

EXPOSURE

**A Guide to Provincetown
and the Outer Cape**

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FREE



At Joe's Place

Mr. Brandi West and Miss Teri Paris

Mr. Brandi West and Miss Teri Paris weave and layer illusion so fully that from the moment they take the stage to the moment they leave, they take their audience out of ordinary time and perception.

Downstairs at Joe's Place, Brandi and Teri become both creators and creations of the extraordinary and the fabulous, a world in which anything goes as long as it includes glamour, dazzle, laughter and every once in a while a touch of elegantly expressed sorrow.

During the show, which lasts a little over two hours, Brandi and Teri each approach illusion in her own way. The show is like a room of mirrors in which a complete image is perceived, yet behind that image another mirror emerges and another image, and yet another.



Mr. Brandi West

Photo by Gabriel Broeke

Beyond the mirror of the original illusion that the audience is seeing a woman on stage, Brandi goes on to create the illusion of many women, combining hair and makeup design with gowns that recall the upper stratospheres of glamour and elegance. Brandi takes full advantage of her long, willowy arms and legs to further assist this illusion.

Brandi, the original Confusing Illusion, first comes to the stage in a gorgeous floor-length silver-sequined gown and a midnight blue boa, her fuschia hair piled high on her head and her cheeks rouged to emphasize those extraordinary cheekbones.

The first song Brandi sings, accompanied on the piano by Richard Demone, is "Teach Me Tonight," which could well be part of the education of the audience that she undertakes so deftly. Brandi's androgynous voice, still underscored with the inflection of her hometown of Houston, Texas, gives to the show its own throaty glamour.

And humor is prevalent, because Brandi, who takes off a few times during the show on the question of schizophrenia, cannot seem to suppress the down home fun and rowdiness that exists in the heart of every Texas boy. There is discussion about it taking "a man to wear a dress like this." There is that good hard look at the crowd and the delighted discovery of a few straight people in it. "They told me there were two straight people in town," Brandi says.

There is the monologue about cocaine, and the motto, "if it's white, you snort it," as a plausible explanation for the absence of a white line down Commercial Street.

There is also the stroll through the crowd with the cordless microphone, so Brandi claims she can go all the way to Dodie's for a slice of pizza while still talking to the audience. The audience takes a certain delight in this proximity to Brandi, and Brandi makes the most of it. "Don't worry, it's not contagious," she says, as the spotlight follows her down the aisle. Approaching one woman, Brandi mimicks her in mock horror: "If she touches me, I'll just die."

Back on stage, Brandi says, "I do so many drugs before the show that I can't remember the words to pantomime," and the audience hears again that cool and somewhat husky voice, this time doing "Can You Read My Mind."

Brandi appears in one extraordinary gown after another, doing songs including "Other Lady" and "Nobody Does It Like Me," with introductions that underscore the emotional content of each song. At one point Brandi moves down among the audience and spreads what she calls ambiance, letting imaginary stardust fly from her long fingertips. But there really is no need. The audience is entranced.

There is a prolonged and wonderful series of moments where Brandi takes suggestions from the crowd and does impersonations that are all perfectly timed and call to mind Brandi's earlier comments about schizophrenia, because one impersonation after another comes forth, without a moment out of character in between.

Brandi starts off with a routine about a wide-eyed Carol Channing taking the elevator to the top of the Pilgrim Monument with one of

the locals, and then does a rowdy take-off of "Hello, Dolly."

"I do a lot of people," Brandi says. "I mean I do a lot of voices. Okay, I do a lot of people, I'm a slut." And then she is off again, doing, at the audience's suggestion, Bette Midler primping and mincing, Barbra Streisand getting a broken nose and speaking in nasal Brooklynese, Joan Rivers's frenzied gossip about movie stars and Eartha Kitt singing "Champagne Taste."

A languid, breathy, somewhat hiccoughy Marilyn Monroe sings "Happy Birthday" and "Diamonds Are A Girl's Best Friend." "I love dead people," Brandi says, "they can't sue. Thank God you're not alive, you'd probably slap me around," she says to Marilyn, whose death had occurred 21 years ago that night, and who was surely somewhere close by.

Brandi does Ethel Merman singing "Everything's Coming Up Roses," Bette Davis falling in and out of her role in "Whatever Happened to Baby Jane" being drolly irritated at Joan Crawford and a surprised, shakey-voiced Katherine Hepburn explaining that people



Miss Teri Paris

Photo by Gabriel Brooke

claim they do understand her when she talks that way.

There is also Mae West doing a lot of "Oh-oh-ohs" and "Ah-ah-ahs," saying, "If you had as many face lifts as I have, you'd be saying 'oh-oh-oh, ah-ah-ah' too."

Phyllis Diller also makes an appearance, telling the story about asking her hairdresser to do something about her hair. Her hairdresser just had to reply, "This is a teasing comb, not a magic wand." And Brandi, admit it, you weren't embarrassed one bit when that man in the audience wanted to see you do Connie Francis singing "Who's Sorry Now" after that fateful day in a Howard Johnson's motel room back in 1976.

One of the funniest routines is Brandi doing Lily Tomlin's Edith Ann explaining how babies are made. Here is just a hint of Edith Ann's wisdom: a man and a woman do some mysterious rolling around for 70 seconds and then stroll outside for a starlit view of a cabbage patch, where there is a teeny tiny baby under a cabbage leaf.

From Brandi there is dazzle, singing, comedy, impersonation layering impersonation, and from Teri Paris there is the surprise and power of the women she becomes. Teri adds another mirror to the illusion Brandi creates. By the time Brandi has created the perceptual illusion that is the cornerstone of the show, Teri's appearances increase the audience's distance from the ordinary, and complement its embrace of the extraordinary.

She comes to the stage four times, and even before she begins singing, it is clear that this extraordinary woman, whom Brandi rightly calls "a time machine," has transformed herself into one extraordinary woman after another.

Teri's first appearance is as Lena Horne, singing "Love." The sequined costume, the gestures, the voice, the attitude of Teri's entire body are impeccable. Teri said later that when she saw Lena Horne in concert she realized that although she looks as if she is singing with her eyes closed, her focus is actually very sharp and strong.

Teri's capitalizing on her own perception of Lena Horne completes the illusion: the audience is seeing and hearing Lena Horne.

Teri does Edith Piaf singing "Milord" and "Padam" in French and with such eloquence that the audience is stunned. Wearing a black dress that looks both elegant and carelessly donned, Teri conveys all of Piaf's intense concentration, her stage majesty and her underlying sorrow. From the audience there is applause and cheering, a rhythmic clapping to Teri's singing, and a pervasive sense at Joe's Place of being transported by the Piaf persona.

Teri also does both Judy Garland and Liza Minelli, and here the impersonations become yet more layered, as Brandi does Garland also. It is Brandi who introduces the Garland persona, based on her decision not to do the usual Garland. "I promised myself," Brandi says, "that I wouldn't dress up like her or sing her songs." The Garland Brandi chooses to convey is "not the perfect one, but the one I fell in love with" at the Palace Theater four or five months before she died.

Instead Brandi does Garland singing "New York, New York," one

Brandi said. From there Osterman took Brandi to see productions by Charles Pierce, one of Osterman's proteges, and from that, Brandi said, he realized he liked "the glitz of theater." He did summer stock for five or six years, and four years ago decided he wanted to do women's roles in theater. He auditioned for "Lenny" and got the female lead, then went on to do "Neon Woman" and "Women Behind Bars" in New York.

"Eventually they found out I'm not a woman," Brandi said. "Before that I had to come to rehearsals during the day as a woman, and I had to share a dressing room with the women in the cast. I wore a flesh-colored body suit and a Frederick's of Hollywood push-up bra."

Brandi's theatrical training and his dressing room disguises surely helped prepare him for his *Confusing Illusion* at Joe's Place. During the winter months his itinerary takes him to clubs in Houston, San Antonio, Dallas, Las Vegas and Hollywood. Brandi also worked with Allan Lozito in New York in 1975, and a few other times in clubs there. He met Teri at the Galleria in Houston. Teri came to Joe's Place at Brandi's invitation, and even though they have been working together only quite recently, their act together is perfection.

When Teri joined Brandi at Joe's Place, they took their material and decided how it would work best together. They both helped each other with changes in their acts, and Brandi said that condensing his performance has been "very good training," that it has helped tighten his show. Teri's act, which was originally a half hour show, was separated into individual acts, and both claim that it works because of the trust that exists between them. Teri said, "No one else would have agreed to have my Garland in the same show with theirs."

Each performer creates his and her own costume. Brandi designs his, has someone do the actual sewing, and often does the bugle beading himself. Both Brandi and Teri like to do their own makeup, and for Teri's characters this is especially important, as she feels that makeup artists often don't understand that she is creating a persona, and not just a good makeup job.

Teri spends at least two weeks studying a character before she takes one of the screen legends to the stage. She reads everything about them that she can, and listens to their records, where, she feels, "I get a feeling for their soul and gut."

She has been in the business for ten years, and she started while she was sharing an apartment in New York with someone who was a regular at the Blue Angel. She bought a book called "Four Fabulous Faces" and with imagination and her experience from drawing and sketching, she made up her face and "went to the Blue Angel every night as a different person."

A man who was impersonating Liza Minelli became ill and was going to be unable to work for six months, so Peter Jackson, director at the Blue Angel, hired Teri. "I went on the stage after three days, and I worked for Peter steadily for four years," she said.

Teri has worked at La Vie en Rose, the Versailles, which used to be the Ibis and La Cage Aux Folles, which was her most recent club date

in New York. She has also been asked to work at the original Latin Quarter, which will reopen soon. At these clubs she is the only woman in all male shows.

For the last six years Teri has also been working with about 30 performers in a group called Le Clique, doing extravagant fantasy performances for large private groups. Frank Massey, who Brandi and Teri also know from Provincetown, is also a member of this group. In Le Clique, Teri will do up to four characters in an evening, including table work, where she chats with guests while staying in character. In fact, it was with Le Clique that Teri met Brandi in Texas.

Teri has been studying voice and dance at the Actors' Institute in New York for the past five years. "It was all fun and games when I first got into the business," she said, but then she realized the work involved in creating and sustaining a characterization.

Brandi agreed. "It's like doing eight hours of work in two hours," because the illusion is so concentrated and sustained. That Brandi and Teri work so well together was demonstrated the night Teri's Liza Minelli tape didn't work, and Brandi, who had just finished doing Judy Garland, went to fix it backstage. Teri remained on stage in Liza's character, commenting to the audience about her mother. And Brandi, still in the Garland character, told Teri from a backstage mike that it would be all right, baby, and they carried on a mother/daughter dialogue until the tape was working.

Teri is the owner of a makeup kit that once belonged to Judy Garland, and Brandi owns a Marilyn Monroe gown that he acquired at an MGM auction. "You can feel the vibes in the dressing room," Brandi said, and that feeling is certainly extended to the stage.

Both Brandi and Teri claim that there is a very fine line that exists for people who are seeing an impersonation of Judy Garland. "Garland is sacred to many people," Brandi said. "You just don't do Garland unless you do Garland well."

Above and beyond the illusion, the laughter, and all the other subtle components that make this show, there is Brandi's feeling that it is important to put the audience at ease. She does it with a certain grace about the glamour she embodies in those stunning gowns. There are the illusions, the Brandi's ability to create a Bette Midler, a Bette Davis, with a turn of the eyebrow, a gesture of the hand. There is also an enormous vocal range, the ability to sustain a note for all it's worth. When asked about that ability to hold a note, Brandi said, "It's called iron lungs."

And when it is all said and all done and the evening is no longer the many places the audience has been under the guiding talent of Brandi West and Teri Paris, but simply, yet never simply Provincetown, there is the final note of grace, the receiving line on the way out of Joe's Place, where Brandi greets her audience and thanks them, and the audience reciprocates.

Brandi West and Teri Paris appear nightly at 10 at Joe's Place, through Labor Day. They are accompanied by Richard Demone on the piano, with lighting designed by...Uncle Alligator.



Allan Lozito

Photo by Gabriel Brooke

At Joe's Place Allan Lozito

In Provincetown by now one thing is certain: the entertainment is wild, exotic, extravagant and oftentimes it seems to come to the stage after consultation with muses that whisper to the very few. And then there is Allan Lozito, who represents all of this and much, much more.

This summer Allan Lozito is making a series of appearances at Joe's Place, doing what has been called an environmental performance with Michael Shely and his sister Nancy Lozito. Nancy and Michael punctuate Allan's performance with song and pantomime. It is Allan, however, who has center stage, doing a series of performances that bring forth tears of laughter the realization that Allan's comic vision is a full 180° away from any other point of reference, and perfectly on target.

Calling themselves the Saratoga Sisters, Allan, Nancy and Michael come to the stage wearing matching and quite respectable shirts and blouses from the '40s. They sing the Andrews Sisters' "Mighty Rhythm of the USA."

Each of them has on a wig, and not just any wig, but a huge red wig, white wig and blue wig, the perfect fashion accent, surely, for the patriotic '40s.

As for the '80s, they also do the Pointless Sisters, the point being a perfect sense of timing and humor.

Allan has a look about him that is pure native New York, a look of raw hunger that is paired with that look of knowing every way to satisfy it that no figure of authority could ever imagine, let alone suspect. Most of the time Allan wears a kaftan that he is able to transform into every conceivable costume, from a nun to the Wicked Witch of the West. "I'm not a transvestite," he says, "I'm a portable TV."

He appears in whiteface throughout, telling his audience, "This isn't makeup. Actually it's two kilos of cocaine. After the show, I just chip it off my nose."

Allan combines a number of characterizations with fast and crazy one-liners, including a mimed demonstration of the way "tasteful New Englanders" snort cocaine and a discussion of the fairies who come to Provincetown on the Boston ferry.

He does Sister Very Too Much, the sister of charity who doesn't give away anything for nothing and has come to Provincetown to recruit jobless people into her order. "I like being a nun," she says. "I have a habit. Don't worry. Mine's already paid for."

He does Rule Alenska doing an Alberta VO 44 commercial, except this Rule Alenska advises putting a shot of the stuff in each eye. "Then even when you're nodding out," she says, "it looks like you're having a good time."

And there is Sister Amyl Nitrate, the First Lady repertoire,

Ihyatoilette, the Ihyatollah's wife and Mrs. Olsen, who recommends her brand of coffee because she has discovered that it is laced with crystal meth.

Nancy Lozito does Liza Minelli singing an energetic "Say Yes." There is a routine between Michael and Allan where Michael, dressed in a long white gown, sings "Touch Me in the Morning." He is completely oblivious to Allan, who, dressed in a long black gown, looks like the living embodiment of every performer's nightmare, shadowing Michael's gestures with complete seriousness and bungling it all beautifully.

One of the delights of this particular evening was that there were two bona fide children in the audience, and Allan, to their pleasure and everyone else's, directed a number of his comments to them. It said something for Allan's sensitivity to their presence as well as his alertness and versatility on stage. After Allan and Michael did a dramatic, and possibly toned down interpretation of Diana Ross's "Give Me Your Love," Allan said to the children, "Only kidding, kids. When you get to the eighth grade, ask your Mommy."

It is easy to imagine that Allan has taken his own childlike view of the world, added generous helpings of the type of black humor found in New York and located the source of his genius. He is probably best known for his retelling of "The Wizard of Oz," where he plays every single character as if they had all drunk too much of Mrs. Olsen's coffee. The microphone reverberates with his voice, and helps him create

many effects, from the blast of the tornado to the promises of the Wicked Witch of the West, heavy with threat.

All of the characters come to the stage, and Allan so quickly moves in and out of characterizations that it is easy to see many of them together at once behind Allan's voice.

The way Allan does her, every member of the audience would like to punch out Glenda the good witch, just to get the saccharine out of her system. There is Dorothy, who says to Todo, "I don't think we're in Kansas anymore. Look at all those plastic plants." The Tin Man, the Scarecrow, the Cowardly Lion who has no...um, spirit, the Wicked Witch of the West, those monkey people singing "O-re-oh," the

crew from the farm in Kansas and Oz itself: they're all there. Allan recreates the scene in the poppy field, miming that deft and delicate balance of organic drugs.

Allan bellows, whines, flourishes and enchants his way through this routine with a speed and penache that is close to unbelievable. But then, it's easy to believe, as are all of his reinterpretations, when Allan takes his audience by the hand and leads them, in every performance, down his own yellow brick road.

This is Allan's twelfth year of taking his act on the road, which evolved from studying pantomime and acting at H.B. Studios. His imagination was going at full throttle long before that, however, as, he said, "I grew up in Greenwich Village with seven brothers and two sisters. That's not easy in a three room flat. You have to escape somehow. My interest was fantasy; acting, playing, playacting."

Allan doesn't come from a theatrical family, although for two years his sister Nancy did a costumed act as an exotic dancer. She found the work taxing and without growth, and this year joined Allan and Michael, who are taking the Saratoga Sisters to clubs in the Northeast. In the South and Southwest, Allan usually works with performers who live in the area.

Allan has worked in clubs up and down the East coast, from Florida to Maine, as well as in Chicago, Houston, San Antonio and Dallas. He works in New York in the spring and fall and travels in the summer and winter. For four years in a row, from 1979 to 1982, he received the David Magazine Award as Best Entertainer, and he received the David Magazine Award as Best Comedian from 1977 through 1982.

He says people often come to see his act through word of mouth, and that he "knows too many poor people" to find pleasure in working in clubs that charge exorbitant cover fees. He prefers to work, he said, in "atmospheric cabaret" clubs.

Allan first worked with Michael Shely, who does costume design for the show, ten years ago. Their act was called Saratoga, and Allan feels that the act has "sustained time. Time has caught up with the act. At first our audiences weren't catching on to why we looked the way we did on stage, why we used the visual aids we did. But I figured that if you catch their eyes first, then you already have half their minds." Allan prefers wearing a kaftan and other "non-gender items," because "then I can be anything I want.

"I get my material constantly from the media, and from day to day existence. I take my annual stroll through Provincetown before I go on stage here. Sometimes what I do may be too contemporary. People find out about it the next day. As tragic as something can be, that's as funny as it can be. People will eventually laugh at it, even if it's a few years later. But why spend all that time being miserable?"

Allan Lozito and Company are performing at Joe's Place from August 19 through 22, beginning at 6:30 p.m. They will return in September. But leave the children at home to see Allan in the bloom of all his unedited genius.

The Provincetown Jug Band

Question: What has four seasoned musicians, 14 instruments, an astounding collection of hats hanging from the rafters, a standing room only audience and a reputation that goes back to 1967?

Answer: You guessed it.

And if you didn't guess it, where have you been?

The Provincetown Jug Band roars, twangs, thwangs and strums its way into the night, and the audience stomps, whistles, cheers and applauds right along with it. If you haven't caught their act yet (shame on you), you might expect a stage full of hillbillies and a crowd to match, but you'll have to journey elsewhere for that. What you'll find instead are four accomplished and versatile musicians and a diverse and appreciative crowd.

The Provincetown Jug Band has been composed of a number of musicians since Geno Haggerty formed it 16 years ago. Geno is now joined by Tim Dickey, who has been with the group since 1977, and Ed Sheridan and Dan Moore, who joined it this year. Geno's puppet Freddie, which he tells us he bought from a bag lady, is the silent member of the band. The band now has the strongest group of musicians it has ever had.

It may be difficult after a number of drinks to keep track of the instruments that these men can play. But we can tell you for certain that Geno plays the trumpet, the kazoo, the kazoo in a glass, the washboard, the washtub and of course the jug, from which he gets a fine sounding



scale. Dan's keyboard playing is inspired. Ed plays the clarinet and the acoustic guitar, and Tim plays the bass guitar, the banjo and the mandolin. Is that 14 instruments? You get the idea.

Jug bands originated during the '20s when southern bands didn't have the money to buy instruments, so they made do with whatever was closest at hand. The Memphis Jug Band and the Alabama Jug Band, out of Harlem and also Geno's favorite, are some of the earlier ones. Jim Kwiskin's jug band, out of Boston, used to play in Provincetown around the same time that Geno formed his group.

Geno keeps the act going between songs with stories that could come straight from the bar across the room. He speaks in a confidential bar stool voice that sounds like the living result of years of nonfilter cigarettes and straight whiskey. "When we started out," he says, "there was one microphone and one wire, and the wire didn't go anywhere." He also tells us about the mailing list to keep people informed of the band's engagements all over New England during the winter months. "We use the mailing list so we'll have a place to stay when we travel. We clean up after ourselves. Sign up early. We get a lot of scribbles around one o'clock."

The band members are perfectly attuned to each other and play with tightness and flare. Much of their material is their own. They also do songs such as "Fishin' Song," "Blue Suede Shoes," "That's What I Like About the South," "Good Time Charley's Back in Town Again," "Boogie Woogie," "Ain't Misbehavin'," "Looking Out My Back Door" and a tune that Provincetown's Howard Mitchum, whom Geno describes as a jazz aficionado, wrote specifically for the Provincetown Jug Band.

Their musical identity is jazzy, bluesy and completely their own. They play satisfyingly long sets, singing, showing their talent at their various instruments, donning hats from the rafters as the mood strikes them and taking long pulls from the drinks that await them in various places on stage.

The Provincetown Jug Band plays every evening starting at 9:30 at the Surf Club. Be prepared to enjoy yourself thoroughly.



Luther "Guitar Junior" Johnson

Luther Johnson, blues guitarist

Provincetown has the thrill of hearing the legendary blues guitarist Luther "Guitar Junior" Johnson and the Magic Rockers at the Governor Bradford on July 11.

Johnson was born in Mississippi and is one of the premier artists of the Chicago music scene, where he has been playing since 1955. He is probably best known for his tenure as Muddy Waters's second guitarist during the '70s, which established him as an outstanding singer and guitarist on leading concert stages, including Carnegie Hall, The Kennedy Center and Radio City Music Hall. He has also appeared in numerous music festivals, among them the Newport Jazz Festival, New Orleans Jazz and Heritage Festival and Montreaux Jazz Festival.

The Rolling Stones, Bonnie Raitt, Johnny Winter, Eric Clapton, the Allman Brothers and the Nighthawks have all played with Johnson. He is equally at home playing Chicago blues, rhythm and blues and rock 'n roll, as well as his own special brand of soul.

Johnson is a dynamic singer and guitarist and a supreme showman. His tone and West Side phrasing reflect the influences of the late bluesmen Earl Hooker and Magic Sam, with whom he worked. He quickly establishes a rapport with his audience, and has a musical style that is precise and poetic with a repertoire that is known as the West Side style: a tight shuffle beat, rolling rhythm and a lead guitar that combines steely chords with single string solos.

Johnson worked with Blues Brothers Dan Aykroyd and John Belushi and appeared in their film. After recording two albums in France, he recently released an LP on Chicago's Alligator Records. He has appeared on two LPs by the Nighthawks and has four selections on the Living Chicago Blues Volume IV anthology album.

Among the Magic Rockers is B.B. King alumnus Ron Levy on keyboards. So bring your soul and bring your blues next Monday and be prepared for a night unlike many others.

Arnold's Lobster & Clam Bar

Open 11 AM to 10 PM
Beer & Wine also Available

Route 6, Eastham, MA 255-2575



Ellie and Neicey Boswell and Company



Ellie Boswell

Photo by Gabriel Brooke

Those who have become accustomed to Ellie Boswell's earthy, magical voice which always seems to have a touch of southern blues in it, and to her daughter Neicey's energetic scaling of the upper registers, are in for a pleasant surprise. This year they are joined on stage at the Town House by Harry Klien on guitar and Stephen Williams on drums. Calling themselves Ellie and Neicey Boswell & Co., they move through songs and instrumentals that all seem to have some of Ellie's soul in them. The result is a sophisticated musical combination with greater variety but without any loss of the Boswell touch.

There is nothing else in the world like southern blues, nothing at all. And Ellie's musical education follows the best of her tradition. She was born in Alabama into a musical family and spent most of her younger years Jacksonville, Florida, singing in her preacher grandfather's church. By the age of sixteen she was singing and playing the piano for Raymond Taylor and his Band, which was into the big band sound, especially that of Duke Ellington. During this time Ellie toured

all of the Deep South, and also married. She came to the Boston area because her husband's family lived there, and even though they have since divorced, she has kept Dorchester as her home, performing in clubs throughout the Boston area.

There is no other performer in town like Ellie. Her music is melodious, it is bluesy, jazzy, calypso, Motown. Her voice seems to be inspired by all the joys and sorrows of the traditions in which she sings.

She is also, we may add, a lovely person, and she brings warmth and light to the room. From her seat behind the piano she greets those she knows. One man said, "I came here on vacation just to see you."

She sang "Mean to Me," a delicious calypso song called "Spend Your Money," "You Sure Look Good to Me" and "Stormy Monday," among others. She did an instrumental introduction with Harry and Stephen then sang "Misty" in a decidedly southern blues voice. Ellie and Neicey sang "Old Cape Cod" and "You've Lost That Lovin' Feeling" and it was good to hear the Boswell voices together that complement each other so well.

Harry also sang a soulful "Hesitation Blues" somewhat reminiscent of Eric Clapton and accompanied himself on the guitar. Stephen's drums lent a fine note throughout the evening.

Ellie and Neicey Boswell & Co. are at the Town House Wednesdays through Sundays until Labor Day, beginning at 9 p.m. Don't miss them.



Carmen Cicero and Kent Hewitt

Photo by Gabriel Brooke

Cool, Cool jazz

Under the red lights, Carmen Cicero and Kent Hewitt play cool, cool jazz.

Carmen and Kent have been together for three years. Carmen on the saxophone, cymbals and snare drum. Kent vocalizing and at the piano. During this time they have played at both the Flagship and at the Provincetown Art Association and Museum.

Carmen started his musical career as a concert clarinetist, studying with some of the best teachers in New York. At one point, however, "painting took over my life." Since then he has had numerous shows of his expressionist paintings in New York and Provincetown, where he is a member of the Long Point Gallery.

In 1971 his New York studio burned down, destroying thousands of dollars in musical instruments, art work and materials. The studio wasn't insured. It wasn't until four or five years ago that he was able to purchase another saxophone and begin playing with other musicians, including the Grammy award-winning pianist Mike Melillo, the world-renowned saxophone player Phil Woods and Ron McClure, a bass player, who has worked with luminaries such as Sonny Rollins.

Carmen has performed concerts in New York, and "dozens of clubs all over the East Coast, probably hundreds."

"Playing with Ken is the best playing I do," Carmen says. "We understand each other musically."

He says that he has developed a passion for music, which sometimes conflicts with painting in terms of having time for both. He plays up to six hours a day, which is "a lot for a painter to be playing the sax. But otherwise, it's very compatible. The same aesthetic principle prevails with both arts."

Believe it or not, Kent has a degree in banking and spent five years in the field until he realized that it wasn't his calling. He had always been interested in music but hadn't thought of it as a profession. He decided to take a degree in music at the University of Connecticut. During this time he formed a trio and began to get jobs in the Hartford area, which paid for his education. In Connecticut he formed a group called Collaboration, which performed at the Village Gate in 1973.

Kent has backed up numerous jazz musicians, including Clifford Jordan, J.J. Johnson, Kenny Burrell, Clark Terry and Phil Woods. He then became interested in working with singers, and formed a vocal group in the tradition of Lambert, Hendricks and Ross. He has played with jazz singers such as Jackie Paris, Anne Marie Moss and Marion Kowings and recorded numerous television and radio commercials.

He played at Weathering Heights in Provincetown in the late '70s. Kent's current project is doing digital recordings, which he calls "state of the art," with Boston area jazz artists."

Carmen and Kent perform versatile sets. Among their repertoire are

songs by Miles Davis, Charlie Parker and John Coltrane, blues, ballads, and standards of the '30s and '40s by Cole Porter and George Gershwin. They performed Duke Ellington's "Prelude to a Kiss," "Centerpiece" by Lambert Hendricks and Ross and Jerome Kern's "All the Things You Are," as well as "Getting Sentimental Over You," "Night and Day," "Sweet Georgia Brown" and "Summertime."

That jazz is very adaptable to dancing was proven by the couple gliding across the floor one evening to Carmen and Kent's smooth and relaxed style. Carmen and Kent enjoy reharmonization, which is taking the original chord changes and restructuring them to allow for a greater musical flow and more improvisation. Any way they play it, it's very fine music.

They are at the Flagship all summer on Fridays and Saturdays beginning at 10 p.m.



Photo by Gabriel Brooke

Linda Gerard and Diane Marchal

The Pied Piper Lounge

The Pied Piper Lounge officially opened its season to a packed audience that included an assemblage of many of Provincetown's stage and song limunaries.

The evening began with comedienne Nancy Belt, accompanied by Jim Lazzell on the piano. From New York City, Nancy filled in for Carol Roberts, who is now back among the evening's line-up. Nancy gave a description of her childhood in West Virginia, including the fact that she was Miss Teenage Hog Caller of America. "My father shot the tails off squirrels and made earrings for my mother for Christmas," she said.

She told us that she came to Provincetown to make her fame and fortune in theater. "It was either that or Connie Frances."

Nancy also did an impersonation of the Virgin Mary talking to Joseph while Jim softly played "Silent Night" on the piano. With a blue towel on her head and in a distinctly Jewish accent, she said, "Joe, when do you think He's going to get a decent job? He's already 33. He's hanging out too much with the men from the village. They can't all be fishermen." Then she sang, "I Don't Know How to Love Him."

Among Nancy's other impersonations were Brownie the dog, wearing long furry things for ears, and impersonating herself engaging in a variety of dog activities such as hearing her name called, riding in the car and watching her owners eat steak. Nancy also played a blonde stewardess named Denise who couldn't seem to get anything right.

Nancy's performance is droll and her syntax is somewhat reminiscent of Louise Lasser in "Mary Hartman, Mary Hartman." Hers was a fine opening act. Although we looked forward to Carol Roberts' return, we hope to see Nancy on stage at the Pied Piper again.

Linda and Diane

Linda Gerard and Diane Marchal, with the incomparable Toby Hall at the piano, took the audience through some 90 minutes of song. They sang beautiful duets, including "Year After Year" and "Dream a Little Dream of Me." Their performing style lent elegance to a medley of country and western songs. They are not only very well suited to sing together, but they have rich solo voices with good range. Among the many solos they did, Linda sang "I'm One of the Girls Who's One of the Boys" and Diane sang "Teach Me Tonight."

One of the many highlights of the evening was Toby's rendition of George Gershwin's "Rhapsody in Blue," which brought the house down. He also added his voice to a few of Linda and Diane's songs, and took them through a medley of Irving Berlin's music, which was chosen to honor Mr. Berlin in his 95th year as the composer and lyricist of over 5,000 songs.

They closed the evening with "God Bless America," which won them

a standing ovation. Their act is well paced, and you are bound to hear your favorite song as never sung quite so beautifully before



Faith Nolan
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Photo by Gabriel Brooke

Performer

Faith Nolan

"Three years ago," says Faith Nolan, "I went to a party with a friend, picked up my guitar and began singing. An agent was there too, and she started booking me right away."

This piece of good timing has taken Faith most recently to the Provincetown Inn, where she is performing until July 3. Her style, a mix of folk, jazz and blues, evolved on the streets around Los Angeles, Toronto, Halifax and "all over North America." She was originally trained in opera and studied with baritone Colin Trotman. "I taught myself the guitar and how to sing the blues," she says, after she became a fan of the music of Bob Dylan, Nina Simone, Bessie Smith and Billie Holiday.

Music may well be in her blood, however, as her mother is a drummer, her late father was a musician, and her sister is in a band.

In the mid-seventies Faith was a member of the Shaw Street Methodist Baptist Choir, which won gospel music contests held in Barbados. Three albums were released as a result. She also had the six-member Faith Nolan Band in Toronto, which performed all of her own songs. Faith sings back-up on the Reactors' title song from their album "If I Only Had A Brain," which is currently on the airwaves in Canada and in the border states.

But Faith obviously enjoys performing live, so much so that she also can be found Friday mornings beginning at 10:30 a.m. at the Provincetown Public Library conducting a sing-along for children and members of Cape End Manor. "I like to see young and old people together" she says.

In a silky voice she steams through melodies at the Provincetown Inn such as "Am I Blue," but the best part of her performance is her abundance of original material, including "Have You Ever Been Mistreated," "Jelly Roll" and "Some Day."

Faith has lived in Provincetown since last winter, although she is well adapted to the itinerant life of the performer. In July she'll be performing at the Tropicana in Barbados.

Faith's talents are many and strong. She is a fine singer and composer, and skilled at the guitar and harmonica. She is a light that the Provincetown Inn would do well to have shine by eliminating the superfluous lighting and stage gear in the Landing Lounge, and to let the spotlight fall where it should, on Faith Nolan's talent.

Matinee performances are 4:30 p.m. to 5:30 p.m. and evening performances are from 9:30 p.m. to 12:30 a.m. on June 24, 25, 26 and 30, and July 2 and 3.

Whale watching



A humpback breaching

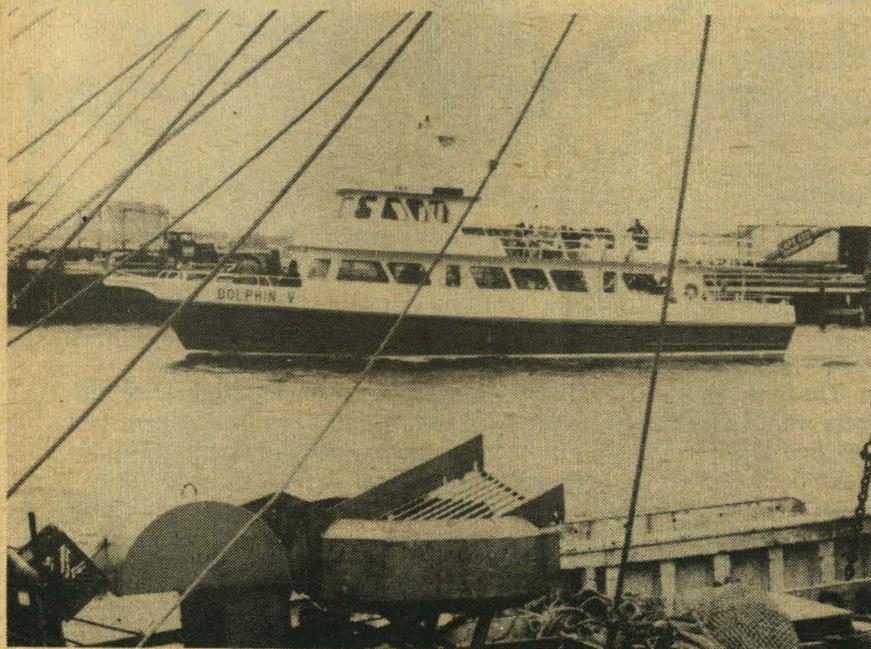
All photographs courtesy of Cetacean Research Program, Center for Coastal Studies

When you've had enough of people-watching on the streets of Provincetown, you might want to take a walk down MacMillan Wharf and board one of the whale-watch boats for a unique experience: a close-up view of the world's largest mammals.

Whale-watch cruises aboard the Ranger III, and the Dolphin III and V, sail regularly off Race Point outside Provincetown Harbor and along the south end of Stellwagon Bank. A ride on one of their trips can provide one of the greatest thrills of your vacation. Spring is a good time to see the gentle giants; in fact, during the spring and fall, this area may have the highest concentration of whales on the entire U.S. Atlantic coast.

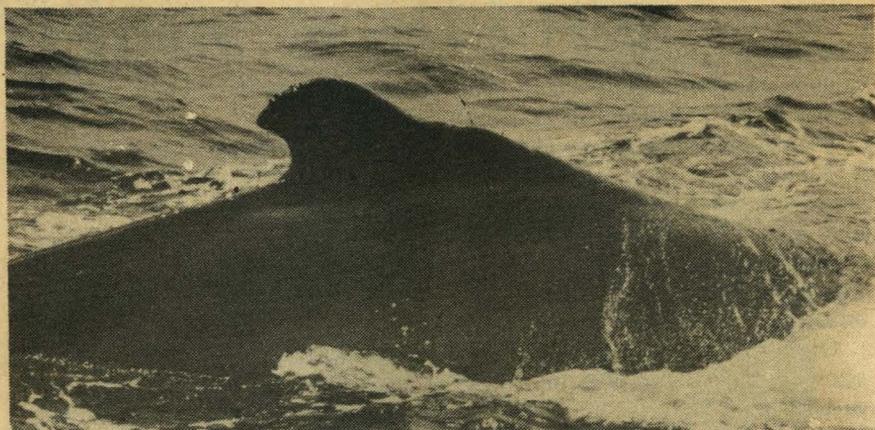
Often whales and dolphins will swim within several yards of the boats, allowing a close-up look and a chance for picture-taking. Passengers often applaud and shout out their pleasure as humpbacks surface and breach, falling back into the water with a loud splash. Not put off at all by the excitement, the whales seem to enjoy hearing people shout and applaud. Or so it seems. Actually, it is not certain whether the sounds made by passengers even reach the whales.

Commonly sighted are finbacks, the largest species of whale in this area, which can reach a weight of 50 to 60 tons. Swimmers and sunbathers on the beach at Race Point are sometimes able to spot these whales as they surface and spout water through their blow-holes. But

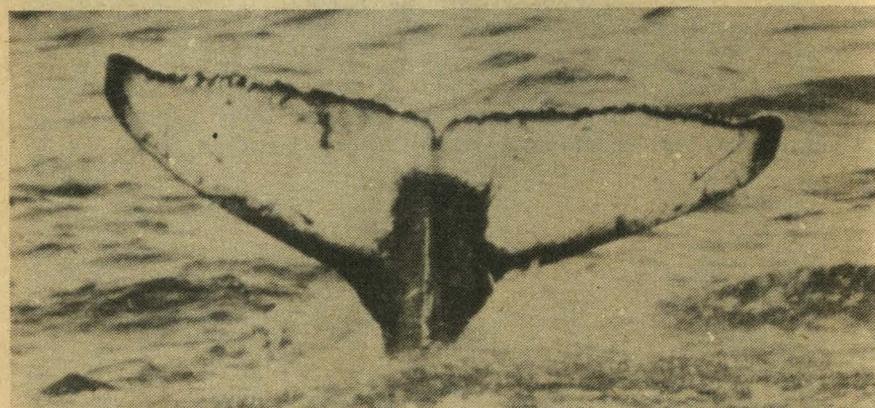


Dolphin V leaving for a trip

Photo by Gabriel Brooke



The humpback "Spoon," showing his dorsal fin



The humpback "Lance," showing his tail pattern

for a close-up view of them, a whale-watch ride is essential.

There are also many humpbacks and minke whales, smaller and faster than humpbacks, as well as dolphins to be seen.

The humpbacks are the most easily identified, having large white flippers which they use to make turns. Humpbacks can be distinguished by their fluke and body markings and many of the same individuals have been sighted in these waters from year to year.

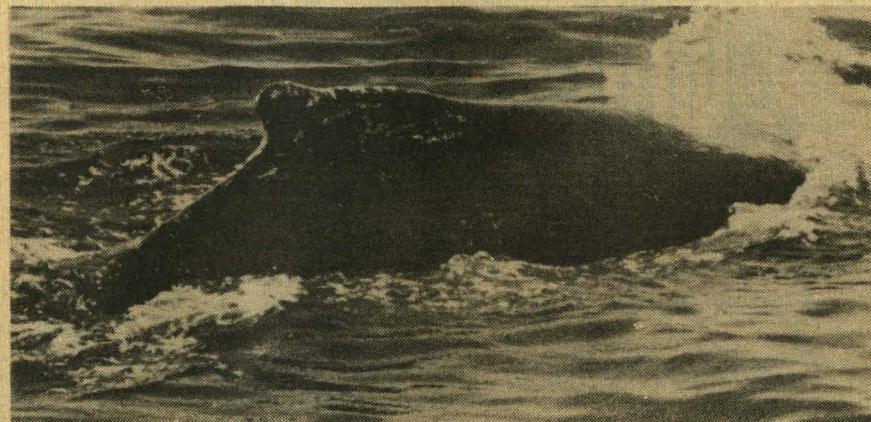
Dr. Charles "Stormy" Mayo, of the Provincetown Center for Coastal Studies, shares his knowledge of whales with passengers on the Dolphin III and IV whale watch boats. Photos Mayo has collected over the years reveal distinctive markings and pigmentation that help identify individual whales and trace their history so that individuals can be recognized from year to year.

Scientists are now working on a way to identify finbacks by their

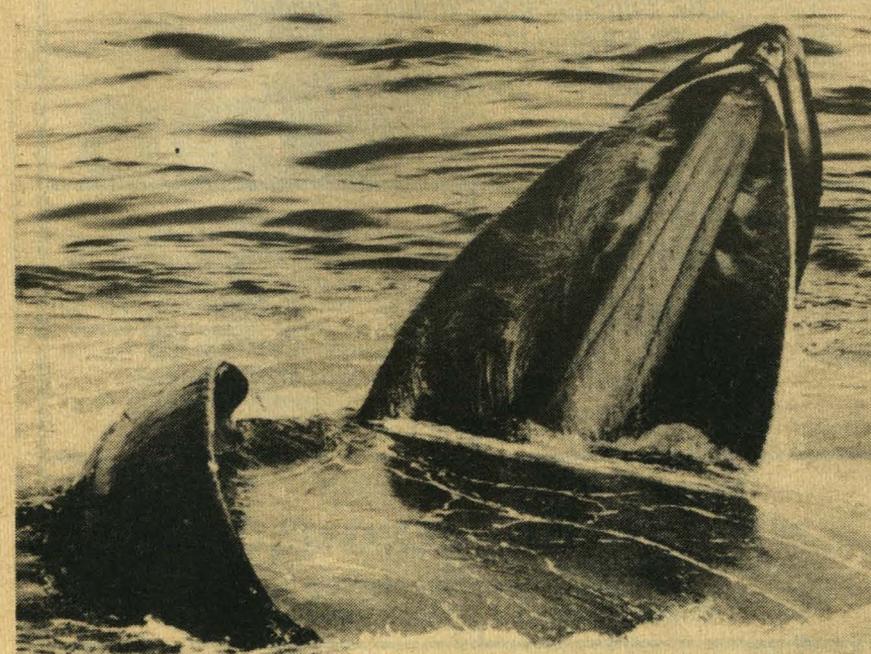
body pigmentation. This identification is difficult because finbacks are more similar to one another than humpbacks.

Whale watches originated in Provincetown in 1975. Captain Al Avellar, owner of the Dolphin fleet, started offering them and, from the beginning, provided free space on his boats for members of the scientific community interested in studying whales. The Dolphin's crew are known to be good spotters and have had good luck over the years in following whales.

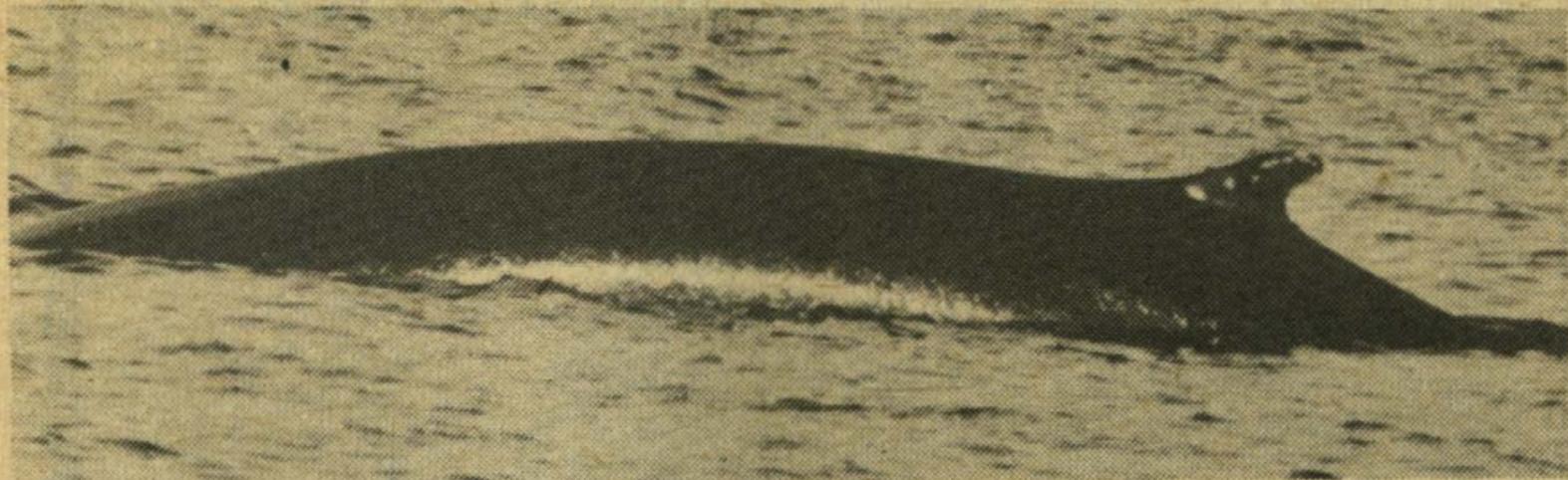
But don't expect any hard answers. Mayo has said that, "Whenever



Humpback "Blizzard"



Humpback whale lunge-feeding



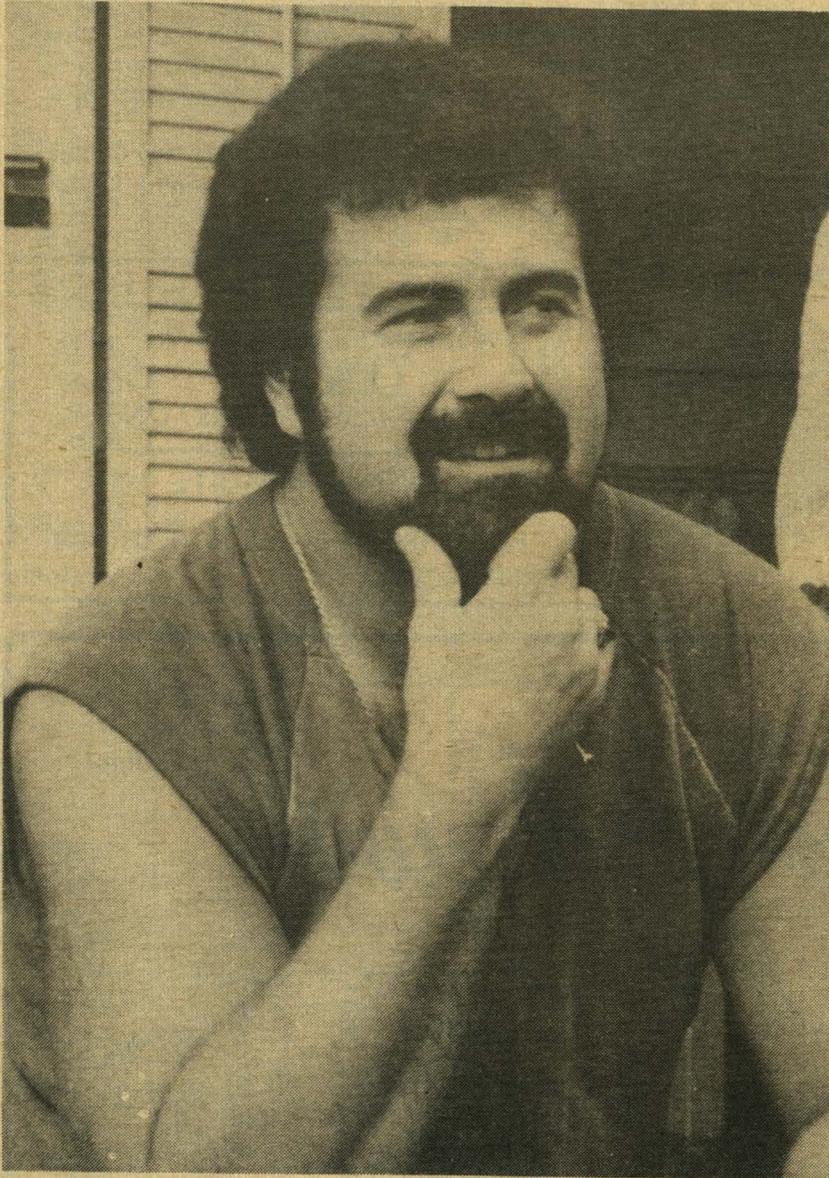
A finback whale

anyone gives you an answer on whale behavior, chances are they don't know what they're talking about."

Hot and cold drinks, sandwiches, beer, drinks and film are available on the whale-watch boats. Restrooms are provided. Passengers can either sit or stand on the deck, or, if the going gets rough, come indoors for shelter.

Reservations are suggested.

Lennie Grandchamp



At the eastern end of Bradford St., far from the madding crowd, another crowd of devotees and new fans is gathering this summer at The Moors to enjoy Lennie Grandchamp's comedy and songs.

"When I started here seven years ago," Lennie said, "I worried about acceptance from the audience. Now I worry about maintaining their

acceptance, keeping them interested enough to come back."

Not to worry. As Lennie settled in at the piano, and the audience settled in for an evening's entertainment, it was obvious that not a few of his women fans are a little in love with him.

When Lennie said, "If anybody asked me if I'd lost weight, I'd kiss their toes," a woman in the audience giggled and asked, "Did you lose weight?" Lennie burst forth from behind the piano and it looked for a moment as if he would kiss her toes.

Instead he played "To Love Somebody."

Lennie was a church organist in his native Rhode Island for 17 years, and a professional hairdresser for 18 years. Eight years ago he decided to become a professional singer and piano player, after he received a standing ovation for a guest appearance at the Crown & Anchor, where Ava Williams was performing.

"I came back the next year and got a job working weekends at The Moors, which I did for two years, and I've been here full-time ever since," he said.

Lennie's material is always fresh because much of it arises from his dialogue with his audience. "I love funny routines from life," he said. "I always want my material to be fresh. Ava taught me that there are people out there, so don't ignore them, look at them. They're coming to be entertained, and they leave it all up to you."

As people strolled into the Smuggler's Lounge, Lennie asked them where they were from. Their answers quickly prompted an out-of-hand discussion about what people from various states call themselves.

About his rapport with his audience Lennie said, "I know it's hard to convey in words, but you can feel it inside." And the audience reciprocates, responding to Lennie's enjoyment of them.

His repertoire includes popular songs such as "Killing Me Softly With His Song," "Feelings," and "You Were Always On My Mind" and his own songs, many of which can be found on his album, "Someone Cares," released in 1982.

Lennie told the crowd, "When there are 90 people in the audience and they're all just smiling, I have a nervous breakdown." But who wouldn't laugh at Lennie blindfolding himself and singing "Make the World Go Away"? Or his impersonation of Julia Child giving a recipe for vegetable soup? "First you take a leek..."

Lennie Also played a few of his Provincetown theme songs, among them theme song no. 6, "There's a Kind of Hush All Over the World" (you can hear the sound of lovers in love), and theme song no. 2, "Where the Boys Are."

Lennie Grandchamp performs at The Moors through Columbus Day. He is at the piano on Friday, Saturday and Sunday from 7 p.m. until 1 p.m. until the end of June. From then he performs nightly beginning at 7 p.m., except Wednesdays.

Last winter Lennie performed at Poor Richard's in Waterford, Conn., The Mail Box in Worcester, La Boheme and the Club Intown in Providence, and here at the Town House for several weekends.

Association opens season with four exhibitions and Joyce conference



Girl With a Necklace, 1980, by Lily Harmon

The Provincetown Art Association and Museum will open its summer season this year with four gallery exhibitions and the second Provincetown James Joyce Conference, a conclave of scholars and students of the famous Irish author.

The Joyce conference, "Joyce After the Centenary: New Directions," will be held June 12-16. It is sponsored by the art association, the James Joyce Foundation, the James Joyce Society and the University of Miami.

Anyone may register between 2 p.m. and 7 p.m. at the art association on June 12. A reception will be held at 8 p.m. Lectures, films, poetry readings and music will be presented beginning at 9 a.m. June 13.

Such well-known Joycean talents as Hugh Kenner, Kevin McDermott, Neil Hickey, Stanley Kunitz and Nathan Halper will make presentations.

Robert Motherwell

Internationally renowned artist, Robert Motherwell, who summers in Provincetown, will have an exhibition in conjunction with the Joyce conference. His prints, collages and paintings all carry Joycean themes.

These thirteen pieces reflect Motherwell's fascination with Ireland and Dublin as interpreted through Joyce's vision, particularly in his books, *Ulysses* and *Finnegan's Wake*.

These pieces have never been shown together. The public will have the opportunity to view works with titles such as "Mulligan's Tower," "Bloomsday" and "Dublin Cottage."

Many of these works also reflect the artist's concern with the colors of Ireland: the pungent greens of fields and lawns, for example, and the grey tones of Dublin's river Liffey. The complex language of *Finnegan's Wake* is paralleled by Motherwell's use of multiple references through lines in such works as "Shem the Penman -1," "4" and "8."

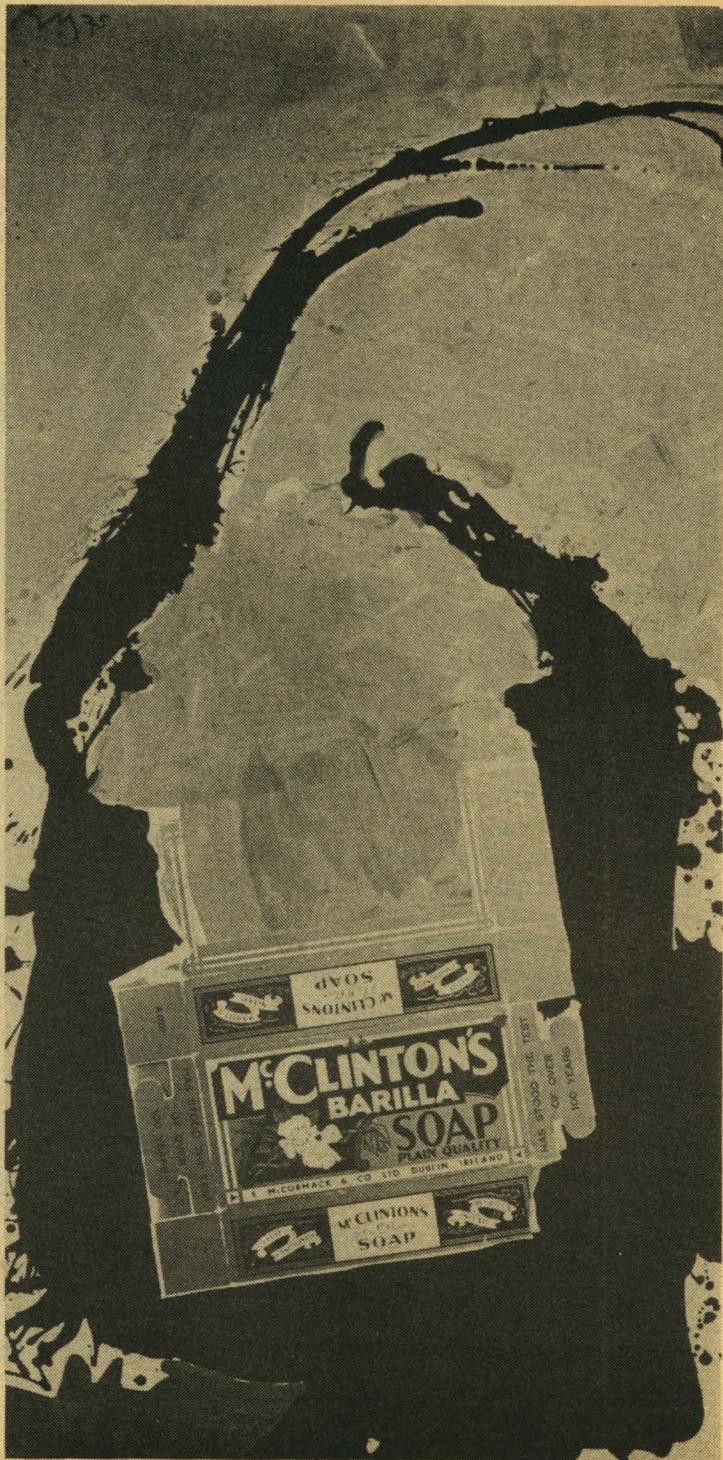
Joyce exhibition

Another exhibition entitled, "James Joyce in Perspective," is a collection of memorabilia and artworks celebrating Joyce. The show consists of about 30 pieces, including prints, paintings, photographs and sculpture. Photographs by Bernice Abbott and Giselle Freund, sculpture by Bill King and prints by Jack Coughlin will be included, along with works by other artists.

Both exhibitions run through June 26.

Young artists

The Fifth Annual Young Artists's Show features sculpture, paintings, drawings and prints by artists from all over the Northeast, and as far away as Ohio and New Mexico. Artists up to the age of 40 are eligible



for the show.

This year it was juried by David Ross, director of the Institute of Contemporary Art in Boston; Stephen Stux, director of the Stux Gallery in Boston and artist Janis Provisor, who selected the 45 artists from 300 applicants.

Seven local artists are exhibited: Ken Buhler, Peter Coes, Kristine Hopkins, Michael Maloney, Lucinda Johnson, Victoria Stoll and Paul Oberst.

The Young Artists's Show is an important medium for the increased visibility of significant young artists from New England. The show runs through June 30.

Lily Harmon

A 50-year retrospective of the paintings, sculpture and drawings of famous portraitist Lily Harmon will be on exhibit through June 26.

The show is part of a traveling exhibition that originated at the Wichita Art Museum in Kansas and traveled to the Butler Institute of America in Youngstown, Ohio before coming to the Provincetown Art Association and Museum.

Harmon began her career as a painter in 1930. A native of New Haven, Connecticut, the major part of her career has been spent in New York City and Provincetown. Her work consists primarily of representational drawings and paintings.

Thirty-seven of her paintings, four drawings and four sculptures will be shown at the exhibition in Provincetown.

The Provincetown Art Association and Museum is at 460 Commercial Street. Gallery hours are noon to 4 p.m. weekdays, and noon to 4 p.m. and 7 p.m. to 10 p.m. on weekends.

Boatslip Tea Dance

Afternoon Tea Dance at the Boatslip, already a Provincetown institution in its third summer, opened on Friday, May 13, at the Boatslip Beach Club.

This popular afternoon activity starts at 3:30 p.m. and runs through 6:30 every Friday, Saturday and Sunday and features deejay David LaSalle. Beginning Memorial Day weekend and running through the rest of the summer, the Boatslip will offer Tea Dance every day of the week.

In some ways, Tea Dance embodies all the diverse elements of a Cape Cod vacation, bringing the beach, entertainment, and refreshment together at the end of the day, when many a vacationer is still somewhat reluctant to forsake the outdoors for nighttime activities.

The setting is poolside, overlooking the harbor, with dancing either indoors on the glass-enclosed deck or outside. The dress is casual, almost anything-goes, with bathing suits interspersed with jeans.

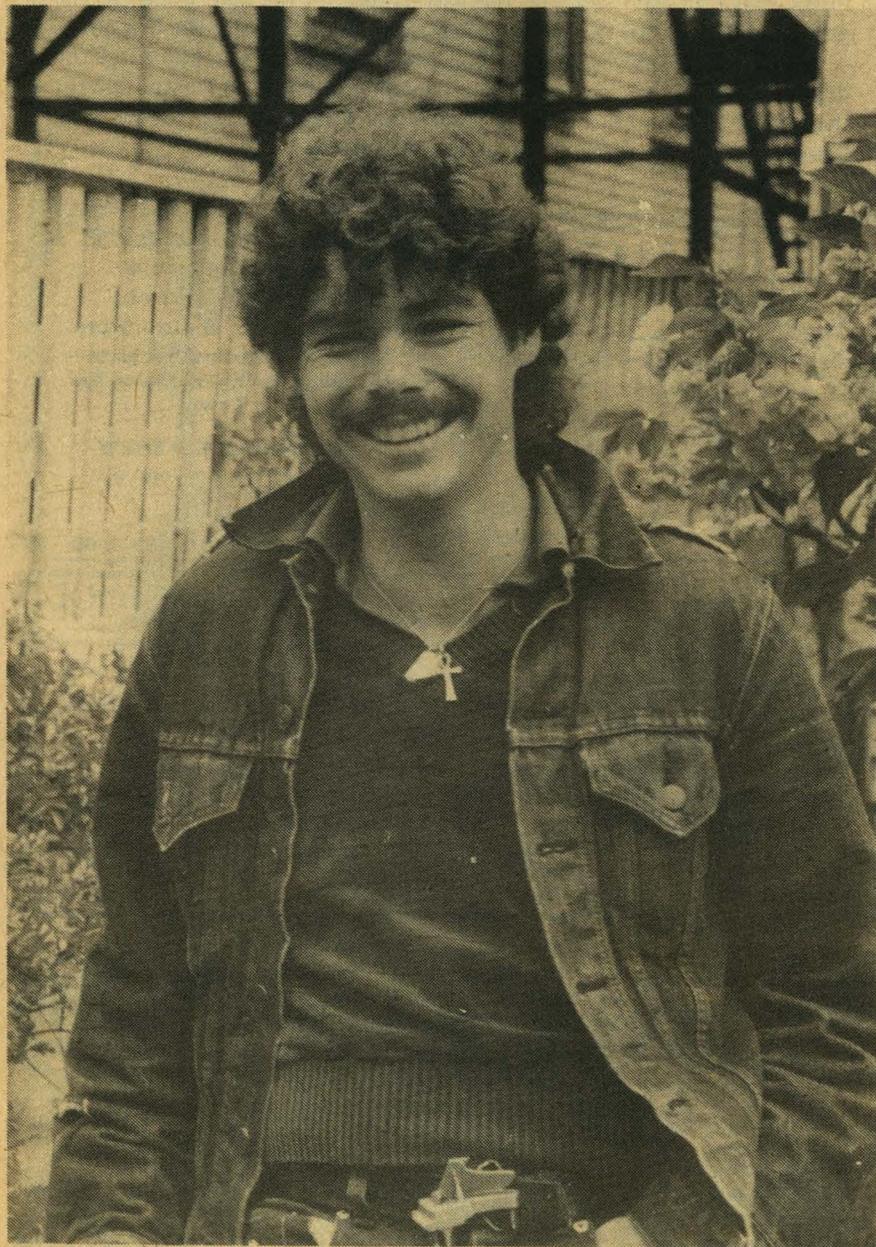
The harbor breeze and bright sun bring a whole new flavor to the disco experience and, after particularly spirited dancing, the pool and

the bay are just a few steps away for a quick refresher. Waiters are everywhere to make sure you have everything you need.

Deejay LaSalle plays three hours of the best and newest of disco music, with an intensity that builds throughout the afternoon, to the point that groans of disappointment always accompany the last song.

Tea Dance at the Boatslip is the perfect place to regroup after the day's diverse activities, make new friends and plan your activities for the rest of the day. It's hard to miss—just follow the crowds heading toward the west end of town in the afternoons.

Performer



Jim Lazzell

Photo by Gabriel Brooke

Jim Lazzell begins his second summer performing in Provincetown on May 20, when he opens at the Cottage Restaurant at 149 Commercial Street.

Lazzell will be a familiar face to many who enjoyed his piano and vocal duets with Debbi Johns last summer at the Boatslip.

This year, he will sing and perform alone at the Cottage every night but Monday, from 9 p.m. to 12:30, featuring a spectrum of music, including Top 40, show tunes, and what he calls old standards.

"I play as wide a variety of music as I can get my hands on," he says. "I try to have something for whoever shows up in the audience.

"That's part of the magic of playing in a night club atmosphere. You never know what kind of audience you'll have. Each night, there's a different energy."

Lazzell, 25, has been in music virtually all his life, although he never thought he would find himself playing in cabarets or nightclubs. After his undergraduate work in classical music and bassoon at the Jordan Conservatory of Butler University in Indiana, he joined the army and came to Boston in 1977 with the U.S. Army Band so he could continue his musical studies at the same time.

"I fell in love with New England, to the point that I didn't want to go anywhere else," he says.

After the army, Lazzell began to sing in nightclubs, including the Pub in New Haven, the Warehouse II in Hartford, the Spectrum and the Club Intown in Provincence and Backstreet in Andover. After a number of favorable reviews in area publications, he was asked to play last summer at the Boatslip.

While Lazzell tries to have something for everyone in his audience, he says he's "in love with the music of the 20s through the 40s. That was a great era; in many ways, unsurpassed."

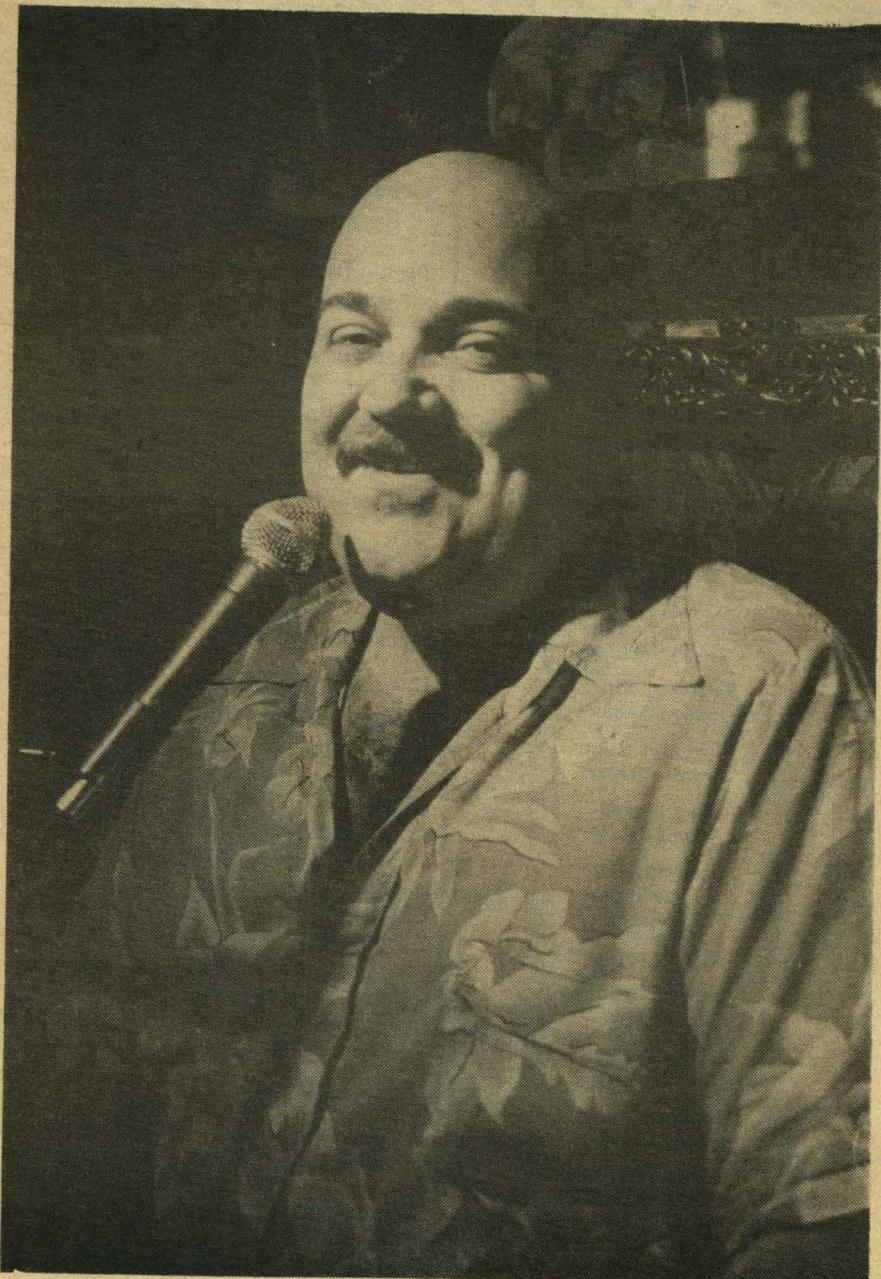
In Provincetown, Lazzell met many of the performers he says have influenced the way he performs.

"Linda Gerard has an incredible charisma onstage, and Diane Marchal has the style of the great French rhythm and blues singers," he says. "And, Toby Hall has turned the way I play piano upside down. I was always more reserved, more sensitive. But, Toby really lets go in a cabaret type atmosphere. He's a monster at the piano, but with a lot of depth of thought behind what he does."

"And, Lenny Grandchamp. I'm impressed with the rapport he has with his audiences. People in this town, natives and tourists alike, really love him."

Lazzell says he is uncertain what he will do after his summer at the Cottage. "I really miss playing in an orchestra," he says. "I'd really like to go on and work on my masters."

"But, at the same time, I'm giving a lot of thought to working with the theater in Provincetown over the winter. Anything from music to painting sets. I've done all that before, both with musicals and dinner theater.



Big Ed

Photo by Gabriel Brooke

At the Crown and Anchor Big Ed

There is a feeling during pianist/comedian Big Ed's performance in the front room at the Crown & Anchor that visitors from far and wide have been given permission by Big Ed to go out and enjoy Provincetown. They leave his show no longer with the look of people who have come to the mythical American town to discover it and don't know where to begin.

Big Ed could well be considered Provincetown's one-man welcoming committee. Drawing crowds off the sidewalk into the Crown & Anchor to sit and laugh with him for two hours has become a practiced art for the large and outrageous performer, and he makes first-time visitors to town comfortable with their choice.

"I know," he said. "You never tell your mother or anybody that you're coming to Provincetown. You just say, 'I'm going to Cape Cod.'"

Big Ed gets the entire room involved, drawing certain people into his circle to spar with him for a while. He solicits certain pieces of vital information, such as names, hometowns and occupations. Much of his comedy is spontaneous, because he draws on his dialogue with his audience. There is a lot of jousting about matters of life-style, and the audience loves it.

Big Ed seems to have gone to the Don Rickles school of comedy. One audience member told Big Ed he was a surgeon, only to be given the quick rejoinder: "You steal cars, you can't fool me." After making satyric fun with one couple Big Ed inquired, "Are you as outgoing at home?"

Perhaps not, but Big Ed is able to help his audience shed the concerns of home and diffuse their workaday pressures, thus accelerating the enjoyment of their vacations in Provincetown.

By making fun of life-styles, Big Ed is telling his audience that each life-style can become a little more comprehensible, or at least accessible, under his comic scrutiny. At one point he said, "Auntie Em, we're not in Wellfleet anymore," as he explored some of the social dynamics that exist here.

Big Ed accompanies his comedy on the piano with some fine musicianship. He played "Do You Want to Know a Secret" and got the room involved by having various groups of people sing, including gay men, gay women, straight people, French people and bisexuals. In this number Big Ed acknowledged the diversity of his audience and got them to participate together. At the end of the song, there were cheers as well as applause.

Big Ed does take-offs of familiar songs, using the tune from "Winter Wonderland" to sing "Walking in Miami Beach at Night." "Mr. Sandman" became "Mrs. Reagan," a song about the First Lady carrying a gun. He also does a routine about Queen Elizabeth, who apparently

did not favor the way the Reagans had received her. In the routine she asks her page where in the United States she can go to be treated like a Queen. Naturally, her page suggests San Francisco.

"I'm a cross between a director and a psychiatrist. People come to see Big Ed to laugh for a few hours and get rid of their trials and tribulations. Delivery is a big part of the show. People love attention. The cast always changes because the audience always changes. The people in the audience are the co-stars. People just love to get in on the act."

The Big Ed stage persona developed about four and a half years ago. "Ever since I was six years old I was a big guy, so the character has something to do with my girth," he said. "Big Ed is also a combination of many people who influenced the character. I developed more of Big Ed when Bette Midler was new on the horizon, and I've always related to Don Rickles's satiric humor.

"Big Ed only exists on stage, however. There are things I say on stage that I would never say to a person in a casual situation."

Big Ed's first time entertaining in Provincetown, at the Crown & Anchor, was last summer. Originally from St. Louis, he now calls Chicago home, although he considers himself in transit at this point in time.

The 30-year-old entertainer has been playing the piano since he was eight. "My mother could always tell what mood I was in, because I'd play out my moods on the piano before dinner," he said.

He was involved with Sing Out, part of a group called Up With People, and became Sing Out's national musical director while still in his teens.

He was musical director of a touring production of "Jesus Christ, Superstar," and also booked entertainers and worked at piano bars. A production of "Hair" brought him to Chicago. Although the production was cancelled, he remained in Chicago to work as Big Ed at Sally's Stage and at Zanie's Comedy Club, where he performed for the last two and a half years.

He was invited to work at the Crown & Anchor last year after Linda Gerard, co-owner of the Pied Piper, had seen him perform in Florida and told Crown & Anchor co-owner Stan Sorrentino about his act.

Big Ed prefers to do satiric comedy because he feels "it is the least saturated of the comedy acts," and because satiric comedy is "natural, not a rehearsed act," he said.

"I'm basically a loner," he said. "I must have space. When you perform there is a line between yourself and the audience that isn't crossed."

Indeed, Big Ed away from his stage at the Crown & Anchor is low-keyed, almost taciturn, the complete opposite of his irreverent stage presence. He feels, however, that the front room at the Crown & Anchor was made for him, because of the casual atmosphere and the interaction that is possible between himself and his audience.

The audience feels just that way about Big Ed, because the room is packed during every performance, as is the sidewalk outside.

Big Ed performs at 5 p.m. and 7 p.m. every night but Thursday, through Labor Day. He will perform through the fall from Thursdays through Sundays at 7 p.m. and 10 p.m.

The legend of Marilyn Monroe

Norman Mailer's 'Strawhead'

"Strawhead" is Norman Mailer's stylized, thoughtful and often brutal theatrical contribution to the legend of superstar Marilyn Monroe.

In this vehicle for Cambridge actress Karen MacDonald, directed with a light hand by Marshall Oglesby, members of the Provincetown Summer Theater can congratulate themselves on a classy and entertaining production of a difficult subject.

The complexities of Monroe, as brought out in the play, are almost too numerous to mention, but MacDonald, a professional in firm command of her craft, gives us a multisided portrait that shifts like mercury.

Monroe, to Mailer as well as most of the movie-going public, was less a flesh-and-blood woman than, among other things, a symbol for an entire era. She was also a "scheming sex bitch;" a lonely orphan;



Karen MacDonald as Marilyn Monroe

Photo by Daniel Vachon



Karen MacDonald as Marilyn Monroe

Photo by Daniel Vachon

a helpless flirt; an insecure wife; the innocent victim and the conniving slut, all wrapped up into one package of total womanhood.

But it was a burden Monroe seemed all too aware of, and the play brings home to us the tolls that such exaggerated demands on one human being can extract.

An audience's response to this material is as complex as the blowsy heroine, whom we watch drink, dance, reminisce, pop pills and interact with some important people of her era.

Because Monroe was a real person, but also because Mailer never met her, we are confronted by the writer's perception of who she was, not a realistic portrait. Therefore, the end product becomes filtered through a screen of responses: Mailer's interpretation of Monroe; MacDonald's interpretation of the playwright's intentions; director

Oglesby's contribution to that interpretation; and finally, our own response, as an audience quickly made aware of both the power of Mailer's words and of Monroe's complicated legend.

Physically perfect for the role, MacDonald triumphs in her intricate task. She is joined by a cast of equally strong supporting actors, many of whom play several roles.

John Jiler, in particular, stands out in a multiplicity of roles. He plays Norman Norell, the designer who created Monroe's "elegant" image; TV interviewer Edward R. Murrow; Sir Laurence Olivier; and the late acting teacher, Lee Strasberg, all with equal dash and confidence.

Cam Wilder has an all too brief appearance as baseball great Joe DiMaggio, and also appears as Rod, a savage hustler.

Convincing in the roles of Joan Crawford and Queen Elizabeth is M.J. Pauly. Robert Griffith plays several incidental roles, including a TV crewmember, a reporter, and a lord.

Allen T. Davis as Arthur Miller is so authentic, it makes us wonder if Oglesby has found the secret to cloning, and Judy Brubaker is also fine as Paula Strasberg.

In the somewhat larger roles of Milton and Amy Greene, the photographer and his wife who befriend Monroe and encourage her to rise above her "dumb blonde" persona, are John Oliver and Georgia Papastrat.

Oliver seems a bit stiff as Greene, but as the play goes on we find that the stiffness seems intentional, a stylistic flourish.

Oliver as Greene is given the responsibility of tying together the divergent elements of Monroe's life. The play starts with their first meeting and ends with their last. He is described as a great photographer, who also heads Monroe's corporate entity, but why she remains so attached to this rather cold mannequin of a character, who displays all the human warmth of a Charles Addams character, is at times puzzling.

Papastrat gives the role of Amy a straightforward, but almost prep-reading. She is spiffily attired in all of her scenes, with the lithe elegance of a fashion model. It is difficult, however, to discover what it is Monroe relates to so warmly in this character, apart from her clothes and frequent fashion advice.

Indeed, what to wear seems to become the biggest problem in Monroe's life. Whether the playwright intended it, the characters of Amy Greene and Marilyn Monroe seem obsessively, and almost comically, clothes-conscious.

"I never realized the value of a sweatshirt," Monroe tells us at the beginning. She goes on, with almost pathetic gratefulness, to hear the fashion wisdom of Norman Norell, introduced as "the greatest dress designer in the world."

Norell, played with lispng flair by Jiler, announces, "Ruffles are death," and goes on to inform Monroe that her body type is all wrong. "She's in the wrong century...totally Victorian," he scoffs, another

example of those who play on Monroe's already well-developed insecurity complex.

A high point of Monroe's life is the ermine coat Milton Greene gives her. A low point is Amy Greene's derision of her tight, red dress. The sole advice Marilyn gets before her ill-fated interview with Murrow is, "Wear your nice sweater with the shawl collar."

On her wedding day, Amy tells her, "White will be tacky. Dress in the color of champagne," so when Monroe ponders, prior to marrying Arthur Miller, "Am I making a mistake?" we wonder if she is referring to the marriage or her wardrobe.

This scene is immediately followed by a reception with Queen Elizabeth. Monroe asks Amy the age-old question, "What should Arthur wear?" to which Amy quickly and sagely replies, "The black suit he got married in."

Indeed, wonderful costumes are a large part of this play, though not to the extent that they become its *raison d'être*.

MacDonald looks breathtaking in a long, white dress in her London scenes; sexy in a black lace teddy; vulnerable in her white slip and wrapper and totally authentic in the daytime '50s sheaths she wears.

The full-skirted frocks of Joan Crawford, Miller's rumpled suit, Lord Olivier's "Prince and the Showgirl" outfit, and Amy Greene's consistently correct ensembles all enhance the enjoyment of watching this play.

But the play is more than just a fashion show. Through it all, the sexy and talented MacDonald brings life and pathos to a role that rises above the occasional Women's Wear Daily mentality.

Her final scenes, on the phone, surrounded by a mess of booze, barbiturates and make-up, display true command of her art, and provide chilling insight to this beautiful, mixed-up person. The simple line, "My hair's a mess and I feel awful inside," rings perhaps the truest of all.

"Strawhead" is a "must" play of the Provincetown summer season, thanks in no small part to the prodigious energy and acting talent of Karen MacDonald.

The play can be seen at Provincetown Town Hall, beginning at 8:15 p.m., through September 11. For ticket information, call 487-2945.

At the Town House

Phoebe Otis

Phoebe Otis is lighting up the stage at the Town House on Friday and Saturday evenings with her clear, fine voice. Accompanied on the piano by her musical director Richard Demone, Phoebe began the evening with "Starting Here, Starting Now," then sang a welcoming medley for the audience, including "You are so Beautiful to Me." This song she dedicated to Ellie Boswell, who was among the audience that evening.

Explaining that she is "more into things that people may not have heard as much," Phoebe sang "Someone That I Used To Love," recorded by Natalie Cole, and a Sarah Vaughn song, "Pieces of Dreams."

She also sang "The Rose," and a medley consisting of "I Only Want to Laugh" and "Ten Cents a Dance." Richard played a lively Scott Joplin rag, called "Cascades," and frequently joined Phoebe vocally during a trio of songs made famous by Barbra Streisand, "Funny Girl," "People" and "Sadie."

Phoebe sang a number of other songs, including a country and western original, "Just a Little Bit Longer." Phoebe has also written



Phoebe Otis

Photo by Gabriel Brooke

a ballad, and she is working on other original material, at this point all country and western.

"I choose songs that I like, and which apply to my life or to someone I know," Phoebe said. "I act them out on stage, so they have to mean something to me."

Phoebe was trained vocally in New York by John DiMaio. She started singing professionally before she was out of high school, and in college she was accompanying herself on the guitar at coffeehouses. At 21, when she was old enough to sing in bars, she worked in cabarets in Boston.

Originally from New Seabury, Phoebe lived in New York for nine years, and visited Provincetown during the summers. She has called Provincetown home since 1967. "I knew it was home when I was sitting on the beach in Honolulu and I wanted to be in Provincetown," she said.

Her first professional engagement in Provincetown was at the Town House. She worked for ten seasons at the Crown and Anchor, eight of which were with headliner Arthur Blake in the Backroom. Phoebe also worked at the Pilgrim House for two seasons. Accompanied on

the piano by Bobby Nesbitt, she tended bar and sang. "People tried to trip me up by ordering lots of drinks," Phoebe said, "but I kept on singing."

Phoebe is on the road during the winter, and she has performed in New York, Chicago, Boston, Wisconsin and Canada. She has appeared in the Off-Broadway play, "They Don't Make Them Like That Anymore," in the soap opera "Guiding Light," and in television commercials.

Last year Phoebe performed in a 13 week run of "Pirates of Penzance," for which producer Stan Sorrentino, co-owner of the Crown and Anchor, won a Golden Gull Award. The play was a full production with a 14 member cast. In it, Phoebe played Mabel and each of the sisters, singing soprano within her vocal range which goes from contralto to lyric soprano.

Phoebe first worked with Richard Demone five years ago. They took a three year break, during which Phoebe acted and painted. "The singing took over again," Phoebe said, "and Richard and I started working together again last winter." Richard also composes songs, and they are currently working together on original material.

Musically, Phoebe's heroes are Frank Sinatra, whom she considers "the finest popular music singer," Billie Holiday and Barbra Streisand. "Streisand has a wonderful voice and great material," Phoebe said. "I try to learn a little something from everyone. Everyone has something they do well."

An idea of the variety of Phoebe's material could be seen when she sang a song from "The Baker's Wife." As with all her material, she acted out the emotional content of this song, with "Bravos" from an appreciative crowd.



"Breathless" by Richard Marek

Third show of the season

Marek at the Pilgrim House

The Pilgrim House, at 336 Commercial St. in Provincetown, will sponsor a two week exhibit of selected works by Provincetown artist Richard Alan Marek from September 18 through October 2 in the Upstage Lounge.

An opening reception will be held from 3 p.m. to 5 p.m. in the lounge on September 18.

Marek, 27, is originally from Johnstown, Pa. He began his art career as a commercial artist and graphic designer in 1975 in California, and continued in this field when he came to Provincetown in 1980 when he began to work for *The Advocate*. He continues there as art director and also for *Exposure* magazine, for which he designs the covers. *Exposure* is a free magazine published by the *Advocate* and distributed all over the lower Cape.

In 1981, Marek began to create his own works with an unusual pencil and watercolor technique, cross-hatched with thousands of pencil strokes for texture, shadow and dimension. His works—mostly busts and still lifes—are strongly representational while, at the same time, surreal and almost mythological in concept.

Marek's first one man show was in 1982 at the Boatslip Beach Club in Provincetown—coincidentally, the Boatslip's first art exhibit. He showed there again this summer and was also selected for the "Afternoons of Art" series at Ocean's Inn, which featured a different Provincetown artist every Friday during the summer season.

The Pilgrim House is an historic guesthouse and entertainment complex located just East of the center of town, and features a variety of live entertainment in both the Upstage Lounge and the Madeira Room daily.

This is the Pilgrim House's first formal art exhibit and was planned by owners Phyllis Schlosberg and Betty Neuman to coincide with this year's Fall Arts Festival, although the works of other prominent Provincetown artists have graced the walls of the Upstage Lounge in the past.

The Fall Arts Festival is an annual three-day event, falling this year on September 23, 24 and 25, and is the culmination of the summer season on the lower Cape.



At the Provincetown Inn

Reuben, the entertainer

Reuben Siggers rightfully calls himself Reuben the Entertainer. He brings to the Landing Lounge at the Provincetown Inn a performance and audience repartee that immediately engage the crowd and



Reuben the entertainer

demonstrate his thorough knowledge of music.

Reuben earned a bachelor of science degree in music in his home state at the West Virginia Institute of Technology. He worked his way through college playing in a group called Little Reuben and His Fabulous Kool Kats.

In 1961 he was the only black in a graduating class of 150, and he later became the first black on the Institute's faculty when he was hired to organize a marching band for the school.

"What got me interested in performing?" Reuben asked. "Money! August 24th was my 19th anniversary in this business. I love performing. I see it as an extension of myself. I'm a blessed person because I'm doing what I want to do, living the life I want to live.

"I enjoy life. I could use more hours in a day. I get up at 6:30 or 7 every morning. Well, almost every morning. I have a busy schedule, practicing and performing. I'm on the road so much with engagements that people sometimes ask me if I'm lonely. I'm never lonely. I do like my time alone, but I don't want that to scare away people from inviting me to dinner," he laughed.

Reuben spends some of his private time sewing, which began in 1974 as a way to make clothes more to his liking and to save tailoring costs.

"I make all of my own clothes now," Reuben said. "I wish it weren't so hot out tonight. I could have worn one of my capes. I love making an entrance in a cape."

Reuben's schedule has taken him all over the United States and Canada, Mexico and the Caribbean. Earlier in the season Reuben had engagements in Lakeville, Connecticut. "I was performing three nights at one club and three nights at another," Reuben said. "Breaking down and setting up all that equipment was horrendous."

It is easy to see why. Reuben has a Hammond 3-B organ, a Wurlitzer electric piano, and a powerful sound system. Watching him perform is something like watching a very contented man hold court. This is his third consecutive summer at the Provincetown Inn, and a number of the members of his court obviously know and love his act, so they encourage him with one-liners that Reuben is quick to grasp and throw right back.

After playing an opening number, he asked for requests. Silence from the audience. "Oh, I can't think, I just can't think!" Reuben mimicked the audience, holding his palms to the sides of his face. While the audience thought, Reuben played "I'm Still in Love with You" and "You're Nobody Till Somebody Loves You." He did a few requests, and then offered to buy drinks for the entire room. But then he qualified it. The audience had to correctly guess the titles of ten songs.

Even the more taciturn members of the audience were quick to respond. Reuben's masterful knowledge of music became apparent wh:

he played songs from the '40s, the '50s, songs from Broadway, film and television, songs that begin with a letter from the alphabet that the audience called out to him, even television commercials.

"That's not fair," a bearded man called out about the television commercials. "We're not housewives."

"I see," Reuben said, and carried on just the same:

To an answer that was hastily thrown to the room, Reuben clapped his hands and said, "That's a very good answer. But it's the wrong one."

The audience often guessed up to the ninth song correctly. At this point Reuben dramatically brought forth a handkerchief and dabbed his forehead, and took a nervous sip of what he called his Do It Fluid.

But guess who was the evening's winner? Reuben.

Just the same, it's great fun. Later Reuben said, "Sometimes I tell the audience that if the first answer given is correct the drink is on me. But it must be something about the human psyche, because they'll shout out any old answer, and it is invariably wrong."

Reuben, you know exactly what you're doing.

His musicianship, effusive personality and fun and games with the audience are all equal winners. Reuben is playing at the Provincetown Inn until October 9. His schedule is Wednesday through Sunday from 9:30 p.m. to 12:30 a.m., and Wednesday through Saturday matinee performances from 4:30 p.m. to 5:30 p.m.

Joel Meyerowitz's New Book "Wildflowers"

Photographer Joel Meyerowitz's latest book, "Wildflowers," captures 20 years of humorous and poignant human moments in cities, parks and gardens across the United States, as well as in Spain, Mexico, Morocco and France.

"The flower pictures are about me: a young man, me in the world, stopping along the way and saying, 'Isn't that interesting?'" Meyerowitz commented.

The photographer, who summers in Provincetown, has travelled extensively to other countries, using a small handheld camera to capture his private moments. "Wildflowers" contains images ranging from unusual flowers photographed at night in a city park to a Mexican peasant woman carrying her suckling child along a modern street.

The book is subtly divided into sections of related motifs. The theme of flowers runs throughout the book and ties together divergent elements.

"These life moments are like flowers," Meyerowitz said. "Within their unfolding and mysterious form, they are a world of luster and dust, of silk and wax. They bloom and they fade."

The impetus for the book came about by chance, according to Meyerowitz. He was sorting through some early photographs, when common threads revealed themselves in the work. Meyerowitz was thrown into a dilemma.

"The unexpected is what our material is made of, so when your work comes at you in an unexpected way, you have to deal with it," he said.

"Do you put aside the search for the unknown thing, or accept what the gods offer you?" he asked.

"If you are willing to be open-ended, you see where the real you has been coming up to the surface when it can, a process of self-discovery that takes courage. It takes courage to follow these hints. Do you drop everything and follow them or not trust them?"

Meyerowitz decided to follow the hints which he saw as a revelation and compiled the group of photographs into a book.

The book is a thoughtful and perceptive look at human rituals and follies. It captures those elusive moments in life which can best be described through a picture.

"Wildflowers" is a quite different book from "Cape Light," Meyerowitz's highly popular book published in 1978, which is a collection of landscape photographs taken on the Outer Cape. These photographs have been particularly noted for their mystical, sometimes eerie treatment of the ever-changing effects of light and water particular to the Cape.

The pictures in his new book are generally darker in tone and reflect many diverse cultures and physical environments. Each picture tells its own story.

Born in New York City, Meyerowitz considers himself basically a

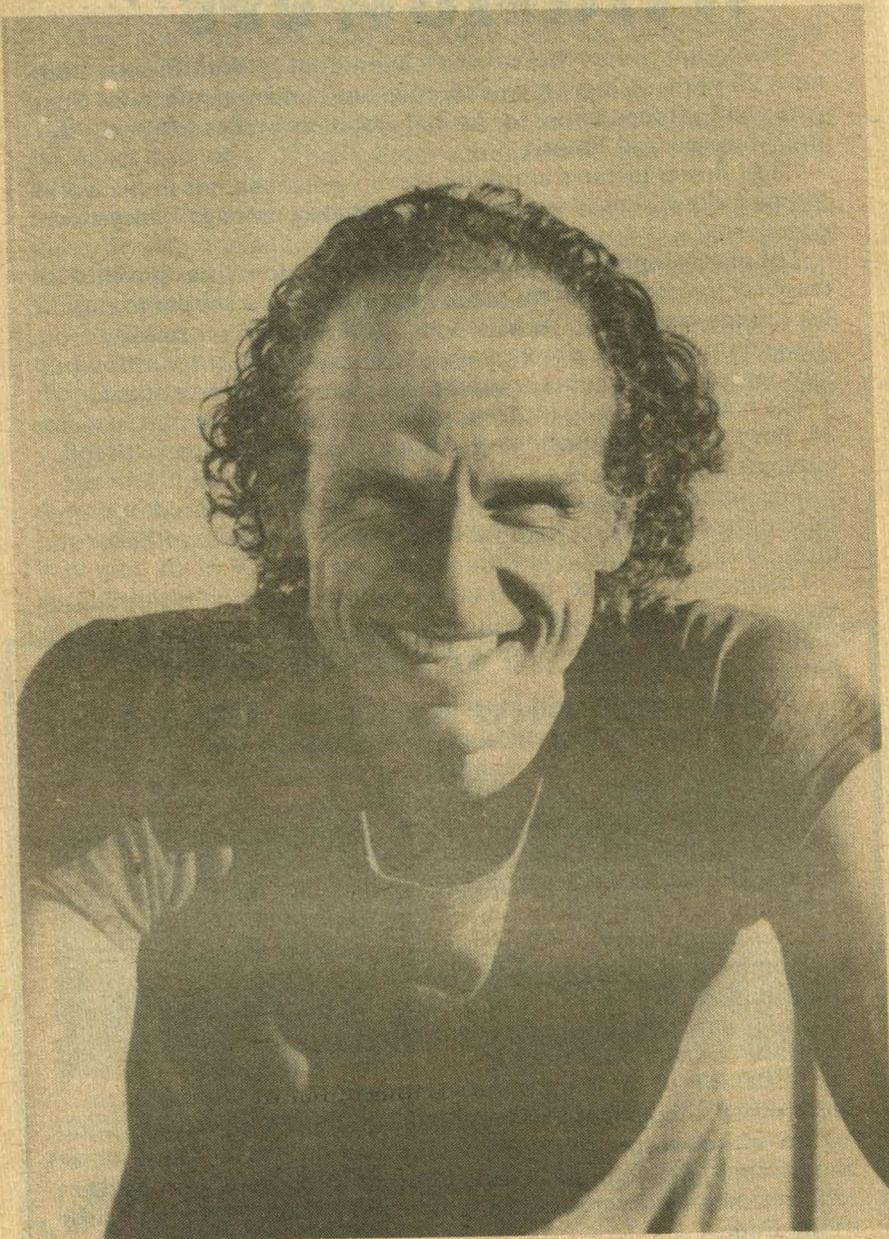


Photo by Gabriel Brooke

Joel Meyerowitz

street photographer. He said he enjoys "the wildness of cities.

"Street photography is an unpredicable form," he said. "You have a stream of consciousness unrolling inside your head, like a movie. You go out and build pictures, you are in a sense gestural—something happens."

His favorite spot is 57th Street and Fifth Avenue in Manhattan, "one of the great cross-streets of the world. You can stand there in the sunlight and watch remarkable occurrences."

Meyerowitz does not try to pose or control his subjects. Instead, he relies on his instincts to capture a gesture or moment of time that contains the beauty, irony and comedy of everyday existence.

"Photographers are dependent on chance from the outside world," he said. "In a way you have to match the outside world with an internal experience. Only a handful of us work that way. Most photographers like to work with known qualities."

Meyerowitz believes that "Too often photographers are so intent on showing you one thing that finally they don't show you anything."

Robert Frank's book "The Americans" was an inspiration to the young photographer when he first quit his job as an art director in New York to devote himself to photography. "I pushed everything else aside and began in high gear," he said.

Frank's book, published in the '50s, is as hip as anything today, according to Meyerowitz, "Never before was there a book of photographs with the wholeness of literature and clarity of a poem," he said.

It gave Meyerowitz the clue he had been looking for: instead of thinking of one monumental photograph which encompassed the whole of human consciousness from the prosaic to the sublime, Frank's work depended for its impact on a sequence of wedded images. This manner of arranging photographs is what gives "Wildflowers" its extraordinary power.

"I have always read through my work for clues to some larger subject, suspecting that it was pictured there, waiting for me to discover its meaning," said Meyerowitz. "While waiting, I have understood that I must be open enough to see what I have and make the best use of it. Each new subject is a step along the way. This is how I stumbled upon these flower photographs that I have gathered unknowingly."

Meyerowitz doesn't think that a search for the monumental photograph makes for a healthy existence.

"If you are shooting for that all the time, you would be unhappy most of the time because you are not getting it. But you can get related accretions," he said.

"Wildflowers" has given him the courage to do something larger, Meyerowitz said.

"I understand now to accept the sparks that fly from any contact with myself, however they are struck," he wrote in the afterword to the book. "I know that at the heart of it, the premise of these pictures courts failure, but one has to attempt the risk in order to measure their effort, or as has been said, '...anything worth doing is worth doing badly.'"

At the Provincetown Heritage Museum

Provincetown Hooked Rugs

The Provincetown Heritage Museum is currently showing a special exhibition, "Provincetown Hooked Rugs, Past and Present," of rugs designed and hooked by area residents over a period of more than a hundred years.

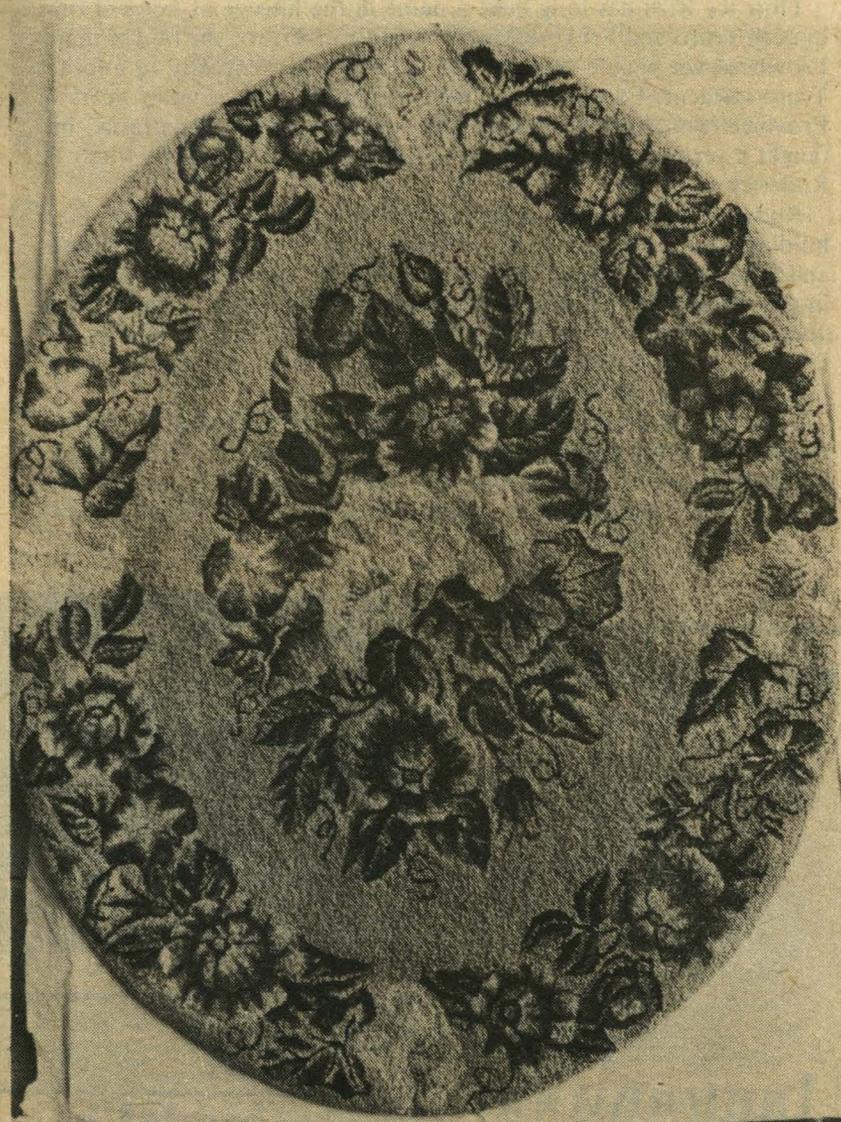
It is fitting that Provincetown has undertaken a hooked rug exhibit. The hooked rug is an American tradition which is believed to have its origin at sea. The earliest known example of an article similar to a hooked rug was made with a marlinspike by a sailor aboard ship. The speculation that seamen hooked many of the first rugs in the United States is well-founded. Men aboard ship had much time to fill on long voyages, and they developed the art of scrimshaw, knotting and hooking to a high degree of skill and artistry. Consequently, the most valuable examples of antique hooked rugs are of nautical subjects.

It is a short step from the marlinspike to the simple hook which is still used to make rugs today. The desire of colonists along the eastern seaboard to decorate their homes made the addition of colorful hooked rugs a primary goal for pioneer women. Their ingenuity and skill were brought into play in an increasing variety of individualized rugs. These rugs were freely drawn from subjects at hand or made from standardized approaches to an overall pattern. This concept uses repeat designs which are still in use such as the "saucer" pattern, the "shell" pattern or the "log-cabin" motif.

Although hooked rugs have ceased to be chiefly functional and tell fewer personal stories about their owners and their lives, they are still being made by skillful hands. Many American women have carried on the tradition and many have made it a distinctive, creative medium. In Provincetown there is an unbroken tradition of hooking rugs which probably stems from the early eighteenth century.

The earliest example in this exhibition is the cotton rug on loan from Marion Cook. Its date is not known. However, the rug was in Cook's house, built circa 1820, at the time of its purchase. The date of the rug could be as early as 1850, but it is more probable that it was made near the turn of the century. This much-used rug displays a primitive hooking technique. The charmingly awkward farmhouse with its stylized trees and once-swimming ducks (now barely visible) reveals the hand of a sentimental homemaker.

On loan from Oscar Rodgers is one of the linoleum cuts used to print the designs for rugs made in Provincetown in the 1920s and 1930s at a place known as "The Hookery." The Hookery was located in the upstairs of an old fish shed owned by Albert Nickerson at 76 Commercial Street. The rug patterns were designed by Colton Waugh, and



Rug by Mary P. Roderick, 1983

Rodgers's linoleum cut graphically demonstrates the method involved in printing the designs.

From that period to this, many fine hooked rugs have been made in Provincetown. In the 1950s, for instance, Harriet Adams was hooking steadily and skillfully. Her "1776" rug is a fine example of the pat-

tern that was extremely popular during and just after the Civil War.

Florence Rich has long been a name in the lineage of hooked rugs in both Truro and Provincetown. A native of Truro, she taught many Provincetown people this art. Her mantle fell eventually to another Truro resident, Edward Enos, who taught the art for many years in Provincetown. Both Rich and Enos used pre-stamped patterns, but taught a very sound technique which has been carried on by Mary P. Roderick.

Roderick has been hooking rugs for twenty years. She has been holding winter classes for ten of those years, first at the Old Manor and later at the Community Center. Many of her students have rugs in this exhibition: Miriam Collinson, Anita Gonsalves, Gladys Silva and Mary Towne. Roderick studied painting with Eugene Sparks and Henry Hensche, which accounts for her interest in color and her attention to a professional product.

Some general traditions are reflected in specific examples. Roderick's floral designs are a direct outgrowth of the French tradition of hooking floral wreaths and bouquets, which are a marvel of technique. The more primitive methods in the colonies tended to utilize designs at hand

such as farmyard scenes, the household dog or cat or a recorded date and event.

Gladys MacLeod's rug, depicting 259 Bradford Street, epitomizes the quaintness and individuality which our foremothers displayed in recording their surroundings. MacLeod's "1983" rug demonstrates a clever way in which antique rugs made a design of dates and names. Because of this they are highly prized by collectors.

Marjorie Francis has contributed a rug hooked in 1958 of a whaler and its crew on a softly undulating sea.

Stair carpets are one of the most artistic and individualistic rugs made, as they often incorporated local history and the family's viewpoint about that history. The stair carpets made by Elenor Wickwire illustrate this point. The history depicted in the carpets is charming and very personal, like a run-on thought worked out in tangible form.

Catherine Snow, originally from Nova Scotia, lived in a floated-over house on Point Street in Provincetown. Her rug lovingly displays her old house dated 1834, and is a treasure of individual remembrance. Snow's "Checker" and "Debby" rug illustrates the memorialization of household pets.

In the days when Peter Hunt managed a thriving peasant village here, his employees, all artists, decorated old furniture for him. The designs of Peter Hunt found their way into many areas, not always on desks and chairs. The rug hooked by Vivienne Whorf and drawn by her daughter, Nancy Whorf Kelly, illustrates the Peter Hunt era in Provincetown and brings into play another tradition in hooked rugs, the overall, random design which is exceptionally pleasing, with an inner order of its own.

Overall designs are especially effective as can be seen in several rugs in this exhibit: Lucile Hodgin's fish pattern, Marjorie Francis's geometric cubes and Mary Towne's flower and shield motif.

As the late 1950s drew to a close, a new group of artists once more took up interest in the hooked rug, among them Lillian Pilgrim, wife of the painter Earl Pilgrim who ran a gallery in the old Sun Gallery location. The rug Pilgrim has on exhibit is an exciting piece of artistry, as is Mab Pfeiffer's striking hooked rug done in vibrant color and bold design. Pfeiffer's rug is actually a wall piece which could be used alternately as a rug.

There are also rugs hooked by Miriam Collinson, Anita Gonsalves, John McCoy, Margaret Roberts, Gladys Silva and Loella Summers, using color, buildings, scenes from nature and geometric design. Over two dozen pieces are in this exhibition, and they all speak for the inventiveness of their makers and the traditions from which they come. The exhibition runs through October 12.

The material in this article was prepared by Josephine Del Deo, Chairman of the Board of Trustees of the Provincetown Heritage Museum.



Tom Kelly of The Whispers

At the Town House The Whispers

At the Town House's Galleria Bar, The Whispers are causing people to get up from their seats and dance, and at the very least to sing and clap to the music from their seats. The three-piece band has as its members Tom Kelly on piano and vocals, Gus Dowling on drums and vocals and Bill Grimes on alto saxophone.

They play Dixieland music, old standards, show music and some popular music. They like to blend music on the spur of the moment, arriving at medleys such as "Me and My Gal," "I Want a Girl Just Like the Girl" and "Alexander's Ragtime Band," or "Take Me Out to the Ball Game" and "Bicycle Built for Two." They played "New York, New York," "Memories," "Mares Eat Oats and Does Eat Oats" "They're Coming to Take Me Away" and "Rock Around the Clock," to name a few. When they played "Roll Out the Barrel," a number of people got up to dance the polka. They also played some good slow dance tunes, including songs from the World War II era.

The Whispers definitely play to the crowd and their presence accents the friendly atmosphere of the Galleria Bar. At one point Dowling informed the crowd, "The more you drink, the better we sound, and the more we drink, the better we think we sound." This idea gives the room and the musicianship a certain lightheartedness, and The Whispers make certain that requests are accommodated. There is a festive atmosphere about the Galleria Bar, as if a celebration were taking place where all feel welcome.

The group has been together since 1975, playing in the Boston area, the South Shore and lower New Hampshire. They are playing at the Town House on Friday and Saturday evenings beginning at 9, and on Sunday afternoons from 2 p.m. to 6 p.m., until Columbus Day. On this particular Sunday, the crowd was so enthusiastic that The Whispers played past six o'clock. Seating is limited, so be sure to find a place early. And if not, there always seems to be room to dance.