Welcome to **Play It Again, Sam**. This is the 4th production of our 20th Anniversary season. We are now exploring plays for next season, and to that end, we'll have an open meeting sometime in May for all those with suggestions, opinions or ideas about our upcoming season. Hope to see you there.

To Ellen O'Donnell, Don Sterton and the Board of Directors of the Provincetown Art Association: Thanks for making this season one of our best.

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**SPECIAL THANKS:** Advantages, babysitters everywhere, Benjy, Center for Coastal Studies, Doug Best, Front Street, Gene Greene, Half Moon Bay, Handcrafters, Lester Heller, Kelly Kelman, Karen Label, Linda Squire, Lobster Pot, Mary Pucci, Montana Devon, Napi's, Bob Nelson, Ocean's Inn, Perry's Liquors, Peter Boyle, Peter Ryder, Pied Piper, Pilgrim Variety, Provincetown Business Guild, Provincetown Carpets, Provincetown Inn, Pucci's Harborside, Red Inn, Remembrances, Toni Russo, Richard Shea, Ruth's Boutique, Sandy Ukkola, Sea Fox, Shank Painter Printing Company, Skin-a-Leather Shop, The Advocate, The Country Store, Terrace Restaurant, Uptown Strutters, Windamar House, WOMR, Yardarm Liquors, the businesses and people who support this Company; and all those not mentioned due to printing deadlines.

This play is dedicated to Yola.

A special thanks to Alex for her advice and creativity, to Paula and Judy for their management and drive, to all in production for their organization and art, to my cast for their trust and imagination, and to Ron Weissenberger for giving me my first role in the Provincetown Theater Company.
In the Spring of 1963 the Provincetown Theatre Workshop presented its first production in the Parish House of St. Mary of the Harbor. The group had formed earlier that winter when some twenty local residents were spontaneously drawn together by their mutual interest in drama.

On the program that night was Chekov's "The Anniversary" and an original fantasy, "Circles in the Snow," by Workshop member Connie Black, a combination that presaged much of our future work.

From this quiet but successful beginning the Provincetown Theatre Company has grown.

The next winter we moved to the Art Association, built a stage in the storeroom and produced two more original dramas. For the next nine winter seasons the group continued to write, direct and act in its own productions. They also produced a wide selection of plays from theatres all over the world, plus two original revues on the theme "What to do in Provincetown In the Winter?" which brought the entire town to its feet.

In fact, being largely a group of amateurs, with several professionals among them, the Workshop approach was the logical bridge to original work of new playwrights, and to classic theatre techniques for actors and directors.


1978-1979 proved to be a creative season for the Provincetown Theatre Company, with world premiere of "Snapshots" by Ralph Fredericks, and the musical, "Eva Braun", written and directed by Charles Horne and James Benne. A quartet of varied productions concluded the season.

In the fall of 1979 many left town to find their fortune in New York and beyond. The Company missed them, and that season saw only one production. But in the last three years a small renaissance has occurred. There's been an influx of new talent and old friends have returned.

During the past two seasons we offered original plays by three Provincetown playwrights as well as an all-community version of "A Christmas Carol", "Enter A Free Man", John Steinbeck's "Of Mice And Men", and the verse-drama "Electra." This season began in our new home with the American classic, "A Streetcar Named Desire" directed by Barbara Dennis. As we mark our twentieth anniversary, we hope — through our commitment to community theatre — you will continue to support us. Theatre is a collaborative effort. Join us. Bring us your energy and imagination, and help spark ours.
PLAY IT AGAIN, SAM

A Romantic Comedy
By Woody Allen
Directed by Linda Di Benedetto

CHARACTERS

Allan Felix ........................................... J. Tobias Everett
Nancy Felix ........................................... Sandra Busa
Bogart .................................................. Charles Duffy
Dick Christy ........................................... Paul Asher
Linda Christy ......................................... Sandy McGinn
Sharon .................................................. Helene Anninos
Sharon Lake ........................................... Helene Anninos
Gina .................................................... Judy Slattery
Vanessa ................................................ Karen Wood
Go-Go Girl .............................................. Judy Slattery
Intellectual Girl ...................................... Helene Anninos
Barbara Tyler ........................................ Laura Green

SYNOPSIS

ACT ONE
SCENE 1: A LATE SUMMER AFTERNOON
SCENE 2: LATER THAT NIGHT

ACT TWO
SEVERAL WEEKS LATER

ACT THREE
THE FOLLOWING MORNING

The entire action of the play takes place in the apartment of Allan Felix on West 10th Street in New York

Produced by Special Arrangement with Samuel French, Inc.

(There will be two ten-minute intermissions)
SANDRA BOSTWICK (Set Designer) teaches the first grade in the Provincetown Elementary School. She has designed costumes and sets for several school productions. The set design for this production is her first for the P.T.C.

KENNETH BOSTWICK (Master Carpenter) is a builder in Provincetown and Truro. He is a former artist and musician. In the past he has helped to design and build sets for the Provincetown Elementary School’s plays. This is the first set he has built for the P.T.C.

JOHN RUSSELL (Lighting Designer) began designing lights as an extension of his work in photography. He is also a writer — his play “November Twice” was done by the Company in 1981. He has been president of the P.T.C. for the past 3 years.

RICHARD CHEVALIER (Lighting Technician) was both lighting designer and technician for “Horizon Lines” and “A Streetcar Named Desire.” He also acted and was assistant lighting designer in the Children’s Repertory Theater’s, “The Little Prince.”

CHRISTINE COONEY (Sound/Special Effects) played the role of Chrissy in the Lawrence Street Dinner Theater’s production of “Hair” in 1981 after years of experience as a singer, songwriter, guitarist and performer. She is involved with WOMR as a disc jockey. This is her first behind-the-scenes theatrical production.

KRISTEN EASTMAN (Costume Co-ordinator) is a teacher in the Provincetown Elementary School where she directed a musical and assisted with the lighting design and writing of last year’s school play. This is her first production with P.T.C.

MARY ELLEN CARROLL (Make-Up Designer) assisted makeup on “The Importance of Being Earnest” for P.T.C. In Marymount College, she starred in several productions.

KIRK DEFONTES (Poster Designer) painted the scenery and played Raoul in “November Twice.” Last year he painted a fin de siecle group portrait for the set of Boston’s Wheelock Family Theatre production of “Watch on the Rhine”, and held a one-man show of paintings in a gallery adjacent to the theater.

THE CAST

J. TOBIAS EVERETT (Alien Felix) is performing in his first lead. He has performed in P.T.C.’s “Electra” and in the PHS production of “Bus Stop” as Virgil Blessing. He has worked in restaurants, painted canvas and houses. However, he is best known for laughing frequently and talking too much.

SANDRA BUSA (Nancy Felix) studied theater at the University of Minnesota. Her first role with P.T.C. was as Gillian in “Bell, Book and Candle.” Last year, Sandy performed in “Alice the Magnificent” with the Children’s Repertory Theater as well as doing the make-up for P.T.C.’s “Horizon Lines”.

CHARLES P. DUFFY (Bogart), bitten by the stage bug early, sang in reviews while in the navy, and played Cousin Teddy in “Arsenic and Old Lace.” While attending the School of Visual Arts in New York, he studied singing and drama with Leola Carter and worked in clubs. At Glassboro State College, Duffy portrayed Ed Keller in “The Male Animal.”

PAUL ASHER (Dick Christy) was involved with The Total Theatre Group in New Haven. For P.T.C. he has been seen in “Eva Braun”, “Happy Birthday, Wanda June”, “Endgame”, “A Christmas Carol”, “Enter A Free Man”, “Beyond the Revolt of Mammie Stover”, and “The Importance of Being Earnest”. Paul was production manager for “Endgame”, “Beyond the Revolt of Mammie Stover”, “Electra”, and “Bell, Book and Candle”. In 1982, he directed “Of Mice and Men.”

SANDY MCGINN played Queen Clytemnestra in P.T.C.’s production of “Electra”, and Eunice Hubbell in “A Streetcar Named Desire”. She was also seen in the Outer Cape Performance Company production of “The Mousetrap.” Sandy has her own show, “Jazz Suite”, on WOMR and also has sung and played guitar for local benefits.

HELENE ANNINOS (Sharon, Sharon Lake, Intellectual Girl) was Miss Casewille in her high school production of “The Mousetrap” and the mother in “Glass Managerie”. While studying theater at U. Mass, she performed at Smith College as a Red Carnation. In 1970, she registered with Clowns of America as YOYO the clown and has made several appearances on the Cape. Since moving to the Cape four years ago, Helene’s main concentration has been her writing.

JUDITH SLAGERRY (Gina, Go-Go Girl) came to Provincetown in 1976. Her first stage appearance with the P.T.C. was in “Electra.” Judy enjoys dancing, as is reflected in this production.

KAREN WOOD (Vanessa) played Miss Jones in her high school production of “How To Succeed In Business Without Really Trying” and was the stage manager and set designer for four one-act plays. She worked with the ASTA Theater, the Washington Area Feminist Theater and a Drama Department production at George Washington University. This is her first role with the P.T.C.

LAURA GREEN (Barbara Tyler) became active in the P.T.C. constructing the set and being light technician for the production of “Bell, Book and Candle.” She was prop person and assisted backstage for “The Importance of Being Earnest”. This is her debut as a girl in a dress.

LINDA DI BENEDETTO (Director) joined the P.T.C. by assisting with publicity in “Eva Braun.” Since then she has performed in “Happy Birthday, Wanda June”, “Endgame”, “A Christmas Carol”, “Enter A Free Man”, “Beyond the Revolt of Mammie Stover”, and “Electra.” She was lighting technician for “Of Mice and Men”, assisted production and direction for “Electra”, and was the make-up technician for “Electra”, “A Streetcar Named Desire”, and “Bell, Book and Candle.” This is her directorial debut.

PAULA SCHUPPERT (Stage Manager) a victim in “Eva Braun”. Lisa in “Beyond the Revolt of Mammie Stover” and Renee in “November Twice”, has worked with lighting, sound, set construction, painting and make-up on various P.T.C. productions, participated in Ray Wells workshop on “Acting and Theater Techniques.” Now appearing in her most challenging role.

JUDY POOR (Production Manager) is experiencing her first production with P.T.C.
PROVINCETOWN THEATER COMPANY
Presents

Play It Again, Sam

A Romantic Comedy by Woody Allen

Directed by Linda Di Benedetto

April 13-17 & 20-24, 8:00 p.m.
460 Commercial Street

Admission $4.00 — $2.50 Senior Citizens & Students

Reservations & Tickets: 487-9702

In cooperation with the
Provincetown Art Association and Museum
Local production may go to St. Laurent

Canadians eye 'Play It Again, Sam'

By Len Stewart

Three Canadian producers, Teresa Moskal, Christiane Laurin, and Loraine Poulot, want to take the Provincetown Theater Company's production of "Play It Again, Sam" to St. Laurent, Canada this fall, and are in Provincetown over the weekend to try to firm up the deal.

The play, directed by Linda Di Bennedetto, with a cast of largely first-time actors, played to rave reviews and sold-out audiences last April at the Provincetown Art Association and Museum.

Di Bennedetto said she was contacted several weeks ago about the possible Canadian performance.

"We're super excited about the possibility," she said. "This is the kind of thing you make up in your head whenever you're involved with a production—being 'found.' This is a tremendous chance for the people in 'Play It Again, Sam' to perform before a much larger audience."

"Even more, I'm excited for the Provincetown Theater Company. The company is already expanding in so many directions. This is an opportunity to expand in a completely new way."

Being 'found' is usually a strange combination of talent, coincidence and timing, and the offer to go to Canada is no exception.

Moskal, whose background is in communications and advertising, formed a record company, Ensemble Records, several years ago with Laurin, who was general manager of CKVL, the largest country music radio station in Quebec province.

They produced a number of records, including a best-selling children's record. Moskal subsequently became director of English communications for Man and His World, the successor entertainment and amusements complex to Expo '67 in Montreal, where she hired Karen Wood of Provincetown in 1982.

Wood later returned to Provincetown, where she played the part of Vanessa in "Play It Again, Sam." By chance, Wood introduced the two women to Linda Di Bennedetto.

In the spring of this year, Moskal found out that St. Laurent, a city of 700,000 near Montreal, had decided to add an English language cultural series to its existing French language season, which runs from October through April. The reason for adding an English season, said Moskal, is that St. Laurent is about 45 percent English-speaking, in contrast with Montreal's English-speaking 20 people—to Canada for the November 29 performance, as well as providing lodging and a per diem allowance for the visiting Americans for their three-day stay.

The theater to be used there is a 700-seat theater that was built as a studio for the Canadian Broadcasting Company, the government-supported television and radio network.

"Despite its size, the theater is perfectly constructed for a play like what Linda did here with "Play It Again, Sam," Laurin said. "There's no orchestra pit, and the audience is right on top of the stage."

There are technical and logistic problems to overcome before the planned performance becomes a reality. The biggest obstacle may be the set used for the Provincetown production, which has been dismantled.

"We built the set to be stationary," said Di Bennedetto. "Much like you'd build a house. We didn't have any idea there would ever be a need for it again, and it's been taken apart to make new sets for the theater company."

Laurin thinks this problem can be overcome without a great deal of difficulty.

"The set designs the people at the theater company did were very professionally done—more so than many of the professional theater companies we've looked at," she said. "Our technical director has worked with a lot of other plays, and she was very impressed with the detail of the plans and designs. This will make it much easier for us."

Availability of the original cast and crew may be a problem, said Di Bennedetto, as well as their ability to recreate what they did this spring.

"It was the first play for many of us involved," she said, "and, as John Russell says, that's like your first love. It's never the same the second time around."

"And, although things have slowed down around Provincetown in November, going through three weeks of rehearsal and a road trip could mean lost opportunities for many of those who would like to participate in the theater company's season next year."

Di Bennedetto herself has already enrolled in graduate school in public communications at Boston University for the fall, and will not be available to redirect the play herself if the Canadian performance is scheduled.

That task will fall to Paula Schuppert, who stage managed the original production, although Di Bennedetto said she will be "in close communication with Schuppert" and will be available on weekends.

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‘Play It Again, Sam’

(Continued from Page 7)

“It won’t be nearly the task it was to start from scratch,” she said. “We have the video tapes of the show to start with.”

Moskal and Laurin said it is not unusual to import theater from Provincetown, since the English speaking theater companies in Quebec Province are few. They said they would have had to go to Toronto or Boston for plays anyway.

They admitted, however, that a theater company from Provincetown will surprise many Canadians who think of Provincetown as a summer beach resort.

“A lot of people come down here to vacation,” Laurin said, “and they don’t have any idea of the cultural things that go on here in the winter.”

“We heard about art and cultural scene in Provincetown in the winter almost by accident several years ago from an article in Vogue Magazine, and I hope this will help to spread the good word,” Moskal said. “Like Paris in the summer, tourists in Provincetown in the summer never really see the town or meet the real people.

“The people in ‘Play It Again, Sam’ are the real people of Provincetown. Maybe this exposure will bring more people here during the off-season. It’s a whole different picture.”