2016-2017

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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.
WHAT’s Inside...

2016 Summer Season
Girlfriend ............................................................. 18-19
Cock .................................................................. 20-21
WHAT for Kids! .................................................... 24-25
Absolute Brightness ................................................. 26-27
Unexpected Joy ..................................................... 28-29
Alabama Story ...................................................... 32-33
Nevermore ........................................................... 36-37

Also inside:
Letters of Support .................................................. 4-7
Letter from the Board of Trustees .............................. 9
Ticketing Information ............................................. 10
Leadership Welcome ............................................. 13
Summer Gala ........................................................ 22
2016 Summer Concert Series .................................... 23
Metropolitan Opera 2016 Summer Encores ............... 30
Isaiah Sheffer Tribute ............................................ 31
Stratford Festival Live Simulcasts ............................ 34
Metropolitan Opera Live in HD 2016-2017 ................ 35
Community Programming, Year Round .................... 38
Playmaker Talkbacks ............................................ 39
15 Years of WHAT for Kids! ................................... 40-41
Become a Volunteer .............................................. 42
Larry Phillips ....................................................... 43
Professional Development Internship Program .......... 46-47
Your support of WHAT .......................................... 48-57
  Our generous donors ......................................... 50-53
  AccessWHAT Members ................................... 54
Experience WHAT
  Cuban Arts & Culture Tour .................................. 58-59
Season Corporate Sponsors .................................. 60
Foundation and Grant Supporters .......................... 61
Yule for Fuel ...................................................... 64-65
Program History ................................................. 68-73
Directory of Advertisers ....................................... 86-87

PLEASE... THANK OUR ADVERTISERS FOR THEIR SUPPORT
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,

[Signatures]

Charles D. Baker
Governor

Karyn E. Polito
Lieutenant Governor
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 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
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,

Sarah K. Peake
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 Theatre.

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 cherished by artists, actors, 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 expanded 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,

[Signature]

Anita Walker
Executive Director

The Massachusetts Cultural Council is a state agency that promotes excellence, access, collaboration, and diversity in the arts, humanities, and interpretive sciences to improve the quality of life for all Massachusetts residents and contributes 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
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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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

Christopher Ostrom
Managing Director and
Artistic Associate

**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
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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.

“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
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 autobiographical, 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)
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
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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2016 Summer Concert Series

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Tuesday, June 28

Cabaret Featuring
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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

ALL CONCERTS AT 8PM

ALL TKTS $20
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.
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!
“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

---

**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

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

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

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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 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

“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
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
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
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
ART and HEART: THE WORLD OF ISAIAH SHEFFER
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.
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
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
WELLFLEET HARBOR ACTORS THEATER
The Julie Harris Stage
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 season

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
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
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)
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!
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)
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.”
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.”

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

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


“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.”
It felt good to be trusted. To be given responsibility.

Professional Development

WELLFLEET HARBOR ACTORS THEATER
Internships
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.

**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**
SponsorWHAT 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 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 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!
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
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Dennis and Fay Greenwald
Rick Grossman
Antonia and George Grumbach, Jr.
Richard and Marilyn Guernsey
Mark Hammer and Ellen Kumata
Gabrielle Hanna and Marcy Feller
Fern Heller
Lori Hess
Annie Hile
Joseph and Paula Himmelsbach
James and Michele Hoben
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David and Patricia Marshall
Jamie and Stephanie McClennen
Elizabeth Mellor
Linda B. Miller
Richard and Charlotte Miller
Dick Morrill and Leslie Fish-Morrill
Michael and Ellen Mulroney
Catherine Myers
Bob Myslik
Ricki Nenner
Sergei and Svetlana Nodelman
Irene O’Brien
Emily L O’Connell
Christopher Ostrom and Joseph Guglielmo
Janet and Bill Parks
Buddy and Marla Perkel
Patricia and Philip Penza
Kim Pike
James Pipilas and Ted Malone
Moran Porteus
Michael Prodanou and Constantine Manos
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Margarita Rudyak
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Myrna Silverman
Wanda Olson and Robert Silverstein
Samantha Skove
Della Spring
Myles and Lise Striar
Marc Strauss and Sarah Riley
Philip Susswein and Barbara Epstein
Michael and Merle Tarnow
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Mary and Matthew Ward
Kirsti Wastrom
Kathryn Weill
Roberta Whalen
David Willard
Christine and Jon Winder
Joseph Wittreich
Ted and Stevie Wolf
Ira Wolfsen and Bernice Simon
David Wuinee
Hassie Yankelovich
Michael and Renée Zarin
Steven Zelkowitz and Amy Samuelson

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.
MAKE YOUR GIFT A LASTING MEMORY

Seats and their Patrons

A1: Morton P. Hyman
A2: your name here
A3: Anne B. Fletcher
A4: your name here
A5: your name here
A6: In Memory of Sara Jay
A7: Julie Harris
A8: Julie Harris
A9: Julie Harris
Marion Simon
A10: Carolyn Thomas
A11: Larry Phillips
A12: Stephen and Lynn Green
A13: Ursa and Steve Huff
A14: Ursa and Steve Huff
A15: Ursa and Steve Huff
A16: Ursa and Steve Huff
B1: Hassie Yankelovich
B2: Doug, Cathy and Janet Green
B3: Kaleb Rogers
B4: Rachel Ruiz
B5: Mira Rabin and Thomas Whitman
B6: Mira Rabin and Thomas Whitman
B7: Yvette and John Dubinsky
B8: Yvette and John Dubinsky
B9: Yvette and John Dubinsky
B10: Yvette and John Dubinsky
B11: In Memory of Janet Irene Gulde
B12: Ted and Ann Kurland
B13: Ted and Ann Kurland
B14: Fred and Linda Cote
B15: The Sokole Family
B16: Feron Wealth Management at Merrill Lynch
B17: Kitty Gilmour
B18: Kitty Gilmour
B19: Kitty Gilmour
C1: Daniel and Elissa Arons
C2: Harold Grinspoon and Diane Trodeman
C3: Harold Grinspoon and Diane Trodeman
C4: Harold Grinspoon and Diane Trodeman
C5: Noa Hall and Ike Williams
C6: In Memory of Merrielee J. Possner
C7: Karen B. Possner and Stan Wiggins
C8: Jeff and Liz Slesinger
C9: Jeff and Liz Slesinger
C10: Donald and Willene O’Hanian
Arnold and Dorothy Cismosky
C11: Cape Cod 5 Cents Savings Bank
C12: Cape Cod 5 Cents Savings Bank
C13: Cape Cod 5 Cents Savings Bank
C14: Jacqueline Levinson
C15: Anonymous
C16: Alan and Barbara Mirken Foundation
C17: Alan and Barbara Mirken Foundation
C18: Mindee Wasserman
C19: Judith Davidson
C20: Mrs. Raplh Rudnick
D1: Jack and Barbara Kraushaar
D2: Jack and Barbara Kraushaar
D3: Jack and Barbara Kraushaar
D4: Edward and Joan Mark
D5: Frank and Gwynn Korahais
D6: your name here
D7: Howard and Roslyn Zinn
D8: Howard and Roslyn Zinn
D9: Howard and Roslyn Zinn
D10: Pat and Ernst Engelbrecht
D11: In Memory of Richard Neustadt
Edward Friedman
D12: Ralph Bevilacqua
D13: Gloria and David Berlin
John and Joan Figueras
D14: Susan Hamблиen Anthony
D15: Emily Hopkins Anthony
D16: Sophie Anthony Maymudes
D17: Nathaniel Anthony Maymudes
D18: Anonymous
D19: your name here
D20: Wendy and Kent Levine
D21: Anonymous
E1: Bertram and Martha Perkel
E2: Robbie and Sara Robinson
E3: Andy Rosenberg
E4: Lucy Rosenberg
E5: Thomas Sandler
E6: Cynthia Sandler
E7: Nick and Shelly Robinson
E8: Nick and Shelly Robinson
E9: Dale and Chris Rheault
E10: Dale and David Rheault
E11: Lucius and Eva Eastman Foundation
E12: Dale and David Rheault
E13: In Memory of Joseph Brown and Charlotte Rogers
E14: In Memory of Linda Rosenzweig
E15: Anonymous
E16: your name here
E17: Platt Anderson Freeman
E18: Mike and Renee Zarin
E19: Mike and Renee Zarin
E20: Arthur and Judith Hule
E21: Arthur and Judith Hule
E22: Judith Russell Davidson Foundation
E22: Judith Russell Davidson Foundation
F1: Seaman’s Long Point Charitable Foundation
F2: Seaman’s Long Point Charitable Foundation
F3: Seaman’s Long Point Charitable Foundation
F4: Seaman’s Long Point Charitable Foundation
F5: Anonymous
F6: D.M. Desilets and J.I. Kroshwitz
F7: Dru and David Pyne and Noel Frackman
F8: In Honor of Mac and Georgie Gatch
F9: In Honor of Mac and Georgie Gatch
F10: your name here
F11: Kenneth and Ann Brock
F12: Arleen and Steve Brown
F13: Harriet and Arthur Goodman
F14: Fleet Boston Financial Corp.
F15: your name here
F16: your name here
F17: Cricket Foundation
F18: Cricket Foundation
F19: Rodney and Nancy Gould
F20: Rodney and Nancy Gould
F21: Page McMahon and Will Joy
F21: In Memory of Mathilda and Franklyn Hoteman
22 SEATS LEFT, WAITING FOR YOUR NAME!

The Julie Harris Stage

Updated April, 2016

G1: Françoise Frey
G2: Penny and Joe Ferrer
G3: your name here
G4: Jules Besch Stationers
G5: Anonymous
G6: your name here
G7: Rev. John Smith
G8: your name here
G9: Don and Andrea Kline
G10: Ed and Lois Grayson
G11: Ed and Lois Grayson
G12: Alder Family
G13: Richard and Alice Netter Fund
G14: your name here
G15: John Theirs and Minerva Calkins-Neiditz
G16: Anonymous
G17: your name here
G18: Anonymous
G19: Irene and Robert Wright
G20: Thomas D. Brown Real Estates Associates
G20: Thomas D. Brown Real Estates Associates
H1: In Memory of Lord John Butterfield of Stechford
H2: Marty and Flo Richman
H3: Jill and Rodger Putnam
H4: Mary Ellen Colten and Barry Bluestone
H5: Amy and David Abrams
H6: Amy and David Abrams
H7: Amy and David Abrams
H8: Amy and David Abrams
H9: Liz and Manny Smith
H10: your name here
H11: Les and Terri Kaercher
H12: Alice Hoffman and Tom Martin
H13: Golenbock, Eisman, Assor, Bell, and Peskoe
H14: In Honor of Edward Wellington
H15: your name here
H16: Bank of America Financial Foundation
H17: Bank of America Financial Foundation
H18: your name here
H19: Steve and Nancy Durkee
H19: Joe and Kathi Lewis
J1: Carolyn Thomas
J2: your name here
J3: Dan and Esther Robbins
J4: Peter Hall, Rodger Putnam Banners
J5: Chequessett Country and Yacht Club
J6: your name here
J7: Maps of Antiquity
J8: In Memory of Joseph Brown and Charlotte Rogers
J9: In Memory of Joseph Brown and Charlotte Rogers
J10: your name here
J11: your name here
J12: Harvey and Jayne Baker
J13: Sergei and Svetlana Nodelman
J14: Anonymous
J15: Noel Frackman
J16: Dru and David Pyne
J17: Eleanor Munro-Kahn
J18: Airline and Mike Longo
J19: Joan and George Dillon

K1: Truro Friends Group
K2: Bernard and Evelyn Yudowitz
K3: In Memory of Doris Slesinger
K4: Beth and Rachael Neustadt
K5: Edward Donohue
K6: your name here
K7: Anonymous
K8: Mary Smith and Simone Reagor
K9: In Memory of Janet Bryan
K10: Neal and Lynne Miller
K11: Neal and Lynne Miller
K12: James Carroll and Lexa Marshall
K13: Jon and Nancy Schneider
K14: Lower Cape Dental Association
K15: Daniel Rosenbloom
K16: Katie Most
K17: Constance McCashin and Sam Weisman
Daniel J. Bartley and Helen Glickman

Wheelchair Accessible

K2/3 K4/5 K11/12 K13/14 and 15/16
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.
Mucas gracias por su contribución y de un maravilloso viaje a Cuba!

Helen Addison
Bill Apgar
Kris Reasoner Apgar
Rob Bauer
John Brewer
Nancy Carlucci
Elinore Charlton
Jim Crowley
Jeffry George
Rick Grassman
Art Huge
Judy Huge
Mike Karchmer
Suz Karchmer
Dede Ketover

Paul Mendez
Norman Meranus
Esther Paster
David Robinson
Ken Rowell
Pat Rowell
Rita Rudyak
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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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David Kaplan, Curator
Jef Hall-Flavin, Director

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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

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 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)
Actoz…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 performed 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

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 DiIorio

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 Canny and John Nicholson

The Trials of Gertrude Moody  
(world premiere)  
by Kimberly Burke

I Am a Camera  
by John Van Druten

The Surfside Snoop and the Ghost of Great Island  
by Stephen Russell

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  
by William Shakespeare  
a co-production with Peregrine Theatre Ensemble

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June 20 - July 7
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Directed by Ben Berry

**The Full Monty**
July 18 - Aug 18
Book by Terrence McNally
Music and Lyrics by David Yazbek
Directed by Terry Norfleet
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AUG 16 John Bunker Series: Sandor Katz
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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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Advertiser and Sponsor Index

**ARCHITECTURE/CONSTRUCTION**
- Ambrose Homes ........................................ 17
- Cape Associates ...................................... 78
- Hammer Architects ................................... 62

**ART/GALLERIES/EDUCATION**
- Berta Walker Gallery ..................................... 45
- Cove Gallery ............................................. 82
- Fine Arts Work Center .................................. 79
- Left Bank Gallery ......................................... 84
- Newcomb Hollow Shop & Gallery ..................... 83
- Pet Portraiture by Mary Hoyle ......................... 76
- Truro Center for the Arts at Castle Hill ............ 76
- Wellfleet Art Gallery Association ................. 85

**AUTOMOTIVE**
- Neighborhood Automotive ............................. 78
- Orleans Toyota ........................................... Inside Back Cover

**BANKING/FINANCIAL**
- Cape Cod Five .......................................... 16
- Seamen’s Bank .......................................... 14
- Wellfleet Investments LLC ............................. 17

**BUILDING SUPPLIES**
- Shepley .................................................. 63

**HOME IMPROVEMENT & REPAIR**
- Atlantic Plumbing ......................................... 84
- Joe & Son Appliance Center .......................... 84
- William Grozier Electrician ......................... 82

**COMMUNITY**
- Cape Classical Radio .................................... 74
- Dunes Radio .............................................. 76
- Habitat for Humanity ................................... 16
- Harbor Stage .............................................. 78
- Peregrine .................................................. 75
- The Provincetown Theater ............................. 63
- Tennessee Williams Theater Festival .............. 66
- Wellfleet Preservation Hall ............................ 80
- WOMR Community Radio .............................. 12

**DRY CLEANING**
- Prestige Dry Cleaning ................................... 84

**ENGINEERING**
- Coastal Engineering ..................................... 67

**HEALTHCARE**
- Scott Allegretti, DDS .................................... 67

**HOME HEATING FUEL**
- Cape Cod Oil ............................................. 15

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Adviser and Sponsor Index

Days Propane ........................................73
Snow's Fuel Company ...............................77

LANDSCAPE SERVICE
Pine Point Landscape ..................................17

LODGING
Wellfleet Motel & Lodge ............................77

OUTDOOR OUTFITTERS
Goose Hummock Shops ..............................8

PEST CONTROL
Mosquito Squad ........................................86

PUBLISHING
Kids on Cape ............................................84

REAL ESTATE
Berkshire Hathaway
Cape Shores Real Estate ..........................82
Kinlin Grover/Kathleen Nagle .....................88

RESTAURANTS/COFFEE
Beanstock Coffee .......................................44
Blackfish ..................................................Inside Front Cover
Bookstore & Restaurant ............................11

Box Lunch ...............................................81
Corner Store ..........................................67
Finely JP’s Restaurant and Bar ..................12
Hot Chocolate Sparrow ............................84
Mac’s Seafood .........................................80
Moby Dick’s Restaurant ............................87
Napi’s ......................................................74
Pearl .........................................................67
Sage .........................................................78
Wellfleet Beachcomber .............................14
Winslow’s Tavern .....................................77

RUBBISH REMOVAL
Nauset Disposal .........................................75

SENIOR RESIDENCE
The Residences at Seashore Point ..............78

SHOPPING
Abiyoyo ....................................................80
Seaside Liquors .......................................62
Snow’s .....................................................44
Wellfleet Marketplace ...............................1

TRANSPORTATION
Cape Air ..................................................Back Cover

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