

Acknowledgements

Johnny and Joan Donnels, Sean T.C. O'Malley, Anastasia and Will Lyman, Tim Slaughter, Jonelle Sage, Harold McArthur, Alison Anteau, Kenneth Holditch, Eric Johnson, Elizabeth Rian, Paul Mitri, Lois Yamachi, Christopher R. Harris, Irene Wainwright: Archivist - City of New Orleans, Richard Bernard USAF, Sara Ward at Manoa Valley Theatre, Chris "Fritz" Cappelletti, Alan Shepard, Peter Ruocco, Julie Iezzi, Harry Bittenbender, Keoni Jeremiah and the Educational Laboratory School, and Roxanne Adams at UHM Building and Grounds Management

Funding for the visit of Dr. Felicia Hardison Londré provided by the Office of the Vice Chancellor for Research and Graduate Education. The UHM ticket program is supported in part by a grant from the Associated Students of the University of Hawai'i and the Student Activities and Program Fee Board.

Production Staff

Assistant Stage Manager: Tanyah Tavorn
Production Assistant Stage Manager: Savada Gilmore
Psychological Consultant: Tracy Trevorrow
Singing Coach: James Santos
Movement Consultant: Gregg Lizenbery
Properties Coordinator: Alexia Hsin Chen
Light Board Operator: Andrew Blake
Sound Board Operator: Ken Lykes
Stage Crew: Lauren Ballesteros
Properties Crew: Francis Tuifao
Faculty Properties Design Consultant: Joseph D. Dodd
Faculty Technical Director/ Lighting Consultant: Daniel J. Anteau
Staff Technical Director/Facilities Coordinator: Gerald W. Kawaoka
Set Construction Crew: Dean Bellin, Nina Buck, Justin DeLand, Daphne Velasquez, Darma Banks, Todd Okubo, Ulu Mills, Daniel Sakimura, Joshua Greenspoon, Ai Ouchi, Courtnie Tokuda, John MacMillan, Michael McDermott
Costume Shop Manager: Hannah Schauer Galli
Costume Construction Crew: Kelley Graves, Katherine Greenway, Alexandra Leon, Aya Ohara, Virginia Paresa, Kat Pleviak, THEA 221 Students
Wardrobe Supervisor: Nicole Warsh
Dressers: Nicole Brilhante, Marcus Lee, Alexandra Leon, Melissa Stevens
Poster Graphic: Sandra Finney & Brett Botbyl, incorporating art by Johnny Donnels
American Sign Language Interpreters: Regina Sapko, Michele Morris
Page to Stage Educational Material: Katrina L. Nipko, Jessica Holman, Mitch Mattson

Helplines

Domestic Violence Hotline 531-3771
Women's Shelter 447-2800
Sex Assault 24-hour line 524-7273
UHM Women's Center 956-8059

Stell-off!

The Stella-shouting contest
Thurs. Nov. 16, 6:45pm, outside Kennedy Theatre

Pre-Show Chats

"Intersections between Tennessee Williams' Life and Work" by Jessica Holman (UHM)
Sat. Nov. 11 7pm

"Desperate Choices: Blanche DuBois and the Staging of *A Streetcar Named Desire*" by Dr. Felicia Hardison Londré (U. Missouri Kansas City)
Sat. Nov. 18 7pm

Special Lectures

"Tennessee Williams: His Life in His Work"
by Dr. Felicia Hardison Londré (U. Missouri Kansas City)
Fri. Nov. 17 3pm at Mānoa Public Library &
Sun. Nov. 19 12:30pm at Hamilton Library Room Yap Conference Room

Help Rebuild The Lab School!

Donations to support the rebuilding of the UH Lab School wing destroyed by fire this past summer are being accepted in the Lobby. Please take this opportunity to join the UHM Department of Theatre and Dance in supporting the Lab School.

Front of House Information

- For large print programs, Assistive Listening Devices or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655 (voice/text).
- Please silence all pagers, phones and digital watches. No photography or video recording is permitted.
- Please refrain from eating, drinking or smoking inside the theatre. Smoking is also not permitted within 20 feet of the Kennedy Theatre building.
- Campus security escorts are available between any two points on campus 24 hours a day. Please see the House Manager for details.
- Visit us on the web at <http://www.hawaii.edu/kennedy>

Front of House Staff

Staff Theatre Manager: Marty Myers
Box Office Supervisor: Jessica Holman
Box Office Staff: Ashley Gagabi, Stefannye Slaughter, Max Talley
Publicity Director: John Oglevee
Publicity Assistant: Marcus Lee
Web Assistant: Erin Sim
Graphic Designer/Photographer: Alexia Hsin Chen
House Manager: Mitch Mattson
Assistant House Managers: Asae Dean, Jorik Loeffler
Department Office Staff: Tana Marin, Lori Ann Chun
Department Chair: Gregg Lizenbery
Director of Theatre: Elizabeth Wichmann-Walczak



UNIVERSITY OF HAWAII AT MĀNOA
Kennedy Theatre

MAINSTAGE
2006-2007 SEASON

**A Streetcar Named
DESIRE**

By Tennessee Williams
Directed by Lurana Donnels O'Malley

Nov 10, 11*, 16^{pm}, 17, 18* at 8pm
Nov 19 at 2pm

*Free pre-show chat American Sign Language
Special Alpha Delta Kappa Benefit Performance Nov 12

Department of Theatre and Dance | College of Arts and Humanities

Artistic Staff

Director.....	Lurana Donnels O'Malley
Co-Dramaturgs.....	Jessica Holman, Katrina L. Nipko
Scenic Design.....	Joseph D. Dodd
Lighting Design.....	Daphne Velasquez
Costume Design.....	Sandra Finney
Properties Design.....	Alexis Hain Chen
Sound Design.....	Daniel Sakimura
Makeup and Hair Design.....	Katie Daniels
Fight Choreographer.....	Nicolas Logue
Production Stage Manager.....	Ulu Mills

Cast (in order of appearances)

Flower Seller.....	Libette Garcia
Pablo Gonzalez.....	Andrew Glordano
Eunice Hubbell.....	Tiare Mata Nichols
Prostitute.....	Mary Shirley
Blanche DuBois.....	Guenevere Jennifer Lynn Montgomery
Stanley Kowalski.....	Reb Beau Allen
Stella Kowalski.....	Nina Buck*
Harold "Mitch" Mitchell.....	Jeremy J Dowd
Steve Hubbell.....	Barry Brandt
Mama/Matron.....	Rhiannon McCullough
Sailor/Older Man/Doctor.....	John Oglevee
Allan Grey/ Young Collector/Orderly.....	Mathew Espinosa
Polkeman.....	Todd Elswick

*In Partial Fulfillment of the Masters of Fine Arts Degree in Acting

SETTING: The play takes place from May to September 1947 in the Kowalski apartment, just outside the French Quarter in New Orleans.

There will be one intermission during this performance.

Please be advised that this show contains mature language, adult themes and sexual violence. A design element of this show uses a water-based fog/haze.

A Streetcar Named Desire is presented by arrangement with Dramatists Play Service on behalf of the University of the South, Sewanee, Tennessee

Director's Note

Growing up in the Bohemian and carnivalesque atmosphere of the French Quarter in New Orleans, I felt the influence of *Streetcar* and Williams in numerous ways. I hung out every day in my Dad's St. Peter Street art gallery, so I have been up many times to Williams' old studio next door. (Fortunately, the gallery and my parents' house were untouched by Hurricane Katrina). I grew up on Desire Street, so I took the Bus Named Desire to high school every day. I wrote my undergrad thesis on Williams, with a chapter on *Streetcar*. I've been to the Tennessee Williams Literary Festival and witnessed their infamous "Stella-Shouting Contest." I can't remember a time when I hadn't seen the movie.

Although *Streetcar* is a classic work, I have tried to infuse the production with my own artistic sensibility by exploring Blanche's mental condition through theatrical means. Part of her inability to function in the present

is due to the ghosts of her past, who haunt her as she desperately tries to escape them. Williams' play makes profound commentary about women's position in American society in the mid-century. Blanche, a lively, sensual, and intelligent woman, is neither married nor financially independent; without support, she is unable to fight off the torments of her past and present. In my view, Blanche makes a choice for safety at play's end. If Blanche had lived today, she might have had more options open to her.

As brutal as the clash between these characters is, the play also celebrates the lively and open nature of the French Quarter, a place where both Williams and Stella found escape from a stultifying Southern upbringing. Just over a year after Katrina, I offer this production in honor of New Orleans past and present, and as a lament for those who are still homeless today.



About Johnny Donnels

Johnny Donnels, father of the director, is a French Quarter artist whose images of New Orleans inspired the scenic and lighting design. His website (www.johnnydonnels.com) features 152 of his photographs and computer art. Nine of these images are currently on display in our lobby. His 1999 book *Johnny Donnels' IntoPhotography: 50 years, 50 photographs, 50 stories* brings together images and stories of his now nearly 60 years as an artist, working out of the same gallery at 634 St. Peter Street. In 1946 his neighbor was Tennessee Williams, who lived at 632 1/2 St. Peter Street while writing *A Streetcar Named Desire*.

Tennessee Williams' Life and Work

By Jessica Holman and Katrina L. Nipko

Elements of Tennessee Williams' life shape his writing in both subtle and overt ways. His themes, settings, characters, and language are directly related to people and events in his life. Several areas that give insight into his work are his love of the South, his troubled family life, and the tension he experienced between his desires and society's demands.

Born in 1911 in Columbus, Mississippi, and living in the South for the first seven years of his life, Williams developed a lifelong love affair with this culture, which to him remained a representation of elegance and grace. He particularly felt a connection with the "Old South," which he felt was

being lost in the brutal modernization of the "New South."

Williams' family life, though, was not a happy one. His parents often fought and his father was an alcoholic and a womanizer. To compensate, Williams' mother tried to make her children model genteel citizens, creating a repressive and puritanical atmosphere. Williams was especially close to his sister Rose, but she struggled with mental illness, and was eventually institutionalized and lobotomized.

In 1938 Williams moved to New Orleans and found the home that he had, perhaps, always been looking for. For him, New Orleans maintained the soft romance and beauty that he so loved in the South, but combined it with a Bohemian freedom. After his repressive home life, Williams found the open eccentricity of New Orleans to be liberating. It was here that he was able to comfortably and actively begin to pursue his homosexuality.

A Streetcar Named Desire is very much informed by Williams' life. The turbulent relationship between Stella and Stanley echoes that of Williams' parents and also draws on the stormy love affair between Williams and his lover at the time he wrote the play, Pancho Rodriguez y Gonzalez. Williams is also present in Blanche, a person hungry for affection, clinging to an idyllic past, and not fully accepted by society. He is also Stella, the sibling who is unwilling or unable protect a sister from society and herself.

This is not to say that all of Williams' work is simply autobiographical, however. In fact, Williams' great achievement as a playwright is in taking the raw material of his life and shaping it into works of art that reflect American culture and reveal truths about human nature.

Williams as Writer

Tennessee Williams first found Broadway success in 1945 with his autobiographical memory play *The Glass Menagerie*. In 1946, drawing on the spirit of New Orleans as his muse, Williams completed his classic work *A Streetcar Named Desire*. *Streetcar*, produced by Irene Mayer Selznick and directed by Elia Kazan, premiered on Broadway on December 3, 1947. The show, with Jessica Tandy as Blanche and an electrifying Marlon Brando as Stanley, won Williams a Pulitzer Prize for Drama. In 1951, the film version of *A Streetcar Named Desire* was released and became a classic, despite cuts mandated by the Production Code office and the Catholic Legion of Decency. The film was nominated for twelve Academy awards, and won four of them. An unprecedented three of the awards were in acting (for Vivien Leigh as Blanche, Karl Malden as Mitch, and Kim Hunter as Stella), and the final one was for Richard Day and George James Hopkins for Best Black and White Art Direction/ Set Decoration. The play has received countless international productions, and has had several Broadway revivals. In 1995, the play was adapted into opera form by André Previn (music) and Philip Littal (libretto), and performed at the San Francisco Opera.

After meeting the love of his life, Frank Merlo, Williams wrote such acclaimed plays as *Cat on a Hot Tin Roof* (1955), for which he won his second Pulitzer Prize, and *Night of the Iguana* (1961). After Merlo's death in 1961, Williams fell into depression and alcohol and drug dependencies that lasted until his death in 1983.

For more information on the production and on Tennessee Williams, see <http://www.hawaii.edu/theatre/stage/pagetostage/>