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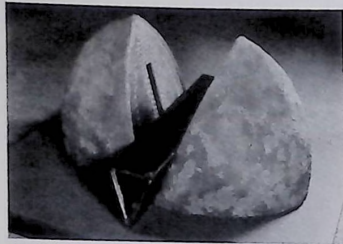
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ROSS MOFFETT, "THE COD FISHERMAN," 1926
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BRENDA HOROWITZ, "RIVER RUN" I, 1995
ACRYLIC ON CANVAS



SELINA TRIEFF, "WITH A PILGRIM," 1995
OIL ON CANVAS

"The Berta Walker Gallery is one of the most prestigious in Provincetown"
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"The Berta Walker Gallery in the East End, still the most impressive exhibition space in Provincetown, has opened a second venue this summer—Berta Walker Gallery West Window."

Robert Taylor, Living Arts Section, The Boston Globe, Summer 1994



JAMES LECHAY, "HEAD OF A WOMAN (BLUE EYE)"
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TOM MCCANNA, "SEAHORSE TEAPOT," 1994
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Representing: Graham Ashton, Bill Behnken, Barbara Cohen, Romolo Del Deo, Martha Dunigan, Jane Eccles, Sue Fuller, Karen Harding, Robert Henry, Brenda Horowitz, Al Jaffee, John Kearney, James Lechay, Anne Mac Adam, Thomas Mc Cannan, Tom O'Connell, Lee Musselman, Ewa Nogiec, Richard Pepitone, Jim Peters, Muffin Ray, Janice Redman, Richard Rosenblum, Helen Strong, Selina Trieff, Nancy Whorf, Jane Winter. **Additional work by:** Paul Bowen, Oliver Chaffee, Joseph Di Martini, Nancy Fried, Charles Hawthorne, Marion Hawthorne, Karl Knaths, Blanche Lazzell, Norman Mailer, Herman Maril, Jeffrey Maron, Ross Moffett, Paul Resika, Marjorie Strider, Agnes Weinrich.



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- 1995 SCHEDULE -

May 25-June 29
Group Show, New Works

June 30-July 13
New Artists, New Works
Gallery Artists, New Works

July 14-27
Thomas Vinton, New Works
Gallery Artists, New Works

July 28-August 10
Michael Costello, New Works
Bunny Pearlman, An Early Spring

August 11-24
Arthur Cohen, New Works
Nicholas Kahn & Richard Selesnick
Zelt der Biscuit Mensch
(Tent of the Biscuit Man)

August 25-September 15
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Phillip Schwartz, New Works
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JUNE 30-JULY 13: "Flowers"
curated by Tim Callis

JULY 14-27: James Balla

JULY 21-31: Print Show Part I:
The 1994 Provincetown Print Project Portfolio

JULY 28-AUG 10: Pasquale Natale

AUG 1-10: Print Show Part II:
Master Prints

AUGUST 11-24: James Hansen

AUGUST 25-SEPT 7: Richard Baker

New Work By: Mark Bell • Polly Burnell
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MICHAEL ROGOVSKY
DAVID SHAINBERG
ELLEN SINCLAIR
PETER WATTS

- 1995 SCHEDULE -

JUNE 18*-JULY 1

Members: Large & Small Work

JULY 2*-15

Peter Macara & Jack Phillips

JULY 17*-29

Fred Garbers & Peter Watts

JULY 30*-AUG. 12

Joan Mc.D. Miller & Michael Rogovsky

AUGUST 13*-26

Elspeth Halvorsen & Vita Petersen

AUGUST 27*-SEPT. 16

Members-New Work

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July 21-August 2
DIANE SHUMWAY
HEATHER BRUCE

August 4-August 16
ELLEN SIDOR
JONATHAN BLUM
MARIAN PARRY-FELD

August 18-August 30
DONALD BEAL
PETER PLAMONDON
MARIAN ROTH

Sept. 1-Sept. 13
JOHN DIMESTICO
JOHN RUGGIERI
JACK LOUTH

Sept. 15-Sept. 27
JOHN ROGERS
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THEATER

Marjorie Conn: Always E.R.

BY SHEILA SINEAD MCGUINNESS

Imagining a lesbian in the White House is revolutionary. Indeed, there are those who seek to harm the First Lady and her husband by imagining her so. On the contrary, the nation will love without reserve a traditional First Lady, as our beloved Eleanor Roosevelt is remembered. In *Always E.R.*, performance artist Marj Conn dispels the erstwhile virtual reality created by Roosevelt's mythmakers. It's a love story alright, beginning with an older woman bursting onto the set, her voice booming, "Lorena Hickok here; I was an AP reporter and a damn good one and it wasn't easy getting there. No, I was not her bodyguard. No, I was not her best friend. I was in love with Eleanor Roosevelt and she was in love with me."

There are many among us, more than we know, whose lives and loves are affirmed by Conn's portrayal of the passionate lines from Eleanor's letters to Hick. "I bring you so much unhappiness. If I didn't think that in the end it would make you happier, I would be desperately unhappy. For I love you, and you make me so much more of a person just to be worthy of you. Je t'aime. Je t'adore." Some might disparage the one-woman play as fictive and revisionist. But it adapts the actual language of a most personal source—Roosevelt's letters. "Oh! I want to put my arms around you, I ache to hold you close. Your ring is a great comfort. I look at it & think she does love me or I wouldn't be wearing it." And the play is necessarily revisionist. Hickok's personal papers, which contain Roosevelt's love letters, were opened only 10 years after Hickok's death. The women's relationship was absent from photographs and journalistic accounts of the day, as was Franklin Roosevelt's wheelchair. Conn's performance is a revolution against the dramatic tradition of absencing strong lead parts for older women. In her mid-50s Conn suffers from diminished prospects, "When I first came to the Cape I was offered all kinds of roles. But now they're getting to be old grandmother parts," she says. So she began to search for *Always E.R.*, the performance piece which a friend saw a decade earlier at the Theater Rhinoceros in San Francisco. No one there could help her find it. The author, Pat Bond, had died. The Library of Congress had a copyright application copy, "but they told me even if I was the president of the United States I could not see that deposit copy unless I had permission from

her estate," Conn says. Her break came when Roosevelt's biographer, Blanche Wiesen Cook, sent Conn a copy.

In the interim she searched out other one-woman roles. "I settled for performing *Shirley Valentine*," Conn says. "If you can call that settling—Pauline Collins won an award for it." Even with a doctorate in speech, she feared being unable to master Shirley's accent, not upper class and not quite Cockney. But she loved the character and she loved the story. "It's a love story. It doesn't matter if it's a heterosexual love story. People can relate to love no matter what their sexual orientation." Evidently, since Conn also won an award for her portrayal.



MARJORIE CONN AS LORENA HICKOK
PHOTO MARIAN ROTH

an extraordinarily theatrical role. "There's one guy who asks for this fantasy," she says. "I do the whole last scene from *Tell of Two Cities*. Being in this wagon, taking him down this street with all these people watching, leading him up the steps to the guillotine, and him pleading, 'No, no, no, I'm to young to die!' Then, you know, he's gone!"

Her attitude toward the payment of royalties for performing *Always E.R.* is unconventional. "It's thrilling to me to pay the royalties," Conn says. Her agreement with Pat Bond's estate is to pay the Gay and Lesbian Outreach to Elders. They have set up an award in Pat Bond's name. Each year the Pat Bond Memorial Old Dykes Award is presented to a lesbian over the age of 60 who has contributed to the community.

Last season, Eleanor and Hick came alive four times a week at the Provincetown Inn. *Always E.R.* will have a reprise season in 1995. In addition to Lorena Hickok, Conn will perform a new performance piece she has researched and written, based on the life of Lizzie Borden. While examining the gruesome incident for which Borden was acquitted, it will explore Borden's relationships with her father, sister, and in the vernacular of the day, a certain actress. ■

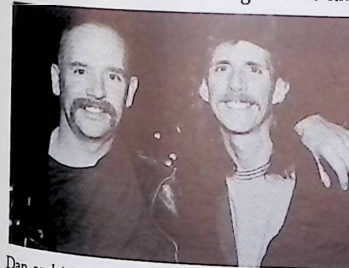
Sheila Sinead McGuinness reviewed Provincetown as a Stage by Leona Rust Egan elsewhere in this issue.

Non Weissenberger's Rubicon to be Performed Off-off-Broadway

A year ago Norman Mailer had a lot of fun directing a staged reading of a new play by Ron Weissenberger, *Rubicon*, at the Actors Studio in New York. Now the play, an Actors Equity "Showcase" produced by Lil' Red Hen Productions, is scheduled to open off-off-Broadway this October at the American Theater of Actors on West 54th Street. The play concerns three men and the absent woman two of them share intimately. One of these men is the woman's abusive husband, a Vietnam War veteran. The other, her lover, is a high-school dropout who avoided the draft and established a successful carwash business in his hometown, where they all still live. What makes the play come to life is the rapid, woundingly funny dialogue, such that fighting cocks might have in a Hollywood movie about cockfighting, if such cocks could speak. Here they do.

AIDS Documentary Screened in Provincetown

Shooting Stars, an hour-long video documentary about living with AIDS produced and directed by Roberta Starzeczpyzel, brought 130 souls out in the cold last February and into the warmth of a packed Mews Restaurant for the premiere screening. Yours truly was there, sitting in the front row, weeping silently, as friends and acquaintances speak in discussion groups that took place six-months earlier at the AIDS Support Group in Provincetown. The viewer is brought eyeball to eyeball with people who are acutely conscious of their mortality. We see the knowledge shining in their eyes. Their speech is free, direct, and sharp—at times this comic, loving, angry, profound. As Jim Rean said, "Some people go to these groups and talk about their medications and getting ready to die. Here we talk about living. We express ourselves to each other. We have found something that works!"



Dan and Mark at the Mews screening
Photo: Helen Strong

Theatre Comes to the Universalist Meeting House

Big Wind on Campus, an award-winning New York performance piece by Gregory Henderson, is a comic journey into the lives of six characters at a university in Oklahoma. A tornado brews in

the distance. All six characters are keyed to a different color, and their stories are connected by Henderson's own autobiography, infusing his characters with aspects of himself. His transformations reportedly make the audience gasp. The 90-minute show will run all summer at the Universalist Meeting House. Henderson intends to use the Provincetown run to develop the play to its next level. He said that he used to depend on agents and managers to make things happen for him, but he learned the hard way that you have to make things happen for yourself.



Gregory Henderson, in *Big Wind on Campus*

Forgotten O'Neill Play Staged in Provincetown

The New York O'Neill Project performed a staged reading of Eugene O'Neill's early play, *The Personal Equation*, at the Provincetown Art Association in May. The play was written by O'Neill in 1915 but not published until 1988. It concerns a labor strike that metaphorically strikes out against the values of his father, the actor whose success with melodrama supported the son's first efforts to write the plays that would destroy the melodrama.

Provincetown Theatre Company Alive and Well

The Provincetown Theatre Company performed four evenings of entertainment at Nap's Restaurant this winter, which included drama, music and comedy. In December the second annual production of *A Christmas Carol* was staged at Town Hall to an enthusiastic audience, once again imaginatively directed by the creative team of Phoebe Otis and Tony Jackman. This spring Otis and Jackman also presented *The Day They Shot John Lennon*.

Literary evenings were presented throughout the year celebrating Eugene O'Neill, Tennessee Williams, and Susan Glaspell. Stuard Derrick directed these events, and is planning another production for this summer.

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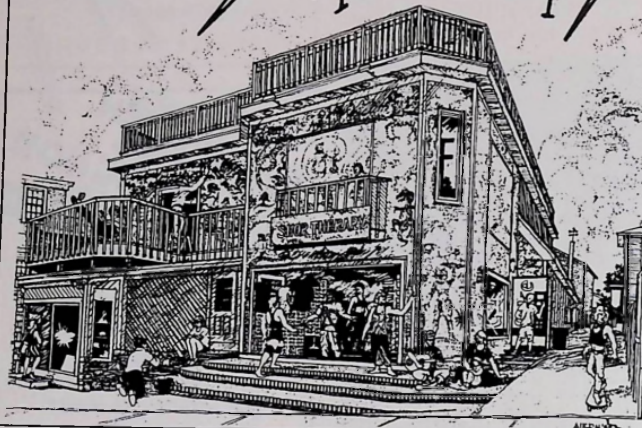
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The PTC elected a new board of directors last October at their annual meeting: **Beverly Whitbeck** was elected President with **Teddy McKay** Vice President, **Dennis Clark**, Treasurer, **J. R. McGowan**, Secretary, and **Napi Van Dereck**, board member. The Board of Directors meets the first Tuesday of the month at Napi's at 5:00 p.m. For more information call 487-3963.

Sinan Unel's Latest Play Gets Rave Reviews

This spring at the Gifford House the newly formed Outermost Performance Group produced Provincetown playwright **Sinan Unel's** one actor piece *A Mad Person's Chronical of a Miserable Marriage*, an original two-act play about the neurotic, yet enduring, marriage of Leo and Sonya Tolstoy. Sponsored by a grant from the Provincetown Cultural Council, the play starred talented local actor and artist **John Andert** who ably portrayed both characters, first the suspicious, passionate Sonya, then the intellectual, temperamental Leo. Scenery was created by sculptor **Tom McCanna** and lighting and sound by **Jackie Kelly**, both contributing to the brooding Russian atmosphere. The Outermost Performance Group was formed in an attempt to reclaim Provincetown's rich tradition of theater by mounting original plays by local playwrights, performed by local actors. For more information, call 487-4715.

FAWC Announces a New Residency Award for Emerging Playwrights

The Fine Arts Work Center in Provincetown has announced the **Munro Moore Award for Emerging Playwrights**, named in honor of Munro Moore, a devoted founder and trustee who died this winter. The next recipient of the award will live in Provincetown from October 1 through May 1, receiving a stipend of \$375 a month plus a monthly rent stipend of \$350. Submissions of one-act plays or first acts of longer plays will be accepted by the deadline of July 30th for the inaugural year of the award.

Napi Van Dereck, restaurateur and patron of the arts, came up with the idea of the award in Moore's memory to commemorate both the town of Provincetown as the birthplace of modern American theater and the life of Munro Moore, a former Provincetown Selectman and member of the Fine Arts Work Center's Board of Trustees since its inception in 1969. Van Dereck spearheaded the fundraising campaign that guarantees the award for at least two years and funding is actively being sought to secure the annual award in perpetuity. Call 487-9960 for more information.

Marjorie Conn Does It Again at the Provincetown Inn

Following the success of *Always Yours*, ER-Lorena Hickok and Eleanor Roosevelt: *A Love Story* at the Provincetown Inn last summer, the Conn Artist Performance Events has expanded this season to include three one-person plays, all based on historical personalities, with Jane Wagner's *The*

Search for Signs of Intelligent Life in the Universe, made famous on Broadway by Lily Tomlin, added as a new addition to the new season. The two new additions are *Miss Lizzie* by *A. Borden* and *You to Tea* and *John Thomas's* *Spontaneous Me: A Night with Walt Whitman*, which will be joined by an encore production of *A Love Story*. Local award-winning actress and artistic director of this theatrical series, **Marjorie Conn**, who has performed and directed all over Cape Cod, is a multi-talented individual who lists fire eating, juggling, and tap dancing among her performance skills.

John Thomas Creates Walt Whitman on Stage



Walt Whitman, alias John Thomas
photo: Vincent Guadagno

Musical virtuoso **John Thomas** chose his tune to portray **Walt Whitman** in a one-person performance created by him "solely with words written or spoken by Whitman and words written or spoken to or about him, using liberal dramatic license in the arrangement of the words." Thomas's Whitman journeys beyond his lusting ego, troubled romances, and shameless self-promotion (writing anonymous reviews praising his poetry, deplored by other critics) to a serene compassion as he nurses soldiers wounded in the Civil War. Whitman created himself through his writings as a larger-than-life, healthy, expansive, emotional, spiritually conscious American, while in later years he adopted the white-bearded fatherly image which mirrored Americans' interest in strong paternal figures in politics and culture. Thomas believes Whitman wrote largely for the theater, and although he rarely performed his work, his public image also created a theatrical sensibility for his writing. Thomas for several years immersed himself in Whitman's writings and biographies, including *Walt Whitman: A Life* by Pulitzer prize-winning biographer and Truro summer resident **Justin Kaplan**. Performances are twice nightly on Thursday and Saturday at 7:00 and 9:00 p.m. at the Provincetown Inn through September 3rd. Call 487-2666 for more information about the Conn Artist Performance Series.

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- JUNE 26-JULY 8 THE SUPPORTING CAST** by George Furth. This delightful comedy will star **Rosemary Prinz** (from *As the World Turns*) and **Marcia Wallace** ("Carol" on *The Bob Newhart Show*). A Malibu beach house is the set for a fire, earthquake and upturned lives, as everyone reads a book based on themselves, and no one likes what they read! Directed by Playhouse favorite, **Pat Carroll**.
- JULY 10-22 CAMPING WITH HENRY AND TOM** by Mark St. Germain. Currently playing to rave reviews in New York, this new show is a fascinating hypothetical look at what might have transpired when **Henry Ford**, **Thomas Edison** and President **Warren G. Harding** went camping together in 1921.
- JULY 24-AUG. 5 A CHORUS LINE**, the musical by **Michael Bennett**. The all-time record-breaking Broadway classic comes to the Playhouse for the first time, prior to its 20th Anniversary Tour. Hit songs include *What I Did for Love*, *One Singular Sensation*, and *I Can Do That* will be presented with the original **Michael Bennett** choreography. A must-see this summer!
- AUG. 7-19 A CHEEVER EVENING** by A.R. Gurney. Two chroniclers of the American WASP experience join together to give us this new play. Starring in this evening of laughs and tears will be **Karen Valentine** and **Laurence Luckinbill**. Several stories will be presented in a series of vignettes, with the writing sharply tuned to the mind and morals of the wealthy class.
- AUG. 21-SEPT. 2 YES, THERE WERE GIANTS**, a new musical revue. Broadway giants in their own rights, **Kitty Carlisle**, **John Raitt** and **Jo Sullivan** will star in this homage to musical giants **Rogers & Hammerstein** and **Frank Loesser**. The new revue, featuring the music of these songsmiths, will highlight the best of the best.
- SEPT. 4-16 LAST OF THE RED HOT LOVERS** by **Neil Simon**. **Gavin MacLeod** (*The Love Boat*) will star as a man who stumbles through three affairs as he tries to fight mid-life crisis. Theater's funniest and most prolific playwright, **Neil Simon**, will be honored in this revival of one of his long-running Broadway comedies.

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What's Happening at WHAT?

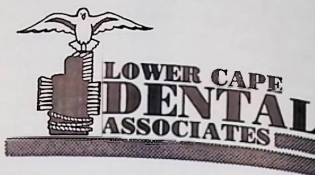
Down the road in Wellfleet, what's happening
at the Wellfleet Harbor Actor's Theater is a season
of challenging plays, including *The Secretaries* by
the 5 Lesbian Brothers, directed by Gip Hoppe
who said the play was about “menstruation,
office politics, and diet shakes.” Later in the
season Hoppe will also direct *Hot and Throbbing*
by Paula Vogel. He says the play is about por-
nography, but from an interesting perspective.

Cape Playhouse, Dennis, Offers a Star-Studded Season

A little further down the road, the venerable Cape
Playhouse in Dennis offers six full productions,
ranging from *Camping with Henry and Tom*, a
hypothetical look at what might have transpired
when Henry Ford, Thomas Edison and President
Warren G. Harding went camping together in
1921, to Neil Simon's *Last of the Red Hot Lovers*,
starring former regular of the Mary Tyler Moore
Show and Love Boat TV shows, Gavin
MacLeod. Two musicals will also be presented—
A Chorus Line, with the original Michael Bennett
choreography, and *Yes, There Were Giants*, a new
musical revue which pays homage to musical
giants Rogers & Hammerstein and Frank Loesser.
A Cheever Evening presents several stories in the
form of vignettes which chronicle the American
WASP experience in this new play.

Nonsense at the Gifford House

Sure to be a hilarious evening, the musical com-
ed hit *Nonsense* will be performed nightly through-
out the summer at the Gifford House. Produced
by the multi-talented Scott Jordan for In a Heart-
beat Productions, the show stars Provincetown
songbird Phoebe Otis, with Char Priolo and
Brenda Lyons of the fabulous Dyketones as nuns
(can you believe it?) along with Melissa Becker,
Carol Chase, and Rebecca Mair. Sneak previews
have pronounced this musical a big hit and it pro-
mises to be a must-see this summer! Performances
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CATÉ BLASÉ

Richard Gere had an Orzata Soda here in 1976



... still on the menu.

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