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Cat on a Hot Tin Roof

Tenessee Williams

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JOHN CARROLL UNIVERSITY
DEPARTMENT OF COMMUNICATIONS

presents
The Misery Loves Company
PRODUCTION

of
Tennessee Williams' modern adult classic

Cat on a Hot Tin Roof

Directed by James Allen Ealy

Performances are on
December 5, 6, 7, 8, 12, 13, 14, 15, 1991
all at 8:00 p.m. at the Marinello Little Theatre
at John Carroll University
PRODUCTION STAFF

DIRECTOR........................................James Allen Ealy
PRODUCER........................................Bob Snider
PRODUCTION DESIGN..........................James F. Beck
ASSISTANT DIRECTOR..........................Denise Leslie
PRODUCTION SUPERVISOR......................Kathy James
PRODUCTION SUPERVISOR/STANDBY...........Meg Parish
STAGE MANAGER.................................Alison C. Hulsinger
COSTUME DESIGN...............................Susan Bakula
PROPERTY PROCUREMENT.......................Jayn Wells
LIGHT OPERATOR..............................Kathleen Filiatraut
SOUND OPERATOR...............................Edward J. Mularz III
FLOOR CREW..........................Sheila Benkendorf
                                   Pamela Herrera
                                   Cecilia M. Lumpkin
ASSISTANT TO BRUCE DUNN...................James Flynn
HOUSE MANAGER...............................Tim Keo
PUBLICITY......................................Tracy Egan
PROGRAM BIOGRAPHIES.......................Judy Moran
ACADEMIC ADVISOR............................Dr. Louis R. Barbato
MEDICAL ADVISOR..............................Dr. Jesus Ramos M.D.

ACKNOWLEDGEMENTS:
Baldwin-Wallace College, Mary Ann Fruth; Cleveland State University, Leo Jeffres; Donna Darvy; Dr. & Mrs. Jesus Ramos; Charlie Ventura and the band; The Staff and Students of John Carroll University.
CAT ON A HOT TIN ROOF
A Drama In Three Acts
By
Tennessee Williams

SETTING: A bed-sitting room of a plantation home in the Mississippi Delta. The action takes place continuously on a summer evening in 1955.

There will be two ten minute intermissions.

CAST
(In order of Appearance)

MAGGIE............................Michelle Meers
BRICK..................................Bruce Dunn
MAE....................................Konica Berens
BIG MAMA..............................Virginia Jones
SOOKEY..............................Alison C. Hulsinger
DIXIE.................................Lisa Santoriella
BIG DADDY...........................Bob Snider*
REV. TOOKER.......................Robert O. Neuendorf
GOOPER...............................Charles W. Harger
DOC BAUGH..........................Michael Parish
POLLY.................................Brittany Dulmage
BUSTER...............................Mark Dulmage
SONNY...............................Brian Dulmage
TRIXIE...............................Lauren Santoriella

*Bob Snider appears through courtesy of Actors' Equity Association. This production is a Members Project Code Showcase.
Virginia Jones (BIG MAMA) has had extensive experience acting with University, Civic and professional groups in Washington, Baltimore, North Carolina, Oregon and New York. Off-Broadway credits include The Skin Of Our Teeth, A View From The Bridge, and The Time Of Your Life in which she was directed by the late Mildred Dunnock, Broadway's original 'Big Mama.' Summer stock credits include Kiss and Tell, The Mousetrap, The Fifth Season, Pal Joey, Mr. Roberts, and Born In The West. Virginia has performed with the Ernie Pyle Players in Tokyo (Down in the Valley) and the SHAPE players in Paris (The Misanthrope and No Exit). Among her favorite roles are Martirio in The House Of Bernarda Alba, Rosy Probert and The Gypsy Wife in Under Milk Wood, The Absent-minded Angel in Sholem Aleichem and the title role in Robinson Jeffers' Hedea. Locally she has appeared at Cleveland State in The National Health, Abortion, and The Torchbearers; at C.W.R.U. in You Can't Take It With You and Spring Awakening; at J.C.C. in The Killing Time; and Babes In Arms at Brecksville Theatre-on-the-Square. Virginia holds a Phd. in French Literature from Indiana University and is adjunct Professor of French at Baldwin-Wallace College, Case Western Reserve University and Cleveland State University.

Michelle Meers (MAGGIE) has worked throughout greater Cleveland and out of our city on a wide range of productions. Major roles include Dames At Sea (Shaker), Vanities and Whose Life Is It Anyway? (both A.T.C.), Wings and Dylan (both Chagrin), Once Upon A Mattress (Berea Summer Theatre), Charley's Aunt (Clague), The Killing Time (J.C.C.), Broadway Bound (Greenbriar), and Olivia in Night Must Fall (Lakewood's Beck center). Michelle is a former executive producer at Dobama where she acted in Chamber Music, Butterfingers Angel, Talking With (as the snake handler), Hurlyburly, Land of Cockaigne, Chorus of Disapproval, A Second Chance, and On the Tendergreen. She can also be seen throughout the city in her one-woman musical Just Another Night at the Club.

Robert O. Neuendorf (REV. TOOKER) has also appeared in a number of area productions. At C.S.U. alone, Bob appeared in The National Health, The Italian Straw Hat, The Curse of the Starving Class, and The Torchbearers. Bob also appeared in Babes In Arms at Brecksville Theatre-on-the-Square and recently as Axel in Lakewood's Beck Center production of The Nerd. Bob and his wife Kim recently welcomed their first child, daughter Dorian. Among his favorite pastimes are watching Ernest Angley, 700 Club re-runs and reading about the life of Jimmy Swaggart.
Monica Berens (MAE) rejoins the Misery Loves Company with whom she appeared as Kathy in Vanities. Monica received her B.A. in theatre from Baldwin-Wallace College where she appeared in Our Town, Romeo & Juliet, Androcles And The Lion, and The Shadow Box. At Berea Summer Theatre she appeared in The Boys From Syracuse, The Music Man, You Can't Take It With You, Camelot, H.M.S. PINAFORE, The Odd Couple (Female), Stepping Out, Cole, Rogers & Hart, and most recently Over Here. Other credits include Gaslight (C.S.U.), Spring Awakening (C.W.R.U.), Gypsy, A...My Name Is Alice, Chicago, Kiss Me Kate, and Black Patent Leather Shoes (All at Lakewood's Beck Center), Nine (Cain Park), Oliver, My Fair Lady, Anything Goes, and The Boy Friend (All in her native Lorain, Ohio) and Joseph And The Amazing Technicolor Dreamcoat, on the road. Monica recently appeared in Cleveland Opera's Carousel and just completed an industrial film for the Better Business Bureau. She works frequently as a professional vocalist and studies with David Gooding.

Bruce Dunn (BRICK) has appeared in many theatrical productions throughout the Cleveland area. Most notable is his association with Cleveland Public Theatre where he appeared in Big Boss Man and Christmas On Mars. Bruce has written several plays and won a scholarship award last year for his dramatic writing at Cleveland State University, where he is about to obtain a B.A. in English. His original libretto, Cindy Laskowski, will be performed there in the spring quarter. Bruce has also appeared in C.S.U.'s production of Trolly and Crespida, has studied privately with Paul Lee and is happy to be appearing with Misery Loves Company for the first time in this production.

Charles W. Harger (GOOPER) has worked in educational and community theatre. At Cleveland State he appeared in Gaslight, The Merchant Of Venice and The National Health. At Chagrin he appeared in Joe Friendly's. He is also a part of The Dobama Company was featured there in One-Third Of a Nation, and appears yearly in the Children's Playwriting Festival. "Skip" as he is known is President of Western Reserve Finishers of greater Cleveland.

Alison Hulsinger (Sockey) has been seen in a number of roles in productions in Cleveland. Her credits include: Waiting For Godot at Tri-C Metro; St. Joan Of The Stockyards, The Winter's Tale, and The Poor Of New York at C.W.R.U., where she graduated with a B.A. in acting. Alison has frequently worked in the technical theatre with the Great Lakes Theatre Festival and at C.W.R.U.
Michael Parish (DOC BAUGH) has been in Cleveland theatre for many years. Mike's credits include The Best Little Whorehouse In Texas and The Foreigner at Huntington Playhouse, Springs Awakening and You Can't Take It With You at C.W.R.U. and most recently Big River at both Berea Summer Theatre and Lakewood's Beck Center. With Misery Loves Company, Mike worked in Streamers, as did his actress wife Meg (Asst. Production Supervisor). Frequently they act on area stages together.

Bob Snider (BIG DADDY) has had many, many years of theatrical experience. Bob lived in New York City where his credits included Bell, Book and Candle, The Gin Game, I'll Be Back Before Midnight and a revival of Arsenic And Old Lace. Among his many credits, favorites include Mayor Shinn in The Music Man, The Devil in Damn Yankees, Col. Purdy in Teahouse Of The August Moon, Walter in Don't Drink The Water, Preacher Nagler in Park Of The Moon, Lord Throckmorton in Mary Of Scotland, Dunlap in Inherit The Wind, Uncle Chris in I Remember Mama, Barnie in Lost Of The Red Hot Lovers, Max in Heaven Can Wait, Murray in The Odd Couple and Chase in 1776. Bob's favorite theatrical role has eluded him: Ben in The Little Foxes. He can be seen in a number of industrial films and commercials and appeared recently in the film An Unremarkable Life with Patricia Neal and Shelley Winters.

James F. Beck (PRODUCTION DESIGNER) is faculty technical director at John Carroll University. Upon his arrival at John Carroll last fall Jim set to work designing Holiday, The Hired Man and The Crucible and Baby, both of which he directed. He has designed numerous sets for a number of regional and stock companies throughout the Midwest. Jim holds an M.F.A in theatre design from Ohio University, and we are especially pleased with his designs for CAT.

James Allen Ealy (DIRECTOR) is Artistic Director of Misery Loves Company and directed both Streamers and Vanities with HLC in 1986. Jim has studied privately with both Cassandra F. Brothers of the Old MET opera house in New York and Paul Lee formerly of The Cleveland Playhouse and R.A.D.A. in London. From over 150 productions on which he has worked, favorites include: On Borrowed Time, Member Of The Wedding, The Madwoman Of Chaillot, Inherit The Wind, The Fantasticks, Anina (as Rooster), The Glass Menagerie, Find Your Way Home, The Merchant Of Venice, Hamlet, The Winter's Tale (as Laontes), Amadeus (as Mozart), and Cabaret (as H.C.). Jim holds an M.A. from Cleveland State University where he has taught film history and criticism over the past two years. He has worked in film and in television in commercials advertising everything from Honeybaked Ham to Goodyear Tires. Recently he was honored by Premiere magazine, being named to their top 1,600 list of video and film owners in the United States.
CAT ON A HOT TIN ROOF Production Note:

The corruption of innocence and its subsequent destructive potential represent familiar terrain in Tennessee Williams's dramatic landscapes. Blanche duBois (A Streetcar Named Desire) and Amanda Wingfield (The Glass Menagerie), for example, are unable to survive when forced to abandon the idyllic world of the postbellum south. Like them, Brick Pollitt has recently inhabited an idealized world -- of football heroes and homecoming queens, the closest Americans have come to recreating the golden world of classical mythology. And like them, he is bereft of both ideals and purpose when forced into the sterile world of practical men.

Williams casts his modern-day myth in the form of a "whodunit," gradually revealing through a series of encounters the real murderer of Skipper. In this action he imitates both Oedipus Rex and Hamlet, plays in which the search for a murderer ends in the protagonist's self-discovery. At the climax of act two, this revelation is accompanied by a symbolic parricide of tragic dimension. Like Oedipus, Brick lives to face the consequences of his actions in a now, for him, nullified and demeaned world.

Williams was never completely satisfied with his resolution in Cat, revising it repeatedly throughout his lifetime. At the urging of Elia Kazan, the director of the first production in 1955, he transformed the bleakness of the original ending into a more commercial "happy" one with the promise of renewal. For this production, director James Allen Ealy has chosen the original Broadway ending, reinforcing the promise of affirmation in Williams's moments of humor and compassion. Ealy's intuition has ample textual support, but the shattering of Brick's golden dream lingers beneath the hope of the play's finale. Perhaps it is this combination of loss and hope which constitutes tragic equilibrium.

Misery Loves Company invites you to be the final arbiters of these, and all artistic questions, as you experience this modern classic. Cat was among Williams's special favorites; we hope it will please you as well.

Louis R. Barbato
Associate Professor of English
Cleveland State University
We hope that you enjoyed *CAT ON A HOT TIN ROOF*. Don't miss the remainder of our exciting season:

**THE DIVINERS**
directed by James Parker
a student-directed production
Marinello Little Theatre
February 13, 14, 15, 20, 21, 22

**A MIDSUMMER NIGHT’S DREAM**
directed by Karen Gygii
Kulas Auditorium
March 27, 28, April 4 and 5
8 p.m.

WE HOPE YOU WILL ATTEND!