

Provincetown
TENNESSEE WILLIAMS
Theater Festival

A Decade of Tennessee Williams in Provincetown



SEPT 24-27, 2015

PLAYS BY WILLIAMS

Suddenly Last Summer
The Milk Train Doesn't Stop Here Anymore
The Remarkable Rooming-House of Mme. LeMonde
The Day On Which a Man Dies
The Parade

WORLD PREMIERE

Aimez-Vous Ionesco?

INSPIRED BY WILLIAMS

The Liberation of Colette Simple (music)
Road to Paradise (dance)
Canciones de Tennessee Williams (music)
More Stars Than There Are in Heaven
(a new play by John Guare)
TENN @ Town Hall



"LOVE IS LOVE NO MATTER WHAT FORM IT TAKES."

—THE PARADE

In *The Parade*, subtitled *Approaching the End of a Summer*, Don, a 29-year-old writer in a summer beach colony, is hopelessly in love with a young dancer named Dick. For Don, however, love may never be more than the sound of a parade in the distance.

As August shines on monotonously, Don's young confidante, Miriam, covers her hopeless infatuation with Don with talk of German philosophers. Inevitable heartbreak shadows the action, like a sunset dipping behind the horizon or a chill in the evening air.

"A document of what [Williams] later called that 'pivotal summer when I took sort of a crash course in growing up.'"

—Randy Gener, New York Times

Tennessee Williams spent his first summer in Provincetown in 1940. At age 29, he was living off a Rockefeller Foundation grant of \$100 a month, writing poetry and plays and sharing rooms at Captain Jack's Wharf. It was here that Williams fell in love, for perhaps the first time in his life, hopelessly, painfully, in love with a Canadian draft-dodger, a dancer who called himself Kip Kiernan.

As it was happening, Williams wrote about his affair in Shakespearean sonnets, explicit letters, and aching diary entries. His attempt at a play on the subject was drafted in 1940 and abandoned. He tore the pages out of his notebook.

Joe Hazan, Williams' roommate at Captain Jack's, kept the pages from Williams' notebook. In 1962, they were returned. In that year, while revising *The Milk Train Doesn't Stop Here Anymore* for Broadway, Williams also revised *The Parade*—with little expectation of performance. Until 1967, presenting gay characters onstage in a favorable way was illegal in America.

In 2006 the play premiered at the first TW Theater Festival in Provincetown. Ben Berry, who movingly originated Williams' autobiographical character Don, reprises the role in 2015. This year's director, Jef Hall-Flavin, co-directed the original production with Eric Powell Holm.

ENVIRONMENTAL THEATER

A moving, autobiographical one-act that traces Williams' first true love and heartbreak in Provincetown.

written by Tennessee Williams

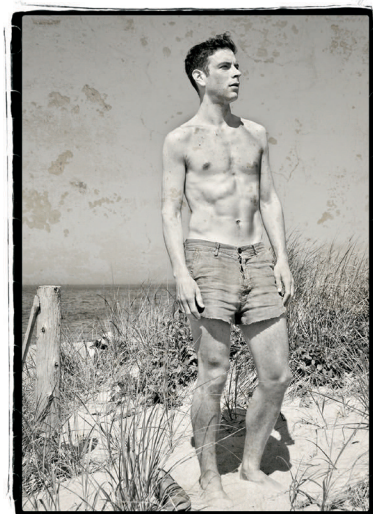
directed by Jef Hall-Flavin

starring Ben Berry

Peregrine Theatre Ensemble

Provincetown, MA

Sponsored by Far Land on the Beach



THE PARADE

Thursday Sept 24, 3:30 – 5:15 pm

Friday Sept 25, 1:00 – 2:45 pm

Saturday Sept 26, 12:00 – 1:45 pm

Saturday Sept 26, 3:00 – 1:45 pm

Sunday Sept 27, 5:00 – 6:45

Outdoor Performance!

Busses depart from and return to Town Hall at the times listed above

The Provincetown Inn

1 Commercial Street | \$29.50

"ONLY FOR PEOPLE LIKE US, WHO HAVE GONE BEYOND SHAME."

—LETTER FROM CAPTAIN JACK'S WHARF, JULY 30, 1940 TO DONALD WINDHAM

Moved by the power of Williams' Provincetown poetry and diaries, choreographer Carson Efrid created the celebratory *Road to Paradise* in which dance, words, and 1940s pop tunes pass on the bliss and terror of falling in love for the first time.

Road to Paradise was the first performance at the first year of the Provincetown Festival. Performed in 2006 inside the Cabral Wharf House with the bay door pulled open for a view of the water, this year's *Road to Paradise* is danced on the deck of the Boatslip.

Dance is essential to Williams' theater. His first play, *Beauty is the Word*, written in 1930, ends with a dance on a beach (in Tahiti) – led by a former chorus girl defying her missionary aunt. Waltzes in *A Streetcar Named Desire* and *The Rose Tattoo* repeat a motif in Williams' work: the body's liberating wisdom and the struggle against it. In *The Glass Menagerie*, the dance between Laura and her Gentleman Caller is the turning point of the play; in *The Parade* and this year's world premiere, *Aimez-Vous Ionesco?* self-involved dancers are the unheeding objects of desire.

Williams ambitiously drafted a dance-drama for the renowned Martha Graham, titled *The Paper Lantern*, and as late as 1980 was preparing a trilogy of dance-dramas including *Now the Cats With Jewelled Claws* (TW Fest 2010).

Williams himself was a good dancer, taught first by his sister Rose. He was sought out as a "stag" for fraternity dance parties in St. Louis.

The music for *Road to Paradise* is what Williams played on his gramophone: Bing Crosby's "Sweet Leilani" to Caruso arias.

DANCE THEATER

A dance spun out of Tennessee Williams' Provincetown diaries performed in sight of the water of the Provincetown Bay

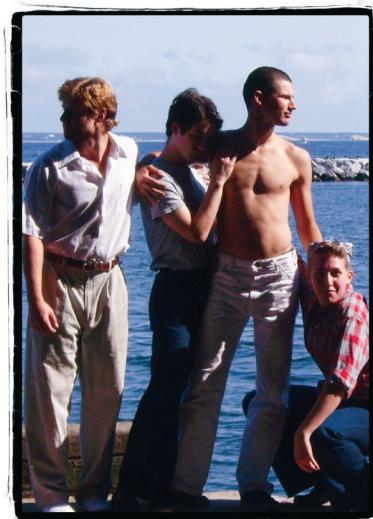
inspired by the diaries and poetry of Tennessee Williams

choreographed by Carson Efrid

Bennington College

Bennington, VT

Sponsored by The Boatslip



ROAD TO PARADISE

Friday Sept 25, 2:00 – 3:00 pm

Saturday Sept 26, 12:00 – 1:00 pm

Saturday Sept 26, 2:00 – 3:00 pm

Sunday Sept 27, 1:30 – 2:30 pm

Outdoor performance, rain or shine!

The Boatslip

161 Commercial Street | \$19.50