

KPMG Legal

Auckland Theatre Company presents the KPMG Legal season of

***a streetcar
named desire***

TENNESSEE WILLIAMS USA 1947

AUCKLAND
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Extraordinary talents of
Mr Tennessee Williams and the cast and crew of
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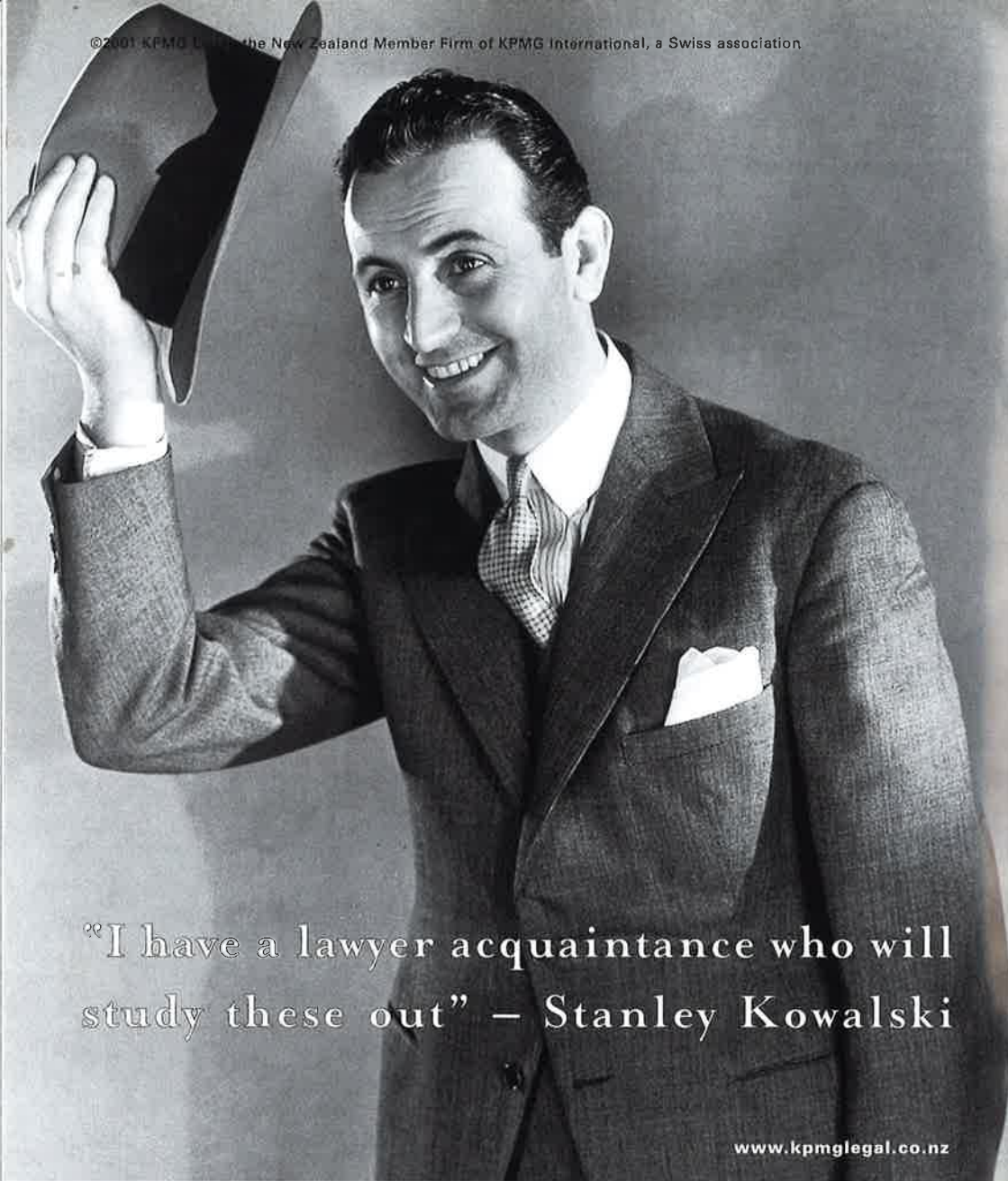
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from the *producer*

ON BEHALF OF AUCKLAND THEATRE COMPANY AND KPMG LEGAL, IT IS MY PLEASURE TO WELCOME YOU TO TENNESSEE WILLIAMS' *A STREETCAR NAMED DESIRE*, THE SIXTH PRODUCTION OF THE VOLVO *PLAY WITH FIRE SEASON*.

Alongside Arthur Miller, Williams ranks as a giant of modern theatre. Arguably his masterpiece, *STREETCAR*'s 1947 première propelled him to the forefront of his artform and, in Marlon Brando's now-legendary performance as Stanley, redefined acting, attitude and modern masculinity [an irony surely not lost on the genteel and



very confirmed Southern bachelor!]. In Miller's plays, most particularly *DEATH OF A SALESMAN*, the protagonist's tragic downfall is revealed with absolute economy, linguistic muscularity and compellingly taut dramatic structure. By contrast, but with no less impact, Williams' Southern heritage informs the doom bearing down on 'his little company of the faded and frightened, the difficult, odd and the lonely'. Impending disaster comes obliquely, his fulsome poetry merely veiling the blow that will just as certainly

crush his subject's wounded soul. In stage directions as lyrical as his dialogue, Williams envisages worlds exotic and extreme, bruised with colour and punctuated with sound. For a modern audience perhaps more accustomed to gritty realism and 'tastefully' understated naturalism, this heightened theatricality startles and satisfies. *A STREETCAR NAMED DESIRE* remains a work of genius: graceful and savage, beautiful and brutal, compassionate and cruel. Extraordinary!

We welcome tonight's cast and crew, most particularly Phillip Gordon, Maya Dalziel, Dianna Fuemana, Paolo Rotondo and Jay Bunyon, all of whom make their ATC debuts with this production. Similarly we extend a special thanks to Jason Smith for his magnificently evocative original score. And to Stage Manager Frith Walker and Director-in-Training Emma Willis for their unstinting good company along the way.

As ever, we gratefully acknowledge the ongoing assistance of Creative New Zealand and the Auckland City Council and applaud our Corporate Partners, particularly Production Sponsor KPMG Legal, for their vital contribution. ATC also thanks Paul Minifie and his team at the Maidment Theatre for its generous support and hospitality.

A STREETCAR NAMED DESIRE is ATC's 48th production. We hope you will join us in October for number 49, *COPENHAGEN* and then, for our 50th: *HAIR*.

2001. Play a part. *play with fire!*

Simon Prast
PRODUCER



VOLVO

A STREETCAR NAMED DESIRE provides the obvious opportunity to relay tenuous links between the story-line and sponsors' product. Indeed there is much passion and desire associated with our new range. However, this Tennessee Williams classic represents more, the fundamental reason behind Volvo Cars' support of Auckland Theatre Company.

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This is powerful theatre, produced to a world class level and here on our doorstep in Auckland – absolute demonstration of the quality and breadth of activity we enjoy within our city, surrounding coastline and countryside.

Simon and his team should be immensely proud with the size of audiences attracted to their recent Winter Comedy Season. This is bound to continue with the forthcoming line-up. See you there.

John-G Snaith
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L to R: *Goretti Chadwick, Sara Wiseman, Daniel Gillies*

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a streetcar named desire

BY TENNESSEE WILLIAMS

And so it was I entered the broken world
To trace the visionary company of love, its voice
An instant in the wind [I know not whither hurled]
But not for long to hold each desperate choice.

'THE BROKEN TOWER' BY HART CRANE



1983



Tennessee Williams:

1911-1983

1911 March 26: Thomas Lainer (later Tennessee Williams) was born in Columbus, Mississippi. He had a younger brother and a younger sister, Rose, to whom he was devoted. Despite a period of serious illness, lasting nearly two years, his early childhood was happy:

Before I was eight my life was completely unshadowed by fear. [...] My sister and I were gloriously happy. [...] And in the evenings, when the white moonlight streamed over our bed, before we were asleep, our negro nurse Ozzie, as warm and black as a moonless Mississippi night, would lean above our bed, telling in a low, rich voice her amazing tales about foxes and bears and rabbits and wolves that behaved like human beings.

(*Edwina Dakin Williams and Lucy Freeman, REMEMBER ME TO TOM, Putnam's, New York, 1963, p.19*)

1919 The family moved to St. Louis, to an apartment which he later used as a model for the Wingfield home in *THE GLASS MENAGERIE*. Tom was sent to a public (state) school, where he was unhappy.

At the age of fourteen I discovered writing as an escape from a world of reality in which I felt acutely uncomfortable. It immediately became my place of retreat, my cave, my refuge. From what? From being called a sissy by the neighbourhood kids, and 'Miss Nancy' by my father, because I would rather read books in my grandfather's large and classical library than play marbles and baseball and other normal kid games, a result of a severe childhood illness and of excessive attachment to the female members in my family, who had coaxed me back into life.

(*Foreword to SWEET BIRD OF YOUTH*)

1929 He became a student at the University of Missouri.

1931-1934 During the Depression his father insisted that he leave university and work with the shoe company that employed his father. Tom kept up his writing at night, finally making himself ill. He later acknowledged the value of this experience: 'I learned about people's lives in the little white collar job class.' (*Letter to Kenneth Tynan, 26.7.1955.*)

1936 A small theatre group, the Mummers at Washington University, St Louis, produced a one-act and two longer plays: *CANDLES IN THE SUN* and *FUGITIVE KIND*. He became a student at the State University of Iowa, now calling himself Tennessee, instead of Tom.

1937 During his absence a pre-frontal lobotomy was performed on his sister, Rose. He felt guilty about not being at home to protect her; his mother blamed his father for the decision:

Right after his [Tom's] departure, my husband and I were faced with a drastic decision. Rose had grown more withdrawn and helpless, and her fantasies of being poisoned and murdered more intense. Cornelius decided to commit her to a state mental hospital.

(*REMEMBER ME TO TOM, p. 84.*)

1940 An agent Audrey Wood, managed to secure for him a Rockefeller fellowship worth \$1,000. Williams joined an advanced playwriting seminar at the New School, New York.

December: *BATTLE OF ANGELS* opened in Boston. It flopped. The Theatre Guild granted him \$2,000 to rewrite the play, justifying this in a letter to subscribers:

We chose it because we felt the young author had genuine poetic gifts and an interesting insight into a particular American scene.

1943 After help from Audrey Wood, Williams was given a contract as a script writer for MGM. None of his scripts were accepted. During this time he wrote *THE GLASS MENAGERIE*.

His grandmother – a loved and powerful influence on him – died of cancer.

1944 He won an American Academy of Arts and Letters award, worth \$1,000. December: *THE GLASS MENAGERIE* opened in Chicago.

1945 March: *THE GLASS MENAGERIE* opened in New York, winning the New York Drama Circle Award and the \$1,500 Howard Memorial Award given by the Playwrights Company.

1946 Williams finished *27 WAGONS FULL OF COTTON AND OTHER PLAYS*.

1947 November: *A STREETCAR NAMED DESIRE* opened in Boston. December 3: *A STREETCAR NAMED DESIRE* opened in New York to enthusiastic reviews; it ran for 885 performances:

The new play is full-scale – throbbingly alive, compassionate, heart- wrenchingly human. (*NEW YORK DAILY NEWS, 4.12.1947*)

There were one or two less glowing assessments:

His play [...] remains largely a theatrical shocker which, while it may shock the emotions of its audience, doesn't in the slightest shock them into any spiritual education. [...] It is in other words, highly successful showmanship, but considerably less than that as critically secure drama. (*NEW YORK JOURNAL – AMERICAN 15.12.1947*)

That the play is not merely ugly, distressing and possibly unnecessary thing which any outline must suggest is due, I suppose, in part to its sincerity, even more to that fact that the whole seems to be contemplated with genuine compassion and not, as is the case with so much modern writing about the lower depths, merely with relish. (*THE NATION, 20.12.1947*)

Williams won the New York Drama Critics Circle Award for the second time, also a Pulitzer Prize.

His parents separated.

1949 Laurence Olivier directed *A STREETCAR NAMED DESIRE* in London. July: *A STREETCAR NAMED DESIRE* opened in Paris.

The film of *THE GLASS MENAGERIE* was released.

THE ROMAN SPRING OF MRS. STONE, a novel, was published.

1951 February: *THE ROSE TATTOO* opened in New York, and ran for 300 performances.

A STREETCAR NAMED DESIRE was filmed, directed by Eliza Kazan. *I RISE IN FLAME, CRIED THE PHOENIX* was published.

1952 Williams was elected to the National Institute of Arts and Letters.

1953 March: CAMINO REAL opened in New York for 60 performances.

1955 March: CAT ON A HOT TIN ROOF opened in New York, winning Williams his third Drama Critics Circle Award and his second Pulitzer Prize. It had 79 performances.

1957 Williams undertook a course of psychoanalysis. His father died. March: ORPHEUS DESCENDING opened in New York. THE FUGITIVE KIND was filmed.

1958 January: SOMETHING UNSPOKEN and SUDDENLY LAST SUMMER opened off-Broadway in New York, under the title of GARDEN DISTRICT.

1959 March: SWEET BIRD OF YOUTH opened in New York and ran for 95 performances. Joseph L. Mankiewicz directed the film of SUDDENLY LAST SUMMER.

1960 November: PERIOD OF ADJUSTMENT opened in New York and ran for 132 performances.

1961 December: THE NIGHT OF THE IGUANA opened in New York and ran for 316 performances.

1963 January: THE MILK TRAIN DOESN'T STOP HERE ANY MORE opened in New York, for 69 performances.

1966 February: SLAPSTICK TRAGEDY had several performances in New York. April: ECCENTRICITIES OF A NIGHTINGALE was produced in Washington.

1968 March: SEVEN DESCENTS OF MYRTLE had 29 performances in New York.

1969 January: Williams became a Roman Catholic. May: IN THE BAR OF A TOKYO HOTEL opened off-Broadway for 29 performances, winning awards from the National Institute of Arts and Letters and from the Academy of Arts and Letters.

1972 April: SMALL CRAFTWARNINGS opened off-Broadway and ran for 200 performances.

1975 June: THE RED DEVIL BATTERY SIGN opened in Boston. Williams published his MEMOIRS. He was elected to a three-year term on the governing council of the Dramatists Guild.

1976 Williams was president of the jury at the Cannes Film Festival.

1977 May: VIEUX CARRÉ had 5 performances in New York.

1977-1980 Williams contributed a number of articles and short stories to journals such as ESQUIRE, TIME and the NEW YORKER.

1983 March: Tennessee Williams died.

He did have a nightmarish, tortured sense of the abyss and a smiling, compassionate complicity with those who hurtle into it. [...] The trouble with Williams was that, unlike the truest kind of genius, he did not grow artistically. After his best plays (of 1944 and 1947) came his good but uneven plays, after which came worse and worse ones, some still streaked with lightning flashes of splendour, some utterly lost in the murk of mechanistic iteration and self-parody. (*John Simon, New York, 31.3.83*)

I have met Mr Williams' work before as an actor. In 1981, I played Mitch in a non-professional production of STREETCAR at the now defunct New Independent Theatre. At the Mercury, I had the great good fortune to play Brick opposite Elizabeth Hawthorne's Maggie in CAT ON A HOT TIN ROOF and (briefly) alongside Kevin Smith in THE ROSE TATTOO. Now as director, I am reminded of his consummate skill. Throughout the rehearsal process, I have endeavoured to keep out of his way, remaining loyal to his specific instructions which, amazingly, describe a theatrical experience as daring and encompassing as any provided by a contemporary writer. It has been such a privilege to spend this time with Tennessee, as 'channelled' by a cast as awesome as a director could ask for, anywhere in the world. Elizabeth, Kevin, Danielle, Michael, Phil, Goretti, indeed everyone, have played for keeps since Day One, giving of themselves freely and fully.

In many ways, I wish you, the patron, could have experienced some of the rehearsal process at the proximity necessitated by our rehearsal space. The events unfolding two feet in front of me were disturbing, hilarious and heartbreaking. Often, I wished we were making a film because I did not envy the gruelling journey the actors would have to make on stage



SIMON PRAST director's note

on a nightly basis. The material demands this total surrender but in return, provides an unshakeable, unbreakable emotional foundation. Great writing is revealed by this internal logic. It has a life of its own. Meeting the play I was unprepared for Williams' bravura use of colour, bold, specific and intense, to bring life to his characters on stage. He describes an atmospheric palette of turquoise skies and lurid reflections "moving sinuously as flames along the wall spaces." For a poker night, the kitchen is endowed with that sort of "lurid nocturnal brilliance, the raw colours of childhood's spectrum." The card-players wear "solid blues, a purple, a red and white check, a light greenmen at the peak of their physical manhood, as coarse and direct and powerful as the primary colours." For her final departure from Elysian Fields, Blanche appears in an amber light, "tragically radiant in a red satin robe", which she then swaps for a coat of "Della Robia Blue." He intends for his heroine's story to be vividly experienced through a filter of theatricality, with early metaphors of Blanche's comedic self-deception dissolving and distorting inexorably into the disturbing manifestations of her final madness. Where lesser writers might employ theatrical device in place of content, Williams (much like Blanche) invokes artifice to bring closer to some truth.



ELIZABETH HAWTHORNE

BLANCHE DUBOIS

We are delighted to see the return of Elizabeth Hawthorne, one of New Zealand's most talented actresses. Elizabeth most recently appeared as Pauline in Auckland Theatre Company's production of SERIAL KILLERS, directed by Colin McColl. This is the second time Elizabeth has played the role of Blanche in A STREETCAR NAMED DESIRE having previously performed in the Mercury Theatre production.

During her career spanning over twenty-seven years, Elizabeth has worked with Theatre Corporate, the Mercury Theatre and Auckland Theatre Company. She won Best Supporting Actress for SAVAGE HONEYMOON at the Nokia Film Awards in 2000 and was named Theatre Actress of the Year for Rosalind in AS YOU LIKE IT. She was the recipient of ONZM in the Queen's Birthday Honours, 2001 for services to theatre.

Her extensive film credits also include JUBILEE, THE FRIGHTENERS, THE LAST TATTOO, ALEX and SAVAGE HONEYMOON.

Among her theatre highlights Elizabeth names her appearance as Rosalind in AS YOU LIKE IT, Masha in THREE SISTERS, Blanche in A STREETCAR NAMED DESIRE and Maria Callas in MASTER CLASS.

What are your thoughts and feelings on A STREETCAR NAMED DESIRE?

Read the play.



KEVIN SMITH

STANLEY KOWALSKI

Kevin Smith is a household name in New Zealand having appeared in some 30 television shows, several feature films and numerous theatre productions throughout the country.

He began his acting career at The Court Theatre in Christchurch and his most recent theatre roles were leads in OTHELLO and BRAIN DEAD the musical. Other theatre credits include: ARE YOU LONESOME TONIGHT tour, MUCH ADO ABOUT NOTHING, THREE MUSKETEERS (Court Theatre), LADIES' NIGHT, FALLEN ANGELS (Mercury Theatre), INTO THE WOODS, CABARET, OTHELLO (Watershed Theatre) and most recently Auckland Theatre Company's production of THE BLUE ROOM, directed by Oliver Driver.

Kevin was named Best Supporting Actor for MARLIN BAY at the TV Awards in 1995 and was nominated Best Actor for LAWLESS at the Nokia NZ Film & Television Awards 1999.

He is also a talented singer and guitarist with several bands with whom he has toured New Zealand.

This is Kevin's second appearance as Stanley having performed in The Court Theatre's production of A STREETCAR NAMED DESIRE 12 years ago.

What are your thoughts and feelings on A STREETCAR NAMED DESIRE?

After recovering from the body blow of missing out on the role of Blanche, I picked myself up and entered 632 Elysian Fields in the sensible footwear of Stanley Kowalski. This is my second visit to the neighbourhood, but it is a visit I had been hoping for ever since fearing that the young Kev might not have sucked all the marrow from Stan's bones. There is always more to be had and rediscovering this wonderful piece only served to confirm that. STREETCAR is a grand tragedy crammed into a tiny two room apartment; it's not much but it's Stanley's kingdom, his life is just how he wants it. His wife and home are the very things he fought for during the war. Now he will defend them with his last breath.

Blanche is the enemy, he recognises her as a worthy and powerful foe and no quarter will be given.

Stanley's like Elvis: there's a little bit of him in everyone and lucky ol' me gets to take my Stan out and give him a run!



DANIELLE CORMACK

STELLA CORMACK



What are your thoughts and feelings on A STREETCAR NAMED DESIRE?

Desire, death, Alpaca, SOUTHERN COMFORT, poker, chop suey, flores, Frith's famous baking, furs, pearls. Pleiades, Virgos, virgins(?!), degenerates, the Varsouviana, the Napoleonic code not to mention the elusive Shep Huntleigh...what a month!

Danielle Cormack is one of New Zealand's finest and most prolific actors. She was named Best Actress at the NZ Film & Television Awards 1997 for her role in TOPLESS WOMEN TALK ABOUT THEIR LIVES, Best Actress at the Fantasporto International Film Festival 2000 for SIAM SUNSET in Portugal, and was a finalist in the Best Actress category at the Nokia NZ Film Awards in 1999 & 2000.

She has starred in six feature films, including: THE PRICE OF MILK, VIA SATELLITE, CHANNELLING BABY, TOPLESS WOMEN TALK ABOUT THEIR LIVES and SIAM SUNSET. Television credits include numerous high-profile programmes: XENA: WARRIOR PRINCESS, CLEOPATRA 2525, HERCULES, MONTANA SUNDAY THEATRE & SHORTLAND STREET. Her theatre roles include TRAINSPOTTING, a tour of EAST (Wellington, Auckland, Zurich), ARCADIA (Auckland Theatre Company), THE LEARNER'S STAND (Auckland Theatre Company) and most recently Auckland Theatre Company's sell-out production of THE BLUE ROOM directed by Oliver Driver.



MICHAEL LAWRENCE

MICHAEL LAWRENCE



What are your thoughts and feelings on STREETCAR NAMED DESIRE?

This is one of the great plays – up there with the likes of KING LEAR, HAMLET and DEATH OF A SALESMAN and it still seems to have as much heart-wrenching and tragic potency today as it did fifty years ago.

Mitch seems to me to be relatively important to the plot of STREETCAR as he represents the possibility – however meekly – of future happiness or security to Blanche and he may also serve to emphasise the strength and vividness of both Stanley and Blanche by offering the contrast of his own weakness and insipidity.

His desperate need for 'somebody' along with Blanche is the tragic ending or failure of both of their lives. These characters' inability to relate and communicate clearly and their dysfunctional personalities seems incredibly pertinent to relationships around my life today. In my view nothing appears to have changed – that is why it still stands up today, and playing Mitch is both exhausting and challenging.

Michael Lawrence has an impressive list of acting credits having appeared in numerous films, plays and television productions. Earlier this year, Lawrence appeared in Steven Berkoff's DECADENCE at the Maidment Theatre. Other theatre work includes THE BIRTHDAY PARTY, THE HOMECOMING, THE CARETAKER, TRUE WEST, EAST, THE LOVER, THE DUMBWAITER, BURN THIS, TWELFTH NIGHT and A VIEW FROM THE BRIDGE. Film and TV work includes THE PRICE OF MILK, FEATHERS OF PEACE, THE VISTANT, OPEN HOUSE and CAME A HOT FRIDAY.

Lawrence has performed in a number of productions with Auckland Theatre Company including THE BEAUTY QUEEN OF LEENANE, DEATH OF A SALESMAN, FORESKIN'S LAMENT, 12 ANGRY MEN, JULIUS CAESAR and THE WIND IN THE WILLOWS.



a streetcar named desire

BY TENNESSEE WILLIAMS



CAST

Blanche Elizabeth Hawthorne
 Stella Danielle Cormack
 Stanley Kevin Smith
 Mitch Michael Lawrence
 Eunice Goretta Chadwick
 Steve Phillip Gordon
 Pablo Paolo Rotondo
 Negro Woman Dianna Fuemana
 Doctor Michael Saccente
 Nurse/Mexican Woman Maya Dalziel
 Young Collector Jay Bunyan

Director Simon Prast
 Designer Tracy Grant
 Lighting Designer Rob Peters
 Original Score Jason Smith
 Music Producers Jason Smith & Paul Romaine

Stage Manager Frith Walker
 Technical Manager T.O. Robertson
 Properties Susanne Gratkowski

Wardrobe Supervisor Denise Hosty for Elizabeth Whiting Costumes

Wardrobe Assistants Natalie Shields & Karen Balmer

Director-in-Training Emma Willis
 Set Construction Third Stage Ltd
 Publicist Tamar Münch
 021 659 349

PRODUCTION

Producer Simon Prast
 Business Manager Susanne Ritzenhoff
 Production Manager Ross Joblin
 Marketing Manager Helen Bartle
 Patron Services Manager Leal Butler
 Associate Director Oliver Driver
 Fund Development Shelley Geenty
 Artistic Co-ordinator Danielle Butler
 Stage Manager Frith Walker
 Technical Manager T.O. Robertson
 Accounts Alex Gortchinski
 Education Officer Sarah Peters

BOARD

Dr. Hinemoa Elder (Chair)
 Tim MacAvoy (Deputy Chair)
 Erika Congreve
 David Haywood
 Dayle Mace



This is the sixth production of the Volvo 2001 Season play with fire. A STREETCAR NAMED DESIRE opened at The Maidment Theatre on Friday 31 August, 2001.

A STREETCAR NAMED DESIRE lasts for approximately three hours including an interval of fifteen minutes.

PLEASE REMEMBER TO SWITCH OFF ALL CELLPHONES, PAGERS & WATCH ALARMS

CONTACT

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Goretta Chadwick completed her Diploma of Stage and Screen Acting at Unitec in 1995. Since then she has performed in a number of stage productions including Auckland Theatre Company's production of WIT last year, ONE MORE FOR THE ROAD with Pacific Theatre and two shows for the Books in Homes project. While at The Performing Arts School, Goretta performed in THE DIARY OF ANNE FRANK, TALES OF ARABIAN NIGHTS, A MIDSUMMER NIGHT'S DREAM and OEDIPUS. Goretta has also appeared in the short film THE OVERSTAYER.



GORETTI CHADWICK



What are your thoughts and feelings on STREETCAR NAMED DESIRE?

To help find the character of Eunice, I found it extremely beneficial to stand on my balcony and yell and scream at people walking by. I would like to apologise firstly to those innocent strollers, and secondly to my dear neighbours, Mr. and Mrs. Hill. (Hope you all think it was worth it).

Oh, and lastly, what a pleasure to be working with such a spunky cast and crew. It's been inspirational and oh how we've laughed! Fa'afetai lava.



PHILLIP GORDON



Phillip Gordon, film maker and theatre practitioner, has recently returned to New Zealand after spending ten years overseas in Australia.

From 1979 – 1982, Phillip was a member of Theatre Corporate working in both the repertory and in Theatre in Education, his theatre credits are extensive and include AS YOU LIKE IT (Theatre Corporate), BURN THIS (Mercury Theatre), GREAT EXPECTATIONS and TRIFECTA (Tantrum).

He is also an experienced dramaturge and has worked on several projects including IN A SAVAGE LAND, a study of the indigenous people of the Trobrian Islands and HOUSE GANG SERIES, a situation comedy based on the lives of three people with disabilities.

In the late 90's, Phillip spent time developing and performing "Clown" for street performance, Circus and Theatrical Events. Most recently he was working on Trapeze in New South Wales.

Phillip is also the nephew of the late Bruno Lawrence.

What are your thoughts and feelings on STREETCAR NAMED DESIRE?

This is a play that has been well named. The inhabitants of this world riding their own streetcar following the impulses from within. Steve is a character that helps to provide the atmosphere of the "Quarter" in New Orleans.





PAOLO ROTONDO

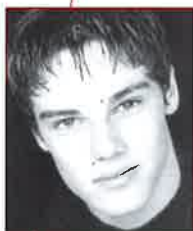


Paolo Rotondo is well-known for his roles in the feature films *STICKMEN* and *THE UGLY*. He has also appeared in numerous short films. Earlier this year Paolo performed in a play called *LITTLE CHE* which he wrote and performed in alongside Taika Cohen at Bats in Wellington and the SiLO Theatre in Auckland. Paolo's other stage credits include lead roles in *THE YOUNG BARON*, *ACCIDENTAL DEATH OF AN ANARCHIST* and *METAMORPHOSIS*. He has appeared in numerous television series including *JACKSONS WHARF*, *CLEOPATRA 2525*, *IVANHOE*, *STREET LEGAL* and *XENA*.

What are your thoughts and feelings on *STREETCAR NAMED DESIRE*?

Working on *A STREETCAR NAMED DESIRE* has proved to be a pleasure. The professionalism and commitment of the cast is inspirational. I know now what all the fuss about Tennessee Williams is about.

JAY BUNYAN



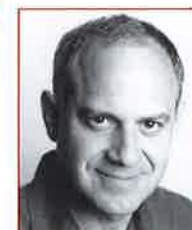
At just 19 years old, Jay Bunyan has an impressive amount of experience as a performer. He is currently appearing as a presenter on the TV2 kid's show, *SCALLYWAG PIRATES*. In addition he has had roles in television productions such as *XENA*, *YOUNG HERCULES*, *JACKSONS WHARF* and *JAMES K BAXTER*. Jay has recently completed his first film, *SUPERFIRE* for ABC America.

What are your thoughts and feelings on *STREETCAR NAMED DESIRE*?

A short back and sides, an on-stage kiss with Elizabeth Hawthorne! and direction under Simon Prast has made my debut with ATC a happy one. Sincere thanks to the cast and crew, Sarah Thomas, Katie Burton, Karen and team. Thank you Ma'am!

Over the last two years, Jay has performed with the *SCALLYWAG PIRATES* on stage in a national tour. His other stage credits include the role of Anthony in *ANTHONY AND CLEOPATRA* for The National High School Shakespeare Festival as well as *LEGACY*, *STORM ON THE LAWN*, *CHARLIE AND THE CHOCOLATE FACTORY*, *THE KING AND I* and *STILL SPEEDING*.

MICHAEL SACCENTE



We welcome back Michael Saccente to Auckland Theatre Company from New York where he has been working, playing, living life!!

Michael has an impressive list of film and television credits to his name. His highlights to date include the feature films *OZZIE*, *NO-ONE CAN HEAR YOU*, *READY TO RUN*, *THE CLIMB*, *THE PICK UP ARTIST*, *KING OF COMEDY* (Director Martin Scorsesse), *WALL STREET* (Director Oliver Stone) and the television shows *MARRIED WITH CHILDREN*, *ST. ELSEWHERE* and *SANTA BARBARA*.

This is Michael's third production for Auckland Theatre Company having previously appeared in *DEATH OF A SALESMAN* and *12 ANGRY MEN*.

What are your thoughts and feelings on *STREETCAR NAMED DESIRE*?

I believe *A STREETCAR NAMED DESIRE* is one of the greatest plays in the last 75 years. I love the raw energy – it has left a lasting impression on our minds through the film and stage productions. I'm sure Simon's production and these talented actors will also. Great to be asked to play.

Maya trained at Theatre Corporate and went on to appear in countless stage productions with Theatre Corporate and the Mercury up until the early 1990's. In the last few years, Maya has appeared in *LA TRAVIATA*, *THE CHERRY ORCHARD* and *CYRANO* which was part of the Wellington Festival. Her television credits include *HOUSE OF STICKS*, *HERCULES* and *PLAINCLOTHES* and she has also appeared in feature films such as *DESPERATE REMEDIES* and *WILD BLUE*. Maya's work as an acting tutor has included tutoring child actors in films such as *VIGIL*, *THE NAVIGATOR*, *RAIN*, *HER MAJESTY* and *THE VECTOR FILE*. She currently participates as a role-play facilitator. At present she is working with foreign doctors to enable sound communication skills in their professional development course.



MAYA DALZIEL



Of his writing Tennessee Williams says: *"I am a member of the human race, and unless I regard myself as not human but superior to humanity, I can't expose a human weakness on the stage unless I know it through having it myself."*

It is this courageous honesty and respect for human frailty and its complexities that illuminates his characters in *A STREETCAR NAMED DESIRE* and makes it one of my favourite plays.



DIANNA FUEMANA



What are your thoughts and feelings on **STREETCAR NAMED DESIRE?**

The play is riddled with a rich tapestry of finely developed characters, which lends weight to the story of hidden agendas and family secrets. This play's end will leave an audience as it has done to myself, agasp with what happens next and who's to blame. I quite like the black hole of wonderment of Blanche's destiny and the inevitability of Stella's fate.

Dianna Fuemana is a talented young performer and writer. Since graduating from the University of Auckland in 1998 she has made a significant mark on the NZ Arts industry with several writing commissions to her name including MAPAKI, TAGI I LIMA, SURPRISE and JINGLE BELLS which will premiere in Auckland on October 10 at the Maidment Studio.

In 1999, Dianna was nominated Most Promising Female Newcomer and Outstanding New Writer of the Year at the Chapman Tripp Theatre Awards.

Her theatre credits include her one-woman show, MAPAKI, FRANGIPANI PERFUME by Makerita Urale and DECADENCE by Steven Berkoff.



ROB PETERS



Rob began his theatre career at the Mercury Theatre in Auckland in 1986, starting as a Lighting Technician

and taking over as head of the technical department after a year and designing the lighting for numerous productions.

At the end of 1988 Rob, with Graham Munford (also ex-Mercury Theatre), formed Third Stage Ltd. The company is involved in all forms of theatre throughout New Zealand with lighting design, set building, special effects and permanent rigging systems.

Third Stage Ltd has been working with Auckland Theatre Company since its inception.

In 1989, Rob studied lighting design at the Banff School of Fine Arts in Canada and worked in Edmonton with one of the foremost Canadian lighting designers, Louise Guinand.

In 1990, Rob was involved with the lighting for the opening and closing ceremonies of the Commonwealth Games in Auckland.

During 1991-1992, Rob worked in Seville, Spain to implement the lighting design for the New Zealand pavilion at the 1992 World Exposition.

Lighting designs in New Zealand have included THE MAGIC FLUTE for the Auckland Opera Company, LUCIA DI LAMMERMOOR, LA TRAVIATA and LA CENERENTOLA for Opera New Zealand, ANGELS IN AMERICA, LOVELOCK'S DREAM RUN, THE BEAUTY QUEEN OF LEENANE and THE JUDAS KISS for Auckland Theatre Company.



TRACY GRANT



A leading stage designer in New Zealand, Tracy began training for her career in professional theatre in the early 1980's at the Mercury Theatre in Auckland. There, she was engaged in designing a wide variety of productions from studio work through to large-scale musical and opera productions. She has since become a successful freelance designer in New Zealand and Australia. Her work was chosen to represent New Zealand at the Prague Quadrennial in the Czech Republic in 1991, 1995, and 1998. She is a Winston Churchill Fellow (1987) and has a Bachelor of Spatial Design from Auckland Institute of Technology, Te Whare Takiura o Tamaki Makau Rau (1996). She was finalist in 'Best Craft in Short Film Drama' at the NZ Film and Television Awards (1997) and won Best Production Design at the St Kilda Film Festival (1999) for her work on POSSUM.

In 1999, Tracy took up a travel grant for Professional Development from Creative New Zealand and spent time in Great Britain and Europe. Tracy's experience and skill base is extensive, resulting most recently in the designs for two spectacular outdoor opera productions CARMEN and LA TRAVIATA and the acclaimed Ihi FrEnZy for the Royal New Zealand Ballet. She is currently based in Auckland, working for major Australasian performance companies and teaching institutions. Tracy's stage designs for Auckland Theatre Company include MASTERCLASS, ARCADIA, WIT, THE JUDAS KISS and TAKE A CHANCE ON ME.





JASON SMITH ORIGINAL SCORE

It's amazing how many people think A STREETCAR NAMED DESIRE is a musical. I can only think to blame this popular misconception on the writers of THE SIMPSONS who, in a particularly funny episode, did turn Tennessee Williams' play into a cheesy Broadway musical ("...can't hear me yell-a, you're putting me through hell-a, Stellaaaa!"). While there is very little singing in our production, Williams' script is full of music cues – most referring to a 'blue piano' being played in a bar around the corner from Stella and Stanley's place. I have therefore written a bunch of tunes I hope would not sound out of place in a New Orleans bar, and managed to assemble the hottest jazz musicians in town to record them in my new studio (the perfect test drive!). Joining me (on 'blue piano') is Kevin Haines on double bass, Rota Barrington on drums, Neill Duncan and Godfrey de Grut on saxes, and Kingsley Melhuish on trumpet. I cannot overstate how extremely cool and talented these guys are. As I write this I still have a great deal of work to do, so I hope it's not too soon to say I'm very proud of the results and it's been an absolute pleasure.

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