

ion theatre company



TENNESSEE WILLIAMS'

A STREETCAR

NAMED

Desire

...this is your stop...

SEASON

2

07.05-08.10

(619) 374-6894

WWW.IONTHEATRE.COM

ion theatre company proudly presents:

A Streetcar Named Desire

by Tennessee Williams
directed by Claudio Raygoza

Cast

(in order of appearance)

Stanley Kowalski.....Matt Scott@
Stella Kowalski.....Sara Beth Morgan@
Harold Mitchell.....Brian Mackey*
Eunice Hubbell.....Morgan Trant*
Neighbor, Street Vendor, Matron.....Bebe Black
Blanche DuBois.....Monique Gaffney
Steve Hubbell.....Rich Carrillo
Pablo Gonzalez.....Colin Simon
Young Man, Doctor.....Kevin Koppman-Gue

@Associate Artist, *Resident Artist

Production

Producer.....Glenn C. Paris
Assistant Director.....Jeffrey Jones
Production Stage Manager.....Gwen Fish
Rehearsal Stage Manager.....Nikki Hanzal
Dramaturge.....Matt Irwin
Scenic/Lights.....Claudio Raygoza
Associate Light Design.....Brylan Ranscht
Sound.....Tim Boyce
Scenic Technical Advisor.....Nick Moodey
Scenic Construction.....Nick Moodey, Claudio Raygoza
Morgan Trant*, Pete Kinnally, Jennifer Kozumplik*, Brylan Ranscht,
Katie Brost, Kim Strassburger*, Sylvia Enrique@,
Trina Kaplan @, Glenn Paris, Nikki Hanzal & Gwen Fish.

Setting: *New Orleans, late 1940s*

Approximate running time: 165 minutes


There will be two ten minute intermissions.

Produced by special arrangement with Dramatists Play Service.

The production of *Streetcar* utilizes herbal cigarettes and gun sounds.

Special thanks: La Jolla Playhouse, Deb Hatch, Jeff Cotta, Sue Ranscht, Yvonne Gaffney, Bret Young, Diversionary, Venissimo Cheese & St. Tropez.

Extra special thanks to Joan Wong for her assistance with costumes

Public Relations: Toni Robin 

Director's Notes

Still climbing...

Wow. Reaching the top of a steep artistic mountain requires more bones than I'm able to break. *Streetcar* was always one of those plays on the 'if-I'm-crazy-enough-to-tackle-it-some-day' list. Here I am.

Blanche has always terrified me. She's a reflection in a glass darkly. Williams. An outsider. Me.

When Williams wrote *Streetcar*, he was excited by the prospect of theatre using reality and symbols in constantly shifting focus to support a sort of aesthetic vanishing point... characters/images surface and submerge like swimmers headed toward a destination we're familiar with but unable to describe. It's this teleological view of drama and the theatrical experience that allows his poetry and raw human-speak to spring from the page and through the lips of fractured people so like us it's unsettling. And it's a harsh mix, sometimes, but in Williams' world of light and shadow, memory and moment and endless rippling dream-mares, there's a sensual and love-struck voice yearning to be recognized and accepted.

I'll admit I love symbols. For me, they distill truth and make it portable. Immediate. Simultaneously allusive, elusive and definite. And at the time when Williams was writing, these symbols best concealed his true identity, a beleaguered footprint, that could be struck like a match for generations to come.

I'm not smart or wise enough to plumb the depths of this work and unmask the real Tennessee... but I hope you catch a glimpse. A shadow smiling back.

Thanks to this amazing theatre company, cast and crew... and Glenn... *gracias*.

~ **Claudio Raygoza**

July 2008

- ion theatre company -

Founding Executive Artistic Director: Claudio Raygoza

Producing Artistic Director: Glenn C. Paris

Associate Artists: Sylvia Enrique, Trina Kaplan, Sara Beth Morgan & Matt Scott

Resident Artists: Laura Bozanich, Jennifer Kozumplik, Steven Lone,

Brian Mackey, Jonathan Sachs, Julie Sachs, Morgan Trant

Walter Ritter, & Kim Strassburger



Tennessee Williams Playwright

(1911-1983)

When he was 5 years old, Thomas Lanier Williams III suffered from diphtheria, which temporarily limited the use of his legs and occasionally made it difficult for him to breathe. His grandmother, in an effort to lift his spirits, encouraged him to read and to imagine his own stories. Thereafter, Williams turned to literature to escape from childhood cruelties and adult disappointments.

Born on March 26, 1911, in Columbus, Mississippi, Williams came from a long line of statesmen and poets, until the second Thomas Lanier Williams squandered the family's money and land on a failed bid for the governor's office. He was raised by his mother and grandparents. His father, C.C., spent much of his time on the road as a shoe salesman, until his work took the family to St. Louis. There, Williams' mother gave him a typewriter to escape from nicknames of "sissy" and "Miss Nancy," by local kids and even his father, who openly preferred Williams' younger brother, Dakin. He never forgave his parents for having his sister, Rose, lobotomized in 1937 for schizophrenia.

After a series of early professional failures, Williams finally broke through in 1944 with ***The Glass Menagerie***, in which he modeled Laura Wingfield after Rose. The production of ***A Streetcar Named Desire*** in 1947, however, introduced his period of greatest creativity and defined him as the greatest dramatist of the Southern Literary Renaissance.

On February 25, 1983, Williams was found slumped over in a New York City hotel room, dead from asphyxia. Along with several Seconal tablets, he had also swallowed a plastic medicinal cap, which some accounts claim belonged to an eyedrop bottle. Friends recalled how often they had seen Williams hold the cap in his teeth, while applying the drops. They always feared that it might fall back into his throat.



Purpose of a Fall: Blanche's Sacrifice in *A Streetcar Named Desire*

By the final scene of *A Streetcar Named Desire*, Blanche DuBois falls into madness, forcing her sister to see at last Stanley's brutish nature. Now knowing that her husband raped her sister, Stella's decision whether or not to stay with him – though not the dramatic peak – is the play's the most significant moment. The outcome determines whether Blanche's fall has meaning, and in the subtext, reveals Tennessee Williams' feelings about his purpose as an artist.

Consider, first, that Blanche's fall is not surprising. Her very name suggests her ruin: "Blanche DuBois," she tells Mitch, means "white woods," which can be translated into 'pure or blissful madness.' Likewise, Stanley, before he rapes her, says, "We've had this date with each other from the beginning." It was fate; otherwise, Blanche is just a victim of circumstance, and *Streetcar* is either a simple morality play about a lying, drinking coquette who 'gets what she deserves,' or a tragedy about a woman who will do anything to survive. In a self-interview Williams shows that he intends neither:

I don't believe in villains or heroes – only right or wrong ways that individuals have taken, not by choice but by necessity or by certain still-uncomprehended influences.

Fate is uncontrollable, Williams says. But to Blanche, it is knowable. "The first time I laid eyes on [Stanley]," she says, "I thought to myself, that man is my executioner." Still, she doesn't avoid the collision, which suggests that Blanche has a reason other than herself to stay in New Orleans. In Scene 4, she tells Stella, "Your fix is worse than mine." In Scene 6, she tells Mitch, "If it weren't Stella about to have a baby, I wouldn't be able to endure things here." Blanche doesn't leave, despite knowing that Stan will destroy her, because she wants to save Stella and her baby, a DuBois heir. This view is also supported in the play's subtext, beginning with its epigraph, taken from early twentieth-century poet Hart Crane:

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.

In letters to friends, Crane expresses his belief that the imagination ('vision') has the potential to call upon divine light ('the visionary's company') to see the essence of the physical world ('broken world'). Moreover, the artist (including, in the broad sense, poets and playwrights, etc.) is the conduit of the imagination.

Both in his memoirs and in his last will and testament, Williams wrote that he admired Crane so much that he desired to be 'deposited as nearly as possible at the same spot where Hart Crane had drowned.' In 1932, Crane died after jumping off the S.S. *Orizaba* in the Gulf of Mexico – a witness reported that not only did he swim away from the vessel, but he actually appeared to swim toward a shark. (Curiously in *Streetcar*, Stanley says that for Mitch, life with Blanche would be like jumping into "a tank with a school of sharks.") In Williams' memoirs, he mimics Crane's belief in the divine authority of art:

There are some hints, during our lives, of something that lies outside the flesh and its mortality . . . I have sensed them in the work of artists.

Likewise, there are some hints in *Streetcar* that Williams intends to foreground this 'something' through symbolism: Blanche identifies herself as "white woods," Stella is identified as a star, and Stanley as a caveman. Also, in the notes for the first scene, Williams describes Blanche as 'like a moth,' which is a traditional symbol for the soul, source of imagination. Thus Blanche's (the soul's) voyage begins in 'the grave,' initiated by the school superintendent, Mr. Graves. She takes the streetcar *Desire* to the streetcar *Cemeteries* to the street *Elysian Fields*. *Elysian Fields* is the Greek 'happy resting place,' which Williams distorts into Crane's 'broken world,' mentioned in the epigraph. In Crane's terms, Stan is the physical, Stella is the divine and Blanche is the imagination. Stella's baby can be seen as the world to come.

Blanche travels through death and desire to call upon the star to shine – the imagination, at risk to itself, seeks divine illumination for the sake of 'the world to come.' When Blanche tells Stella, "Don't hang back with the brutes," it is her attempt to encourage Stella to stand up to Stanley, but it is also the imagination's desire to make the divine known. "Maybe we are a long way from being known in God's image," she says, "but there has been some progress . . . such things as art – as poetry and music – such kinds of new light." Art, in other words, brings new light on things. Stella is momentarily emboldened by Blanche's presence, occasionally calling Stan "pig" and "greasy." And when Stanley asserts his supremacy by raping Blanche, it is not without Stella illuminating the

scene. She recognizes her husband for a brute, albeit at the price of her sister's sanity.

In "The Broken Tower," however, Crane concedes to the failure of his vision – the inability of imagination or divine light to influence more than "an instant in the wind." His death also contributed to what is known as the Crane legend – a poet who accepts his demise for the benefit of his art. The French term for him is *poète maudit*, literally "accursed poet." Using Crane and "The Broken Tower" as a lens, *Streetcar* now offers the possibility of a more tragic ending than previously suspected, because as such it isn't just Blanche, but imagination, that is doomed. Though Stella can't change Blanche's fate, what she does next can give the sacrifice meaning. If Stella chooses Stanley, the world remains as it is – simple, animal – which seems to be Williams' intention: "And," Blanche says in the final scene, "I'll be buried at sea, sewn up in a clean white sack, and dropped overboard." The fate of imagination is to swim with sharks, the world charging ahead.

By following the Crane model, Williams explores the implications of divine realization in the animal realm. He asks: has the suffering of poets and artists and playwrights meant anything? As has been said, Blanche must fall – Williams himself doesn't have the power to change her fate once momentum begins – so hope, if there is to be any, for 'the world to come' (Stella's baby), can only be manifest by Stella. Though Stella's decision has alternated in various *Streetcar* productions, the text shows that even after everything, Stella chooses to stay with Stan. She has learned to shine brightly, she has seen her husband as he is, but she hasn't the strength to alter the scene in a lasting way. It isn't by accident that Blanche's rape happens the night before Stella's baby is born: Williams seems to be saying that even on the eve of hope, humanity is doomed "not by choice but by necessity or by certain still-uncomprehended influences." He says that though the artist has the power to momentarily illuminate the world, humanity in the end concedes to its brutal nature.

~ **Matthew Irwin**
Dramaturge
June 2008

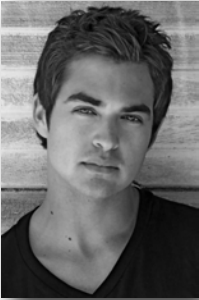


Sources: Harold Bloom & Leonard Quirino

Profiles: Cast



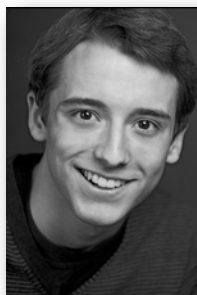
Bebe Black (Neighbor, Street Vendor, Matron)
ion: debut. Favorite roles include: Aldonza in *Man of La Mancha*, Kate in *Kiss Me Kate*, Lilli in *The Secret Garden*, Claire in *Proof* and Angela in *Amici*. Bebe has also worked at the Welk Resort, Starlight, Moonlight, 6th@Penn, The Theatre in Old Town and was in the Actors Alliance Festival at the Lyceum. Bebe would like to thank Claudio and Glenn for this amazing opportunity. 'Beauty exists only in struggle.' ~ F.T. Marinetti



Rich Carrillo (Steve Hubbell)
Rich Carrillo is thrilled to be making his ion theatre debut. Recent stage appearances include Diversionary Theatre's production of *Corpus Christi* and *Tony and Cleo* at 6th@Penn (Compass) Theatre. Rich can be seen in the upcoming independent feature films *The Road to Sundance* and *Good Advice*, and starring in the upcoming short film *Little Lionel Little*. You can also find Rich in *Flattest*, a short film starring Academy Award nominee Michael Lerner.



Monique Gaffney (Blanche DuBois)
Dedicates her performance to the memory of her father, Dr. Floyd Gaffney. Last seen: *Bluebonnet Court* (Diversionary). Other local credits: *Yellowman* (2007 Craig Noel Award for Outstanding Lead), *Bug & Las Meninas* (Cygnet); *Medea & I Have Before Me A Remarkable Document Given To Me By A Young Lady From Rwanda* (Patté Award)/(6th@Penn); *Gibson Girl* (Moxie); *In Arabia We'd All Be Kings* (Lynx); *A Raisin in the Sun* (ion & Common Ground Theatre) & *Before It Hits Home* (Lyceum); *Still Life* (New Village Arts); 'Scottish Play' and *Phaedra in Delirium* (Sledgehammer); *Gospel at Colonus* (TMM) at St. Paul's Cathedral; *Story Theatre*, *Stories About the Old Days* and *The African Company Presents Richard III* (NCRT). NY credits: Willie Mae/Martha in *Mamba's Daughters* (International Spoleto Theatre) directed by David Herskovitz; Josephine Baker/Oscar Micheaux in *American Silents* directed by Anne Bogart; Desdemona in *Othello* (NYSF, Shakespeare Lab); chorus in *The Golden Bird* directed by Andrei Serban. BA/Acting (UCSD); MFA/Acting (Columbia). Thanks to all for an amazing experience.



Kevin Koppman-Gue (Young Man, Doctor)

Kevin is thrilled to be involved with this production. Credits: *The Winslow Boy* (Lamb's), *The Smatchet* (Fritz), *How I Learned to Drive* (Lynx), *Urinetown*, *The Musical* (*The Highland Players*) and *The Bacchae* (6th @ Penn). Kevin recently made his directorial debut with *Birds of Paradise* (*Highland Players*) in October. He thanks Claudio for giving him the opportunity to work on this incredible play with an incredible team. "Mom, Dad, Jason and Amanda; without your love I would be nowhere."



Brian Mackey* (Harold "Mitch" Mitchell)

Previously at ion theatre: *The Grapes of Wrath*. Other San Diego credits: *Corpus Christi* (Diversions Theatre); *A Christmas Carol* (North Coast Rep); *Julius Caesar* (New Village Arts); *If The Shoe Fits* (Coronado Playhouse). Regional credits include: *Playboy of the Western World* (Cinnabar Theatre); *A Bright Room Called Day* (Actors Theatre); *No. 11 Blue and White* (Abydos Theatre). ion Resident Artist.



Sara Beth Morgan® (Stella Kowalski)

With ion theatre company, Sara Beth has appeared as Nina in *La Gaviota*, Rose of Sharon in *The Grapes of Wrath* and Laura in *The Glass Menagerie* and has assistant directed *Mud* and *The Pillowman*. In LA she was seen at the Knightsbridge Theatre as Katrin in *Mother Courage and Her Children* and April in the LA Times Critic's Choice, LA Weekly Pick of the Week, and Backstage West Critic's Choice production of *Company*. Sara Beth has been performing throughout Southern California for many years at theatres including The Welk, The Actors' Gang, and Moonlight Stage Productions. ion Associate Artist.



Matt Scott® (Stanley Kowalski)

ion--(Actor/Design) *Request Programme*, *La Gaviota*, *The Pillowman*, *The Glass Menagerie*, *The Grapes of Wrath*, *Awake and Sing!* (Reading), *Marat/ Sade*. Other: *Storm Windows* and *A World Apart* (Writer/Actor), AASD Festival of Short Plays, Best of Fest; *Dog Act* (Moxie) (Patté, Outstanding Ensemble); *Kimberly Akimbo*, 6th@ Penn (Patté, Outstanding Ensemble, Noel Award Best Ensemble); *Uncle Vanya* and *Midsummer Night's Dream*

(New Village Arts); *Dial M For Murder* (Lamb's); *A Knife in the Heart* (Sledgehammer) and his Patte' award-winning roles in *Oedipus Tyrannus* (6th @ Penn) and Moxie's *The Treatment*. Member AASD; ion Associate Artist.



Colin Simon (Pablo Gonzalez)

Mr. Simon is very pleased to debut with ion theatre company in this production. Recently, he has worked at The La Jolla Playhouse on *33 Variations* and Shakespeare Santa Cruz in their spring performances of *The Taming of the Shrew* and *A Winters Tale* in 2004 and 2005. Please enjoy the show!



Morgan Trant* (Eunice Hubbell)

Last seen in 6th @ Penn's production of *Anton in Show Business* as Joby. Other San Diego credits: *Vicki and Bubbles* (Fritz), The Resilience of the Spirit Festival, *Flowers of War/Challenge Theatre*; *The Grapes of Wrath* (ion); *Ajax* and *Antigone* (6th @ Penn); *Amadeus* (La Jolla Stage Company); and *Othello* with the San Diego Women's Repertory Theatre. She is delighted to be working with such a wonderful cast and would like to thank her family and friends for their support. ion Resident Artist.

Profiles: Production

Tim Boyce (Sound)

A native of Syracuse, NY who loves the fun and sun of San Diego. Most recent design credits include Associate Designer on *33 Variations* at the La Jolla Playhouse, and sound design of *Dear Miss Breed* at the Rep. NYC design credits include *Gallethea* at H.E.R.E Arts Center, and the world premier of *The Sublet Experiment* as reviewed by the New York Times and featured on Japanese TV. Upcoming projects include *Earth Sucks*, a world premiere musical in Hollywood, CA. Tim enjoys hand drums and surfing (although not yet at the same time).

Gwen Fish (Production Stage Manager)

Past productions with ion: *The Grapes of Wrath*, *All in the Timing* and *The Pillowman*. Gwen also enjoys working around town with her other favorite companies: Moxie, Sledgehammer and Eveoke. (Thank you, Gwen!)

Nicole Hanzal (Rehearsal Stage Manager)

Nikki is a recent graduate of San Diego State University with a degree in Communication and a minor in Theatre. She is excited to be working with ion theatre company on *A Streetcar Named Desire* and most recently stage managed ion's *Request Programme*. Previous Stage Management experience includes SDSU's *Urinetown*, *The Musical*, *The Vagina Monologues*, and *By the Bog of Cats*, as well as The Asian American Repertory Theatre's world premiere of *The House of Chaos*. Nikki has also worked as the Costume Designer for SDSU's *The Glass Menagerie*. She would like to thank her family and friends for their ongoing love and support!

Matthew Irwin (Dramaturge)

Matt holds an MFA in Creative Writing from San Diego State University, where he developed his interest in the legend of American poet Hart Crane. In addition to his A&E and news features in various publications, including *San Diego CityBeat*, Matt's creative work appears in *Fiction International* and *The Brooklyn Rail*. This summer, he is also producing/directing a short film called *The Appalachian*, based on his master's project.

Jeffrey Jones (Assistant Director)

Recent credits: *The Pillowman* (ion); *Five Cups of Coffee* (Lamb's Players Theatre); *Atwater Fixin' to Die*, *Burn This* (Cygnet Theatre), *For Reasons that Remain Unclear* (6th @ Penn); *The Zoo Story*, *The Caretaker* (Renaissance Theatre); *Travesties*, *The Heiress* and *The Importance of Being Earnest* (NCRT); *True West* (Sledgehammer). All my love to lola

Nick Moodey (Scenic Technical Advisor)

This is Nick's first production with ion theatre company. Before moving to San Diego in December, Nick spent 8 years in New York employed in the Electric Shop at the Metropolitan Opera. A proud member of I.A.T.S.E. Local 1, he has worked as a Stagehand on multiple Broadway shows. Nick also worked as a Carpenter and a Stagehand at Sacramento Theatre Company as well as in the Operations Department at California Musical Theatre's Music Circus. Currently, Nick works in the Scene Shop at La Jolla Playhouse. He is thrilled to be on board at ion, and thanks Glenn and Claudio for giving him the opportunity

Glenn C. Paris (Producer)

Co-founder with Claudio Raygoza of The Lab. ion (Director): *Request Programme*, *La Gaviota*, *Punks* (Patté for Outstanding Ensemble), *The Glass Menagerie*, *Krapp's Last Tape*, *Not I* & with Claudio Raygoza, the revival of *All in the Timing*. 6th@Penn: *Adam Baum and the Jew Movie*; Playwrights Project: *Step Into the Night*. Readings: ion - *Awake and Sing!*; *Ghosts*, *Rosmersholm*; North Coast Rep/Lipinsky Family Jewish Arts Festival: *Broadway Bound*. New

York (Director): *Recovering the Dark* at The Kitchen; *Two Women Write (for the theatre)* at Tribeca Film Center; *Second Coming* at Bank Street Theatre. HB Playwrights (Former Artistic Director): *The Flip Side*, *After All*, *The Roadblock*. Carnegie Mellon University: *Hurlyburly*, *The Servant of Two Masters*, *A Hand of Bridge*, *The Pelican*. ion (Actor): *Mud*, *The Chairs*. Other: West Coast Drama Clan Award for Distinguished Achievement in Directing; LATC/CMU Fellowship in Directing at Los Angeles Theatre Center (*And Baby Makes Seven*, *The Maids*), Denis Carey Scholarship-BADA, Baliol College, Oxford. MFA in Directing, Carnegie Mellon University.

Brylan Ranscht (Associate Light Design)

Previously with ion: *La Gaviota & Request Programme*. Brylan is very excited to be a part of this incredible production. He worked with CCT/CYT for six years as a lighting designer and at many other theatres around the county including, San Diego Comic Opera, the Theatre in Old Town, and Granite Hills. After a three year break, he is glad to be getting back into it. Thanks to Jen for all her training, and to Claudio and Glenn for the opportunity to be involved with ion.

Claudio Raygoza (Director/Scenic & Lights)

ion--(Playwright/Design): *Punks*, *La Gaviota*, *Request Programme*; (Director/Design): *The Pillowman*, *Mud*, *All in the Timing*, *The Grapes of Wrath* (Patté, Outstanding Direction), *The Chairs*, *Marat/Sade*, *Saturday Night at the Palace* (Patté, Outstanding Direction), *A Raisin in the Sun* (Patté, Outstanding Direction); (Actor): *Krapp's Last Tape* (Patté, Outstanding Performance), *Not I*, *Marat/Sade & Mud*. He is the founder and Executive Artistic Director of ion theatre company and, with Glenn Paris, co-founded ion's The Lab. Other--*Birdbath*, *A Tempest*, *Endgame*, *The Hamletmachine* (Iris); *Arcadia* (Cygnet); *Happy Endings are Extra* (Diversionary); *In Arabia We'd All Be Kings* (Lynx/ Patté, Outstanding Ensemble); *Glass Cord* (USD); *Dog Act* (Moxie); *When the World Was Green* (Sledgehammer); *For Reasons that Remain Unclear*, *Adam Baum... Movie*, *I Have Before Me... a Young Lady from Rwanda* (6th@Penn). Thanks to all.

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The mission of ion theatre company is to inspire powerful and provocative new work that connects with contemporary audiences while igniting passion in traditional theatre-goers through boldly re-imagined classics...

Season II
2007-2008

**Mud . All in the Timing . Punks . The Pillowman
La Gaviota . Request Programme . A Streetcar Named Desire**

Sneak peek...

ION SEASON³

#1

In a Dark Dark House* & Bash

Two plays in repertory by Neil LaBute

directed by Glenn Paris

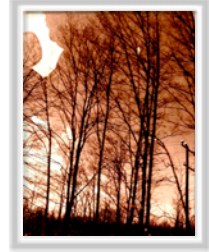
ion's The Lab

September 27-November 1, 2008

*West Coast Premiere

Dark Dark House: On the grounds of a psychiatric facility, two brothers stand off over dark secrets that threaten to unravel them both.

Bash: Two men, two women. Three staggering confessions. A powerful and penetrating look at the limits of the human need for absolution.



#2
6

written and directed by Claudio Raygoza

ion's The Lab

November 15-December 20, 2008

World Premiere

A planet in crisis. Three centuries. Six interwoven lives.

A play written to be performed live each night in a theatre and simultaneously on the World Wide Web.

#3

The Cripple of Inishmaan

written by Martin McDonagh

directed by Glenn Paris

ion's The Lab

February 28-April 4, 2009

San Diego Premiere

Set on a remote island off the west coast of Ireland in 1934 — a comic, poignant tale in the great tradition of Irish storytelling. By the author of *The Pillowman*.



#4 - TBA April/May

#5

Exciting West Coast Premiere... announcing soon!

June 6-July 11, 2009

A journalist, a doctor, a refugee. Together, they take on one of the most horrifying and tragic human events in modern time

ion theatre company, **A Streetcar Named Desire**, Page 15

ion theatre and Smith & Kraus Publishers presents:



ion's intimate ibsen

The Lady From the Sea

directed by Todd Salovey
Lyceum Theatre
July 28, 2008
7pm

www.iontheatre.com



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JASON CONNERS & ZOE KATZ.
STAGE MANAGER: GWEN FISH

