

**ASH50**  
**YEARS**

# Welcome

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It is my great pleasure to welcome Transport Group to CSC. I first saw the extraordinary work of this innovative company early in my time in New York City. Barbara Walsh, who is in the play this evening, was in my production of *Company* on Broadway and she very rightly encouraged me to see their work. I'm so happy that she did. I have always been struck by the aesthetic of Transport Group and by the clear and incisive simplicity of the work of their director Jack Cummings III. So, when I was considering companies with whom to parter for our 50th anniversary season, it was obviously drawn towards speaking with Transport Group.

Jack's work focuses on American writers and here we were planning the inclusion of two great American writers in our season - Terrence McNally and Tennessee Williams. Last season we included a readings series as part of our program of work. One of the plays read was Williams' *Summer and Smoke*. On hearing it, I felt it would be a fitting piece to include in the present season. Possibly one of his lesser-performed plays, it premiered in 1948 - seventy years ago. Then in 1952 it was performed at Circle in the Square in New York City. That production, at the Sheridan Square Playhouse location, is credited as heralding the beginning of the Off-Broadway movement. Many productions of the play have followed, including a very recent one at the Almeida Theatre in London.

So many wonderful things have come together with *Summer and Smoke*. The partnership with Transport Group, the assembling of this wonderful company of actors, and the first play by Tennessee Williams in Classic Stage Company's fifty-year history.

I hope you are enjoying our inclusion of American writers in our classical repertoire and, most importantly, I hope you have a wonderful experience enjoying the characters and the language of the inimitable Tennessee Williams.

John Doyle  
Artistic Director, Classic Stage Company



**Classic Stage Company**

JOHN DOYLE, Artistic Director



**Transport Group**

JACK CUMMINGS III, Artistic Director  
LORI FINEMAN, Executive Director

present

# SUMMER AND SMOKE

**BY TENNESSEE WILLIAMS**

with

GLENN BRUCKEN, PHILLIP CLARK, NATHAN DARROW,  
HANNAH ELLESS, ELENA HURST, MARIN IRELAND,  
TINA JOHNSON, GERARDO RODRIGUEZ, T. RYDER SMITH,  
RYAN SPAHN, JONATHAN SPIVEY, BARBARA WALSH

Set Design  
**DANE LAFFREY**

Costume Design  
**KATHRYN ROHE**

Lighting Design  
**R. LEE KENNEDY**

Sound Design  
**WALTER TRARBACH**

Original Music  
**MICHAEL JOHN LACHIUSA**

Casting  
**NORA BRENNAN CASTING**

Associate Director  
**FRANCESCA JAMES**

Press Representative  
**THE PUBLICITY OFFICE**

Production Stage Manager  
**TERRI K. KOHLER**

**DIRECTED BY JACK CUMMINGS III**

*Summer and Smoke* is presented by special arrangement with  
The University of the South, Sewanee, Tennessee.

This production is supported in part by the Lucille Lortel Foundation, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. CSC and Transport Group are members of A.R.T./NY, the service organization for New York City's not-for-profit Off-Broadway.

# Cast

*in alphabetical order*

Rosemary.....	GLENNA BRUCKEN
Dr. John Buchanan, Sr.....	PHILLIP CLARK
John Buchanan.....	NATHAN DARROW
Nellie Ewell.....	HANNAH ELLESS
Rosa Gonzalez.....	ELENA HURST
Alma Winemiller.....	MARIN IRELAND
Mrs. Bassett.....	TINA JOHNSON
Papa Gonzales.....	GERARDO RODRIGUEZ
Reverend Winemiller.....	T. RYDER SMITH
Archie Kramer.....	RYAN SPAHN
Roger Doremus.....	JONATHAN SPIVEY
Mrs. Winemiller.....	BARBARA WALSH
Assistant Stage Manager.....	HEATHER ENGLANDER

## Setting

Glorious Hill, Mississippi at turn of the century through 1916.

There will be one ten-minute intermission.

*All performers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

*The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers, and watches. The use of cell phones in the theater is prohibited by New York City law.*

## UPCOMING

BOOK AND LYRICS BY OSCAR HAMMERSTEIN II  
MUSIC BY GEORGES BIZET  
DIRECTED BY JOHN DOYLE



CARMEN JONES

JUNE 7-JULY 29, 2018

# Who's Who



## GLENNA BRUCKEN

(Rosemary)

CSC and Transport Group debut. Regional: *Wondrous Strange* (Actors Theatre of Louisville), Rose in *Dancing at Lughnasa* (Tantrum Theatre). Educational: Lady Macbeth in *Macbeth*, Anna in *The Baltimore Waltz* (Ohio University). Training: '15-'16 Apprentice Company, Actors Theatre of Louisville; BFA, Ohio University. glennabrucken.com



## PHILLIP CLARK

(Dr. John Buchanan, Sr.)

CSC and Transport Group debut. Broadway: *Come Back, Little Sheba*; *Fifth of July*. Off-Broadway: *Omnium Gatherum*, *A Last Dance for Sybil*, *The Director*, *Romeo & Juliet* (Lucille Lortel Theatre), *The Boys in the Band*. Regional Theatre: Actors Theatre of Louisville (Humana Festival), Old Globe, Mark Taper Forum, Huntington, Cleveland Play House, Portland Center Stage, Studio Arena.



## NATHAN DARROW

(John Buchanan)

CSC and Transport Group debut. Recent work on stage includes *Richard III* (Old Vic, BAM), *Hamlet* (Heart of America Shakespeare Festival), *Long Day's Journey Into Night* (Arena Stage), and *Five Mile Lake* (McCarter). Film/TV: "House of Cards" (Netflix), "Billions" (Showtime), *The Wizard of Lies* (HBO), "Gotham" (FOX), "Preacher" (AMC), "Rectify" (Sundance), "Godless" (Netflix), "Quantico" (ABC), "Bull" (CBS). He trained as an actor at the University of Evansville and NYU. He is a member of The Actors Center.



## HANNAH ELLESS

(Nellie Ewell)

CSC debut. Transport Group: *Come Back, Little Sheba*; *Picnic*. Broadway: Margo Crawford in *Bright Star*, *Godspell*. Off-Broadway: *The Other Josh Cohen*. Regional: Ophelia in *Hamlet*, Aricia in *Phaedra*, Katherine in *Henry V*, Hermia in *A Midsummer Night's Dream*, Elise McKenna in *Somewhere in Time*, Joon in *Benny & Joon* (Craig Noel Nominee). Film: *The Lake Effect*, *Nora Ephron Goes to Prison*. Television: "The Deuce," "Glee."



## ELENA HURST

(Rosa Gonzalez)

CSC and Transport Group debut. Other: *Vowed & Wowed* (Workshop Theater Co), *LULU* (Dixon Place), *Andalé, Raul* (Spain, France). Film: *Home:\_\_\_*, *Pottersville*, *The End of Mara*, *My Soul to Take* (dir. Wes Craven). Television: "Elementary," "Homeland," "The Blacklist," "Blue Bloods," "Gossip Girl". Training: RTF, The University of Texas at Austin; Atlantic Acting School.



## MARIN IRELAND

(Alma Winemiller)

Transport Group debut. CSC: *Three Sisters*, *Savannah Bay*. Broadway: *Big Knife*, *After Miss Julie*, *reasons to be pretty* (Tony nom, Theatre World Award). Selected Off-Broadway: *Marie Antoinette*, *Blasted* (Soho Rep), *Maple and Vine* (Playwrights Horizons), *In the Wake*, *The Ruby Sunrise* (Public), *Lie of the Mind* (New Group); *Cyclone* (Obie Award; Studio Dante), *Far Away* (NYTW), *The Harlequin Studies* (Signature), *On the Exhale* (Drama Desk nom, Solo Performance, Roundabout), *Ironbound* (Drama Desk nom, Rattlestick, Geffen Playhouse), *Kill Floor* (LCT3). Other: *4.48 Psychosis* (Royal Court US tour), *Troilus & Cressida* (Wooster Group/RSC). Film: *The Family Fang*, *Glass Chin* (Independent Spirit Award nomination), *28 Hotel Rooms*, *Flint*, *Sparrows Dance*, *The Irishman*, others. TV: "Sneaky Pete," "The Slap," "Masters of Sex," "Girls," "The Divide," "Homeland," "Mildred Pierce" and others.



## TINA JOHNSON

(Mrs. Bassett)

CSC debut. Transport Group: *The Audience*, *Requiem for William*. Broadway: *State Fair*, *Damn Yankees*, *She Loves Me*, *South Pacific*, *Festival*, *The Best Little Whorehouse in Texas*. Off Broadway: *Anna Christie*, *Into the Woods*, *The Skin of Our Teeth* (Delacorte - Public Theatre); *Christina Alberta's Father* (Vineyard); *Blue Plate Special* (MTC); *Just So*, *Personals*, *Angry Housewives*, *Anne of Green Gables*. National Tours: *42nd Street*, *Footloose*, *Radio City Christmas Spectacular* (Mrs. Claus). TV: "Unbreakable Kimmy Schmidt," "Law & Order: SVU," "Murphy Brown," "Empty Nest," "Newhart," "Texas". Films: *Saving Face*, *Fireflies*, *Aquarium*.

# Who's Who



## GERARDO RODRIGUEZ

(Papa Gonzales)  
CSC and Transport Group debut. Off-Broadway:  
*Neighbors: A Fair Trade...*

(INTAR), *Se Llama Christina* (INTAR), *To the Bone* (Cherry Lane), *La Ruta* (Working Theater), *Lucy Loves Me* (INTAR), *Dramatis Personae* (Playwrights Realm). Regional: *It Can't Happen Here* (Berkeley Repertory Theatre), *Seven Spots...* (Cincinnati Playhouse), *Elemeno Pea* (Humana), *Chad Deity* (Mixed Blood). Film: *The Artist's Wife*, *Blind*, *Cruzando*. Television: "Elementary," "Blue Bloods," "Search Party," "The Black List," "Person of Interest," "Law & Order".



## T. RYDER SMITH

(Reverend Winemiller)  
CSC and Transport Group debut. Broadway: *Oslo*; *War Horse*; *Equus*. NY theatre:

world premieres of works by Richard Foreman, Sarah Ruhl, David Greenspan, Anne Washburn, Katori Hall, Christina Masciotti. Regional theater: Yael Farber's *Salome*, Paul Chan's *Waiting for Godot*. *Underneath the Lintel* (Drama Desk Nomination, Outstanding Solo Performance), *Lebensraum* (Drama Desk award, Outstanding Ensemble); *Oslo* (Obie award, Outstanding Ensemble). TV: "Blacklist," "Elementary," "White Collar," "Nurse Jackie," "The Abolitionists," "Brainscan," "The Venture Brothers," "BioShock" videogames.



## RYAN SPAHN

(Archie Kramer)  
CSC and Transport Group debut. Off Broadway: *Daniel's Husband* (Primary Stages),

*Exit Strategy* (Primary Stages), *Gloria* (Pulitzer Prize finalist, Vineyard Theatre). Regional: Shakespeare Theatre Company, Williamstown Theatre Festival, Goodman Theatre, Penguin Rep, Philadelphia Theatre Company, Actors Theatre of Louisville. Film: *Woven* (LA Film Festival premiere, co-writer), *He's Way More Famous Than You* (Slamdance Film Festival premiere, co-writer), *Grantham & Rose* (Cleveland International Film Festival, writer). Education: The Juilliard School



## JONATHAN SPIVEY

(Roger Doremus)  
CSC and Transport Group debut. Broadway: *The Front Page*, *Act One* (Lincoln Center, televised for PBS). Selected regional:

*Arcadia* (Yale Rep), *Picasso at the Lapin Agile* (Long Wharf), *Born Yesterday* (Maltz Jupiter), *Death of a Salesman*, *The Tempest*, *Amadeus*, *Richard III* (Old Globe), *His Girl Friday*, *Man of La Mancha* (Barrington Stage), *Baskerville* (Syracuse Stage), *Souvenir*, *Cyrano de Bergerac* (Virginia Rep), *The Other Josh Cohen* (Geva Theatre), *Dogpark* (Milwaukee Rep). MFA: Old Globe/University of San Diego.



## BARBARA WALSH

(Mrs. Winemiller)  
CSC debut. Transport Group:  
*Three Days to See*, *Normal*.  
Broadway: *Falsettos* (Tony,

Drama Desk, Drama League noms, LA Ovation Award), *Company* (Drama Desk, Drama League noms), *Hairspray*, *Big Ragtime* (Chicago company), *Blood Brothers*, *Nine*, *Rock n Roll* (the First 5000 Years). Off Broadway: *First Daughter Suite* (Public Theatre). Regional: *Master Class* (Paper Mill Playhouse), *Carrie* (Studio Theatre, Helen Hayes Award). Film/TV: *Life With Mikey*, "Company (PBS)," "Law and Order", "Law and Order: Criminal Intent", "All My Children", "One Life To Live".

## JACK CUMMINGS III (Director)

Co-Founder and Artistic Director of Transport Group. Select Transport Group credits include *Queen of the Mist*; *The Audience*; *Three Days To See*; *Strange Interlude*; *I Remember Mama*; *Once Upon a Mattress*; *Picnic*; *Come Back, Little Sheba*; *The Boys in the Band*; and *Our Town*. Other New York credits: Terrence McNally's *And Away We Go*; *1,000 Words Come to Mind*; and *Arlington*. Regional credits: *Benny & Joon* (The Old Globe) and *I Remember Mama* (Two River). Training: M.F.A. University of Virginia.

## DANE LAFFREY (Set Design)

Transport Group: *The Boys in the Band* (Drama Desk and Hewes award nominations); *See Rock City...*; *The Patsy* (Hewes nomination); *I Remember Mama* (Hewes nomination); *Picnic & Come Back, Little Sheba* (Obie Award), *Strange Interlude*. Broadway: set for the current revival of *Once On This Island*, set and costumes for *Deaf West's Spring Awakening*, set for *Fool for Love*. Off-Broadway: Roundabout, Manhattan Theatre Club, Playwrights Horizons, Lincoln Center Theatre, Atlantic, Second Stage, MCC, Vineyard, Labyrinth, BAM Harvey, others. US Regional: Humana Festival, Mark Taper Forum / CTG,

# Who's Who

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Shakespeare Theatre, Geffen Playhouse, Williamstown, The Old Globe, Huntington, Denver Center Theater, Goodspeed, Woolly Mammoth, Center Stage, Dallas Theater Center, New York Stage & Film, others. International work in Tokyo, Oslo, Osaka and throughout Australia. 2017 Obie Award for Sustained Excellence.

**KATHRYN ROHE** (Costume Design) has worked for the award-winning Off-Broadway company, Transport Group, since its beginning in 2001. She has designed seventeen of its productions, four of which were recorded by the New York Public Library of the Performing Arts at Lincoln Center. She has also designed eight world premiers, including Terence McNally's *And Away We Go* (Pearl Theatre, 2013), and Michael John LaChuisa's *Queen of the Mist* (TG, 2011). Kathryn is a proud member of both United Scenic Artists and the Theatrical Wardrobe Union, and pleased to be a part of this joint project with Classic Stage.

**R. LEE KENNEDY** (Lighting Designer) Transport Group: *Inge in Rep, I Remember Mama* (Henry Hewes Design Award nom.), *Queen of the Mist* (Henry Hewes Design Award nom.), *See Rock City* (Drama Desk nom.), *Bury the Dead* (Drama Desk nom.), *The Audience* (Drama Desk nom.). Off-Broadway: *And Away We Go* (Pearl Theater Company). Regional: *The Outgoing Tide* (Philadelphia Theatre Company, Barrymore Award nom.), *The Light in the Piazza* (Philadelphia Theatre Company, Barrymore Award). Training: MFA, Northwestern University. rleekennedy.com

**WALTER TRARBACH** (Sound Designer) Transport Group: *Queen of the Mist; Once Upon a Mattress; The Memory Show; Almost, Maine; Three Days to See*. Other Credits Include: *Spongebob Squarepants; Ain't Too Proud; Radio City Christmas Spectacular; Doctor Zhivago; The Farnsworth Invention; Becky Shaw; Measure for Pleasure; and Love, Loss, and What I Wore*. Regional: La Jolla Playhouse, Huntington Theater Company, The Fifth Avenue, Williamstown Theater Festival, DC's Shakespeare Theatre Company, George Street Playhouse, Bay Street Theater. He is married to photographer Kimberly Witham.

**MICHAEL JOHN LACHIUSA** (Composer) Five-time Tony Award nominated Composer, Lyricist and Librettist. Broadway: *The Wild Party, Marie Christine and Chronicle of a Death Foretold*. Off-Broadway: *First Daughter Suite; Giant; Queen of the Mist; See What I Wanna See; First Lady Suite; Bernarda Alba; Hello Again; Little Fish; and Four Short Operas: Break, Agnes, Eulogy For Mr. Hamm, Lucky Nurse*. Film: *Hello Again*. Awards: Obie, Gillman Gonzalez-Falla, Kleban Foundation, Dramatists Guild, and 2008 & 2009 Daytime Emmy.

**NORA BRENNAN CASTING, C.S.A.** (Casting Director). Resident Casting Director for Transport Group. Select shows: *Picnic, Come Back, Little Sheba, The Queen of the Mist, Hello Again, Bury The Dead, The Dark at the Top of the Stairs, Crossing Brooklyn*. Broadway, Children casting: *The Audience, Matilda and Billy Elliot* (Artios Award). Off B'way: *And Away We Go* (Pearl Theatre, by Terrence McNally) and *West Side Story* (La Scala Opera House). Recent Film: *Bagman and Northern Borders*.

**FRANCESCA JAMES** (Associate director) is the first person in the history of daytime drama to travel from acting to directing to executive-producing, winning five Emmy Awards and several nominations in all three categories. She started her career in the theater and is always glad to return "home." Having associate-directed the critically acclaimed Transport Group productions of *I Remember Mama*, and *Inge in Rep*, she is happy to be part of bringing the beautiful, rarely seen *Summer and Smoke* to a New York stage.

**TERRI K. KOHLER** (Production Stage Manager) CSC: *Mother Courage, Doctor Faustus, The Caucasian Chalk Circle, The School for Lies, The Forest*. Select New York: *In the Blood, The Death of the Last Black Man..., Cheri* (Signature), *Can You Forgive Her?, Indecent* (Vineyard Theatre), *Red Speedo, Scenes From a Marriage, Belleville, The Black Eyed* (NYTW), *Futurity* (Soho Rep/Ars Nova), *We are Proud..., Orange, Hat & Grace* (Soho Rep), *Pretty Filthy, In the Footprint, Paris Commune, The Great Immensity* (Civilians) Select Regional: *Good Men Wanted* (NYSAF), *Oedipus, A Midsummer Night's Dream* (ART). Terri is a Usual Suspect at NYTW and an Associate Artist with The Civilians.

# Who's Who

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**HEATHER ENGLANDER** (Assistant Stage Manager): CSC: *Dr. Faustus*. Broadway: *Amazing Grace, Finding Neverland, IF/THEN*. National Tours: *Fun Home, IF/THEN*. Off-Broadway: *Dying For It* (Atlantic Theater Co), *Much Ado About Nothing* (Public Theater), *Far From Heaven* (Playwright's Horizons), *Killers And Other Family* (Rattlestick Playwrights Theater), *Talley's Folly* (Roundabout), *GIANT, Into The Woods, Love's Labor's Lost* (The Public Theater), *The Bad Guys* (Second Stage Uptown). Regional: *Sense and Sensibility* (Bedlam at ART), Education: Barnard College. e<sup>2</sup>

**TRANSPORT GROUP** stages new works and re-imagined revivals that explore the challenges of relationship and identity in modern America. Currently headed by founder Jack Cummings III (Artistic Director) and Lori Fineman (Executive Director), TG most recently produced Eugene O'Neill's *Strange Interlude* starring David Greenspan. Other recent credits include *Picnic and Inge in Rep: Picnic and Come Back, Little Sheba* (OBIE Award wins: Jack Cummings III, Heather MacRae, Dane Laffrey), *Once Upon a Mattress, I Remember Mama*. TG also produces the Anne L. Bernstein Concert Series, which will feature *Promises, Promises* in June 2018. To learn more, visit [transportgroup.org](http://transportgroup.org)

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## **A Note from Director Jack Cummings III (Artistic Director, Transport Group)**

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I had always shied away from the idea of doing a co-production, fearing the match would be ill-fitting. But when John Doyle approached me with the possibility of doing a co-production with Classic Stage Company, there was no question in my mind that Transport Group should jump at the chance. I moved to New York in 1996 right after graduate school, and one of the theaters I immediately dreamed of working with one day was CSC—their dedication to significant works of classical theater that focused on language, enormous ideas, and infinitely complex emotions was inspiring to me then and is inspiring to me now, over twenty years later. Then in 2006, I met John through my wife Barbara Walsh when he cast her in his production of *Company*. Besides getting the chance to experience John's work as an audience member, I began to get to know him personally as a friend and colleague. I was struck by his intense devotion to storytelling, his penchant for risk-taking, and his deep belief in the power of the actor. So, when given the chance to partner not only with this great theater company but with an artist for whom I have great respect, the chance was simply too good to pass up, as they say. Although we are different companies, Transport Group and CSC share similar values—a love for classic stories told directly with resources that return the focus back on the actor and the writing.

It is a tremendous honor to introduce Tennessee Williams simultaneously to both of our companies, especially within CSC's 50th anniversary alongside Shakespeare, Bizet, Hammerstein, and McNally. *Summer and Smoke* was birthed between *The Glass Menagerie* and *A Streetcar Named Desire*—the world premiere of *Summer and Smoke* occurred in July of 1947 (directed by Margo Jones) six months before *Streetcar* opened on Broadway. Living between these two landmark plays, Williams' tragically heartfelt story of Alma Winemiller and John Buchanan can get lost within the cannon. But despite the play's "challenging birth year" this extraordinary work by one of America's premier playwrighting poets is as worthy of attention as any of his other works. Williams' fiery determination to ask the question of what it is to be alive as a human being in this world is no more powerfully on display than in *Summer and Smoke*—that alone makes it necessary to revisit time and again. Transport Group is thrilled to explore this quintessential Williams question alongside CSC.

Jack Cummings III

Co-Founder and Artistic Director, Transport Group Theatre Company

# The Wine of Solitude by Carolyn Vega

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Tennessee Williams worked on early drafts of *Summer and Smoke* in the summer of 1946, while living in Nantucket with his lover Pancho Rodriguez and the writer Carson McCullers. It was the only period Williams ever comfortably worked in the same room as another writer, and over nightly after-dinner drinks McCullers gave him “the heart to continue a play that [he] feared was hopeless.”<sup>1</sup> Anxiety was not unusual for Williams. A few months later, living in New Orleans and suffering from what he called a “nightmarish” psyche, he feared the play was “grotesque, a creation of disease.”<sup>2</sup>

Though Williams abandoned *Summer and Smoke* five or six times,<sup>3</sup> it was in this play that he developed what he considered to be his best female character: Miss Alma Winemiller. “She simply seemed to exist somewhere in my being and it was no effort to put her on paper,” he wrote in his *Memoirs*.<sup>4</sup> The play can be traced to a short story, “The Yellow Bird,” which follows thirty-year-old Alma as she rebels against her parents by taking up smoking, bleaching her hair, and running around—first with a younger drug store clerk and later with men she picked up on the highway—to the “good-time houses” of the Delta.<sup>5</sup>

After working intermittently on *Summer and Smoke* for more than two years,<sup>6</sup> Williams returned to it during a 1948 trip abroad. “The sun—glorious sun—is on my face, in my eyes, and I love it,” Williams wrote in his journal.<sup>7</sup> In Rome and single, Williams struggled with writers block and depression. “Travelling alone is a bit frightening at times. At other times it is a bit exhilarating,” he wrote, reveling briefly in the moments of clarity that came with this “wine of solitude.”<sup>8</sup> Following the phenomenal success of *A Streetcar Named Desire*, this trip gave the playwright fresh ideas he needed to finish *Summer and Smoke*.

*Summer and Smoke* opened on Broadway in October 1948. Brooks Atkinson wrote that it was “tremulous with beauty,” but Williams, ever in search of lyrical perfection, kept working on the play for the next twenty-eight years.

**Carolyn Vega curated the exhibition *Tennessee Williams: No Refuge but Writing*, which is on view at the Morgan Library & Museum through May 13.**

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<sup>1</sup> Tennessee Williams, “Carson McCullers,” in *Saturday Review of Literature*, 23 September 1961.

<sup>2</sup> Tennessee Williams, journal entries dated “Monday” [28 October 1946], “Friday” [1 November 1946] and “Nov. 15” [1946], in *Notebooks*, ed. Margaret Bradham Thornton (New Haven: Yale University Press, 2006), p. 445–447.

<sup>3</sup> Tennessee Williams, journal entry dated [4 December 1948], in *Notebooks*, p. 489.

<sup>4</sup> Tennessee Williams, *Memoirs* (New York: New Directions, 2006), p. 109.

<sup>5</sup> Tennessee Williams, “The Yellow Bird,” in *Collected Stories* (New York: New Directions, 1985), p. 221–228.

<sup>6</sup> On 15 January 1946, Williams wrote his agent Audrey Wood about a long play “about a Spinster” he had begun in New York. See *The Selected Letters of Tennessee Williams, Volume 2: 1945–1957*, ed. Albert J. Devlin and Nancy M. Tischler (New York: New Directions, 2004), p. 36.

<sup>7</sup> Tennessee Williams, journal entry dated Nice, [27 or 28 January 1948], in *Notebooks*, p. 469.

<sup>8</sup> *Ibid.*

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The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



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