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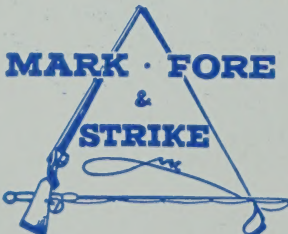
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THE CAPE PLAYBILL

Vol. 9 No. 2

Week of July 8, 1957

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

ONCE UPON A TIME

The Cape Playhouse, which competes with the seagulls and the pounding sea for star billing, is now as accepted a part of the Cape Cod scene as the sand dunes and the starfish.

But thirty years ago, when Raymond Moore announced the opening of a professional, legitimate theater in Dennis, there were plenty of people who thought he was pretty wicked. Not only was what had once been the Nobscussett Meeting House to be recon-verted as an altar for the worshippers of Thespis, but this was an innovation that went against all the ingrained traditions of the narrow land: a land narrow not only in physical contours but in its mental outlines as well.

For, not more than fifty years before that, Sandwich, for instance, would not let the famous nineteenth century actor live in the town at all. Joseph Jefferson, the immortal Rip Van Winkle, had to live off-Cape, though he did eventually manage to buy a lot, and is still there today, in his lot in the Sandwich cemetery.

It is quite true that the early settlers probably moved down Cape to escape the stifling atmosphere of the Plymouth Court, which even went so far as to tell a man he might or might not kiss his wife, and even decreed how he should cut his hair. "Excess of apparel, strange new fashions, and pinioned, superfluous ribbons on hair or apparel" were roundly denounced.

It's no wonder that the idea of putting a little distance from the Plymouth Court appealed to some of the broader-minded settlers.

Even after they moved to Cape Cod, though, backsliding was never tolerated either. One young man was brought before the Court for driving a pair of oxen on the Lord's Day; another was charged for "too great a degree of gallantry" toward a maiden, and weddings and family re-unions were almost the only social occasions allowed women.

With the advent and acceptance of Quakers into Cape Cod towns, even innocent merriment was frowned on, and although life was never so rigorous as on Nantucket, where Quaker women went to bed fully clothed, still there was many a maiden "read out of meeting" for wearing a ribbon on her bonnet or a frill on her petticoat. Such frivolities as piano playing and singing were wickedness incarnate.

When the Town Hall in Sandwich was built in 1834, the strait-laced element made sure no one would ever dance there by, first of all, building the floor on a steep incline and then fastening the heavy wooden seats securely to the floor.

Although no one ever danced in the Sandwich Town Hall, there were those who did trip the light fantastic. Uncle Noble was finally excommunicated from church for dancing. But there must have been times when the church wished they'd gone ahead and let him dance; for Uncle Noble lived directly across the street from the church. He had a parrot, so they say, that swore loudly during church services to annoy the godly. And he finally built a large and exact replica of the church which had ex-communicated him and used it for a henhouse.

So there you have it. For every tale of strait-laced Cape Cod, there's a contrapuntal melody of Cape Cod contrariness, and if one young Barnstable man was fined for "inveigling of a man's daughter"—even with strictly honorable intentions—and put into the stocks by way of punishment, there were those contrary souls who piled him round with roses to show their disapproval of the punishment.

There are probably, then, many of our sainted ancestors who might frown on the worldly wickedness of a theater on Cape Cod but who would secretly enjoy this spice of worldliness, would savor the paradox of play-acting in a meeting house.

Maggie Perkins

The author of the above is well-known on the Cape as the "Muse of the Marshes." Her radio program is heard Wednesday, Thursday and Friday from 10 to 11 A.M. over WOCB. She is a native of Hyannis and a graduate of the Connecticut College for Women.

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ABOUT THE CO-AUTHORS

WILLIAM H. WRIGHT, Co-Author

Mr. Wright, who is making his bow as a Playwright with "The Man in the Dog Suit," has been producing and penning Hollywood films since 1925. The Lawrenceburg, Indiana, native was a reporter on the Cincinnati Post and the Indianapolis Star before entering the motion picture business. His first job in the industry was as exploitation and publicity man with Paramount. He soon was promoted to the production end as assistant to David O. Selznick and other executives, and served as assistant producer on "Little Miss Marker" and "Merrily We Go To Hell," among others. After ten years with Paramount he joined Selznick at MGM on such films as "Anna Karenina," "A Tale of Two Cities" and "Little Lord Fauntleroy." He then left Selznick to join Columbia as President Harry Cohn's assistant, to reorganize the New York story department and to serve as story editor. The following year he rejoined Selznick as assistant on "Prisoner of Zenda," "Tom Sawyer" and "Young in Heart." In 1938 he was back at Paramount as a full-fledged producer. In 1941 he began a twelve-year association with MGM as staff writer, script supervisor and producer of fifteen pictures with the studio's top stars. Several years ago he joined Columbia as staff producer under Jerry Wald and last year he entered television and produced thirty-nine episodes of "The Adventures of Jim Bowie." He also has done extensive free-lance

writing, most notably an original for Howard Hughes and short stories for the Saturday Evening Post

ALBERT BEICH, Co-Author

Albert Beich and William H. Wright wrote "The Man in the Dog Suit" while on a round-the-world trip by freighter. This mode of romantic transportation is Mr. Beich's favorite. In addition to his prowess as a writer, he also classifies himself as an excellent bone fisherman, mountain climber and island bum. A native of Bloomington, Illinois, he is a graduate McGill University, a distinction shared by Hume Cronyn, co-star of "The Man in the Dog Suit." He has written extensively for radio and television and has some thirty films to his credit for such studios as MGM, 20th Century Fox, Warner Brothers, Columbia and Universal-International.

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**THE AMERICAN THEATER WING
SUMMER WORKSHOP**

The American Theater Wing Workshop is presenting Thornton Wilder's "Our Town," on Tuesday, July 9th, and Thursday, July 11th, at 2:30 o'clock in the Cape Playhouse. The admission to both performances is free, and it is hoped that many members of the Cape Playhouse audiences, residents and visitors in the area, will attend.

The Workshop, jointly sponsored by the Raymond Moore Foundation, and the Cape Playhouse, was started last summer, and presented two successful productions, "The School For Scandal", and "Escape." "Our Town", the initial play this season, will be followed by two other presentations during the season, an original play, yet to be announced, and "Disraeli."

"Our Town" will feature the entire Workshop group of twenty persons, augmented by ten residents of the Cape area, who will be part of the ensemble group. It is being directed by Frank C. Davidson, international specialist in Drama for the State Department, who is an associate professor of Speech and Drama at City College of New York, and teacher at the Theater Wing in New York during the winter months; assisted by J. C. McCord, Broadway dancer, choreographer, and teacher also at the Wing. Alfred Hyslop, stage manager for the Tennants, Inc., London, England and various off-Broadway groups in New York, will serve in a similar capacity for the present production.

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ABOUT THE DIRECTOR

MELVYN DOUGLAS

Director of "The Man in the Dog Suit"

Although Mr. Douglas is one of the most distinguished and versatile actors in America, there is another less publicized facet of his theatrical career in which he takes equal pride. His favorite avocation is directing and "The Man in the Dog Suit" marks his first such assignment since the Broadway success, "Time Out For Ginger," which he starred in and staged for its rustic tryout tour. He also was the star and director of "Glad Tidings" and staged a New York production of Sean O'Casey's "Within the Gates." The events and circumstances surrounding Mr. Douglas' most recent Broadway appearance were as wrought with drama as the play itself. Primarily renowned for his light, comic and romantic portrayals, Mr. Douglas was

asked to step into Paul Muni's role in "Inherit the Wind" when the latter was stricken ill—a role for which Muni had been acclaimed and won the season's top honors. Not only did Mr. Douglas fill the role magnificently, but restored the play, which had been forced to close, to

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capacity business. When Mr. Muni recovered, Mr. Douglas took the drama on a triumphant tour of the nation. Mr. Douglas was born in Macon, Georgia, and first appeared on the stage in a stock company with Jesse Bonstelle when he was only eighteen years old. He knew from that day on that acting was the career for him. His first Broadway appearances were in "A Free Soul" and "Jealousy," and he met his wife, Helen Gahagan, when they were appearing to-

gether in New York in "Tonight or Never." Following their marriage, they went to Hollywood where Mr. Douglas began his great screen career opposite Gloria Swanson. He also made such films as "As You Desire Me," "Theodora Goes Wild" and "The Gorgeous Hussy" before returning to New York in 1934 to appear in "Mother Lode" with his wife and to direct her in "Moor Born" and Lillian Gish in "Within the Gates." He returned to Hollywood—this time for a lengthy stay—to appear in such hits as "I Met Him in Paris," "Angel," "Captains Courageous," "The Shining Hour," "That Certain Age," "A Woman's Face," "Ninotchka" and "He Stayed for Breakfast," among others. Mr. Douglas was appointed volunteer head of the Arts Division of the Office of Civilian Defense during the last war. In 1942 he enlisted in the U.S. Army as a private and rose to the rank of Major, serving overseas in the India-Burma theatre of war. He returned to Broadway to produce, with Herman Levin, the successful revue, "Call Me Mister," and to star in "Two Blind Mice." His most recent films have been "Sea of Grass," Mr. Blandings Builds His Dream House" and "Her Forbidden Past."

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IGHT and ALBERT BEICH
(by Edwin Corle)

YN DOUGLAS

LSOM

ETTY GARDE JOHN GRIGGS

GOVERN ELLIOTT REID

D OENSLAGER

NA HILL JOHNSTONE

S GARRETT

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Betty Lord

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CAST

(In Order of Appearance)

Martha Walling	JESSICA TANDY
Oliver Walling	HUME CRONYN
George Stoddard	JOHN GRIGGS
Eileen Stoddard	MARY COOPER
Mrs. Louisa Stoddard	ISOBEL ELSOM
Stewart Stoddard	ELLIOTT REID
Henry Gaxton	JOHN McGOVERN
Letty Gaxton	BETTY GARDE
Anthony Roberti	TOM CARLIN
Mr. Beal	ARTHUR HUGHES

ACKNOWLEDGEMENTS

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2. Letty, married to Henry Gaxton
3. Stewart, a bachelor
4. Martha, married to Oliver Walling

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ACT II

- Scene 1. Dinner time, the following evening.
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JESSICA TANDY (Martha Walling)

Miss Tandy owns deserved recognition as an actress of true distinction by millions of theatre and movie-goers and television-viewers. Her performance as Blanche du Bois in "A Streetcar Named Desire" stands as an acting triumph, only to be followed by an equally brilliant characterization opposite her husband Hume Cronyn in "The Fourposter."

Born in London, she attended school there and at the age of fifteen began preparing for the theatre by enrolling in the Ben Greet Academy of Acting. Roles in repertory preceded her London debut "The Rumour," following which she gained varied theatrical experience in dozens of different plays. Here performance in "Children in Uniform" established her as one of Britain's outstanding actresses and she went on to appear opposite John Gielgud and Laurence Olivier in productions at the old Vic.

Her American success was in "Time and the Conways," following which she appeared here in "The White Steed," "Jupiter Laughs," and "Yesterday's Magic."

In 1942 she became Mrs. Hume Cronyn. On all counts, this has been a most successful partnership. The Cronyns appeared together in the motion pictures "The Seventh Cross" and "The Green Years." She was directed by her husband in a West Coast production of Tennessee Williams "Portrait of Madonna," which directly led to her selection for the role of Blanche in "A Streetcar Named Desire," for which she won the Antoinette Perry Award.

Miss Tandy's presence has graced such films as "Valley of Decision," "Dragonwyck," "Forever Amber," "A Woman's Vengeance," "September Affair" and "The Desert Fox."

With Mr. Cronyn as her co-star, she enjoyed a long and successful engagement in "The Fourposter," both in New York and on tour and later on television. Together they acted in "The Little Blue Light," "Madame, Will You Walk?" "The Honeys" and "A Day by the Sea." Under her husband's direction, she starred in "Hilda Crane."

Her television appearances, also widely acclaimed, are highlighted by the Cronyn's own series "The Marriage," which emanated from a radio series in which they appeared.

Another of Miss Tandy's achievements, and perhaps her proudest, is her career as the mother of three children, two girls and a boy.

HUME CRONYN (Oliver Walling)

Hume Cronyn has employed his diversified talents to excellent advantage as an actor, director, writer and producer. A most accomplished actor, he has created many memorable roles on the stage, in motion pictures and on television. "The Man in the Dog Suit" represents one phase of Mr. Cronyn's multi-faceted pro-

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gram for the immediate future. Following its current summer tour, he will turn his attention to the staging of Mrs. Elia Kazan's play, "The Egghead," starring Karl Malden, following which Miss Tandy and he will prepare "The Man in the Dog Suit" for Broadway.

Mr. Cronyn was born in London, Ont., one of five children of a distinguished Canadian family. He attended prep school in Ontario and then studied law at McGill University in Montreal, where he also engaged in amateur boxing. In 1932 he was nominated for Canada's Olympic boxing team.

After a bit of minor stage experience, he abandoned the pursuit of a legal career and went to Europe to study under the famed impresario Max Reinhardt. Back in New York, he spent two years at the American Academy of Dramatic Arts.

Mr. Cronyn made his Broadway debut in something called "Hipper's Holiday." In spite of this inauspicious baptism, he soon popped up in a series of smash hits that included "Three Men on a Horse," "Boy Meets Girl," "Room Service" and "High Tor." He won further recognition when he portrayed the brother in Chekov's "Three Sisters."

Alfred Hitchcock offered him his first movie opportunity in "Shadow of a Doubt" and he went on to score in "The Cross of Lorraine," "The Seventh Cross" (with Jessica Tandy), "Lifeboat," "The Green Years" in which he played Miss Tandy's father, "The Beginning of the End," "People Will Talk" and "Crowded Paradise," among others.

During this period, of course, Mr. Cronyn did not neglect the stage. He starred in "The Survivors," toured as "Hamlet" in ANTA production and appeared at the Brattle Theatre, Cambridge, Mass., with Miss Tandy in "The Little Blue Light."

On October 24, 1951 Mr. and Mrs. Cronyn opened in Jan de Hartog's "The Fourposter." The two-character comedy

proved to be a fantastic triumph for them and they appeared on Broadway for two years, following which they toured the nation for many months. With Miss Tandy again he helped launch New York's Phoenix Theatre by appearing in Sidney Howard's "Madame, Will You Walk?"

The Cronyns also acted together on the stage in "The Honeys," "Face to Face," a program of readings in which they toured across the country, and "A Day by the Sea."


As a director, Mr. Cronyn has guided Tennessee Williams "Portrait of a Madonna," starring Miss Tandy, at the Actors' Laboratory Theatre in Los Angeles; Ludwig Bemelmans' "Now I Lay Me Down to Sleep" in New York, as "Hilda Crane" and the aforementioned "Madame Will You Walk?"

As a writer, he has supplied the screen treatments for two Alfred Hitchcock films, "Rope" and "Under Capricorn."

His television roles have encompassed characterizations on all important dramatic programs as well as the Cronyn's own series "The Marriage," which also was heard on radio.

ISOBEL ELSOM (Mrs. Louisa Stoddard)

Isobel Elsom began her stage career as a singing chorine in "The Quaker Girl" at the Adelphi Theatre in London. The



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British-born actress went on to make quite a name for herself in various English and European musicals and plays before coming here for her first American role in "The Ghost Train." Broadway and Hollywood have claimed her almost exclusively since then.

Her film career began in 1921 and the more than 40 movies in which she has appeared include "The Unseen," "Escape Me Never," "Casanova Brown," "The Two Mrs. Carrolls," "Love From A Stranger," "The Ghost and Mrs. Muir," "White Cliffs of Dover," and the current "Lust For Life," among many others.

Theater-goers have seen her in "Ladies in Retirement," "The Curious Savage," as Lady Capulet with Olivia de Havilland in "Romeo and Juliet," "The Innocents," "The Climate of Eden," "Hide and Seek," and most recently as Walter Slezak's wife in "The First Gentleman."

TOM CARLIN (Anthony Roberti)

Tom Carlin arrived in New York less than three years ago, but he has enjoyed a busy career in theatre and television in that brief time. He was prominently cast in the off-Broadway production of "Thieves Carnival." After extensive experience in summer stock, he appeared on Broadway in "Time Limit" and this past season in "Holiday for Lovers" with Don Ameche. He made his film debut in "The Young Don't Cry" and also has been seen on such television programs as Kraft Theatre, Robert Montgomery Presents, Frontiers of Faith, Captain Video and the Alcoa-Goodyear Hour. In the Chicago area, he has acted at the Salt Creek and Chevy Chase Theatres.

MARY COOPER (Eileen Stoddard)

St. Joseph, Missouri, is Miss Cooper's home town. "The Mother," Nazimova's last play in New York, was her first on Broadway although she was only an off-stage voice in the drama. She later studied with Nazimova and has since been seen in such Broadway farce as "The

Doughgirls," "Winged Victory" in which she was one of ten civilians in a company of three hundred servicemen, "The Late George Apley," "In Bed We Cry," "The French Touch," "Twilight Bar," and "Harvey" with all the stars who played the leading roles including Frank Fay, James Stewart, Joe E. Brown, Jack Buchanan and James Dunn. In 1952 Miss Cooper traveled to England where she married British producer Victor Payne-Jennings. While there she appeared in the West End productions of "Uncertain Joy" and "Jolly Fiddler."

BETTY GARDE (Letty Gaxton)

Born in Philadelphia, Miss Garde made her stage debut there with the Mae Desmond Players. Her Broadway career began with "The Nervous Wreck" starring Otto Kruger, and continued with such productions as "The Social Register" with Lenore Ulric, "The Primrose Path" with Betty Field and "Oklahoma!" in which she created the role of Aunt Eller. Since 1933, she has been on over 10,000 radio programs. She has also often appeared on TV and in Hollywood films.

JOHN GRIGGS (George Stoddard)

Mr. Griggs has been an active and prominent stage, television and radio actor for many years. On Broadway he has been seen in some fourteen productions, the most recent of which was "The Fifth Season." He has toured extensively, appeared in stock at various American way stations and performed in such video fare as Goodyear Playhouse, Kraft Theatre, Robert Montgomery presents and the Jackie Gleason Show.

ARTHUR HUGHES (Mr. Beal)

Mr. Hughes, one of Broadway's most distinguished veterans, has appeared in such Main Stem productions as "King Lear," "Peer Gynt," "Fata Morgana," "Man and the Masses," "Out of Step," "The Blue Peter," "Rosmersholm," "A Man's Man," "The Unchastened Woman," "Eas-

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ter," "The American Tragedy," "Wall Street," "Jacob Slovak," "The Queen's Husband," "Harlem," "Subway Express," "Elizabeth The Queen," "Tight Britches," "Mourning Becomes Electra" and "If This Be Treason." He was born in Bloomington, Illinois, and is a graduate of the American Academy. For many years he has been one of radio's most in-demand actors.

JOHN McGOVERN (Henry Gaxton)

John McGovern made his first stage appearance at the Neighborhood Playhouse in New York, at the time when it was one of the leading Art Theaters in the U.S. He has since been seen in numerous outstanding productions on Broadway, including "Garrick Gaities," "Uncle Harry," as the doctor in "All My Sons," as the father in "Tea and Sympathy" and as Judge Waite in "The Ponder Heart." Mr. McGovern has also played leading roles in all the major dramatic TV shows.

ELLIOTT REID (Stewart Stoddard)

Elliott Reid's most recent theatrical adventures were in last season's ill-fated version of the "Ziegfeld Follies" and John Lane's recent production of "Fallen Angels," with Nancy Walker, at the Palm Beach Playhouse. Mr. Reid managed to salvage a sketch on political conventions that he wrote and performed for the "Follies" and to appear in it for seven weeks on the stage of Radio City Music Hall during last year's elections. A former member of Orson Welles' Mercury Theatre, he acted with that group in "Julius Caesar" and "Shoemaker's Holiday." Other Broadway productions in which he has been seen include "My Sister Eileen," "Macbeth" with Michael Redgrave, "Two Blind Mice" with Melvyn Douglas, "The Live Wire" and "Two on the Aisle," in which he contributed a hilarious solo interpretation of the Kefauver Crime Committee hearings. He has acted before the cameras in seven motion pictures and on all the major television dramatic and comedy shows.

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The Summer Workshop is supported by grants from the John Golden Fund, the Raymond Moore Foundation, the Gertrude Lawrence Memorial Foundation, the Theatre Club of New York and by individual contributions. The Raymond Moore Foundation and the Cape Playhouse are making available their facilities without cost to the School.

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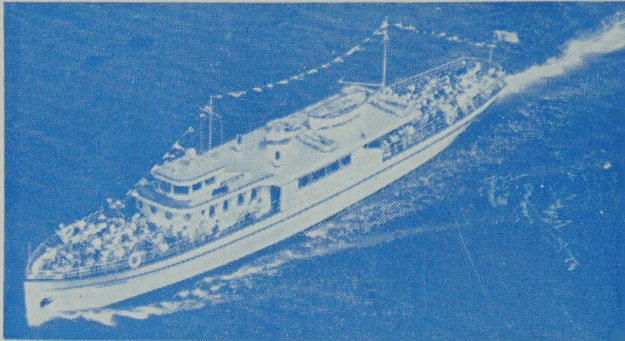
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