



## THE ALLEY THEATRE | 2019-2020 SEASON Show & Character Lists

Saturday & Sunday, October 12 & 13, 2019 – **ALLEY THEATRE GENERAL AUDITIONS**

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NOVEMBER 14, 15, 16, 17, 2019

### **A STREETCAR NAMED DESIRE** by Tennessee Williams

Directed by Tony Johnson

*Explosive, passionate, and heartrending, A Streetcar Named Desire is modern American theatre at its best. When fading Southern belle Blanche DuBois arrives on the doorstep of her sister Stella's apartment building in New Orleans, she is unwittingly entering a lion's den. Wounded by romantic abuses, loss, and dangerous mistakes, Blanche prefers her world kept in dim, flattering light, fuzzy at the edges. She is shocked by Stella's simple existence, her new low-class habits, and most of all, her crude, simple husband, Stanley. Stanley is fierce and unpredictable, moving from violence to softness in an instant, and he and Blanche begin a cruel, sadistic dance where the only possible end is pain. With his signature poetic prose, muggy Southern Gothic setting, and psychological insight, Tennessee Williams' mighty play, and his troubled, eccentric heroine, unravel before our very eyes.*

#### **CASTING THE FOLLOWING ROLES:**

**Blanche DuBois** | *Stella's older sister. Blanche is a loquacious and fragile woman around the age of thirty. Though she has strong sexual urges and has had many lovers, she puts on the airs of a woman who has never known indignity. She avoids reality, preferring to live in her own imagination. As the play progresses, Blanche's instability grows along with her misfortune*

**Stella Kowalski** | *Blanche's younger sister, about twenty-five years old and of a mild disposition that visibly sets her apart from her more vulgar neighbors. Stella married lower-class Stanley, with whom she shares a robust sexual relationship. Stella's union with Stanley is both animal and spiritual, violent but renewing.*

**Stanley Kowalski** | *The husband of Stella. Stanley is the epitome of vital force. He is loyal to his friends, passionate to his wife, and heartlessly cruel to Blanche. With his Polish ancestry, he represents the new, heterogeneous America. He sees himself as a social leveler and wishes to destroy Blanche's social pretensions. Around thirty years of age, Stanley, who fought in World War II, now works as an auto-parts salesman. Practicality is his forte, and he has no patience for Blanche's distortions of the truth. He lacks ideals and imagination. By the play's end, he is a disturbing degenerate: he beats his wife and rapes his sister-in-law. Horrifyingly, he shows no remorse. Yet, Blanche is an outcast from society, while Stanley is the proud family man.*

**Harold "Mitch" Mitchell** | *Stanley's army friend, coworker, and poker buddy, who courts Blanche until he finds out that she lied to him about her sordid past. Mitch, like Stanley, is around thirty years of age.*

**Eunice** | *Stella's friend, upstairs neighbor, and landlady. Eunice and her husband, Steve, represent the low-class, carnal life that Stella has chosen for herself.*

**Allan Grey** | *The young man with poetic aspirations whom Blanche fell in love with and married as a teenager. Long dead by the time of the play's action, Allan never appears onstage.*

**A Young Collector** | *A teenager who comes to the Kowalskis' door to collect for the newspaper when Blanche is home alone. The boy leaves bewildered after Blanche hits on him and gives him a passionate farewell kiss.*

**Shep Huntleigh** | *A former suitor of Blanche's whom she met again a year before her arrival in New Orleans while vacationing in Miami. Shep never appears onstage.*

**Steve** | *Stanley's poker buddy who lives upstairs with his wife, Eunice*

**Pablo** | *Stanley's poker buddy. Like Stanley and Steve, Steve is physically fit and brutish. Pablo is Hispanic, and his friendship with Steve, Stanley, and Mitch emphasizes the culturally diverse nature of their neighborhood.*

**A Black Woman** | *In Scene One, she is sitting on the steps talking to Eunice when Blanche arrives, and she finds Stanley's openly sexual gestures toward Stella hilarious. Later, in Scene Ten, we see her scurrying across the stage in the night as she rifles through a prostitute's lost handbag.*

**A Doctor** | *At the play's finale.*

**An Hispanic Woman** | *A vendor of Mexican funeral decorations who frightens Blanche by issuing the plaintive call "Flores para los muertos," which means "Flowers for the dead."*

**A Nurse** | *Also called the "Matron," she accompanies the doctor to collect Blanche and bring her to an institution.*

**Shaw** | *A supply man who is Stanley's coworker and his source for stories of Blanche's disreputable past in Laurel, Mississippi.*

**Prostitute** | *Blanche sees a prostitute in the street being pursued by a male drunkard. The prostitute's situation evokes Blanche's own predicament.*

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DECEMBER 12, 13, 14, 15, 2019

**OPEN HOUSE** by Rick Vale

Directed by Martin Stapleton

*OPEN HOUSE is set in a community theatre, with no "fourth wall". The theatre in question has become desperate for funds, when the Chairman of the Theatre Board (who also is a local REALTOR "CELEB") comes up with the brilliant idea of re-constructing the stage and backstage area as a "condo". A family would be secured to come "live" in the theatre with the understanding that each Friday and Saturday nights, and Sunday afternoon, they would live their lives in front of an audience. The more tickets sold, the less they pay for rent. The theatre even supplies a live band to "underscore" conversation, because of course "musicals sell better".*

*But this is only the set up, the real fun starts early on when we all realize the family that has moved in has a little more "back-story" than previously thought.*

*Filled with unforgettable characters - from the Smith family to the pizza delivery boy, a foreign neighbor, and a local Pastor with his wife and congregation – you will laugh till you cry at this not-quite-reality-play.*

**CASTING THE FOLLOWING ROLES:**

**VONNIE VanDERLOO** | *Chairman of the COMSTOCK THEATRE Board, and owner of VANDERLOO REALTY. One of the past, young starlets of THE COMSTOCK THEATRE, living in the glory of her past. Now a successful business woman and Chair of the Board. Still holds a grudge against her theatre "nemesis"*

**JACKSON "JACK" SMITH** | *Husband of Catherine, father of Margo  
New Manager of the local PIZZA PRINCE restaurant. Kind, somewhat naïve and easy-going. Not prone to "think things through" to their ultimate end.*

**CATHERINE SMITH** | *Wife of Jackson Smith. Much more practical and forward thinking than Jack. A little suspicious of all things, but kind.*

**MARGO SMITH** | *Pre-teen daughter of Jackson & Catherine Smith. The "brains" and "adult" of the Smith family...almost the only one onstage who seems to understand and know all things.*

**ANNIE** | *Maid at COMSTOCK, hired to help the Smiths.*

**JULIE** | *"Welcome Wagon" lady and niece of Vonnie VanDerloo*

**SIMTAH NOOKLE** | *Next-door neighbor, doesn't speak English*

**LANCE JACKSON** | *Employee of PIZZA PRINCE restaurant*

**RON GOODMAN** | *An audience member, and maybe a little bit more*

**REV. DONOVAN STONE** | *Pastor of the  
SEED-OF-ABRAHAM-HOLINESS-POWER-AND-LIFE-COMMUNITY-OF-FAITH-CHURCH.*

**REV. KAZANNA STONE** | *Wife of the Rev. Donovan Stone*

**THE S.O.A.H.P.A.L.C.O.F.C. CHOIR**

JANUARY 16, 17, 18, 19, 2020

## **AN INSPECTOR CALLS** by J.B. Priestly

Directed by Andrew Persinger

*In an English industrial city, a young girl commits suicide and an inspector calls on an eminently respectable British family, subject to a routine inquiry in connection with the death. The family, closely knit and friendly on the surface, is shown up as selfish, self-centered or cowardly, and during the course of the inspector's questioning, all members of the group are implicated lightly or deeply in the girl's undoing. Produced in London and New York. According to Variety, the play is a psychologically adept work and "an engaging play... Its mood is sustained throughout, so that it is practically always interesting." Though ostensibly a remarkably clear and effective dramatic play, there underlies the whole thing an air of mystic unreality. AN INSPECTOR CALLS is an effective presentation of the strange twists that take place in human beings when their consciences are affected.*

### **CASTING THE FOLLOWING ROLES:**

**Arthur Birling** | The patriarch of the Birling family. Arthur is a "rather portentous" man "in his fifties" who owns a profitable manufacturing company. His business success allows the Birlings to live in upper-middle-class comfort. Birling believes that capitalist principles of individual willpower and the protection of company profits are good for business and good for society. On the night the play takes place, he is hosting a dinner at which Gerald Croft and his daughter Sheila are guests of honor.

**Sybil Birling** | The matriarch of the Birling family. Sybil is described in the play's performance notes as "cold." Though she is pleased her daughter Sheila is engaged to be married, she tends to ignore any potential discord in the family. Sybil serves on a charitable committee in the town, and busies herself with social events befitting a woman whose husband is a business success. She protects what she perceives to be the family's good image and standing in the community.

**Sheila Birling** | Daughter of Arthur and Sybil. Sheila, "in her early twenties," is engaged to Gerald and believes, at the start of the play, that her future lies bright before her. But knowledge of her role, and the family's role, in Eva/Daisy's death devastates Sheila, who wonders how her family can go on afterward, pretending simply that nothing has happened.

**Eric Birling** | Son of Arthur and Sybil, and older brother of Sheila. Eric works part-time at the family business and has a drinking problem that he hides, with some success, from his parents and sister. When it is revealed that Eric had a romantic relationship with a woman, resulting in a child born out of wedlock, the family must confront facts about Eric's life, and about their own, which they had sought previously to ignore.

**Gerald Croft** | Fiancé to Sheila, and son of another prominent manufacturing family. Gerald is from a more socially-elevated family, and Arthur worries that Gerald's parents believe he is making a "poor match" in marrying Sheila. Although the Inspector criticizes Gerald's affair with Daisy, the Inspector notes that Gerald is perhaps the least culpable, and most morally upright, of all the characters.

**Inspector Goole** | A representative, supposedly, of the local police force, sent to investigate Eva Smith/Daisy Renton's suicide. The Inspector asks all the Birlings, and Gerald, questions about Eva/Daisy. It seems that the Inspector knows the answer to everything he asks, but wants the family to admit to various instances of wrongdoing. At the close of the play, the characters wonder aloud whether the Inspector is actually a policeman, and the constabulary confirms that no such man serves on the force. But this does not explain why the Inspector, who seems to have socialist sympathies, would have come to the house, or how he could have known so much about Eva/Daisy and the Birlings.

**Edna** | The Birlings' maid. Edna mostly sets the scenes in which the family eats and talks. She is not, like the Birlings, of the upper-middle class, but instead makes money by virtue of her labor. Edna leaves the room at the end of the play without mention of her absence or whereabouts.

**Eva Smith/Daisy Renton** | The victim in the play, and its most mysterious character. Inspector Goole begins by telling Arthur that a girl named Eva Smith has killed herself, and Arthur recalls a girl of that name in his employ whom he dismissed because she asked for a raise. Other characters claim to know different girls of different names, including "Daisy Renton," who, the Inspector asserts, are all the same person. But the Inspector only shows Eva/Daisy's photograph to one person at a time, causing Gerald to wonder, just before the play's end, whether the Inspector has tricked the family into combining incidents involving separate girls into one. This revelation is again undercut when, at the very close of the play, Arthur receives word that an unnamed girl has died in the local hospital from ingesting disinfectant.

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FEBRUARY 20, 21, 22, 23, 2020

**HARVEY** by Mary Chase

Directed by Bill Malone

*Harvey, a Pulitzer Prize-winning comedy by Mary Chase, is the story of a perfect gentleman, Elwood P. Dowd, and his best friend, Harvey -- a pooka, who is a six-foot tall, invisible rabbit. When Elwood begins introducing Harvey around town, his embarrassed sister, Veta Louise, and her daughter, Myrtle Mae, determine to commit Elwood to a sanitarium. A mistake is made, however, and Veta is committed rather than Elwood! Eventually, the mistake is realized, and a frantic search begins for Elwood and the invisible pooka, which ends with Elwood appearing, voluntarily, at the sanitarium. In the end, however, Veta realizes that she loves her brother and his invisible his best friend just as they are, and doesn't want either of them to change.*

**CASTING THE FOLLOWING ROLES:**

**Ethel Chauvenet** | Mrs. Chauvenet is an old friend of the family. She is a member of the town's social circle, which Veta wants Myrtle to break into, and so they both flatter her and curry her favor. She is delighted to see Elwood, whom she has not seen in a while, until he introduces her to Harvey: then, suspecting his sanity, she hastily apologizes and leaves.

**Betty Chumley** | Dr. Chumley's wife Like Veta, she is more concerned with socializing than with science: told that her husband has to examine a patient, she tells him, "Give a little quick diagnosis, Willie — we don't want to be late to the party." She has a conversation with Elwood while he is looking for Harvey, and then later, when everyone at the sanitarium thinks that it is Veta who believes in the imaginary rabbit, she mentions his friend Harvey, making them all realize that they have mistakenly committed the wrong person.

**Dr. William B. Chumley** | Chumley is an esteemed psychiatrist and the head of the sanitarium, "Chumley's Rest," to which Veta has Elwood taken. He is a difficult, exacting man, feared by his subordinates, unwilling to tolerate his mistakes. After a night out drinking with Elwood, though, Dr. Chumley comes to see Harvey, and after that, he discusses Harvey's attributes with Elwood. Told that Harvey can stop time, allowing one to leave their ordinary life for some time and go somewhere else, he describes an elaborate fantasy that has apparently been fomenting in his mind for a long time. In his fantasy, he would go to a campground outside of Akron, Ohio, and live with a beautiful woman, who would drink beer with him and listen to all of his innermost secrets and stroke his head and say, "Poor thing! Oh, you poor, poor thing!"

**Elwood P. Dowd** | Elwood P. Dowd is the central character of the play, a friendly eccentric who spends his days and nights in the taverns of his unnamed town. Elwood's best friend is Harvey, an invisible six-foot-tall rabbit. The play leaves open several possibilities regarding exactly what Harvey is, whether he is a figment of Elwood's imagination, as the psychiatrists would like to believe, or he is, as Elwood asserts, a supernatural being known as a pooka. The relevant events in Elwood's past that would account for his relationship with an imaginary, giant rabbit are only hinted at. No information is given about any job he may have ever been employed at, only that he took care of his mother until the time that she died and that she left "all of her property" to him, which implies that the family is rich and that he may have never worked. Elwood is a charmer, always pleasant when talking to people, even those who, like Wilson, address him gruffly. He has a stack of calling cards in his pocket and takes one out to offer to each new person he meets. He invites strangers to dinner at his house, including a woman who calls selling magazine subscriptions and a cab driver who brings Elwood's sister, Veta, out to the sanitarium. He is gallant toward Nurse Kelly, picking flowers for her and complimenting her on her beauty.

**Judge Omar Gaffney** | The judge is an old family friend of the Dowds, a representative of the people in town who are accustomed to seeing Elwood talking to Harvey and who do not think anything of it. He is the family's lawyer; so, when Veta wants to commit Elwood, it is up to Judge Gaffney to arrange the commitment papers, and when Veta wants to sue Chumley's Rest for wrongly committing her, it is also his case to file.

**Ruth Kelly** | Nurse Kelly is a sympathetic character, a pretty young woman who appears to have some sort of love/hate relationship with Dr. Sanderson. Describing him to Veta, she exclaims, "He's really wonderful" — (Catches herself.) "to the patients." When it seems that they have incarcerated the wrong person, Kelly apologizes and offers to take the blame, but Sanderson meets her concern with sarcasm: "Beautiful — and dumb, too. It's almost too good to be true." When they are trying to stall Elwood from leaving, Sanderson suggests that she can captivate him with her good looks, telling her to "go into you old routine — you know — the eyes — the swish — the works." She is simultaneously flattered and insulted. Of the people at the sanitarium, it is Nurse Kelly that Elwood responds to — he holds her hand (asking permission first) and recites love poetry to her. Although the play offers no actual conclusion to her flirtation with Sanderson, there is the implication that Elwood's interests will make her more self-confident in the future.

**E. J. Lofgren** | At the end of the play, it is the cab driver, Lofgren, who makes Veta realize that the treatment that is supposed to make Elwood stop seeing Harvey might drain him of his kind personality. He explains that all of the people that he drives out to Chumley's Rest for treatment are kind and cheerful on the way out, but on the way back, after their treatment, they are angry, mean, and no fun. "Lady," he tells her, "after this, he'll be a perfectly normal human being and you know what bastards they are!"

**Dr. Lyman Sanderson** | Dr. Sanderson is young, for a psychiatrist, but very qualified — Dr. Chumley has picked him out of the twelve possible assistants that he tried. He is just as infatuated with Nurse Kelly as she is with him, but he only reveals his concern indirectly. When she tells him to tell Dr. Chumley that the mistake of locking up Elwood was her fault, he says out loud, “I never mention your name,” but then adds, when he has moved away from her, “except in my sleep.” At the beginning of Act II, Scene II, the two of them have their most direct confrontation, discussing the dates that they saw each other with the previous weekend, but Dr. Sanderson continues to insist that his interest in Nurse Kelly is purely as a psychiatrist.

**Myrtle Mae Simmons** | Myrtle is a young woman, the daughter of Veta. The main reason why she and her mother are concerned about their standing in the community is that they both are concerned that Myrtle find a man to marry. They are afraid that prospective suitors will be frightened away when they find out that Elwood has an imaginary friend. Myrtle is less charitable about Elwood's odd behavior than Veta, expressing the wish that he might be hit by a truck and making arrangements to sell the house as soon as he is taken off to the sanitarium. Ironically, Myrtle finds a man who is attracted to her because of Elwood's case; she and Wilson, the hospital orderly, fall in love before the play is over. She does have some awareness of Harvey's supernatural existence, because she is the one who explains that whatever Elwood says Harvey predicted actually comes to pass; however, Myrtle is too concerned with herself and her own prospects to think that there is anything too odd about this.

**Veta Louise Simmons** | Elwood's sister, Veta, is an important character in this play because she joins the play's two opposing forces, logic and imagination. It is her embarrassment with Elwood and her fear that her daughter, Myrtle, will not be able to land a suitable husband because of his eccentricities, that has her take him to Chumley's sanitarium to be committed. Veta throws society functions that are covered by the local newspaper, and she is terrified that her social position will be subject to ridicule or scandal. Elwood embarrasses her. But Veta is a comic character and is just as unstable in her own way as is her brother. In fact, Veta admits at one point that she has actually seen Harvey on a few occasions, indicating that she and her brother share a common state of mind. When she tries to explain Elwood's condition to Dr. Sanderson, she describes Harvey in such a confusing way that the doctor thinks that she is the one who imagines him, and so he has Wilson capture her and lock her up. Veta enlists an old family friend, Judge Gaffney, to sue the sanitarium, but her threat is eventually forgotten. She does, however, empathize with her brother in the end, after the cab driver has told her that the sanitarium's treatment will stop his eccentricity but make him mean and dull, and she interrupts the treatment before it can change him.

**Wilson** | Wilson is the muscle of Chumley's Rest, a devoted orderly responsible for handling the patients who will not cooperate voluntarily. When Dr. Sanderson thinks that Veta is supposed to be committed, Wilson captures her, carries her upstairs, and undresses her in order to put her in the “hydro-tub” for therapy. He is vulgar and crude and completely devoted to Dr. Chumley, almost frantic with concern when he thinks that Elwood may have hurt the doctor. When he goes to the Dowd house looking for Elwood, Wilson flirts with Myrtle — she seems interested in him. When he asks her out in the last scene it is her mother, Veta, who turns him down.

**Miss Johnson** | Miss Johnson is listed in the Cast of Characters as “a cateress,” but her dialog in the play is tagged “Maid.”

MARCH 12, 13, 14, 15, 2020

**HENRY V** by William Shakespeare

Directed by Rick Vale

Performed at the Anderson Museum of Art

*After an insult from the French Dauphin, King Henry V of England invades France to claim the throne he believes should be his. Henry stops an assassination plot, gives powerful speeches, and wins battles against the odds. In the end, he woos and marries the Princess of France, linking the two nations.*

**CASTING THE FOLLOWING ROLES:**

**King Henry V** | *The young, recently crowned king of England. Henry is brilliant, focused, fearless, and committed to the responsibilities of kingship. These responsibilities often force him to place his personal feelings second to the needs of the crown. Henry is a brilliant orator who uses his skill to justify his claims and to motivate his troops. Once Henry has resolved to conquer France, he pursues his goal relentlessly to the end.*

**The Dukes Of Exeter, Westmorland, Salisbury, And Warwick** | *Trusted advisors to King Henry and the leaders of his military. The Duke of Exeter, who is also Henry's uncle, is entrusted with carrying important messages to the French king.*

**The Dukes Of Clarence, Bedford, And Gloucester Henry's Three Younger Brothers.** *Clarence, Bedford, and Gloucester are noblemen and fighters.*

**The Archbishop Of Canterbury And The Bishop Of Ely** | *Wealthy and powerful English clergymen. The Archbishop of Canterbury and the Bishop of Ely do not go to fight in the war, but their urging and fund-raising are important factors in Henry's initial decision to invade France.*

**Cambridge, Scrope, And Grey Three Conspirators Against King Henry**

*Cambridge, Scrope, and Grey are bribed by French agents to kill Henry before he sets sail for France. Scrope's betrayal of his king is particularly surprising, as Scrope and Henry are good friends.*

**York And Suffolk** | *Two noble cousins who die together at the Battle of Agincourt.*

**The King Of France Charles VI** | *A capable leader, Charles does not underestimate King Henry, as his son, the Dauphin, does. Henry.*

**The Dauphin** | *The son of the king of France and heir to the throne (until Henry takes this privilege from him). The Dauphin is a headstrong and overconfident young man, more inclined to mock the English than to make preparations to fight them. He also mocks Henry, making frequent mention of the king's irresponsible youth.*

**French Noblemen And Military Leaders** | *The Constable of France, the Duke of Orléans, the Duke of Britain, the Duke of Bourbon, the Earl of Grandpré, Lord Rambures, the Duke of Burgundy, and the Governor of Harfleur are French noblemen and military leaders. Most of them are killed or captured by the English at the Battle of Agincourt, though the Duke of Burgundy survives to help with the peace negotiations between France and England. Like the Dauphin, most of these leaders are more interested in making jokes about the English than in taking them seriously as a fighting force, a tendency that leads to the eventual French defeat at Agincourt.*



**Sir Thomas Erpingham** | *A wise, aged veteran of many wars who serves with Henry's campaign.*

**Captain Gower** | *An army captain and a capable fighter who serves with Henry's campaign.*

**Captain Fluellen, Captain MacMorris, And Captain Jamy** | *The captains of King Henry's troops from Wales, Ireland, and Scotland, respectively, all of whom have heavy accents reflecting their countries of origin. Fluellen, a close friend of Captain Gower, is the most prominent of the three. His wordiness provides comic relief, but he is also very likable and is an intelligent leader and strategist.*

**Pistol** | *A commoner from London who serves in the war with Henry, and a friend of Nim and Bardolph. Pistol speaks with a blustery and melodramatic poetic diction; he is married to the hostess of the Boar's Head Tavern in London.*

**Bardolph** | *A commoner from London who serves in the war with Henry, and a friend of Pistol and Nim. Bardolph is a former friend of King Henry from his wild youth. A thief and a coward, Bardolph is hanged in France for looting from the conquered towns in violation of the king's order.*

**Nim** | *A commoner from London who serves in the war with Henry, and a friend of Pistol and Bardolph. Like Bardolph, Nim is hanged in France for looting from the conquered towns.*

**Boy** | *Formerly in the service of Falstaff, the nameless boy leaves London after his master's death and goes with Pistol, Nim, and Bardolph to the war in France. The boy is somewhat touchy and embarrassed that his companions are cowardly thieves.*

**Michael Williams, John Bates, And Alexander Court** | *Common soldiers with whom King Henry, disguised, argues the night before the Battle of Agincourt. Though he argues heatedly with Williams, Henry is generally impressed with these men's intelligence and courage.*

**Montjoy** | *The French herald, or messenger.*

**Monsieur Le Fer** | *A French soldier and gentleman who is captured by Pistol at the Battle of Agincourt.*