours to exclusive events with the cast, WHAT pulls back the curtain with unique access and opportunities.

## Corporate Sponsorship

Sponsor WHAT is a program designed to maximize the benefit of a relationship between our organizations. Our

sponsors, are seen, heard and understood as supporters of the culture and economy of the Cape Cod. As research shows, organizations that are seen to support the arts are supported by the patrons of the arts.

## WHAT Metropolitan Opera Guild

Whether it is your love of this incredibly popular program we run from October

through May or your desire to collaborate with like-minded aficionados at pre-opera receptions, your membership supports this year round programming at WHAT.

## OTHER OPPORTUNITIES TO SUPPORT WHAT

**Sustained Giving** Smaller, automatic, monthly donations make a very big difference.

Donate **stock**, request a **matching** gift from your employer, or make a gift **in honor** or **in memory** of someone.

**Planned Giving** Enhance your philanthropy and address other financial and estate planning needs while making a gift and sustaining WHAT far into the future.

*Contact Joanna today at [Joanna@what.org](mailto:Joanna@what.org) or (508) 349-9428 x102 for assistance with any of these. Alternatively, simply use the pink envelope provided with this playbill or go to [what.org](http://what.org).*

**We are so grateful for your valued support. Thank you!**

# Met Opera 2015-16

LIVE ON SCREEN

**Il Trovatore** OCT 3  
*Verdi*

**Otello** OCT 17  
*Verdi*

**Tannhäuser** OCT 31  
*Wagner*

**Lulu** NOV 21  
*Berg*

**The Pearl Fishers** JAN 16  
*Bizet*

**Turandot** JAN 30  
*Puccini*

**Manon Lescaut** MAR 5  
*Puccini*

**Madama Butterfly** APR 2  
*Puccini*

**Roberto Devereux** APR 16  
*Donizetti*

**Elektra** APR 30  
*Strauss*

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Dot Boulia	Sara Hutchings	Robin Robinson
Larry Boulia	Olga Kahn	Paul Roux
Patricia M. Bradley	Carolyn Kany	Jonathan Ryder
Bethia Brehmer	Pat Kennedy	David Sands
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Joe Burke	Carol Klass	Leslie Shaw
Martha Carroll	Marti Knapp	Lynda Shuster
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Bob DeBeau	Martha Magane	Joyce Tibbetts
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Kevin Donovan	Bill Mastellon	Natalie Wall
Kathy Donovan	Pat Mastellon	Susan Weegar
John Elkins	Judith Merl	Allan Weissman
Kathy Elkins	Janet Morrissey	Barbara Weissman
Patricia Elwell	Richard Mandel	Sebastian Wheeler
Madeleine Entel	Judith Motzkin	Mary Wright

This year we connected with AmeriCorps volunteers through Cape Cod Volunteers. They volunteer at WHAT about twice a month, so you've likely seen them (and know how wonderful they are)! For more information on AmeriCorps, visit [americopscapcod.org](http://americopscapcod.org).



*I have always loved live theater and supported it by buying tickets when I could, so, was excited to learn I could volunteer at WHAT and give more that way. I began when WHAT was a small theater on the harbor and continued at the big, beautiful theater we have now.*

*Although I would have bought tickets for what I was interested in, by volunteering I was able to see everything and discovered I enjoyed many of the productions I could not have afforded to buy tickets for. It is clear the range of my taste and appreciation has expanded greatly from this experience.*

*The big, new wide screen and state of the art audio make watching anything, including opera straight from the Met in New York, a complete pleasure! And another big bonus has been that WHAT supports many non-profits on the Outer Cape and has greatly expanded its range of presentations, movies and panels, such as from Wellfleet Bay Audubon Sanctuary, which has enabled me to contribute to the larger community as well.*

*Do I sound like a big fan? I absolutely am!*

*-Marie Broudy*



# 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.

## 1985

**Rhinoceros**  
by Eugene Ionesco  
by David Mamet

## 1986

**The Foreigner**  
by Larry Shue  
**Talking With**  
by Jane Martin  
**My Sister in This House**  
by Wendy Kesselman

**Entertaining Mr. Sloan**  
by Joe Orton

## 1987

**Greater Tuna**  
by Jaston Williams, Joe Sears  
and Ed Howard

**Orphans**  
by Lyle Kessler  
**The Lady's Not for Burning**  
by Christopher Frye

**A Lie of the Mind**  
by Sam Shepard

## 1988

**On the Verge**  
by Eric Overmyer  
**Goose and Tomtom**  
by David Rabe  
**Black Comedy and the Actor's Nightmare**  
by Christopher Durang  
**Glengarry Glenn Ross**  
by David Mamet

## 1989

**The Road to Mecca**  
by Athol Fugard  
**Brilliant Traces**  
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

## 1990

**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 Levi Lee  
**The Road to Nirvana**  
by Arthur Kopit

**Terminal Hip**  
written and directed by  
Mac Wellman  
with Stephen Mellor

**The Mystery of Irma Vep**  
by Charles Ludlam

**Death of a Salesman**  
(co-production with the Academy  
Playhouse in Orleans)  
by Arthur Miller

## 1991

**The Mystery of Irma Vep**  
by Charles Ludlam  
**And Baby Makes Seven**  
by Paula Vogel  
**Giggle and Scream**  
(world premiere)  
by David Steven  
**Rappoport**  
directed by Alan Zadow  
**The Speed of Darkness**  
by Steve Tesich  
**Fool for Love**  
by Sam Shepard  
**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  
with Julie Harris & Ben Gazzara

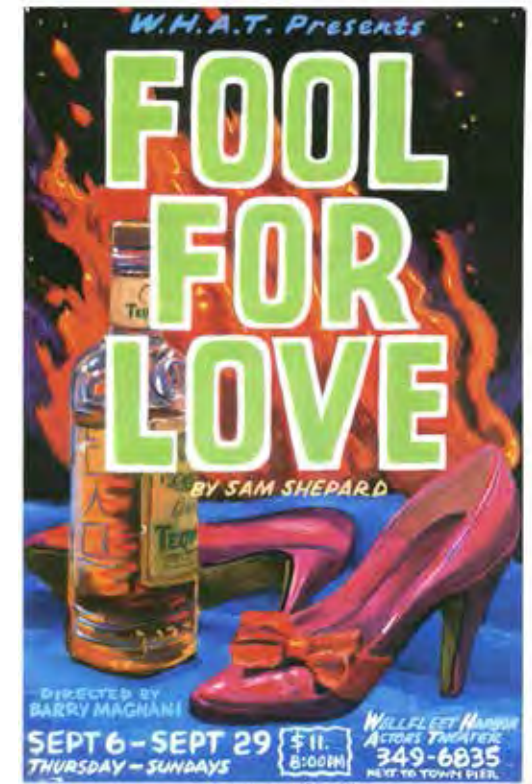
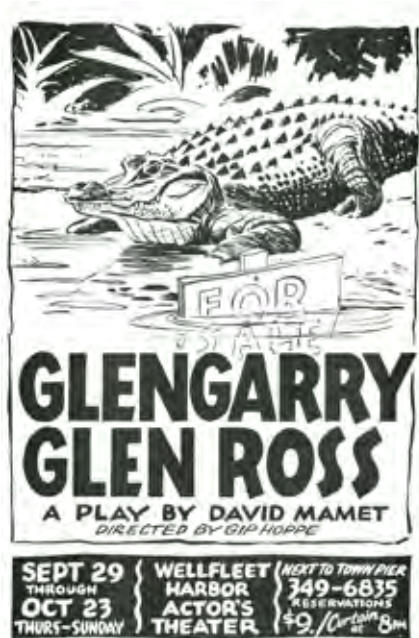
## 1992

**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  
**The Kathy and Mo Show**  
by Kathy Najimy & Mo Gaffney  
**Johnny Got his Gun**  
by Bradley Rand Smith  
**Dear Liar**  
(benefit)  
by Jerome Kilty  
with Julie Harris & Alvin Epstein

## 1993

**Heart of Jade**  
written and directed by  
Gip Hoppe  
**The Baby Dance**  
by Jane Anderson  
**The Swan**  
by Elizabeth Eglhoff  
**Sex, Drugs, Rock & Roll**  
by Eric Bogosian  
**The Kathy and Mo Show**  
by Kathy Najimy & Mo Gaffney





Prelude to a Kiss

by Craig Lucas

The Baltimore Waltz

by Paula Vogel

1994

(10th Anniversary Season)

Jimmy Tingle's Uncommon Sense

written and performed by Jimmy Tingle

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

Cosmologies

(world premiere)

by David Rabe

Siberian Summer

(world premiere)

written and directed by Kevin Rice

Are You There

(world premiere)

written & performed by Frank Speiser

1995

Keely and Du

by Jane Martin

66

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

Simpatico

(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



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7 Blowjob

(New England premiere)

by Mac Wellman

1998

The Seagull: Wellfleet 1990s

(New England premiere)

written and directed by Jeff Cohen

(adapted from Anton Chekhov)

Actorz...with a Z

written and performed by

John Kuntz

Stonewall 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

Fuddy Meers

(New England premiere)

by David Lindsay-Abaire

Closer

(New England premiere)

by Patrick Marber

2001

Women Who Steal

(New England premiere)

by Carter L. Lewis

Lemonade

(New England premiere)

by Eve Ensler



Cooking With Elvis

(American premiere)

by Lee Hall

Horrifying, Absolutely Real, True Disasters

(world premiere)

written and directed by Gip Hoppe

2002

The Homecoming

by Harold Pinter

Professional Skepticism

(world premiere)

by James Rasheed

Fully Committed

by Becky Mode

The Dog Problem

by David Rabe

Driving on the Sidewalk

(world premiere)

by Jesse Kellerman

One Night in the Life of Denise Ivanovich

(American premiere)

by Kevin Rice

A New War

(world premiere)

written and directed by Gip Hoppe

67



**Once Upon A Wolf\***  
by Stef DeFerie  
**Nick Tickle, Fairy Tale Detective\***  
by Stef DeFerie

## 2003

**A New War**  
(transfer to Jimmy Tingle's  
Off-Broadway in Somerville, MA)  
Winner of 2003 Elliot Norton  
Award: Outstanding Production  
by a Small Visiting Company  
written and directed by Gip Hoppe

**The Unexpected Man**  
by Yasmina Reza

**The Art Room**  
(New England premiere)  
by Billy Aronson

**Live Girls**  
(world premiere)  
by Victoria Stewart

**Jewbano**  
written and performed by Frank Speiser

**Proof**  
by David Auburn

**Lobby Hero**  
by Kenneth Lonergan

**True West**  
by Sam Shepard

**The Colony of the Cats\***  
written and directed by Stephen Russell

## 2004

**Cuckooland**  
(world premiere)  
written and directed by Gip Hoppe

**To My Chagrin**  
written and performed by Peggy Shaw

**Glitterati**  
(New England premiere)  
written and performed by John Kuntz

**Gizmo Love**  
(world premiere)  
by John Kolvenbach

**Immoral Imperatives**  
(New England premiere)  
by Jeffrey Sweet

**Private Jokes, Public Places**  
(New England premiere)  
by Oren Safdie

**The Three Sillies\***  
(world premiere)  
written and directed by Stephen Russell

## 2005

**Public Exposure**  
(world premiere)  
by Robert Reich

**Pugilist Specialist**  
(New England premiere)  
by Adriano Shaplin

**The Lovers (The Lover & Ashes to Ashes)**  
by Harold Pinter

**Hazard County**  
(New England premiere)  
by Allison Moore

**Bug**  
by Tracy Letts

**The Dream Express**  
written and directed by  
Len Jenkins



2015-2016 WELFLEET HARBOR ACTORS THEATER

**McReele**  
by Stephen Belber

**The Very Sad Tale of the Late Mr. Stiltskin\***  
(world premiere)  
written and directed by Stephen Russell

**Mercy on the Doorstep**  
(world premiere)  
written and directed by Gip Hoppe

## 2006

**The Intelligent Design of Jenny Chow**  
(New England premiere)  
by Rolin Jones

**Candy & Dorothy**  
(New England premiere)  
by David Johnston

**Dalton Trumbo's Johnny Got His Gun**  
adapted for the stage  
by Bradley Rand Smith

**Red Light Winter**  
(New England premiere)  
by Adam Rapp

**Shakespeare's Actresses in America**  
created & performed  
by Rebekah Maggor

**On An Average Day**  
(New England premiere)  
by John Kolvenbach

**Romance**  
(New England premiere)  
by David Mamet

**The Captain's Doll**  
(world premiere)  
by D.H. Lawrence  
adapted & directed by Jeff Zinn

**Jonathan Katz - Live!**

**Xenia Hedgehog's Academy of Etiquette For Naughty Boys and Girls: Nine Convenient and Easy Lessons\***  
written & directed by Stephen Russell

## 2007

**Mojo**  
by Jez Butterworth

**The Clean House**  
by Sarah Ruhl

**Dark Yellow**  
(New England premiere)  
by Julia Jordan

**Hunter Gatherers**  
(East Coast premiere)  
by Peter Sinn Nachtrieb

**School For Wives (L'Ecole des Femmes)**  
(New England premiere)  
by Moliere  
Presented by  
Shakespeare on the Cape



**Daisy Crockett, Frontiersperson!\***  
(world premiere)  
written and directed by Stephen Russell

**What Then**  
by Rinne Groff

**American Buffalo**  
by David Mamet

**Indian Blood**  
by A.R. Gurney

**Love Song**  
by John Kolvenbach

## 2008

**Last Train to Nibroc**  
by Arlene Hutton

**Intimate Apparel**  
by Lynn Nottage

**What the Butler Saw**  
by Joe Orton

**The Pillowman**  
by Martin McDonagh

**Fabuloso**  
(world premiere)  
written & directed by John Kolvenbach

**The George Place**  
(world premiere)  
by David Johnston

**Triumph of Love**  
by Marivaux  
Presented by Shakespeare on the Cape

**Fool of the World and the Flying Ship\***  
(world premiere)  
written & directed by Stephen Russell

**Ride**  
(world premiere)  
by Eric Lane

**Shortstack**  
(world premiere)  
by Rolin Jones

**The Mistakes Madeline Made**  
by Elizabeth Meriwether

**Sexual Perversity in Chicago**  
by David Mamet

**Shining City**  
by Conor McPherson

## 2009

**The Mystery of Irma Vep**  
by Charles Ludlam

**Noises Off**  
by Michael Frayn

**The Little Dog Laughed**  
by Douglas Carter Beane

**The Blue Room**  
by David Hare

**The Happy Oyster Spectacular Show**  
by Dave Kennedy

**The Bald Soprano**  
by Eugene Ionesco

**Laughing Wild**  
by Christopher Durang

**Speech and Debate**  
by Stephen Karam

**Puss in Boots: The astonishing adventures of Ocelot Ugg\***  
(world premiere)  
written & directed by Stephen Russell

## 2010

**Daughter of Venus**  
by Howard Zinn

**Born Yesterday**  
by Garson Kanin

**Tingle! starring Jimmy Tingle**

**In the Next Room or the Vibrator Play**  
by Sarah Ruhl

**Danny Casolaro Died for You**  
by Dominic Orlando

**Colorado**  
by Peter Sinn Nachtrieb

**Cyrano**  
adapted by Jo Roets,  
from the play by  
Edmund Rostand

**Dead Ringer**  
by Gino Dilorio

**The Storytelling Ability of a Boy**  
by Carter W. Lewis

**Robin Hood or Marian of Sherwood\***  
written & directed by Stephen Russell

## 2011

**Jihad Jones and the Kalashnikov Babes**  
by Yussef El Guindi

**Boeing Boeing**  
by Mark Camoletti

**Oscar Wilde's An Ideal Husband**  
adapted by Daniel Morris

**Bakersfield Mist**  
by Stephen Sachs

**Body Awareness**  
by Annie Baker

**A Behanding in Spokane**  
by Martin McDonagh

**Neighborhood3: Requisition of Doom**  
by Jennifer Haley

**The Betrothed**  
by Dipika Guha

**The Ding Dongs, or What Is the Penalty in Portugal?**  
(world premiere)  
by Brenda Withers

**The Very Sad Tale of the Late Mr. Stiltskin\***  
written and directed by Stephen Russell

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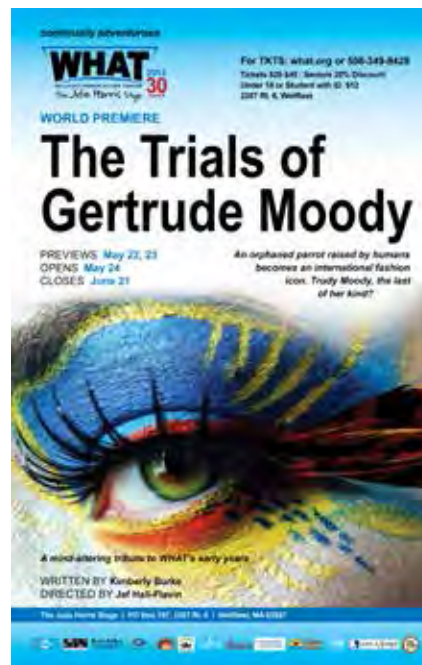
PREVIEWS: May 22, 23  
OPENS: May 24  
CLOSES: June 21

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## 2012

**References to Salvador Dali Make Me Hot**  
by Jose Rivera

**The Consequences (a musical)**  
(world premiere)  
by Nathan Leigh and Kyle Jarrow

**Saving Kitty**  
(world premiere)  
by Marisa Smith

**Hysteria, or Fragments of an Analysis of an Obsessional Neurosis**  
by Terry Johnson

**Oblomov**  
(American premiere)  
by Kevin Rice

**Sleeping Beauty (La Belle Au Bois Dormant)\***  
(world premiere)  
written & directed by Stephen Russell

## 2013

**39 Steps**  
A Parody of Alfred Hitchcock's

**Utility Monster**  
(American premiere)  
By Marina Keegan

**Six Characters in Search of an Author**  
(world premiere of WHAT adaptation)  
adapted by Matt Foss

**One Slight Hitch**  
by Lewis Black

**Cat on a Hot Tin Roof**  
by Tennessee Williams

**Daisy Crockett, Frontiersperson!\***  
written and directed by Stephen Russell

## 2014

**The Hound of the Baskervilles**  
Adapted by Steven Canny and John Nicholson

**The Trials of Gertrude Moody**  
(World Premiere) by Kimberly Burke

**I Am a Camera**  
by John Van Druten

**The Surfside Snoops and the Ghost of Great Island**  
by Stephen Russell

**The Fabulous Lipitones**  
by John Markus and Mark St. Germain

**Period of Adjustment**  
by Tennessee Williams

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**Around the World in 80 Days**  
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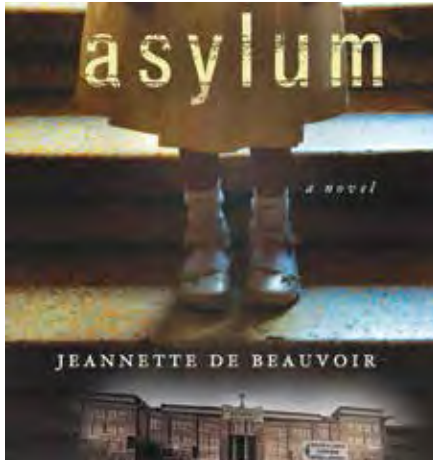
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# Fran DeVasto, August 13, 1952 - March 21, 2015



This year saw the passing of a larger than life member of our Cape theatre community, Fran DeVasto. Fran acted in and directed plays all over the Cape and

brightened many a Wellfleet winter's night with his productions of *The Mouse That Roared*, *It's A Wonderful Life* and his memorable staging of *Our Town*, with a cast of scores of Wellfleetians. As the guiding force behind the Periwinkle Players, for seven years, he wrote, produced and directed *The Forest of John the Fox* plays at the Rec Department tent at Baker's Field, thus establishing a fun and vibrant tradition of summer children's theatre in Wellfleet, geared for all ages. It's no exaggeration to say that WHAT for Kids would not exist without the model that Fran provided. We would like to dedicate this season of WHAT for Kids to his memory.

We asked Rich McKey, who has been one of our W4K stalwarts for many years, to share some memories of working with his

good friend, Fran.

"Frannie and I were arguing. The waiter had long ago cleared away our bowls of won-ton, and fluttered hopefully about, waiting for us to pay up and leave. I nursed the remnants of my second beer, while Frannie mostly ignored the finger of whiskey remaining in his glass.

Frannie and I argued a lot. We argued quietly, intensely, and, for my part, gleefully. We argued over points of art, over politics, over sports. And the funny thing was, our views were rarely terribly far apart. But we argued anyway.


I met Fran 25 years ago, when he cast my then wife, P.J. as Teddy the Bear in his Periwinkle Players production for the summer. Back then, P.J. and I were entering Cape theatre via many venues.

P.J.'s involvement with the Players seemed a given by the second summer. I was a little startled at how successful the shows were. I had seen them. They seemed so simple to me. And then I realized that Frannie's shows were simple in their honesty. Frannie's humor was borne of un-harnessed joy. Kids liked it. And their parents did too.

I was privileged enough to work with Frannie many times over the years. We have directed each other in all too few productions. And have not had nearly enough arguments."

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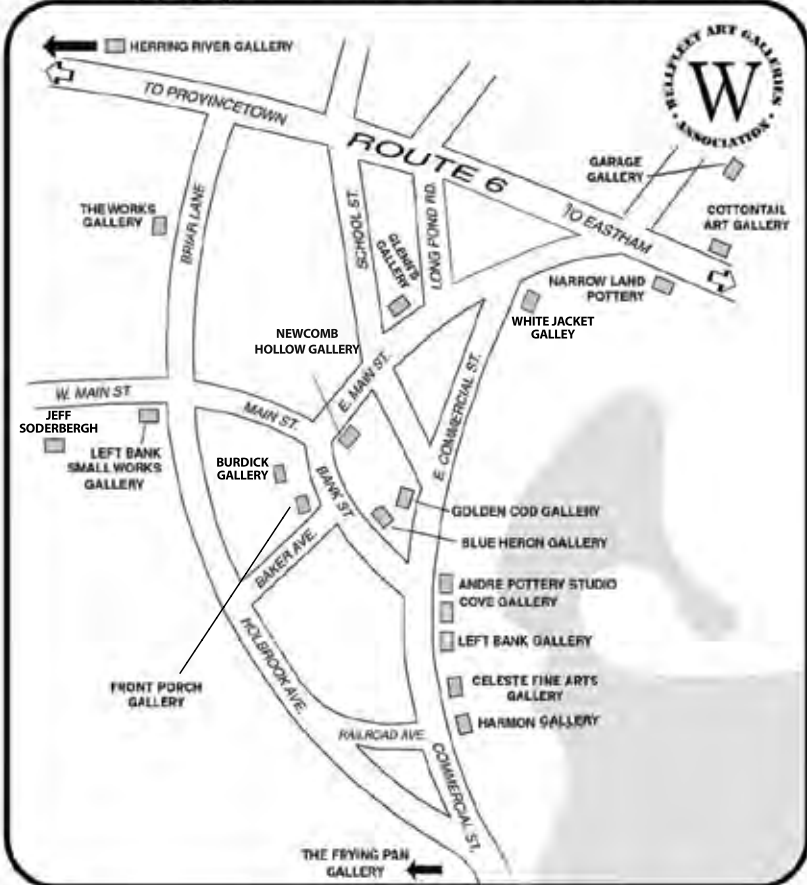
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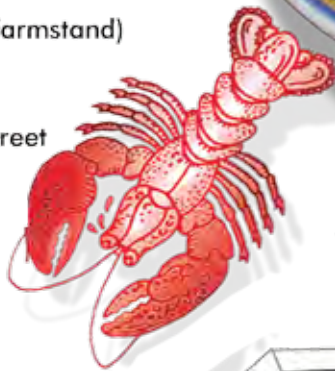
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# The Players Ball

PITMASTERS EDITION

The Players Ball: Pitmasters Edition was the party of the summer in 2014. Thank you to celebrity pitmasters John Markus ("BBQ Pitmasters") and Aaron Franklin (Franklin Barbecue, Austin, TX), and everyone who came to this sold out event!

Photos by Michael & Suz Karchmer



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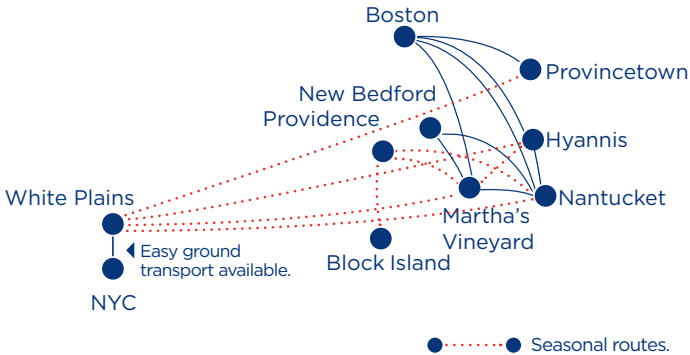


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