A photograph of a street at night. A tall, black street lamp stands on the right side, its light glowing brightly. The background shows a building with windows and a street that recedes into the distance. The overall mood is quiet and atmospheric.

Genesian Theatre Company
presents

A STREETCAR NAMED DESIRE

By Tennessee Williams

Directed by Tom Massey

By Arrangement With ORiGiNTM Theatrical
On Behalf Of Samuel French
A Concord Theatricals Company



Director's Note

I have never seen this play before. Perhaps this has been of help in our explorations of the script in rehearsal - because there is a danger I feel of romanticising this play, reducing it to a pretty, nostalgic haze of old New Orleans, a black and white film from Old Hollywood.

We came to it fresh and discovered that this is a brutal play, still very much alive to the issues of today.

So very often we hear the central character of Streetcar described as "faded". In working on this script we increasingly found this description of Blanche a gross disservice to her. It actually removes her own agency when we think of her this way - she knows exactly what she is doing. At the start of the play Blanche is a fighter; even a con artist. She is willing and able to use all the tricks that she can to survive in a world that casts aside an unmarried 30 year old woman as "faded".

Blanche is not a "perfect victim" - that horrendous concept that unless a woman does everything "right" she somehow deserves whatever happens to her: still seen today in the nasty insistence of "What was she wearing?" and an investigation into her previous sex life. Both Stanley and Mitch turn viciously on Blanche when they discover her past, and that exact same reaction remains alive in too many men today.

And we must deal with the fact that Blanche raped one of her 17 year old school boys.

What happens to her is still evil.

I believe evil exists. Not that Halloween devil in red horns and a silly tail. But the evil of domestic violence, of racism, homophobia, misogyny, the horrible attacks on transgender people recently. I wish it were an evil dragon we could defeat with sword and shield, I truly do. Because that would be easy.

I would hope people may consider one of the final lines in the play "I have always depended on the kindness of strangers". So much harder to defeat those modern evil dragons with kindness. But perhaps it may give us some hope in the strong response we see from the vast majority of ordinary people against hatred. The dragon puffs out a lot of smoke but it can be - it must be - defeated.

This has been a challenging production. We have had to dig deep. Thanks to all the cast who have been open to this journey - in a very short time frame. Thanks also to all the design and production team who have brought their tremendous skills to create this production.

I want to give such very sincere thanks to my Assistant Director Meg! We had such a shared vision for this production and I really could not have directed this play without her.

Tom Massey
Director

About the Play

Set in the steamy, grimy back-blocks of New Orleans, *A Streetcar Named Desire* is one of Tennessee Williams' most famous works. It is certainly one of his most oft' quoted - even the mere utterance of the title prompts many the impassioned cry of "Stella!"

Stella is just one of the troubled women depicted in this American theatre classic. The other - her sister Blanche DuBois - is the driving force behind the story.

Blanche arrives at the tenement home of her sister, with a suitcase and a smile. The length and purpose of her stay are unclear, but if she is to remain she must win-over Stella's husband, Stanley. Blanche's gentile affect clashes violently with Stanley's masculine volatility, setting up a contest of wills between the two.

As their secrets are dragged into the light, the ugliness of humanity is exposed. Who is victim and who is prey and who ultimately decides which sins to forgive?

Credits

BLANCHE DUBOIS
STELLA KOWALSKI
STANLEY KOWALSKI
HAROLD MITCHELL
EUNICE HUBBEL
STEVE HUBBEL
PABLO GONZALES/
YOUNG COLLECTOR
FLOWER SELLER/
NURSE

DIRECTOR
ASSISTANT DIRECTOR
SET DESIGN
COSTUME DESIGN
LIGHTING DESIGN
SOUND DESIGN

STAGE MANAGER
ASSISTANT STAGE
MANAGER
LIGHTING & SOUND
OPERATION

TICKETING
GRAPHIC DESIGN
PHOTOGRAPHY

Georgia Britt
Ali Bendall
Riley McNamara
Matthew Doherty
Rosie Daly
Patrick Gallagher
Shaun Loratet

Jenny Jacobs

Tom Massey
Meg Girdler
Soham Apte
Susan Carveth
Mehran Mortezaei
Michael Schell

Meg Girdler
Di Henderson

Chris Dunwell, Grace
Bondoc, Mark Berriman

Tom Massey
Emily Saint Smith
Luke Holland

Credits

SET CONSTRUCTION

Tom Fahy, Peter Curtis,
Paul Gilbert, Roger
Gimblett, Barry Nielsen
and Members of the
Company

SET DECORATION

Matthew Doherty

PROPERTIES ASSISTANT

Rosie Daly

ACCENTS AND VOCAL
COACH

Benjamin Purser

FIGHT CONSULTANT

Scottie Witt

AUDITION PERSONNEL

Roger Gimblett, Amy
Roberts, Barry Nielsen,
Ali Bendall,
and Janice McLeay

TRANSPORT

Barry Nielsen,
Shaun Loratet



Production Team

DIRECTOR - TOM MASSEY

Tom trained at the Australian Academy of Dramatic Arts in the late 90's and at Atlantic Acting School in NYC in 2012, in addition to multiple short courses over the years. He has worked in all aspects of theatre both on and off stage. Tom appeared as Bridey in the Australian premiere of Parsley's adaptation of *Brideshead Revisted* for RGP. Recent stage appearances include: Andrey in *Three Sisters* and Sir Walter in *Persuasion* for the Genesian Theatre. As a Stage Manager Tom has worked with a number of independent companies including: subtlenuance, Sure Foot, Eclective, Pacific Opera and the New Theatre. For the Genesian Theatre he has directed seven productions including: *Noises Off!*, *The 39 Steps*, *The Complete Works of William Shakespeare (Abridged)*, and its follow up *William Shakespeare's Long Lost First Play (Abridged)* and 2022's *Hercule Poirot's First Case*.



ASSISTANT DIRECTOR / STAGE MANAGER MEG GIRDLER

Meg is thrilled to combine her love of theatre with her Bachelor of Behavioural Science (Psychology) degree in *Streetcar*. Although her 'day job' is to manage research grant applications at the University of Sydney, Meg jumps at the chance to come back to the theatre whenever possible. Meg found her love for theatre at an early age and was cast in a variety of community plays and musicals around Sydney. After receiving professional on-camera and acting fundamentals training in Colorado (USA), she performed in a professional short-play festival, and gained experience in feature-length independent films.



SET DESIGN - SOHAM APTE

Soham (he/him) is a multi-disciplinary artist and designer creating work on unceded Gadigal land. After moving to Sydney from Dubai, Soham studied at a specialist visual arts and design school where his love for art history and design practices grew exponentially. That passion grew during his time at NIDA studying Design for Performance (BFA, 2022). He is passionate about designing for films, music videos, and theatre. Through his personal work, Soham is currently developing a visual language and aesthetic called Indo-futurism, inspired by Indian culture, religion, history, and philosophy.

LIGHTING DESIGN MEHRAN MORTEZAEI

Mehran has been involved in numerous shows as a writer, director, designer, stage manager, and actor in Iran, NSW, QL and Denmark. Recent light and sound designs were for *Dark Voyager* at the Pavilion Theatre, *Necrophilia* in Limelight Theatre, *My Night with Reg* and *Pygmalion* at the New Theatre, and *Persuasion* and *William Shakespeare's Long Lost First Play* at the Genesian Theatre. Mehran started his theatre journey while he was in high school and then continued with a B.A. and M.A. in Theatre and Performing Arts at the University of Tehran. He is a lighting design tutor at Excelsia College, and Technical Manager at the New Theatre and Actors Centre Australia. Genesian was Mehran's first theatre home in Australia and he comes back home anytime he has a chance.



SOUND DESIGN MICHAEL SCHELL

Michael has designed sound and lighting for well over 300 productions, ranging from children's plays - *Robin Hood Clemben* [Australian Tour] to opera - *Tales of Hoffmann* [Chatswood Musical Society] and nearly every form of theatre in between. He has worked with many major companies in Australia including: Nimrod (*Upside Down At The Bottom Of The World*), Sydney Theatre Company (*Revenger's Tragedy*) and the Q Theatre (*You Can't Take it With You*). Recent productions include: *Peer Gynt* (Endangered Productions) and *Chimerica* (New Theatre). Michael has been a member of the Genesian Theatre since 1973 and has designed the lighting and sound for over 160 of our productions including: *Richard III*, *A Room With a View*, *Deathtrap*, *A Passage to India*, and *Lady Windermere's Fan*.

COSTUME DESIGN SUSAN CARVETH

Susan has worked as the designer/costumier on dozens of Genesian productions - a few favourites being: *Ladykillers*, *Persuasion*, *Figaro*, *Under Milkwood*, *Much Ado About Nothing*, *The Three Musketeers*, *Far From the Madding Crowd*, *A Midsummer Night's Dream*, *A Man for All Seasons*, *An Ideal Husband*, *Witness for the Prosecution*, *Hay Fever*, *Murder on the Nile*, *Richard III*, *Frankenstein*, *Twelfth Night*, *39 Steps*, *Forsyte Saga*, and *Blood Weddings*. She has also worked for Opera Australia, the ABC, and BBC as a costume coordinator, and costume maker for *Tall Poppeas* (Ondine Productions), *Opera Bites*, and *Deadhouse* (Blancmange Productions).

Cast

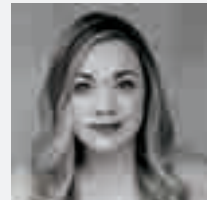
BLANCHE DUBOIS - GEORGIA BRITT

Georgia is an actor and drama teacher, with degrees in Science (Psychology) and Arts (Performance Studies, Honours I) from USYD. Since completing the Actors Studio at NIDA in 2019, she has worked in the independent theatre sector and after taking some time off during COVID, has now returned to the stage.



STELLA KOWALSKI - ALI BENDALL

Since graduating from ArtsEd London with a degree in Musical Theatre, Ali works as a choreographer, voiceover artist, actor, teacher, and director all over the West End, Europe and now - Sydney. As the most recent addition to the Genesian Board, Ali is incredibly excited to be treading the boards on the Kent Street stage in this classic text.



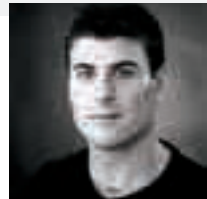
STANLEY KOWALSKI - RILEY MCNAMARA

Riley completed his training at NIDA in 2021. In his final year he played the role of Father in *Metamorphosis* (Dir. Ben Schostakowski) and originated the role of Two Bob in Nathan Maynard's new work, *God's Country* (Dir. Liza-Mare Syron). Most recently he appeared as Andrew and Alex in New Theatre's production of *Control* (Dir. Patrick Howard).

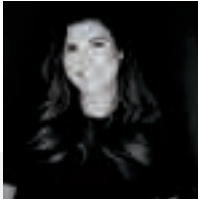


HAROLD MITCHELL (MITCH) - MATTHEW DOHERTY

This is Matthew's second play with the Genesian Theatre. Some of Matthew's previous roles include: Kenneth Tynan (*Orson's Shadow*), Sebastian (*The Tempest*), Mercutio (*Romeo and Juliet*), Graham (*Third World Blues*), Hugo (*The Vicar of Dibley*) and Nigel (*Love from a Stranger*). Matthew is very excited to be part of one of his favourite plays.



Cast



EUNICE HUBBEL - ROSIE DALY

Rosie studied Acting at Australian Academy of Dramatic Arts. In 1999 she made her musical theatre debut with Blue Mountains Musical Society. After a short break from the stage, Rosie returned to theatre in 2013 in *A Streetcar Named Desire* for Liverpool Performing Arts Ensemble. In 2022, she had the honor to be the first to portray Elizabeth Williams in *Coming of Age*, an original Australian play written and directed by Tony Woollams.



STEVE HUBBEL - PATRICK GALLAGHER

Patrick Gallagher is an actor, writer and director involved in Sydney theatre for over a decade. This will be his fourth show at the Genesian Theatre, having played Lawrence Cavendish in *Hercule Poirot's First Case*, Ted Lattimer in *Towards Zero* and Sergeant Cadwallader in *The Unexpected Guest*.



PABLO GONZALES / YOUNG COLLECTOR SHAUN LORATET

Hailing from Sydney's West, Shaun is looking forward to showing off his acting bravado for the Genesian Theatre for the first time. Having performed for theatres in Casula and Glenbrook, and with a new-found sense of the artform having been trained at HB Studio in New York City, Shaun is ready to put on the best show yet for *A Streetcar Named Desire*!



FLOWER SELLER / NURSE JENNY JACOBS

Jenny trained at the Ensemble Theatre in the 70s and has worked in children's theatre, educational television and musical theatre. More recently she has enjoyed roles in plays and workshops with the Phoenix Theatre, the Genesian Theatre, Hunters Hill Theatre, the Short and Sweet Festival and Insomniac Theatre. Most memorable roles have been Costanza (*Enchanted April*), Bernarda (*The House of Bernarda Alba*), Liz (Roger Gimblett's *Horizons*) and Aneesi (*Motherhood Out Loud*).



ABOUT THE GENESIAN

2023 marks 79 years of the Genesian Theatre Company. We boast among our alumni numerous household names in Australian theatre and film, such as Angela Punch, Bryan Brown, Baz Lurhmann, Coral Lansbury, Judi Farr, John Bell, Peter Carroll and Nick Enright. We are also just as proud of the hundreds of other talented actors, directors, stage managers, set and costume designers, lighting and sound specialists, stage and production staff who have contributed to Sydney's unique little theatre. We are particularly proud of all our members, who volunteer their time to work front of house to help you enjoy your visit to the Genesian Theatre.

Over the years, the company has developed into a theatre providing a training ground for young theatre professionals and a place where those who love the theatre can meet, share and extend their knowledge of the performing arts.

The Genesian Theatre Company acknowledges the Gadigal people of the Eora Nation as the traditional custodians of the land our theatre stands on.

OUR FUTURE HOME

The building which currently houses the Genesian Theatre Company was originally St John's Church, and dates from 1868. While it has been our home for 69 years, we will shortly be saying farewell to 420 Kent Street and moving to a brand new, purpose-built space in Rozelle.

Plans are underway for the fit out of the theatre space in the parish hall of St Joseph's Rozelle, 2B Gordon St. But we need your help! We will shortly be calling on the public for assistance in fundraising for our project. We are currently looking for expressions of interest from local businesses, corporates and other organisations who would be interested in supporting us. If you would like to discuss a possible partnership with your organisation, please email:

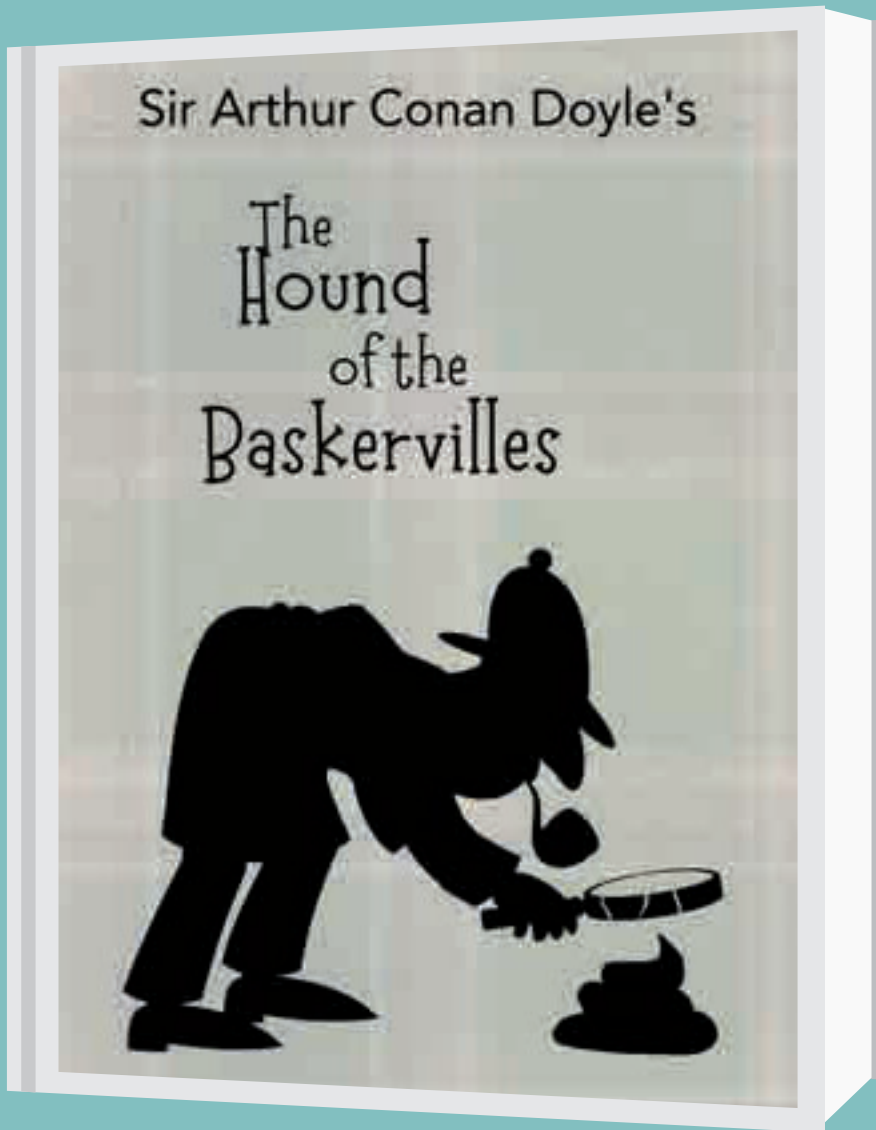
gtcfundraising@genesiantheatre.com.au

For the immediate future, we will continue to perform at 420 Kent Street, but will make sure to let everybody know when we have a firm date for the move to our exciting new home!

MEMBERSHIP

If you're interested in acting, directing, stage management, sound, lights, publicity, admin, etc, or if you just want to experience being a member of the group, we would welcome you as a member. You don't need to be experienced, we can provide training and can cater to different levels of involvement. Please see our website for further information.

Up next at The Genesisian



Adapted by Steven Canny and John Nicholson
By Arrangement With ORiGiN Theatrical
On Behalf Of Nick Hern Books