PLAYS WRITTEN BY WILLIAMS

The Night of the Iguana
The Day on Which a Man Dies
And Tell Sad Stories of the Deaths of Queens...
The Lady from the Village of Falling Flowers
(a world premiere)

BY WILLIAMS
The Night of the Iguana
The Lady from the Village of Falling Flowers
And Tell Sad Stories of the Deaths of Queens...
The Angel in the Alcove

BY MISHIMA
The Lady Aoi
Busu
The Lighthouse
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Each year in Provincetown, where arts and ideas thrive, we gather together with you to present theater that reaches beyond borders and expectations. Along with familiar and unfamiliar plays by Tennessee Williams, our fourteenth festival features the plays of the provocative twentieth century Japanese author Yukio Mishima, a friend of Williams and an important influence upon his writing and thinking.

We are delighted that 2019 brings two world premieres to the Festival. The Lady from the Village of Falling Flowers, written by Tennessee Williams in the mid 1930s, is a charming one-act romance set in ancient Japan where the fate of two strangers is sealed by the power of poetry. Mishima’s farce Busu is a madcap modern version of a traditional Japanese play, focused on the moment when temptation gets the better of two silly shop assistants. You’ll be part of history when you see these two plays performed.

Festival favorite Abrahamse and Meyer Productions returns to Cape Cod from Cape Town, South Africa with their acclaimed production of Mishima’s The Lady Aoi, and a new Japanese-inspired production of Williams’ classic The Night of the Iguana. We’ll also be joined by artists and scholars from Provincetown, Boston, New York, Philadelphia, Washington D.C., New Orleans, Minneapolis, North Carolina, Florida, Oregon, Texas, Brazil, Cyprus, Japan, and down-Cape from Chatham.

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You, our bold and daring audience, make our adventurous programming possible.

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- Tennessee Williams, Night of the Iguana

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Our vision is simple: to advance the spirit of Tennessee Williams through performance. Since 2006, when a small group of champions sat around a table and agreed to create a Tennessee Williams Festival in Provincetown, philanthropy has been the wind in our sails, powering us forward. Every donation is precious to the Festival — it’s the choice to give that inspires us. Thank you to the following individuals, organizations, and businesses who have pledged their support with unrestricted financial gifts that keep our Festival thriving.

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What does Tennessee Williams have to do with Japan?

It’s a fair question. A long-running version of Tennessee Williams’ life as a public performance showcases the playwright sitting in a wicker chair wearing a white linen suit, his appearance scored by the music of his drawl. These are the trappings of Williams as definitive Great White Southerner, beginning with the name Tennessee. When he was born in Mississippi, his parents named him Thomas Lanier Williams. In his Memoirs, Williams claims he got the name of Tennessee at the University of Missouri from his fraternity brothers, who couldn’t be bothered to know the difference in Southern accents or states. He grew up in the riverine flatness known as the Delta in his maternal grandfather’s small-town Episcopalian rectory, listening to the oratory of sermons, the phrases of the hymnal, and the cadences of the King James Bible.

Boiling down a play to be a product of a playwright’s early life and social circumstances yields the stale snake oil fueling today’s reductive identity politics as much as it did old-fashioned Freudian analyses. Following logically from these reductions, a cautionary fable of Tennessee Williams’ life begins down in the Delta dirt, then climbs to the heights of Williams’ successful Broadway plays and Hollywood films, thereby demonstrating the strength (or at least the financial rewards) of writing about what you know. In this fable, a moral descends along with the arc of Williams’ life, as his repeated critical failures are said to result from his inability to conjure up his heretofore crowd-pleasing Southern belles, sullen studs, and sad doomed sissies.

This kind of branding made (and still makes) Williams easier to market on Broadway and Hollywood and in Southern lit and gay lit classes. It makes it easy for critics, social activists, and niche scholars to put him in his place. During his own lifetime, Williams and his handlers sought mainstream acceptance by disguising his intelligence and scholarship. In America, too much book-knowledge puts off a mainstream audience and encumbers the critics who chase after them. The folksy drunk, idiot-savant Williams was (and is) much easier to pass on, mock, and wonder at. Did Williams, like a jockey looking over his shoulder, notice his mid-century American competitors – Arthur Miller, William Inge, and Lillian Hellman? Sure. But Japan?

Beginning in the 1930s in his college years, if not before, Tennessee Williams thought enough about Japan to write a short play set there in the year 1000, titled *The Lady from the Village of Falling Flowers: A Japanese Fantasy*. On the yellowing manuscript’s front page is an asterisk and a note by Williams: “The title is suggested by the name of a character in Lady Murasaki’s ‘Tale of Genji’.” Williams most probably read the 11th century classic in Arthur Waley’s popularized English version, published in 1927. He might have read it for a college course. He might have found it on his own.

We know from Williams’ letters (and from what others wrote about him and from transcripts of his conversations) that throughout the 1950s and 1960s he read what was then contemporary Japanese literature in English translation. He knew something about Buddhism. Zen was fashionable in America at the time, thanks to Jack Kerouac and Allen Ginsburg.
The Lady from the Village of Falling Flowers

narrate and play roles in the action. For 34 of them and finished over 20 books of short stories. In Japan he was Mishima was and still is better known for writing novels. He produced a company that published them both.

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What had happened? Williams had run into Yukio Mishima.

Mishima and Williams visited each other in Japan and America, and they attended performances of each other’s plays. They wrote to and about each other. They shared collaborators. Anne Meacham, who created the leading roles of Catharine in Williams’ Suddenly Last Summer and Miriam for In the Bar of a Tokyo Hotel, also played the leading role of Mrs. Rokuro for the American premiere of Mishima’s The Lady Aoi. Those Williams plays were all directed by Herb Machiz, who also staged three of Mishima’s plays (not including Aoi) in New York, and whose partner, John Bernard Myers, introduced Japanese contemporary art to hip America at a 5th Street art gallery in Manhattan. In The Day on Which a Man Dies, Williams wrote what seems to be a portrait of Mishima himself as a well-spoken narrator explaining the difference between Western and Eastern aesthetics.

THE ORIENTAL: I suppose this play is really about the difference between the Oriental and Occidental forms of self-destruction.

On May 8, 1960, Williams and Mishima were interviewed together for the CBS-TV program “Small World.” Their pleasure in each other’s company is visible, as they sometimes forget the woman interviewing them.

From the transcript:

MISHIMA: I think a characteristic of Japanese character is just this mixture of very brutal things and elegance. It’s a very strange mixture.

WILLIAMS: I think that you in Japan are close to us in the Southern states of the United States.

But there was something more.

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The Black Lizard

The Lady Aoi

The Lighthouse (English language premiere)

Busu (a world premiere)

Why this writer, Yukio Mishima? The two men were friends. They fascinated each other. Mishima was born Kimitake Hiraoka in 1925, in Tokyo, fourteen years after Williams. According to Williams’ Memoirs, they met on the street in the Upper West Side in 1957, where Williams rented a crash pad decorated in what he called “chop-suey style” with Chinese paper lanterns. From other less discreet sources we learn the two of them sat on a couch during some sort of gay mixer at the crash pad and watched whatever was going on. Mishima was in a nice suit, Williams wore a djebellah from Tangiers. A week later, to their surprise, they were introduced to each other formally at the offices of New Directions, the company that published them both.

Mishima was and still is better known for writing novels. He produced 34 of them and finished over 20 books of short stories. In Japan he was equally, if not more, famous as a playwright, with over 60 plays to his credit ranging in form from fourth-wall realism to an operetta with samba music, traditional Kabuki and traditional Noh, modern Noh, French neo-classical tragedy, right-wing propaganda, melodrama, and campy kitsch. “Fiction is like my marriage,” he once wrote, “Drama is my mistress.”

Like Williams, Mishima was brought up by his grandparents who, like Williams’ grandparents, maintained and passed on their traditions. Mishima took the same kind of pleasure Williams enjoyed in good manners, fine clothes, and fine (younger) men. Mishima’s cultural background did not include openly “gay” identity, yet his 1949 breakthrough novel, Confessions of a Mask is the first-person account of a young man in Tokyo infatuated with the body of a schoolmate, someone who cannot and does not recognize his homosexuality, but realizes he must hide who he is and what he wants. As with other closeted playwright friends of Williams – William Inge, Jane Bowles, and Carson McCullers – Mishima was open about his sexuality in the company of Tennessee.

What had happened? Williams had run into Yukio Mishima.

From the evidence of the plays he wrote in 1957-58, Williams, while working on Suddenly Last Summer, entered what might be called a Japanese phase which ran for a little more than ten years. Japanese theater forms turned up overtly in the 1962 premiere of The Milk Train Doesn’t Stop Here Anymore following Williams’ stage directions that Kabuki stagehands narrate and play roles in the action. For The Day on Which a Man Dies, written from 1958 to 1960 and set in adjoining Tokyo hotel rooms, onstage suicide is staged as walking through (and in so doing, bursting) multiple paper screens, a re-enactment of Saburo Murakami’s avant garde Gutai performance art from 1956 titled “Passing Through.” The well-known plays by Williams from this period, Suddenly Last Summer (1958) and The Night of the Iguana (1961), echo the Japanese Noh theater’s invocation of demons who appear to onstage protagonists in fever dreams. In 1969, Williams reconfigured The Day on Which a Man Dies as a modern Noh play titled In the Bar of a Tokyo Hotel. There are other covert uses of Japanese imagery in the plays Williams wrote at the same time. And Tell Sad Stories of the Deaths of Queens… (begun in 1957) features a man dressed in a “magnificent Chinese robe” lording over a New Orleans version of a Japanese garden. Will Mr. Meriwether Return from Memphis? (1969) includes a séance, a woman with a fan, and a ghostly woman with a lacquered face, all avatars of Japanese Noh theater’s masks, dances, and ghosts.

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MISHIMA: I think so.
WILLIAMS: A kind of beauty and grace. So that although it is horror, it is not just sheer horror, it has also the mystery of life, which is an elegant thing.

3) So what do Mishima and Williams have in common that an audience might share? We might begin with what Mishima and Williams say they share: an awareness of how beauty and brutality mix. Both playwrights dramatize a mysterious attraction to what is destructive, which partly explains an aesthetic of suffering, death, and annihilation. Mishima shadowed such beauty with the Japanese warrior tradition, Williams, the sufferings of Christ.

From Williams’ The Night of the Iguana:
HANNAH: Who wouldn’t like to suffer and atone for the sins of himself and the world if it could be done in a hammock with ropes instead of nails, on a hill that’s so much lovelier than Golgotha, the Place of the Skull, Mr. Shannon? There’s something almost voluptuous in the way that you twist and groan in that hammock—no nails, no blood, no death. Isn’t that a comparatively comfortable, almost voluptuous kind of crucifixion to suffer for the guilt of the world, Mr. Shannon?

From Mishima’s The Lady Aoi:
MRS. ROKUJO: I know the kind of person you are—you give the medicine first and only afterward inflict the wound. You never do it the other way. First the medicine, after the medicine the wound, and after the wound no more medicine.

Secrets and revelation are at the heart of their work, in part because of their sexuality, and in part because of how they experienced the world. Revelation is part of their drama: they are indiscreet in societies that prize reticence.

From Mishima’s The Black Lizard:
AMAMIYA: There was nothing left in the world for me. I had no money, I was all alone. I was sitting on that park bench that night, wondering how I could die...
BLACK LIZARD: You were so beautiful that night. Probably there never was and there never will be another moment when you will be as beautiful as you were that night.

Their plays embody theater as ritual: opening a door to ghosts, demons, spirits, the “blue” world of Williams, the eerie vampires of Mishima.

From Williams’ The Night of the Iguana:
SHANNON: Yeah, well, you know we—live on two levels, Miss Jelkes, the realistic level and the fantastic level, and which is the real one, really. . .
HANNAH: I would say both, Mr. Shannon.
SHANNON: But when you live on the fantastic level as I have lately but have got to operate on the realistic level, that’s when you’re spooked, that’s the spook. . .

From Mishima’s Confessions of a Mask:
I’m becoming the sort of person who can’t believe in anything except the counterfeit.

Dramatically, Mishima and Williams share with an audience the power to apprehend the real and the fantastical at the same time, enjoying the thrill when a flamboyant surface and a hidden substance interlace in performance.
5) **What's with the Japanese staging of Williams' plays?**

How a play is staged is part of the meaning of the play. Williams' Kabuki stagehands for *Milk Train* establish the otherworldliness of that play as a fable and the fabulousness of its central role. The wise-cracking Japanese stagehands and Gutai-inspired images in *Day on Which* dramatize the romantic idea of self-destruction as art, and the self-criticism of an artist. The Noh-style staging of *The Night of the Iguana* by Abrahmense and Meyer brings out the spooks that haunt the ex-priest (as a stand-in for the ghosts that haunt the wandering monk in Noh plays); a kami-shibai story-telling of *Falling Flowers* frames the stock characters as figures in a folk tale. For his part, Mishima freely adopts (and sometimes mocks) Western dramatic forms and theories for his three different versions of Racine's *Phèdre* (*The Lighthouse* is one of them), and ridicules psychological interpretation in *Lady Aoi*, essentially claiming Freud is as much a mythology as any folk tale. Mishima's *Black Lizard* mixes Kabuki and film noir, Edgar Allan Poe and Arthur Conan Doyle. Often the décor the playwrights describe is a witty mix with an unexpected off-key harmony.

From And Tell Sad Stories of the Deaths of Queens...:

**Scene**: The beginning of Mardi Gras weekend in the French Quarter of New Orleans. The curtain rises on a living-room lighted by the soft blue dusk of a Southern spring, coming through French doors open upon a patio which is a tiny replica of a Japanese garden: fish-pool, fountain, weeping willow and even a short arched bridge with paper lanterns. The interior is also Japanese, or pseudo-Japanese, with bamboo furniture, very low tables, grass-mats, polished white or pale blue porcelian bowls and vases containing artificial dogwood or cherry blossoms and long silver stems of pussy-willow, everything very delicate and pastel. A curtain of beads or bamboo separates a small bedroom, upstage. A mechanical piano plays "Poor Butterfly," off-key.

Williams doesn't pretend the Asian imagery is his own. In *Iguana*, a woman explaining compassion wears "a robe given to her by a Kabuki actor."

6) **Why do characters in plays by Williams wear Kabuki robes and kimonos?**

In *And Tell Sad Stories of the Deaths of Queens...*, a man in drag dresses his would-be lover in lavish Chinese robes. The robes fit – more or less – with the play's "tiny replica of a Japanese garden" in New Orleans. This is a fantasy – all the more powerful for being aspirational rather than plausible. The robes (and drag) are a literal embodiment of the assembly of identity and created space, fusing aspects from East and West, as is obvious in Mishima's life and work, and in Williams'. The formation of a life's image is something both Williams and Mishima wrote about in many plays, and something both men lived. Mishima dressed like an Englishman, tweed suit and all. At home in Tokyo, he furnished his guest room Western-style, with armchairs, rather than with traditional Japanese tatami mats and pillows. Williams' "chop-suey" décor was pseudo-Japanese, with bamboo furniture, very low tables, grass-mats, polished white or pale blue porcelain bowls and vases containing artificial dogwood or cherry blossoms and long silver stems of pussy-willow, everything very delicate and pastel. A curtain of beads or bamboo separates a small bedroom, upstage. A mechanical piano plays "Poor Butterfly," off-key.

Williams' use of Asian imagery, including dressing up in kimonos (which happens in at least eight of his plays) can be diminished as exoticism, but his associations with Asia – Chinese or Japanese – consistently refer to something un-diminishable: Buddhism's concepts of illusion, transience, and acceptance. In *A Streetcar Named Desire* when Blanche encounters Stella's acceptance of her life, she asks her sister, "What Chinese philosophy is this?" In *The Night of the Iguana*, with its "thin-standing-up-female-Buddha," there's the wisdom of the cook in the kitchen: "He says that's all his philosophy. All the Chinese philosophy in three words, 'Mei yoo guanchi' – which is Chinese for 'No sweat'" (in Chinese it's four words: 没有关系). Williams' appropriation of Asian thought has been openly on display in performance for those with ears to hear and eyes to see it, overtly in *Milk Train* (1963) and subtly as early as the last scene of *Summer and Smoke* (1948) when Alma (whose name means "soul" in Spanish) has learned the peace of "a water lily on a Chinese lagoon." The reference is to the Buddha, whose symbol is a lotus. That paper lantern Blanche hangs over a bare lightbulb in *Streetcar* was bought in "a Chinese shop on Bourbon."
It has been much easier for editors and biographers to concentrate on the circumstances and meaning of Mishima’s death than on the complexities of his writing. The same thing happened to Gertrude Stein and Emily Dickinson—and Tennessee Williams. Because their writing defies category, it is easier to categorize the writers: suicidal madman, bull dyke, spinster, self-hating faggot who choked on a bottle cap (he wasn’t and he didn’t).

Mishima’s life was complex and willfully contradictory. He presented himself as a forthright Japanese nationalist in the period after World War II when most Japanese renounced their nationalist past. At the time of his death, he had assembled a private militia pledged to restore the Emperor and Japan to glory. Mishima’s ideas of glory fused pain, hyper-masculinity, and willpower in the face of loss. Mishima’s militia dissolved immediately after his death, yet the glory he held out to them has grown attractive to white nationalists in America and Europe, and Mishima’s writing is popular within those circles. Association with white nationalism is not a reason to stop reading or performing Mishima’s work. Performing (and watching) Mishima’s plays is a way to rescue his writing from enlistment in propaganda of any kind, including appeals for martyrdom or revolution. As with Tennessee Williams’ writing, Mishima’s writing, especially in the 1960s, is inherently ambivalent, a response to a world that had lost its moral assurance twenty-five years after World War II: Williams from the side that claimed victory, Mishima from the side forced to acknowledge defeat.

8) And what does this have to do with us sitting in America now? Freeing Williams and Mishima, as men and as writers, from the confines of our expectations frees us to see their accomplishments. It frees us to think of other things beyond received formulae.

These definitively American and Japanese writers are, when looked at closely, a confluence of world theater. They knowingly put into play the strategies of whatever came their way. Like Picasso or Shostakovich, Mishima and Williams moved through periods, changing styles, each time taking along something to the next style, like a pearl adding layers. The varied styles of presentation are unified, despite decades of change, by the continuity of their vision. Their return to the same subject matter is not a symptom of personal or artistic exhaustion, but rather a sign of perseverance and honesty: as their lives evolved their understanding changed. So did their mode of expression, as they looked without blinking at suffering, and fear, and shame, and desire—and a multitude of diverting disguises.

From Mishima’s The Lighthouse:
ISAKO: These days everyone uses the word “suffer” in excuses they make for themselves. They use it like they use a rail pass every day to get through the wicket at a train station. You don’t have to hold it out like a ticket to get it punched. You just flash it and go on through. The less carefully you look, the more quickly things get done.

Taking their time to look carefully, Williams and Mishima wrote plays in which glamorous illusions hang over realities the way Blanche hung a paper lantern over a bare light bulb in A Streetcar Named Desire. The lantern and the illusions might get ripped down, but Williams and Mishima propose that ugliness, evil, and pain are also illusions we might rip down.

by David Kaplan

Photo credits (Past Festival productions referred to in the text):
Photo by Ride Hamilton: Daniel Richards, Marcel Meyer in The Day on Which a Man Dies (2015 Festival).
Photo courtesy of Hong Kong Rep: Yau Ting-fai, Bobby Lau in The Eccentricities of a Nightingale (2006 Festival).
Photo by Josh Andrus: Jennifer Steyn in A Streetcar Named Desire (2009 Festival).
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Electrics Assistant
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Technical Venue Managers

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Gerri Demitrio
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with actors from *The Black Lizard*, *The Angel in the Alcove*, and *The Lady Aoi*
Thursday Sept 26, 5:00 – 6:30 pm
Shipwreck Lounge
10 Carver St.

**NAME YOUR BUSU MIXER**
with actors from *Busu* and *The Lady from the Village of Falling Flowers*
Friday Sept 27, 5:00 – 6:30 pm
Harbor Lounge
359 Commercial St.

**MAXINE’S MIXER**
with actors from *The Night of the Iguana*, *The Lighthouse*, and *Deaths of Queens*
Saturday Sept 28, 5:00 – 6:30 pm
Crown & Anchor
247 Commercial St.

**DONOR BEER TASTING**
Friday Sept 27, 5:00 - 7:00 pm
Provincetown Brewing Company
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Carte Blanche & Sustaining Donors Only

**DONOR COCKTAIL PARTY**
Saturday Sept 28, 5:00 - 6:30 pm
CUSP Gallery
115 Bradford St.
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A Broadway veteran, bona fide film star, and accomplished acting teacher, Kathleen Turner has been nominated twice for the Tony Award for her performances as Maggie in the 1990 revival of Tennessee Williams’ *Cat on a Hot Tin Roof* and as Martha in the 2005 revival of Edward Albee’s *Who’s Afraid of Virginia Woolf?* Turner has taken two productions from Broadway to London’s West End: Terry Johnson’s *The Graduate* in 2000 (in the role of Mrs. Robinson) and in 2006, *Who’s Afraid of Virginia Woolf?* In 2014, she starred opposite Ian McDiarmid in Stephen Sachs’ *Bakersfield Mist* at the Duchess Theatre in London.

Twice a winner at the Golden Globe Awards for Best Actress for her roles in *Romancing the Stone* and *Prizzi’s Honor*, Turner has been nominated three other times for a Golden Globe and received an Academy Award nomination in 1986 for her performance in *Peggy Sue Got Married*. Beloved for her roles in such classic films as *Body Heat*, *The War of the Roses*, and *The Virgin Suicides*, Turner has always excelled in carving fresh and memorable lines between comedy and drama, from her über-sultry turn as Jessica Rabbit in *Who Framed Roger Rabbit* to her gleeful life of suburban crime in John Waters’ *Serial Mom*.

In *Kathleen Turner on Acting*, published in 2018, Turner recalls of *Cat on a Hot Tin Roof*: “Once we got past the battle to allow us to do the original play, the original third act, then that opened up a lot of doors, in terms of exploring humor in the play. I cannot help but look for the humor in everything. I think that it is the best part of life, finding ways to laugh at it.”

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SEATING POLICIES: The house opens 15 minutes prior to curtain time, except when noted online and in the Festival catalogue. Except for Carte Blanche holders, all seating is general admission. All pass-holders will be seated first, if present when the house opens. Carte Blanche holders can be assured of a premium seat until curtain time, as long as they have booked tickets in advance. All reserved seats will be released at curtain time at the discretion of house management. Latecomers will be seated only at the discretion of house management.

TICKET POLICIES: Tickets and passes are non-refundable. All single tickets sales are final and may not be exchanged. Pass-holders may exchange tickets for alternate performances of the same show, pending ticket availability. Exchanges must be completed by phone or in-person at the Box Office. Shows, performers, venues, times, and dates are subject to change. In the event of a programming change, ticket holders will be notified by email and by signs posted at the Box Office.

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**Venue Map**

**Box Office**: 368-B Commercial Street

**Festival Shirt Shop**: 336 Commercial Street

1. **Provincetown Theater**: 238 Bradford Street
2. **Fishermen Hall**: 12 Winslow Street
3. **Provincetown Inn**: 1 Commercial Street
4. **Town Hall**: 260 Commercial Street
5. **443 Commercial Street**: 443 Commercial Street
6. **Wa Garden**: 220 Commercial Street
7. **WOMR**: 494 Commercial Street
8. **Crown & Anchor**: 247 Commercial Street
9. **The Club**: 193-A Commercial Street
10. **The Commons**: 46 Bradford Street
11. **St. Peter the Apostle Church**: 11 Prince Street
12. **The Pilgrim House**: 336 Commercial Street
13. **The Boatslip**: 161 Commercial Street
14. **Shipwreck Lounge**: 10 Carver Street
15. **Harbor Lounge**: 359 Commercial Street
16. **Provincetown Brewing Company**: 141 Bradford Street
17. **Cusp Gallery**: 115 Bradford Street

**Dining Near the Box Office:**
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- The Lobster Pot - 321 Commercial St. 508-487-0842

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- Far Land Provisions - 150 Bradford St. 508-487-0045
- Fanizzi's - 539 Commercial St. 508-487-1964

**Dining Near the Provincetown Inn:**
- West End Lounge - Provincetown Inn - 1 Commercial St. 508-487-9500

**THURSDAY** September 26

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<td>1:00 - 2:00</td>
<td>FALLING FLOWERS</td>
<td>Wa Garden</td>
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<td>WILLIAMS 101</td>
<td>The Commons</td>
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<td>NIGHT OF THE IGUANA</td>
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<td></td>
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<td>Cash Bar</td>
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<td></td>
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<td>Free Appetizers</td>
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<td>6:00 - 7:15</td>
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**FRIDAY** September 27

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<td>FALLING FLOWERS</td>
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<tr>
<td>1:00 - 2:00</td>
<td>LUNCH WITH KATHLEEN TURNER</td>
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<td>NAME YOUR BUSU MIXER</td>
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<td>Cash Bar</td>
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<td>Free Appetizers</td>
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<td>ANGEL IN THE ALCOVE</td>
<td>WOMR</td>
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<tr>
<td>10:30 pm - 12:00 AM</td>
<td>YUHUA COMES TO TOWN!</td>
<td>Paramount at the Crown</td>
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**SATURDAY** September 28

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<td>The Commons</td>
<td>Free Entry</td>
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<td>4:00 - 5:00</td>
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<td>4:00 - 6:00</td>
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<td>St. Peter the Apostle</td>
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<td>ANGEL IN THE ALCOVE</td>
<td>WOMR</td>
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<td>7:30 - 10:30</td>
<td>NIGHT OF THE IGUANA</td>
<td>Provincetown Theater</td>
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<td>8:00 - 9:15</td>
<td>LIGHTHOUSE</td>
<td>443 Commercial St</td>
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<td>8:30 - 9:45</td>
<td>DEATHS OF QUEENS</td>
<td>P’town Inn Porch Room</td>
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<td>9:00 - 10:15</td>
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<td>10:30 pm - 12:00 AM</td>
<td>SONGS I LEARNED</td>
<td>The Club</td>
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**WEDNESDAY** September 25

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<tr>
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<tr>
<td>SPONSORS &amp; TOWIE NIGHT!</td>
<td>SPECIAL $25 PREVIEW</td>
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<tr>
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**SUNDAY** September 29

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<tr>
<td>10:30 pm - 12:00 am</td>
<td>SONGS I LEARNED</td>
<td>The Club</td>
<td>$15</td>
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**TWPTOWN.ORG 25**
SASHAY
No Night Shows
Starting Thursday

THURSDAY SEPT 26
1:30 LADY AOI
4:00 FALLING FLOWERS
5:00 Angels & Lizards Mixer
10:00 Opening Party

THURSDAY SEPT 26
5:00 Angels & Lizards Mixer
8:00 DEATHS OF QUEENS
10:00 Opening Party

FRIDAY SEPT 27
10:30 WILLIAMS 101
1:00 NIGHT OF THE IGUANA
5:00 Donor Beer Tasting
6:00 ANGEL IN THE ALCOVE

FRIDAY SEPT 27
1:30 LIGHTHOUSE
3:30 BUSU
5:00 Donor Beer Tasting
7:30 NIGHT OF THE IGUANA

FRIDAY SEPT 27
1:00 NIGHT OF THE IGUANA
5:00 Donor Beer Tasting
9:00 ANGEL IN THE ALCOVE

SATURDAY SEPT 28
1:30 LIGHrHOUSE
4:00 DAY ON WHICH
5:00 Donor Cocktail Party

SATURDAY SEPT 28
12:00 WILLIAMS 101
3:30 ANGEL IN THE ALCOVE
5:00 Donor Cocktail Party
6:00 LADY AOI
10:30 SONGS I LEARNED

SATURDAY SEPT 28
12:00 WILLIAMS 101
2:00 FALLING FLOWERS
4:00 DAY ON WHICH
5:00 Donor Cocktail Party
6:00 LADY AOI
8:30 LIGHrHOUSE

SUNDAY SEPT 29
10:30 BLACK LIZARD
2:00 BUSU
4:30 DEATHS OF QUEENS
8:00 Closing Party

SUNDAY SEPT 29
10:30 BLACK LIZARD
2:00 FALLING FLOWERS
3:30 DAY ON WHICH
8:00 Closing Party

SUNDAY SEPT 29
10:30 BLACK LIZARD
2:00 BUSU
4:30 DEATHS OF QUEENS
8:00 Closing Party

PASS TRACKING
SUGGESTED PERFORMANCE TRACKS FOR PASS-HOLDERS

FLEX PASS
Possible Groupings of Shows

HAUNTED HEARTS
NIGHT OF THE IGUANA
LADY AOI
ANGEL IN THE ALCOVE

FAMILY FANTASIES
FALLING FLOWERS
LIGHTHOUSE
DEATHS OF QUEENS

COMIC CAPERS
BUSU
BLACK LIZARD
FALLING FLOWERS

PLAYS BY WILLIAMS
NIGHT OF THE IGUANA
FALLING FLOWERS
DEATHS OF QUEENS
ANGEL IN THE ALCOVE

PLAYS BY MISHIMA
LADY AOI
LIGHTHOUSE
BUSU
BLACK LIZARD
The Festival Workshop Experience is a weekend of hands-on workshops designed to share Japanese performance techniques employed by Tennessee Williams and Yukio Mishima in their plays. Workshops will relate directly to the Festival-presented productions, exploring Noh, Kabuki, Kyôgen, and kami-shibai storytelling. From Friday, September 27 through Sunday, September 29, four workshops will be offered to attendees, led by renowned masters.

About the Instructors:

Elizabeth Dowd – Noh  Elizabeth began her study of Noh in 1992 through a Creative Artist Fellowship from the Japan-U.S. Friendship Commission. That experience led her to co-found with Richard Emmert the Noh Training Project at the Bloomsburg Theatre Ensemble, where she served as Producing Director and faculty for twenty years. A Founding Member of Theatre Nohgaku, she is the author of Gettysburg, an American Noh which will have its world premiere at the University of Pittsburgh this September.

Natsu Onoda Power – kami-shibai  Natsu Onoda Power is an adapter/director/designer. Recent credits for original work include Ursula K. LeGuin’s The Lathe of Heaven at Spooky Action Theater; Alice in Wonderland with National Players and Wind Me Up, Maria!: A Go-Go Musical at Georgetown University. Directing credits include Vietgone at the Studio Theatre; The White Snake at Baltimore CenterStage and Charm at Mosaic Theater. She is an Associate Professor of Theater and Performance Studies and is the author of God of Comics: Osamu Tezuka and the Creation of Post-World War II Manga.

Mark Oshima – Kabuki  Mark Oshima is a Kabuki researcher, translator, and singer in the Kiyomoto style of Kabuki music under the stage name of Kiyomoto Shimatayu. He was born in Colorado, educated at Harvard University and International Christian University in Tokyo, and has been a resident of Tokyo since 1987. His published translations of plays include Mishima Yukio’s Kuro Tokage (Black Lizard), and Kabuki translations include Musume Dojoji (The Girl at Dojoji Temple) and Tokaido Yotsuya Kaidan (The Ghosts of Yotsuya).

Laurence R. Kominz – Kyôgen  Professor Kominz received his Ph.D. in Japanese literature from Columbia University under the supervision of Donald Keene. Kominz’ writing and research specialty is Japanese drama, and he teaches courses in Japanese language, literature, drama, and film. He also directs fully-realized Kyôgen and Kabuki plays in English, the most recent among them being The Revenge of the 47 Loyal Samurai in 2016. Dr. Kominz’ most recent book is Mishima on Stage: The Black Lizard and Other Plays.

THE WORKSHOP PASS includes:
- Four performance craft workshops
- Four tickets to selected Festival shows
- Kathleen Turner Master Class
- September 27 - 29, 2019
- ST. PETER THE APOSTLE CHURCH
- 11 PRINCE STREET
- $300 for the Pass | $35 for individual workshops

Pronunciation Guide

Fred Abrahamse – ah-BRAHM-zah
Anthoullis Demosthenous – an-TOO-lis de-MAS-then-us
Aoi – ah-oh-ee
Busu – BOO-soo
Ero guro – EH-ro goo-ro
Ginormous – DJYE (to rhyme with eye)-nor-mus
Daniel Irizarry – i (i as in if)-riz ZAH-ree
Jesse Jou – jow (to rhyme with how)
Kabuki – ka-BOO-key
Kami-shibai – kah-mee-shee-bye
Kogoro Akechi – KO-go-oh ah-KEH-chee
Kyôgen – KYO-gen (hard g as in get)
Mark Oshima – OH-shi-mah
Joe Paprzycki – pap-ZICK-ee
Runn Shayo – shah-yoh
Shingeki – shin-GEH (hard g as in get)-kee
Tadanori Yokoo – tah-da-no-ree YO-koh-oh
Yuhua Hamasaki – yoo-HWA hah-mah-SAH-kee
Yukio Mishima – YOO-key-oh MEE-shee-mah

TADANORI YOKOO

The legendary Japanese artist Tadanori Yokoo has graciously given the Festival permission to adapt details of his graphic work to represent each show of the 2019 season. Born in 1936, Yokoo is one of Japan’s most successful artists of the past century with a long, honored, and varied career in printmaking, painting, illustration, and design. His professional life began in the theater. In the 1960s, he designed scenery for avant garde theater productions in Tokyo, including plays by Mishima. By the end of the ’60s, Yokoo had become internationally recognized as a visual artist. Although much of his brightly-colored artwork captures the bold appeal of the Pop Art movement, Yokoo’s art also carries political, symbolic, and autobiographical overtones. The Museum of Modern Art (MoMA) in New York included Yokoo’s graphic work in the 1968 exhibition “Word & Image,” and featured Yokoo again in a solo exhibition in 1972. His work is in the permanent collections of museums around the world. In the 1970s, Yokoo designed unforgettable posters and album covers for The Beatles, Earth Wind & Fire, Emerson Lake and Palmer, Cat Stevens, Miles Davis, Santana, and Tangerine Dream. Yokoo counts Yukio Mishima among his central influences. In 1968, Mishima said of his friend: “Tadanori Yokoo’s works reveal all the unbearable things which we Japanese have inside ourselves and they make people angry and frightened. He makes explosions with the frightening resemblance which lies between the vulgarity of billboards advertising variety shows during festivals at the shrine devoted to the war dead and the red containers of Coca Cola in American Pop Art, things which are in us but which we do not want to see.”

1. Textile Festival (Nishiwaki City, Banshu-ori Association), poster, offset on paper, 72.5x51.0cm, 1971
2. Moat, painting, acrylic on canvas, 45.5x53.0cm, 1966
3. Onna-Sawasho, Ahondare Ichidai (Toyoko Theatre), poster, offset on paper, 72.8x53.1cm, 1970
4. John Silver Continued (Gekidan Jokyo Gekijo), poster, silkscreen on paper, 102.5x74.0cm, 1968
5. Telephone, painting, acrylic on canvas, 80.5x65.2cm, 1966
6. Tarzan is Coming (Blue), print, silkscreen on paper, 102.5x72.4cm, 1974
7. Ordeal by Rose Reedited, book design, book sleeve, 41.8x55.5x5.0cm, 1971
8. Cover Design for Design, Published by Bijutsu Shuppan-sha, book design, offset on paper, 29.5x45.7cm, 1968
9. Amnesty International, poster, offset on paper, 81.9x61.1cm, 1976

The catalog cover by Festival designer Melinda Ancillo is in homage to Yokoo-san’s designs.
Williams 101 welcomes Festival newbies and veterans alike to a fast, funny, and moving 90-minute conversation about Tennessee Williams’ life, writing, and legend. You’ll touch on Williams’ summers in Provincetown when he wrote his first major plays; the double-edged sword of his celebrity; the importance of his relationships with friends (like Yukio Mishima), and how his public failures and spectacular Hollywood successes gave impetus to the daring of his later work that the Festival champions.

Get the dish on Williams’ and Mishima’s Manhattan street ‘meet cute’… Compare the reptiles of this season’s lineup – Iguana or Black Lizard! Discover how the friendship between a Southern gentleman and “modern samurai” fuels this season’s programming. A lot of what you might want to know about Tennessee Williams, but were afraid to ask, will be answered even if you don’t ask by returning Williams 101 host Patricia Navarra, an original cast member of Tony n’ Tina’s Wedding and a professor at Hofstra University. Each session will include a surprise visit from an artist from this season’s shows.

Tennessee Williams Institute (TWI) offers new and expansive approaches to the plays of Tennessee Williams for those who will shape his reputation in the future: up-and-coming directors, teachers, critics, scholars, designers, dramaturgs, producers, playwrights, and actors.

TWI students participate in a series of private seminars with Tennessee Williams scholars sharing insights with specialists in the subject of the Festival’s changing annual focus: for 2019, Yukio Mishima. Seminars relate directly to live performances. Participants analyze and discuss plays, and then experience them in Festival productions, discovering where meaning unfolds in moments of action and stagecraft.

Emphasis is placed on the overtly theatrical elements found consistently in Williams’ plays from the 1930s to the 1980s, the unique theatrical aesthetic of Williams’ late work in content and performance, and the ongoing evolution of Williams’ reputation in the critical and popular imagination.

Our 2019 scholars include Thomas Keith (Festival Literary Manager), Susan Napier (author of Escape from the Wasteland), Laurence Kominz (editor of Mishima on Stage), and Annette Saddik (author of Tennessee Williams and the Theatre of Excess). They’ll be joined by Luis de Toledo from Brazil, Anthoullis Demosthenous from Cyprus, Mark Oshima (translator of The Black Lizard) from Japan, along with Festival Curator David Kaplan and kami-shibai virtuoso Natsu Onoda Power. The 2019 seminar moderator is Kristin Leahey, co-editor of the Literary Managers and Dramaturgs of the Americas journal: Review.

The Festival offers an unmatched range of performance and scholarship all in one place, a unique opportunity for academic study in an artistic context.
ASAP-TOWN

D. FLAX 214 Commercial st.

FISHERMENHALL
PROVINCETOWN SCHOOLS

PERFORMANCE VENUE
PROVINCETOWN, MA
FISHERMENHALL.COM
A thousand years ago in Japan, as the moon rises over the imperial garden, the smell of orange trees in bloom sets a young emperor’s restless heart beating. So begins a quest to locate the beauty of the world in one unknown person — and an unexpected transformation of arrogance to humility.

Written, it seems, in the spring of 1935, when Williams was a student at the University of Missouri, there is no record of The Lady from the Village of Falling Flowers being submitted for class. It was never published and has not been performed until now. The manuscript cover page states, “The title is suggested by the name of a character in Lady Murasaki’s ‘Tale of Genji.’” The source material, written by Murasaki around 1020 in archaic Japanese and popularized in the 1930s by Arthur Waley’s English version, prompted Williams’ imagination to soar. The story of the Lady is Williams’ own, graced with quick-witted humor and a true flirt’s love for dramatic reversal.

Our production of The Lady from the Village of Falling Flowers, directed by Natsu Onoda Power, will be presented in a hidden garden in the Japanese kami-shibai style (paper play) using illustrations displayed — and sometimes sketched live — by the performers. Kami-shibai was popular in Japan during the 1930s and the post-war period. A wandering storyteller would set up at a street corner, an assistant gathered a crowd and sold candy — which was how the performers made money. Kami-shibai’s popularity declined with the introduction of television, known as Denki kamishibai — which was how the performers made money.

Lady from the Village of Falling Flowers, a ten-act play, is America’s kami-shibai, in 1953.

FANTASY: The Lady from the Village of Falling Flowers has its head in the stars and both feet on the ground. It’s a punchy send-up of love, the perils of first impressions, and our earthly attempts to touch something eternal.

A MISHIMA WORLD PREMIERE OF A TENNESSEE WILLIAMS PLAY

The Lady from the Village of Falling Flowers

by Tennessee Williams

directed by Natsu Onoda Power

PERFORMANCES

Thursday Sept 26, 1:00 pm – 2:00 pm
Thursday Sept 26, 2:00 pm – 3:00 pm
Thursday Sept 26, 4:00 pm – 5:00 pm
Friday Sept 27, 12:00 pm – 1:00 pm
Friday Sept 27, 2:00 pm – 3:00 pm
Saturday Sept 28, 2:00 pm – 3:00 pm
Saturday Sept 28, 4:00 pm – 5:00 pm
Sunday Sept 29, 2:00 pm – 3:00 pm
Sunday Sept 29, 4:30 pm – 5:30 pm

WA GARDEN
220 Commercial Street | $35

SPOONED BY: The Pilgrim House

SPORCUP N ACTION THEATER

Washington, DC

SPORED BY: Provincetown Banner

THE LADY FROM THE VILLAGE OF FALLING FLOWERS

by Yukio Mishima

directed by Daniel Irizarry and Laurence Kominz

translated by Donald Keene and Laurence Kominz

PERFORMANCES

Thursday Sept 26, 6:00 pm – 8:00 pm
Friday Sept 27, 3:30 pm – 5:30 pm
Saturday Sept 28, 7:00 pm – 9:00 pm
Saturday Sept 28, 8:30 pm – 10:30 pm
Sunday Sept 29, 2:00 pm – 4:00 pm
Sunday Sept 29, 5:00 pm – 7:00 pm

FISHERMEN HALL
12 Wainslow Street | $35

ONE-EIGHTH THEATER & PORTLAND STATE UNIVERSITY KYÔGEN

New York, NY | Portland, OR

SPORED BY: Provincetown Banner

FARCE: Temptation gets the better of two panicked shop assistants in Mishima’s madcap comedy, performed on a double bill with a traditional version of the same silly story.

Busu means “delicious poison,” and it’s the title of a 400-year-old Japanese farce. Mishima wrote his own version, set in an antique shop in Greenwich Village. As a double dose of delicious poison, we will present Mishima’s concoction and the traditional recipe, each performed by a different ensemble.

The story unfolds the same way in Manhattan as in medieval Japan: two hapless flunkies are spellbound by the reputation of the busu. Their boss has just left with a warning never to touch this mysterious object. It’s such a deadly poison, he says, that if a breeze blowing over it should reach their nostrils, they would die. Greed leads to disaster and disaster to a stroke of genius. Our double dose of busu pulls a roomful of laughs from one enticing little package.

In 1957 two young producers, Keith Botsford and Charles Schultz, were trying to convince people to invest in a production of Mishima’s modern Noh plays on Broadway. They suggested to Mishima that adding a comedy would appeal to investors and audiences. Mishima agreed and offered a modern version of the kyôgen farces (crazy words) traditionally performed between Noh.

Mishima set his Busu on Third Avenue, writing his dialogue in Japanese, but expecting the play to be performed in English. As an added grace (or dig) he named the two bumbling servants Keith and Chiz (for Charles). Their plans for Broadway collapsed and Mishima’s Busu was never performed, though it was translated by Donald Keene, assisted by Laurence Kominz.

Daniel Irizarry is staging Mishima’s Busu using his unique physical theater technique, which fuses Italian Renaissance commedia dell’arte with bio-mechanics, the Russian system of physical acting. In 2019 Irizarry staged the critically acclaimed Numbness: Chapter 2 in New York, and the Russian classic The Inspector General in Mumbai, India.

Busu, in a traditional staging, will be presented in English by acclaimed translator and kyôgen performer Laurence Kominz, who has been an ambassador for kyôgen for decades. An onstage pine tree and the bridge are scenic elements taken from the Noh theater, whose concerns with transcendence the kyôgen parodies.

狂言

A MISHIMA WORLD PREMIERE

TWPTOWN.ORG 31
August: Osage County
Cape Cod Premiere
May 9 - 26

4 Star Solo Show Festival
Celebrating Stonewall 50
May 28 - June 19

DONALD C. SHORTER, JR
Genderosity
May 28 & 29

DAVID MIXNER
1969
June 4 & 5

MIKE ALBO
Spermhood
June 11 & 12

MARGA GOMEZ
Latin Standards
June 18 & 19

Provincetown Dance Festival
June 21 & 22

Sweeney Todd: The Demon Barber of Fleet Street
40th Anniversary Production
July 8 - August 29

Provincetown American Playwright Award
ANNUAL BENEFIT
August 3

The Lady Aoi
September 12 - 22

Provincetown Tennessee Williams Theater Festival
September 26 - 29

It’s a Wonderful Life: A Live Radio Play
November 28 - December 15

Townie Holiday Extravaganza!
ANNUAL SHOW
December 20 - 22

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P R O V I N C E T O W N ART GUIDE
THE NIGHT OF THE IGUANA

by Tennessee Williams

directed by Fred Abrahamse

featuring Marcel Meyer, Gail Phaneuf, and Everett Quinton

PERFORMANCES
Thursday Sept 26, 4:00 pm – 7:00 pm
Friday Sept 27, 1:00 pm – 4:00 pm
Friday Sept 27, 7:30 pm – 10:30 pm
Saturday Sept 28, 2:00 pm – 5:00 pm
Saturday Sept 28, 8:00 pm – 11:00 pm
Sunday Sept 29, 2:00 pm – 5:00 pm

PROVINCETOWN THEATER
238 Bradford Street | $45

ABRAHAM AND MEYER PRODUCTIONS
Cape Town, South Africa

SPONSORED BY: The Provincetown Theater
Far Land Provisions

DRAMA: Williams’ vision of madness, endurance, and grace heats up a production inspired by Japan’s traditional Noh theater.

The earthy widow Maxine Faulk runs a hotel at the edge of a Mexican cliff overlooking the Pacific Ocean. On a rainy and turbulent night, the hotel becomes a sanctuary for the defrocked Reverend Shannon, terrorized by his loss of faith. Shannon has rerouted and held hostage a tour group from a Texas women’s college. They're joined on the jungle cliff by a family of grotesque Nazi vacationers, an iguana tied by its throat under the veranda, and a self-described New England spinster whose 97-year-old grandfather is “the world’s oldest living and practicing poet.”

Life at the edge of a precipice goes on in The Night of the Iguana, with the ever-present possibility to fall — from sanity to madness, from death into life, from capture to freedom, from indifference to love.

Quebrado, the Spanish word for “cliff,” was the title for the draft of the play Williams began writing in Provincetown mid-August of 1947, set off by memories of his 1940 trip to Mexico where he witnessed German tourists, an iguana tied by its throat under the veranda, and a self-described New England spinster whose 97-year-old grandfather is “the world’s oldest living and practicing poet.”

“SUBTERRANEAN TRAVELS, THE . . . THE JOURNEYS THAT THE SPOOKED AND BEDEVILED PEOPLE ARE FORCED TO TAKE.”

The Festival’s production comes from the South African team of director Fred Abrahamse and designer Marcel Meyer. Their vision includes Williams’ Japanese influences and the parallel of Williams’ plot to the basic dramatic situation of Noh in which a monk wandering in the wilderness encounters a demon in a fever dream. The production evokes the natural world — orchids, thunderstorms, and the iguana — with stylizations from Japanese theater, especially the ancient theater of Noh, which means “skill” or “talent.”

The production features Marcel Meyer (Hamlet, 2017 Festival) as Shannon, Gail Phaneuf (Leona in Small Craft Warnings, 2016 Festival) as Maxine, and the iconic Everett Quinton, longtime member of the Ridiculous Theatrical Company, as the poet Nonno.

THE LADY AOI

by Yukio Mishima

directed by Fred Abrahamse

featuring Marcel Meyer and Justin Chevalier

PERFORMANCES
Thursday Sept 26, 1:30 pm – 2:45 pm
Thursday Sept 26, 8:00 pm – 9:15 pm
Friday Sept 27, 5:00 pm – 6:15 pm
Friday Sept 27, 12:00 pm – 1:15 pm
Saturday Sept 28, 2:00 pm – 3:15 pm
Saturday Sept 28, 6:00 pm – 7:15 pm
Sunday Sept 29, 6:00 pm – 7:15 pm

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ABRAHAM AND MEYER PRODUCTIONS
Cape Town, South Africa

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DRAMA – GHOST STORY: An apparition haunts a hospital bed in this modern version of an ancient play.

In Mishima’s “Modern Noh” play, a woman in a coma is possessed by an unseen enemy. As body and spirit mix, violent thoughts turn erotic, and a deeper window opens onto a time of fierce beauty and lost love. The acclaimed production from South Africa is performed with puppets, masks, and live actors. The remount features Marcel Meyer with Justin Chevalier.

The Lady Aoi is a character in The Tale of Genji, Lady Murasaki’s 11th century novel. Aoi is one of Genji’s wives (see page 10 for Williams and Genji). Aoi-no-Ue, 葵の上, the Noh dramatization of her story, was written 500 years after Murasaki’s tale. In the Noh, as in the novel, Aoi is possessed by the spirit of a Princess Rokujo, a rival for Genji’s love. In the Noh play, Aoi herself does not appear – an empty kimono stands in for her as a female shaman and a priest exorcise the spirit of Rokujo from Lady Aoi’s body.

Mishima’s modern Aoi lies in a hospital, visited by her husband, Hikaru, whose name means “The Shining One,” an epithet for the handsome Prince Genji. Lady Rokujo’s resplendent carriage becomes Mrs. Rokujo’s sleek automobile; the female shaman, a nurse.

1957 plans for a Broadway production of Mishima’s Modern Noh plays fell through (see page 31), and Aoi premiered in America in August 1960, produced by Lucille Lortel at the White Barn Theater in Norwalk, Connecticut. The title became The Lady Saito. Lortel, concerned American audiences couldn’t pronounce “Aoi,” suggested the change. Saito was a popular Japanese restaurant in Manhattan. For the New York premiere in November, the title changed again to The Lady Akane, performed on a double bill with Mishima’s modern Noh, Hanjo. The translations were by Donald Keene, who reveals in his introduction that Mishima wanted further displacements for Noh on the New York stage, suggesting a Tokyo park become Central Park.

Abrahamse and Meyer productions at the Festival include Hamlet and Sweet Bird of Youth (2017), Desire Under the Elms (2016), The Milk Train Doesn't Stop Here Anymore and The Day on Which a Man Dies (2015), and Kingdom of Earth (2012, 2013).
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TRAGIC COMEDY: A New Orleans queen brings a rough sailor into her garden.

Baby-faced Candy Delaney is a resourceful queen who owns property in the French Quarter and runs her own interior decorating business. She’s turned 35, though, and her longtime lover has found a new younger partner. Rarely one to mope, Candy restarts her life by bringing home a beefy sailor.

Candy’s upstairs neighbors, a pair of younger queens from Alabama, disapprove, but Candy has always made her own way just as she’s made over her patio into a fantastic Japanese garden.

Can Candy remake reality? Though the sailor agrees to wear the Chinese robe Candy offers him, he has his own ideas of romance.

Williams called And Tell Sad Stories of the Deaths of Queens… (the title trailing off into ellipses) a tragic comedy. He began writing it on a trip to Cuba in 1957 and worked on it into the early ’70s. The play was first produced in 2004 in Washington, DC, two decades after Williams’ death, directed by Michael Kahn.

The title refers to a speech in Shakespeare’s Richard II: “For God’s sake, let us sit upon the ground And tell sad stories of the death of kings; How some have been deposed; some slain in war, Some haunted by the ghosts they have deposed…”

1957 was a pivotal year for Williams. His father died. Orpheus Descending crashed on Broadway. He began seeing a psychiatrist. He ignored advice to stop writing and began Tell Sad Stories... He was preparing Garden District, a double bill of Suddenly Last Summer and Something Unspoken, as he worked on Tell Sad Stories... which is also set in a garden. All three of these plays juggle aspects of gay identity and illusion in which romantic doom is countered by the irresistible force and humor of daily life.

Our site-specific production is directed by Lane Savadove, artistic director of EgoPo Classic Theater in Philadelphia, whose previous festival shows include last year’s sensory staging of Samuel Beckett’s Company. Last season Savadove directed Master Harold and the Boys and an immersive production of Chekhov’s The Seagull, winner of the Philadelphia Barrymore Award for Best Production. Candy Delaney is played by Rob Tucker, whose credits include Peter and the Starcatcher (Actors Theatre of Louisville), and Drag Divas in London’s West End.

POETIC REALISM: Unspoken desire breaks the surface of a post-war family’s placid life in this English-language premiere.

Fresh out of the Japanese navy in American-occupied Japan, 25-year-old Noboru was startled when he first met Isako, the striking 30-year-old woman who married his widowed father.

For five years since that meeting, Noboru and Isako’s attraction to each other has simmered beneath the surface. A seaside vacation ruptures their pact, casting the whole family into dangerous waters. Noboru’s teenage sister Masako bears witness and is forced to find her way from innocence into the world of adults.

The Lighthouse was Mishima’s second play. He wrote it in March of 1949 immediately after a trip to the Izu Peninsula, where the action is set. That November he directed it himself, a first for Mishima, at the prestigious Haiyu-za. In program notes, Mishima explained his characters were based, in part, on the guests at his hotel. It is possible he also found inspiration for the character of Masako in his own sister, whom Mishima cared for during a terminal illness four years earlier.

Desire between a stepmother and stepson, and the drama of keeping silent or breaking the taboo by speaking of such desire, fascinated Mishima, who wrote three different plays on the subject. The ancient Greek incest myth of Hippolytus and his stepmother, Phaedra, inspired Euripides’ Hippolytus in 428 BC, and Mishima’s favorite play, Jean Racine’s 1677 classical French tragedy Phèdre. Mishima’s Kabuki version, written in 1955, is titled The Blush on the White Hibiscus Blossom.

The Lighthouse is an example of Japanese shingeki (新劇, “new drama”) inspired by the theater of Ibsen, Chekhov, and Strindberg in which inner turmoil contrasts with outer calm, just as it does in Lady Murasaki’s eleventh century The Tale of Genji. Shingeki, an aspect of Japan’s modernization, was suppressed during the Second World War in an effort to keep art forms authentically Japanese. After the war, shingeki plays returned with an acclaimed 1945 production of Chekhov’s Cherry Orchard.

This is the premiere of The Lighthouse in English. The translation is by Laurence Komiz, directed by Benny Sato Ambush. In 2019 Ambush staged August Wilson’s Fences at Florida Rep and Nathan Alan Davis’ Nat Turner in Jerusalem in Boston.
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THE ANGEL IN THE ALCOVE

adapted from Tennessee Williams
directed by Anthoulis Demosthenous

PERFORMANCES
Friday Sept 27, 6:00 pm – 7:15 pm
Friday Sept 27, 9:00 pm – 10:15 pm
Saturday Sept 28, 3:30 pm – 4:45 pm
Saturday Sept 28, 7:00 pm – 8:15 pm
Sunday Sept 29, 2:00 pm – 3:15 pm
Sunday Sept 29, 4:00 pm – 5:15 pm

NOTE: Contains nudity. During the show, food is served that contains wheat and almonds.

DRAMA: A former boarding house tenant recalls his strange company in this gritty elegy adapted from a Williams short story.

This theatrical take on a short story written by Williams in 1943 is set in the French Quarter of New Orleans. In the hallways of a rooming house, a young artist collides with eccentric tenants and a paranoid landlady. In his room his sole friend is an angelic gray figure who appears in the alcove, but only when the light is just right.

The Angel in the Alcove was also an early title for the first half of Williams’ full-length play Vieux Carré (2014 Festival), meant to be performed with the one-act I Never Get Dressed Till After Dark on Sundays (2012 Festival). In Vieux Carré the gray angel is revealed as the spirit of Williams’ beloved grandmother (see page 41).

"SUCH CHARACTERS DISAPPEAR, THE EARTH SWALLOW THEM UP, THE WALLS ABSORB THEM LIKE MOISTURE."

Williams’ fiction comes to life onstage thanks to the imagination of a director obsessed with Williams: Anthoulis Demosthenous, from the Mediterranean island of Cyprus. In his first visit to Provincetown, Demosthenous, along with Marios Mettis, will present their richly-textured take on Williams’ Angel by remounting their 2014 Cyprus production in English. Demosthenous has staged several texts by Williams in Greek, including The Night of the Iguana.

In his book Saint Tennessee Williams on Stage, Demosthenous reflects on Williams’ works as religious drama. His vision of The Angel in the Alcove cloisters a narrator into a small, spare room questioning what keeps us trapped and what — or who — allows us to break free.

Airing Old Clothes is a similar exploration of breaking free: performance art created by Runn Shayo to play in company with Williams’ Angel. Shayo’s performance is inspired by some of Yukio Mishima’s earliest writing: five haiku he wrote when he was sixteen. In these three-lined, 17-syllable poems Mishima seems to be imagining his grandmother’s aristocratic early life, taking on as his own her power, pain, and sexuality. In movement prompted by the strokes Mishima used to write his poems with a brush, Shayo’s choreography embodies and riffs on imagery the poems describe: discovering a stain of perfume on an old ball gown, distant thunder, fireflies.

THE BLACK LIZARD

directed by Jesse Jou
featuring Yuhua Hamasaki

PERFORMANCE
Sunday Sept 29, 10:30 am – 1:00 pm

TOWN HALL
260 Commercial Street | $45

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PSYCHEDELIC MYSTERY: Mishima’s outrageous camp classic spills the tea on a glamorous jewel thief and the handsome detective she enthralls.

Yuhua Hamasaki, who made a splash on television last year on RuPaul’s Drag Race, steps into the heels of Black Lizard — a most fabulous master of criminal illusions.

The 2019 season reaches a climax in Town Hall on Festival Sunday with a one-time-only staged reading of The Black Lizard, Mishima’s over-the-top criminal caper. We track a battle of wits between a private detective and a lady crime boss who snatches up a rich jeweler’s daughter, and then demands as the girl’s ransom that the jeweler hand over his ginormous Star of Egypt diamond.

Set in giddy, groovy 1960s Japan, the action spins from a ritzy hotel room to a millionaire’s kitchen, up to the observation platform of Tokyo Tower, and down onto Black Lizard’s private yacht and the dungeons of her secret island. Black Lizard, as strong-willed as she is well-dressed, decides she’d like to keep, for her own pleasure, the stolen diamond and the body of the pretty kidnapped heiress.

"I LOVE JEWELS, BUT NOW I WANT YOUR BODY EVEN MORE."

Black Lizard’s worthy opponent, Kogoro Akechi, the Sherlock Holmes of Japan, first appeared in 1925 in a short story by Japan’s premier mystery writer, Edogawa Ranpo (born Hirai Taro, this alias pays homage to Edgar Allan Poe). Detective Akechi is still a fixture in Japanese popular culture, appearing in films, television shows, video games, anime, and manga. Mishima’s outrageous stage version of Akechi and Black Lizard’s mutual infatuation was a hit in 1962 on Tokyo’s equivalent of Broadway. For the 1968 film version of the play, starring cross-dressing male actor Akihiro Miwa as the lovesick lady crime boss, Mishima played one of Black Lizard’s sex slaves.

Ero guro (エログロ “the erotic grotesque”) is the name the Japanese gave to the mixture we might call Camp. Sometimes called ero guro nansensu (“erotic grotesque nonsense”), in Mishima’s hands ero guro cracks wise, as Akechi and Black Lizard rub wits.

イメージレーション

Translated with panache by Mark Oshima, the staged reading will feature Yuhua Hamasaki as the beguiling Black Lizard, along with an ensemble of artists from the 2019 Festival directed by Jesse Jou.
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INSTALLATION: This free installation displays artifacts and over-sized photographs from productions of *The Day on Which a Man Dies*, the play by Tennessee Williams in which a Yukio Mishima-inspired narrator contrasts Japanese ideas of suicide with the romantic self-destruction of an abstract expressionist painter.

Photos by Johnny Knight, Michael McGowan, Ride Hamilton, and others document performances of *The Day on Which a Man Dies* in Chicago (2008, 2009), Provincetown (2009, 2015), South Africa (2015), and Tokyo (2019). There will be two special performances of the “opening of the panel” sequence.

"Shall we or shall we not run the risk of violating the truth which we think is a rock, not a flower? Or at least, a flower that grows out of rock? Yes? Or no? Yes? No?"

[He has moved upstage to the panel and seems to wait for an answer. Then he bows as if an answer was given. He opens the panel on a pure morning sky.]
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George Maurer (*Autumn Song*, 2012 Festival), Minnesota-based composer and jazz pianist, leads an ensemble of festival artists in a bouquet of music ranging from Episcopalian hymns to Japanese folk songs and Maurer’s new settings of poetry by Williams, Mishima, and Rilke.

The inspiration is music Tennessee Williams and Yukio Mishima might have heard thanks to their grandmothers. Rose Dakin (1863-1944), Tennessee Williams’ mother’s mother, taught piano and violin, and appeared as a benevolent spirit for Williams in life and in his writing *The Angel in the Alcove* (see page 37) and *Vieux Carré* (2014 Festival). Hiraoka Natsuko (1876-1939), Mishima’s father’s mother, took him from his parents and raised him with the help of her maids until her death when Mishima was 14. Natsuko encouraged her grandson to write, taught upper class manners and diction by example, and introduced Mishima to Kabuki.

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Yuhua Hamasaki is the stage name of Yuhua Ou, who was born in Guangzhou, China. She moved to New York City when she was seven and started doing drag on the club kid scene under the name Yuhua. She later added Hamasaki after female Japanese pop star Ayumi Hamasaki. Yuhua’s Festival cabaret show is her Provincetown debut.
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PROVINCETOWN TENNESSEE WILLIAMS THEATER FESTIVAL 2019
Several members of the Festival family passed away since we last met:


**Jack Brent**, March 10, 2019, at 76, whose history with the festival goes back to 2005, was an essential part of our staff in our first two seasons. Jack created our first website. Since those formative years, he continued to attend and actively support the festival as a Sustaining Donor and Pass-holder.

**Tim McCarthy**, Oct. 19, 2018, at 61, videographer, who documented every Festival event from our first year, 2006, to last year, 2018, when he died unexpectedly. Tim was Provincetown’s video archivist and historian for decades. His extensive video library documenting LGBTQ events was part of the 2012 Oscar-nominated documentary *How to Survive a Plague*. His most recent documentary project, *See Me As*, is a portrait of the heavily-persecuted LGBTI community in Uganda.

**Sylvia Miles**, June 12, 2019, at the age of 94, was a virtuoso performer of Tennessee Williams’ writing as well as his friend. Sylvia played Maxine in the 1976 Broadway revival of *The Night of the Iguana* and Mrs. Wire in London’s 1978 *Vieux Carré*. In 2009 in Provincetown, Sylvia led our reading from *Sweet Bird of Youth* on the porch of the Norman Mailer House. She joined us in the 2009 installation of Williams at the Poet’s Corner of St. John the Divine and in 2011 for the Williams Centennial at the 92nd Street Y. Sylvia starred in Andy Warhol’s *Heat* and was nominated for two Academy Awards for *Midnight Cowboy* (1969) and *Farewell, My Lovely* (1975).

We continue to be inspired by their lives.

Photo credits:
Donald Keene with Yukio Mishima.
Beverly Bentley with Board President Patrick Falco.
Jack Brent.
Photo by Dan McKeon: Tim McCarthy with Guest of Honor Amanda Plummer at the 2018 Annual Dinner.
Sylvia Miles with Tennessee Williams.

**Donald Keene**, the great translator, essayist, and friend of Yukio Mishima died in Tokyo at 96 on February 24, 2019. All performances of Mishima’s work in English are indebted to Keene, including the Festival’s *The Lady Aoi* (see page 33) and *Busu* (see page 31). Keene, who was Professor of Japanese Literature at Columbia University, published an anthology of plays by Mishima in 1957 and invited him to spend almost a year in New York. It was at this time that Mishima met Tennessee Williams. Since 1986, the Donald Keene Center of Japanese Culture at Columbia University has fostered an appreciation for Japanese culture through its annual events.
Photo by Ride Hamilton: Jeff Glickman in Will Mr. Merriwether Return from Memphis? (2018 Festival).

The Harvey Awards, founded in 1988, are named for MAD Magazine and EC Comics cartoonist Harvey Kurtzman. “The Harveys” have six categories open for voting by comic book professionals attending NY Comic Con.

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This year’s Harvey Awards will be given out at an invitation-only ceremony on October 4th at Hudson Mercantile in New York. Whether we “win” or not, that work of the Festival is in such company is cause for celebration.

JEFF GLICKMAN WINS A RON RONSON AWARD

The Ron Ronson Service to the Arts Award was presented to Jeff Glickman for his vision and dedication producing Will Mr. Merriwether Return from Memphis? representing Pensacola Little Theater at the 2018 Provincetown Tennessee Williams Theatre Festival. The Award is named for the former artistic director of the PLT. Jeff directed Mr. Merriwether and appeared in it as the banjo player.

SPECIAL THANKS

Tokunaga Akemi
Megan Amorese
Yamamoto Atsuo, Curator at the Tadanori Yokoo Museum in Kobe
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