

2016-2017

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The Julie Harris Stage

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WHAT

WELLFLEET HARBOR ACTORS THEATER

The Julie Harris Stage

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THE LARRY PHILLIPS WHAT FOR KIDS!
PERFORMANCE PAVILION
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what.org

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what.org

Thought-provoking programming,
year round

This season we celebrate the 32nd 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.

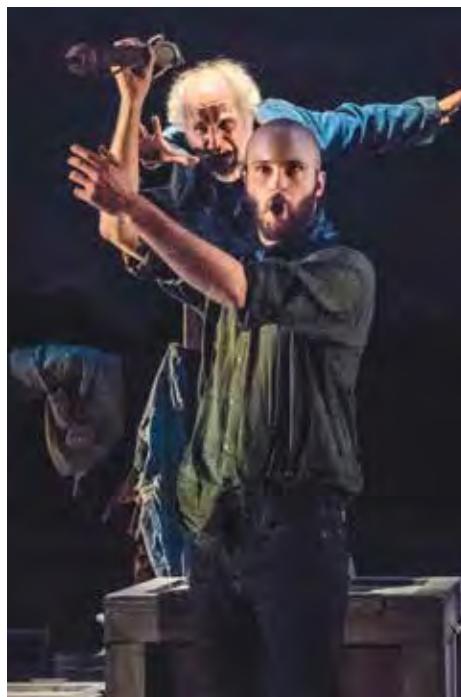


photo: Michael & Suz Karchmer

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

The Larry Phillips WHAT for Kids!
Performance Pavilion
on the grounds of The Julie Harris Stage

508-349-9428

WHAT's Inside...

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KARYN E. POLITO
LIEUTENANT GOVERNOR

March 15, 2016

Dear Friends:

On behalf of the Commonwealth of Massachusetts, Karyn and I welcome you to the 32nd season of the Wellfleet Harbor Actors Theater (WHAT).

From dance to theater, music to film, the award-winning Wellfleet Harbor Actors Theater continues to deliver professional-quality performances and encourages audience engagement through its thought-provoking programming. In addition to serving as a founding member of the Cape & Islands Theater Coalition, WHAT also fosters the personal development of budding actors through its cross-generational WHAT for Kids program.

We applaud WHAT for preserving the cultural arts for the appreciation and education of the public, and for its extensive contributions to the Cape Cod community.

Please accept our warmest wishes for another successful season of performances!

Sincerely,

CHARLES D. BAKER
GOVERNOR

KARYN E. POLITO
LIEUTENANT GOVERNOR





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Chairman
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STEERING and POLICY

March 1, 2016

Dear Friends,

We share so much when we come together at a great theater.

The lights dim, the stage comes alive, the outside world recedes, and we witness the remarkable combination of personal creativity and collective achievement that is live production. We do so each in our own hearts and minds, knowing also that we sit together, experiencing the moment's emotions and splendor in unison.

This is an ancient, beautiful experience.

So it gives me great pleasure to welcome you to the Wellfleet Harbor Actors Theater, now in its 32nd season.

I've heard it said that one great measure of the vitality of a community is its capacity to celebrate and support live theater. If that's true, then Cape Cod is a vibrant place, because WHAT is a leading light among a remarkable constellation of small theaters across the region, each dedicated to presenting performances that enrich our lives and make our communities whole.

By taking your seat, you help make that creativity possible. You become a patron of the arts.

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

And special thanks to the staff, board and volunteers at Wellfleet Harbor Actors Theater. Here's to a successful, enjoyable, and inspirational 2016 season.

Best regards,

Dan Wolf, State Senator
Cape and Islands District





The Commonwealth of Massachusetts

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Sarah.Peake@MAhouse.gov

March 15, 2016

Dear Friends,

Welcome to the 32nd 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!

Very Truly Yours,

A handwritten signature in black ink that reads "Sarah K. Peake".

Sarah K. Peake





1133 Washington Street, Suite 1000
Boston, MA 02118-2700
617.983.2700
617.226.9800 (Fax)
617.226.9804 (Tel)
www.mass.gov/culture/ma/ma-council

March 16, 2016

On behalf of the Massachusetts Cultural Council, I welcome you to the 32nd season of exciting, thought-provoking work by the Wellfleet Harbor Actors Theater.

For 32 years, WHAT has been a sounding board for new and bold ideas, creating community discourse and embracing the journey of life, full of unexpected moments and experiences. The Julie Harris Stage is known as a vibrant cultural destination that is acclaimed by critics, artists, and patrons alike.

WHAT deserves equal praise for the important role it plays in its community. As a founding member of the Cape & Islands Theater Coalition, WHAT plays a role in strengthening the performing arts venues, organizations, audiences and individual artists of the region, and through collaboration with other member theaters, WHAT endeavors to ensure the continued cultural richness of the area.

Through the creation of WHAT for Kids, now in its 15th season, WHAT has extended its programs to foster the artistic and personal development of youth performers, creating a cross-generational project that is an interactive, live theatre experience for the entire family.

The Massachusetts Cultural Council is proud to be a supporter of the excellent work that WHAT is doing on its stages, in its classrooms, and in its community.

Sincerely,

Anita Walker
Executive Director

The Massachusetts Cultural Council is a state agency that promotes excellence, access, education, and diversity in the arts, humanities, and interpretive sciences to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities.





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Dear WHAT Community

This season is truly something to celebrate, so expect the unexpected. On behalf of the Board of Trustees and the Advisory Council, welcome!

This year we celebrate an eight show, live theater season. But that's not all. We complement the theater with numerous cultural offerings: the Metropolitan Opera HD live simulcasts, The English National Opera, Stratford Festival HD productions, the WHAT Summer Concert Series, environmental documentaries with Mass Audubon Wellfleet Bay Wildlife Sanctuary and an array of other special programming, some in partnership with other leading Lower Cape organizations.

We embark upon our 32nd year of professional quality theater with our audience, annually welcome 20,000 patrons to our venues, and remain grateful to be a vibrant cultural destination for the community.

WHAT continues to take seriously its role in the community, providing facilities and programming for not only summer visitors but year-round residents. It is thought-provoking entertainment for the entire family.

And there is perhaps no better way to honor our longtime friend and donor, in this 15th year of WHAT for Kids!, than to construct and dedicate our newest community venue, The Larry Phillips WHAT for Kids! Performance Pavilion. With the graciousness and generosity of our President Emeritus, Carol Green, brother of the late Larry Phillips, his legacy of supporting WHAT and its programming will forever be at home in Wellfleet.

Our continuing success is led by a dynamic group of caring board members and advisory council members, and a very talented staff under the leadership of our Executive Artistic Director, Jeffry George. And in partnership with you, together, we add cultural richness and bring economic health into 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.

The entertainment experience at WHAT has been acclaimed by critics, artists and patrons as rich and empowering. We met with wonderful artistic success last year and have started this season with more glowing reviews.

To our returning patrons, subscribers and donors, AccessWHAT members and sponsors, thank you for your past support. To first-time visitors and contributors, welcome to the WHAT family. It is you who make our work possible.

Help us bring you another season of thrilling theater and community programming, next year and beyond. We ask for your continuing support.

John Dubinsky
Board Chair



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

"I would go to the theater"
— Julie Harris

2016 SUBSCRIPTIONS

All subscriptions are orchestra seating

Five Show Subscription \$160

Theater Under 30 Five Show Subscription \$50

Summer Concert Series (six concerts) \$100

Flex Passes – Use one at a time or all at once.

Five Ticket Flex Pass \$175

Ten Ticket Flex Pass \$350

Single tickets range from \$20 to \$50

Student tickets are \$12

Please see individual show pages for pricing.

FOR TICKETS

IN PERSON	Tickets may be purchased at the WHAT Box Office (The Julie Harris Stage) 2357 Route 6, Wellfleet, MA
BY PHONE	508-349-9428
ONLINE	what.org
BY EMAIL	boxoffice@what.org
BY MAIL	WHAT, PO Box 797 Wellfleet, MA 02667
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.



PLAN YOUR VISIT

Exchanges must be made at least 24 hours before a production. Exchange fees may apply.

The theater is fully accessible, including an elevator and accessible restrooms.

Listening devices are available for the hearing impaired. Handicap and wheelchair accessible seating is available.

Please contact our box office for assistance:
508-349-9428.

Please plan to arrive 10 minutes before curtain. Latecomers will be seated at house manager's discretion.

We share a parking lot with the post office including four handicap spaces in front of the theater. Overflow parking is available in the plaza next door.

As some patrons may have sensitivities or allergies, please do not wear strong colognes or perfumes.



2016
OUR 32ND
SEASON

Wellfleet Harbor Actors Theater presents professional quality theater to its audiences, providing an alternative theater experience not found elsewhere in the region while advancing and preserving the art of the theater for the education and appreciation of the public.

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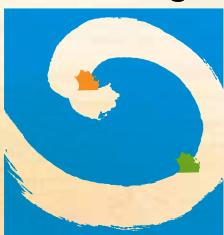
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WELCOME TO OUR 32ND SEASON

In this modern age of conveniences like smart phones, mobile Wi-Fi, and GPS, rarely are we without a plan, a map, or directions. Dinner reservations, the weather forecast, and even romance are right in our pockets - easily accessible 24/7, 365 days out of the year.

With so much of our lives planned out in minute detail, and the near-elimination of the unknown, we forget that our stories are forged from unexpected twists and turns when we stray from the path. This season we celebrate those unexpected moments.

This is an ambitious year for WHAT. Set to the irresistible songs from Matthew Sweet's landmark pop album *Girlfriend* we begin our summer with Todd Almond's ground-breaking play. It is followed by yet another ground-breaking play, *Cock*, by Mike Bartlett, a pugilistic punch-drunk comedy. At WHAT for Kids! we revisit *The Further Adventures of Puss in Boots, or, Ocelot Unchained!* and we are proud to bring James Lescene and his *Absolute Brightness* to WHAT followed by the world premiere musical *Unexpected Joy* with book and lyrics by Tony nominee Bill Russell and music by Janet Hood. Inspired by true events in 1958, *Alabama Story*, by Kenneth Jones, puts censorship on the line and in Matt Connor and Grace Barnes' *Nevermore* we celebrate the works of Edgar Allan Poe.

Wellfleet Harbor Actors Theater has been proud to serve the year round community by embracing a wide variety of cultural offerings. We are particularly proud of producing a spring production geared towards family, fun, and education.

Our programming choices were embraced through unexpected encounters with many of you. In turn, it is our hope that your experience at WHAT will encourage you to embrace the unexpected.


Jeffry George
Executive Artistic Director



Thrill Me: The Leopold and Loeb Story
(2015), directed by Jeffry George



Moby-Dick (2015), directed by
Christopher Ostrom



A Midsummer Night's Dream (2016),
co-directed by Jeffry George and
Christopher Ostrom

Photos by Michael and Suz Karchmer


Christopher Ostrom
Managing Director and
Artistic Associate

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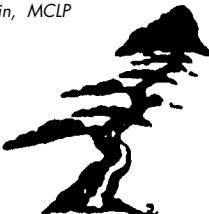
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MAY 12 - JUNE 11

Book by Todd Almond
Music and Lyrics by Matthew Sweet
Directed by Christopher Ostrom
Musical Direction by Nathan Leigh

Thursday - Monday at 8pm

Nebraska, the 1990s. Two teenage boys – one a social outcast, the other the quintessential jock – explore a relationship during a summer of self-discovery between high school graduation and the rest of their lives. Set to the irresistible songs from Matthew Sweet's landmark pop album of the same name, this rock musical gives voice to those of us who grew up in small towns, those of us who didn't quite fit in and learned we were somehow different, and anybody who remembers the terror and thrill of first love.

Recommended for age 10 and up. Please contact the box office if you have concerns about age-appropriate content.



Todd Almond

"The feeling behind the songs – the alternative energy, the stolen freedom – is just right. It won't be hard for anyone to relate to the way these struggling adolescents use music to claim their independence."

Los Angeles Times

TKTS: \$45 Premium, \$40 Orchestra, \$30 Family Circle, \$20 Balcony

GIRLFRIEND

So what was it about this album that affected you so greatly?

There's a small group of us that have this reaction to that album where it just moved us profoundly. I think that there's an operatic-ness about love within that album, and maybe I was just feeling so alone in Nebraska and I wanted so desperately to be in love like the people around me that I saw having this experience. I think that's partly why I'm in theater and why I'm a writer – I was able to internalize all of that angst and all of that frustration and I had to live with it for a long time.

Even though this play isn't auto-biographical, it's based largely on some of the emotional experiences you went through at the time, and it's also important that Matthew Sweet's record was a rescue for you in some ways. So how did those two things, your experiences growing up as a gay teen in Nebraska and Matthew Sweet's album, coalesce into this show?

There's a moment in the piece when the two boys are driving in a car, and one has given the other a tape of the album and he asks, "Did you listen to it?" The other one says yes, and he says, "I love music a lot. It's the only thing that keeps me from..." – and he doesn't finish the sentence. I feel like that kind of answers the question that you're asking.

I remember making a mixtape for a certain boy who was straight as could be, very nice, and I put all of these songs on

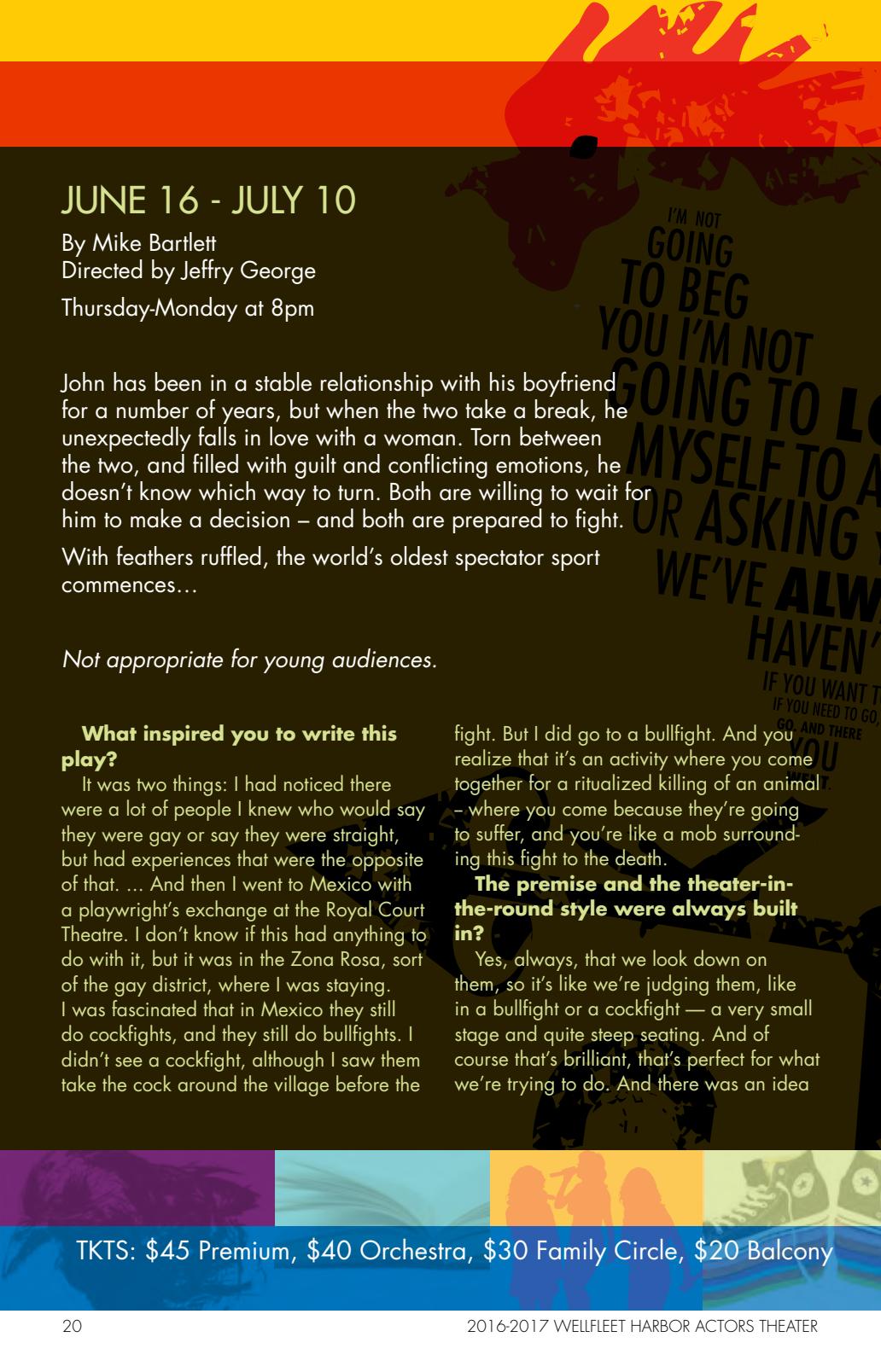
the tape and thought, I hope he hears what I want him to hear. Later, when I thought back about wanting to write something about that time in life – which I think everyone goes through, gay or straight – the horror of not knowing what to say to somebody, [wondering] do they feel the same way you do, and how will they react if you say it out loud ... that album automatically starts playing in my head when I think about that time.

It took me a long time to figure out that these boys can use those songs to communicate with each other, so it's perhaps interesting for two boys to be sitting in a car, singing a song with the lines, "I'd sure love to call you my girlfriend," and hope that the other one is understanding that they actually mean that. But you have plausible deniability: it's just a song on the radio and I'm just singing it, so I don't actually mean what you think I mean, but I really do. [laughs]

(Excerpts from an interview with Todd Almond by Cameron Kell)



| Student tickets: \$12 | 20% Senior Discount



JUNE 16 - JULY 10

By Mike Bartlett

Directed by Jeffry George

Thursday-Monday at 8pm

John has been in a stable relationship with his boyfriend for a number of years, but when the two take a break, he unexpectedly falls in love with a woman. Torn between the two, and filled with guilt and conflicting emotions, he doesn't know which way to turn. Both are willing to wait for him to make a decision – and both are prepared to fight.

With feathers ruffled, the world's oldest spectator sport commences...

Not appropriate for young audiences.

What inspired you to write this play?

It was two things: I had noticed there were a lot of people I knew who would say they were gay or say they were straight, but had experiences that were the opposite of that. ... And then I went to Mexico with a playwright's exchange at the Royal Court Theatre. I don't know if this had anything to do with it, but it was in the Zona Rosa, sort of the gay district, where I was staying. I was fascinated that in Mexico they still do cockfights, and they still do bullfights. I didn't see a cockfight, although I saw them take the cock around the village before the

fight. But I did go to a bullfight. And you realize that it's an activity where you come together for a ritualized killing of an animal – where you come because they're going to suffer, and you're like a mob surrounding this fight to the death.

The premise and the theater-in-the-round style were always built in?

Yes, always, that we look down on them, so it's like we're judging them, like in a bullfight or a cockfight — a very small stage and quite steep seating. And of course that's brilliant, that's perfect for what we're trying to do. And there was an idea

TKTS: \$45 Premium, \$40 Orchestra, \$30 Family Circle, \$20 Balcony

COCK

"Cock, the pugilistic, punch-drunk comedy... that sears you with snark while ripping your heart out."

DC Theatre Scene



Mike Bartlett

from the beginning that there's no set or props or costumes, there's not even naturalistic movement, it's just [a few people] concerned with the drama and what they're trying to do with each other. Because at a particularly argumentative dinner party, or when you're really into conversation with someone, or on a great date, you don't think about the surroundings, all you're concerned about is the other people.

So talk to me about the title.

About six scenes in, I realized that it was like a cockfight ... and I was getting really irritated with the main character because he wouldn't make any decisions. And I

don't know if it's true here, but in Britain if someone's really irritating you like that, you think "Oh, he's a complete cock" ... I often think a title works in dialogue with a play. The audience comes in knowing the title, so they're often thinking: "How does the title relate to this scene or this character or this moment?" ... That's why it's called what it's called. And it's been a much bigger issue here than it was in London.

*(Excerpts from an interview with
Mike Bartlett by New York Metro)*

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Edwige Yingling
Wednesday, June 29

Stage Door Canteen
Tuesday, July 5

Holli Ross
Wednesday, July 6

Latin Grammy Award Winning
Afro Bop Alliance
Tuesday, July 12

**Cape Cod Chamber
Music Festival**
Wednesday, July 13

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AT 8PM

ALL
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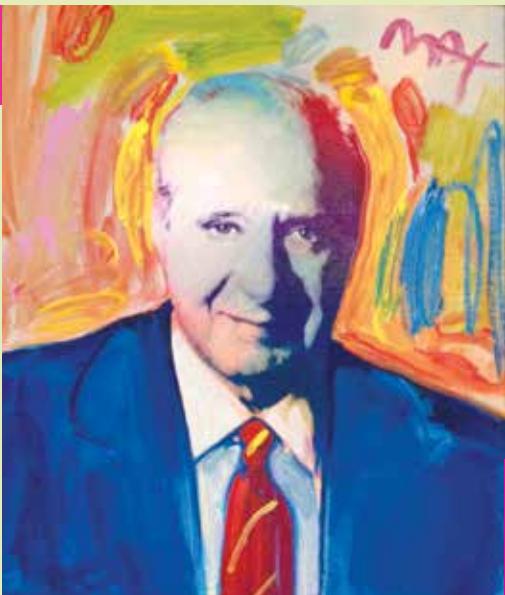
THE LARRY PHILLIPS

WHAT for Kids!

PERFORMANCE PAVILION

DEDICATION OF THE
LARRY PHILLIPS
WHAT FOR KIDS!
PERFORMANCE PAVILION

July 10, 5:30pm



Larry Phillips, by Peter Max

There is perhaps no better way to honor our longtime friend and donor than to construct and dedicate our newest community venue, The Larry Phillips WHAT for Kids! Performance Pavilion.

Help celebrate this anniversary year, the leadership of WHAT for Kids! Impressario – Stephen Russell, and make a named gift that is hopefully affordable for the entire family.

Your name, or that of a loved friend or family member, will permanently appear on the stadium seating donor recognition wall.

years

TKTS: 508-349-9428 or what.org | TKTS \$12

WHAT FOR KIDS!

JULY 11 - SEPTEMBER 1

Written and directed by Stephen Russell

Monday-Thursday at 7:30pm

TKTS: \$12

THE FURTHER ADVENTURES OF PUSS IN BOOTS, OR, OCELOT UNCHAINED!

A new comedy adventure by Stephen Russell

It's a year after the events of *The Astonishing Adventures of Ocelot Ugg, or Puss in Boots* (WHAT for Kids!, 2009)

Ocelot (Puss in Boots) is kidnapped by agents of that evil pair, Cardinal Balmont and the Princess Minette, and handed over to pirates. When Ocelot eats all the rats on board the ship the pirates are grateful but they still follow their orders, taking him all the way across the Atlantic to New Spain. There he is turned over to

Don Jose, the owner of a huge hacienda, to be held a captive forever. Meanwhile, his friends Jean-Claude and Anne-Claire set off in search of Ocelot (as Balmont and Minette knew they would), following him across the ocean. Will they be able to find him and win his freedom? And, if they do, will the three friends ever get back to France and restore the King to his throne? But of course, mes amis! You'd better believe they'll be some awesome sword fights along the way, along with lots of jokes, songs and surprises.

See page 40-41 for a history of WHAT for Kids!



**JULY 15 & 16, 8PM
+ JULY 17, 3PM**

Written and Performed by James Lecesne
Directed by Tony Speciale

"A pretty darn dazzling beacon of theatrical talent," (New York Times) and based on his 2008 book of the same name, *Absolute Brightness* tells the story of detective Chuck DeSantis, a small New Jersey town investigator who sets out to solve the disappearance of a flamboyant 14-year-old boy named Leonard Pelkey. Through Leonard's world, DeSantis confronts the horrors of bullying and sees how a community can learn to embrace their differences by having the courage to stay true to their individuality.

Director Tony Speciale's credits include productions at Classic Stage Company, Center Theatre Group, The Alliance Theatre, and Actors Theatre of Louisville, and is a Drama Desk and GLAAD Media Award nominee.

With original music by Duncan Sheik

"It's based on a real story, right?"

As a playwright, this is the kind of comment that makes me feel as though I've done my job. It tells me that there's something true to life about my story, and the audience believes what they've been told.

As I've been traveling with *The Absolute Brightness of Leonard Pelkey* audience members would congregate in the lobby after the performance and someone would inevitably ask me that same question. "Is it true?" When I explain

Recommended for ages 10 and up. Please contact the box office if you have concerns about age-appropriate content.

TKTS: \$45 Premium, \$40 Orchestra, \$30 Family Circle, \$20 Balcony

ABSOLUTE BRIGHTNESS



that no, in fact, I made it all up, they often seem a little suspicious. "Really?" they say. "I'm almost sure I remember hearing that story on news."

Of course, I was influenced by the many stories I've heard on the news over the years and also from talking to so many young people all over the country, but the story came from my imagination.

Chuck DeSantis, a local detective in a small New Jersey town, investigates the disappearance of a 14-year-old boy known for his joyous spirit and a flamboyant sense of style. As the inhabitants of the town reflect on Leonard Pelkey's life and their personal interactions with him, they come to understand just how much he affected their lives. And as

Chuck delves deeper into the mystery, he discovers the price Leonard paid for being different, and finds himself connected to the everyone in the community in surprising ways. The owner of the local hair salon, her 16-year-old daughter, the older man who works the clock repair shop, a teenage video gamer geek, and the wife of a local mobster are just a few of the characters I portray in this solo play.

As the co-founder of The Trevor Project, the only national 24/7 suicide prevention and crisis intervention Lifeline for LGBT and Questioning youth, I'm all about encouraging young people to be themselves and keeping them safe. Whether at home, on the street or at school, young people face the challenge of expressing who they

"If you're the kind of person who enjoys human-centered stories, who can't resist a detective yarn no matter how basic and who enjoys watching an actor impersonate a town full of kooky yet hilariously recognizable characters, then click off the television... This show... is what you've been waiting for."

LA Times



James Lecesne

are and they often have to do this before they know who that person is. Our job is create a safe and supportive environment for them while they go about the business of becoming. Their job is to take risks, be adventurous discover what they like and who they are

My hope is that *The Absolute Brightness of Leonard Pelkey* will reach many more people and get us all thinking about the obstacles young people face when they make up their mind to be true to themselves and inspire us all to be absolutely brighter.

-James Lecesne



| Student tickets: \$12 | 20% Senior Discount

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27

JULY 21 - AUGUST 20

A WORLD PREMIERE MUSICAL

Produced in association with Jim Kierstead
Book and Lyrics by Bill Russell, Music by Janet Hood
Directed by Lynne Taylor-Corbett

Wednesday-Monday at 8pm, Sunday at 3pm

Unexpected Joy has book and lyrics by Tony nominee Bill Russell (*Side Show*, *Lucky Duck*) and music by Janet Hood. It marks the first collaboration between the two since their song cycle *Elegies for Angels, Punks and Raging Queens*, which was inspired by the AIDS memorial quilt. Russell is a Tony Award nominee for book and lyrics to *Side Show*, on which he collaborated with

Dreamgirls composer Henry Krieger. Russell has also penned book and lyrics to *The Last Smoker in America* and *Kept*. According to the authors, "*Unexpected Joy* is a new musical about four women – all of them singers, but of various experience and success: Joy, a baby-boomer, her daughter Rachel, Rachel's daughter Tamara, and Lou, the woman Joy is intending to marry. But Joy hasn't

told Rachel about her wedding plans and has good reason to be apprehensive. Rachel is married to a successful televangelist and performs regularly on his TV show. And Lou is a self-described lesbian terrorist. When the family comes together for a concert honoring Rachel's father (her mother never married him), the sparks and music fly!"

Recommended for ages 13 and up. Please contact the box office if you have concerns about age-appropriate content.

TKTS: \$50 Premium, \$45 Orchestra, \$35 Family Circle, \$20 Balcony

UNEXPECTED JOY



Lynne Taylor-Corbett



Janet Hood



Bill Russell

Janet and I are thrilled that WHAT is doing the world premiere of *Unexpected Joy*. We have a long history with and love of Cape Cod – especially this end of it. In the mid-'70s Janet was half of a duo called Jade & Sarsaparilla which I wrote lyrics for and managed. We gigged around here frequently and with some friends she and I rented a house in Truro off-season for two years. Musicals can take a while to come together, as this one has, but from its inception it was always set in this neighborhood. Attitudes and laws have changed so rapidly over the years we've been working on the show that I admit to being concerned it was becoming dated as we wrote it. But just because laws change doesn't necessarily mean minds do, and often that is nowhere as apparent as in the dynamics among family members. This production fittingly came about because of serendipity. Last October my husband, Bruce Bossard, had some vacation days he needed to use and we decided to come up here because we love it so and hadn't been in a while. Our friends, the Berrys, were in rehearsals for *Thrill Me* here and invited us to one. We met Jeffry and practically the first words out of his mouth were, "Do you have anything we could do?" Did I ever! So this world premiere happening at WHAT is indeed an *Unexpected Joy* and we are so happy to share it with you.

-Bill Russell, March, 2016

| Student tickets: \$12 | 20% Senior Discount

2016 SUMMER ENCORES!

JUNE 25 1pm

Tosca

JULY 2 1pm

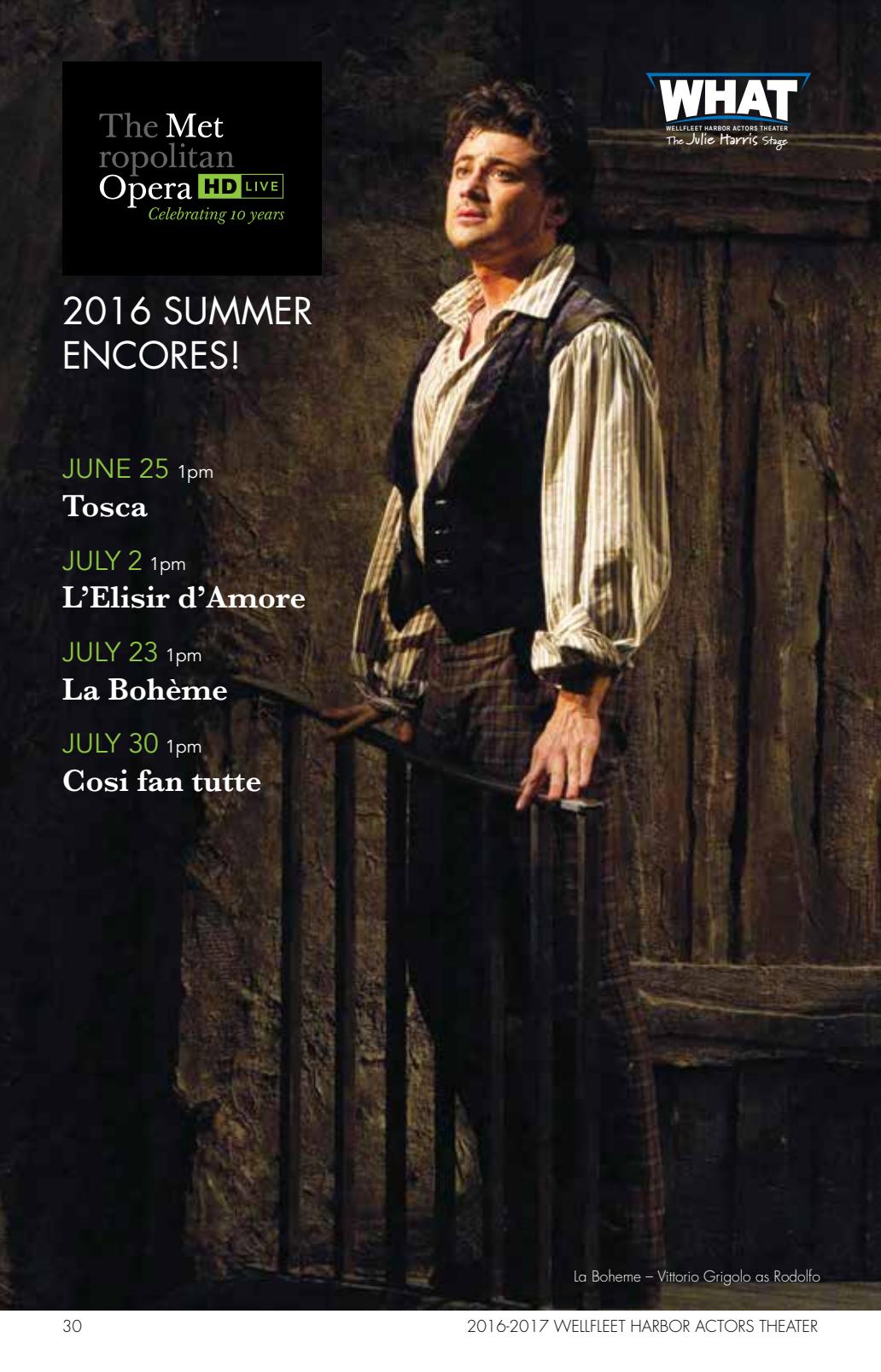
L'Elisir d'Amore

JULY 23 1pm

La Bohème

JULY 30 1pm

Cosi fan tutte



La Bohème – Vittorio Grigolo as Rodolfo

ART and HEART:

AUGUST 30, 6:30PM



THE WORLD OF ISAIAH SHEFFER

ART and HEART: THE WORLD OF ISAIAH SHEFFER, is the celebration of Isaiah Sheffer, a beloved cultural figure in New York City. Sheffer's life and work is shared lovingly via intercuts of archival material, interviews with friends and colleagues, and stage performances. "His voice was like having warm butterscotch poured over your head," recalls Stephen Colbert. Leonard Nimoy remembers Isaiah as "endlessly creative." Jane Curtin thought "he was so much fun." Isaiah Sheffer had a unique wit and humor that suffused everything he did. "His ebullient personality shines through," said the Hollywood Reporter's review of the film.

AUGUST 25 - SEPTEMBER 25

EAST COAST PREMIERE

By Kenneth Jones

Directed by Jeffry George

Thursday-Monday at 8pm

A gentle children's book with an apparent hidden message stirs the passions of a segregationist senator and a no-nonsense state librarian in 1959 Montgomery, just as the civil rights movement is flowering. Inspired by true events, *Alabama Story* puts political foes, star-crossed childhood friends, and one feisty author on the same page to conjure a Deep South of the imagination.

Alabama Story received its world premiere at the Pioneer Theatre Company in Salt Lake City in January 2015. The play was a finalist in the 2014 National Playwrights Conference of the Eugene O'Neill Theatre Center.

All ages

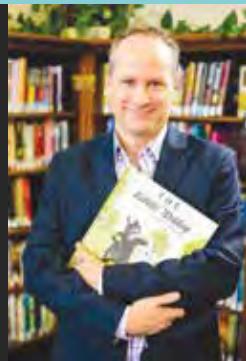
In May 2000, while reading the New York Times, I came across the story of Emily Wheelock Reed, the former State Librarian of Alabama who had been challenged by a segregationist state senator in 1959. Senator E.O. Eddins demanded that a children's picture book – Garth Williams' *The Rabbits' Wedding*, about a black rabbit marrying a white rabbit – be purged from the shelves of Alabama libraries on the grounds that it promoted race-mixing. Their conflict was reported worldwide.

Strong characters and richly contrasting conflicts rarely just fall into my lap, but that's exactly what happened here. Vivid

TKTS: \$45 Premium, \$40 Orchestra, \$30 Family Circle, \$20 Balcony

ALABAMA STORY

Kenneth
Jones



opposites – male and female, black and white, insider and outsider, Southern and Northern, private and public, child and parent, innocence and ugliness – were immediately evident in this forgotten slice of American history. Knowing that Montgomery, Alabama is so highly charged, historically, as both the Cradle of the Confederacy and the Cradle of Civil Rights helped my imagination to blossom further.

The elements from real life were so bold that they seemed to jump out like the cut-outs in a pop-up children's book. I followed their lead and I gave them a wrangler in Garth Williams himself, who speaks

directly to the audience and assumes multiple roles in this land that I call The Deep South of the Imagination. (Williams' indelible illustrations were likely part of your childhood – he created the art for *Little House on the Prairie*, *Charlotte's Web*, *Stuart Little* and more). I never approached my play as a dry docudrama; the goal was to make it "pop up" in a way that can only happen in the theatre.

I view *Alabama Story* as a mash-up of some of my favorite kinds of plays – courtroom thriller, memory play, romance, historical drama – but underneath all of that is a script about how character is tested in a time of great social

change. How will you behave toward others when your world is turned upside down?

I hope that *Alabama Story* sparks a memory of a beloved book, the person who gave it to you and the day that you realized that a "turning of the page" could be both terrifying and wonderful. Maybe it will also be a reminder that no matter what our differences, on some level, we all share the same story.

Kenneth Jones
March, 2016

| Student tickets: \$12 | 20% Senior Discount



PRESENTS
LIVE SIMULCAST

Stratford FESTIVAL



September 17, 1pm

HAMLET

September 24, 1pm

THE ADVENTURES OF PERICLES

October 1, 1pm

THE TAMING OF THE SHREW



2016-2017 WELLFLEET HARBOR ACTORS THEATER



2016-2017
season

The Met
ropolitan
Opera 

Tristan und Isolde

ENCORE OCT 15 *Wagner*

OCT 8

12 pm

Don Giovanni

ENCORE OCT 29 *Mozart*

OCT 22

12:55 pm

L'Amour de Loin

ENCORE DEC 17 *Saariaho*

DEC 10

12:55 pm

Nabucco

ENCORE JAN 14 *Verdi*

JAN 7

12:55 pm

Roméo et Juliette

ENCORE JAN 28 *Gounod*

JAN 21

12:55 pm

Rusalka

ENCORE MAR 4 *Dvořák*

FEB 25

12:55 pm

La Traviata

ENCORE MAR 18 *Verdi*

MAR 11

12:55 pm

Idomeneo

ENCORE APR 1 *Mozart*

MAR 25

12:55 pm

Eugene Onegin

ENCORE APR 29 *Tchaikovsky*

APR 22

12:55 pm

Der Rosenkavalier

ENCORE MAY 20 *Strauss*

MAY 13

12:55 pm

WHAT

WELLFLEET HARBOR ACTORS THEATER
The Julie Harris Stage

OCTOBER 20 - NOVEMBER 6

Music by Matt Connor

Lyrics adapted from Edgar Allan Poe

Book by Grace Barnes

Directed by Christopher Ostrom

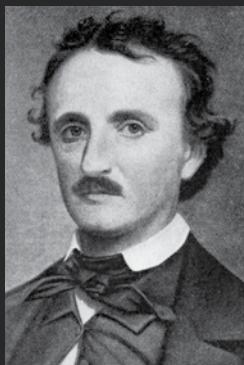
Thursday-Saturday at 7:30pm; Sunday at 3pm

Take a dark and mysterious journey into the life of Edgar Allan Poe. This imaginative musical uses Poe's poetry and short stories as its base and his shifting obsession with the women in his life as its catalyst. With hauntingly beautiful melodies, *Nevermore* breathes new life into Poe's work and explores a twisted true-life tale that is as bizarre as his classic stories of the macabre.

Recommended for ages 10 and up. Please contact the box office if you have concerns about age-appropriate content.

"a hypnotic whirl."

The Washington Post



TKTS: \$45 Premium, \$40 Orchestra, \$30 Family Circle, \$20 Balcony

NEVERMORE

When someone attends a performance of *Nevermore*, are they relating to you or to Poe?

I think they're relating to both. The only way I could bring the story to life was to delve into Poe's world and try to figure out why he was writing what he was writing, feeling what he was feeling. Clearly he didn't write this poetry to be turned into a musical, but he did write the poetry for a reason. And I think some of those reasons are very evident onstage. He was in search of his mother. He did have this horrific life that seemed to be tortured. To bring it to life, I had to find what tortured me. I had to find what mother I was seeking, even though it wasn't my own mother.

What was your introduction to Poe's work?

I'm sure I studied Poe in school, but I can't remember. I did find a book of Poe's work on that silly clearance table at Borders a couple years ago. I thought, as an actor, "You know what, everyone needs this." It was a huge, complete works book. I got it for like \$5. One of the poems in the back was "Dreams," which is the last song... in the show. I set it up on my piano, and one night, probably after too much Shiraz, I opened up to the back and

started playing what now is "Dreams."

Once I started to work on the poetry, there was a definite connection [with Poe]. After doing the research – the why and how of the solitude, the misunderstandings, the demons – I think it's universal. Looking back, seeing myself going into that Falls Church Borders and picking up that book, I would be silly to think there wasn't a reason behind it. It really has been serendipitous in my crazy life. I have lots of serendipity.

How do you relate to Poe's work more specifically?

In the piece, a lot of the women want Poe to settle down, or want to make him something he's not. They want him to settle into the normal world, and he can't. I relate to that. My father always asks me when I go home, "When are you moving home, Mattie?" He doesn't understand that, like Edgar Allan Poe loving Richmond and its blackberry bushes, I cannot go home. I can only visit and enjoy them.

(Excerpts from an interview with Matt Connor by Will O'Bryan)

| Student tickets: \$12 | 20% Senior Discount

Thought-provoking programming, year round

A YEAR AT WHAT

People say there's nothing to do in Wellfleet in the off season. We beg to differ.

In the last year we've collaborated with organizations including Wellfleet Bay Mass Audubon, SPAT, WCAI, Am HaYam Cape Havurah, Cape Cod Chamber Music Festival, Cape Cod Institute and WOMR.

There were broadcasts from the Stratford Festival, English National Opera and the Metropolitan Opera; a community read of *A Christmas Carol*; and a record release party. Together we raised money for our neighbors at Yule for Fuel, and took a trip to Cuba.

What does the next year hold? We can hardly wait to see!



Steve Heaslip/Cape Cod Times



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 discussion following two performances of each play. The first talkback date includes the director or designers. For the second talkback, we've invited an expert in the field to join us and help shed light on each topic. All ticket holders are invited to attend!

2016 TALKBACK DATES

Girlfriend

May 19 & 26

Cock

June 23 & 30

Absolute Brightness

July 15

Unexpected Joy

July 28 & August 4

Alabama Story

September 1 & 8

Nevermore

October 27 & November 3



Time Stands Still talkback with Julia Cumes, 2015
(photo: Michael & Suz Karchmer)



Thrill Me: The Leopold and Loeb Story talkback with Stephen Dolginoff, 2015
(photo: Michael & Suz Karchmer)

WHAT for Kids!

In 2002, Jeff Zinn was contacted by the Wellfleet Recreation Department to fill a children's theater gap when Fran DeVasto's "Forest of John Fox" plays ended at Baker's Field. Stephen had written children's plays before, so Jeff turned to him.

It was a perfect fit, but the first season was...complicated.

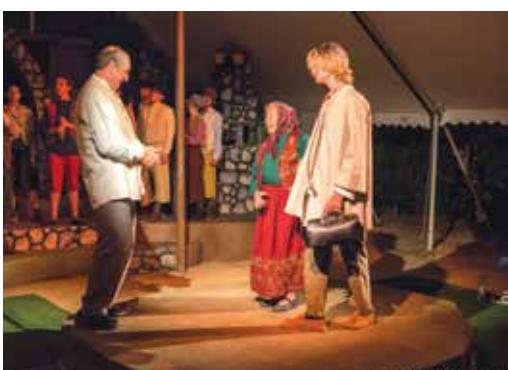
"As we were launching the program the rec department's main administrative building, which we thought we'd be using for dressing rooms, restrooms and storage, was condemned by the town," Stephen recalled. "Every night we had to meet at the theater

(the original theater on the harbor), change into costumes, and drive sound and light equipment, props and scenery to Baker's Field. At the end of the night we had to drive it all back again. When we finally got our own dedicated space in 2004, where all we had to do was run up a flight of stairs, it felt like heaven."

WHAT for Kids! was based at Baker's Field in 2002 and 2003. It moved temporarily to its current location in 2004 and then back to Baker's Field during the construction of The Julie Harris Stage in 2006, returning to the tent behind the Julie Harris Stage in 2007. 2016 is the company's first season in The Larry Phillips WHAT for Kids! Performance Pavilion.

Early sets were designed by Dan Joy, including *Colony of the Cats*, *The Three Sillies* and the first production of *The Very Sad Tale of the Late Mr. Stiltskin*. WHAT veterans including Dick Morrill and Dennis Cunningham have made frequent appearances on the WHAT for Kids! stage over the years.

Another WHAT veteran responsible for WHAT for Kids! is Gip Hoppe. "A lot of what I learned about writing for the theater came from him," Stephen said of Gip. "Pace, humor, and trying to keep it visual. He has a low tolerance for boredom."



years

The multi-generational aspect of WHAT for Kids! happened when kids (including his own) showed an interest in being part of it. With age-appropriate roles in mind, Stephen wrote Colony of the Cats for the summer of 2003, with lots of kids playing lots of cats.

Along with roles for kids, Stephen stacks the deck with trained actors to anchor major roles, ensuring a story that's skillfully told. It also gives the kids an opportunity to learn by osmosis, alongside professional actors. They learn timing, discipline, and a sense of professionalism by example.

WHAT for Kids! has always been about making it a good time for everyone – adults



and children alike.

"I think adults started coming to our show with kids and grandkids, or because they knew someone in it. They had a good time and keep coming back."

"I want to make people laugh," Stephen said. "That's what I've always wanted to do in theater. I like a good laugh. I like a happy ending."



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Lisa Thimas
Don Thimas
Joyce Tibbetts
Flo Ulrich
Sandi Vandercar
Mark Vandercar
Natalie Wall
Susan Weegar
Allan Weissman
Barbara Weissman
Sebastian Wheeler
Mary Wright

See shows, meet great people and be a part of a fabulous team –
call the box office to join our volunteers today!

Larry Phillips

The Wellfleet and Truro communities of Massachusetts, along with our family at Wellfleet Harbor Actors Theater (WHAT), were saddened by the loss of our beloved friend and supporter Larry Phillips in 2015. Larry was well known in the community and loved by all. He had a true philanthropic spirit that was born at the center of his giving heart. There were many organizations that Larry supported and his support of growing Wellfleet Harbor Actors Theater had an immense impact on the cultural economic growth of the community. We shall all miss him terribly. Our love and support are with his family and, in particular our very special friend and trustee, Larry's sister Carol Green.

From the *New York Times*:

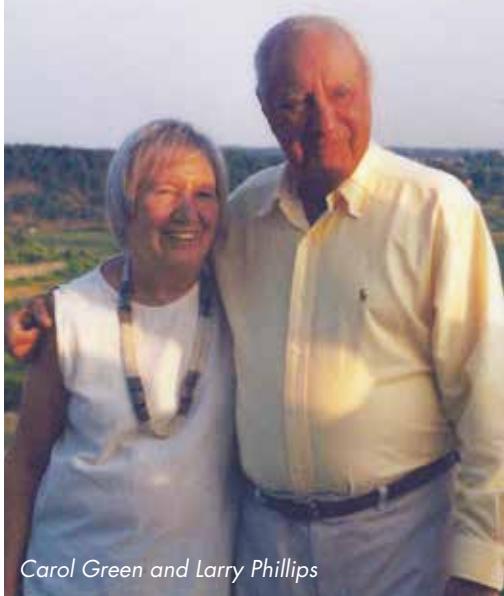
For nearly 50 years Mr. Phillips held a variety of executive posts at Phillips-Van Heusen, a men's clothing company that traces its origins to 1881, when his great-grandfather Moses sold work shirts sewn by his wife, Endel, to coal miners in Pottsville, Pa.

He made his biggest impact, however, as a philanthropist, most notably when he joined with Laurence Simon, now a professor of international development at Brandeis University, to create a Jewish aid organization with broader aims than traditional Jewish charities.

As its first major project, the organization airlifted medical and agricultural supplies to famine areas of Mozambique, with the goal of developing preventive health facilities and agricultural programs.

It also supported programs to improve economic opportunities for the Dalit, or "untouchable," caste in India; rebuilt houses destroyed by the 1985 volcano eruption in Armero, Colombia; and, to aid small farmers, promoted new technology and methods for storing grain. Since its founding, the organization has provided \$270 million to development and human-rights organizations in the third world.

Lawrence Seymour Phillips, known as Larry, was born on March 20, 1927, in Manhattan. He attended the Horace Mann



Carol Green and Larry Phillips

School in the Bronx and the Lawrenceville School in Lawrenceville, N.J. After serving in the Navy during World War II, he earned a history degree from Princeton in 1948.

He immediately entered the family business, working in the Phillips-Van Heusen plants, doing everything "from picking to packing to learning every operation for a couple of years," he told *The New York Times* in 1987.

In 1994 Mr. Phillips made the first gift – \$5 million – to create the Phillips Ambulatory Care Center at Beth Israel Hospital in Manhattan, whose origins can be traced to a clinic on Henry Street that his greatgrandfather helped found.

A vocal opponent of the Vietnam War and a supporter of liberal causes, he was particularly proud of earning a place on President Richard M. Nixon's "enemies list," compiled in 1971.

After retiring to Boca Raton, Mr. Phillips was active with the Jewish Federation of South Palm Beach County and, in 2000, took a seat on the board of the American Jewish World Service, having stepped down as chairman in 1991. He worked with the organization for several more years.

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Jim Forsberg, Paul Resika, Sky Power and Varujan Boghosian



BWG PROVINCETOWN

Robert Henry, left. Paul Resika, right. In middle from top
Danielle Mailer, Penelope Jencks and Romolo Del Deo.

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Professional Development Internship Program

"The Professional Development Internship Program at WHAT provided me with invaluable mentorship, exposure, and experience that has helped me identify the professional direction I want to go and given me the tools and confidence to get there."

Working in collaboration with WHAT's production staff, guest designers, and administrative team, interns are involved 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.

Here's a look at where some of our recent interns have landed:

> Jillian Gowac (2015) accepted a year-long stage management internship at the



Northern Stage Company in Vermont.

> Hunter McCormick (2015) has been accepted in the acting internship program at the B Street Theater in Sacramento, CA.

> Christine O'Connell (2015) accepted a year-long company management internship at the Manhattan Theatre Club.

> Jackie Fulton (2014) is a member of the stage management staff at Sarasota Opera.

> Nicole Williams (2014) recently participated in the Disney World College program.

> Casey Blackbird (2013) is finishing up a two year professional internship in production at Julliard.

> Jack Golden (2013) is Technical Director at

Nextstop Theatre Company, Herndon, VA

> Sarah Scafidi (2012) has directed full productions at Olney Theatre Center, The Kitchen Theatre Company, The Woolly Mammoth Theater Company, Silver Spring Stage and numerous theaters in the Baltimore area.

"My experiences at WHAT this past summer were the most thrilling three months of my life. The assignments I was given challenged me and provided me a greater insight into a regional theater setting."

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

"I would go to the theatre."

—JULIE HARRIS



*"It felt good to be
trusted. To be given
responsibility."*

Professional Development

WHAT
WELLFLEET HARBOR ACTORS THEATER
Internships



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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.

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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 David today at david@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.

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

impact **WHAT**



Dear Friends,
Wellfleet
Harbor
Actors Theater
gratefully
relies upon
the service,
engagement

and gifts of its patrons, supporters, partners and friends.

We want to ensure that the performing and stage arts have a home in Wellfleet, in a venue like no other on the Cape, and that we have the resources necessary not just to survive, but to thrive.

Our administrative and artistic team at WHAT thanks you for being here, for buying a ticket, for volunteering, for attending a benefit, for sending in your annual gift. As many of you know, ticket revenue only covers a small portion of our annual budget, less than 30%. Your financial support is vital and makes possible a 12-month calendar of artistic programming.

The arts bring us together, stimulate conversation and action, and have the power to heal

and impact lives. We believe, we hope, our calendar of artistic programming improves the quality of life for people who live here and enhances the experience of those who visit.

Fundraising is community-building. For WHAT and the Outer Cape, it means bringing individuals and families together to enjoy and be a part of professional theater, music, film, opera and community forums. It means creating healthy partnerships with local municipalities and other non-profit organizations. And, it means securing resources necessary to efficiently and effectively execute our mission.

You are a difference maker at WHAT and in our Cape Cod community.

You add tremendous value to WHAT and our ability to be a community-centric partner.

You impact WHAT every day and, we thank you.

David R. Wuinee
Development Director
david@what.org
508-349-9428 x102

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See page 48 to join AccessWHAT!

2015's PLAYERS BALL: CARIBBEAN MAGIC EDITION *sizzled!*

Thank you to everyone who
made it the party of the summer.



Photos by
Michael & Suz
Karchmer

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 B18: Kitty Gilmour
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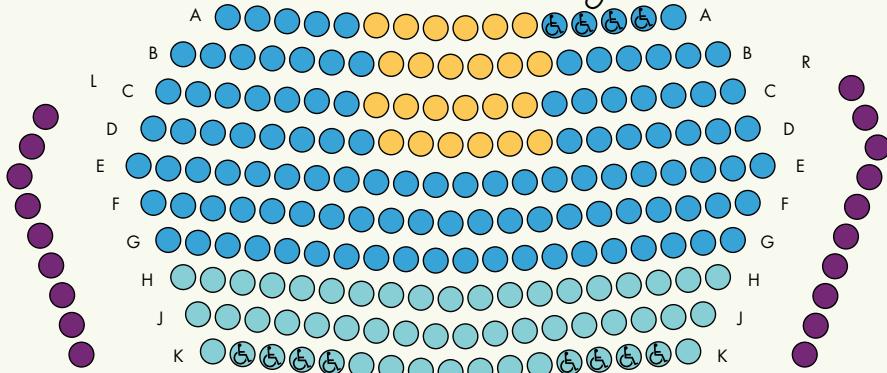
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 G5: Anonymous
 G6: **your name here**
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 G8: **your name here**
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 J14: Anonymous
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 J16: Dru and David Pyne
 Noel Frackman
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 J18: Arlene and Mike Longo
 J19: Joan and George Dillon
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The Julie Harris Stage



FROM THE HARBOR TO HAVANA

February 29 - March 7, 2016



Wellfleet Harbor Actors Theater, and 25 of its friends and patrons, were fortunate to have embarked upon an eight day experience in Havana, Cuba. In this fascinating country on the brink of change we learned, engaged, and experienced

the rich history of Cuban visual art, dance, theater, music, and literature.

Our daily adventures were fantastic, and memorable – captured in print by many photographs, including these by Michael and Suz Karchmer.





*Muchas gracias por su
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Over the last eight 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. 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, Monomoy 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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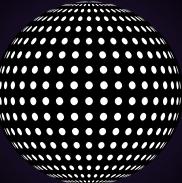
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The six original founders of WHAT – Gip Hoppe, Vicky Shepard, Kevin Rice, Dan Walker, Dick Morrill and Laurie Swift – all met and became friends in 1982 while working for a Wellfleet based theater company called the Outer Cape Performance Company. 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

American Buffalo
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

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

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

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 Zadoff

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 Egloff

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

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

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

7 Blowjobs
(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

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

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McReele

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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 Casolano 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

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 Cannan 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

2015

Around the World in 80 Days

by Mark Brown

Seminar

by Theresa Rebeck

Moby-Dick

(world premiere)
by James Armstrong
adapted from the novel by
Herman Melville

Lady Day at Emerson's Bar and Grill

by Lanie Robertson

Time Stands Still

by Donald Margulies

Thrill Me: The Leopold and Loeb Story

Book, Music, and Lyrics
by Stephen Dolginoff

Fool of the World and the Flying Ship*

by Stephen Russell

2016

A Midsummer Night's Dream

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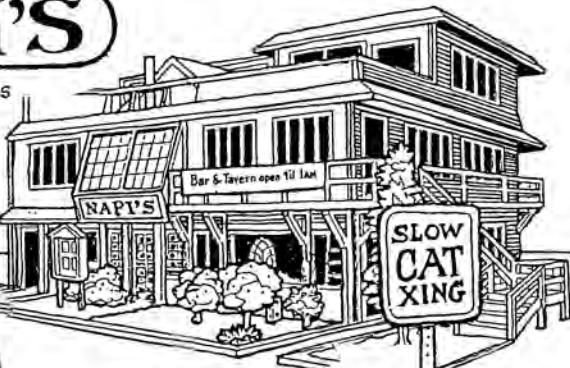
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VICKY TOMAYKO, *July Aquarium (detail)*, 2015, monoprint with lithography, 11" x 13.5" – Visual Arts Fellow 1985-1986 and 2016 Summer Workshop faculty member

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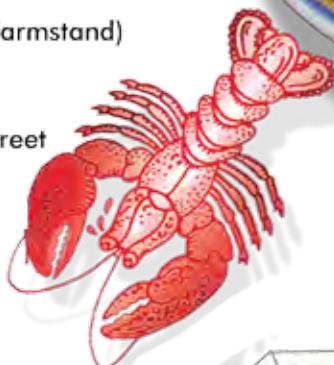
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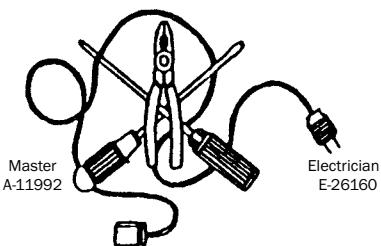


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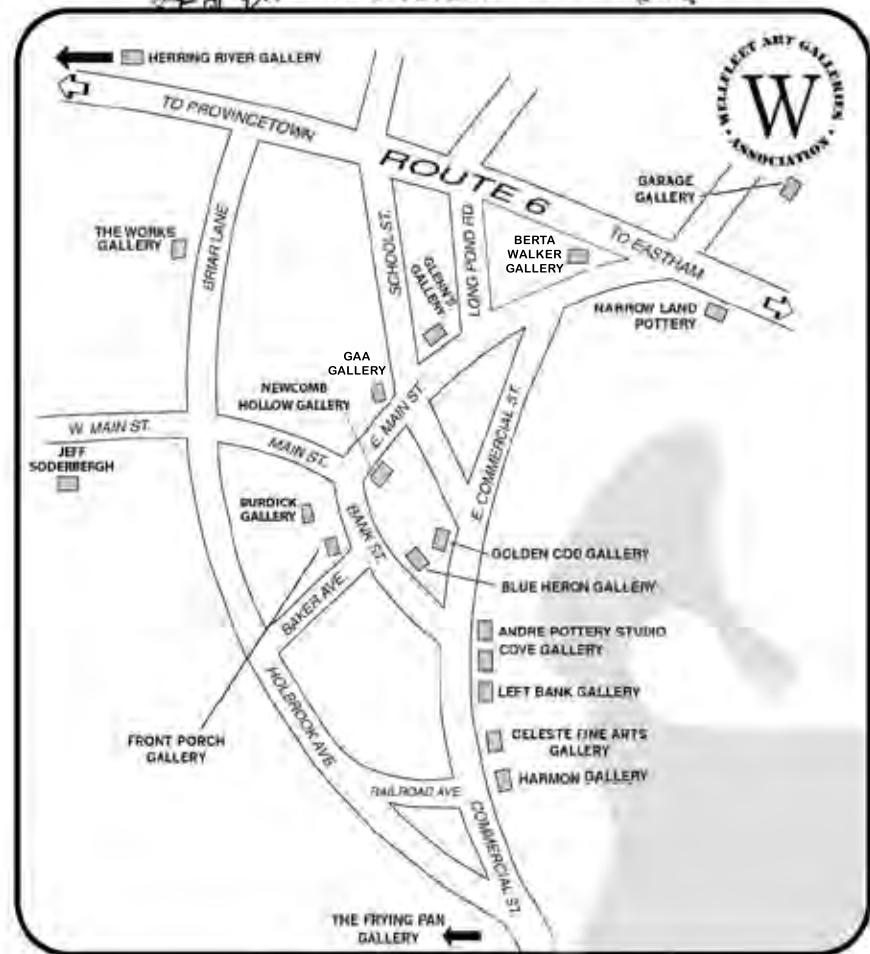
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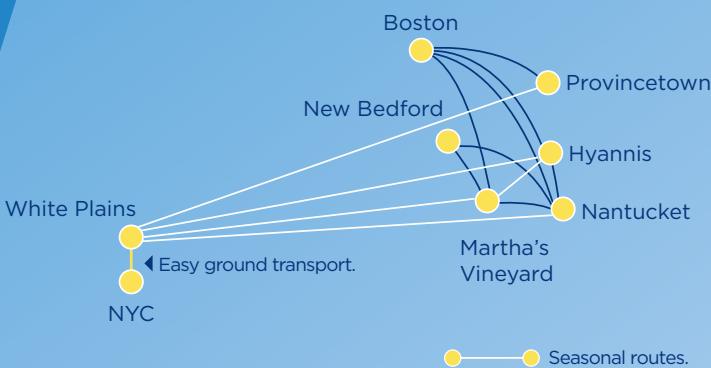


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