
DIRECTORS NOTES

Leah Adcock-Starr

Tennessee Williams wrote once that “snatching the eternal out of the desperately fleeting is the great magic trick of human existence.” I believe with these plays that he has done exactly that. We are issued the challenge to bear witness, to see ourselves in the humor, heartbreak, and heroic humanity of the moments that play before us; moments that have been snatched for us from the desperately fleeting by the deft hands of a great magician. In the *The Glass Menagerie*, Tom begins, “I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion” In the room with Williams we know what is in store for us and whether we find that illusion to be pleasant, problematic, or profound, we also know it to be true. And that is a great trick, indeed.

Tina Polzin

Most of us at some time have found ourselves lost, unable to find our way through the fog of life. Our own mind becomes our worst enemy, manifesting our fears. Tennessee Williams, a homosexual writer with an alcoholic father, a domineering mother and a mentally ill sister certainly knew how life could overwhelm. He understood what drove people and what trapped them. In his own words, “I’m trying to catch that true quality of experience in a group of people, that cloudy interplay of live human beings in a thundercloud of a common crisis. Some mystery should be left in the revelation of character in a play, just as a great deal of mystery is always left in the revelation of character in life, even in one’s own character to himself.” We are drawn time and again to his tragic heroes because they are flawed. We watch his characters head towards their doom, like moths to the flame. We watch them lost in a labyrinth hoping that they will find their way, all the while knowing they won’t. Yet in watching their downward spiral, perhaps we may find that moment of clarity on our journey through the fog that “we may know ourselves and each other a great deal better.”

ABOUT THE PLAYS

The one-act plays run 2 hours 30 minutes, including a 15-minute intermission. Please join us for a Post-Show Talk Thursday, June 6, facilitated by School of Drama PhD student Susan Finque.

Act I directed by Leah Adcock-Starr

Mr. Paradise (1930s)

The French Quarter of New Orleans, Louisiana

The Long Goodbye (1940s)

A tenement building in St. Louis, Missouri

Act II directed by Tina Polzin

Hello From Bertha (1940s)

A brothel in East Saint Louis

Monologue from *The Night of the Iguana* (1940s)

A hotel on the coast of Mexico

Talk To Me Like The Rain and Let Me Listen (1950s)

An apartment in Hell’s Kitchen, NYC

Monologue from *The Glass Menagerie* (1940s)

An apartment and exterior in Saint Louis

Why Do You Smoke So Much Lily? (1930s)

An apartment in the West End, Saint Louis

ABOUT THE PLAYWRIGHT

Tennessee Williams is recognized as an American literary icon. He was a prolific writer of poetry, short stories, plays and screen plays. And the five plays in this series are snapshots of Williams’ creative vision spanning three decades from the 1930s through the 1950s. Williams wrote about social outcasts with deep sympathy and made them his heroes. All of Williams’ plays are intensely personal, drawn from family and the South he knew so well; and later from life in New Orleans. Some of his one act plays laid the groundwork for full-length plays including *The Glass Menagerie* (1945), *A Streetcar Named Desire* (1947), and *Cat on a Hot Tin Roof* (1955)—the latter two won the Pulitzer Prize.

Acknowledgements

We wish to thank the Seattle Repertory Theatre and A Contemporary Theatre (ACT) for their invaluable support and assistance and to acknowledge once again our show sponsors, Joan and Howard Voorheis.

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2013-14 SEASON

The Real Inspector Hound

by Tom Stoppard
October 16-October 27
The Floyd and Delores Jones Playhouse

The Fifth of July

by Lanford Wilson
November 13-November 24
The Meany Studio Theatre

Reading to Vegetables

by EM Lewis
January 29-February 9
The Glenn Hughes Penthouse Theatre

Arabian Nights

by Mary Zimmerman
February 26-March 9
The Meany Studio Theatre

The Beggar's Opera

by Vaclav Havel, translated by Paul Wilson
April 23-May 4
The Floyd and Delores Jones Playhouse

The Workroom

by Jean-Claude Grumberg
May 28-June 8
The Glenn Hughes Penthouse Theatre

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ONE ACT PLAYS

TENNESSEE WILLIAMS

directed by Leah Adcock-Starr and Tina Polzin
sponsored by Joan and Howard Voorheis

HUGHES PENTHOUSE THEATRE

73rd Season
453rd Production
May 29-June 9, 2013

University of Washington
School of Drama

TENNESSEE WILLIAMS ONE ACT PLAYS

directed by **Leah Adcock-Starr*** and **Tina Polzin***

Scenic Design
Thomas Lynch

Lighting Design
Ryn Flynn*

Dialect Coach
Judith Shahn

Stage Managers
Jessica Stephens
Meghan Woffinden

Costume Design
Michaela Petrovich*

Sound Design
Andrew Swan

Technical Director
Alex Danilchik

Prop Master
Andrea Bush

Wardrobe Crew
Jessica Gonser

Scenic Artist
Wes Chew*

Electrics Crew
John Bernard*

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Julia Welch*

Wes Chew*

Carpenter
Jared Roberts*

Assistant Stage Manager
Chansinee Laohasiriwong

Costume Construction Crew

Sound Board Operator
Jillian Johnson

House Manager
Genesis Leal

Ioana E. Blanaru
Melinda Hare*
Maya Ogasawara*

Light Board Operator
Tomaz Ybarra

CAST *in order of appearance*

ACT I directed by Leah Adcock-Starr

Mr. Paradise

Mr. Paradise Christopher Donoghue*
Girl Anna Lamadrid*

The Long Goodbye

Joe Joseph Ngo*
Silva Jon-Erik Hegstad*
Myra Andrea Salaiz*
Mother Sunam Ellis*
Bill Christopher Donoghue*
Mover #1 Robin Hall-Smith
Mover #2 Parker Kennedy
Mover #3 Patrick Baxter
Mover #4 Thomas Allen
Mover #5 Tom Dang

ACT II directed by Tina Polzin

Hello from Bertha

Bertha Sunam Ellis*
Goldie Andrea Salaiz*
Lena Anna Lamadrid*

Monologue from *The Night of the Iguana*

Shannon Christopher Donoghue*

Talk to Me Like the Rain and Let Me Listen

Woman Sunam Ellis*
Man Jon-Erik Hegstad*

Monologue from *The Glass Menagerie*

Tom Joseph Ngo*

Why Do You Smoke So Much, Lily?

Lily Anna Lamadrid*
Mrs. Yorke Andrea Salaiz*

* Member of the Master of Fine Arts Program in Design, Directing or the Professional Actor Training Program (PATP)

Mister Paradise and *Why Do You Smoke So Much, Lily* are presented by special arrangement with SAMUEL FRENCH, INC. *Hello From Bertha*, *The Long Goodbye* and *Talk to Me Like the Rain and Let Me Listen* are presented by special arrangement with Dramatists Play Service, Inc., New York. The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

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New Selected Essays: Where I Live,
by Tennessee Williams and John Lahr,
edited by John S. Bak
(New Directions Publishing Corporation, 2009)

Tennessee Williams, The Art of Theatre No. 5
by Dotson Rader
(The Paris Review, Fall 1981, No. 81)