

THE
FORT SMITH LITTLE THEATRE
PRESENTS



SUMMER AND SMOKE

A play by Tennessee Williams

Co-directed and produced by
Jim Moody and Mike Southern

February 10-19, 1994

Produced by Special Arrangement with Samuel French, Inc.

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CAST OF CHARACTERS

Rev. Winemiller.....Roy Mosher
Mrs. Winemiller.....Jeanne Bobo
John Buchanan, Jr......Bill Lindsey
Alma Winemiller.....Cindy Clark
Rosa Gonzales.....Nikki McDaniel
Nellie Ewell.....Melissa Canclini
Roger Doremus.....John-Mark Scales
Dr. John Buchanan, Sr....Kelly Keele
Mrs. Bassett.....Rebecca Libby
Vernon.....Walter Splinge
Rosemary.....Debbie Carney
Gonzales.....John Gallagher
Archie Kramer.....John Heyn

PART I: A SUMMER

Scene 1. The fountain.
Scene 2. The doctor's office.
Scene 3. The rectory interior.
Scene 4. The rectory interior.
Scene 5. The doctor's office
Scene 6. The rectory interior.
Scene 7. The arbor.

PART II: A WINTER

Scene 1. The rectory and doctor's office
Scene 2. The doctor's office.
Scene 3. The rectory and doctor's office
Scene 4. The fountain
Scene 5. The doctor's office.
Scene 6. The fountain.

The entire action of the play takes place in the town of
Glorious Hill, Mississippi in 1916.

PRODUCTION CREW

Co-Director/Co-Producers.....	Jim Moody Mike Southern
Stage Manager.....	Wendy Quick
Prompter.....	Margaret Moseley
Wardrobe.....	Martha Gooden Kay Birkhead Linda Canclini
Dressers.....	Zena Featherston Molly Gallagher
Properties.....	Lee Batchelor Bruce Birkhead Mary Rollins Angela Covey
Lighting Design.....	Charlie Long
Lights and Sound.....	Jim Moody Jeanne Vaughn
Set.....	Will Featherston Gary Black Shawn Norvell Patrick Luper
Make-up and Hair Design.....	Jean Santana
<i>Eternity</i> Sculpture.....	Wayne Howard
Cover Art.....	Khai Nguyen

About the Author:

Tennessee Williams is often considered the foremost American dramatist of the post World War II era. He is likely to be best remembered for his works of "poetic realism," which he wrote between 1944 and 1961. With the *Glass Menagerie*, Williams established himself as an important playwright. The lonely woman inhabiting a world of dreams was to remain one of his most powerful themes, one to which at times he could give a violent turn. *A Streetcar Named Desire*, **Summer and Smoke**, the *Rose Tattoo*, *Suddenly Last Summer*, *Sweet Bird of Youth* and *Night of the Iguana* all harken back to this theme.

Much of Williams' work is based on the stresses of his early family life and those springing from his homosexuality. Williams' plays are not dramas of reconciliation, although he sometimes leaves a hint of hope. His characters are unhappy creatures plagued by loneliness, by fear of death and God and by profound sexual anxiety--all of these troubles generally remain unresolved. Williams does not evade and he does not allow his audience to retreat from feeling. He is a master of American dialect and his characters speak--at times almost sing--with the terrible pride of the defeated.

In their anger, even disgust, his plays are a continual search for truth beneath appearances and for an equilibrium of love between the frailty and brutality of human life. They cry for dignity and permanence and above all for sympathy and recognition. The characters, the plays themselves, seem to be saying, like Clarence Wayne in the last line of *Sweet Bird of Youth*: "I don't ask for your pity, but just for your understanding--not even the--no. Just for your recognition of me in you and the enemy, time, in all of us."

Jim Moody