

TENNESSEE WILLIAMS

# OUT CRY



*"What's the truth is pieces of metal exploding  
from the hand of a man driven mad"*

# Lyric Theatre Hammersmith

## FORTHCOMING SHOWS



**20 - 24 May**

The National Theatre of Craiova in association  
with Offshore International Cultural Projects  
present

### Titus Andronicus

by William Shakespeare



**9 June - 5 July**

Method & Madness present

### The Winter's Tale

by William Shakespeare



**27 - 31 May**

The National Youth Music Theatre presents

### Bugsy Malone



and

### Ghosts

by Henrik Ibsen



**3-7 June**

The Lyric Theatre Hammersmith and LIFT 97 present  
The Gesher Theatre Company of Israel in

### K'Far - The Village

by Joshua Sobol



**10 - 12 July**

TLM presents

### Sally Burgess' Women

ALL TICKETS  
£5 MONDAYS

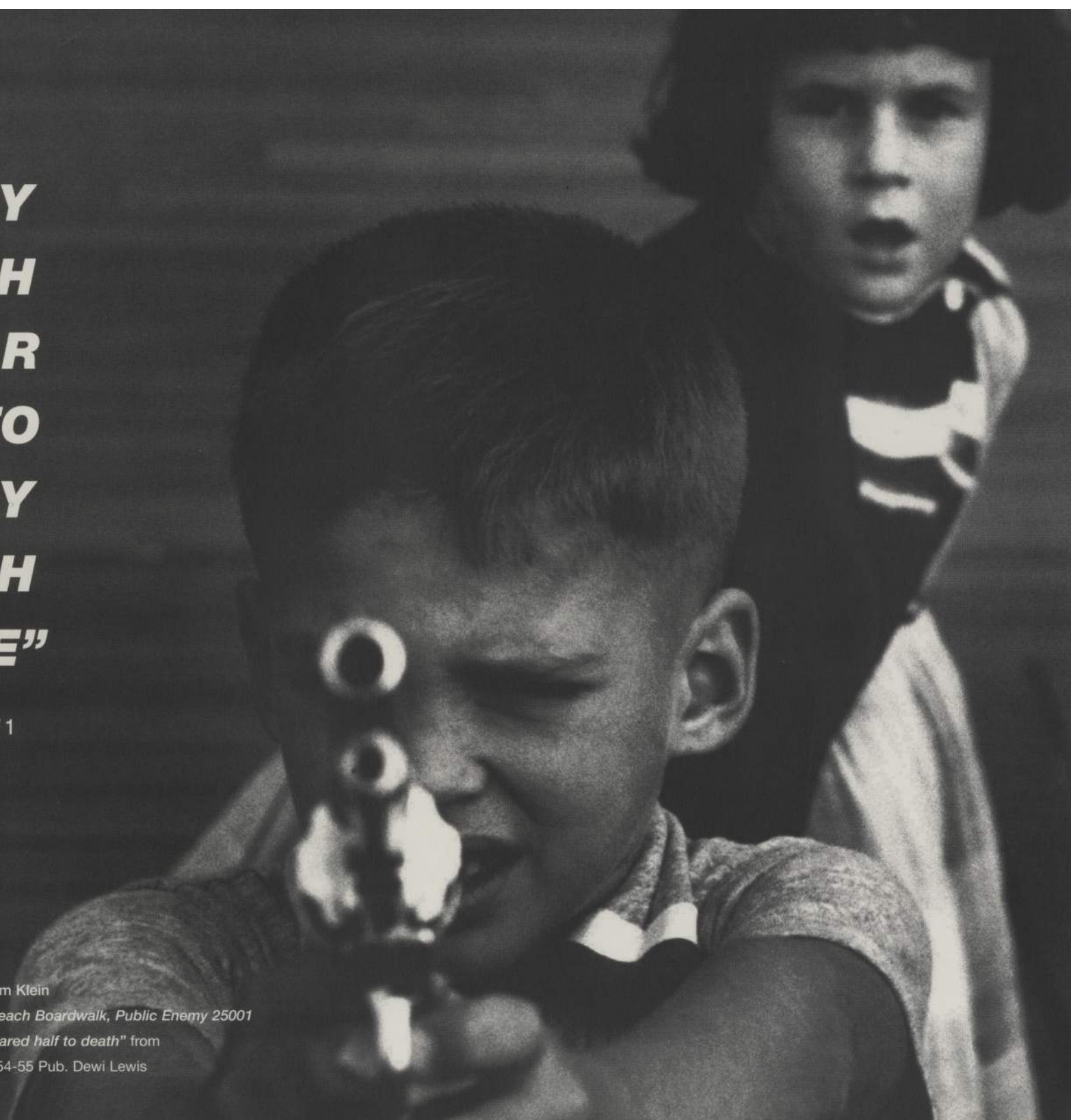
BOX OFFICE  
0181 741 2311

**“TO  
PLAY  
WITH  
FEAR  
IS TO  
PLAY  
WITH  
FIRE”**

Out Cry ACT 1

Photo by William Klein

*‘On Brighton Beach Boardwalk, Public Enemy 25001  
and his Moll scared half to death’ from  
NEW YORK 1954-55 Pub. Dewi Lewis*



**'The  
petals  
of her  
mind  
closed  
with  
fear'**

Tennessee Williams

## ROSE WILLIAMS

Tennessee Williams and his sister were close friends as children, entering into a conspiracy against the real. Raised first in Mississippi and then St Louis, Missouri, neither felt able to function fully in a world that seemed implacable in its demands. Eventually in 1943 at 34, Rose was diagnosed as suffering from dementia precox (Schizophrenia) and a pre-frontal lobotomy was performed.

Tennessee went on to success - and failure; his sister stayed frozen in time. Yet their relationship somehow survived it all.

My sister had been magically suited to the wild country of childhood but it remained to be seen how she would adapt herself to the uniform and yet more complex world that grown girls enter. I suspect that I have defined that world incorrectly with the word uniform; later, yes, it becomes uniform, it straightens out into an all too regular pattern. But between childhood and adulthood there is a broken terrain which is possibly even wilder than childhood was. The wilderness is interior. The vines and the brambles seem to have been left behind but actually they are thicker and more confusing, although they are not so noticeable from the outside. Those few years of dangerous passage are an ascent into unknown hills. They take the breath sometimes and bewilder the vision. My mother and maternal grandmother came of a calmer blood than my sister and I. They were unable to suspect the hazards that we were faced with, having in us the turbulent blood of our father. Irreconcilables fought for supremacy in us; peace could never be made: at best a smoldering sort of armistice might be reached after many battles. Childhood had held those clashes in abeyance. They were somehow timed to explode at adolescence, silently, shaking the earth where we were standing. My sister now felt those tremors under her feet. It seemed to me that a shadow had fallen on her. Or had it fallen on me, with her light at a distance? Yes, it was as if someone had carried a lamp into another room that I could not enter. I watched her from a distance and under a shadow. And looking back on it now, I see that those two or three years when the fatal dice were still in the tilted box, were the years of her beauty.

Tennessee Williams

*The Resemblance Between A Violin Case And A Coffin*

***I think, for some uncertain reason,  
Mercy will be shown this season  
to the lonely and the misfit,  
to the brilliant and deformed -  
I think they will be housed and warmed  
And fed and comforted awhile  
before, with such a tender smile  
the earth destroys her crooked child***

Tennessee Williams



# TENNESSEE WILLIAMS

**'Personal lyricism is the out cry of prisoner to prisoner from the cell in solitary where each is contained for the duration of his life'**

Tennessee Williams

Born Thomas Lanier Williams, 26 March 1911 in Columbus, Mississippi (older sister Rose born 1909). The family moved to St Louis in 1918. In 1937 he learned that a lobotomy has been performed on Rose who, for the rest of his life, was in and out of mental institutions. He died on 24 February 1983 in New York.

In 1939 a short story, *A Field of Blue Children* was the first work to appear under his new name: Tennessee Williams. In the same year he submitted 4 one act plays - *Candles to the Sun*, *The Fugitive Kind*, *Spring Storm* and *Not About Nightingales* to the New York Group Theatres' American play contest and won a \$100 prize. In 1940, with the help of a Rockefeller grant, he completed *Battle of Angels*, later re-written as *Orpheus Descending* (and filmed as *The Fugitive Kind* in 1959).

*The Glass Menagerie* staged in Cleveland in 1944 and New York in 1945 where it won the NY Drama Critics' Award (film 1950).

*A Streetcar Named Desire*, starring Jessica Tandy and Marlon Brando and directed by Elia Kazan staged in New York in 1947, winning NY Drama Critics' Award and Pulitzer Prize (staged in London 1949, film 1951).

*Summer and Smoke* directed by Margo Jones, staged in New York (London 1952, film 1961). Subsequently revised extensively under the title *Eccentricities of a Nightingale*.

*The Roman Spring of Mrs Stone*, his first novel, published in 1950 (film 1961).

*The Rose Tattoo* with Maureen Stapleton and Eli Wallach, directed by Daniel Mann. First performed at the Erlanger Theatre, Chicago and at the Martin Beck Theatre, New York in 1951 (film 1955).

*Camino Real* with Eli Wallach and Barbara Baxley, directed by Elia Kazan opened in New York in 1953 (London 1957, directed by Peter Hall).

*Cat on a Hot Tin Roof* with Barbara Bel Geddes, directed by Elia Kazan opened in New York in 1955, winning NY Drama Critic's Award and Pulitzer Prize (London 1958 directed by Peter Hall, film 1958).

*Baby Doll* (film) released in 1956.

*Orpheus Descending* staged in New York in 1957 with Maureen Stapleton, directed by Harold Clurman (London 1959).

**"At the age of 14, I discovered writing as an escape from a world of reality in which I felt acutely uncomfortable."**

*Suddenly Last Summer* staged in New York in 1958 (film 1959).

*Period of Adjustment* staged in New York (London 1962).

*The Night Of The Iguana* with Bette Davis, directed by Frank Corsaro staged in New York in 1961, winning NY Drama Critics' Award (London 1965, film 1964).

*Sweet Bird Of Youth* (film) with Geraldine Page and Paul Newman released in 1962. Tennessee Williams appears on the cover of Time magazine, which hails him as "the greatest living playwright anywhere".

*The Milk Train Doesn't Stop Here Any More* staged in New York in 1963 (London 1968).

*The Two Character Play* opened at Hampstead Theatre, London in 1967.

*Seven Descents Of Myrtle* (also known as *Kingdom Of Earth*) directed by Jose Quintero staged in New York in 1968.

*In The Bar Of A Tokyo Hotel* staged in New York in 1969.

*Small Craft Warnings*, with Tennessee Williams playing Doc, staged in New York in 1972 (London 1973).

*Out Cry* (a revised version of *The Two Character Play*) staged in New York in 1973.

*Noise And The World Of Reason*, his second novel and his *Memoirs* published in 1975.

*Red Devil Battery Sign* with Anthony Quinn staged in Boston in 1975 (London 1977).

*Vieux Carre* staged in New York in 1977 (London 1978).

*A Lovely Sunday For Creve Coeur* staged in New York in 1979.

*Clothes For A Summer Hotel* staged in New York in 1980.

*Something Cloudy, Something Clear* staged in New York in 1981.

He also wrote many short plays, of which the best known include *Talk To Me Like The Rain And Let Me Listen*, *This Property Is Condemned*, *Portrait Of A Madonna*, *Twenty Seven Wagons Full Of Cotton* and *The Lady Of Larkspur Lotion*.

**Screenplays include:**

*All Gaul Is Divided* (early version of *A Lovely Sunday For Creve Coeur*)

*The Loss Of A Teardrop Diamond*

*One Arm* (also a short story)

*Stopped Rocking*

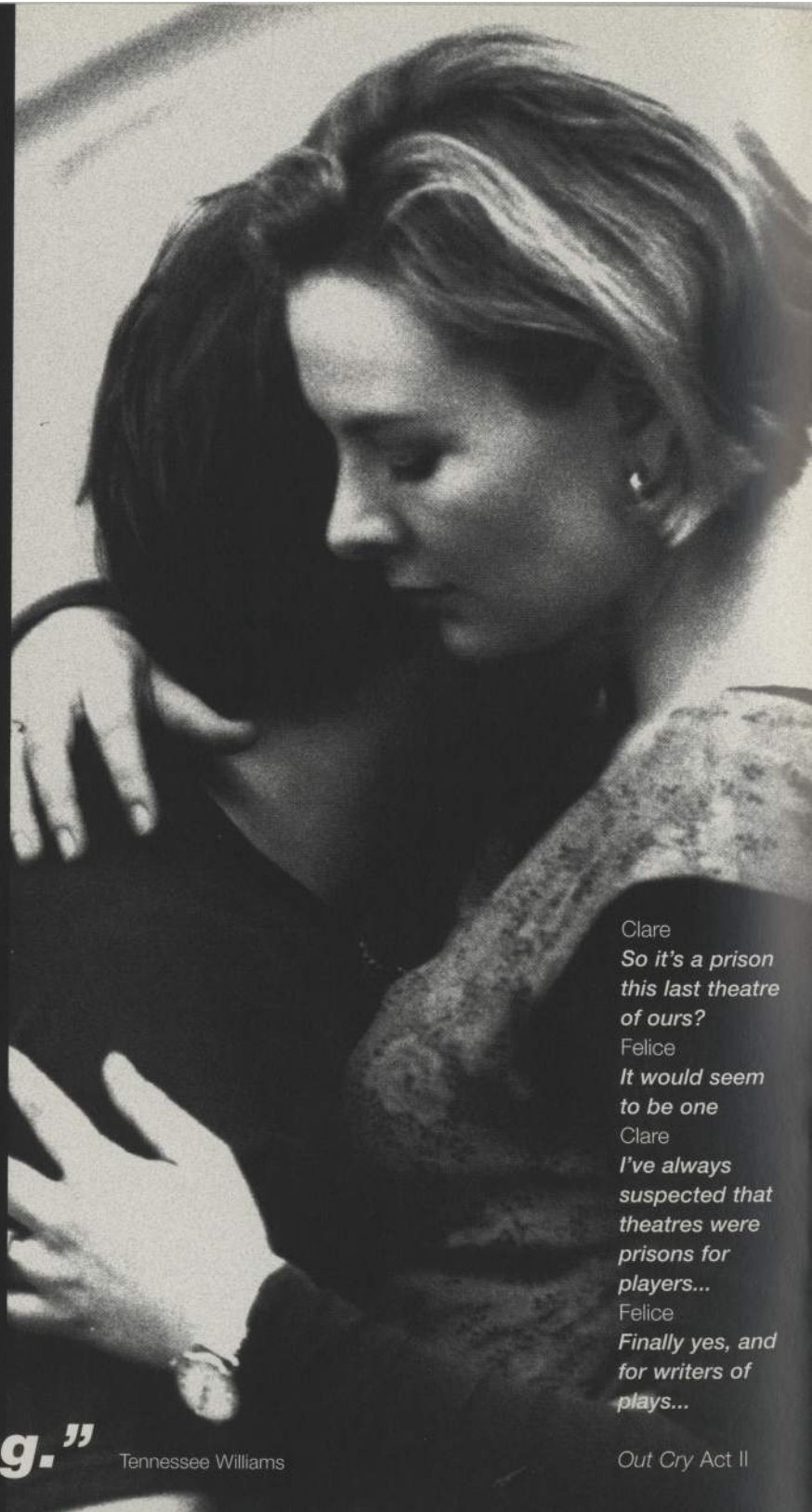
*Baby Doll* (related to *27 Wagons & The Unsatisfactory Supper*)

*The Gentleman Caller* (with short story *Portrait Of A Girl In Glass* the basis for *The Glass Menagerie*).

As well as the novels he published 2 poetry collections and 6 volumes of short stories, now available as the *Collected Stories of Tennessee Williams* published by New Directions.

**"My religion is my writing."**

Tennessee Williams



Clare  
So it's a prison  
this last theatre  
of ours?  
Felice  
It would seem  
to be one  
Clare  
I've always  
suspected that  
theatres were  
prisons for  
players...  
Felice  
Finally yes, and  
for writers of  
plays...

*Out Cry* Act II

**“I looked and saw  
that home was  
hell”**

Shelley, *The Cenci*



Rachel Whiteread's  
HOUSE 1993  
Commissioned by  
Artangel and Beck's  
Photo:  
Susan Ormerod

**“Our home is a theatre anywhere that there is one”**

## FAMILY

The thing I most want to tell you about is something much stranger. It is the ride downtown that my father and I would take every morning in his Studebaker. This was a long ride, it took about half an hour, and seemed much longer for neither my father nor I had anything to say to each other during the ride. I remember that I would compose one sentence to deliver to my father, to break just once the intolerable silence that existed between us, as intolerable to him, I suspect, as it was to me. I would start composing this one sentence during breakfast and I would usually deliver it halfway downtown. It was a shockingly uninteresting remark. It was delivered in a shockingly strained voice, a voice that sounded choked. It would be a comment on the traffic or the smog that enveloped the streets. The interesting thing about it was his tone of answer. He would answer the remark as if he understood how hard it was for me to make it. His answer would always be sad and gentle. “Yes, it’s awful”, he’d say. And he didn’t say it as if it was a response to my remark. He would say it as if it referred to much larger matters than traffic or smog. And looking back on it, now, I feel that he understood my fear of him and forgave me for it, and wished there was some way to break the wall between us.

Tennessee Williams *The Man in the Overstuffed Chair*

Life is as unpredictable as a dream. Once I was young and gay and danced night after night with beau after beau, the belle of the ball. Then a handsome young man from a fine family came along, fell in love the first time he saw me and asked my hand in marriage. How was I to know this charming youth would turn into a man of wrath and that I and my children would live by his side consumed by terror? How prepared was I to meet an anguish I never dreamed existed, not in my wildest nightmare?

Edwina Williams (mother) *Remember Me to Tom*.

Two different couples, my grandparents who grew together in wholeness and in love and my parents who split violently apart and tore the children apart through division and conflict. Those are the two backgrounds that I had as a forming person.

Tennessee Williams

Felice, *Out Cry Act I*

## THE COMPANY

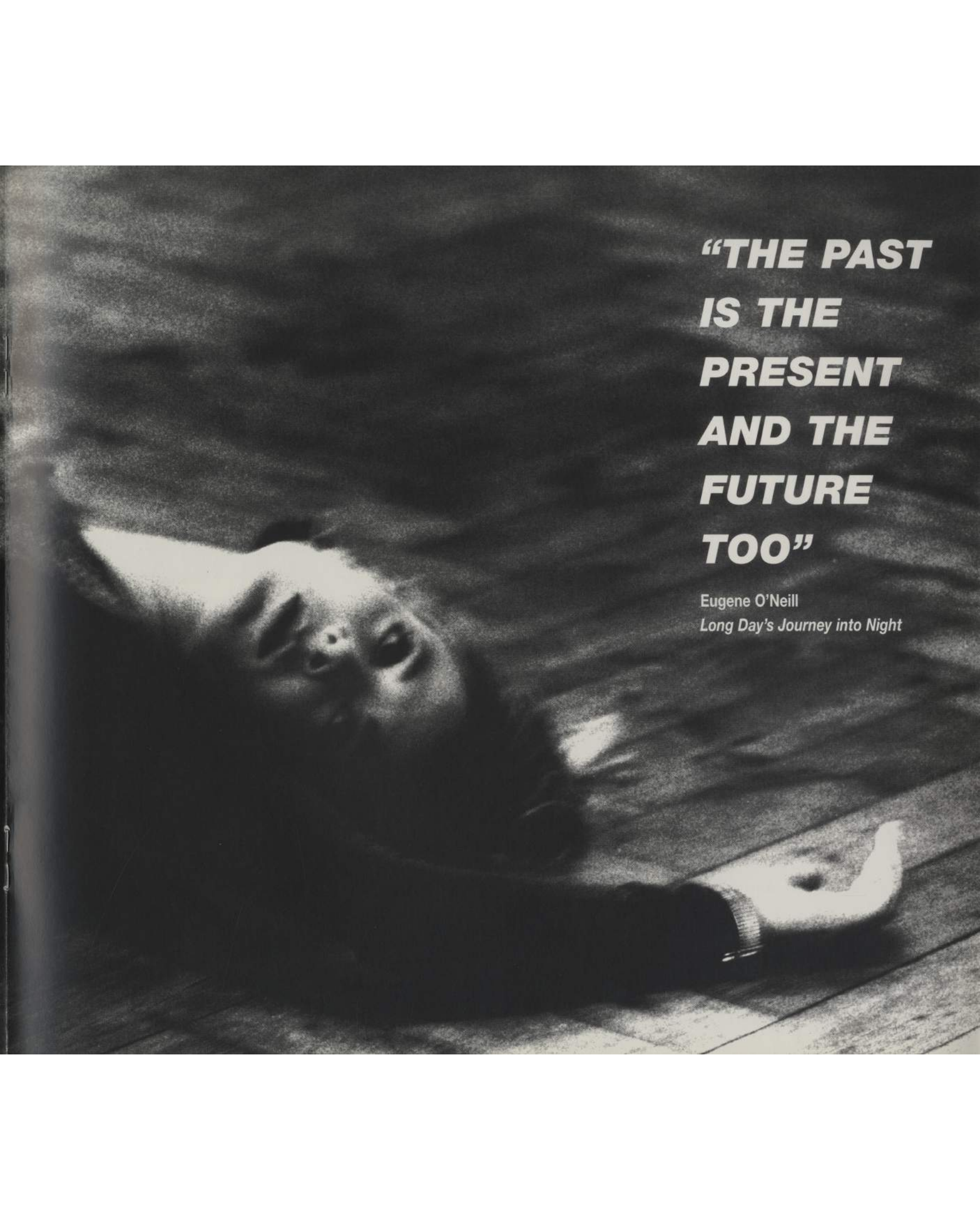
<b>Felice</b>	Jason Merrells
<b>Clare</b>	Sara Stewart
<b>Director</b>	Timothy Walker
<b>Designer</b>	Nick Ormerod
<b>Director of Movement</b>	Jane Gibson
<b>Lighting Designer</b>	Zerlina Hughes
<b>Voice coach</b>	Jill McCullough
<b>Production Manager</b>	Jon Howes
<b>Stage Manager</b>	Peter Hooper

There will be one interval of 15 minutes

Warning: Strobe lighting will be used during  
the performance.

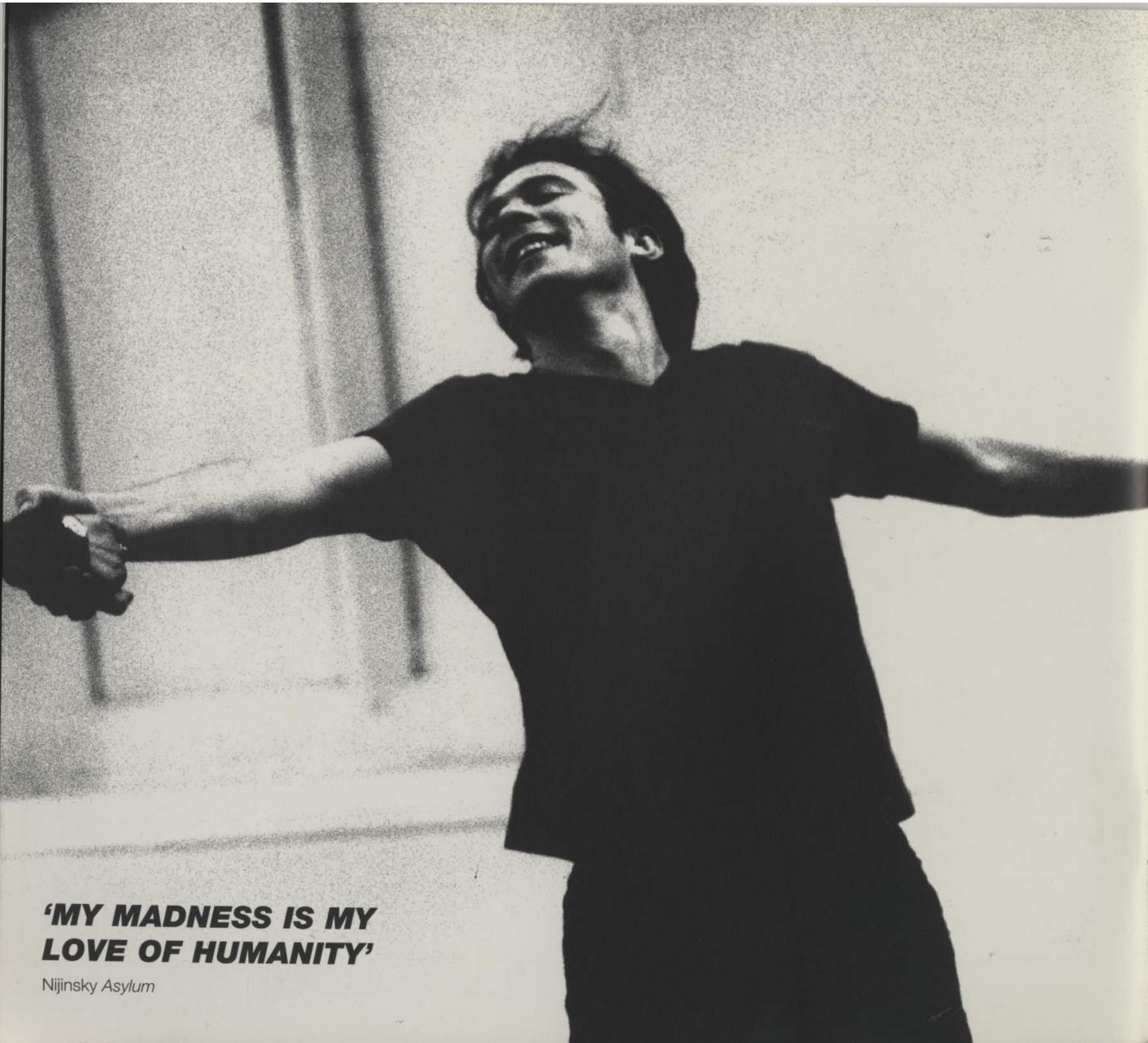
The first performance of this production  
was given on 5 March 1997 at the  
Everyman Theatre, Cheltenham





**“THE PAST  
IS THE  
PRESENT  
AND THE  
FUTURE  
TOO”**

Eugene O'Neill  
*Long Day's Journey into Night*



**'MY MADNESS IS MY  
LOVE OF HUMANITY'**

*Nijinsky Asylum*

**'THE MIND IS ITS  
OWN PLACE AND  
IN ITSELF  
CAN MAKE A  
HEAVEN OF HELL,  
A HELL OF  
HEAVEN'**

John Milton, *Paradise Lost*

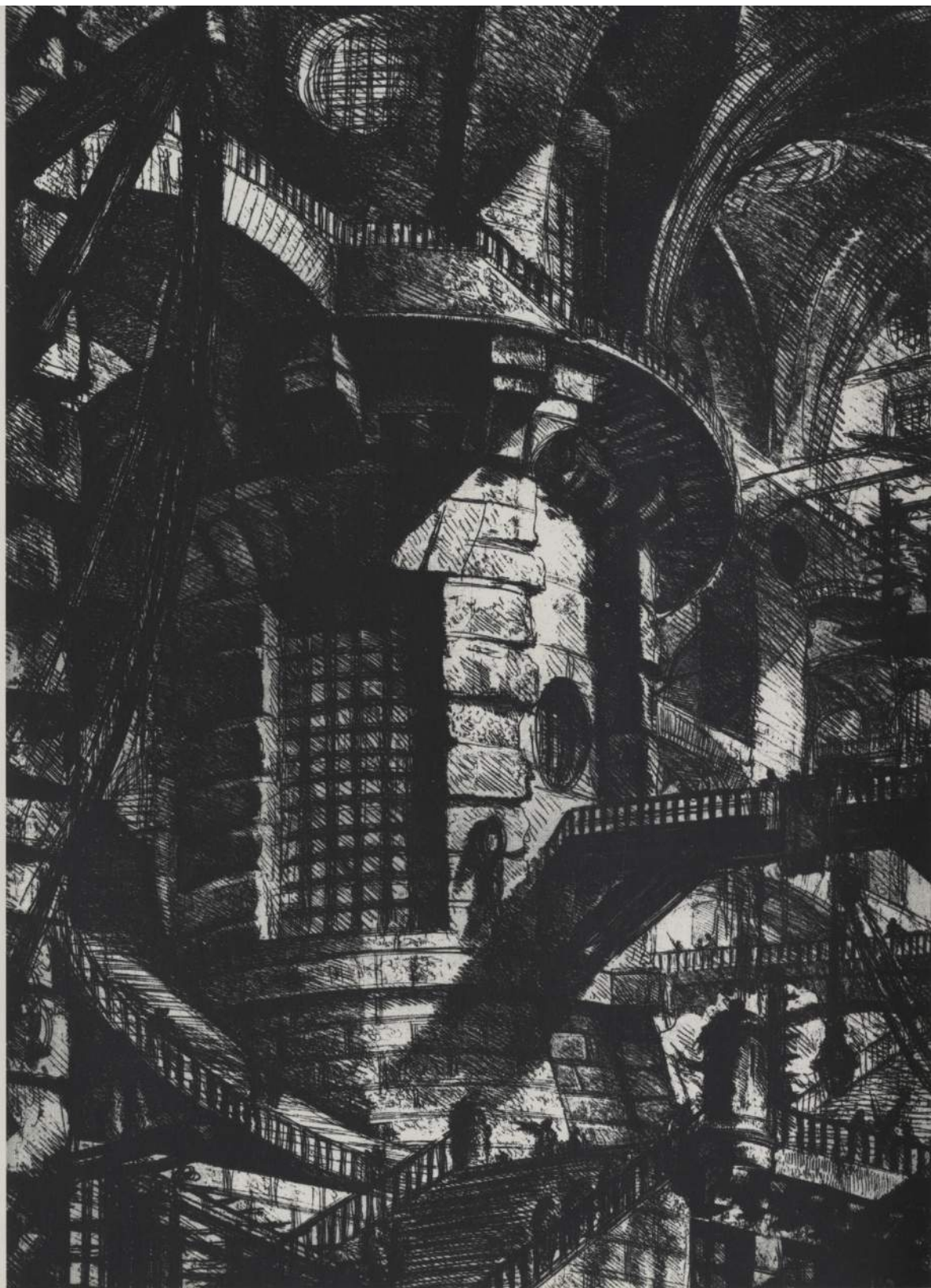
'I was walking along the road one evening, on one side lay the city, and below me was the fjord. The sun went down - the clouds were stained red with blood. I felt as though I could hear a scream. I painted that picture, painting the clouds like red blood. The colours scream'.

Edvard Munch 1929

I think that most of us are a little mad. After all, we have to try to make an entity out of all our predecessors, all the fragments of previous being that went into our beings - to make a composite unit out of it. It's almost impossible. We are bound to be somewhat divided and split. I think all of us are. Who knows, who knows what it takes to make a civilized self'.

Tennessee Williams

Illustration from the prison etchings by  
G. B. Piranesi (1720 - 1778)



## 'ONE OF THE TEN GREAT THEATRE COMPANIES IN THE WORLD'

*Time Magazine*

Cheek by Jowl was founded in 1981 by Declan Donnellan and Nick Ormerod. The aims of the Company were to re-examine the great classics and lesser known works from around the world and investigate them in a fresh and unsentimental way. Today, Cheek by Jowl has an enviable reputation, with performances given in 47 countries, spanning 5 continents. The Company has received awards and nominations the world over, including more Laurence Olivier Awards than any other touring company. As well as acclaimed productions of British classics, Cheek by Jowl has presented 8 British premieres, introducing audiences to work by Racine, Ostrovsky and Corneille. Sixteen years on, the Company's aims remain the same. Lesser known plays are re-discovered and the Cheek by Jowl magic is applied to popular classics. This year, for the first time, Cheek by Jowl stages a 20th century American play and welcomes Timothy Walker as guest director. In 1998 the adventure continues as Cheek by Jowl embarks on a world tour with a new production of *Much Ado About Nothing* directed by Declan Donnellan.



### KEEP UP TO SPEED

If you would like to be kept up to date with news of Cheek by Jowl's productions and tours, simply join our free mailing list by sending your name, address and postcode to:

#### Mailing List

Cheek by Jowl

FREEPOST (SE7021)

London SE11 5BR (no stamp required)

Or ring 0171 793 0153. Fax 0171 735 1031

Occasionally, we may send you information about other arts events which we think may be of interest. Please let us know if you would rather we didn't.

1. Declan Donnellan
2. Nick Ormerod
3. Peter Hooper
4. Jason Merrells
5. Chloë Veltman
6. Jane Gibson
7. Barbara Matthews
8. Timothy Walker
9. Mark Slaughter
10. Sharon Kean
11. Jon Howes
12. Sara Stewart
13. Iain Lanyon



## BIOGRAPHIES

**JANE GIBSON** is an Associate Director of Cheek by Jowl. She is Head of Movement at the Royal National Theatre where her credits include *Hamlet*, *Yerma*, *Fuente Ovejuna*, *Ghetto*, *Wind in the Willows*, *Richard III*, *Sweeney Todd*, *Angels in America*, *Arcadia*, *Volpone*, *Stanley* and *Blue Remembered Hills*. Jane co-directed with Sue Lefton Zola's *Nana* at the Almeida and in the West End. Opera includes *Gawain* and *La Traviata* (also BBC TV), at the Royal Opera House, *The Force of Destiny* and *Mahagonny* for ENO and *The Rake's Progress* for WNO. Film and television credits include *Sense and Sensibility* and *Pride and Prejudice* for which she received an Emmy nomination.

**JON HOWES** joined Cheek by Jowl for *Measure for Measure* in 1994 and also worked on the world tours and West End seasons of *As You Like It* and *The Duchess of Malfi*.

**PETER HOOPER** trained in Stage Management and Technical Theatre at the Guildhall School of Music and Drama. He has worked in repertory at the Belgrade Theatre, Coventry and the Northcott Theatre, Exeter. He was Deputy Stage Manager for two seasons with English Touring Opera and has recently finished a pantomime season at the newly re-opened Cambridge Arts Theatre as Company Stage Manager.

**ZERLINA HUGHES** graduated from University of London, Goldsmith's College in 1991. Recent credits include: Stewart Laing's production of *Long Day's Journey into Night* at the Citizens Theatre, *The Imperfect Librarian* at the Young Vic, *Miss Julie*, *Venus and Adonis* and *Faust* for ATC, Timothy Walker's *SwanWhite* at the Gate, *Susan Garrett* at Maison Bertaux and *Light Shining in Buckinghamshire* for the Royal National Theatre.

**JILL McCULLOUGH** recently worked on *Who's Afraid of Virginia Woolf* at the Almeida and Aldwych Theatres, *East is East* at the Ambassadors, *Nine* and *Fool For Love* at the Donmar Warehouse, *Design For Living* for English Touring Theatre, *Merchant of Venice* for Birmingham Rep, *Silas Marner* for Theatre Clwyd, *Mules* at the Royal Court, *Three Tall Women* at Wyndham's Theatre, *The Letter* at Lyric, Hammersmith and *Burning Blue* at the Haymarket. She has worked for the RSC, Birmingham Rep, Tamasha and Peter Hall's Company. Film credits include Luc Besson's film *The Fifth Element*. Jill is the Dialect Coach at RADA and a visiting lecturer at Yale University.

**BARBARA MATTHEWS** studied Chemistry at Durham University and Arts Administration at City University before joining the Old Vic's Marketing Department. She was Marketing Officer at Opera 80 (now English Touring Opera) for 5 years. Barbara has been Administrative Director of Cheek by Jowl since the second tour and also provides a management service for other arts companies.

**JASON MERRELLS** appeared in *The School of Night* at the Edinburgh Festival, *Brighton Beach Scumbags* at the Sallis Benney Theatre in Brighton, a tour of Joe Orton's *Erpingham Camp*, *Romeo and Juliet* for Crawley Arts Festival, *As You Like It* for Brighton Festival, *West* at the Sallis Benney Theatre, Brighton and his one man show *The Hubris of Erasmus Jones* at the Man in the Moon, London. On television, Jason played Matt in three series of *Casualty* for BBC.

**NICK ORMEROD** trained at Wimbledon School of Art and has designed all but one of Cheek by Jowl's productions. Other work includes *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd* and *Angels in America* at the Royal National Theatre, *The Rise and Fall of the City of Mahagonny* for English National Opera and *Martin Guerre* at the Prince Edward Theatre.

**MARK SLAUGHTER** studied Publicity & Promotion at the London College of Printing. He has worked for the RSC, the Bush Theatre, English Touring Opera, McCabes Marketing and others as a freelance publicist. Most recently he was Marketing Consultant on Out of Joint's tour of *Shopping And Fucking*. He joined Cheek by Jowl in April 1995.

**SARA STEWART** trained at the Central School of Speech and Drama. Her theatre credits include Maggie in *Cat on a Hot Tin Roof* at the Lyric Theatre, Belfast, *Etta Jenks* at the Royal Court, *Temptation* at the Westminster Theatre and *The Real World?* at the Soho Poly. Sara's television appearances include *Her Majesty Mrs Brown*, *Crocodile Shoes II*, *Men Behaving Badly*, *Anna Lee*, *Doctor Finlay* and *Taggart*.

**TIMOTHY WALKER** trained as an actor at RADA. His appearances with Cheek by Jowl include the title role in *Hamlet* and Prospero in *The Tempest*. Other theatre work includes a season with the RSC, *Volpone* at the Almeida, *The Illusion* and *A Flea in Her Ear* at the Old Vic, *Damned for Despair* at the Gate, London, *La Bête* at the Lyric Theatre, Hammersmith, *A Doll's House* at the Gate Dublin, *Betrayal* at West Yorkshire Playhouse and *Tale of Two Cities* at Greenwich. Film and TV includes *Four Weddings and a Funeral*, *Pie in the Sky* and *Rhodes*. Timothy was Assistant Director to Declan Donnellan on Cheek by Jowl's *Measure for Measure* and *The Duchess of Malfi* and directed *SwanWhite* at the Gate.

**CHLOË VELTMAN** read English at King's College, Cambridge and joined Cheek by Jowl in October 1996. This is her first job.



TIMOTHY WALKER

**“The truth shall make you free.”**

## FOR CHEEK BY JOWL

<b>Artistic Directors</b>	Declan Donnellan Nick Ormerod
<b>Administrative Director</b>	Barbara Matthews
<b>Marketing Manager</b>	Mark Slaughter
<b>Assistant Administrator</b>	Chloë Veltman
<b>Associate Directors</b>	Paddy Cunneen Jane Gibson Judith Greenwood

## CREDITS

<b>Wardrobe Supervisor</b>	Angie Burns
<b>Props Buyer</b>	Kate Brook
<b>Sign Language Interpreter</b>	Byron Campbell
<b>Graphic Designer</b>	Iain Lanyon
<b>London Press Agent</b>	Sharon Kean 0171 354 3574
<b>Photographer</b>	John Haynes
<b>Advertising</b>	McCabe's

## CHEEK BY JOWL

ALFORD HOUSE AVELINE ST LONDON SE11 5DQ  
TEL: 0171 793 0153 FAX 0171 735 1031

Directors of Cheek by Jowl Theatre Company Limited:

Sophie Hamilton (Chair)  
Duncan Lewis  
John Scott Moncrieff  
Tim Stockil  
Sarah Weir

Scottish Charity No: SCO13544

## PRODUCTION CREDITS

Wig by London & New York Wig Company; Sara Stewart's costume by Sarah Ninot; Jason Merrells's costume by Denis Bruno; set by Streeter & Jessel; statue built by Souvenir; sunflowers and throne by Ben Tranchell

## THANKS TO

Thanks are due to Sean Arnold of Odgers International for advice on internal communications, arranged through Business in the Arts; ENO; Hetty Shand; Martin Hazlewood; Theatre Royal Stratford East; Melissa Miller and Maria Beach at Harry Ransom Humanities Research Centre, University of Texas.

## THE OUTCRY TOUR 1997

March 5-8	Everyman Theatre, <b>Cheltenham</b>	01242 572573
March 12-15	Grand Theatre, <b>Blackpool</b>	01253 28372
March 18-22	Gardner Arts Centre, <b>Brighton</b>	01273 685861
March 25-29	Theatre Royal, <b>Bury St Edmunds</b>	01284 769505
April 1-5	Northcott Theatre, <b>Exeter</b>	01392 493493
April 15-18	<b>Newcastle</b> Playhouse	0191 230 5151
April 21-May 17	Lyric Theatre, <b>Hammersmith</b>	0181 741 2311

## CHEEK BY JOWL'S PAST PRODUCTIONS

**1981** *The Country Wife*  
William Wycherley

**1982** *Othello*  
William Shakespeare

**1983** *Vanity Fair* \*  
Adapted from Thackeray

**1984** *Pericles*  
William Shakespeare

**1984** *Andromache* \*  
Jean Racine

**1985**  
*A Midsummer Night's Dream*  
William Shakespeare

**1985** *The Man of Mode*  
George Etherege

**1986** *The Cid* \*  
Pierre Corneille

**1986** *Twelfth Night*  
William Shakespeare

**1987** *Macbeth*  
William Shakespeare

**1988** *A Family Affair* \*  
Alexander Ostrovsky

**1988** *The Tempest*  
William Shakespeare

**1988** *Philoctetes*  
Sophocles

**1989** *The Doctor of Honour* \*\*  
Pedro Calderon de la Barca

**1989** *Lady Betty* \*  
Declan Donnellan & Paddy Cunneen

**1990** *Sara* \*  
Gotthold Ephraim Lessing

**1990** *Hamlet*  
William Shakespeare

**1991** *As You Like It*  
William Shakespeare

**1993** *Don't Fool With Love*  
Alfred de Musset

**1993** *The Blind Men* \*  
Michel de Ghelderode

**1994** *Measure for Measure*  
William Shakespeare

**1994** *As You Like It* (revival)  
William Shakespeare

**1995** *The Duchess of Malfi*  
John Webster

**1997** *Out Cry* \*  
Tennessee Williams

\*British premiere

\*\*British professional premiere

CHEEK BY JOWL  
gratefully acknowledges  
funding and support from the  
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Council of England.

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**THE  
ARTS  
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