

KUCOM PRESENTS

TENNESSEE WILLIAMS'

"A
STREETCAR
NAMED
DESIRE"



THEATRE ROYAL
JULY 8th — 11th, 1981.



KUCOM THEATRE

Kudos Theatre Company and Mackay Community Theatre joined forces to form "KuCom" just over two years ago. "Streetcar" is our first offering for what we think will be a challenging and exciting third year.

Our 1980 Season ended on an optimistic note with Joe Orton's "What the Butler Saw", drawing an audience of 1,700 people.

However, KuCom doesn't just do big productions with big audience numbers in mind. We have a policy of presenting small-scale productions or readings for social clubhouse nights with the aim of encouraging new directors, actors and technical people — and for members just to enjoy themselves and get to know one another.

New members are always very welcome, so if you're interested in any aspect of theatre, or you'd just like to come along for the fun of it, our next meeting and club night will be Tuesday, 21st July, at 7.30 p.m.

If you would like to know more, then give our Secretary, Cheryl Helenius a ring on 55 2483.

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TENNESSEE WILLIAMS

Tennessee Williams — the name has never been clearly explained even by Williams himself, although his mother offers speculation that her son somehow identified with early Indian fighters among his Tennessee ancestors — was born, first son and second child, into the Episcopal rectory home of his maternal grandparents, The Rev. and Mrs. Walter E. Dakin, in Columbus, Mississippi. Some say that the young Tom was early witness to the darker, even seamier sides of human nature while accompanying his grandfather on parish visits, encountering death and suffering at a highly impressionable age. There is little doubt that his extremely close relationship with his beautiful, imaginative, highly impressionable sister became of tremendous importance.



At the time of his first great success, *The Glass Menagerie*, Williams was working on a play called *The Poker Night*. The name never stuck and he moulded the early draft into what became *A Streetcar Named Desire*. With the December 3, 1947 production of *A Streetcar Named Desire*, Tennessee Williams — slight, shy, now half blind, an acute hypochondriac, essentially homeless, a most unobtrusive and unprepossessing young man of 36 — became a world figure. A second New York Critics' Circle Award and a Pulitzer Prize followed at once and "O'Neill, Miller and Williams" soon came to mean the greatest that American drama and theatre could offer.

A tender moment, played by Stella (Lana Duffy) and Stanley (Jim Crawford).



KEN SANDERS

Versatile performer with many character roles to his credit in productions like "Abalarde and Eloise", "The Bespoke Overcoat" and "Sweeney Todd". Also a current performer in Victoria's Varieties.



SANDY BOWMAN

In Mackay from Brisbane Professional Theatre Troupe and Mentor, A mechanist at heart, is appearing here as Pablo with half an eye on the technical side.

STEVEN WALLACE

Previously seen in KuCom productions of "Inherit the Wind" and "A Servant of Two Masters". Plays the cameo part of the young collector in this production. Steven was also responsible for set construction.

LORRAINE SMITH

Stage manages this production but also plays the nurse in the final scene. From Canberra and Sydney with considerable theatrical experience in opera.

RONELLE SAILOR

Plays a neighbour of the Kowalskis. A new face with KuCom with the enviable, although perhaps frightening job of speaking those first lines.

TONI MORTON

As the Mexican flower seller, makes a brief appearance in a part with considerable dramatic impact. Last seen in KuCom workshop production.

DOUG ROBINSON

Another technician 'walking on' in the vital small role of the doctor in this production. Former president of Mareeba Repertory and now president of KuCom.

PRODUCTION TEAM

Producer		Jan Smith
Stage Manager		Lorraine Smith
Set & Production Design		James Brown
Costumes		Kate Johnson
Props		Jill Meredith
Sound		Jeff Hall & Heather Worland
Lighting		Mel Bell, Rowena Keen & Geoff McLean
Publicity		Kerry Shirley
Production Assistant		Denise Marshall
Make Up		Cheryl Hedland
Front of House		Pauline Hendry
Set Construction		Steven Wallace
Back Stage		Joe Clutterbuck & Tom Marshall
Photography		Gerard Yates

SPECIAL THANKS

Special Thanks are extended to Flash Engineering, Michael Moohin's and to all those who helped us.

"A STREETCAR NAMED DESIRE"

There will be an Interval of STRICTLY 10 minutes.

CAST



ROSEMARY KENT

Throughout her intensive preparations for the totally demanding role of Blanche DuBois, Rosemary has been 'relaxing' as a variety performer in the popular Victoria's Varieties. Originally from Brisbane, last seen in KuCom's "Toad of Toad Hall".



JIM CRAWFORD

Stanley Kowalski is a high point in a young acting career beginning in Brisbane with teachers college theatre which took him on an educational tour of western Queensland.



LANA DUFFY

Plays Stella, a challenging role for an actress who has already shown high promise in past productions of "Move Over Mrs. Markham", "Girl in My Soup" and as Sally Bowles in "Cabaret".



ADRIAN SHIRLEY

As Mitch, he follows a logical progression from his recent performance of Tom in "The Glass Menagerie", the play Tennessee Williams wrote before "Streetcar". A regular KuCom performer who was last seen in "What the Butler Saw".



JANETTE MULHERIN

Studied drama and performed with Young Theatre for four years and has been seen here in "Toad of Toad Hall" and "Private Lives". As Eunice, the lady upstairs, we get an all too brief glimpse of a very talented performer.



Behind the scenes discussion with (left to right)
Kate Johnson, Jeff Hall, Lorraine Smith & Kerry Shirley

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PRODUCER'S NOTE

This play is all about a woman called Blanche DuBois. Remember that if you are just grabbing a quick look at this programme in the half light before the action starts.

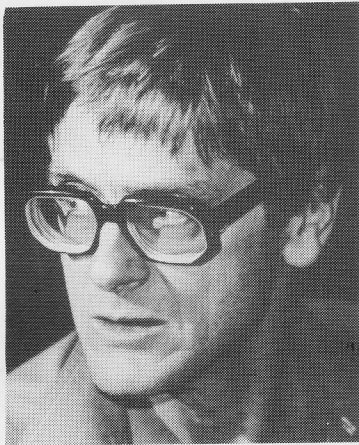
Blanche DuBois will arrive early, clutching the tinsel last possessions of her torn and tragic existence. When she comes around the corner of that New Orleans street to be confronted by the Elysian Fields address of her sister Stella and her brutish husband Stanley, Blanche is entering the tragic last act of her life.

I don't mind telling you that much about Blanche. I'm not giving any more away than if I were telling you the ultimate fate of Ophelia or Camille.

When I chose to direct "Streetcar" I did so with the knowledge that it was extremely unlikely that there was a Blanche DuBois in Mackay. Could I import an actress if all else failed? It would have done neither KuCom Theatre nor the acting talent of this city any good if I had done that. In Rosemary Kent (to say nothing of the rest of my cast) my faith in available talent is restored. Here is an actress with a rare gift. She achieves, for me at least, a truth about the complex and tragic Blanche.

I am told that Mackay theatre-goers don't really want the kind of play that "Streetcar" is. They don't want to cry — only to laugh. This season of "Streetcar" may prove this point one way or another. I can't think of a better test vehicle, if what we are talking about is truth.

JAN SMITH



Every few years sees provincial theatre in the hands of a 'new crowd' and each 'new crowd' only remembers their own halcyon days. For this reason few Mackay theatre-goers in 1981 will remember Jan Smith in early 60's productions like Johnny Belinda, The Desperate Hours, Pygmalion, Ten Little Niggers and Breath of Spring.

Mr. Smith left Mackay in 1966 for Canberra where he found a theatre equally willing to employ his energies and he was soon playing Ibsen, Brecht and Strindberg. In the 13 years he spent in Canberra he played in everything from Orton black comedy through college drama workshops, Wagga festivals and major Canberra Repertory and Tempo Theatre productions, culminating in the title role in Sherlock Holmes and Don Quixote in Man of La Mancha towards the end of 1980.



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