UCI CLAIRE TREvor SCHOOL OF THE ARTS DRAMA DEPARTMENT PRESENTS

LOVE LUST
GREED

CAT ON A HOT TIN ROOF
6-14 DECEMBER 2014
Please join UCI’s Department of Drama, Director Jane Page and the cast and crew of *Cat on a Hot Tin Roof* as we partner with Operation Santa Claus to make the holidays a little brighter for families facing challenges this year. Since 1962, the Operation Santa Claus Gift Shop has provided gifts to children who have been abandoned, neglected, abused, and placed in foster care, as well as to low-income families who are served by the County of Orange Social Services Agency, Health Care Agency, OC Community Resources, Child Support Services and Probation Department. Last year OSC distributed over 42,000 toys, stuffed animals, clothes and books to children in the Orange County area.

We invite you to bring a toy, book, or game (unwrapped) for children of any age, though this year toddler gifts, dolls and stuffed toys are especially appreciated. Please bring the gifts with you the night of the performance, or call (949) 824-7513 to make alternate arrangements.

Thank you for helping us make the holidays a little brighter for our community’s kids!

Location: UC Irvine Humanities Hall, Humanities Little Theatre  
Showtimes: Dec. 6, 11, 12, 13 8:00pm, Dec. 10, 7:30pm, Dec. 7, 13, 14 2:00pm  
Prices: General: $15/Seniors, UCI Faculty & Staff $14/UCI Students & Children $11  
For tickets please call (949) 824-2787 or visit http://www.arts.uci.edu/events/cat-hot-tin-roof
CAT ON A HOT TIN ROOF

6-14 December 2014
Humanities Hall Little Theatre
Claire Trevor School of the Arts
University of California, Irvine
The Drama Department in the Claire Trevor School of the Arts presents the 2014-2015 Season, offering both exciting new and fascinating re-telling of classic stories that feature works exploring the most basic human instincts. LOVE, LUST and GREED. These elemental issues drive the basis of all great dramatic works of literature since the time of the Greeks.
Lorna & Robert Cohen, Honorary Producers
Present

CAT ON A HOT TIN ROOF

Morgan Lindsey Price  Scenic Designer
Naomie Shanna Marie Winch  Lighting Designer
Sera Bourgeau  Costume Designer
Kelsi Halverson  Sound Designer
Sara Galloway  Dramaturg
Gabrielle Koizumi  Stage Manager

Jane Page
Director

6-14 December 2014
Humanities Hall Little Theatre
Claire Trevor School of the Arts
University of California, Irvine
“…the truth is that every southerner has a streak of trash just as every selfsame southerner has a drop (just a tad) of Plantagenet blood.”

George Garrett

*Don’t Try and Sell Me No Pink Flamingos: An Introduction*

*Cat on a Hot Tin Roof (Cat)* is the story of a Southern American family whose members have isolated themselves from each other by lies and half-told truths. They are terrified to share their own personal vulnerabilities and needs, yet are desperate for security.

An acknowledged classic, *Cat* is performed worldwide and has inspired film and television versions. In 1955 it received the Pulitzer Prize in Drama. The play follows one of the classic Greek unities, that of time; the action is continuous, equal to the literal stage time of the production. At the center of the drama is a battle for the succession of a Southern dynasty. The historic American South had previously valued culture and elegance, but not necessarily wealth; by the 1950s, when this play is set, times were changing. Big Daddy’s land is worth a fortune.

The play is an examination of honesty. What truths and lies do we need to construct a life we can face? How often do we embellish or misrepresent ourselves? How honest are we on social media? In our patter of conversation with friends and colleagues? On resumes or job applications? What is a lie exactly, and when does it matter? Is it a gentle lie? An omitted truth? A white lie? What is the reason for half-told truths? Families “embroider” or enhance truths for many reasons: to make a better story, to honor a long gone family member, to protect each other, or to improve their own standing. *Cat* exposes the many lies and distorted truths at the heart of this family, as the titanic struggle for Big Daddy’s land and wealth is fought.

“We are all civilized people, which means we are all savages at heart but observing a few amenities of civilized behavior.”

Tennessee Williams, preface to *Sweet Bird of Youth*
The cultural and historical complexities of the US South finds expression in each of the characters we meet in *Cat on a Hot Tin Roof*, and in no one more so than Big Daddy, the Pollitt family’s dying patriarch. As a robust, crudely eloquent and poetic figure, Big Daddy’s life seems to parallel important changes taking place in the South in the twentieth century.

Purportedly born in 1890, sixty-five years prior to his probable last birthday celebration that sets the play’s action, Big Daddy witnesses the turn of the twentieth century in the same year he drops out of school at the age of ten. By the year 1900, Jim Crow laws have not only been instituted throughout the American South but the force of law has upheld this version of apartheid in the landmark case *Plessy v. Ferguson*. This case produced the now infamous “separate but equal” doctrine that effectively continued the violent disenfranchisement of racial enslavement by limiting the freedom of movement and contract for Black people and laborers. With little education, Big Daddy reportedly hopped train cars and labored in the plantation fields for ten years, working his way through the ranks of the Southern economic system. In this way, Big Daddy intersected, but ultimately advanced through, the violently restrictive economic landscape of the South at the turn of the century. Big Daddy’s transience and apparent flexibility with regards to his early employment set him up to acquire one of the most important and complex positions on a plantation.

In 1910, two men in an ambiguously intimate relationship, Peter Ochello and Jack Straw, gave Big Daddy the opportunity to act as a manager—historically referred to as an overseer—for their plantation in the Mississippi Delta. The role of a manager has important historical and entrepreneurial elements that carry over from slavery, though with significant changes. Managers are squarely positioned between the labor force that worked in the field and the somewhat removed owner that expected a certain amount of profit. At the turn of the century, the Jim Crow South experienced a mass northern migration of Black laborers to escape racial violence as well as an influx of immigrants to the financially viable agricultural stronghold of the plantations; it is at this somewhat turbulent time that Big Daddy assumed the in-between position of a plantation manager and successfully balanced the dual-pressures that typically left this position as a revolving door of transient working class white men. A robust understanding of the mechanism of the plantation system was absolutely necessary: this required both an ability to
succeed entrepreneurially in relation to the owners’ profit-seeking, as well as manage the varying forms of employment that sustained larger plantations at this time, such as sharecropping, tenant laborers, and wage workers. Big Daddy must have succeeded in both of these regards to grow the Ochello and Straw plantation to its monumental 28,000 acres.

Throughout the first few decades of the twentieth century, Big Daddy’s association with and acceptance of the suggestively homosexual relationship between Ochello and Straw as their business partner not only foreshadows the tenderness with which he later articulates his suspicions of his son Brick’s homosexuality, it also reflects a growing attention to human sexuality as distinct from moral impositions of religious dogma and social conservatism in the US. In somewhat juxtaposition to the institution of “Hollywood Production Codes” in 1934 that banned representation of homosexual relations in film and on television due to purported immorality, in 1938 American biologist Alfred Kinsey began collecting data for two highly controversial but significant reports on human sexuality that would be published preliminarily in the 1950s and subsequently reveal objective, scientific truth behind typical sexual behavior in the US. From nearly thirty years of interview data with over ten thousand white college students, Kinsey determined that sexuality, defined both through behavioral history and psychosexual reactions, does not amount to a static category (either homosexual, heterosexual, or bisexual) but is made up of fluid behavioral patterns. For the first time in American history widespread campaigns against homosexuality, such as Senator McCarthy’s efforts to equate homosexual behavior with the threat of communism, were met with sturdy scientific evidence and energetic momentum from outspoken gay and lesbian political movement against inflammatory rhetoric. Big Daddy’s decision to associate with Ochello and Straw, and maintain a quiet though clear understanding of their clandestine sexual relationship, could be seen as a reflection of the slowly shifting perceptions of human sexuality that added further complexity to the cultural history of the US, especially in the South.

By the late 1940s, having thrived despite political and economic instability that put most plantations in a cycle of declaring bankruptcy every twenty years from both world wars and the Great Depression, Big Daddy would have had one of the few and one of the largest financially viable plantations in the South. Throughout this period, Big Daddy’s success is reflected in his anecdotes about his and Big Momma’s world travel. An unexpected nuance to his anecdote is his close
emotional attention to the abject poverty and sexual exploitation he witnessed in Morocco and scathing criticism of capitalist-materialist obsession throughout Europe. These two critiques highlight the contradictory fact that his travel seems to mirror major American political invasions in the early- to mid-twentieth century, specifically Morocco in 1942 and occupied areas of Europe in 1945. As a figure of economic prosperity and patriarchal control, his comment on these specific issues of foreign nations offer even more complexity to Big Daddy’s character that is not expected of a white, Southern plantation owner who expresses typical racist attitudes toward Black Americans and agency-robbing hypersexualization of young women, such as Maggie. But these aspects of Big Daddy’s characterization offer ripe complication for the dramatic action that will unravel in the play.

Which takes us to the present year of Cat on a Hot Tin Roof: 1955, in the richness of the Mississippi Delta and the heart of the American South. Part of Big Daddy is dying of intestinal cancer that is spreading throughout his formidable body, but part of Big Daddy will not die with his body: his legacy and the history he was made to take part in and thus reflect. The fertility of Big Daddy’s 28,000-acre plantation is juxtaposed with his proliferating cancer and the stunted intimacy between Brick and Maggie that threatens a paternal transfer of estate to a son who is struggling to live through the contradictions that Big Daddy seems to have mastered. This hereditary embodiment of lived contradictions expresses itself as a diseased and ailing body that seems to expresses the violent suppression of inequality that defined a way of life for white, Southern families. Just before the family gathers for this birthday celebration, Brown v. Board of Education overturned the “separate by equal” doctrine as inherently unconstitutional, which is but one success of the on-going Black struggle for freedom that is on its way to attaining popular media attention. The world of the play has not yet experienced the Montgomery Bus boycott, which will happen towards the end of this year. The stronghold of explicit white supremacy is being shaken and confronted with its own inherent contradictions. These contradictions are expressed through Big Daddy’s potential heirs: alcoholism and sorrow that Brick is struggling against contrasts with Gooper’s anger at his non-reward for doing everything “right,” just as Maggie’s repudiation of typical female chastity contrasts with Mae’s flaunting of motherhood. As the last bastion of the “old South” is being challenged, these contradictions and contrasting approaches demonstrate how a younger generation is posed to understand and sort through the densely complex world and history they are inheriting as legacy.
The play takes place in the Pollitt Mississippi plantation home beginning around 8pm one summer evening of 1955. It is Big Daddy’s 65th birthday.

There will be two 10 minute intermissions.
CAT ON A HOT TIN ROOF ARTISTIC STAFF

Department Chair & Artistic Director  Daniel Gary Busby
Vice Chair & Associate Producer  Don Hill
Scenic Design Mentor  Michael Ganio
Costume Design Mentor  Shigeru Yaji
Lighting Design Mentor  Lonnie Rafael Alcaraz
Sound Design Mentor  Vincent Olivieri
Stage Management Mentor  Don Hill
Assistant Director  Paul J. Cook
Assistant Stage Managers  Nathaniel Chase, Ashley Martin
Costume Design Assistant  Julie Carr
Scenic Design Assistants  Luis Mondragón, Leah Ramillano
Lighting Design Assistant  Kelli Van Rensselaer

CLAIRE TREVOR SCHOOL OF THE ARTS
PRODUCTION STAFF

Production Manager/Technical Director  Keith Bangs
Assistant Production Manager  Shannon G. Bicknell
Scene Shop Foreman  Jeff Stube
Master Carpenter  Geronimo Guzmán
Properties Supervisor  Pamela Marsden
Production Coordinator  Adrian Tafoya
Costume Shop Manager  Julie Keen-Levenworth
Lighting Supervisor  Joe Forehand
Sound Supervisor  B.C. Keller
Director of Space Planning and Facilities  Toby Weiner
Box Office Manager  David Walker
Director of Marketing and Communications  Jaime DeJong
Graphic Designer  Donna Summers

CAT ON A HOT TIN ROOF CREW

Audio Crew
Erina Hoshino, Doudou Huang

Costume Crew
Dani Honeyman, Rachel Menedez, Melissa Schentrup, Jacques Zwielich

Scenic Crew
Amy Ferdinand, Mingna Li, Nancy Morgester

E-Hang Crew
Nina Agelvis, Tyler Griffith, Bruce Yang

E-Run Crew
Grace Harding, Diane Ho, Jessica Lee, Yumi Ueki

Stage Management Production Assistants
Erin Smith, Katherine Zofrea
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Attn: Development Office
More info: (949) 824-8750
## 2014-15 Season-At-A-Glance

### OCTOBER
- Oct. 10-Jan 24*: Eddo Stern: New Works
- Oct. 10: Faculty Artist Series: Kojiro Umezaki
- Oct. 10*: Beall Center Family Day
- Oct. 20*: Anime Sci-Fi Movie Night
- Oct. 25: IMPROVISATORE

### NOVEMBER
- Nov. 6*: CTSA OPEN HOUSE
- Nov. 14-22: The Last Lifeboat
- Nov. 15-23: Metamorphoses
- Nov. 19*: Noon Showcase Concert
- Nov. 19*: UCI Small Jazz Group Concert
- Nov. 21: UCI Symphony Orchestra: “The Isles”
- Nov. 22: Faculty Artist Series: Michael Dessen Trio
- Nov. 24*: UCI Wind Ensemble Concert

### DECEMBER
- Dec. 3*: UCI & IVC Guitar Ensembles Noon Concert
- Dec. 3*: UCI Jazz Orchestra Concert
- Dec. 6-14: Cat on a Hot Tin Roof
- Dec. 11-13: New Slate
- Dec. 12*: Art Song & Artistry Series
- Dec. 17*: UCI Cantando: Songs in Spanish

### JANUARY 2015
- Jan. 9-Mar. 20*: A Solo Exhibition Curated by Rhea Anastas
- Jan. 9-Feb. 7*: Critical Curatorial Program
- Jan. 10: Faculty Artist Series: Lorna Griffitt & Friends
- Jan. 17: Faculty Artist Series: Darryl Taylor “American Song Recital”
- Jan. 23-25: Passion
- Jan. 30*: Gassmann Electronic Music Series
- Jan. 31-Feb. 8: The Liquid Plain

### FEBRUARY
- Feb. 6-May 2*: Play: In Three Acts
- Feb. 11-15: Dance Visions
- Feb. 18*: Noon Showcase Concert
- Feb. 18*: UCI Small Jazz Group Concert
- Feb. 20, 21: Faculty Artist Series: Kei Akagi & Friends
- Feb. 20-Mar.13*: Second Year MFA Review
- Feb. 23*: Wind Ensemble Concert
- Feb. 25*: UCI Ensemble Concert

### MARCH
- Mar. 6: Art Song & Artistry Series: An Evening of Spirituals
- Mar. 7-15: The Electra Project
- Mar. 8: Claire Trevor Day
- Mar. 18*: Chamber Music Recital

### APRIL
- Apr. 3-17*: 11th Annual Guest Juried Undergraduate Exhibition
- Apr. 8*: Bach’s Lunch
- Apr. 11: Faculty Artist Series: Jerzy Kosmala and friends
- Apr. 16-18: Dance Escape
- Apr. 18*: Beall Center Family Day / Celebrate UCI
- Apr. 24-May 8*: MFA Thesis Exhibition, Part I
- Apr. 25: Faculty Artist Series: Nina Scolnik
- Apr. 25-May 3: Boeing-Boeing
- Apr. 29*: UCI & IVC Guitar Ensembles Noon Concert
- Apr.30-May 2: Physical Graffiti

### MAY
- May 3: Annual Honors Concert
- May 8, 9: Faculty Artist Series: Hossein Omoumi and Friends
- May 13*: Noon Showcase Concert
- May 13*: UCI Small Jazz Group Concert
- May 14*: Integrated Composition, Improvisation & Technology (ICIT) Concert
- May 15-29*: MFA Thesis Exhibition, Part II
- May 18*: UCI Wind Ensemble Concert
- May 20*: UCI Jazz Orchestra Concert
- May 22*: Art Song & Artistry Series: Alumni Concert
- May 30-Jun. 6: Sweet Smell of Success

### JUNE
- Jun. 5: UCI Symphony Orchestra: “The Conductors”
- Jun. 5-13*: Honors Thesis Exhibition
- Jun. 5-13*: Select Undergrad Exhibition
- June 7: Trio Céleste Presents: The American Music Project
- Jun. 10*: Chamber Music Recital

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**Purchase tickets by phone: Arts Box Office**
(949) 824-2787 or online: [www.arts.uci.edu/tickets](http://www.arts.uci.edu/tickets)
Claire Trevor School of the Arts
Flashback

Robert Cohen and Joan Morris in "Who’s Afraid of Virginia Woolf?,” 1975.