ABSTRACT

Title of Document: THE TENNESSEE WILLIAMS/NEW ORLEANS LITERARY FESTIVAL AS A THEATRICAL EVENT

Carolyn Bain, Ph.D., 2007

Directed By: Professor Franklin J. Hildy, Ph.D., Department of Theatre

Co-Directed By: Professor John Fuegi, Ph.D., Department of Comparative Literature

On December 29 of 1938, Tennessee Williams (Thomas Lanier Williams), little known American playwright, encountered the city of New Orleans. Through his engagement with the city's culture of multiple morés, Williams discovered in himself a personal freedom and theatrical productivity that changed the landscape of dramatic literature for the twentieth century. The phenomenon associated with Williams's identity and his experience with New Orleans as participant and spectator did not end with Williams's death, February 23, 1983; it continues today through the Tennessee Williams/New Orleans Literary Festival, drawing thousands of attendees and celebrating its 21st-anniversary March 28 through April 1, 2007.

This dissertation consists of six chapters accompanied by three integral videotexts that evidence a framework for understanding the theatrical contexts that inform the festival's processes and outcomes. The dissertation investigates the festival as a case study of the notion of theatrical *eventness*. The concept of *eventness* emerged in

theatre studies discourse through an international colloquium, the Theatrical Event working group, within the International Federation for Theatre Research (FIRT/IFTR). This dissertation represents an approach to bringing the study of festival into theatre studies through a discussion of its multi-layered communications and its creative outcomes.

Chapter One situates the object of study as the Tennessee Williams/New Orleans Literary Festival and questions how theatricality frames communication among attendees while it informs the identity of the festival. Accompanying Chapter One is a videotext summarizing the festival's origins and events. Chapter Two reviews the extra-theatrical influences on theatre studies and the development of the concept of festival as a theatrical event. Chapter Three examines the theatrical context of Williams's encounter with New Orleans. In Chapter Four, the "Stella Shout-off" contest mediates the past and present by *eventifying* a moment from theatrical history. A videotext evidences the theatricality of the contest. Chapter Five looks at performance and theatrical communications evident in the panels and the master classes. Accompanying the text, a video substantiates the theatricality of Williams's legacy through his relationship with Maria St. Just. In Chapter Six, the dissertation concludes by focusing on the festival's outcomes as the result of the festival's theatrical *eventness*.

THE TENNESSEE WILLIAMS/NEW ORLEANS LITERARY FESTIVAL AS A THEATRICAL EVENT

By

Carolyn Bain

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
2007

Advisory Committee:
Professor Franklin J. Hildy, Ph.D., Chair
Professor John Fuegi, Ph.D., Co-Chair
Associate Professor Heather Nathans, Ph.D.
Professor Jackson Bryer, Ph.D.
Associate Professor Mary Sies, Ph.D.

© Copyright by
Carolyn Bain
2007

Preface

The Tennessee Williams/New Orleans Literary Festival thrives on the energy and dedication of a group of Orleanians who believe in the city's unique place in America's complex cultural history. As a former Orleanian, I entered this project seven years ago without understanding what made the memorial experience of New Orleans vivid and Tennessee Williams's work visceral. I wanted to learn the mysteries of the commingling of the place and the person, but I felt I needed new scholarly tools to decipher the code. Shortly after discovering and visiting the festival, I became aware of the performance studies emphasis offered through the doctoral program of the Department of Theatre at the University of Maryland, College Park. My experience in the program has shown me that there are no answers, but there are many voices past and present to inform the search.

Foreword

Tennessee Williams proves a worthy mentor for the city's cultural rejuvenation. For its residents and its visitors, the city of New Orleans provides a context for encounters both casual and transformative. History evidences that New Orleans's importance to the larger scheme of our nation's complex identity cannot be diminished by man or nature. The city and its stewards deserve our respect and our support. Through the efforts of the Tennessee Williams/New Orleans Literary Festival, the city's legacy maintains national visibility as a site of creative vigor and productivity.

Dedication

Emily Johnston Zeigler Bain
M.A. Art Education, Louisiana State University, Baton Rouge
M.A. English, Tulane University, New Orleans
State Supervisor of Art, Louisiana
New Orleans Public School Teacher

Acknowledgements

For their patience, love, and encouragement, I thank my husband Bill Pugh and my daughter Anna Pugh. I thank my father Alonzo Wesley Bain and stepmother Ruby P. Bain for their love and confidence. For their support and belief in my completing the work, I thank Judy Hall, Ann Zeigler Aughenbaugh, Janet Dewar, Bob Penny, and Aubrey Bursch.

The University of Maryland professors of Theatre, Comparative Literature, English, Art History, and Educational Economics brought me into the 21st-century ways of academic scholarship. Specifically Professors John Fuegi, Franklin Hildy, Heather Nathans, Jackson Bryer, and Sally Promey guided me through the difficult process of integrating scholarship with pragmatism while I re-entered the academy. I particularly thank John Fuegi for his ferocity about demanding acceptance of videotexts as scholarship. Under the founding director, Martha Nell Smith, I was fortunate to benefit from being a fellow in the Maryland Institute for Technology in the Humanities (MITH). I am grateful to the Department of Comparative Literature for the Clara and Robert Vambery Fellowship. The faculty and staff of the Department of Theatre, particularly Rita Phelps and Sandy Jackson, deserve much recognition for creating a collegial environment. I thank Naomi Jacobson, John Lescault, Meg Coyle, and Simon Dutoit for their friendship and for their talent and time bringing Tennessee Williams to life through his works. I appreciate Heidi Castle-Smith and Carrie Cole for their artistic, technical, and administrative support to produce *The Two-Character Play* by Tennessee Williams for the Department of Theatre's Off-Center Productions.

I appreciate everyone who participated in and contributed to the post-Katrina fundraiser for the festival, especially Janet Dewar and Judy Hall and special guests Marie Arana, Jonathan Yardley, Jackson Bryer, publishers of Librix Continuum, and Howard Feinstein.

I am grateful to the Tennessee Williams/New Orleans Literary Festival founders, board, and staff both past and present for their dedication to the integrity of the cultural and intellectual vitality of the city of New Orleans. Foremost in the group are LouAnn Morehouse, Peggy Scott Laborde, Patricia Brady, Robert Bray, Sharon Donavon, and Paul Willis, who supported this study from my earliest inquiries in 1999. To Errol Laborde, Michael Sartisky, Christine Wiltz, Michael Arata, Allain C. Andry, Jr., and Elizabeth Barron, and to Dakin Williams whose interviews gave definitive form to the theatricality of the Williams/New Orleans experience. Kenneth Holditch shared the story of the festival's early growth and his archives of the festival. Ellen Johnson, Maureen Detweiler, and William Detweiler offered a history of the festival. Thomas Keith and Peggy Fox of New Directions Publishing Corporation provided both an understanding of Williams as a fragile commodity and tenacious survivor of the literary trade and another side to the story of Maria St. Just as someone who chose carefully how Williams's career would be managed in life and after death.

Professor Helen Taylor alerted me to the American and British disagreements on Maria Britneva, the Lady St. Just's management of the Williams estate. For his interview and commitment to the

Williams collections, I acknowledge the important contributions by Fred Todd to Williams's archives. Mark Cave of the Historic New Orleans Collection offered his valuable insight into the Fred Todd Collection and the Bill Barnes Collection of Tennessee Williams's archives. The George Borchardt Agency, Inc. was kind enough to allow my use of Tennessee Williams's photographs and archival materials. Alfred A. Knopf Publishing offered access to the letters. The archivists at the University of Delaware and Columbia University Rare Books and Manuscripts provided information and access to needed resources. I appreciate New Directions Publishing Corporation for the use of their photographs and the integrity of their publishing.

I acknowledge the scholarly influence of Willmar Sauter and his work with the International Federation of Theatre Research (IFTR) on theatrical events and on multi-disciplinary research into festivals.

I recognize the legacy of Williams's scholars, including Robert Bray, Nancy Tischler, Albert Devlin, Lyle Leverich, Philip Kolin, Allean Hale, Ruby Cohn, Virginia Spencer Carr, George Crandell, and Margaret Bradham Thornton. Many visual and performing artists gave me permission to include their work, specifically Christopher Harris, Cori Wells Braun, Richard Blunk, Eric Kreft, Dallas Todd Moses, Victor Campbell, and Earl Perry. I appreciate permission to use the Russian Trio Barynya's Balalaika music. I thank Connie Day McClinton of Interface Media Group, Richard Akerson, Jeff Atkinson, and Len Schmitz for their production support.

I acknowledge the long-term value of my studies at Southern Methodist University with Anthony Graham-White, Joan Potter, Burnett Hobgood, Jim Hancock, Jim Miller, and Charlie Helfert. I appreciate the encouragement of my colleagues from the University of Alabama-Birmingham, Edie Barnes, Debi Strevy, Ward Haarbauer, and Sam Webb.

And most importantly, I thank my friends who have offered ongoing support and enthusiasm especially Maris Miles, Landis Vance, Betty McWhorter, Tom Goodwin, Sandy Moore, Louise Schiavone, Ann Beyersdorfer, Rick Woodul, Maris Wicker, Gayle Ramsey Cooper, Celia Straus, Barbara Ratliff, Claire McCardell Long, Carol Burbank, Rick Tharp, Marsha Matyas, Elise Reeder, Jane Burgess, and Jan McLean Rieger.

Table of Contents

Preface ii
Foreword iii
Dedication iv
Acknowledgements vi
Table of Contents vii

CHAPTER ONE: Introduction 1
Situating the object of study 1
Conceptualizing the festival 2
Cultural Contexts 5
Contextual Theatricality 8
Symbolic Communication 10
Playing Culture 16
Evidencing Theatricality through Video Documentation 18
Notes regarding the videotext playback 21
VIDEO: Introduction to the Festival 22

CHAPTER TWO: Theoretical Framings and Theatrical Contexts 23
A Case Study 23
An Era of extra-disciplinary influences 25
Social Sciences 25
Visual Arts and Humanities 29
Art History and Cultural Performance 30
Socio-economics and Heritage 32
Celebrity as Currency 34
A Theatre Studies Approach to Festival 35
A Genealogy of the Theatrical Event 39
Historical Contexts and Theatrical events 41
Theatrical Systems, Inter-disciplinarity 42
Conceptual Layers and the Theatrical Event 43
Situating the Festival as a Theatrical Event 44
Theatricality in Three Levels of Communication 45
Theorizing the Festival as a Theatrical Event 47
Contextual Frames and Theatrical Communication 48
Communications Levels of the Theatrical Event 51
Sensory Level 51
Artistic Level 52
Symbolic Level 52
Non-formal Evaluations of Creative Encounters 53

CHAPTER THREE: A Theatrical Encounter and its Phenomenal Outcome: Tennessee Williams and New Orleans 56

A Phenomenal Encounter 56
The Theatricality of Encounter 62
Theatrical Systems and Williams's Celebrity 66
Conceptualizing to Coordinating 69

CHAPTER FOUR: Eventifying a Moment in Theatrical History: The Stella Shout-Off Competition 74
Event-ness and the playing culture of New Orleans 74
VIDEO: Eventification of a Theatrical Moment: The Stella (and Stanley) Shout-off Contest 77
Mediating and Event-making 79
Eventness and the Multi-valenced Communication of Place 81
The Eventness of Extraordinary Communication 84
Eventification of Gender 87
Temporal and Spatial Construction of Meaning 90
Constructing Meaning through *Communitas* 93
Mediating Marlon or the Spectacle of Difference 98
A Phenomenon of Communication 102

CHAPTER FIVE: Theatricality and Celebrity: The Panel and the Master Class Events 107
Theatricality and the Panel 107
Theatricality and the Williams Legacy: Maria St. Just 113
VIDEO: The Dark Lady of the Panel: Maria Britneva
The Lady St. Just and the Theatricality of Tennessee Williams's Estate 114
Intercultural Misunderstandings and Theatrical Discourse 115
Theorizing Celebrity 122
Eventifying the Master Class 127
Theatrical Communications and the Master Class 132
Ritualized Process: Creative Outcomes 134

CHAPTER SIX: Conclusion: Conceptualizing Festival Outcomes 142

BIBLIOGRAPHY 151

Chapter One

Introduction

> There will always be festivals to remember.
> —Tennessee Williams, *The Two-Character Play*

> Questioning theatricality as the communicative process between the performer's exhibitory, encoded, and embodied actions and the emotional and intellectual reactions of the spectator is an effective tool to analyze and understand events of a performative nature.
> —Willmar Sauter, *The Theatrical Event*

Situating the object of study

The object of my dissertation is the Tennessee Williams/New Orleans Literary Festival theorized as a "theatrical event."[1] Conceived by the "theatrical event working group" of the International Federation of Theatre Research (IFTR), the notion of the "theatrical event" is regarded as a "phenomenon to be studied from many angles."[2]

---

[1] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City, Iowa: University of Iowa Press, 2000), 19.

[2] Jacqueline Martin, "Preface," in *Theatrical Events: Borders, Dynamics, Frames,* ed. by Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 1-2.

Rather than explore the festival in terms of "drama" or "performance," I adopt the IFTR model of the theatrical event because of its idea of theatre as a communicative encounter infused with ritual and theatricality.[3] Differing from theatre scholar Marvin Carlson's ideas on "drama" as the written text and "theatre" as the process of performance where "performance" follows a path through the social sciences such as anthropology, the IFTR concept of the theatrical event concerns itself with what is theatrical about a communications event and what is communicated through its theatricality.[4] My topic questions how theatricality informs communication and constructs meaning through the festival as a model of a theatrical event.

Conceptualizing the festival

> In looking for God so unsuccessfully myself, it seems that I have accidentally managed to create one for an anonymous spinster in a blue pea-jacket.
> —Tennessee Williams, *I Rise in Flame Cried the Phoenix*

Willmar Sauter, writing in The Theatrical Event: Dynamics of Performance and Perception, says that the simplest

[3] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City, Iowa: University of Iowa Press, 2000), 20.

[4] Marvin Carlson, *Theories of the Theatre* (Ithaca: Cornell University Press, 1984), 10.

concept of a theatrical event as a communicative encounter is that it takes place "at a certain place, at a certain time, and in a certain context."[5] Sauter's idea proposes scholarly consideration of a festival in terms of its theatricality, and he asserts that what is theatrical in a festival defines its identity and shapes its outcomes. Sauter's work on the event presents four concepts that shape his interpretation of the theatrical event. In his introduction to the publication Theatrical Events, Sauter writes:

> While the interaction between performer and spectator—or rather: between the stage and the auditorium—represent the nucleus of the theatrical event, the event itself is defined by its position in the theatrical, cultural and social world at large. In a symbolic way, I have marked this interdependence by the subtitles of this introduction: Playing Culture, Cultural Contexts, Contextual Theatricality, and Theatrical Playing.[6]

Throughout this dissertation, I employ Sauter's concepts to inform my case study of the festival. My specific interest in studying the Tennessee Williams/New Orleans Literary Festival as a theatrical event comes from my six years of experience with the festival during which I have been a participant and observer attuned to the festival's staging and

---

[5] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City, Iowa: University of Iowa Press, 2000), 30.

[6] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 10.

the city's everyday theatricality.[7] My study, however, is not one that narrates a history of New Orleans's festivities, in which Carnival has been a matter of law.[8] Instead, it attempts to illuminate the concept of the specific Tennessee Williams/New Orleans festival while borrowing from Sauter's view of festival as a theatrical event.[9] For Sauter, communication in a theatrical event is artistic, sensory, symbolic and capable of constructing experiences that inspire, provoke, and transform—as do *theatrical* experiences.[10]

With the historic French Quarter, the *Vieux Carré*, as its setting, the festival plays upon the edges of socio-cultural systems informed by centuries of economic and political struggles. The Tennessee Williams/New Orleans Literary Festival, however, is a phenomenon of the late twentieth century, constructed following the death of its namesake and literary muse Tennessee Williams. The inaugural festival (1987) follows Tennessee Williams's death by four years.

In numerous writings and interviews, Williams acknowledges the linkage between an awakening to his sexual

---

[7] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 4.

[8] Joseph Roach, *Cities of the Dead: Circum-Atlantic Performance* (New York: Columbia University Press, 1996), 269.

[9] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City, Iowa: University of Iowa Press, 2000), 83.

[10] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City, Iowa: University of Iowa Press, 2000), 31.

nature and the city's Bohemian lifestyles. The nineteenth-annual festival concluded in 2005, with spectators buying over ten thousand tickets to events, including more than one hundred participants. The twentieth-annual festival, referred to as post-Katrina, drew surprising numbers even with a scaled back program. The festival sustains its earliest commitment to set in motion a strategy to stimulate cultural tourism—the business of providing goods and services to tourists.[11]

From details of the first (1987) programming schedule, the festival appears to have integrated multiple goals among which were to produce an environment for creativity and productivity. With limited resources, the festival organizers relied on their relationships with the merchants, the cultural alliances, the celebrity identity of Tennessee Williams, the theatrical appeal of the city, and the creativity and energy of its core group of organizers.

Cultural contexts

The social and political world of New Orleans defines its cultural contexts. There is a theatricality expressed through

[11] "Tourism is defined as a commercial activity based on encounters between tourists and local people or communities. Tourism acts, therefore, as a catalyst in the development of commercialized hospitality, the potential commoditization of culture, and as an agent of social change." See Richard Sharpley, *Tourism, Tourists, and Society* (Huntingdon, Cambridgeshire: ELM Publications, 1994), 32.

its festivities and through its hardships. New Orleans political history is told through tales of strife and corruption from Huey Long's assassination to Edwin Edwards's incarceration.[12] The festival's selection of Williams and New Orleans as its cultural reference points acknowledges a history of overlapping identities for the city and of the writer. The festival borrows from Williams's experiences with New Orleans and relates those experiences to his creative outcomes, including his works, life style, and relationships. One example is the ticketed *Literary Walking Tour* that Williams scholar Kenneth Holditch provides. Spectators pay to hear Holditch narrate a tour of the many sites where Williams ate, drank, slept, and wrote.[13] Through his encounters with the city, Williams discovered a difference in himself that was informed by New Orleans's communities of extremes: high and low; rich and poor; public and private; mainstream and marginalized, or theatrical and constrained.

Through death and high water, the linkages between Williams and the city survive. During the three-year period between Williams's death and the festival's inception, events destabilized the balance power in New Orleans, the United States, and around the world. In 1983, President Ronald

---

[12] "National Briefing, South: Louisiana: Ex-Governor Appeals Conviction," *New York Times Online*, 05 June, 2002.

[13] "Literary Figures Have Haunted New Orleans for Centuries," *Lexington Herald Leader, Highbeam Online*, 25 February 2007.

Reagan announced the defense plan called "Star Wars" and the Soviets shot down a Korean Airliner.[14] Scientists discovered a hole in the ozone layer in 1985. In 1986, the Ukraine's Chernobyl nuclear power station accident shook the world's confidence in alternate energy sources; the U.S. space shuttle, Challenger, exploded; Ronald Reagan was re-elected President of the United States; and electronic communication was rapidly shifting emphasis from the "real" to the "virtual" experience, leaving in its wake a birth and a death of cultures and enterprises.[15] During this same period, New Orleans was bankrupted by the failed Louisiana World's Exposition.[16]

The advent of the Tennessee Williams/New Orleans Literary Festival marked a cultural transition for the city and gradually the festival has applied electronic technology through the Web to enhance its "real" experience through its "virtual" communications. Even at the first festival, the founders provided opportunity for varied encounters among participants, spectators, and the theatrical context of New

---

[14] Jennifer Rosenberg, "About 20th Century History," Homepage About: Education, About, Inc., New York Times Company <http://history1900s.about.com/library/time/bltime1980.htm 5 January 2007

[15] "75 Moments: A Timeline," *Advertising Age,* 28 March 2005 http://www.highbeam.com/doc/1G1-131019461.html> 18 December 2006.

[16] *The Philadelphia Inquirer* reported that the world's fair was ending with more than $100 million in debt. See Julia Cass, "No Wake for Bankrupt World's Fair," *The Philadelphia Inquirer*, 12 November 1984.

Orleans.[17] Maintaining its early formatting and scheduling strategy, the 2007 festival described itself on its Website homepage in the following way:

> The festival is an annual five-day celebration held in late March, which showcases national and regional scholars, writers, and performing artists. Programs include panel discussions, theatrical performances, a one-act play competition, lectures, literary walking tours, musical performances, and a book fair.[18]

Contextual Theatricality

The artistic conventions of the festival begin with its setting. The festival frames its programs in the historical setting of the *Vieux Carré*, whose legacy of eccentric life styles complicates the experience of the attendee who meanders alongside horse buggies and gas-lighted walkways into tropical courtyards. Attendees hustle the labyrinth of the festival venues in the footsteps of cultural heroes and historical villains, entering buildings dating from the eighteenth to the twentieth century. During the festival's five-day run, it re-locates its headquarters into the heart of New Orleans tourism on the corner of Jackson Square and St. Peter's Street. Contesting the signs of low culture complete with hot dog

---

[17] Errol Laborde, interview by author, 22 March 1999, New Orleans, video tape recording, New Orleans Historical Collections, New Orleans.

[18] Cherry Cappel, "About: Tennessee Williams/New Orleans Literary Festival," Tennessee Williams/New Orleans Literary Festival, 2004 http://www.tennesseewilliams.net/about.html 20 October 2004.

stands and fortunetellers, the festival summons its cultural tourists to its alternative venues. The festival artfully drapes its lengthy sign from *Le Petit Theatre's* balcony. Large enough to be visible from twenty yards, the banner announces the festival's occupation of its French Quarter headquarters which is the colonial style theatre (1922), the *Le Petit Theatre du Vieux Carré,* situated across the street from sites of Louisiana's heritage: the Cabildo, the Pontalba Apartments, Jackson Square, and the St. Louis Cathedral. The banner's design is simple: the festival's logo with black and green lettering on a white background that spells out the title, "Tennessee Williams/New Orleans Literary Festival."[19] For its logo, the festival uses an image of the front of a streetcar surrounded by a circle and framed by palm tree columns to signify the relationship between Williams, occasional New Orleans resident, award-winning writer of the famous play and film, *A Streetcar Named Desire,* and the city of New Orleans known for its palm trees along Canal Street.

Qualifying as one of the longest festival names on the New Orleans calendar, the festival's title insinuates a complicated identity drawing on the concepts of its four descriptors: person, place, genre, and event. Each word in the title reaches out to satisfy a different but overlapping

[19] The festival logo evolved from the 1988 poster design by Charles Nead, "2007 Program, the Tennessee Williams/New Orleans Literary Festival," 22 January 2007.

community of interest ranging from Tennessee Williams, New Orleans, and literary, to festival. I have observed tourists walk into the theatre asking, "What's going on here? Is this about Tennessee Williams, New Orleans, or just books?" Another spectator asked a festival volunteer, "Say, do I have to be a writer to attend?" Following the questions, I watched a festival volunteer smile and offer the inquirer a festival program and an invitation to browse the books and memorabilia on sale in the *Le Petit* lobby. Another invitation was offered to have a drink named "Mint Julep" in the theatre's courtyard. In so simple an exchange, the festival volunteers communicate its artistic sensibilities, sensory opportunities, and symbolic materialism.

Symbolic communication and encoded titling

The title signifies a multi-layered experience and rouses communication about all of its namesakes. The outcomes of those communication encounters are not effectively measured in traditional ways; rather they provide a moment of potential, at the threshold of a theatrical experience. The events of the Tennessee Williams/New Orleans Literary Festival do not attempt to reach each community with every event. Instead, the programs weave together a pastiche of events borrowed from visual, performance, literary arts, and biographical studies.

Tennessee Williams, first-named identity in the title

The title of the festival boldly presents the intermingling of a remarkable encounter. First in the title's sequence is the name Tennessee Williams. Even a cursory glance at the biography of Tennessee Williams invites attention from creative communities both literary and theatrical. The festival's casting of Williams in a co-starring role with the city of New Orleans invites risk. Williams's popularity at his death in 1983 was at its lowest point, so only three years later, why would a festival select a deceased playwright whose assets were tarnished and whose estate was closeted by the rigid sensibilities of its trustee, actress Maria Britneva, The Lady St. Just? Nonetheless, the festival adopted Williams's name and with it his complicated identity both real and mediated by his works, his relations, and his relationships. An intermittent resident in the Quarter between 1938 and 1983, Williams in 2007 is a permanent star of the festival, as a stealth provocateur whose celebrity identity ghosts throughout the festival's theatrical context. The complex history of Williams's roles in both his personal and professional life lends itself to theatrical interpretations—Williams as early voice of the marginalized, professed homosexual, pop-culture celebrity, target of media

expansion, intermittent New Orleans resident, prolific writer, Southern gentleman, Pulitzer Prize-winning dramatist, actor, poet, brother, caretaker of his institutionalized sister, and victim of depressive disorder. Williams, like the phoenix about which he wrote, rises to the occasion of the festival and in death excites participants and spectators about the writing life.[20] LouAnn Morehouse, former executive director of the festival explained her perspective on Williams and the festival. She said:

> [The festival is for] people who can handle mature ideas, because this festival with Tennessee Williams as its namesake is willing to talk about just about anything. And so you have to be willing to listen to just about anything and, you know, that's not necessarily the case for young children. But everyone else, any and everyone else, it's amazing.[21]

New Orleans, second-named identity in the title

Secondly, New Orleans, is a city described by Williams to his mother Edwina as his "favorite city of America… of all the world, actually."[22] Not only for Williams, but also for residents and tourists, New Orleans evokes an idea as well as a place, and the story of New Orleans's distinctiveness frames the festival in name and in concept. Poised on the edge of

---

[20] Tennessee Williams, *I Rise in Flame Cried the Phoenix* eds. Mel Gussow and Kenneth Holditch (New York, New York, The Library of America, 2000), 293.

[21] LouAnn Morehouse, interview by author, 22 March 1999, New Orleans, video tape recording, *Le Petite Theatre du Vieux Carré*, New Orleans.

[22] Edwina Dakin Williams, Lucy Freeman, *Remember Me to Tom* (New York: Putnam, 1963), 103.

imminent disaster for three centuries, the city endures even its most recent flooding devastation. The city's identity continues to evolve by absorbing cultural influences such as French, Spanish, British, African, and Caribbean and by surviving occupations by the American Indians, the French, British, and the U.S. Military.[23] Symbols of religious practices commingle in French Quarter shops selling Catholic, Protestant, and Voodoo reliquary.

Literary, third-named concept in the title

Thirdly, expectations of a "literary" festival prompt potential community divisions. The reader perceives, dialectically, what the festival is not. The festival is not about scandalous New Orleans nor is it about notorious Tennessee Williams, but it is a celebration of the writing life and it is intended to include a cross-section of people who read. In an interview, Peggy Scott Laborde described the tone of the festival regarding its literary identity:

> One of the most important things to me, personally, is that the festival isn't snooty. I wouldn't want to be involved with a snooty event. And that's something I think I'm very, very proud of, because there's an accessibility, too. You can come to the festival. You don't have to have read all the books.[24]

---

[23] "U.S. Military occupation turns New Orleans into War Zone," Financial Times Online, 6 September 2005. http://www.ft.com/cms/s/432369b2-1f0a-11da-94d5-00000e2511c8.html, 4 March 2007.

[24] Peggy Scott Laborde, interview by author, 22 March 1999, New Orleans, video tape recording, New Orleans Historical Collections, New Orleans.

Festival, fourth-named concept in the title

Fourthly, the concept of "festival" situated in New Orleans takes on both social and historical significance. Theatre historian and performance studies scholar Joseph Roach writes about the history of New Orleans's festivities in *Cities of the Dead*. He says:

> The subject matter of the traditional festivities—the transformation of a bourgeois elite into a mystified pseudoroyalty through the iconographic manipulation of costumes, tableaux, and floats—reiterates hierarchies even as it boasts, more or less accurately, of involving the whole city…For New Orleanians steeped in the tradition of Mardi Gras, everything depends on where one participates, with whom, and at which occasions, public and private…[25]

Other evidence leads to New Orleans's complicated notion of festival. Writing an introduction to a bibliography, "Carnival in Louisiana," for the special collections section of the library at the University of Louisiana, Lafayette, librarian Jean Schmidt Kiesel observes that the French brought Carnival to Louisiana when they colonized the Gulf Coast. According to Kiesel's research, "Mardi Gras has been celebrated in Louisiana at least since 1699, when Iberville named his campsite on the west bank of the Mississippi River Point de Mardi Gras in honor of the day."[26] The theatricality

---

[25] Joseph Roach, *Cities of the Dead: Circum Atlantic Performance* (New York: Columbia University Press; 1996), 245.

[26] Jean Schmidt Kiesel, "Introduction to Carnival in Louisiana," Edith Garland Dupre Library, University of Southwestern

of balls and festivals that arrived with the French rule was forbidden under Spanish rule.[27] By 1823, American culture embraced New Orleans's carnival and legalized masks in 1827.[28] Kiesel writes, "Early parades were near riots."[29]

In New Orleans, festivities expose both the social and political issues of the city. The festival does not shy away from using controversy as a part of its celebration of the writing life. Talking about the participants, Patricia Brady, former director of programming, says:

> One of my really, favorite writers is Dorothy Allison, who was nominated for a national book award for *Bastard out of Carolina.* When she first became a star, Dorothy came to us and she loves the festival. She tells her company to send her back all the time, which I love, and she's so fabulous with her readers. One of my transcendent moments was sitting with Dorothy in the courtyard at La Petite Theatre. She had just done an incredible panel about what it meant to have been raised as a child of abuse. And all these young girls came up and clustered around her and said, 'Dorothy, that's my life.' And she said, "Honey, you'll come through it. You'll be fine." And they walked away with their hearts touched. They knew… They'd made a connection with someone they admired so much.[30]

Louisiana, Louisiana, March 1999.

[27] Jean Schmidt Kiesel, "Introduction to Carnival in Louisiana," Edith Garland Dupre Library, University of Southwestern Louisiana, Louisiana, March 1999.

[28] Jean Schmidt Kiesel, "Introduction to Carnival in Louisiana," Edith Garland Dupre Library, University of Southwestern Louisiana, Louisiana, March 1999.

[29] Jean Schmidt Kiesel, "Introduction to Carnival in Louisiana," Edith Garland Dupre Library, University of Southwestern Louisiana, Louisiana, March 1999.

[30] Patrica Brady, interview by author, 22 March 1999, New Orleans, video tape recording, New Orleans Historical Collections, New Orleans.

Playing Culture

Jacqueline Martin, writing with Georgia Seffrin and Rod Wissler in "The Festival as a Theatrical Event," argue for consideration of festivals beyond their outward superficiality. They write that festivals should be judged for the "complex communal and political dynamics at play."[31] For centuries, New Orleans has expressed its cultural complexity in celebrations both secular and religious. Of course, the most common association of festival in New Orleans is its Mardi Gras celebration held since the mid-eighteenth century on the day prior to the start of the Christian Lenten season.

The city's reputation of a playing culture is not new. The unexpected can happen within the context of the festival. During festival programs, people are free to communicate. The atmosphere and easy access to food and drink appropriate to the time of day make communications among participants and spectators easy. Friendly responses and calls of remembered names float through the venues. Outside, sudden sounds of riverboat whistles, loud, laughing tourists, and tour guides score the festival's aural world. The French Quarter's high

---

[31] Jacqueline Martin, Georgia Seffrin, Rod wissler, "The Festival is a Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*(Amsterdam—New York: Rodopi, 2004), 91.

tolerance of behavior outside the norm contributes to the ongoing feeling of *laissez faire* or *anything goes* that carries over to the festival.

By examining the Tennessee Williams/New Orleans Literary Festival as a theatrical event, I propose that my findings will offer insight into the historical role of this festival as a model for producing creative outcomes. I choose for close reading events that uniquely integrate Williams and the writing life within the context of New Orleans, including the Stella (and Stanley) Shout-off; a panel event, "Tennessee's Women," and the master class experiences led by writers Marie Arana and Rick Bragg. In the case of the shout-off, the connection is with Williams's Pulitzer Prize-winning play *A Streetcar Named Desire*. In the panel study, it is Williams's relationships with women, in particular, Maria St. Just, Williams's long-time friend and co-trustee of his estate, that heighten the theatricality of the experience. Like Williams who was a writer and a celebrity, both Marie Arana and Rick Bragg bring theatrical traditions into their class performances.

For ten of its twenty years, the festival has staged the shout-off competition recalling the cultural influence of a moment in theatrical history when actor Marlon Brando encountered his wife Stella at the foot of the stairs of an apartment on the edge of the French Quarter in New Orleans.

Year after year, before and following her death, Maria St. Just's name was encountered and in panelists' conversations to be held accountable for her maneuverings. She was pronounced guilty of attempting to control Williams both in life and after his death.

Evidencing theatricality through video documentation

I propose that the festival evidences theatrical playing throughout its programming. From its use of celebrity participants to the immediacy of the Stella shout-off contest, the festival encourages encounters between the performer and the spectator throughout its schedule of events. I support my concept on theatrical playing and the festival's theatrical event-ness with visual evidence presented in three videos accessible within the context of the printed text. With the 2007 release of a new compression format for electronic documentation, I attach three video overviews with annotations that allow the viewer/reader to experience the festival's event-ness through the theatrical renderings of artistic, sensory, and symbolic communications. The event that happens during the encounters among participants, spectators, and the context of the event constructs an environment fertile for creative productivity.

I use the video inserts as evidence that documents the multi-sensory experience of the festival. I ask the viewer to look for *theatricality* in the settings, the behaviors of

participants and spectators, and in their use of language. The images and sounds assist in focusing the questions about how the festival distinguishes itself through its association with the concepts of its title involving multiple identities, including Williams, New Orleans, literary, and festival.

The videos should be screened when and where they are placed in the document because their relationship to the text is carefully integrated through the style of documentary presentation and the nature of the captured evidence. They may also be easily reviewed just by returning to the point in the printed text as a reader would do. I urge consideration of the importance of video, which I argue substantiates the phenomenology of the festival and reduces potential misinterpretations of the text-only interpretations of the events. The video not only supports the evidence described within the text, but also it enhances the experience of the reader by communicating with image, sound, sense, emotion, and content. From a broader perspective, I contend that the scholarly experience of producing and of reading a multi-media dissertation will stimulate new research interests and scholarly conversation based upon additional interpretations of the evidence. The multi-media model of communication, so extensive on the Internet, brings to the academy, a twenty-first century approach to global access to information and therefore encourages scholarly interaction worldwide. I

encourage readers to listen to the aural ambiance within the context of the scenes, to observe the details in the architectural framing of the events, and to imagine the emotional experience of participation. The video asks the reader to participate in a scholarly conversation echoed in the here and now-ness of the festival. My research into the festival as a theatrical event could not be adequately communicated without bringing to the reader the communication dynamics essential to exploring the question of how is the festival a theatrical event? I examine how the festival is a theatrical event not only within its cultural contexts but also through its performances captured at the intersections of identities of Williams, New Orleans and the concepts of literary, and festival as they are signified in the title.

Notes regarding the videotext playback

Before you attempt to play the video with sync audio and picture, please download and install the latest version of Adobe Acrobat Reader. The Acrobat application works with PC or Mac. To play the video, which is embedded in the Adobe PDF document, just double-click on the titled frame. The document downloads in about a minute. Adjust the sound to an appropriate level at your monitor's controls. The recommended frame size is 100%, which can be set in the toolbar of the

Acrobat reader. When the video is completed, continue forward reading in the text document.

Tech Alert

Download and install the most recent version Adobe Acrobat Reader to play the video that is embedded in the PDF file: http://www.adobe.com/downloads/.

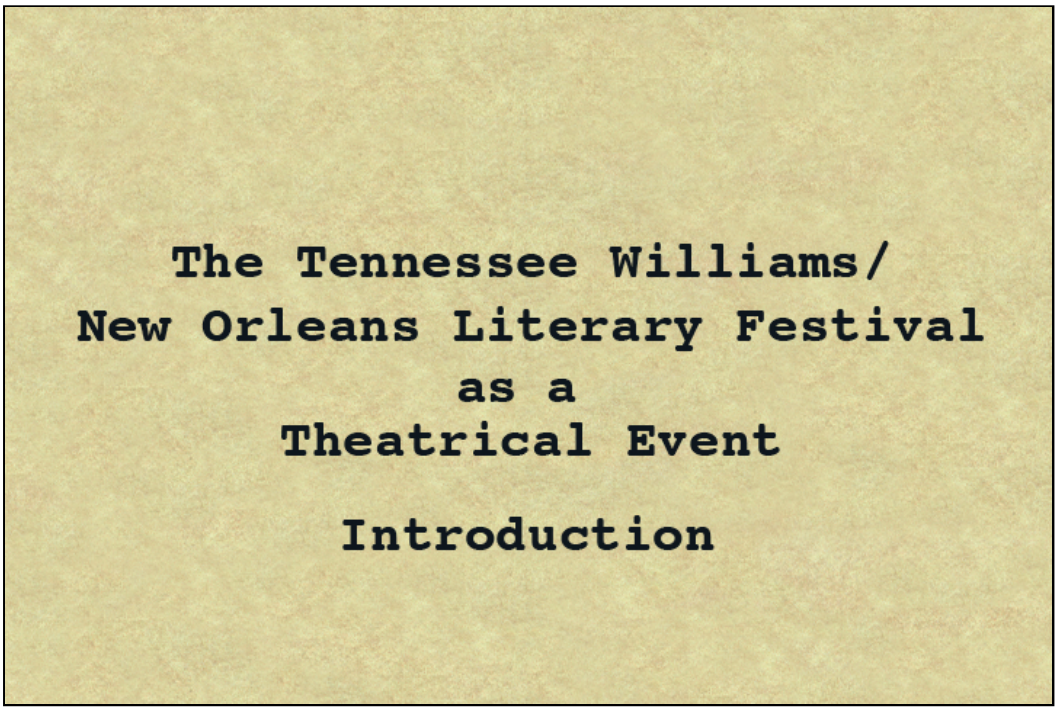
If you are using a computer with a slow processor or limited RAM capability, this older technology will affect the playback quality. To achieve highest quality playback for the compressed video under these circumstances, consider closing and re-opening the document between each video. Consider closing and reopening the document if you have images that lock up or do not stay synchronized with the sound. Reopening the application will also clear the computer's buffer and improve playback quality of the video files, which are highly compressed. You should expect to see and hear playback without jerkiness, delays, or freezes.

VIDEO: "The Tennessee Williams/New Orleans Literary Festival as a Theatrical Event: Introduction" (TRT 04:30)

The video captures the dynamics of the encounters among participants and observers within the context of the festival's setting. The events range from book sales and master classes to panel discussions and performances. People

who have been directly involved with the festival's creation and its continuation relate their perceptions of what the festival creates for its participants and observers. New Orleans as cultural and theatrical repository frames the events and informs the experience.

Click on the frame below to access associated video for a short documentary program to be viewed at this point. When you are finished screening the video, return to the document.



Chapter Two

Theoretical Framings and Theatrical Contexts

> It is hoped for that the concept of the theatrical event will provide the necessary framework for the next step in theatre studies.
> —Willmar Sauter, *Theatrical Events: Borders, Dynamics Frames*

A case study

My dissertation examines the Tennessee Williams/New Orleans Literary Festival as a conceptual phenomenon within the discipline of theatre studies, and it acknowledges the influences of numerous theoretical frames, including the social sciences and the arts and humanities.[1] Without reviewing a complete genealogy of late twentieth century and early twenty-first century academic movements, my work surveys the multiple disciplinary influences on theatre studies that have led me to adopt the analytical lens of "the theatrical

---

[1] The term "phenomenon" is defined as "a very notable or extraordinary thing; a highly exceptional or unaccountable fact or occurrence; (*colloq.*) a thing, person, or animal remarkable for some unusual quality; a prodigy." "Phenomenon," *The Oxford English Dictionary* Additions Series 2005, Oxford English Dictionary Online, 2005, http://dictionary.oed.com.proxy-um.researchport.umd.edu/cgi/entry/50177324?single=1&query_type=word&queryword=phenomenon&first=1&max_to_show=10 22 January 2007.

event" as articulated in the first publication of the International Federation of Theatre Research (IFTR) *Theatrical Events: Borders, Dynamics, Frames.*[2] In this volume, IFTR scholar Temple Hauptfleisch says, "Fundamental to that entire process [eventification] is the idea of turning the mundane into the singular, the ordinary into the extraordinary in short: the process of eventification."[3]

In the bibliography, I credit the contributions of existing scholarship in areas including the following: Tennessee Williams, his work and life, both scholarly and commercial; Tennessee Williams and New Orleans, both the city's relationship to Williams's texts and Williams's relationship to New Orleans; the city of New Orleans as a site of history, high and low culture, religious celebration, and sensory indulgence; tourism and leisure both theoretical and practical; performance, visual, ritual, festival, celebrity, economic, and semiotic theories; and socio-economic systems of celebrity.

Only Helen Taylor, professor of English, University of Exeter, U.K., has written in her 2002 publication, *Circling*

---

[2] Vicky Ann Cremona, "In Search of the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*(Amsterdam—New York: Rodopi, 2004), 29.

[3] Temple Hauptfleisch, "Eventification: Utilizing the theatrical System to Frame," in *Theatrical Events: Borders, Dynamics, Frames*, eds. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 297.

Dixie, *Contemporary Southern Culture through a Transatlantic Lens*, about the Tennessee Williams/New Orleans Literary Festival within a scholarly context. She analyzes the cultural relationship of New Orleans to those across the Atlantic Ocean. In her chapters "America's European Masterpiece" and "Tennessee Williams and the Contemporary British Stage," she discusses the relationship between Williams and Maria, the Lady St. Just.[4] As a cultural and literary studies scholar, Taylor examines the "1990s British theatrical bandwagon of Williams productions."[5]

In 2003, I met with Professor Taylor in Bristol, U.K., and we discussed how our approaches to the festival might differ. For Taylor, the subject was the cultural experience of being a Brit studying the South while living in England. For me, the topic is the festival's theatricality.

An era of extra-disciplinary influences

Social Sciences

My topic of interest is the theatricality of the festival and how that theatricality constructs meaning, but this focus comes after several years surveying the writing of prominent

---

[4] Helen Taylor, *Circling Dixie: Contemporary Southern Culture through a Transatlantic Lens* (New Brunswick and London: Rutgers University Press, 2001), 153.

[5] Helen Taylor, *Circling Dixie: Contemporary Southern Culture through a Transatlantic Lens* (New Brunswick and London: Rutgers University Press, 2001), 4.

sociologists and anthropologists whose work examined the complex encounters and socio-economic systems supporting the development of communicative interactions. For example, *s*ociologist Erving Goffman offered perspectives on social interaction as performance.[6] Goffman borrowed from the language of theatre to describe behavior in public places and recognized that encounters exist on multiple levels of interaction, including organizers and hosts (back) and attendees and performers (front).[7] Social anthropologists Victor Turner, Felicia Hughes-Freeland, and Arnold van Gennep observed ritual-as-performance, and their works provided valuable insights into performance studies. In her *Recasting Ritual*, Hughes-Freeland wrote, "Ritual generally refers to human experience and perception in forms, which are complicated by the imagination, making reality more complex and unnatural than more mundane instrumental spheres of human experience assume." In her next work, *Performance/Media/Ritual,* Hughes-Freeland proposed that Arnold van Gennep's work was particularly informative as it relates to the term *rites de passage* introduced in his 1909 book by the same name. Hughes-Freeland theorized that both spontaneity and play linked van Gennep's work to an

---

[6] Erving Goffman, *Frame Analysis* (Boston: Northeastern University Press, 1974 and 1986), 124.

[7] Erving Goffman, *Presentation of Self in Everyday Life* (New York, London: Anchor books, 1959), 125.

exploration of performance and ritual. Arnold van Gennep prescribed three stages of ritual, including (1) a physical separation, (2) transition or liminal space, and (3) incorporation or return to the quotidian state from which they had come.[8] The stages described by van Gennep informed observations of ritual and performance in everyday life for other anthropologists. Turner applied van Gennep's tripartite theory to his observations of tribal ritual. Turner proposed that the construction of ritual was integral to cultural performances within a "technologically complex society."[9]

The transitional or liminal phase, as van Gennep wrote and Turner agreed, recognized *communitas* as the release of people into anonymity or into a trance-like state where there was potential for transformational experience prior to reintegration in the ordinary community.[10] Hughes-Freeland's collection of articles by her colleagues in social anthropology extended the discussion of the disciplinary roots of social anthropology as it relates to audience-performer relationships.[11] Social scientists such as Goffman, Turner,

---

[8] Arnold van Gennep, *Rites of Passage* (Chicago: University of Chicago Press, 1960), 13.

[9] Victor Turner, *Anthropology of Performance* (New York: Performing Arts Journal Press, 1998), 106.

[10] Victor Turner, *From Ritual to Theatre*: *The Human Seriousness of Play* (New York: Performing Arts Journal Press, 1982), 26.

[11] Edward L. Schieffelin, "Problematizing Performance," in *Ritual, Performance, Media*, ed. Felicia Hughes-Freeland (London and New York: Routledge1998), 200.

and Hughes-Freeland used the language and framework of the theatre to describe processes of human behavior and the social construction of reality.[12]

Another anthropologist, Clifford Geertz, aligned his investigations with the significance of language in communicating symbolic interpretations of behaviors.[13] Geertz explained that through ethnographic writing practices, anthropology was poised between the sciences and humanities. His work emphasized the literary character of anthropology constructing meanings that led to new interpretations of theatre and performance.[14] These social scientists used theatre frameworks, but they did not examine the interplay of theatrical systems among spectators and participants within specific contexts.

The IFTR working group theorizes the event by applying analytical tools and theatrical associations appropriate to the study of festival as a theatrical event. Jacquelin Martin writes:

> Theatre, on the other hand, can claim a transformative impact beyond its duration and space. …Where ritual ultimately consolidates the status quo, theatre, and in particular traditions of festival via carnival, has the

---

[12] Erving Goffman, *Frame Attunement* (Boston: Northeastern University Press, 1974), 124.

[13] Clifford Geertz, *Works and Lives* (Stanford: Stanford University Press, 1988), 5.

[14] Clifford Geertz, *Works and Lives* (Stanford: Stanford University Press, 1988), 20.

potential to subvert the social fabric, so that in a sense, they are going beyond ritual.[15]

Visual Arts and Humanities

> The communicative frame organizes the experience of the theatrical event.
> —Hans Van Maanen, *The Theatrical Event*

The architecture of the French Quarter provides a theatrical framing. The space constructs a multi-layered aesthetic and museum-like experience that cannot be absorbed except sequentially, alley by alley, and venue by venue. The festival apparatus determines the order of events and suggests a relationship to the Russian cinematic concept of *montage*. According to Russian cinematographer Vselolod Pudovkin, *montage* is the means of unrolling an idea with the help of single shots. Sergei Eisenstein added the dramatic principle to the montage concept and said that an idea arises from a "collision of shots." The festival, like a film, unrolls an idea through a collision not of shots but of presentations, experiences, and events. My view of this festival incorporates the concept of *montage*, implying that a festival is the product of a complex system of dramatic conflicts

[15] Jacqueline Martin, Georgia Seffrin, Rod Wissler "The Festival is a Theatrical Event in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 108.

performed, experienced, and negotiated on behalf of communities of shared interests and within the context of theatrical systems.

By weaving together a series of events, including scholarly, social, commercial, and artistic programs, the festival constructs a *montage* of experiences and images, greater than the sum of its parts and in which performance, social practices, and rituals figure most prominently. There is not one event, name, or venue that defines the festival's identity. I borrow from Eisenstein's theories to propose that the festival is similar in construction to cinema, which strings together single encounters to create a new experience for the spectator and participant. Through a series of encounters, the festival constructs a whole that is quite distinct from any single event. For example, festivals offer a succession of opportunities to view plays; to experience performances; or to purchase and handle memorabilia, books, programs, and souvenirs. A festival, however, is not limited to the experience of a single event, nor can it consist solely of one aspect of theatre, it is representative of a theatrical model of interrelated concepts and socio-cultural subsystems.

Art History and Cultural Performance

The work of art historian Roy Strong records the festivals of court and performances as related to constructing

Renaissance identity as one of order and control. In *Splendor at Court*, Strong describes the importance of the court fête as it relates to power. He writes:

> If one had to define the Renaissance court fête in relation to the prince, one would say that its fundamental objective was power conceived as art. The fête enabled the ruler and his court to assimilate themselves momentarily to their heroic exemplars.[16]

Strong's approach to festivals is useful particularly in studying the festival's framing within the perimeters of the centuries old New Orleans French Quarter. In the *Vieux Carré*, homes and shops in varying stages of decay and elegance define the playing space and the cultural context of the festival's theatrical experience. As one of its main stages, the festival hosts its Master Class Series in an eighteenth-century counting house that was transformed into a portrait gallery maintained by the Historic New Orleans Collection.[17] To address the significance of the visual and historical setting of New Orleans, I refer to the work of Roach's book, *Cities of the Dead,* about the circum-Atlantic genealogy of New Orleans, in which he theorizes performances of African, British, French, and Spanish cultures intermingling with Anglo-ritual and social politics. Roach recalls the city's

---

[16] Roy Strong, *Splendor at Court* (Boston: Houghton Mifflin Company, 1973), 76.

[17] "Building," *Historic New Orleans Collection online*, 12 March 2007, http://www.hnoc.org/visit/buildings_countinghouse.php.

heritage of cultural performance in a description of the traditional African-American jazz funeral. He writes:

> …still performed in New Orleans to this day, the moment of the transformation is called 'cutting the body loose.' It initiates a burst of joyous music, dance, humor, often ribald, in which there is no impiety, though there may be some quite pointed irreverence. There is no impiety because in these sacred rites of memory, death is not so clearly separated from life as it was for Eurocentric observers.[18]

Theatre systems readily lend themselves to constructing meaning through celebrations, whether funereal or festive. Theatrical staging assigns value and value informs identity not only to the individuals involved in the event, but also to those who have created the encounter and to the place where the event is staged.

Socio-economics and heritage tourism

Within the context of theatre systems, the celebrity symbolizes theatrical success. I borrow from the work of Jane Desmond, Chris Rojek, John Urry, and Barbara Kirschenblatt-Gimblet to consider both Williams's celebrity and the city of New Orleans's notoriety as sources of encoded communications. In *Staging Tourism*, Desmond raises the questions of elitism and festival reception. She says, "The simultaneous emphasis on and experience of difference help the tourist define him- or herself as part of a direct collectivity from that on

[18] Joseph Roach, *Cities of the Dead* (New York: Columbia University Press, 1996), 62-63.

display."[19] Kirschenblatt-Gimblet, in the report "World Heritage and Cultural Economics," assesses a strong tourist market as a barometer of local political stability and recognizes the link between declining rates of violence and rising rates of tourism.[20] She writes that even the World Bank now factors "culture" into economic development and treats culture itself as an opportunity for investment. In *Touring Cultures*, Chris Rojek and John Urry examine tourism and the socio-economic power systems influencing cultural performance. Economic theorists now include valuation for determining the monetary value of culture, which Barbara Kirschenblatt-Gimblet defines in terms of "public good."[21]

While culture may be perceived as outside economic theories of markets (the idea that markets operate according to their own logic and can be accounted for without reference to culture), Kirschenblatt-Gimblet points out that economics is not an externality in theories of culture.[22] With a growing awareness of the power of culture to generate economic impact, some tourism writers speculate that tourism has become the

---

[19] Jane Desmond, *Staging Tourism*, (Chicago: University of Chicago Press, 1999), 265.

[20] Barbara Kirschenblatt-Gimblet, "World Heritage and Cultural Economy," NYU homepage, 2004 <http://www.nyu.edu/classes/bkg/web/> 1 March 2004.

[21] Barbara Kirschenblatt-Gimblet, "World Heritage and Cultural Economy," NYU homepage, 2004 <http://www.nyu.edu/classes/bkg/web/> 1 March 2004.

[22] Barbara Kirschenblatt-Gimblet, "World Heritage and Cultural Economy," NYU homepage, 2004 <http://www.nyu.edu/classes/bkg/web/> 1 March 2004.

bellwether of post-modern lifestyles and post-capitalist economies, making the argument that tourism has superseded religion as the source of and quest for meaning.[23] Additionally, the festival must perform as an economically sustainable institution capable of satisfying tourist demands for intangible and tangible products.

Celebrity as currency

For the last twenty years, the Tennessee Williams/New Orleans festival has shown steady growth and attendees have repeatedly returned.[24] Supporting this success is a long record of sponsors, contributors, and celebrities in attendance. Theorists Chris Rojek and P. David Marshall, writing on the celebrity as a revenue stream in the larger socio-economic systems of media and marketing, offer insights into the value of celebrity within theatre and the larger systems of media and economics. While funding may fall to corporations, such as the Whitney Bank, Southern Comfort Distillery, or the Louisiana Council on the Humanities, celebrity appearances add incalculable value to the festival. The festival calls on celebrity relationships associated with Williams to attend as invited guests or as participants. They

---

[23] Yiorgos Apostolopoulos, Stella Leivadi, and Andrew Yiannakis, *The Sociology of Tourism* (London: Routledge, 1996), 91.

[24] Despite the flood and devastation of Hurricane Katrina, the festival celebrated its twentieth anniversary on a shortened schedule but to packed rooms of spectators and a list of celebrity participants.

contribute their celebrity appeal as interviewees by discussing their knowledge of Williams; some celebrities come to perform Williams; or others come to enjoy being treated as celebrities. Patricia Brady, board president, said in a 1999 interview, "Well people want to come here. That's what so special about New Orleans. Everybody wants to come here. So that gives us something to work with right away."[25]

From film and stage stars such as Kim Hunter, Alec Baldwin, Elizabeth Ashley, Stephanie Zimbalist, Patricia Neale, Dick Cavett, Carey Nye, Eli Wallach, and Anne Jackson to Pulitzer Prize winners such as Rick Bragg, Richard Ford, Yusef Komunyakaa, and Michael Cunningham, the festival clearly embraces the value of celebrity.[26] Whether in attendance or talked about, hundreds of celebrities contribute their value to the festival in the form of celebrity currency.

A theatre studies approach to festival

At the June 2005 conference of the International Federation of Theatre Research (IFTR) held at the University of Maryland, College Park, the Theatrical Event working group continued their consideration of the notion of the theatrical

---

[25] Patricia Brady, interview by writer, 22 March 1999, videotape recording, New Orleans, Historical New Orleans Collection.

[26] "Two Decades of Highlights," *Tennessee Williams/New Orleans Literary Festival online.* http://www.tennesseewilliams.net/index.php?topic=highlights 05 January, 2007.

event as a "phenomenon to be studied from many angles."[27] This pattern of discourse followed a decade of work on the *event-ness* of theatre that began in 1995 with theatre scholar and professor Willmar Sauter's paper, "Approaching the Theatrical Event," presented to an international theatre colloquium in Japan.[28] In that paper, he proposed that theatre should be analyzed from the perspective of its being a "place of meetings, encounters, and confrontations between the performer and the spectator."[29]

In 1996, at a colloquium held in Stockholm a group of IFTR scholars expanded on Sauter's initiative to "illuminate the paradigm of the 'eventness' within the context of theatre."[30] The Stockholm colloquium's focus on theatrical events motivated talks on the notion of a merger of two IFTR working groups: (1) reception and audience research chaired

---

[27] Jacqueline Martin, "Preface," in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 1-2.

[28] Jacqueline Martin, "Preface," in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 1-2.

[29] Jacqueline Martin, "Preface," in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 1.

[30] Jacqueline Martin, "Preface," in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 1-2.

by Sauter and (2) theatre systems chaired by Hans Schoenmakers.[31]

In 1997, a working group met in Puebla, Mexico, with the intention of articulating models. About the meeting, Sauter said:

> The aim of the group was to develop models, which related the moment of the performance, including artists and audiences, with the various contexts, of which the event was a part and through which it functioned.[32]

IFTR scholars accepted Sauter's challenge and began writing about models of theatre based upon the phenomenon of its "eventness."[33] The Puebla conference marked the first meeting of the working group on "The Theatrical Event."[34] Sauter, writing in his 2000 publication, *The Theatrical Event*, explained the group's working premise:

> A theatrical event includes the presentation of a performance and the attention of an audience; in this sense, every performance—on stage or in the street, historical or contemporary—that is watched by an audience is a theatrical event. The concept underlines the

---

[31] "Notion" is the specific term used on the current homepage of the IFTR working group on Theatrical Events. International Federation for Theatre Research, "The Theatrical Event: Production, Reception, Audience Participation and their Inter-Relationships," IFTR homepage, 2006 http://www.firt-iftr.org/firt/site/workinggroupinfo.jsp?pGroupID=11 30 December 2006.

[32] Willmar Sauter, "Introduction: Festival Culture in Global Perspective," *Theatre Research International* 30 (2005): 237.

[33] Jacqueline Martin, "Preface," in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 1.

[34] Willmar Sauter, "Introduction: Festival Culture in Global Perspective," *Theatre Research International* 30 (2005): 237.

eventness of all encounters between performers and spectators.[35]

The IFTR writers proposed that the outcomes of theatrical events could not be limited to formal economic- or scientific-based models.[36] They looked for alternative ways of considering contemporary festivals that need not begin with spectacle as French theorist Guy Debord might describe nor end with crass profitability.[37] Through subsequent discussions developed from this definition, the IFTR working group on theatrical events produced a collection of essays debating the inter-relationships of performance, audience, and performance space. The working group collected the essays into a book entitled *Theatrical Events: Borders – Dynamics — Frames, which* was IFTR's first publication.[38] Contributors included Willmar

---

[35] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City: University of Iowa Press, 2000), 53.

[36] The National Endowment for the Arts includes on their Website an understanding of non-research based models for evaluating Arts Projects. Outcome-based evaluation is NOT formal research. It is a management tool that helps staff know whether their project is achieving its intended results. It is not necessary for outcome-based evaluation to involve the use of statistical analysis and scientific research designs. It does not have to be complicated. The National Endowment for the Arts, "NEA Grants," 2006 http://www.arts.gov/grants/apply/out/faq.html#12 12 December 2006.

[37] Guy Debord wrote that modern society had become one of representation. "The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which passive identification with the spectacle supplants genuine activity, and the spectacle is not a collection of images, rather, it is a social relationship between people that is mediated by images." See Guy DeBord, *Society of the Spectacle* trans. Donald Nicholson-Smith (New York: Zone Books, 1995), 12.

[38] Jacqueline Martin credits a paper given by Willmar Sauter in Japan in 1995 entitled "Approaching the Theatrical Event" as the seed of the groups' work in which the perspective of theatre would be

Sauter, Temple Hauptfleisch, Peter Eversmann, Jacqueline Martin, Georgia Seffrin, Rod Wissler, Vicki Cremona, and Hans Van Maanen in which they theorize the theatrical event from multiple perspectives. They investigated theatricality from the point of view of contexts, framings, interactivity, media, carnavalesque, spectacle, and festival. In one chapter, "The Festival is a Theatrical Event," scholars Martin, Seffrin and Wissler from Queensland University of Technology (QUT) explored festivals as sites of theatrical communication marked by "particular characteristics of authorship, performativity, spatial and temporal dynamics, and performance-audience relationships."[39]

Genealogy of the theatrical event

IFTR scholars diverge from decades of theatre research based in cross-disciplinary work to relying on theatre studies to analyze communications encounters, which may or may not be defined as theatrical.[40] But they acknowledge a legacy of

---

amended to be a place of "meetings, encounters, and confrontation, between the performer and the spectator." See Jacqueline Martin, "Preface," in *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 1-2.

[39] Jacqueline Martin, Georgia Seffrin, and Rod Wissler, "The Festival is a Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 91.

[40] Jacqueline Martin, Georgia Seffrin, and Rod Wissler, "The Festival is a Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi,

conceptualizations of theatricality. Their studies come at a time when academic attention has been focused on the need for specialists outside of theatre studies to interpret theatre as performance. My doctoral studies emphasized literature that theorized about performance from the point of view of the social sciences, visual, and media studies.

The IFTR working group of the theatrical event articulates a shift back to theatre studies; the shift comes because of an evolutionary process. As an example, theatre professor and author Jill Dolan writes in *Theatre Journal*'s winter 1996 edition, "I have practiced and observed performance studies at the site of theatre studies, itself a connected, contested, and hopefully, coalitional site."[41] Theatre scholar and professor Ric Knowles in his 2004 book *Reading the Material Theatre* refers to contributing disciplines as "public discourses." Knowles's work anticipates IFTR's merger when he proposes that scholars consider several points of view: the interrelationship of the performance text, the conditions of production, and the conditions of reception. Knowles suggests that scholars and practitioners examine the interaction between the audience and

---

2004), 91.

[41] Jill Dolan "Producing Knowledges That Matter: Practicing Performance Studies Through Theatre Studies," *Theatre Journal* 40, no. 4 (1996): 9.

public discourses that affect conditions of perception and reception.[42]

Historical contexts and theatrical events

According to IFTR scholar Sauter who writes on theatrical systems, the theatrical event occurs when socio-cultural and historical contexts intersect with theatrical systems to inform the experiences of reception and perception of both participant/performer and observer/spectator.[43] IFTR colleague Van Maanen proposes in his article "How Context Frames Theatrical Events" that theatrical systems fall within three domains or partial systems, specifically, "production, distribution and consumption."[44] For each theatrical domain of the overall theatre system or systems, Van Maanen offers a brief explanation to elucidate theatrical systems within the contexts of perception and reception. He posits that theatrical systems connect through the following domains:

- production involves the "making of theatre," including the artists and organizations that connect on levels of responsibility to actualize a theatrical event
- distribution organizes the availability of theatre productions

---

[42] Ric Knowles, *Reading the Material Theatre* (Cambridge: Cambridge University Press, 2004), 11.

[43] Hans Van Maanen, "How Contexts Frame Theatrical Events," in *Theatrical Events: Borders Dynamics Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 243.

[44] Vicky Ann Cremona, "In Search of the Theatrical Event," in *Theatrical Events: Borders Dynamics Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 29.

- consumption includes education programs and marketing efforts to reach and build audiences[45]

Van Maanen observes that sponsoring bodies participate in each domain of theatrical systems.[46]

Theatrical systems and inter-disciplinarity

In the publication *The Theatrical Event*, IFTR writers acknowledge the impact of *inter-disciplinary* approaches on recent decades of theatre curricula such as media, cultural, economic, ritual, visual, semiotic, gender, and feminist studies. However, they argue for a *disciplinary* approach to the study of theatre and performance, and they assert a methodology based upon the following premises:

> 1. Theatre and the arts constitute a societal system (or set of interrelated systems)
> 2. The systems(s) reflect(s) not static structures but dynamic and interrelated processes; and
> 3. It is the system(s) as a whole, rather than the individual artifact (production, performance, and event), which communicates meaning, emotion, information, between author/creator and receiver/audience (and so society itself).[47]

According to Sauter, the theatrical event occurs when socio-cultural and historical contexts intersect with

---

[45] Vicky Ann Cremona, "In Search of the Theatrical Event," in *Theatrical Events: Borders Dynamics Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 29.

[46] Hans Van Maanen, "How Contexts Frame Theatrical Events," in *Theatrical Events: Borders Dynamics Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 243.

[47] Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York: Rodopi, 2004), 279.

theatrical systems to inform the experiences of reception and perception of both participant/performer and observer/spectator.[48]

Conceptual layers and the theatrical event

Willmar Sauter interjects four conceptual layers into discourse on the theatrical event. He suggests that intersections of reception, perception, and theatrical systems construct the experience of a theatrical event. Sauter's layers include the following concepts, which Sauter intentionally describes in circular terms: (1) *Playing Culture* or the rules of conduct organize experience as it is created in time and space such as sports, social dancing, religious services (2) *Cultural Contexts* look to the influences of the political, historical, economic, and social world exercise power on the event (3) *Contextual Theatricality* expresses the concerns of everything but the performance itself. From critics and media to artistic, organizational structural conventions that may be described as production perceptions. Everything but the performance itself participates in understanding contextual theatricality (4) *Theatrical Playing* can best be understood as the actual communication between

[48] Hans Van Maanen, "How Contexts Frame Theatrical Events," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 243.

performer and spectator. For Sauter, *playing*, whether as practice or philosophy, is paramount in consideration of the *eventness* of the theatrical event.[49]

Situating the festival as a theatrical event

There are multiple levels of communication apparent in the festival. Sauter says that theatrical events act as cultural frameworks that facilitate mutual interactions between the performer and the spectator.[50] He proposes that, during a festival, communication occurs between performer and spectator at the levels of sensory, artistic, and symbolic experience.[51] Adding to Sauter's work, Temple Hauptfleisch posits a festival as a theatrical event, a phenomenon of multiple theatrical systems related to the religious, artistic, and cultural life of a particular community.[52] Hauptfleisch considers the festival a theatrical work shaped by both the creators (producers, writers, directors,

---

[49] Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 270.

[50] Willmar Sauter, *Theatrical Events: Borders Dynamics Frames* (Amsterdam and New York: Rodopi B.V.), 10.

[51] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City: University of Iowa Press, 2000), 31.

[52] Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York: Rodopi, 2004), 279.

performers) and the external conditions of the event such as the place, time, and context.[53]

Applying Sauter's lens, I observe the festival as a series of communication encounters constructed in time and space through the contextual experience of spectator and participant.[54] I acknowledge the influence on my studies from the IFTR scholarship on theatrical events and the multi-disciplinary research on festivals. My work employs the analytical tools that are expressed in the IFTR group's writings and asks what role the festival plays that defines festivals as theatrical events at the intersection of multiple levels of communication.

Theatricality in three levels of communication

> Employing a phenomenological approach, I have attempted to describe theatre as the communicative intersection between the performer's actions and the spectator's reactions.
> —Willmar Sauter, *The Theatrical Event*

[53] Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York: Rodopi, 2004), 281.

[54] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders Dynamics Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 11.

The adjective theatrical, when transformed into a noun, "theatricality," assumes a different significance: it is no longer a negative description of a non-reality-based behavior, but it is an artistic or scholarly concept.[55] As a concept, theatricality is meant to represent the essential or possible characteristics of theatre as an art form and as a cultural experience. For there to be *theatrical communication,* it must include consideration of the experience among participants and spectators and the levels of sensory, aesthetic, and symbolic communication.[56] But must theatrical communication be written? The work that followed over the next decade changed the organization of the IFTR working groups and accelerated the study of theatre based upon three levels of "theatrical" communication, including sensory, artistic or aesthetic, and symbolic or fictional.

IFTR scholar Jacqueline Martin summarizes the communication levels according to the following:

> 1. The sensory level indicates that theatricality always has the presence of both performer and spectator.
> 2. The artistic level means that theatre is a cultural process, man-made, artificial.

---

[55] Willmar Sauter, "The *Theatrical Event* (Amsterdam—New York: Rodopi, 2004), 50.

[56]Contributors to the working group's publication include Thomas Postlewait, Andreas Kotte, Vicky Ann Cremona, Jacqueline Martin, Georgia Seffrin, Rod Wissler, Hadassa Shani, John Tulloch, Anthony Jackson, Shulamith Lev-Aladgem, Robin Nelson, Denise Agiman, Anneli Saro, Corina Shoef, and Linda Streit, and John Russell Brown.

3. The symbolic level means that the images performed on stage and their referential meaning are constructed in the audience's imagination.[57]

Therefore, "theatrical" communication locates theatre at the intersection of exchange among performers and spectators and context—all capable of influencing the construction of meaning. Sauter asserts a clear delineation between two types of theatre; one is based in a written culture and the other in a playing culture.[58] The duality of theatre and its place in both written and playing cultures makes a case for a theoretical and methodological approach constructed uniquely for the discipline of theatre studies, requiring a flexible model readily adapted to accommodate the paradigm of *event*-ness to the study of festival.[59]

Theorizing the festival as a theatrical event

The festival and its outcomes provide an interesting site for evaluating the IFTR model, which places the festival

---

[57] Jacqueline Martin, Georgia Seffrin, and Rod Wissler, "The Festival is a Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 99.

[58] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 10.

[59] Hans Van Maanen, "How Contexts Frame Theatrical Events," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004) 269.

within theatrical systems and cultural contexts.[60] The festival developed in 1986 in the hands of a small group of New Orleans civic leaders who met regularly both as professional associates and personal friends. Many members of the early group remain involved with the festival and contribute their time, talent, and resources to sustaining the integrity of its identity. Members of the group acknowledge not only a love of the city's heritage, but also a responsibility for its cultural vitality. How does the Tennessee Williams/New Orleans Literary Festival relate to the festival culture of New Orleans? The festival provides a glimpse into festivals as agents of both cultural preservation and identity negotiation of a specific geographical area, the French Quarter of New Orleans—a geographic and historical setting that frames the festival's cultural context.

Contextual frames and theatrical communication

Members of the IFTR working group consider the variety of interpretations of festivals, noting examples of its power to

[60] Theatrical systems have come into being to serve as a mechanism through which theatrical events can be performed. The requirements of time, place and location accommodate the socio-cultural, economic and political contexts of theatrical events. See Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004) 290-291.

unify communities motivated by economic, religious, and political initiatives. Van Maanen in his article, "How Contexts Frame Theatrical Events," writes that a theatrical event is always located in the middle of four concentric frames, which he lists as (1) communicative, (2) organizational, (3) institutional and (4) societal. This means that the social context is always in a dynamic relation with the theatrical event and, even if kept at arm's length, it will continue to influence the event. The societal frame is composed by a network. Van Maanen says:

> [the network] consists of the society around the theatre world, that will say the constellation of different, but mutual linked societal subsystems, as there are: the social, educational, aesthetic and media world, the world of law and the political, economic and technological worlds.[61]

Events such as the Tennessee Williams/New Orleans Literary Festival represent part of our "cultural heritage," a subject that the United Nations finds of such importance as to put it on the agenda of its Educational, Scientific, and Cultural Organization (UNESCO). Cultural performance facilitates and promotes dialogue among the broader communities of cities, nations, and civilizations. According to UNESCO, people's intangible heritage "provides them with a

---

[61] Hans Van Maanen, "How Contexts Frame Theatrical Events," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 243.

sense of identity and continuity, and its safeguarding promotes, sustains, and develops cultural diversity and human creativity."[62] UNESCO considers the performing arts; social practices, rituals and festive events among the practices defined under the term "intangible heritage," which may take the forms of popular and traditional performance or cultural expressions in media such as architectural space and graphic arts.[63] In fact, in 2001, recognizing the value of cultural performance, the General Assembly of the United Nations adopted a global agenda calling for "Dialogue among Civilizations,"[64] affirming the need for action, which includes but is not limited to the following:

- Facilitating and encouraging interaction and exchange among all individuals, inter alia, intellectuals, thinkers, and artists of various societies and civilizations;
- Exchange of visits among representatives of the arts and culture and the organization of cultural festivals

---

[62] UNESCO, "Convention for the Safeguarding of the Intangible Cultural Heritage" UNESCO, 21 October 2001 http://portal.unesco.org/culture/en/ev.php-URL_ID=2225&URL_DO=DO_TOPIC&URL_SECTION=201.html 25 March 2004.

[63] On March 10, 2004, in a telephone discussion of my dissertation project with Dr. Joseph Roach, he informed me that he was working with UNESCO on the intangible heritage program. This was the first time that I became aware of the fact that organizations of the scope and significance of UNESCO were turning to Performance Studies scholars for research and support. Dr. Roach encouraged my work on the Tennessee Williams/New Orleans Literary Festival and was familiar with its programs.

[64] United Nations Educational, Scientific, and Cultural Organization, UNESCO Online, "Intercultural Dialogue," UNESCO, 7 July 2003 http://portal.unesco.org/culture/en/ev.php-URL_ID=11406&URL_DO=DO_TOPIC&URL_SECTION=201.html 21 October 2004.

through which people will have a chance of being acquainted with other culture…[65]

In an age of globalization, the study of "intangible heritage" offers opportunity for discoveries that contribute to a better understanding of the practices, representations, and expressions of community, negotiated through the agencies of performance, ritual, and cultural media.

Communications levels of the theatrical event

Sauter asked, "Therefore, if theatre *is* communication, what constitutes *theatrical* communication?" The discussions that followed took the group toward theorizing levels of communications, which they determined to be three: sensory, artistic, and symbolic.[66]

Sensory Level

The *sensory level* acknowledges the physical and mental contact occurring between performer and spectator. The performer exposes himself to the audience, which is a very physical act; the performer is there with his body, fully visible for everyone. The performer's facility for communication enhances the spectator's reception of the

---

[65] "Resolution Adopted by the General Assembly (A/Res?86?3)" United Nations Year for Cultural Heritage, 2002, A report from the United Nations 6th session, 21 November 2001, 6.

[66] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 10.

communication. At the level of contextual experience, the site communicates on the senses contributing to the reception.[67]

Artistic Level

The *artistic level* of communication connects the performer's encoded actions with the intuitive and cognitive reactions of the spectator. The performer controls his actions according to certain codes of expression established and recognized in a certain region at a certain time. In addition, there is the performer's personal style, where the exhibitory actions and the *encoded actions* of the performers form a unique and recognizable combination. Encoded actions give the audience intuitive and intellectual pleasure and satisfaction as well as carrying a meaning beyond the immediately observable.[68]

Symbolic Level

The third level of theatrical communication is the *symbolic level,* which gathers meaning through the relationship between performer and spectator and their mutual experiences.

---

[67] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 10.

[68] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 10.

The spectator acknowledges the performer's actions on stage as representative or encoded. During their deliberations, the IFTR working group brought together areas of argument over disciplinary boundaries to explain that the *eventness* of theatre bridged the gap between theatre studies and those areas of performance studies that had developed in the last two decades.[69]

Non-formal evaluations of creative encounters

The audience for my dissertation will come from professionals working with organizations and communities that want to know what is going on at festivals. Readers will also come from students at the university level who are interested in multi-disciplinary approaches to scholarship. Audiences will also come from researchers in performance studies, festival grant-makers and receivers, space developers, urban renewal researchers and developers, community advocates, political leaders, and museum and gallery designers.

The Tennessee Williams/New Orleans Literary Festival is a theatrical event best understood as a complex subsystem of theatrical and socio-cultural systems, offering multi-layered communication among participants and spectators. My study

---

[69] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 4.

encourages consideration of the festival's value through its creative rather than its formal outcomes.

While scholars organized new studies around theories supporting the phenomenon of the theatrical event, the American Theatre Wing, founder of the Tony Awards, acknowledged its commercial viability, establishing a new Tony Award in 2001, "Best Special Theatrical Event.[70]" The American Theatre Wing defines the award category within its online Rules and Regulations in the following way:

> 'Special Theatrical Event' shall be any production in an eligible Broadway theatre that is, in the judgment of the Tony Awards Administration Committee, a live theatrical production that is not a play or musical.[71]

The simultaneous investment by both commercial and academic theatres in taking the concept of the theatrical event into its individual vernacular expands the concepts of theatre. The fact that the American Theatre Wing's category of the "Special Theatrical Event" is described in the negative complicates rather than explicates an understanding of the notion of the theatrical event. The definition's open-

---

[70] The American Theatre Wing defines the Tony Award on its website. "The Tony®," named in honor of Antoinette Perry, has been one of the theatre's most coveted awards. It is bestowed annually on professionals for 'distinguished achievement' in theatre. The American Theatre Wing's Tony Awards are presented by Tony Award Productions, a joint venture of The League of American Theatres and Producers, Inc. and the American Theatre Wing. "Tony Award," The American Theatre Wing, 2007 http://www.americantheatrewing.org/tony/ 22 January 2007.

[71] The Tony Awards, "Tony Awards Rules and Regulations: Best Special Theatrical Event," *The Tony Awards: American Theatre Wing's Tony Awards*, 2006 http://www.tonyawards.com/en_US/about/rules.html 22 January 2007.

endedness invites theatre and performance studies scholars to expand their work on "event-ness" of works within the scope of theatre systems but outside the realm of plays and musicals. The rather new category calls for scholarly conversation within the framing of theatre systems rather than that of multiple disciplines outside traditional theatre studies. While the Tony Award's move to recognize an unspecified genre acknowledges the production and distribution systems of theatre, the IFTR scholars' observations note the theatrical event plays an important role in both the economic and cultural life of a diversified society.[72]

[72] Jacqueline Martin, "Preface," in *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 2.

Chapter Three

A Theatrical Encounter and its Phenomenal Outcome: Tennessee Williams and New Orleans

> I am delighted, in fact enchanted with this glamorous, fabulous old town. I've been here about 3 hours but have already wandered about the *Vieux Carré* and noted many exciting possibilities. Here surely is the place I was made for if any place on this funny old world.
> —Tennessee Williams, *Journal Entry*

A phenomenal encounter

On December 28, 1938, Tennessee Williams, little known American playwright, arrived in New Orleans, Louisiana, after visiting his maternal grandparents in Memphis, Tennessee.[1] Williams spent his first night in the city in a small hotel of American Creole style architecture at 1124 St. Charles Avenue.[2]

---

[1] Reverend Walter Edwin Dakin (1857-1954) and Rosina Maria Francesca Dakin (Grand) frequently provided Tennessee Williams with money to support his writing. His mother, Edwina Estelle Dakin (1884-1980) and Grand funded Williams's trip to New Orleans. See Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 272.

[2] The building at 1124 St. Charles Avenue, New Orleans, Louisiana, was constructed circa 1852. In an interview with the current owner of the site, writer of paper confirmed this was the location of Tennessee Williams's first stay upon arriving in New Orleans in 1938. Although renovated in 1997, the outside of the house has not been altered from its original American Creole design. Leanne Mack, property owner, 1124 St. Charles Avenue property, interview by author, 10 July, 2005, New Orleans, audio tape

The sound of the streetcar rattled between his hotel and the exotic façade of the Shriners's Temple.[3] Williams anticipated his journey to New Orleans with great hope. Writing in his journal the night before his departure, Williams said, "Maybe a new scene will revive me."[4]

Before boarding a bus from Memphis to New Orleans, Williams made several changes to his 1938 identity, the significance of which he would only come to experience years later.[5] Firstly, Williams mailed his entry to the New York-based Group Theatre play competition using an adopted name, Tennessee Williams, in place of his given name, Thomas Lanier Williams.[6] Secondly, he listed his grandparents' Memphis

---

recording, American Creole House, New Orleans.

[3] The Shriners' Jerusalem Temple is located at 1137 St. Charles Ave. In a site visit, the writer of this paper confirmed that the Temple would have been visible from Williams's hotel extant at the time of this writers visit 7 July 2005. A New Orleans tourism site explains that architects Emile Weil and Sam Stone, Jr. constructed the building in 1917. This Shriners' Temple featured middle-eastern oriental detailing on its exterior entrance. "Walking Tours," The National Park Service website, www.nps.gov/jazz/Walking%2520Tours/tour%25206.pdf+Jerusalem+Temple+AND+New+Orleans+architecture&hl=en&client=safari, 10 August 2005.

[4] Lyle Leverich, "designated" biographer, quotes from the unpublished journal of Tennessee Williams to which Leverich had access at the Harry Ransom Collection at the University of Texas, Austin, Texas. I carefully use the word designated rather than "authorized" to indicate the disputes that arose during Leverich's work when co-trustee of the Tennessee Williams's estate, Maria Britneva St. Just, forbade Leverich to quote from Williams's works. Lyle Leverich, *Tom: The Unknown Tennessee* (New York: W.W. Norton & Company, 1995), xxii.

[5] Lyle Leverich, *Tom: The Unknown Tennessee* (New York: W.W. Norton & Company, 1995), 273.

[6] Williams planned two sets of entries into the Group Theatre contest: one set he mailed from Memphis, and the second set to arrive from his New York agent, Olga Becker. See Edwina Williams to the Reverend and Mrs. Dakin, letter, 19 December 1938, HRC cited by

mailing address as his residence. Thirdly, he submitted the year 1914, not 1911, as his birth year, thereby qualifying for the contest's age limit of twenty-five.[7]

Williams's 1938 move to New Orleans tossed the young writer into a complex community of influences, which was to have a significant impact on Williams's identity.[8] In the *Vieux Carré*, Williams encountered an experience markedly different from his life before his coming to New Orleans.[9] Only three days after his arrival, Williams celebrated New Year's Eve 1938 in the French Quarter—an event that transformed his perceptions about himself and the artistic way of life. Williams said:

> "New Year's Day—1939—What a nite! I was introduced to the artistic and Bohemian life of the Quarter with a bang! All very interesting, some utterly appalling.[10]

Through his experience of one night filled with New Orleans-style festivities, Williams recognized another

---

Lyle Leverich, *Tom: The Unknown Tennessee* (New York: W.W. Norton & Company, 1995), 273.

[7] Tennessee Williams cultivated several versions about when he began identifying himself by the nickname Tennessee. See Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 274.

[8] Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 275.

[9] Williams's second address in New Orleans was 431 Royal Street in a house a few doors down from the Historic New Orleans Collection and site of multiple events of the Tennessee Williams/New Orleans Literary Festival. See Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 276.

[10] Tennessee Williams quoted in *Tom: The Unknown Tennessee Williams* by Lyle Leverich, Tom: The Unknown Tennessee Williams (New York: Crown Publishers, Inc., 1995), 277.

dimension to his personality. In a 1982 interview with Eric Paulsen, Williams said, "In New Orleans, I discovered a certain flexibility in my nature—it happened on New Year's Eve."[11]

Within a few days of his introduction to the *Vieux Carré*, Williams's individuality emerged in sharp contrast to his early life in St. Louis, Missouri, Clarksdale, Mississippi, or even his college days at the University of Missouri and the University of Iowa.[12] In St. Louis, Williams's identity was tied closely to his parents and his siblings, Rose and Dakin.[13] Throughout his childhood, he endured his family's unsettled relations, including years of psychological abuse by his father, Cornelius; incessant criticism by his overprotective mother, Edwina; and scenes of his sister Rose's mental deterioration.[14] Tom longed for change, not only of the roof

---

[11] Tennessee Williams quoted in *Tom: The Unknown Tennessee Williams* by Lyle Leverich, "Tennessee Williams to Eric Paulsen, WWL-TV interview," 5 March 1982. New Orleans in Tom: The Unknown Tennessee Williams by Lyle Leverich (New York: W.W. Norton & Company, 1995), 274.

[12] Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 275.

[13] Dakin Williams, younger than Tennessee by eight years, participates in the festival. In an interview with Robert Bray, director of the Scholars's Conference, Dakin revealed his perspective on the Williams family relationships. Dakin said, "So there was sort of a sibling rivalry… early, my brother was jealous of me because my father would pick me up and hold me. In my brother's letters from Clarksdale he would write to my sister, Rose, when he was about ten and I was about two, and say he was coming home soon. He'd write, 'Kick King Dakin off his throne.'" See Robert Bray, "An Interview with Dakin Williams," *The Mississippi Quarterly* 48 (Fall 1995): 776.

[14] Tennessee Williams's father Cornelius Williams belittled Tennessee's writing and referred to him as "Miss Nancy" and a

over his head but also of everything about his life except for his writing. He needed to write, and he needed money that would allow him the time to write.

Although Williams considered moving to New York to escape his contentious family life in St. Louis, the money-conscious writer chose New Orleans, believing that the southern city would take less for living expenses and offer more opportunity for work.[15] Williams's flight from St. Louis seemed a reasonable alternative to his circumstances, but his motivations for travel were not purely to escape his family. New Orleans, site of the Federal Writer's Project, offered possibilities for work in his chosen field.[16]

In his journal entry for December 28, 1938, Williams wrote:

> Sufficient to say now that I am sleepy and happy or as nearly happy as old T.L.W. is able to be! The bed looks clean—I hope it is! —Tomorrow I will go out first thing to locate a cheap furnished room in the artists' section to 'a place in love with life.'[17]

---

parasite. Tennessee's sister Rose was institutionalized for mental illness. See Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 273.

[15] Cornelius and Edwina Williams turned over Rose to the state's care. She was institutionalized and received insulin shock therapy in 1937. It was not until 1943 that she received a prefrontal lobotomy. See Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 275.

[16] Lyle Saxon, known as "Mr. New Orleans" met Williams, but he did not hire him as a writer. Federal support for the project ended in 1939 although the states carried the project until 1943. See Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 278.

[17] The National Park Service describes the French Quarter or the *Vieux Carré* "Old Square" as the original city of New Orleans laid out by the French military. Surviving fires and hurricanes through

After only one night in his uptown room at 1124 St. Charles, Williams's sought a room in the historic *Vieux Carré*, the artists' community of New Orleans that had been transformed from slums by the influx of intelligentsia displaced by the Great Depression of the 1930s. The mix of artists and immigrants seeking asylum found fertile ground in New Orleans.[18] Williams found that life in the New Orleans French Quarter was cheap.[19] With the cost came slums and areas considered off-limits to the respectable classes from uptown New Orleans.[20]

In fact, the French Quarter that Williams found in 1938 is aptly described in a Works Progress Administration (WPA) *New Orleans City Guide*:

> The visitor will find in the French Quarter a strange and fascinating jumble of antique shops, flop houses, tearooms, wealthy homes, bars, art studios, night clubs, grocery stores, beautifully furnished apartments, and

---

centuries, the *Vieux Carré* contains a remarkably well-preserved collection of buildings in international styles and periods covering approximately 120-block area. It preserves the architectural legacy of the city's Creole past. See "New Orleans: Setting the Stage," National Park Service Homepage, http://www.cr.nps.gov/nr/twhp/wwwlps/lessons/20vieux/20setting.htm 10 October 2005.

[18] The Louisiana Writers Project employed out-of-work journalists and other white-collar workers. The Works Progress Administration implemented it during The Depression as a part of the New Deal. Lyle Saxon served as the project's director. The project was active in Louisiana from 1935 until 1943. See "Authors and the Federal Writers' Project," Library of Congress Exhibits homepage, July 2005, http://www.loc.gov/exhibits/african/afam014.html 20 August 2005.

[19] Ibid.

[20] It was not until after World War II that the Quarter became a site of interest to tourists. See Ibid.

> dilapidated flats. And he will meet debutantes, artists, gamblers, drunks, streetwalkers, icemen, sailors, bank presidents, and beggars.[21]

Williams was not able to find work through the WPA and the federal government closed its operations in New Orleans in 1939.

The theatricality of encounter

New Orleans's effect on Williams's identity did not end with Williams's death, but it continues today through the theatrical agency of the Tennessee Williams/New Orleans Literary Festival. In 1986, the festival appropriated Williams's name and celebrity identity to revitalize the cultural identity of New Orleans. In 2006, surviving two decades and growing twenty-fold in ticket sales, the festival provides a lens through which to study the theatrical *eventification* of Williams's encounter with the city of New Orleans.[22]

For Williams, New Orleans provided a theatrical context for his self-understanding and for his freedom of expression. In an interview in 1958 with *New York Times* reporter Robert

---

[21] Works Progress Administration, *New Orleans City Guide of the American Guide Series* (Boston: Federal Writers' Project of the Works Progress Administration, 1938).

[22] Theatre scholar Vicki Anna Cremona proposes that the theatrical event when viewed as a cultural happening has the potential of blending the "creative process with the experience of that process." See Vicki Ann Cremona, "Introduction to Part One" in *Theatrical Events: Borders Dynamics Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 31.

Rice, Williams said, "[in New Orleans] I found the kind of freedom I had always needed. And the shock of it against the Puritanism of my nature has given me a theme, which I have never ceased exploiting."[23] Reflexively, for New Orleans, Williams became a symbolic character within the context of the city's theatricality.[24]

Throughout his life, Williams referred to New Orleans as a site of personal transformation and creative outcomes.[25] He arrived in New Orleans as a tourist and left as an explorer, re-experiencing his life through his writings. In New Orleans, Williams traded his innocence for another vision and new insight; he complicated his own identity and therefore his creative output. In his experience of New Orleans, Williams encountered a culture where ordinary communication was better described in terms of theatrical encounters. From New Orleans, Williams took confidence in his identity in difference.[26] With the cultural and the marginalized

---

[23] Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 285, quoting from Robert Rice, "A Man Named Tennesee," *New York Post*, 30 April 1958, p. M2.

[24] Theatricality is used as a term to define that which communicates on levels that exceed the ordinary modes: "doing something, ostentatiously enough to be distinguished from everyday life." See Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders Dynamics Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 11.

[25] Peter Eversman, "Experience of the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 161.

[26] Martin Heidegger, *Identity and Difference*, translated by

communities of New Orleans, Williams shared his identity as a "survivor," someone to whom they could turn for hope and with admiration. Williams presented himself as one who had overcome social and economic odds to achieve international recognition for his creative accomplishments.[27]

With Williams's newfound freedom also came restlessness. By March 1939, Williams left New Orleans with Jim Parrott, a clarinetist whom he had met in the Quarter, to travel to Los Angeles. There, Williams briefly worked at a shoe store and on a pigeon farm that was operated by Parrott's uncle.[28] His final visit to New Orleans was only a few months before his death in 1983 when he was in town to sell his property at 1014 Dumaine Street.[29] Other Williams's residences in New Orleans included 431 Royal Street, 632 St. Peter Street, 708 Toulouse Street, 538 Royal Street, 722 Toulouse Street, 710 Orleans Street, and the Hotel Monteleone.[30] In *Memoirs*, Williams

---

Joan Stambaugh (Chicago: The University of Chicago Press, 1969), 66.

[27] Jose Munoz discusses minority identity of which Williams was a member as a gay man. However, minority identity has much to do with certain subjects' inability to act properly within majority scripts and scenarios. See Jose Estaban Munoz, "Feeling Brown: Ethnicity and Affect in Ricardo Bracho's The Sweetest Hangover (and Other STDs)," *Theatre Journal* 52, no. 1 (2000): 67-79.

[28] Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York: W.W. Norton & Company, 1995), 289.

[29] In 2004, the Friends of Libraries U.S.A. and Friends of the New Orleans Public Library dedicated the country's newest Literary Landmark June 23 during the American Library Association Annual Conference in New Orleans. 10 December 2006 < http://www.folusa.org/outreach/landmarks/williams-new-orleans.php>.

[30] Tennessee Williams, Notebooks edited by Margaret Bradham Thornton (New Haven and London: Yale University Press, 2006), 232,233, 236, 247, 253.

wrote, "I hope to die in my sleep, when the time comes, and I hope it will be in this beautiful big brass bed in my New Orleans apartment…"[31] Instead, Williams's died of asphyxiation in his bed at the Hotel Elysee in New York City.[32]

In a 1955 *Times-Picayune* newspaper interview, Williams described the city as "a great retreat" and "my favorite place to write."[33] The city is the setting for some of his best-known works, such as *Garden District* produced as *Suddenly Last Summer*, *Camino Real*, *Vieux Carré*, and *A Streetcar Named Desire*.

Michael Arata, former festival board member and president of *Le Petit Theatre du Vieux Carré,* believes the intersection between the festival and Tennessee Williams is the essential link to the festival's attraction. He says that Williams's works and writings attract an incredible cross-section of people and more so than people who would come to an ordinary play in New Orleans, Louisiana.[34]

Lary Hesdorffer, volunteer and once vice president for festival development, agrees with Arata that the festival's frameworks create the vitality of the festival: "It's not

---

[31] Tennessee Williams, *Memoirs* (Garden City, New York: Doubleday & Company, 1975), 248.

[32] Ibid.

[33] Dotson Rader, "T.Williams: A Friendship," Paris Review,81.

[34] Michael Arata, Festival Board member, president of LePetit Theatre du Vieux *Carré*, interview with author, 24 March 1999, New Orleans, video tape recording, *LePetit Theatre* du Vieux *Carré*, New Orleans.

just about Tennessee Williams, it's about what New Orleans inspires. Just as Tennessee was inspired by New Orleans, the festival is about how the city shapes and influences the work of creative people."[35] For the festival, Tennessee Williams becomes not only the subject of its construction, but the model for the ideal creative encounter, when one comes to New Orleans and discovers him or herself and goes on to change the landscape of American dramatic literature.

Theatrical systems and Williams's celebrity

Festival organizers modulate the use of the framing device of Tennessee Williams in the program's construction and signage. I surveyed three categories regarding the festival's appropriation of Williams's name. From that non-scientific survey, I established evidence specifically linking Williams's celebrity to the festival's programming. I found the following incidental evidence:

> The 1993 festival hosted 25 events and within that total, 12% used Tennessee Williams in the title, 20% used Tennessee Williams in the content of the event, and 16% included works by Tennessee Williams.[36]
>
> The 1996 festival hosted 51 events and within that total, 27% had Tennessee Williams in the title, 41% had Tennessee Williams in the content of the event, and 6% included works by Tennessee Williams.[37]

---

[35] *The Times-Picayune* (New Orleans) 24 March 1996, D2.

[36] For 1993, the names of the events are listed in appendix 1. The totals and percentages for 1993 are listed in appendix 2.

[37] For 1996, the names of the events are listed in appendix 3. The totals and percentages for 1996 are listed in appendix 4.

> From 1993 to 1996, the total number of events increased by 50%. The use of Tennessee Williams's name in the title more than tripled; the use of Tennessee Williams in the content increased 200%; but the number of works written by Tennessee Williams declined by 25%.
>
> The 2001 Festival hosted 74 events with 12% using Tennessee Williams in the title, 24% using Tennessee Williams in the content of the event, and 8% included works by Tennessee Williams.[38]
>
> From 1996 to 2001, the total number of events increased by 25%. The use of Tennessee Williams's name in the title declined by 46%; the use of Tennessee Williams in the content declined by 15%; and the number of presented works written by Tennessee Williams doubled.

In summary, the evidence does not produce overwhelming support for the need of Williams's name to sustain festival growth. In fact, the festival varies its use of Williams in name, content, or work, but it never fails to include a work of Williams in its programming. Additional uses of Williams's name take the form of custom-designed memorabilia. At the 2005 festival, tokens abounded as t-shirts, posters, aprons, bags, and commemorative jewelry.

The value of its association with the name and celebrity of Tennessee Williams continues to provide an important theatricality for the experience. New Orleans mystery writer and participant Christine Wiltz says,

> "Tennessee Williams, God knows, is one of the big influences for this whole area. I love it. At this festival, a lot of times, the moderators of the panels will be talking to the writers and will say…bring it [the

[38] For 2001, the names of three events are listed in appendix 4. The totals and percentages for 2001 are listed in appendix 6.

> discussion] back to the fact that we're here at the Tennessee Williams Festival."[39]

The festival promotes readings and productions of previously unknown Williams works and versions of highly admired works. Foremost in the festival is the theatrical work of Williams. In a 1999 interview with Elizabeth Barron, she said:

> …why do we have to have theater in a literary festival? If you name a festival after Tennessee Williams, it's not only your commitment, but the audiences would say, 'Well, where's the Williams play?' And the audiences have responded very positively. And during the, the couple of years that we were not doing full-length productions, you know, they asked about that. So this year, again, we are going to have the Williams play, as what we consider the centerpiece, theatrically, of the festival…[40]

The festival recognizes new scholarship and publications on Williams that deepen knowledge of Williams and his multi-faceted identity while it appeals to both general and elite audiences.

---

[39] Christine Wiltz, Tennessee Williams/New Orleans Literary Festival panelist and former board member, interview by author, 24 March 1999, New Orleans, video tape recording, Le Petit Theatre, New Orleans.

[40] Elizabeth Barron, Ph.D., Tennessee Williams/New Orleans Literary Festival panelist and board member, interview by author, 24 March 1999, New Orleans, video tape recording, Le Petit Theatre, New Orleans.

Conceptualizing to coordinating

After completing the tenth festival, board president Peggy Laborde commented in *The Times Picayune* on the festival's growth from its minimalist start. She said:

> "Since its debut in 1987, with a budget of $2000, the festival has grown, in one way or another, every year," says Laborde, "but it retains much the same look and spirit as it did in its early days. That's born of necessity. People see us as being successful, but we've had our ups and downs. We're real cautious with our resources. Now it's about becoming more and more a stable organization."[41]

According to former festival executive director Louann Morehouse, the festival received an endowment in 2000, which represented more value for the future than impact on current festival budgets. Also, Morehouse indicated that the pressure for fund raising has increased as the base of the New Orleans local economy continued to erode. She said:

> "In the early days, the board could turn to friends and colleagues in the corporations here. Now that we have only one Fortune 500 Company left in New Orleans, and they are not festival supporters, we count on relationships built over the past sixteen years with local businesses, local foundation, and local universities."[42]

Reporting an attendance growth of 12% a year, the Festival does not reflect similar increases in financial and human resources. The major source of consistent support comes from a longstanding relationship with the Council for the

---

[41] Peggy Scott Laborde, interview, 1999.
[42] LouAnn Morehouse, interview, 1999.

Louisiana Endowment for the Humanities (LEH), the largest state council.

LEH Director and festival participant, Michael Sartisky argues that the festival is satisfying one of the original missions to enrich the cultural life of the locals. In a 1999 interview, Sartisky said:

> "This is the only project of the hundreds that we fund that we no longer fund on a competitive basis. We now do this on an annual contract that points up the festival has become the creation of this community, and we realize that even if we took these funds in-house and tried to conduct the festival ourselves, for all of our professionalism, what we would lose is the kind of intense synergy that derives from community volunteerism."[43]

Peggy Scott Laborde says that the Tennessee Williams/New Orleans Literary Festival intended to stimulate *cultural tourism* from within the metropolitan area and beyond the city's borders at a time when the city was deeply distressed both economically and politically. The results of the tourism efforts, usually reported as "heads in beds," rely on tangible accountability. The founders' interest in cultural tourism as a source of more revenue that places less demand on the city is consistent with recent tourism research. Keith Brannon, writing for *Biz New Orleans* magazine, reported 2003 results from the Travel Industry Association of America, a Washington,

---

[43] Michael Sartisky, Director of LEH, interview by author, 24 March 1999, New Orleans, videotape recording, New Orleans Historic Collection, New Orleans.

D.C. organization, that historical/cultural travelers spent an average of $623 per visit, excluding transportation costs. The average [non-cultural] tourist spent $457 per trip, according to the June 2003 study. First heritage tourism director for the National Trust for Historic Preservation Cheryl Hargrove told the magazine *Biz New Orleans* that historical/cultural travelers enjoy a city's story and want to interact with the city in ways that are less intrusive and more respectful of the site's ongoing assets such as museum exhibits and festivals.

Errol Laborde, Ph.D., editor of *New Orleans Magazine* and festival co-founder, described the city of New Orleans as a [theatrical] "backdrop" that inspires creativity in the participant/artist and subsequently in the spectator/audience. Laborde hoped that the festival would generate creativity and excitement. In an interview in March of 2000, Laborde said:

> I'm not one of these people concerned about tourist dollars. I mean, creativity is something that we can't measure. And that is the person who comes to the festival, talks to a writer, is inspired to read a book, and maybe then that inspires their life, maybe inspires their own creativity. I mean, who knows? Maybe some students have come to the festival over the past years that we don't know that right at this moment they're sitting home and there's all this creativity that was triggered by the festival.[44]

---

[44] Errol Laborde, a founder and former president of the Tennessee Williams/New Orleans Literary Festival, interview by author, 24 March 1999, New Orleans, video tape recording, New Orleans Historical Collection, New Orleans.

Laborde recalled a defining moment in the festival's recent history when a conflict emerged from a spectator during an onstage interview with Tennessee Williams's brother Dakin Williams, regarding the site of Tennessee's burial. Laborde said:

> …one reason that the Tennessee Williams... the people who were close to Tennessee... were critical of Dakin was because of Dakin's decision to bury Tennessee in St. Louis. Now Tennessee did not like St. Louis, even though it was his hometown, and the people who were close to Tennessee thought he should have been buried in New Orleans or Key West or in, or in New York.[45]

According to Laborde, Dakin made a compelling case for his decision to place Tennessee with his family in the Calvary Cemetery in St. Louis rather than fulfilling Tennessee's request to be buried at sea. For Laborde, the communication that occurred in the setting of *Le Petite Theatre* between Dakin and an audience member represented the transformative impact of the festival. In a moment, Laborde observed, perceptions about Dakin shifted. Convincing in his performance within the theatrical context of the festival, Dakin reshaped his identity as his brother's keeper.

The festival expresses its identity in both traditional and non-traditional performances produced in a limited geographic area in which participant and spectator interact

---

[45] Errol Laborde, a founder and former president of the Tennessee Williams/New Orleans Literary Festival, interview by author, 24 March 1999, New Orleans, video tape recording, New Orleans Historical Collection, New Orleans.

within the context of the city's theatrical culture, a conceptual layer of a theatrical event.[46] With the historic French Quarter, the Vieux Carré, as its setting, the festival plays upon the edges of socio-cultural systems informed by centuries of economic and political struggles. But even Williams's death did not end the coupling between city and artist.

[46] Willmar Sauter, "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 4.

Chapter Four

Eventifying a Moment in Theatrical History
The Stella Shout-Off Competition

> [Finally, Stanley stumbles half-dressed out to the porch and down the wooden steps to the pavement before the building. There he throws back his head like a baying hound and bellows his wife's name: Stella! Stella! Sweetheart! Stella!]
> —Tennessee Williams, *A Streetcar Named Desire*

Eventness and the playing culture of New Orleans

For almost a decade, the Stella (and Stanley) Shout-off Contest has attracted media attention, expanding the reputation of the festival while satisfying the criteria of *eventification*.[47] *Eventification* argues for the unique model of performance, which enhances the separation between the "ordinary and extraordinary" experience. The theatrical event is subject to a start and a stop time, exists in a defined space, and demonstrates communication experienced between audience and performer.[48]

---

[47] Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York: Rodopi, 2004), 281.

[48] Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York:

The contest's identity as a theatrical event is balanced somewhere between spectacle and a sporting event. The shout-off demonstrates what Sauter discusses as playing culture. In his 2001 book, *The Theatrical Event*, Sauter says:

> The playing culture is something very physical. The body becomes a centerpiece of playing, which includes physical closeness, touching one another, and the development of activities done in unison. …The bodily experience of playing is not confined to those who "perform" but also involves the spectators in both emotional and physical ways. The experience of others, present in time and space, becomes a strong sensory encounter.[49]

In standing beneath the balcony and calling for Stella, contest participants re-create a theatrical moment now so deeply rooted in the American psyche that performance of just the word, "Stella," constructs a *theatrical event*.

As an event, the rules allow twenty-five contestants to perform their interpretations of the infamous lines, "Stella! Stella, Stella!" from scene three of *Streetcar,* during which Williams's character, Stanley Kowalski, calls for his wife Stella. Prior to Stanley's calling, Stella and her visiting sister, Blanche, escaped Stanley's drunken violence that erupted during a poker game. The two women retreated to a neighbor's apartment.[50] In the meantime, Stanley's buddies

---

Rodopi, 2004), 282.

[49] Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City, University of Iowa Press, 2000), 81.

[4] Tennessee Williams, *A Streetcar Named Desire* in The Theatre of Tennessee Williams (New York: New Directions Publishing, 1971),

drenched him in the shower and Stanley recovered some sobriety and discovered that there was no one home. As recalled from the film version of the play (1951), Stanley staggered outdoors and began his search for Stella. Williams's stage notes described Stanley's reaction to his wife's absence in the following way:

> Finally, Stanley stumbles half-dressed out to the porch and down the wooden steps to the pavement before the building. There he throws back his head like a baying hound and bellows his wife's name: "Stella! Stella, sweetheart! Stella![51]

The immediacy of the multi-leveled communication of Stanley's shout jolted audiences into an extraordinary experience. Reported as a moment of theatrical history on National Public Radio in 2002, Debbie Eliott recalled that on December 3, 1947, at New York's Ethel Barrymore Theatre with actor Marlon Brando in the role of Stanley Kowalski in Williams's *A Streetcar Named Desire,* the opening night audience initially sat in dead silence at the play's conclusion.[52] She said that the audience erupted into a thirty-minute ovation. Through Stanley, the ordinary experience of the encounter between actor and audience yielded to the extraordinary moment in which a play became a theatrical event.

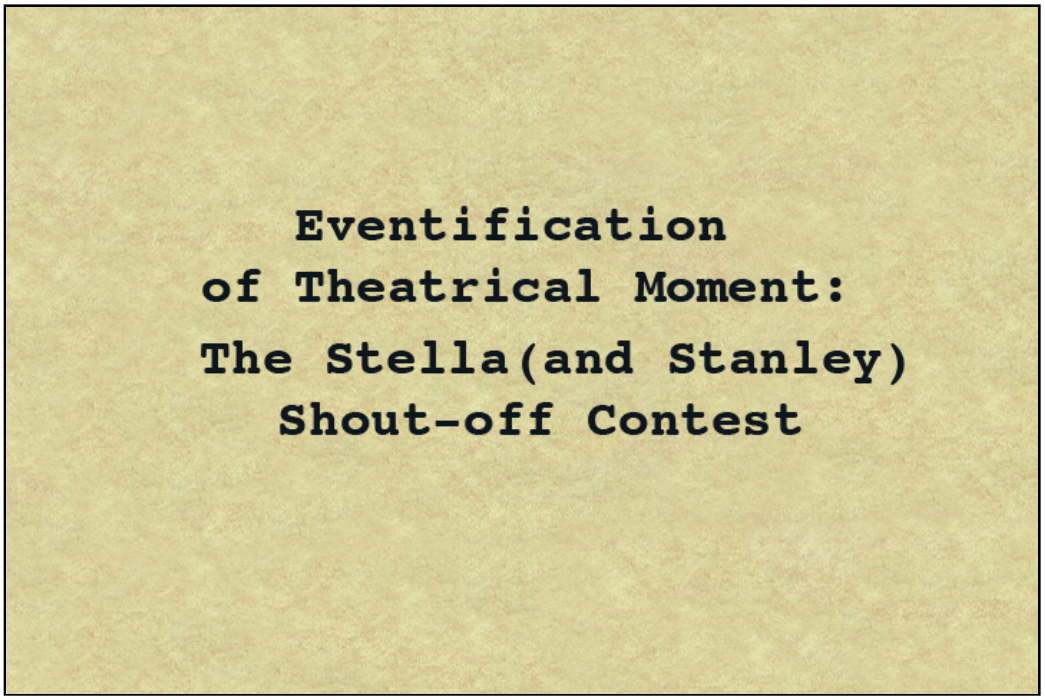
307.

[51] Tennessee Williams, *A Streetcar Named Desire* (New York, New York: The Library of America, 2000), 502.

[52] Debbie Elliott, "Origins of *A Streetcar Named Desire*," *Morning Edition* (*NPR Online*), 23 September 2002.

VIDEO: Eventification of a Theatrical Moment: The Stella Shout-off Contest (TRT 05:35)

Click on the frame below to access associated video for a short documentary program. When you are finished screening the video, return to the document.



Through the festival, the Stanley shout becomes another kind of extraordinary experience for a city that thrives on theatricality. Martin, Seffrin, and Wisler write, "the festival experience allows for the common and everyday to give way to a more intense experience."[53]

In fact, the *Times-Picayune* newspaper published a list of twenty-five festivals scheduled during the month of March, 1995, and all were within a three-hour drive of New Orleans. (In post-Katrina New Orleans *The Time-Picayune* posts eleven for March 2007.) Theatre and performance studies scholar Joseph Roach notes a history of political and social tension in New Orleans performed through the theatricality of carnival. He says:

> Carnival in New Orleans releases some of the tensions caused by social constraints, as well as the contradiction wrought from the strain of living in double cultures, but it also seeks a way to direct them, to focus them, and ultimtately to reproduce them.[54]

Sauter explains in an unpublished paper written for the 2006 International Federation of Theatre Research (IFTR) meeting in Helsinki, Finland, "A theatrical event can be described as a way of playing and, more exactly, as theatrical playing." The concept of play in both theatrical and cultural

---

[53] Jacqueline Martin, Georgia Seffrin, Rod Wissler, "The Festival is a Theatrical Event," in *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City, University of Iowa Press, 2000), 108.

[54] Joseph Roach, "Carnival and the Law in New Orleans," *TDR* 37, no. 3 (1993): 42.

ways frames the success of the Shout-off and its break with the tradition of the literary festival's panels, interviews, and scholarly presentations.

Mediating and event-making

In 1999, during an on-camera interview in the courtyard of the Historic New Orleans Collection, Peggy Scott Laborde said that she was responsible for proposing the new program event in 1995. With the introduction of the event, not just another "celebrity" or "feast," but a performance contest, the festival attracted fresh media interest. Under Laborde's leadership, the ten-year old festival added the Stella Shout-off to the 1996-programming lineup.[55] As an experienced marketer, Laborde understood that with its introduction came both risk and opportunity.

With the festival's identity established for ten years in the local television and press and with its constituents and sponsors, the risk lay in de-stablizing the festival's identity as a decade-old event that was dominated by celebrity panels, scholarly discussions, and seated activities requiring ticketing. Media-savvy Laborde saw the opportunity in the site of the French Quarter known for centuries as a place

[55] "And Stanley" is added to the name of the Stella Shout-off contest in order to encourage men and women to participate. The addition of "and Stanley" is implied as much as it is used. For the purposes of this paper, I refer to the shortened and most often used, "Stella Shout-off contest."

where fiction, aesthetics, and sensuality collide.[56] She proposed the opportunity to gain news coverage and in doing so created an event that complicated the relationship between participants and spectators.

According to Laborde, a new event was worth the risk because media attention was essential to the festival's future. But the festival did not vary from its commitment to Williams. Instead, Laborde led festival planners to Williams's sense of humor, a topic performed frequently in the literary panels and in the event, "I Remember Tennessee." Laborde said, "We thought it might be fun and really approachable to have something where we celebrate Tennessee Williams, who had such a great sense of humor, that he would really enjoy the Stanley and Stella Shouting Contest. She continued, "'Stella!' that primal scream from *Streetcar*, is so well known, and maybe if someone happens to be passing by when we're doing that contest, we might draw him in for something else in the future." Laborde admitted that the festival's staging was rather static. She said, "you have four, five people up on a stage and they're talking. It's sort of a feast for the ears, but maybe not necessarily for the eyes." For

[56] I adapt Willmar Sauter's use of three levels of communications that he considers intrinsic to theatrical events: sensory, symbolic, and artistic. See Willmar Sauter, " Introducing the Theatrical Event," *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York: Rodopi, 2004), 10.

Laborde, a public television producer, the contest offered the possibility of visual excitement, just the sort of experience that media consumes. She said:

> Well, I always felt that there needed to be something visual, because one of the important things is that if you do all this work and put together a festival but nobody knows about it... We wanted, of course, media attention. Okay? [Laughter] You've got to have it, otherwise folks won't know that it exists.[57]

With news in the making, the media brings reporters and reporters bring cameras and recorders for the Stella Shout-off. From the first contest through the most recent festival, the media continue to play an essential role not only in the advance marketing of the festival, but also in the construction of the event-ness and the distribution of the festival's legacy.

Eventness and the communication of place

> New Orleans is not like other cities.
> —Stella Kowalski in *A Streetcar Named Desire* by Tennessee Williams

Compatible with Sauter's explanation that a theatrical event exists within a defined time and space, the contest exposes the playing culture of New Orleans and the contextual theatricality of Williams's characters, who are placed in a

[57] Peggy Laborde, Festival president and founder, interview by author, 24 March 1999, New Orleans, tape recording, Historic New Orleans Collection, New Orleans.

setting on the edge of the French Quarter, Elysian Fields.[58] William S. Taylor describes this area of 1940 New Orleans as particularly working class and ethnically Creole.[59] The shout-off accentuates the blend of theatrical and cultural contexts of New Orleans. The site of the shout-off is framed in the historical styles of Spanish and French architecture. A black iron fence surrounds the aesthetic gardens of Jackson Square and in the shadow of the St. Louis Cathedral.[60] On each side of Jackson Square stretch the block-long Pontalba buildings, named after Baroness dePontalba. The apartments, constructed of brick with marble trim, were completed in 1850 and 1851. Each structure comprises sixteen three-story houses. There are balconies on the second and third stories. A cast-iron railing lines the balconies and its design includes heart-shaped cartouches interwoven with the baroness's initials.[61]

---

[58] Temple Hauptfleisch, "Eventification: Utilizing the Theatrical System to Frame the Event," in *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York: Rodopi, 2004), 282.

[59] William S. Taylor, "Some Observations of Marginal Man in the United States," *Journal of Negro Education* 9, no. 4 (Oct. 1940): 608.

[60] The Saint Louis Cathedral was designed in 1724; rebuilt 1789-1794; renovated 1849-1851. It is flanked by the Cabildo built 1795-1799 and the Presbytere that was begun in 1795. See William Nathaniel Banks, "The Galliers, New Orleans Architects," in The Magazine Antiques, 1 April 1997 http://www.highbeam.com/doc/1G1-19484799.html 28 November 2006.

[61] William Nathaniel Banks, "The Galliers, New Orleans Architects," in The Magazine Antiques, 1 April 1997 http://www.highbeam.com/doc/1G1-19484799.html>, accessed 28 November 2006.

Beyond the shadow of the Pontalba Apartment balconies, a second-tier of viewers anticipate the event's starting. These viewers include street merchants who are displaced from their enterprise zones on St. Peter's Street where they regularly peddle their services. The site of the Shout-off is the storefront to fortunetellers, hand readers, card readers, scam artists, shell game operators, hustlers, painters, musicians, and performance artists, the site of the shout-off invites the extraordinary to encounter the ordinary. It is in this context of everyday extraordinary performances that the shout-off appears, not intruding or enhancing, but taking its natural place.

Don Lee Keith, reporter for the Times Picayune, recalls a situation in the French Quarter when he was interviewing Williams. He says that Williams gave two cigarettes to a local woman noted for roller skating about town with a duck at her side, Williams said to him:

> I've always thought of New Orleans as being a paradise for vagabonds. In New York, eccentrics are arrested, in L.A., they are ignored, and only in New Orleans are they allowed to develop their eccentricities into art.[62]

Behaviors associated with the French Quarter are overtly theatrical if theatricality is interpreted as IFTR scholar Jacqueline Martin proposes in the introduction to *The*

---

[62] Loria Tobias "New Orleans Liteary Festival is an Event Worth Shouting About." *The Sunday Oregonian*, 2 February 2003, pg. T08.

Theatrical Event. She says, "[theatricality] falls into the gap between theatre and life."[63] In crowds or as stragglers, the promenade along the Pontalba Apartments draws the extremes of the Quarter's cast.

The eventness of extraordinary communications

The shout-off takes the simple lines of text from scene three of *Streetcar* at the point in the drama when Stella hides at a neighbor's apartment with her sister Blanche. The astonishing moment of reconciliation between the alienated husband and wife unravels previous notions of spousal communications. Sauter's concept of *eventification* argues for the unique model of performance, which enhances the separation between the "ordinary and extraordinary" experience, which the moment of Stanley's plea to Stella has proved to be since its introduction on the stage in 1947. In combining the intangible exchange of communication between the past and the present, the participants and spectators immediately associate Williams's Pulitzer Prize-winning play, *A Streetcar Named Desire, with the* celebrity *identities of both Williams and Brando.* The festival creates a theatrical event based on the powerful utterance "Stella" in which an ordinary domestic

[63] Vicky Ann Cremona, "In Search of the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam and New York: Rodopi, 2004), 30.

exchange gives way to Williams's heightened poetic communication that is at once aesthetic, sensory, and symbolic.

In the case of the shout-off contest, the event begins and ends with extraordinary shouting. On that final day of the festival, the first sounds of shouting begin as early as thirty minutes before the event's starting at 4:30 p.m. Contest volunteers roam the perimeter of Jackson Square announcing, "Sign-up for the Stella shout-off!"[64] The contest creator is one of the leading shouters. Appearing as an unlikely participant in her tailored business suits, Peggy Scott Laborde shouts her appeal for participants. Once a suitable lineup of participants have turned to the signup desk, Laborde and board members move to the balcony to stand with the judges. After the competition, five finalists and the emcee invites everyone to wander to the Le Petit Theatre for the finals. Inside the theatre, the finalists sit on stage and the designated Stella and Stanley carry their performances to the theatre's balcony. The shouting begins again between balcony and stage. At the conclusion of the finalists' shouts, the emcee shouts the name of the winner from the stage of the *Le Petit Theatre*. Finalists receive certificates and the winner receives prizes such as a bottle of whiskey and gift certificates to restaurants.

[64] Observed by writer of this paper on March 27, 2004.

But the shout-off is more than a verbal contest; it is a physical competition characterized by playfulness. And it is through the playing that the event takes on its appeal, occurring in the imaginations of the participants and spectators. Like the character Stanley, newly home from the war, Brando presented himself as the working man that he was in real life. The Stella shouters attempt to match the emotional breadth of Williams's writing by performing the physical prowess of Brando often completely mimicking Brando's shirt ripping and crying from underneath the French Quarter balcony. Sauter says that theatrical events act as cultural frameworks, facilitating mutual interactions between the performer and the spectator to create meaning.[65]

Within the context of the festival and its consideration as a theatrical event, the shout-off enhances our understanding of the playing culture of New Orleans that readily embraces such public contests. The shout-off demonstrates theatricality through all three levels of communication, including artistic interpretation of Williams's words, sensory experience of the New Orleans atmosphere, and the encoded actions of Stanley's need for Stella that exposed his vulnerability.

---

[65] Willmar Sauter, *Theatrical Events: Borders Dynamics Frames* (Amsterdam and New York: Rodopi B.V.), 10.

Eventification of gender

> And one of the highlights for me was hearing Dakin (the playwright's brother) yell 'Stella' from the balcony - that was it!"
> —Susan Larson, Book Editor, *The Times Picayune*, April 17, 1996

Behind the contestants' shouts for Stella in the shout-off stretch decades of memories of Stanley's "Stellaaaaaa" as it reverberated around the world, exploding expectations of the gender prototype male of the 1940s. Prior to Brando's "Stanley" the 1940s male identity was embedded in the romanticized images of actors Jimmy Stewart, John Wayne, and Gary Cooper and their performances of the strong silent type World War II warrior or cowboy icon.

With *Streetcar*, Williams destabilized not only the social performance of gender but also his own identity as a male writer. In 1947, Williams was writing with the understanding of women about men exposing male vulnerability. Williams's brother Dakin Williams told reporter Debbie Elliott that "everything in Blanche was really like Tennessee."[66] *A Streetcar Named Desire,* the play and the film of the play, followed Williams's earlier success with *The Glass Menagerie,*

---

[66] Debbie Elliott, "Origins of *A Streetcar Named Desire*," *NPR Morning Edition* (*NPR Online*), 23 September 2002. http://www.npt.org/programs/morning/features/patc/streetcar.

adding to the trajectory of his celebrity. Williams's work changed the landscape of literary identity and the borders of theatrical performance. Williams's experimental treatment of sensuality on stage made an indelible impression on American audiences.

The shout-off borrows from the memory of the film version of *Streetcar* in which Kim Hunter played Stella to Marlon Brando's Stanley.[67] The scene begins with Stella slowly descending the iron-railed stairs, as if summoned under the influence of a hypnotist. With measured steps, she moves down the wrought-iron staircase toward Stanley who waits for her and drops to his knees in subjugation. At the bottom of the stairs, Stella encounters Stanley simultaneously as lover, child, and hero. Stanley and Stella's communication contradicts the gender-based notion of masculine control. Stanley performs control over Stella by abandoning his control over himself. For Williams, *Streetcar* was an experiment with a writing style that broke a tradition of the tempered speech of American male icons. Brando's performance of "Stella, Stella, Stella" broke the frame of gendered conventions and constructed a celebrity identity for himself as actor and for

[67] Kim Hunter (1922-2002) was a guest of the festival in 1999. She stood on the balcony of the Pontalba apartments and participated in judging the contest. Hunter played the role of Stella Kowalski in th 1947 stage version of *A Streetcar Named Desire* and won an Oscar for best supporting actress when she repeated the role in the film version of Streetcar in 1951. See Associated Press, "Obituary: Kim Hunter," *Associated Press*, 11 September 2002.

Williams as writer that was so powerful that audiences and critics could not envision alternatives for Williams's style as an experimental playwright.[68] The extraordinarily positive reception of *Streetcar* established Williams as one of American's most successful writers and set a standard of literary celebrity that few playwrights have ever achieved. The difficulty of such a reception lay, however, in both Williams's and the public's expectations of a repeated performance such as that of *A Streetcar Named Desire.*

New Orleans culture helped Williams to sever ties to traditional theatre and to frame his works in his personal perceptions. Influenced by his time in New Orleans and the city's *laissez les bon temps rouler!* attitude—let the good times roll—Williams's newly experienced freedom led to his experimentation with a more sensual style of theatrical communication.

---

[68] Theatre scholar David Savran labels Williams's theatre as surrealist and cites Williams's notes for his earlier play in which Williams refers to his work on *The Glass Menagerie* as belonging to the new "plastic theatre…" that will "take the place of the exhausted theatre of realistic convention." David Savran, *Communists, Cowboys, and Queers* (Minneapolis, London: University of Minnesota Press, 1992), 92.

Temporal and spatial construction of meaning

> Displaced transmission constitutes the adaptation of historic practices to changing conditions, in which popular behaviors are resituated in new locales.
> —Joseph Roach, *Cities of the Dead*

Time and place play an important role in any theatrical event, whether playful or ritualistic. Social scientist Goffman emphasized the importance of time because it involved suspense, "namely, a concerned awaiting of the outcome."[69] The shout-off occurs in the same place and at the same time on a Sunday in New Orleans on the final day of the festival. In fact, ten years of a consistent starting time anticipates the departure of street vendors, psychic readers, painters, and musicians installed along the west side of the Pontalba apartments. Mid-afternoon they start packing in order to move or to close their businesses for the remainder of the afternoon while people turn their gaze from shopping to shouting. One caricature artist remarked that the first year, he was "mad," but he had since come to terms with the break in his schedule, and he now stayed to watch the event. He said, "Bunch of crazies, but it's fun."

---

[69] Erving Goffman, *Frame Analysis* (Boston: Northwestern University Press, 1974), 46.

Only a few festival signs indicate the coming attraction: a registration table is set up, and a person costumed as the sponsor's mascot, such as a Southern Comfort whiskey bottle, mills around the crowd.[70] The bottle or mascot draws attention from passers-by, who then stop by the registration table to ask, "What in the world is going on here?" Then, they ask, "When does it start?" The shout-off is advertised as a festival event, but it differs from the festival in many ways. The shout-off is free and open to the public. No tickets are required for the audience, but registration is essential for the contestants. The start time is promoted as 4:30 p.m., but as early as 4:00 p.m., people start to gather and mingle among themselves, prompting minor outbursts of "Stella" rehearsals followed by peals of laughter and calls for "more beer."

From 4:00 p.m. to about 5:15 p.m., the festival dominates the heart of the French Quarter. Because no formal signage is allowed to hang from the balconies, the festival board members hang a large white, fringed scarf over the Pontalba apartment balcony railing. The scarf reads "Stella" painted in two-foot-high black letters and is visible to passersby across Jackson Square. A sandwich board sign notes the time of the festival.

[70] In 2003, Southern Comfort Distillery sponsored the Shout-off with prize donations. See 1993 Tennessee Williams/New Orleans Literary Festival program credits.

Before the contest begins, behavioral transgressions abound as contestants rehearse their shouts: women perform men, men perform women, some use cell phones, children shout without understanding but with enjoyment, each shouting his or her impassioned pleas for Stanley, Stella, or both.[71] With even a quick glance, it is easy to discern that the contestants transgress stereotypical casting for Stanley.[72] Persons costumed as birds and cows have joined the competition shouting for Stella, dropping any linguistic association with their costumes.

As a participant-observer of the 2004 Stella- and Stanley shout-off, and attending the contest for the fourth time, I volunteered at the registration table to observe the behind-the-scenes activities where, as Goffman suggests, the "behind the scene" of an event reveals more of the event's performance. I placed my video camcorder on a tripod and let it freely record my exchanges with participants. Unencumbered by equipment, I could interact with the participants and study performer and spectator behaviors. As contestants approached the registration table, I asked them to recall the ways they had prepared for the shouting competition. With little hesitation, each contestant offered his or her answer such as

---

[71] Interestingly, of the four Contests that I have attended, a woman has never made it to the finals.

[72] On occasion, I have seen not only male and female contestants, but also ones whose gender appeared irrelevant.

"I've been practicing in the shower," or "I rented the movie." One contestant's partner replied, "Mostly, he's been screaming at me." Almost without exception, laughter followed each person's answer.

The registrants responded to my questions both verbally and physically. One participant punctuated his reply by "pumping up his arms" to emphasize his musculature; another registrant swigged his beer then thumped his chest and belched. In one instance, a father turned to his nineteen-year-old son, put his arm around him, patted him on the back, and told me that his son would be competing with him this year. The family duo arrived together to secure numbers and a place in the select group of the shouting twenty-five. The father-and-son Stanleys constructed their own *rites de passage*, performed through embraces and mutual beer drenchings, waiting for the opportunity to pose for a photo while holding the coveted finalist certificate.

Constructing meaning through communitas

In this modern culture, where few rites of passage remain, that year's shout-off evidenced the power of ritual to transform relationships through performance. The shout-off contest and its multi-layered communications transcend even the artistic, sensory, and symbolic to offer transformation associated with the religious practices of the community. New

Orleans is a town notorious for its celebrations, from funerals and christenings to first communions and saints' days; festivals both sacred and profane fill the city's calendar of events. The literary festival takes on a function of a rite of passage as it approaches its closing events. Offering a possibility for transformation, the shout-off constructs a community of performers and spectators who coalesce in the name of Streetcar and summon memories of the dead to lift the living across a threshold of celebrity.

In 2004, registrants were slow to line up for their numbers, and I observed the festival's president and contest originator Peggy Laborde take matters into her own hands. Because the French Quarter forbids electronic amplification, Laborde resorted to her own vocal resources. By 4:10, she yelled, "Step up to the registration desk." "Sign-up here for the Stella-and-Stanley Shout-off Contest." Her call produced results. By 4:15, the registration line consisted of at least ten "wanna-be" Stanleys and Stellas waiting to sign talent releases and receive their contestant numbers.

Festival volunteers seated behind the registration table worked carefully to match names and numbers. The seriousness with which they registered the twenty-five contributed to the transformational experience. I could see that with the exchange of signature for numbered placard, the contestant changed his or her engagement with the spectators who had

formed an ellipse that enclosed a performance space. Waving a numbered card with letters large enough to read from fifty feet away, the contestants wandered among the participants, announcing their numbers to friends, practicing their "Stella" bleats and blurring the lines of performance with the participatory nature of spectatorship.

From the balcony, the actors loosely improvising Stella and Stanley yell to the crowd below that the contest is about to begin. The Stanley character introduces the judges who include local theatre celebrities, national critics, and Dakin Williams, Tennessee's younger brother, who joins the balcony judges each year. In previous years, celebrity judges have included actors who had worked on Williams's plays or had known Williams personally, such as Elizabeth Ashley, Alec Baldwin, Patricia Neal, Dick Cavett, Carrie Nye, Eli Wallach, Ann Jackson, and Kim Hunter.

By the contest's start, promptly at 4:30, the crowd reaches several hundred in number. The host announces that contestants will perform in sequence by the number that they drew when registering for the event. He tells them the contestants that each one must yell "Stella" or "Stanley" three times. The audience is told to respond with applause for each competitor. There is one noticeable omission in the announcement—no one announces the criteria for winning. The host simply says that the judges will be influenced by the

audience's response to the contestants' performances. Quite different from the advertised program of guest speakers in controlled settings, the contest suspends scholarship and explodes with the unpredictable performances of its participants. The situation orchestrated in the shout-off proposes a freedom from social norms and a break from familiar identities. One woman said of her participating husband, "I don't know him!" Her rejection, however, only seemed to amuse the participant and prompted him to laugh and let out a small shout of "Stella."

With so many celebrities and celebrity aspirants, the media's attention on the Stella- and Stanley-Shout-off is no surprise. Cameras flash. Tapes roll. The members of the media return year after year to record the contest. Contestants accept the camera's role in the event, and they ignore the cameras' peeping gazes. Contestants focus their attention on the Stella or Stanley effigies physically perched on the unreachable heights of the second story balcony. The crowd of observers harbors the contestants within their midst until the moment of summons when a number is called. Then, magically, the next contestant appears in the center of the circle, takes a moment to orient his or her gaze on the balcony, and gathers breath to support the anticipated peal.

From beginning to end less than two hours transpire during which twenty-five people express their passionate

longings by shouting "Stella" in view of hundreds of onlookers. The contest suggests a ritual or rite of passage, marking a life transition just the kind of transition that prompts scholarly and commercial explanations.

For example, the movement patterns of participants and observers mimic what Belgian anthropologist Arnold van Gennep proposed in his rites of passage, noting three stages: separation, suspension, reintegration.[73] The contest constructs meaning by building a community in which the natural stages of rites of passage occur. As the cycle repeats itself between each contestant, the lines of communication between participants and spectators blur. Year after year, the participants rip their shirts, bare their chests, thrust their arms into the air, fall to their knees, and ravage their voices with unique interpretations of the "Stella" utterance. Spectators all but breathe with the participants while collectively they re-create Marlon Brando's palpably present performance of Stanley Kowalski.

[73] Arnold van Gennep, *The Rites of Passage*, trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago: The University of Chicago Press, 1960), 21.

Mediating Marlon or the spectacle of difference

> Blanche: You healthy Polack, without a nerve in your body, of course you don't know what anxiety feels like!
> Stanley: I am not a Polack. People from Poland are Poles, not Polacks. But what I am is a one-hundred-per-cent American, born and raised in the greatest country on earth and proud as hell of it, so don't ever call me a Polack.
> —Tennessee Williams, *A Streetcar Named Desire*

Rather than through memory, the contest can be studied through theories of spectacle evidenced in the work of Guy Debord who wrote, "The spectacle is not a collection of images; it is a social relation between people that is mediated by images."[74] The contest can also be viewed through the lens of G.F.W. Hegel, who wrote, "A mirror mediates the thing it is reflecting and its image." For our Stanleys-in-performance, there is a Brando image permeating the past to mediate the present performance of the competitor thereby establishing a lens through which all competitors are viewed. Both performers and audience read the quality of the competitor's performance through the reflection of Brando's enduring identity as the mid-twentieth century concept of the male-in-performance. Tapping the memory of Brando as Stanley,

[74] Guy DeBord, *The Society of Spectacle*, trans. Donald Nigholson-Smith (New York: Zone Books, 1995), 12.

contestants embue their performances with raw vocal, emotional, and physical energy in hope of aligning their own identities with that of Brando's "Stanley." Many contestants risk embarrassment and personal injury as they take center stage, scream at the top of their lungs, and drop to their knees while ripping their shirts.

G.W.F. Hegel theorizes that "*identity is different*; for they are saying that *identity is different* from difference; since this must at the same time be admitted to be the nature of identity, their assertion implies that identity, not externally, but in its own self, in its very nature, is this, to be different.[75] The theories of Hegel, inform a contemporary interpretation of the character of Stanley. Through Hegel's lens, Stanley's act of shouting separates him from the life of manners that Stella and Blanche claim. The shout of Stanley for Stella lives in the memory of moviegoers who associate the role with Brando's performance and Brando's celebrity.

Brando's indelible performance of Stanley forever complicated the performance of sexuality. Director Elia Kazan said, "Stanley didn't give a damn how he said a thing. His purpose was to convey his idea. He had no awareness of himself at all."[76] Marlon Brando, who was a general handyman, asserted his difference from the character Stanley. In an

---

[75] Hegel defines difference through its negation. See Hegel's Phenomenology of Spirit trans. Howard P. Kainz (University Park: The Pennsylvania State University Press, 1994), 98.

[76] David Richard Jones, "Elia Kazan and A Streetcar Named Desire," in *Great Directors at Work* (Berkeley and Los Angeles: University of California Press, 1986), 145.

interview, Brando wrote that he detested the guy.[77] Before this role, American film and stage performances usually had certain restraints, certain predictabilities: women were women and men were not (women). Although actors would portray powerful emotions, a degree of self-control was prevalent—until Brando's performance of Stanley.

Brando provided his own theory of the experience of constructing identity in performance, claiming that the phenomenon of any great performance was in the situation itself. He referred to another role for which he received an Academy Award. Brando said:

> Yeah. People say very moving. And people often spoke about the, 'oh, my God, what a wonderful scene, Marlon, blah blah blah blah blah blah.' It wasn't wonderful at all. The situation was wonderful. Everybody feels like he could have been a contender, he could have been somebody, everybody feels as though he's better, he could have been better. Everybody feels a sense of loss about something. So that was what touched people. It wasn't the scene itself. There are other scenes where you'll find actors being expert, but since the audience can't clearly identify with them, they just pass unnoticed. Wonderful scenes never get mentioned, only those scenes that affect people.[78]

The effect of Brando's performance on future interpretations of Williams's situation in *A Streetcar Named*

---

[77] Tennessee Williams described his first meeting with Marlon Brando during which Brando repaired the plumbing and fixed the lights. See Tennessee Williams, *Memoirs* (New York: Doubleday, 1975), 131.

[78] Lawrence Grobel, "Marlon Brando Interview," *Playboy* 26, no. 1 (January 1979): 97.

Desire cannot be diminished. In fact, many contestants in the Stella shout-off demonstrably perform a memory of Brando's performance although most have neither read nor seen the play version of the script.[79] Kazan, director of both the first stage and first film production of *Streetcar,* described Stanley's social behavior: "[Stanley] is the basic animal cynicism of today. 'Get what's coming to you! Don't waste a day! Eat, drink, get yours!'" Kazan said that "God and nature gave [Stanley] a fine sensory apparatus—he enjoys!"[80] Both vulnerable and bullish, Stanley as a World War II veteran symbolizes the emotional devastation and cultural ravages of war. Stanley survived the war and returned a fighter, living on his instincts and masking his limited facility for language through outbursts of passion.

Williams's characterization of Stanley exceeded all expectations for an actor's playing in the 1950s. Williams's vision of the under-represented, such as the poor and poorly educated, reached beyond theatrical styles such as Modernism and the avant-garde. Writing on Williams, Philip Kolin argued that Williams constructs an identity for the play [*Streetcar*] outside the sphere of traditional realistic theatre. "People have said that Williams absolutely invented the idea of desire

---

[79] Writer questioned 20 participants.

[80] David Richard Jones, "Elia Kazan and A Streetcar Named Desire," in *Great Directors at Work* (Berkeley and Los Angeles: University of California Press, 1986), 145.

for the 20th century," Kolin said. "It was a play that dealt with for the very first time on the *American* stage, female sexuality *and* male sexuality."[81] Critic Lloyd Rose stated that Stanley was "a nightmare feminist critique of maleness: brutish and infantile."[82] Recalling Munoz's interpretation of identity in difference, I suggest that Stanley participates in a "disidentificatory performance" of traditional masculinity. The duality of his communication to Stella is at once male and female, renouncing that which "majoritarian culture has decreed as the 'real'."[83]

A phenomenon of communication

In considering the "real" as the norm, Brando's communication through the name "Stella," breaks with the 'real' and pushes margins of the norm. The shout-off competition *eventifies* the phenomenon of the utterance "Stella," which is identified with Williams, Brando, and the festival itself. The contest makes an event of the festival and offers another pathway to attaining celebrity status: if not through writing then through shouting. The shout-off appeals to the media and the unpredictability that the media

---

[81] Philip Kolin, *Tennessee Williams: A Guide to Research and Performance* (Westport, CT: Greenwood Press, 1998), 51.

[82] Lloyd Rose, "A Streetcar Named Desire," *Washington Post*, 21 January 1994.

[83] Jose Estaban Munoz, *Disidentifications* (Minneapolis: University of Minnesota Press, 1999), 194.

crave. In its competitiveness, the shout-off communicates a culture of aggression. Someone wins. Many lose. Spectators cheer, applaud, and, through their responses, participate in the contest's choice of winners.[84] Spontaneous and direct, the contest's playful communication mediates the inherent hostility among tourists and residents; scholars and vendors. The contest contrasts with the seriousness of the writing life as studied throughout the festival's system of panels and master classes.[85] The contest expresses difference and constructs meaning through performance.

Simply put, Stanley screams for Stella and in the power of this utterance restores a memory of a groundbreaking stage and screen performance, the phenomenon of which never ceases to inspire exploitation. Brando's performance of Stanley, expressing his desire for Stella, defies traditions of the strong silent type. Brando's "Stella" rattles the foundation of what is "normal" between a man and a woman. Through his failure to restrain his emotions, Stanley "disidentifies" with the "pasty normative" traditions of middle-class southern culture."[86] Stanley's passionate plea for his wife echoes the

---

[84] The 1996 beginning of the Contest anticipates the surge of realty-based contests that have dominated television program for the last five years.

[85] Erving Goffman, *Frame Analysis* (Boston: Northwestern University Press, 1974), 48, 49.

[86] *Pasty normative* is used in this context to refer to heterosexual anglo-saxons. See Jose Estaban Munoz, *Disidentifications* (Minneapolis: University of Minnesota Press,

"over-the-top" hyper-expressiveness associated with discourse on Latino/Latina conduct, certainly not what audiences knew of behaviors of Poles.[87]

The memory preserved by the re-enactment of the mediated performance of actor Marlon Brando, playing Stanley Kowalski to actress Kim Hunter's Stella, resonates below the surface of quotidian life. Not limited by gender, but restricted by text, the performance of one word said three times maintains the power to perforate the tension between opposing forces.

The infamous exchange created by Tennessee Williams in *A Streetcar Named Desire*, conjures an identity not only for the participants, but also for the festival. The festival wears the Stella shout-off contest as a badge of difference that distinguishes it from more conservative Williams festivals such as those in Clarksburg, Mississippi, and Key West, Florida. Borrowing from Joseph Roach, Stella and Stanley are "betwixt and between," poised between several dialectics, including lovers and children, performance and ritual, back and front, ritual and media, scholarship and spectacle.[88]

The festival's ten-year reiteration of "Stellllaaaah, Stellllaaah, Stellllah!" affirms the power of the *theatrical event* to transform the ordinary into the extraordinary; to

---

1999), xii.

[87] Jose Estaban Munoz, *Disidentifications* (Minneapolis: University of Minnesota Press, 1999), 39.

[88] Joseph Roach, *Cities of the Dead*, (New York: Columbia University Press, 1996), 33.

satisfy the participants' interest in communicating their identity through the celebrity of Williams and Brando. They welcome the communication with others with whom they construct a phenomenon of meaning based upon the experience shared through performance and within the context of their own experiences.[89]

Whether engrossed in the act of competing or the act of witnessing, the shout-off participants travel along a liminal terrain where the past informs the present and a theatrical event dissolves the status quo. In a similar way that Williams, over the course of a New Years' Eve in 1938, passed from puritan to libertine, the "shouters" transport their identities across the frames of time and place. In the length of time it takes to perform the three words, "Stella, Stella, Stella," the competitor frees himself from the surrounding community, risking his previous status of anonymity to attain an identity through performance that communicates on multiple levels. As evidenced in the extraordinary vocal and physical energy exercised by Stella shouters, Sauter's multi-level communication informs the phenomenon of the eventification process. According to Sauter, it is through artistic, sensory, and symbolic levels of expression that the participant communicates his relationship to the character as

---

[89] Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums, and Heritage* (Berkeley: University of California, 1998), 73.

written, to the actor as remembered, and the sensorial experience of the French Quarter that frames the event.

When the shouting is over, participants blend into the crowd or grab a fellow shouter by the neck in a gesture of camaraderie, douse themselves in water, perform strong man poses, and some collapse on the ground. The performance does not appear to end and the communication generated by the moment of theatre history spreads through the observers. For some, whether participant or observer, it is a moment of escape or life-altering exchange, for others it is an event to retell. The Shout-off asks participants to suspend their disbelief in the power of performance to transform our quotidian lives into the extraordinary experience of celebrity. Although constructed by its organizers as a publicity stunt, the contest has resulted in a tectonic shift in the festival's identity. I suggest that the shout-off eventifies a moment of theatrical history and destabilizes the identity of the festival as a literary conference.

In 2004, I asked a contest finalist about his motivation for shouting. He said, "I thought of the things I want in life, and I made it all about Stella."

Chapter Five

Theatricality and Celebrity: The Panel and the Master Class Events

Theatricality and the panel

This chapter considers two additional case studies of festival program offerings as theatrical events, the panel and the master class. Conceptually they fall between the theatrical encounter and the theatrical performance within the context of theatrical systems. I posit that the panel and the master class programs provide opportunity for encounters among performers and spectators while providing an example of the influence of theatrical communication on historical representation. This is a particularly crucial observation, when the panel's mandate for theatricality intersects with its role of biographical historicism. Theatre scholar Thomas Postlewait cautions against using the theatrical event as evidence. In his article, "Constructing Events in Theatre History," he writes, "so, any kind of historical source (verbal, visual, material) is a possible clue, but not necessarily a reliable piece of evidence."[90] Although the panel, a mainstay among festival events, adds to the

[90] Thomas Postlewaite, "Constucting Events in Theatre History," in *Theatrical Events: Borders, Dynamics Frames*, eds. Vicky Ann Cremona, Per Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch (Amsterdam-New York, New York: Rodopi, 2004), 39.

theatrical experience of the festival, I ask, what happens when theatrical communication intermingles with historical record?

Conceptually, the panel manifests a *playing culture* in which public discourse and its exchanges generate unpredictable outcomes. For board chair Patricia Brady, the panel can be a barometer of the festival's success. In a 1999 interview, she said:

> One of the ways I really tell when the festival is successful is when people come pouring out of a panel and they have to talk about what they've just heard. They're talking about ideas and writers and they run over to the book fair and buy every book by an author they've *never* heard of.[91]

Brady describes the unpredictable reaction of spectators following the immediacy of an encounter with the participants. Yet, the spectators experience the event-ness of the panel, which is rich in its multi-leveled communication and *contextual theatricality*. During the ninety-minute session, four or five subject matter experts engage in a discussion of topics loosely situated around Williams, New Orleans, and the literary experience. Like a theatrical performance, the panel is a ticketed event and a mainstay of programming since the first annual festival in 1987 that listed the following panels:

---

[91] Patrica Brady, Ph.D., board member and director of programming for the Tennessee Williams/New Orleans Literary Festival, Interview by author, 24 March 1999, New Orleans, videotape recording, New Orleans Historical Collection, New Orleans.

> 1. "I Remember Tennessee" panel included reminiscences by friends moderated by Kenneth Holditch. Panelists include Jack Frisks, Bob Hines, Lyle Leverich, Anna May Maylie, Dan Mosley, Eric Paulsen, and Jere Real…
> 2. "New Orleans as a Home for Writers," featuring Rick Barton, Sheila Bosworth, Christopher Blake, Everette Maddox, and Chris Wiltz. Moderated by Ralph Adamo.[92]

The panels are regularly staged in the *Le Petit Theatre* with participants seated under theatrical lighting on the lip of the stage. Behind the panelists there may be set construction for the evening's play production. They sit behind a table draped in a white cloth with the festival logo painted on the front. Microphones are situated in front of each speaker to accommodate audio projection and recording.[93]

In the house, standing microphones are available at the end of each aisle, anticipating interaction with the audience. Lighting reveals the audience seated in the theatrical context of *Le Petit Theatre*. Although the context is theatrical, the communication is intimate.

The festival's director of programming may fashion the topics, but board President Patricia Brady (2006) established a criterion for the theatricality of the panel. For Brady,

---

[92] In the 1987 festival, there were two literary panels; in 1996 the festival expanded its offerings to twenty-two panels and that number increased to twenty-five by 2005. Over the last ten years, the charge for a festival panel pass has increased from $35 in 1997 to $60 in 2007. See *Tennessee Williams/New Orleans Literary Festival Online*, "Two Decades of Highlights," 2007. http://www.tennesseewilliams.net/index.php?topic=highlights&page=3 2007.

[93] Audio recordings of the panels and interviews are sold on site at the festival and over the homepage of the Tennessee Williams/New Orleans Literary Festival homepage. <http://www.tennesseewillimas.net> 05 January 2007.

the ease of encounter between participant and spectator defines the event. She said:

> Our panels are about conversation. It's as if you're sitting in on a wonderful conversation between, among some of the people you most admire. And that's what we strive for, and that's what we push our moderators to do…to keep everything just snapping along. We can't have anything be stilted and really dull. That's what we avoid.[94]

Executive Director LouAnn Morehouse observed that the panel offered opportunity for direct communication between spectators and participants who are influenced by the theatrical context of the New Orleans setting. In a 1999 interview, Morehouse said:

> So I think it's people who value communication—direct, personal communication. They're sitting out there and it's of the moment. There's nothing separating them from the stage where those people are talking. And, for that matter, you can participate. You can ask questions and you can talk to those people. You can talk to them after their… during their panel, when we open it up for conversation. You can also go out into the courtyard and meet them face-to-face and address them if you like. And it must be the immediacy of the communication.[95]

The panel has a published start and stop time that is well-monitored by volunteer staff. The moderator contributes additional controls and plays a leading role in creating and sustaining the performance dynamics. By continually moving

---

[94] Patrica Brady Interview, Historic New Orleans Collection, 1999.

[95] LouAnn Morehouse board member and executive director for the Tennessee Williams/New Orleans Literary Festival, Interview by author, 24 March 1999, New Orleans, videotape recording, New Orleans Historical Collection, New Orleans.

the chat forward, the moderator establishes and maintains the event's pacing and tone, asking for someone else to comment or initiating laughs as needed.

As the panelists parry, sparring wits and matching anecdotes, the audience's reactions are clearly visible to the participants. With the camera present in the back of the theatre, recording the event for New Orleans public television, I deduce the spectator's role as one of participant such as those in televised talk or game shows where the audience's reactions are integral to the participants' actions. The event is conceived on the bases of the interactions between the two groups. The panelists display competitiveness or playfulness in their communications styles, matching and topping queries and anecdotes. The obvious theatricality of their delivery exposes the goal of the panel's *theatrical playing*, which I posit to be, "Who among us was closest to Tennessee Williams when he was alive? Now, prove it!"[96]

Brady insists on the participants' sticking to the panel's *mise en scene*. For Brady the success of the festival

[96] While considering this interchange, I was reminded of another festival panel "Performing Tennessee," during which Tab Hunter recalled the notorious performance of Ruth Douglas and Tallulah Bankhead who sacrificed the script to the experience of upstaging one another in Williams's play, *The Milk Train Doesn't Stop Here Anymore*. See Tab Hunter, "Performing Tennessee," Tennessee Williams/New Orleans Literary Festival, Festival Panel, Ballroom, Bourbon Orleans Hotel, New Orleans, 1 April 2006, Cassette.

is keyed to the immediacy of communication between participants and spectators. She says:

> Death to any panel is to let people read papers. To do the scholarly thing where people have something prepared and they read it off the page because then they're horrible and they're boring...we want the most serious writers to just talk to our audiences.[97]

The challenge of discussing a festival, in particular a literary festival as a theatrical event, is complicated by the assumption of historical integrity. The topics carefully link scholarly interests with marketing hyperbole. For example, the 2002 program for Friday, March 22 lists as one category, "Panels and Theater Events." The listed offerings include the following: "Ignatius Redux: The Life of Ignatius Reilly and His Creator, John Kennedy Toole"; "Mother Hen, Cheerleader, Whipping Boy, and Gunslinger or The Editor's Many Faces"; "Ordered nature: An Imagined Walk through Louisiana Gardens"; "The Traveling Companion by Tennessee Williams"; "Lies, Secrets and Slander: The Truth about New Orleans Women"; "Tennessee's Women"; followed by "the First Annual Festival Poetry Slam: The Purpose of Poetry/The Poetry of Purpose" and a production of *Sweet Bird of Youth* staged in *Le Petit Theatre*. For each panel, the moderator begins with an introduction of each member and a recitation of the participant's credentials.

---

[97] Patrica Brady Interview, Historic New Orleans Collection, 1999.

To investigate the panel, I borrow the questions of Thomas Postlewait when he investigated a production of Henrik Ibsen's, *A Doll's House* and the consequent reviews as a unified theatrical event. He asked:

> Which of these reviews best defines the event?… For instance, one disapproving commentator, Robert Buchanan, used the term 'sluttish young hussies' to describe not only the actress Janet Achurch and the character of Nora but also the women spectators as the play. Here we have an artifact, but is it a fact? If so, whose fact?… What epistemological code is this statement written in? Is it a moral, social, political, or aesthetic judgment?[98]

Theatricality and the Williams's legacy: Maria St. Just

For the purpose of this dissertation on theatricality and the festival, I use "Tennessee's Women" for a case study to examine Sauter's concept of a *theatrical event* in the context of Postlewait's argument.[99] Sauter suggests a close reading of events regarding how a concept of theatricality informs another reading of an event.[100] The topic of Maria St. Just as one of Williams's women appears to stir the "performer" in all of the panelists.

---

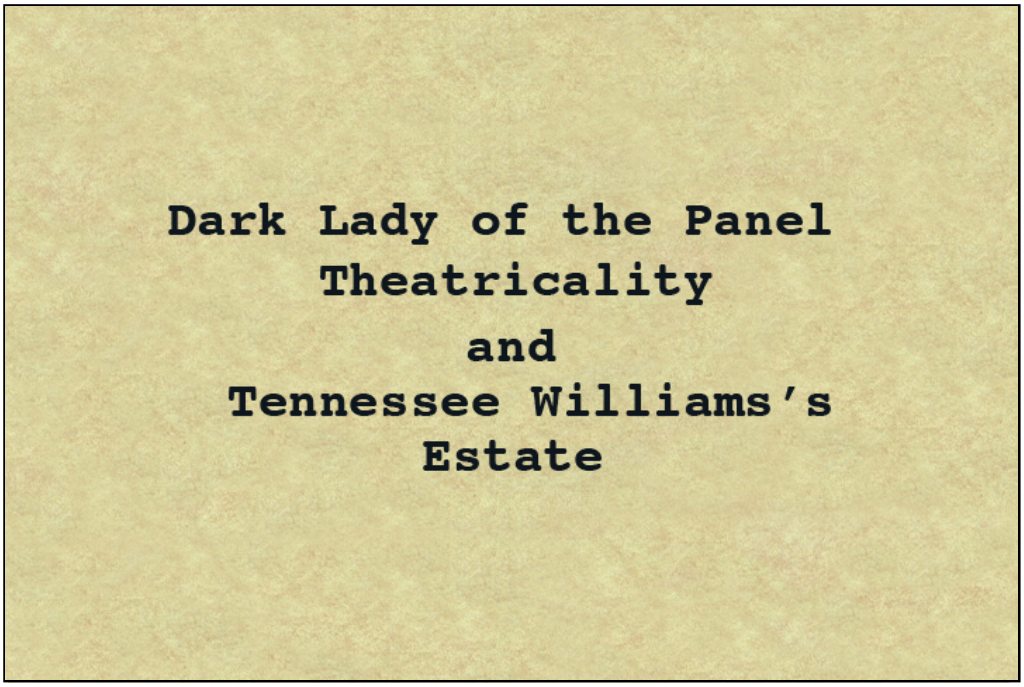
[98] Thomas Postlewait, "Constructing Events in Theatre History," in *Theatrical Events Borders, Dynamics, Frames* (Amsterdam: Rodopi, 2004), 40.

[99] For a detailed listing of festival programs see appendix C.

[100] Willmar Sauter, *The Theatrical Event* (Iowa City, Iowa: University of Iowa Press2000), 66.

VIDEO: The Dark Lady of the Panel: Maria Britneva, The Lady St. Just and the Theatricality of Tennessee Williams's Estate (TRT 07:50)

Click on the frame below to access associated video for a short documentary program to be viewed at this point. When you are finished screening the video, return to the document.



As the video evidenced, the physically absent Maria appears as a force, disaffecting the benign banter associated with affable discourse. The festival's panel discussions reveal a glimpse of the sardonic wrath of Williams's relationships. The Williams estate's power systems speak through the special interests of the panelists: academic, family, celebrity, cultural, religious, and economic systems. The panelists vie for the winning proposition of "I was closest to Williams when he was alive!" The topic of St. Just heightens the intensity of long-standing intercultural divides regarding the Williams estate such as his religious affiliation contested in the panel and evidenced on the site of his grave.

Intercultural misunderstandings and theatrical discourse

On a hillside of the Calvary Cemetery in St. Louis, Missouri, a simple, pink granite gravestone identifies the burial site of Tennessee Williams, one of America's most celebrated playwrights.[101] A site chosen by his younger brother Dakin Williams, his grave lies alongside that of his mother, Edwina Dakin Williams. Both Tennessee's and his mother's memorial markers bear the Christian cross. A close

[101] John Sime, "Tennessee Williams, 1911-1983: the Passionate Playwright," reprinted from *American Funeral Directors Magazine* in *Funerals of the Famous* (Iselin, NJ: Kates-Boylston Publications, 1999), 53.

reading of the cross, however, indicates a division between Tennessee's cultural experience and that of his family. The cross on Edwina's marker is Latin in origin, consistent with Anglican Christian traditions, having a single horizontal line across a vertical one. Tennessee's marker, ordered by St. Just, is engraved with a cross associated with the Greek or Eastern Orthodox traditions, signified by two diagonal lines intersecting one vertical line. Additional engravings create an impression of Williams's writing life, noting his assumed name, Tennessee Williams; his birth and death years, 1911-1983; his professions, poet and playwright; and a short quote from his play, *Camino Real*: "The violets in the mountains have broken the rocks."[102]

On the marker's alternate side, engravings cite personal information, including his birth name, Thomas Lanier Williams, and the dates of his birth and death written as: 26 March 1911 and 25 February 1983. Also on this side of the stone, two symbols in *bas-relief*, frame Williams's name and dates. Above the engraving is the Russian Orthodox cross and below is an engraving of a single rose with a three-leaf stem.[103] These last images, chosen by the Russian Maria Britneva, the Lady

---

[102] Tennessee Williams, *Camino Real* (New York: New Directions Publishing, 1971), 591.

[103] John Sime, "Tennessee Williams, 1911-1983: the Passionate Playwright," reprinted from *American Funeral Directors Magazine* in *Funerals of the Famous* (Iselin, NJ: Kates-Boylston Publications, 1999), 53.

St. Just, co-trustee of the Williams's estate, caretaker of Rose Williams, and Williams's friend for almost four decades, suggest the identity of the people closest to Williams in life and in death. Their representation links Maria and his sister, Rose, to Williams's life and his memory. The presence of the Russian cross insists on consideration of a spiritual relationship with St. Just.

Considering the fact that Edwina's father had been an Episcopal minister and that Tennessee had left his estate to the University of the South, Sewanee, Tennessee, an Episcopal Seminary and alma mater of his grandfather, it is not surprising that the symbol of a cross would be associated with their memorials.

Performing her role within the context of British and Russian traditions, St. Just's mystery begins to unravel. Informed by the writings of Michel Foucault on systems of power, my work explores the religious and economic context of St. Just's heritage.[104] My research is informed by Foucault's work, which moved historiography out of consideration of "human nature" into the world of exploration of the multiple agendas and contexts from which "history" is derived.[105]

---

[104] Michel Foucault, Michel Foucault, *The Discourse on Language in The New Cultural History*, ed. Lynn Hunt (Berkeley, CA: University of California Press, 1989), 29.

[105] Michel Foucault, *The Discourse on Language in The New Cultural History*, ed. Lynn Hunt (Berkeley, CA: University of California Press, 1989), 30.

This important clue, evidenced in the gravestone's carved imagery, provides a glimpse into the relationship between Tennessee Williams and Maria Britneva, the Lady St. Just, who died February 18, 1994 at her British estate, reportedly of a heart attack brought on by severe rheumatoid arthritis. Gore Vidal writes in her obituary, "A good Russian Greek Orthodox, she believed in the after-life."[106] By faith, Britneva St. Just fixed her relationship to Williams in stone, choosing to place an Eastern Orthodox cross together with an image of a rose. Through her selection of the rose and the cross, Maria Britneva St. Just makes manifest her bond with Williams.

During the panel "Tennessee's Women," Virginia Spencer Carr, a once potential biographer of Williams, says, "Maria saw that when Tennessee died, she could have in death what she could not in life."[107] Legally bound together with Williams through his estate, St. Just exercised her responsibilities as co-trustee, with attorney John Eastman, to take care of his multiple funerals, memorial services, and to provide for his gravestone. Her responsibilities, according to Williams's Last Will and Testament, included caring for Williams's

---

[105] Michel Foucault, *Archaeology of Knowledge*, trans. By A.M. Sheridan Smith (New York: Pantheon Books, 1972), 9-10.

[106] Gore Vidal, "Maria St. Just Obituary," The Independent (London) 25 February 1994, Gazette Page.

[107] Virginia Spencer Carr, Panelist at the Tennessee Williams/New Orleans Literary Festival Panel, Le Petit Vieux Theatre, New Orleans, Louisiana, 22 March 2002.

sister, Rose, and serving as co-trustee of his estate.[108] Because the Will is often misquoted regarding St. Just's position, I include the exact words of the document housed in the Archives of the University of Delaware Library. It reads:

> **ARTICLE XIV**
> I hereby appoint LADY MARIA ST. JUST and JOHN L. EASTMAN, as Trustees of the trust created hereunder. If either of my trustees shall die or shall for any reason fail to qualify or cease or refuse to continue to act as Trustees hereunder or shall be removed then the remaining of my trustees shall serve as my sole Trustee hereunder.[109]

Because of Eastman's lack of experience with theatrical works, he defaulted to St. Just to exercise Williams's desires as articulated in his Will.[110] In Article VI, Williams directed his trustees to control access to his papers. The Will read:

> All my papers shall be available to such persons writing my biography of whom my Executors and/or Trustees shall have approved.[111]

St. Just exercised her responsibilities to the letter of the law, including Russian Orthodox canon law, which provided

---

[108] Tennessee Williams, "Last Will and Testament, and Codicil" University of Delaware Archives, 1982.

[109] Tennessee Williams, "Last Will and Testament, and Codicil" University of Delaware, 1982.

[110] John Eastman describes his practice as having mostly music clients. He is best known for his role in negotiating the breakup of the Beatles; his sister, the late Linda Eastman, was married to ex-Beatle and Eastman's client Paul McCartney. Other clients include David Bowie, Billy Joel and Willem De Kooning. See "John Eastman, New Events and Calendars," *New York University School of Law Online*, 30 September 2004.

[111] Tennessee Williams, "Last Will and Testament, and Codicil" University of Delaware, 1982.

a unique interpretation of the responsibility of property and its ownership. Adopted at the Sacred Bishops' Council of the Russian Orthodox Church, this document set forth the basic provisions of the Church's teaching on church-state relations and a number of problems socially significant today. The document read:

> **The Bases of the Social Concept of the Russian Orthodox Church**
>
> The intellectual property, such as scientific works and inventions, information technologies, works of art and other achievements of the creative thought acquires a growing significance. The Church welcomes the creative work aimed at benefiting society, and deplores the violation of copyright.
>
> In general, the Church cannot approve the alienation and re-distribution of property with violations of the rights of its legitimate owners. An exception may be made only for the alienation of property based on the law, conditioned by the interest of the majority of people and accompanied by fair compensation. Russian history has shown that the violation of these principles has always resulted in social upheavals and people's suffering.[112]

St. Just constructed for herself an important place in American theatre history. Though a little known actress, she played a leading role in the life of Tennessee Williams and the subsequent renaissance of his work. British actor and director Kit Heskat Harvey writes, "Too rich to care about money, she was concerned only for the integrity of the

---

[112] Vsevolod Chaplin, "Remaining oneself in a changing world: the Bases of the Social Concept of the Russian Orthodox Church" *The Ecumenical Review,* Jan-April, 2002 http://www.russian-orthodox-church.org.ru/sd00e.htm.

performances which she was empowered to authorize. There hasn't been a dud since his death in 1983; and that his reputation is now restored is thanks to her."[113] Working on behalf of his estate, she devoted herself to ensuring that Williams's works were presented in quality productions, by leading directors, with actors who were equal to his style, bravura poetic realism. St. Just ensured that the years after his death saw not, as so often is the case, an eclipse, but a renaissance. When her collaborators fell short of her high standards, she made her displeasure evident.[114]

My experience of examining the panel of "Tennessee's Women" supports warnings of Thomas Postlewait about confusing theatricality with historical research. The value of the panel's theatrical interpretation of Maria St. Just is important to Williams scholarship because of how St. Just has been raised into scholarly conversation on both sides of the Atlantic. Now more than a decade after St. Just's death, with new analytical tools available in a new era of Williams scholarship, I argue that the controlling power of St. Just appears justifiable. Often the target of negative comments and murder accusations, St. Just's memory surfaces at the Tennessee Williams/New Orleans Literary Festival and incites panelists to heighten descriptive details and embellish their

---

[113] Kit Hesketh-Harvey, "Obituary Maria St. Just," *The Independent (London)* 25 February 1994, Gazette Page.

[114] 1994 *Times Newspapers Limited, The Times,* February 19, 1994, Saturday.

stories with personal anecdotes disparaging St. Just as a notorious villainess of the Williams's estate. Though entertaining, the panelists's interpretation of the identity of St. Just cannot be confused with scholarship on her relationship to Williams. In the case of the panel entitled "Tennessee's Women," theatrical communication contributes to the eventness of the festival while jeopardizing the integrity of the facts. As panelists assail St. Just, they add worth to her identity and to their own scholarly celebrity, a currency of the festival.

Theorizing celebrity

Tennessee Williams is far from the only celebrity name that finds its way into the festival programs. Festival guests include many nationally acclaimed writers, performers, and scholars. Celebrities attending the festival range in level of prestige from Oscar Award winners such as Kim Hunter and Patricia Neal to Pulitzer Prize winners Rick Bragg, Edward Albee, and Yusef Komunyakaa. But there are many different varieties of celebrity. In fact, Ziauddin Sardar of the *London Statesman* says:

> There are as many different kinds of celebrity as there are animals in the zoo. Some celebrities—Michael Jackson, Arnold Schwarzenegger, Madonna—are so improbable that, like the platypus or the kiwi, they could never have been imagined by an ordinary mind. Others have become celebrities by predatory behavior among their own

> kind, like sharks. Then there are celebrities who have suicidal tendencies, like the proverbial lemming; celebrities who shock, like the jellyfish; celebrities with foul mouths, like the parrot; and celebrities who, like vermin, are famous for no reason at all.[115]

The concept of celebrity works to create an essential link in the theatrical systems of the festival's apparatus. Celebrities, whether pop stars or literati, participate with spectators in a form of communication that I suggest relates to Sauter's concept of theatrical playing and symbolic communication. Celebrities enable audiences to gain a temporary release from the estrangement that besets them in everyday life.[116] Theorists postulate that the generalized condition of alienation common among members of capitalist societies can never assume anything other than that of a transient form.[117] For scholar Chris Rojek, writing in the field of socio-economic culture and tourism, the culture of celebrity is irrevocably bound up with economics. He argues that enterprising organizations [such as the Williams/New Orleans festival] make use of celebrities as objects of desire

---

[115] Ziauddin Sardar, "Trapped in the Human Zoo," *New Statesman* 130 (March 2001): 27.

[116] The *gaze*, then corresponds to desire, the desire for self-completing through another. There is a struggle over the gaze: one gets to look, to be master of the gaze; the other or (Other) is looked at. Therefore, the owner of the gaze extends beyond the struggle between the sexes. The gaze colors relations between the majority and the minorities and between the first world and the third world, whose inhabitants can be the object of the gaze because they are viewed as exotic and as living in a timeless present*ness* outside history. See Margaret Olin, "Gaze," in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 215.

[117] Chris Rojek, *Celebrity* (London: Reaktion Books, 2001), 34.

and that the desire of celebrity depends on persistently renewing the bonds of social attraction between celebrity and spectator. Celebrities serve to humanize the process of economic exchange and become an addictive ingredient to the festival's recipe for cultural tourism.[118]

Another clue to the festival's use of celebrity comes from University of Wisconsin Professor Yi-Fu Tuan who proposes that [at a festival] "everyone is involved, plunged in the midst of a world of exciting color, sound, and movement. In sharp contrast is the bystander in a glassed-in world of his own."[119] Then one assumes that a festival must therefore focus on encounters or the paradox of isolation, a state of *communitas*, and the second stage of van Gennep's concept of ritual.[120] Theories of celebrity and community inform the festival's identity as a theatrical event.[121] To that end, I observed *celebrity* as a trigger of involvement and involvement

---

[118] Chris Rojek, *Celebrity* (London: Reaktion Books, 2001), 14.

[119] Yi-Fu Tuan, "Space and Context," in *By Means of Performance: Intercultural Studies of Theatre and Ritual*, ed. by Richard Schechner and Willa Appel (Cambridge: Cambridge University Press, 1990), 240.

[120] Victor Turner explains that the term "ritual" denotes those aspects of prescribed formal behavior that have no direct technological consequences. If one performs *Trobriand* gardening ritual, for example, this will not directly cause the tare crop to grow. The "prescription," or prescribed component in the definition, is ordinarily provided by cultural tradition, but it may in some cases be a spontaneous invention of the individual. See Victor Turner, *The Ritual Process: Structure and Anti-Structure* (Chicago: Aldine, 1969), 12.

[121] Richard Sharpley, *Tourism, Tourists, & Society* (Huntingdon, Cambridgeshire: ELM Publications, 1994), 32.

as a key to the symbolic communication of celebrity.[122] The lure of the celebrity overcomes the apathy associated with human isolation, bridging the interpersonal distance by means of focused attention corresponding to desire, the desire for self-completing through another.

Christine Wiltz,[123] award winning writer and festival board member, provided insight into the experience of *communitas* that evolves through festival encounters. She said:

> A lot of writers often feel very insecure and as if when you're sitting in that room it's a self indulgent sort of experience and after a while it can... it can almost feel meaningless, as if "What am I doing here? And how much effort…I mean, I mean I'm doing this effort, but where is it going?" When you arrive at the festival, then you get to be in the community of writers. Then you begin to see that there is a collective effort. And even though yours may feel just really minuscule at that moment in time, when you put it all together then you see that that effort means something.[124]

Commenting on the experience that occurs as a part of the festival from the point of view of a festival host and sponsor, Executive Director of the Louisiana Endowment for the Humanities Michael Sartisky said:

---

[122] Yi-Fu Tuan, "Space and Context," in *By Means of Performance: Intercultural Studies of Theatre and Ritual*, ed. by Richard Schechner and Willa Appel (Cambridge: Cambridge University Press, 1990), 243.

[123] Christine Wiltz is best known for her book, *The Last Madame: A Life in the New Orleans Underworld*, published in 2000 and winning the "Book of the Year 2000" by the New Orleans/Gulf South Booksellers Association.

[124] Chrisine Wiltz, author, interview by author, 24 March 1998, New Orleans, video tape recording, *Le Petite Theatre*, New Orleans.

> Speaking personally, there are moments that are absolutely memorable in the way that, uh, crucial life experiences are memorable. That moment when Stephen Ambrose was reading to the assembled crowd about the death of Merriwether Lewis, it was a moment of deep emotional contact. You could feel Steve's engagement with the life that he had studied and he wrote about. I could feel what Steve was feeling, and it was clear from the response of the audience that they in turn felt what we were feeling.[125]

Although the festival's apparatus offers numerous opportunities for celebrity and spectator encounters, I narrow the focus of my case study to Master Class Series. I propose that through closely grained observations and thick description, my study shows how the festival *eventifies* the master class through theatrical systems of ritual and celebrity.

For several years of the festival, I participated in and observed master class offerings. I made video and audio recordings of segments and interviews, and took notes on my observations. I viewed the classes from the perspective of a participant-observer and clarified my status to observers in the following ways: (1) I wore two badges: "Festival Media" and "Festival Volunteer"; (2) I introduced myself to festival workers, attendees and celebrities as a Ph.D. student at the University of Maryland; (3) I announced that my intentions were to research and publish on the Tennessee Williams/New

[125] Michael Sartisky, executive director of Louisiana Endowment for the Humanities, interview by author, 24 March 1998, New Orleans, video tape recording, Historic New Orleans Collection, New Orleans.

Orleans Literary Festival as a theatrical case study; and (4) I made my audio and video equipment clearly visible.

Eventifying the master class

The master classes provide an opportunity for fans, writers, and aspiring writers to listen to and speak with established literary figures from various fields who offer casual, professional, and intimate advice about the endeavor of writing. The master class event operates with consistency, creating a distinctive scenario.[126] The Master Class Series is a ticketed event and kicks off the festival's program at 11:00 a.m. on Wednesday, the festival's first day. The classes run for three days with its last class ending at 2:45 p.m. on Friday. The Festival charges $35.00 for admission to one class and offers a series pass for $375. The full series fee also includes a Festival Panel Pass and a reception Wednesday evening at the Historic New Orleans Collection. In exchange for the price of admission, the attendee attains entrance into an historic gallery and access to an encounter with a master-writer. The carefully timed seventy-five minutes provide time for presentation and questions and answers. Following the formal class session, the host invites attendees to meet with

[126] A. Manoff writes that narratives are organizations of experience. They bring order to events by making them something that can be told about; they have power because they make the world make sense. See David, Croteau, William A., Gamson, William Hoynes, and Theodore Sasson, "Media Images and the Social Construction of Reality,"*384*.

the guests for a book signing, which lasts for forty-five minutes. The well-honed and repeated sequence offers opportunity to observe the festival's *eventification* of the master class: the cultural context of the space, a museum, frames the exchange and packages the celebrity; the theatrical boundaries, such as the allocation of time, creates a bounded unit with a clear beginning, middle, and end; the contextual theatricality establishes boundaries for encounters between participant and spectator, then blurs the boundaries for an intimate exchange during the book signings; and the playing culture of the encounter encourages spectator engagement.

The setting of the Master Class Series is the Counting House, an elegantly restored room in the Historic New Orleans Collection building complex at 533 Royal Street.[127] (The environment engulfs one's imagination in reflection on an economic moment when a life of writing was affordable.)[128] French doors open from the courtyard into the gallery, providing an artful threshold to a transformative experience.

---

[127] "Buildings," *The Historic New Orleans Collection Online* 10 January 2007 http://www.hnoc.org/visit/buildings.php.

[128] "Victor Turner recognized aspects of liminality in such modern activities as attending the theatre, seeing a film, or visiting an art exhibition. Like folk ritual that temporarily suspend the constraining rules of normal social behavior (in that sense, they turn the world upside down), so these cultural situations, Turner argued, could open a space in which individuals can step back from the practical concerns and social relations of everyday life and look at themselves and their world—or at some aspect of it—with different thoughts and feelings." See Carol Duncan, "The Art Museum as Ritual," 477.

Art historian Carol Duncan says, "Museum space is carefully marked off and culturally designated as reserved for a special quality of attention—in this case, for contemplation and learning. One is also expected to behave with a certain decorum—common in ritual practices everywhere."[129] Museum scholars note that the designated time and place activate a special kind of expectancy, just as the oft-repeated "Once upon a time" creates a mood receptive to fantastic tales and an invitation to a ritual experience that can be transformative.[130] Others describe art museums as sites that enable individuals to cross the threshold of experiences or to move beyond the inhibitions of ordinary existence, stepping out of time, and attaining new, larger perspectives.

The Counting House walls are lined with romanticized portraits of perfectly posed young women and stoic men hung in gold-leafed Baroque frames. Skirts of white satin for the ladies, black frock coats for the men, gestures of gracefulness and poise characterize the portraits resting against pale blue walls. Simple pilasters wrap the walls and a large medallion adorns the ceiling above the antique chandelier, an eighteenth century emblem of enlightenment.

---

[129] Carol Duncan, "The Art Museum as Ritual," in *Critical Terms for Art History*, ed. Robert Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 477.

[130] Carol Duncan, "The Art Museum as Ritual," in *Critical Terms for Art History*, ed. Robert Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 479.

The prisms of daylight bounced through the crystals dapple the walls opposite the louvered French doors. The Counting House is across the courtyard from the Merieult House (circa 1720), and is an important clue to understanding the theatrical ritual that occurs. Scholars in museum studies explain that since the eighteenth century, museums have belonged decisively to a realm of secular knowledge, not only because of the scientific and humanistic disciplines practiced in them, including historic conservation, art, and archaeology, but also because of their "status as preservers of the community's official cultural memory."[131] Anthropologists argue that the supposedly secular, even anti-ritual, culture is full of ritual situations and events—very few of which take place within religious context. But western culture constructs museums to take on the role of publicly representing beliefs about the order of the world, past and present, and the individuals' place within that world.[132] Cultural anthropologist Mary Douglas urges a renewed inquiry into museums and their framing of disguised ritual for secular ceremonies. To historians, the gallery is associated with the secular approach to enlightenment.

---

[131] Carol Duncan, "The Art Museum as Ritual," in *Critical Terms for Art History*, ed. Robert Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 474.

[132] Carol Duncan, "The Art Museum as Ritual," in *Critical Terms for Art History*, ed. Robert Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 475.

Theatre and performance studies scholars discuss ritual as transformative, implying that it confers or renews identity or purifies or restores order in one's self or to the world through sacrifice, ordeal, or enlightenment.[133] While investigating the possibility of the classes as theatrical ritual, I spoke with several attendees about their master class experiences past and present. Several comments supported the concept of the Master Class Series as transformative. One spectator commented:

> G.C.: I missed that Michael Cunningham was here [in Washington, D.C.]. I so enjoyed his conversation at the [Tennessee Williams/New Orleans Literary] Festival. It was the highlight for me. I only wished I had read the book before his talk. It would have been so much more meaningful. I, too, was sorry to have missed the Festival. It seems it is one of the only times that I am able to think outside of any box. And maybe that is because it is one of the only times that someone does not want, expect, nor seek to get something from me.[134]

Another attendee reflects on her experience and recalls a feeling of renewal following a transformative experience. She said:

> J.D.: I'm still feeling so good that I went to TW/NO and reflecting on all I learned. It must have been just the tonic I needed.[135]

Theatrical communications and the master class

---

[133] Carol Duncan, "The Art Museum as Ritual," in *Critical Terms for Art History*, ed. Robert Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 479.

[134] Gayle Cooper, 24 April 2002, Personal e-mail (29 April 2002).

[135] Janet Dewar, 10 April 2002, Personal e-mail (29 April 2002).

My observations of the master class experiences support my perception of the *eventification* of the classes through theatrical systems.

I arrived at the end of the morning's first session with writer Rexanne Becnel, and I waited to receive my volunteer instructions from Paul Willis, the on-site coordinator at the courtyard of the Historic New Orleans Collections. Willis provided me with festival identification badges and asked that I remain at the ticket table taking money or previously purchased tickets until a few minutes before the start of the class, at which time I could move to the doorway of the class and continue my responsibilities while observing the class session.

From my vantage point, I observed that a table with stacks of books was setup in the courtyard just outside the long hallway where we were taking tickets. Historical buildings of coral hue framed this temporary bookstore. Tropical foliage climbed the walls. A table was set with free coffee with chicory (New Orleans style). Carol Antosiak, local book merchant, was managing book sales. On an easel, a poster noted Master Class sponsor Southeastern Louisiana University. The university's representative stood at the entrance to the master class ready to greet the celebrity instructor and the attendees. A press photographer aimed her camera at the approaching instructor Rexanne Becnel, first

presenter in the Master Class Series.[136] The size and openness of the courtyard appeared to encourage social interaction among those who had just left the previous class. A small gathering of about 10 people chatted and laughed. Another group of three stood around the coffee table, chatting and sharing glimpses of books taken from their bags. Several people stood in line to purchase books. Others waited in line for the attention of the first presenter, Rexanne Becnel, who was now seated at the book table and engaged in conversation with those whose books she was signing.

I see that Rexanne chats, nods, smiles, taking time to encounter each shopper. Meanwhile Carol Antosiak keeps taking money in exchange for books. Becnel remains seated while one fan leans in close as if whispering to Becnel. The fan then pauses her conversation to pick up her purse and retrieve her checkbook. Becnel waits calmly, quietly, then suddenly she reaches out to her fan as if continuing a story with a close friend. Becnel sustains the conversation while the purchaser writes the check and Becnel signs the book. Becnel performs her role as a seasoned professional heightening the intensity of the communication through touch and sound.

Ritualized process and creative outcomes

[136] Rexanne Becnel is the award-winning author of 16 novels and two novellas in the romance genre. Her most recent novel is the *Troublemaker*.

Over the course of the Master Class Series, I observed a remarkable similarity in the sequence of events such as the following account:

The presenter arrives at the courtyard of the Historic New Orleans Collection. There, he or she is greeted by a host, usually a board member from the festival, and after a casual introduction, the host escorts the presenter through the ten foot-high French doors and into the Counting House. With bowed head as if studying the richly colored carpet, the instructor walks along a long center aisle to the front of the narrow room. The instructor stands at the end of the long table, covered with a neatly fitted white linen tablecloth. A microphone and a clear glass water pitcher with glasses sit on the table. The presenter stands to observe the host who finishes greeting familiar faces that are gathering in the room. Once eye contact is made between the host and instructor, the host walks briskly to the front of the room paying little attention to the room's historical framing. At the head table, the two participants join heads and whisper. They nod, acknowledging some mutual understanding. At the timed moment, the host walks to the rostrum placed stage right of the table. The presenter sits and makes eye contact with members of the audience. First, the presenter acknowledges those who sit on the first few rows, gradually, the presenter expands visual encounter to include those sitting farther

back. The host continues with a two- to five-minute introduction, all that is needed due to the festival's publicity coverage and the celebrity's name recognition. The host takes a seat in the front of the room in the audience and the presenter/teacher begins.

I focused on two celebrity authors, Maria Arana and Rick Bragg as my subjects. Maria Arana, biographer, columnist, editor of *Washington Post Book Week*, chair of the Pulitzer Prize committee for fiction writing, typifies in her behavior the ritual established and repeated class after class and year after year in the Master Class Series. With Arana, I observed the theatricality of her presentation and its impact on the spectators. Arana's class took on a distinct shape evidencing the three stages of rites of passage. I observed with Arana, a one-person event.

As she took control of the class, she stepped into the former position of her host. She took time to observe those attendees already seated and continued watching as others arrived. She paused to experience the sensations of the room and in so doing cued the spectators into the here and now-ness of the experience. She began her story calmly with warmth in her voice. Her restraint controlled the spectators' apprehension about their participation. I observed that the audience was filled with mostly women approximately 40-70 years of age. Attendees wore clothing that ranged from tee-

shirts and shorts to loose flowing kaftans and expensively detailed suits. Arana was dressed in a dark purple, slim-fitting dress suit with a loose scarf around her neck. She regularly rearranged or stroked the scarf throughout her presentation and each time it drew the audience's attention back to her physical presence. Arana's appearance was carefully constructed to symbolize that of an artistic professional suited to the elegant setting of the Counting House gallery.

Arana began with eye contact with her spectators on the front rows and slowly worked her specific encounters beyond those close at hand. Her gaze fixed and held them one at a time as if to say, "are you listening now, do you hear me?" In an early comment, she announced her fear of the term, "Master Class" and said that she preferred to call it "bearing witness or giving testimony." She then switched to an easy Spanish interpretation of "testimony." The audience sat rapt, watching Arana as she built her story of a family with hidden roots of deceit. Arana spoke quietly, gesturing with grace from her audience to herself. She adjusted her loose scarf with the ease of a sculptor. I sensed that the audience knew the story of her book, because they sat leaning forward as if knowing there was a secret to be shared. The audience members remained steady in their gaze on Arana. Rarely a twitch or wiggle, cough or sneeze broke the spell that Arana's

performance cast over her students. Easily moving between past and present, Arana revealed the details of her life story, her academic orientation and her professional career as a critic. She lured different communities of interest with each story. She narrated her family story with anecdotes of the reception of her writing by family members. She confided that her mother asked why there were not more stories about her side of the family.

At the scheduled time for concluding the class, the host stood, applauded, and thanked Arana, who accepted the applause and articulated gracious thank you's to the spectators. Arana continued to stand while waiting on questions from the attendees. The host walked the floor with a microphone to record and project the questions. Arana fielded the questions until time for the "signing." She waited for the photo opportunities at the head of the table and then started a one-on-one conversation with each person who had the patience to wait in line. The fans came in close to Arana, chatting secretively as Arana signed the books. This pattern repeated itself for the run of the 45 minutes left in the free session. Even as Arana exited the gallery, she graciously greeted her students who followed her into the courtyard.

Another celebrity writer in the series of master classes was Pulitzer Prize-winning author Rick Bragg. I observed Bragg as I observed Arana: entering the Counting House

gallery. This time, I will recount the experience as if it were happening in the here and now:

I notice the royal blue rug with gold-wreath repeating design. Bragg is a large man wearing a long-sleeved white shirt. He does not carry a jacket. He appears deliberately unshaven. He presents an image of a businessman on vacation or someone who has worked all night. He speaks with a folksy southern accent and greets a room packed with student/spectators balanced equally with men and women. He begins his class with the story of his family, intimating his respect for his humble roots. He speaks of his "mama," with great respect. He refers to his "daddy" with restraint. He says, "I had to show the nobility of my mamma; I had to show the tragedy of my daddy. My mamma got thirty chapters and my daddy got two." Then, he stands, with arms crossed, he asks the audience, "How many of you women are married to Southern men? How many of you have a good one? How many of you are lying?" There is a burst of laughter from the audience. With the joke, Bragg builds a relationship among his audience. He continues, "You can always tell the ones that do…." He continues with his family story and a heroic representation of his mother. At this point, his performance takes on the quality of a religious service. He moves with the ease of a master preacher into a recitation from one of his books. Bragg speaks with a compelling cadence. After his reading,

there is much applause and then the autograph line forms. Clustered three abreast, the student/spectators stand halfway up the length of the room. The excitement from his presentation is still high. There is chatter among those standing in line. I hear people comparing notes on their writing experiences.

From the point of view of the white-clothed table, Bragg establishes his post in his next capacity as book signer, but first he poses for a series of flash photographs. Two men in their late sixties are first in line. They eagerly offer their hands to Rick and exchange comments to establish a point of common geography—Huntsville, Alabama. The gentleman repeats "Huntsville, Alabama." Clearly, he attempts to create a link with Bragg's Southern heritage. Bragg strongly grasps his fan's hands with unpretentious intimacy. I observe that even as the student/spectators wait in line, they face front, catching glimpses of Bragg, who continues to take his time with each fan. I do not see anyone leave the line. As the second gentleman gets his book signed, I hear, "How are you doing, Sir?" Bragg asks and extends his hand. Eyes are fixed on Bragg as he uses his pen, pointing into space at an unseen point of agreement. Bragg laughs. The signing happens, the book is returned to one person and the pen to another. Bragg grabs the next person's hand and pats the top with his other

hand. She opens with "I'm from Texas." "Oh, you are…?" Bragg adds and the scene repeats.

Outside, the books are moving off the table and into the hands of the shoppers. Shoppers are lined up two deep at the book table with money in their hands. Some leave with their books, others slip back into the gallery to rejoin those still in line hoping to speak to Bragg, anticipating an encounter with a literary celebrity, Rick Bragg.

The Tennessee Williams/New Orleans Literary Festival provides an example of the celebrity as a function of the *eventness* of the Master Class Series. My observations on ritual and celebrity are informed by the theories of Turner, Marshall, Rojek, Schechner, and Goffman. The festival creates opportunity through a disguised ritual acted out in a museum setting to eventify celebrity. In brief, the master class event contributes to the festival's theatricality. The celebrity assumes a power over people, becoming a kind of shaman or spiritually gifted leader to be sought after and possessed, who leads the spectators through a series of rites resulting in a transformation.[137]

Both the panel and the master class events offer insight into the festival's theatricality from its quality of

[137] Richard Sharpley, *Tourism, Tourists, & Society* (Huntingdon, Cambridgeshire: ELM Publications, 1994), 32.

heightened communication, to its ritual processes, through its scheduling, casting, and unanticipated outcomes.

Chapter Six

Conclusion: Conceptualizing Outcomes

> The theatrical experience doesn't stop after the performance but in the later reactions (that sometimes last for years) the cognitive, analytic approach becomes dominant. The spectator has witnessed something that he or she cannot let go immediately and through which one is stimulated to think…
> Peter Eversmann, *The Theatrical Event*

This dissertation offers a contrasting view to the notion of the Tennessee Williams/New Orleans Literary Festival as a site of cultural tourism.[138] My work proposes that the festival is not the answer to economic or social decline for New Orleans nor is it a way to enhance financial results for local service industries, although the 1987 timing of the festival's introduction implies a correlation.[139] My consideration of the Tennessee Williams/New Orleans Literary Festival is rooted in theatre studies and is interpreted specifically as a theatrical event. Therefore, my conclusions

---

[138] Jennifer Craik, "The Culture of Tourism," in *Touring Cultures, Transformations of Travel and Theory* eds. Chris (London and New York: Routledge, 1997 and 2000), 135.

[139] Jennifer Craik, "The Culture of Tourism," in *Touring Cultures, Transformations of Travel and Theory* eds. Chris (London and New York: Routledge, 1997 and 2000), 134.

create different expectations about the festival and its outcomes from those that might be of interest to social sciences or economists. The outcomes of the festival demonstrate the value of theatre studies to interpreting the Tennessee Williams/New Orleans Literary Festival. These observations of the festival lead me to contend that the festival is a system with the theatrical system as theorized by Sauter and Hauptfleisch. Their writings propose that the theatrical event exists through the collaborative process of theatre-*making*.[140] The theatre-making process provides the means of constructing an event more likely to be remembered. Hauptfleisch's final deduction informs my question about how theatricality informs the festival. He says:

> …one of the most important functions the theatrical system (and its many subsystems) have, as an element in the process of theatre-making, may be to provide the means whereby the theatrical event may be framed, seen, experienced, responded to and ultimately be remembered, so as to become a part of our collective memory.[141]

I acknowledge the process of theatre-making as integral to the eventification of the festival evidenced in the multi-layered communication detailed in my individual event-based case studies. I observe that the festivals' participants and

---

[140] Temple Hauptfleisch, "How Contexts Frame Theatrical Events," in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 299.

[141] Temple Hauptfleisch, "How Contexts Frame Theatrical Events," in *Theatrical Events: Borders Dynamics Frames,* ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch (Amsterdam—New York: Rodopi, 2004), 297.

spectators interact with each other and their interaction is informed by their experience of New Orleans. The festival experience is complicated by the additional informant of the festival's title as a "literary festival." I posit that the process of eventification infuses the festival experience with theatricality in its events, ranging from the Stella Shout-off contest to its panels and Master Class Series; it infuses each program with theatricality.

I conclude this dissertation by summarizing some of the theatrical events of the festival that are outcomes of the eventification process. The summary of outcomes also calls into scholarly discourse the process of theatre-making and its notion of playing that both heightens the experience of creating the festival and contributes to the unexpectedness of its outcomes. Sauter summarizes his approach in the introduction to *Theatrical Events*. He writes:

> Theatre becomes theatre by being an event, in which two partners engage in a playful relationship. While the interaction between performer and spectator – or rather: between stage and auditorium – represent the nucleus of the theatrical event, the event itself is defined by its position in the theatrical, cultural, and social world at large.[142]

<u>The festival chooses to highlight the following events in its twenty-year summary:</u>

> In 2006, Librix Continuum presented the Festival with *TENNESSEE*, a limited edition folio followed by a reading

[142] Willmar Sauter, *The Theatrical Event* (Iowa City, Iowa: University of Iowa Press, 2000), 11.

of *These Are the Stairs You Got to Watch*, a recently discovered play by Williams. Works of artist Clarice Smith accompany the text. K.A.R.E.S. Katrina Arts and Relief Emergency Support, was created to reach out to local artists affected by hurricanes Katrina and Rita (2005) and to offer mini-grants and relief in the literary community.

For 2005, the festival presented "Tennessee in the Quarter" that featured five previously unpublished scripts with four world premieres—*Thank You, Kind Spirit, Interior: Panic, Escape, and Mister Paradise*—and the New Orleans premiere of *And Tell Sad Stories of the Deaths of Queens.*

Also in 2005, Richard Thomas starred in *Blanche and Beyond* directed by Steve Lawson, a production based upon Williams's letters written during his years of international fame.

In 2002, actor Richard Thomas read from the *Collected Letters of Tennessee Williams, Vol. 1* in a stage presentation, *A Distant Country Called Youth*, directed by Steve Lawson.

The 2001 festival presented the rarely seen Williams plays *Tiger Tail* and *Roads Not Taken*—a presentation of alternate versions of *A Streetcar Named Desire*.

In 1999, the festival produced the rarely seen Williams play, *The Seven Descents of Myrtle*. Special guest of the festival was Kim Hunter, the actress who created the role of Stella in both the film and stage version of *A Streetcar Named Desire.*

In 1996, the festival commissioned the creation of *A More Congenial Climate*, a dramatic presentation based on Williams's interviews, poetry, and short stories. The script was written by David Cuthbert from a concept by Cuthbert and Francine Segal.

In 1995, the festival commissioned and produced two original theatrical productions: *Relative Madness*, a comedy by Phyllis Clemons inspired by Williams characters, and *Essee and Me and Tennessee*, concerning Williams's relationship with Diana Barrymore, written by David Cuthbert.[143]

---

[143] "Highlights, Twenty Years of the Festival," *Tennessee*

I introduce my additions to the festival's summary with the following events that represent the communicative impact on the experience. In an interview with Williams's collector Fred Todd, I established that the festival's site in New Orleans influenced him to work with the Historic New Orleans Collection to establish the Fred W. Todd Collection of Tennessee Williams. The Todd Collection continues to grow and top appraisers report it is the most extensive and important gathering of printed and manuscript materials documenting Williams's life and writing career to be held in private hands.[144]

Additionally, the festival co-sponsors two annual scholarly journals, the *Tennessee Williams Annual Review* and the *Tennessee Williams Literary Journal*.[145] The journals' distribution in hard copy and on line produces new Williams scholarship and presents newly discovered Williams works to readership in and beyond the United States.

The festival produces poetry readings and productions of previously unknown Williams works and versions of well-known works. New scholarship and publications on Williams become

---

Williams/New Orleans Literary Festival Online, www.tennesseewilliams.net, 1 February 2007.

[144] Highlights, Twenty Years of the Festival, Tennessee Williams/New Orleans Literary Festival Online, www.tennesseewilliams.net.

[145] Frequently asked questions. Tennessee Williams/New Orleans Literary Festival Online, Homepage www.tennesseewilliams.net.

causes célèbres. In 2004, the Historic New Orleans Collection Williams Research center held a reception honoring Philip Kolin's publication of *The Tennessee Williams Encyclopedia*.[146] With each festival and its growing community of attendees, Tennessee Williams grows in prestige. His value to the festival cannot be measured nor can the festival's value to Williams's posthumous identity be evaluated in finite terms. The encounter of Williams and New Orleans is ongoing through the eventification process. Decades after the original encounter, the results of the event continue to emerge in ways such as those described by former festival Executive Director LouAnn Morehouse who observed the unanticipated outcomes. She said in an interview:

> It's amazing to me what people gain from the festival. And, you know, I used to just be an innocent bystander who came and attended and was moved and thrilled like they were. But, of course, now that I've seen more behind the scenes I don't get to feel quite that way, unless I hear it from people. And I'm always amazed. It touches people in different... individually. It touches people in ways that you can't expect.[147]

In theatrical terms, the festival constructs an environment conducive to transformation. The encounters among participants and spectators within the context of New Orleans encourage creativity and surprising outcomes. Michael Arata in an interview explains:

---

[146] Attendants and participants in the Scholars Conference were invited to celebrate the book's launch in 2004 by Greenwood Press.

[147] LouAnn Morehouse, Interview *Le Petit Theatre*, New Orleans, 1999.

> The Tennessee Williams Festival has always been great because they've asked for participation from, whether it's the smallest art group, playwriting, playwrights, poets, theater companies, they always want vital input. I think that's what keeps it fresh. I think that's what keeps it alive. And I think that's what's made it grow, really. You know, they've asked everybody to participate.[148]

I submit that the festival is an incubator for creative products both literary and dramatic. The festival encourages the assimilation of information through artistic and socio-cultural systems that heighten the experience of the ordinary and theatrical to that of an event. As scholar Temple Hauptfleisch argues, eventification does not fit into a single model thereby stimulating creativity through communication. Author Christine Wiltz's observes:

> …you know, that blank page is scary. Sometimes the ideas just come in sort of a half-formed way. And there are two situations in which those ideas can become more fully-formed. Get it, get together with another writer who you can talk to about this, or get in a hypnotic state, you know, at five o'clock in the morning. That works for me. But I like the... I like the idea of coming together, not only with the other writers, but with the readers who are out there, who have things to ask you.[149]

Likewise, Michael Sartisky, director of the Louisiana Endowment for the Humanities, articulates his perception of the festival as a site of encounter. He says:

---

[148] Michael Arata, Interview *Le Petit Theatre*, New Orleans, 1999.

[149] Christine Wiltz, Interview *Le Petite Theatre*, New Orleans, 1999.

> What we've created is basically a large agora, a marketplace of ideas, where the writer is the public, and teachers and publishers and all of us who think that an intellectual life is what really makes us human, have an opportunity to get together.[150]

The events themselves spawn events. As of mid-March, 2007, the festival reported on its Website that one-hundred and forty original one-act plays were submitted and judged for a its "One-Act Play Competition." Since the first festival, the winner of the "One-Act Play Competition" has been awarded a cash prize and a reading of the play at the festival with the possibility of publication in the *Tennessee Williams Annual Review*. Five years ago, Paul Willis, current executive director, saw the opportunity to grow another festival on the model of the Williams/New Orleans festival. This May 10-13, the 5th annual "Saints and Sinners LGBTIQ Literary Festival" will take place in New Orleans's French Quarter.[151] Author and festival participant Bev Marshall found an editor and then a publisher through her festival experience. Now, she participates in panels and conducts master classes having found her transformation through her consistent attendance at the festival. Since 2002, she has published three novels: *Hot Fudge Sundae Blues*, *Right as Rain*, *Walking Through*

---

[150] Michael Sartisky, Interview, Interview Historic New Orleans Collection, 1999.

[151] "Saints and Sinners," *Literary Gumbo online,* 2007, http://sasfest.org/article.php?story=pr0702.literarygumbo, 10 March 2007.

Shadows. In an interview Marshall described her experience with the Master Class Series. She said, "It just elevates your spirit. You can't be too casual you have to be good. I gave it my all."[152]

This list does not intend to represent an exhaustive survey of the festival's outcomes. In this study, I have shown that the festival is a theatrical event and as a theatrical event acts as an agent of change. It constructs for participants and spectators an experience that does not stop at the conclusion of the festival. The festival communicates through a variety of expressive forms of theatricality and it produces a potentially transformative theatrical experience.

[152] Bev Marshall, Interview with author, 24 March 2004, New Orleans, video tape recording, La Provincal Hotel, New Orleans.

Sources Consulted

Tennessee Williams
Sources

Legal Documents

Williams, Tennessee. "Last Will and Testament, and Codicil." 11 Sept. 1980. Archived at University of Delaware Archives, 1982.

Letters

Williams, Tennessee, Key West, to Bill Barnes. Typed by Tennessee Williams. Bill Barnes Archives, Historical New Orleans Collection, New Orleans.

_____ , to Bill Barnes, August. Typed by Tennessee Williams. Bill Barnes Archives, Historical New Orleans Collection, New Orleans.

_____, to Bill Barnes, Good Friday. Typed by Tennessee Williams. Bill Barnes Archives, Historical New Orleans Collection, New Orleans.

_____, to Bill Barnes, 3:00 a.m. Monday. Typed by Tennessee Williams. Bill Barnes Collection, Historical New Orleans Collection, New Orleans.

_____, to Bill Barnes, 1 October 1971. Typed by Tennessee Williams. Bill Barnes Collection, Historical New Orleans Collection, New Orleans.

_____, to Bill Barnes, 14 May 1972. Typed by Tennessee Williams. Bill Barnes Collection, Historical New Orleans Collection, New Orleans.

_____, to Hugh Hefner, 20 May 1973. Typed by Tennessee Williams. Bill Barnes Collection, Historical New Orleans Collection, New Orleans.

_____, to Bill Barnes, 31 May 1973. Typed by Tennessee Williams. Bill Barnes Collection, Historical New Orleans Collection, New Orleans.

_____, to Bill Barnes, 12 October 1976. Typed by Tennessee Williams. Bill Barnes Collection, Historical New Orleans Collection, New Orleans.

_____, to Bill Barnes, 12 October 1978. Typed by Tennessee Williams. Bill Barnes Collection, Historical New Orleans Collection, New Orleans.

Magazines

Jennings, Robert. "*Playboy* Interview: Tennessee Williams." *Playboy*, April 1973, 69-84.

Lewis, R.C. "TW Interview," *New York Times Magazine*, 7 Dec. 1947: 19, 67, 69-70.

Newspapers

Williams, Tennessee. "Questions Without Answers." *The New York Times*, 3 October 1948.

_____. "Williams: Person to Person." *The New York Times*, 20 March 1955.

Documents and Texts

Devlin, Albert J. *Conversations with Tennessee Williams.* Jackson, MS: University Press of Mississippi, 1986.

_____ and Nancy M. Tischler, eds. *The Selected Letters of Tennessee Williams 1920-1945.* Vol. 1. New York: New Directions Books, 2000.

_____ and Nancy M. Tischler, eds. *The Selected Letters of Tennessee Williams, Volume II, 1945-1957*. New York: New Directions Book, 2004.

Frost, David. "Will God Talk Back to a Playwright? Tennessee Williams." In *Conversations with Tennessee Williams*, ed. by Albert Devlin, 146. Jackson, MS: University Press of Mississippi, 1997.

Jennings, C.R. "*Playboy Magazine* Interview." In *Conversations with Tennessee Williams*, ed. Albert J. Devlin, 56. Jackson, MS: University Press of Mississippi, 1986.

Roessel, David, and Nicholas Moschovakis, eds. *The Collected Poems of Tennessee Williams*. New York: New Directions Publishing Corporation, 2002.

Ross, Don. "New York Herald Tribune Interview." In *Conversations with Tennessee Williams*, ed. Albert J.Devlin, 51. Jackson, MS: University Press of Mississippi, 1986.

St. Just, Maria, ed. *Five O'Clock Angel: Letters of Tennessee Williams to Maria St. Just 1948-1982.* New York: Alfred A. Knopf, 1990.

Williams, Tennessee, and David Frost. "Will God Talk Back to a Playwright? Tennessee Williams." In *Conversations with*

Tennessee Williams, ed. Albert Devlin, 146. Jackson, MS: University Press of Mississippi, 1986 and 1997.

Williams, Tennessee. *A Streetcar Named Desire*. The Theatre of Tennessee Williams. New York: New Directions Publishing, 1971.

_____. *A Streetcar Named Desire*. New York: The Library of America, 2000.

_____. *Camino Real*. New York: New Directions, 1971.

_____. *Memoirs*. Garden City, NY: Doubleday & Company, 1975.

_____. *Suddenly Last Summer*. New York: Dramatists Play Service, 1958.

_____. *The Theatre of Tennessee Williams*. Vol. 5. New York: New Directions, 1976.

_____. *The Two-Character Play*. New York: New Directions, 1976.

_____. "Cat on a Hot Tin Roof." In *The Theatre of Tennessee Williams*, vol. 3. New York: New Directions, 1971.

_____. *One Arm and Other Stories*. New York: New Directions Books, 1948.

_____. *Out Cry*. New York: New Directions, 1973.

_____. *Plays 1937-1955*. New York: Literary Classics of the United States, 2000.

_____. *Vieux Carre*. New York: New Directions, 1979.

Windham, Donald, ed. *Tennessee Williams' Letters to Donald Windham 1940-1965*. New York: Holt, Rinehart and Winston, 1976.

Other Sources

Interviews

Andry, Allain, Tennessee Williams/New Orleans Literary Festival advisory board. Interview by author, 24 March 1999, New Orleans. Video tape recording. Le Petit Theatre, New Orleans.

Antosiak, Carol, manager of Maple Street Book Shop and onsite book vendor of the Master Class Series. Interview by author, 21 March 2002, New Orleans. Audio cassette recording. Historic New Orleans Collection, New Orleans.

Arata, Michael, Tennessee Williams/New Orleans Literary Festival actor/producer/Le Petit board president. Interview by author, 24 March 1999, New Orleans. Video tape recording. Le Petit Theatre, New Orleans.

Barron, Elizabeth, Tennessee Williams/New Orleans Literary Festival coordinator. Interview by author, 24 March 1999, New Orleans. Video tape recording. Le Petit Theatre, New Orleans.

Baxter, Keith. Interview by author, 12 February 2004, Washington, DC. Telephone interview.

Brady, Patricia, board member and director of programming for the Tennessee Williams/New Orleans Literary Festival. Interview by author, 24 March 1999, New Orleans. Video tape recording. New Orleans Historical Collection, New Orleans.

Bray, Robert, Tennessee Williams Scholar. Interview by author, 22 March 2002, New Orleans. Audio cassette recording. Historical New Orleans Collection, New Orleans.

Campbell, Victor. secretary to Tennessee Williams. Interview by author, 22 March 2004, New Orleans. Video cassette recording. Royal Orleans Hotel, New Orleans.

Cave, Marc. archivist of Fred Todd Collection of Tennessee Williams. Interview by author, 24 March 2003, New Orleans. Audio cassette recording. Historic New Orleans Collection, New Orleans.

Fox, Peggy, Vice-President New Directions Publishing. Interview by author, 29 August 2003, New York. Audio cassette recording. New Directions Publishing Office, New York.

Hale, Allean, Professor Emeritus, University of Illinois. Interview by author, 23 March 2002, New Orleans. Written recording, Le Petit de Opera de Terre, New Orleans.

Holditch, Kenneth, Tennessee Williams Researcher. Interview by author, 17 January 2002, New Orleans. Audio cassette recording. Historical New Orleans Collection, New Orleans.

Keith, Tom, Tennessee Williams' editor, New Directions Publications. Interview by author, 22 March 2002, New Orleans. Audio cassette recording. Historical New Orleans Collection, New Orleans.

Laborde, Errol, a founder and former president of the Tennessee Williams/New Orleans Literary Festival. Interview by author, 24 March 1999, New Orleans. Video tape recording. New Orleans Historical Collection, New Orleans.

Laborde, Peggy Scott, president of the Tennessee Williams/New Orleans Literary Festival. Interview By author, 24 March 1999, New

Orleans. Video tape recording. New Orleans Historical Collection, New Orleans.

Marshall, Bev, mystery writer. Interview by author, 28 March 2004, New Orleans. Video cassette recording. Hotel Provencal, New Orleans.

Morehouse, LouAnn, director of the Tennessee Williams/New Orleans Literary Festival. Interview by author, 17 January 2002, New Orleans. Audio cassette recording. Historical New Orleans Collection, New Orleans.

Sartisky, Michael, Tennessee Williams/New Orleans Literary Festival board member, director of Louisiana Endowment for the Humanities. Interview by author, 24 March 1999, New Orleans. Video tape recording. New Orleans Historical Collection, New Orleans.

Todd, Fred. Collector of Tennessee Williams manuscripts. Interview by author, 22 March 2003, New Orleans. Audio cassette recording. Historic New Orleans Collection, New Orleans.

Wiltz, Chiristine, Tennessee Williams/New Orleans Literary Festival panelist and former board member. Interview by author, 24 March 1999, New Orleans. Video tape recording. Le Petit Theatre, New Orleans.

E-mails

Cooper, Gayle. "Festival Inquiries." 24 April 2002. Personal E-mail (20 May 2002).

Dewar, Janet. "Festival Inquiries." 10 April 2002. Personal E-mail (20 May 2002).

Fox, Peggy. "*New Yorke*r Rebuttal." 7 May 2003. Personal E-mail (13 May 2003).

Last Frontier Theatre. "Albee Festival?." 1 June 2003. Personal E-mail (12 June 2003).

Roach, Joseph. "Disssertation Consultation." 10 March 2004. Personal E-mail (9 March 2004).

Audio/Visual Recordings

Canonizing Tennessee. Excerpts from the 2001 Tennessee Williams/New Orleans Literary Festival. Convenient Cassette Service, 2001. Cassette.

Carr, Virginia Spencer. *Tennessee's Women*. Panel at the Tennessee Williams/New Orleans Literary Festival, 24 March 2002. New Orleans, Louisiana. Cassette.

Louisiana Renaissance. Excerpts from 2001 Tennessee Williams/New Orleans Literary Festival. Convenient Cassette Service, 2001. Cassette.

New Orleans. City in Transition: New Orleans 1983-1986. Produced and directed by Glorianna Davenport and Richard Leacock. 180 min. Massachusetts Institute of Technology, Media Lab, 1987. Videocassette.

Performing Tennessee. Tennessee Williams/New Orleans Literary Festival Panel. Ballroom of Bourbon Orleans Hotel, New Orleans. 1 April 2006. Cassette.

Tennessee's Women. Tennessee Williams/New Orleans Literary Festival Panel. Le Petite Theatre, New Orleans, 22 March 2002, Cassette.

Programs

Louisiana World Exposition. *1984 Louisiana World's Fair: The Official Guidebook*. Official World Fair Publications. Houston, TX: Charles P. Young, 1984.

Tennessee Williams/New Orleans Literary Festival. *1st Annual Tennessee Williams/New Orleans Literary Festival 1987 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1987.

Tennessee Williams/New Orleans Literary Festival. *2nd Annual Tennessee Williams/New Orleans Literary Festival 1988 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1988.

Tennessee Williams/New Orleans Literary Festival. *3rd Annual Tennessee Williams/New Orleans Literary Festival 1989 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1989.

Tennessee Williams/New Orleans Literary Festival. *4th Annual Tennessee Williams/New Orleans Literary Festival 1990 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1990.

Tennessee Williams/New Orleans Literary Festival. *5th Annual Tennessee Williams/New Orleans Literary Festival 1991 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1991.

Tennessee Williams/New Orleans Literary Festival. *6th Annual Tennessee Williams/New Orleans Literary Festival 1992 Program*

Schedule. New Orleans: The Times-Picayune Publishing Company, 1992.

Tennessee Williams/New Orleans Literary Festival. *7th Annual Tennessee Williams/New Orleans Literary Festival 1993 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1993.

Tennessee Williams/New Orleans Literary Festival. *8th Annual Tennessee Williams/New Orleans Literary Festival 1994 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1994.

Tennessee Williams/New Orleans Literary Festival. *9th Annual Tennessee Williams/New Orleans Literary Festival 1995 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1995.

Tennessee Williams/New Orleans Literary Festival. *10th Annual Tennessee Williams/New Orleans Literary Festival 1996 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 1996.

Tennessee Williams/New Orleans Literary Festival. *11th Annual Tennessee Williams/New Orleans Literary Festival: March 20-23, 1997 Festival Brochure.* New Orleans: Tennessee Williams/New Orleans Literary Festival, 1997.

Tennessee Williams/New Orleans Literary Festival. *12th Annual Tennessee Williams/New Orleans Festival: March 11-15, 1998 Festival Brochure.* New Orleans: Tennessee Williams/New Orleans Literary Festival, 1998.

Tennessee Williams/New Orleans Literary Festival. *12th Annual Tennessee Williams/New Orleans Festival: March 11-15, 1998 Festival Program.* New Orleans: Tennessee Williams/New Orleans Literary Festival, 1998.

Tennessee Williams/New Orleans Literary Festival. *13th Annual Tennessee Williams/New Orleans Literary Festival: March 24-28, 1999 Festival Brochure.* New Orleans: Tennessee Williams/New Orleans Literary Festival, 1999.

Tennessee Williams/New Orleans Literary Festival. *13th Annual Tennessee Williams/New Orleans Literary Festival: March 24-28, 1999 Festival Program.* New Orleans: Tennessee Williams/New Orleans Literary Festival, 1999.

Tennessee Williams/New Orleans Literary Festival. *14th Annual Tennessee Williams/New Orleans Literary Festival: March 22-26, 2000 Festival Program.* Metairie: New Orleans Publishing Group, 2000.

Tennessee Williams/New Orleans Literary Festival. *15th Annual Tennessee Williams/New Orleans Literary Festival: March 28-*

April 1, 2001 Festival Program. Metairie: New Orleans Publishing Group, 2001.

Tennessee Williams/New Orleans Literary Festival. *15th Annual Tennessee Williams/New Orleans Literary Festival: March 28-April 1, 2001 Festival Brochure.* New Orleans: Tennessee Williams/New Orleans Literary Festival, 2001.

Tennessee Williams/New Orleans Literary Festival. 16th *Annual Tennessee Williams/New Orleans Literary Festival 2002 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 2002.

Tennessee Williams/New Orleans Literary Festival. 17th *Annual Tennessee Williams/New Orleans Literary Festival 2003 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 2003.

Tennessee Williams/New Orleans Literary Festival. 18th *Annual Tennessee Williams/New Orleans Literary Festival 2004 Program Schedule.* New Orleans: The Times-Picayune Publishing Company, 2004.

Tennessee Williams/New Orleans Literary Festival. *19th Annual Tennessee Williams/New Orleans Literary Festival 2005 Program Schedule*. New Orleans: Tennessee Williams/New Orleans Literary Festival, 2005.

Tennessee Williams/New Orleans Literary Festival. *20th Annual Tennessee Williams/New Orleans Literary Festival 2006 Program Schedule.* New Orleans: Tennessee Williams/New Orleans Literary Festival, 2006.

Journals

"Briefly Noted." *American Theatre* 13, no. 5 (1996): 51.

Adler, Thomas P. "Culture, Power, and the (en)gendering of Community: Tennessee Williams and Politics." *The Mississippi Quarterly* 48 (Fall 1995): 649-665.

Bann, Stephen. Review of *Panofsky and the Foundations of Art History*, by Michael Ann Holly. *History and Theory* 25, no. 2 (1986): 199-205.

Bielby, Denise D. Review of *Claims to Fame: Celebrity in Contemporary America,* by Joshua Gamson. *Contemporary Sociology* 24, no. 1 (1995): 117-118.

Brady, Ivan. "Review Essay: Ritual as Cognitive Process, Performance as History." *Current Anthropology* 40, no. 2 (1999): 243-248.

Brantlinger, Patrick. "Professors and Public Intellectuals in the Information Age" in *Shofar: An Interdisciplinary Journal of Jewish Studies* 21, no. 3 (2003): 135.

Bray, Robert. "Tennessee Homecoming." *The Historical New Orleans Collection Quarterly* 29, no. 3 (2001): 2-5.

Brustein, Robert. "A Question of Identity." *The New Republic* 221, no. 9 (1999): 29-31.

_____. Review of *A Streetcar Named Desire. The New Republic* 221, no. 17 (October 1999): 34-5.

Carlson, Marvin. Review of *Role Playing and Identity: The Limits of Theatre as Metaphor*, by Bruce Wilshire. *Noûs* 19, no. 4 (1985): 644-646.

Chartier, Barbara. "The Social Role of the Literary Elite." *Social Forces* 29, no. 2 (1950): 179-186.

Cohen, Erik. "Who is a Tourist? A Conceptual Clarification." *The Sociological Review* 22 (1974): 547.

Cohen, Lisa. "The Horizontal Walk: Marilyn Monroe, CinemaScope, and Sexuality." *The Yale Journal of Criticism* 11, no. 1 (1998): 259-288.

Collected Essays. *The American Historical Review* 99, no. 3 (1994): 1013-1026.

Collins, Randall. "The Passing of Intellectual Generations: Reflections on the Death of Erving Goffman." *Sociological Theory* 4, no. 1 (1986): 106-113.

Crang, Mike and Adrian Franklin. "The Trouble With Tourism and Travel Theory?" *Tourist Studies* 1, no. 1 (2001): 5-22.

Croteau, David, William A. Gamson, William Hoynes, and Theodore Sasson. "Media Images and the Social Construction of Reality." *Annual Review of Sociology* 18 (1993): 373-393.

Damrell, Joseph. Review of *Bohemia: The Protoculture Then and Now,* by Richard Miller. *American Journal of Sociology* 85, no. 5 (1980): 1310-1312.

Davis, Whitney. "The Origins of Image Making." *Current Anthropology* 27, no. 3 (1986): 193-215.

Devlin, Albert J. "Tennessee Williams: The Kindness of Strangers (and Friends)." *Mississippi Quarterly* 47, no. 1 (1993): 138-149.

Dissayanake, Ellen. Review of *Performance Theory,* by Richard Schechner. *Man* New Series 24, no. 4 (1989): 693.

Dolan, Jill. "Producing Knowledges that Matter: Practicing Peroformance Studies Through Theatre Studies." *Theatre Journal* 40, no. 4 (1996): 9.

Evans-Pritchard, Deirdre. "The Portal Case: Authenticity, Tourism, Traditions, and the Law." *Journal of American Folklore* 100, no. 397 (1987): 287-96.

Ganahl, Rainer. "Free Markets: Language, Commodification, and Art." *Public Culture* 13, no. 1 (2001): 23-38.

Geertz, Clifford. "Art as a Cultural System." *MLN* 91, no. 6, Comparative Literature (1976): 1473-1499.

Gluck, Mary. "Theorizing the Cultural Roots of the Bohemian Artist." *Modernism/Modernity* 7, no. 3 (2000): 352.

Harvie, Jen. "Cultural Effects of the Edinburgh International Festival: Elitism, Identities, Industries." *Contemporary Theatre Review* 13, no. 4 (2003): 12–26.

Hathaway, Heather. "Literary New Orleans." *The Mississippi Quarterly* 53, no. 3 (Summer 2000): 437-41.

Holditch, W. Kenneth. "The Last Frontier of Bohemia: Tennessee Williams in New Orleans, 1938-1983." *The Southern Quarterly* 23, no. 2 (1984-85): 1-37.

_____. "William Spratling, William Faulkner and Other Famous Creoles." *The Mississippi Quarterly* 51, no. 3 (Summer 1998): 424-34.

_____. Review of *Tom,* by Lyle Leverich. *America* 174 (April 1996): 26-7.

Johnson, Brian D. "Celebrating Celebrity." *Maclean's* 113, no. 38 (2000): 46-8.

Jones, Ernest. "Nature of Genius." *Scientific Monthly* 84, no. 2 (1957): 75-83.

Kalb, Jonathan. "The Death (and Life) of American Theater Criticism: Advice to the Young Critic." Lecture at the Yale School of Drama, Yale Repertory Theatre. *Theater* 33, no. 1 (2003).

Katz, Jack. "Essences as Moral Identities: Verifiability and Responsibility in Imputations of Deviance and Charisma." *American Journal of Sociology* 80, no. 6 (1975): 1369-1390.

Kelley, Donald R. "Faces in Clio's Mirror: Mistress, Muse, Missionary." *The Journal of Modern History* 47, no. 4 (1975): 679-690.

Kennedy, Dennis. "Shakespeare and Cultural Tourism." *Theatre Journal* 50, no. 2 (1998): 175-188.

King, Kimball. "Tennessee Williams: A Southern Writer." *The Mississippi Quarterly* 48 (Fall 1995): 627-47.

King, Richard. "Memory and Phantasy." *MLN* 98, no. 5, Comparative Literature (1983): 1197-1213.

Kolin, Philip C. "Charlotte Capers, Tennessee Williams, and the Mississippi Premiere of *A Streetcar Named Desire*." *The Mississippi Quarterly* 51, no. 2 (Spring 1998): 327-31.

Kotarba, Joseph A. Review of *Symbolic Interaction and Cultural Studies: The Politics of Interpretation*, by Norman K. Denzin. *Contemporary Sociology* 23, no. 1 (1994): 125-126.

Lavine, T.Z. "Internalization, Socialization, and Dialectic." *Philosophy and Phenomenological Research* 42, no. 1 (1981): 91-110.

Lawlor, Clark and Akihito Suzuki. "The Disease of the Self: Representing Consumption, 1700-1830." *Bulletin of the History of Medicine* 74, no. 3 (2000): 458-494.

Layton, Robert. "Ritual, Performance, Media." ASA Conference 1996, Swansea. *Anthropology Today* 12, no. 5 (1996): 21-22.

Levin, Thomas Y. "Iconology at the Movies: Panofsky's Film Theory." *The Yale Journal of Criticism* 9, no. 1 (1996): 27-55.

Levine, Steven Z. "Virtual Narcissus: On the Mirror Stage with Monet, Lacan and Me." *American Imago* 53, no. 1 (1996): 91-106.

Lewis, Tania. "Embodied Experts: Robert Hughes, cultural studies and the Celebrity Intellectual." *Continuum: Journal of Media & Cultural Studies* 15, no. 2 (2001): 244.

Mari, Melanie. "Body as Place: Vito Acconci's Gaze." *PAJ: Journal of Performance and Art* 21, no. 1 (1999): 63-74.

Mazama, Ama. "The Eurocentric Discourse on Writing: An Exercise in Self-Glorification." *Journal of Black Studies* 29, no. 1 (1998): 3-16.

Nesmith, N.Graham. "Eric Bentley on Hero Worship and Degradation." *TDR: The Drama Review* 46, no. 1 (2002): 1054-2043.

Newbury, Michael. "Slavery and Celebrity: Eaten Alive: Slavery and Celebrity in Antebellum America." *ELH* 61, no. 1 (1994): 159-187.

O'Quinn, Jim. "Springtime for Tennessee: The City Williams Loved Best Throws him a Party." *American Theatre* 15, no. 6 (1998): 54.

Picano, Felice. "Tennessee Williams/New Orleans Literary Festival: Queer in Crescent City." *Lambda Book Report* 8, no. 10 (2000): 11.

Richardson, Robert D., Jr. Review of *The Frenzy of Renown: Fame & Its History,* by Leo Braudy. *The Journal of American History* 74, no. 1 (1987): 144-145.

Roach, Joseph. "Carnival and the Law in New Orleans." *TDR* 37, no. 3(1993): 42.

_____. "Celebrity Erotics: Pepys, Performance, and Painted Ladies." *The Yale Journal of Criticism* 16, no. 1 (2003): 211-230.

Roth, Andrew L. "Men Wearing Masks': Issues of Description in the Analysis of Ritual." *Sociological Theory* 13, no. 3 (1995): 301-327.

Rusk, William Sener. "Art as Memory, Activity and Goal." *Journal of Higher Education* 16, no. 6 (1945): 312-318.

Sardar, Ziauddin. "Trapped in the Human Zoo." *New Statesman* 130 (March 19, 2001): 27.

Sauter, Willmar. "Introduction: Festival Culture in Global Perspective." *Theatre Research International* 30 (2005): 237.

Schudson, Michael S. "On Tourism and Modern Culture." *American Journal of Sociology* 84 (March 1979): 1249-1258.

Scobey, David. "Commercial Culture, Urban Modernism, and the Intellectual Flaneur," a review of *In Pursuit of Gotham: Commerce and Culture in New York* by William R. Taylor. *American Quarterly* 47, no. 2 (1995): 330-342.

Sewell, William H. Jr. "Geertz, Cultural Systems, and History: From Synchrony to Transformation." *Representations* 0, no. 59 (1997): 35-55.

Silverstone, Roger. "Complicity and Collusion in the Mediation of Everyday Life." *New Literary History* (2002): 761.

Simpson, David. "Virtual Culture." *MLQ: Modern Language Quarterly* 60, no. 2 (1999): 251-264.

Snow, David. Review of *Social Interaction as As Drama: Application From Conflict Resolution*, by Paul Hare. *Social Forces* 65, no. 2 (1986): 574-575.

Sohlich, W.F. "Genet's Drama: Rites of Passage of the Anti-Hero, From Alienated Existence to Artistic Alienation." *MLN* 89, no. 4 (1974): 641- 653.

Summer, Bob. "Letter from New Orleans." *Lambda Book Report* 5, no. 12 (1997): 8.

Szakolezai, Arped. "Review Essay: Reappraising Foucault." *American Journal of Sociology* 13, no. 5 (1998): 1402-1410.

Taylor, Helen. "An Archaeological Dig: Tennessee Williams in the 1990's." *Critical Survey* 9, no. 2 (1997): 43-60.

Tischler, Nancy. "Tennessee Williams." *Theatre Survey* 40, no. 1 (1999): 132-4.

_____. "Tennessee on Tennessee." *The Mississippi Quarterly* 51, no. 4 (1998): 649.

Wolter, Jurgen C. "Strangers on Williams's Stage." *Mississippi Quarterly* 49, no. 1 (1995): 33.

Wrinch, Dorothy. "On the Nature of Memory." *Mind,* New Series 29, no. 113 (1920): 46-61.

Magazines

Alexander, Neil. "Island of Saints and Souls." *Louisiana Cultural Vistas* 6 (Fall 1995): 24-33.

Dawson, Faith. "Literati and Glitterati: At the Tennessee Williams/New Orleans Literary Festival Both the Literary and

Sublime Combine for a Scintillating Weekend" *New Orleans Magazine,* March 1999, 80.

Felterman, Faye. "Taken Literally." *Loyola: New Orleans Magazine*, Spring 2001, 6.

Grobel, Lawrence. "Marlon Brando Interview." *Playboy* 26, January 1979, 97.

Herron, Greg. "Good Quill Hunting: The Tennessee Williams Literary Festival Attracts a Class Menagerie." *Where: New Orleans,* March 1999, 26.

Lahr, John. "The Lady and Tennessee." *The New Yorker,* 19 December 1994, 77-98.

Sacobo, Josephine. "A Sense of Place." *Louisiana Cultural Vistas* 9 (Winter 1998-99): 52-67.

Strahan, Jerry. "Managing Ignatius." *Louisiana Cultural Vistas* 9 (Fall 1993): 62-67.

"The Best Paid Corporate Lawyers." *Forbes*, 16 October 1989.

Newspapers

"Maria St. Just Is Dead." *The New York Times.* 18 February 1994, sec. D.

"Tennessee Williams Mass." *The New York Times*, 3 March 1983, sec. D.

Anderson, Brett. "Shout About It; Stella! Chef Scott Boswell Aims High at his New Restaurant." *The Times Picayune (New Orleans),* 20 July 2001: 36, Final Edition.

Atkinson, Brooks. "First Night at the Theatre." *The New York Times*, 4 December 1947.

_____. "The Theatre: '*Sweet Bird of Youth*' a Portrait of Corruption." *The New York Times*, 11 March 1959.

_____. "Theater: '*The Rose Tattoo.*'" *The New York Times*, 5 February 1951.

_____. "Theatre: 2 by Williams." *The New York Times*, 8 January 1958.

_____. "Theatre: Rural Orpheus." *The New York Times*, 22 March 1957.

_____. "Theatre: Tennessee William's '*Cat*'." *The New York Times*, 25 March 1955.

_____. "Theatre: Williams and Giraudoux." *The New York Times*, 29 May 1954.

_____. "Theatre: '*Camino Real*." *The New York Times*, 20 March 1953.

Barnes, Clive. "Stage: '*Vieux Carre*' by Williams Is Haunting." *The New York Times*, 12 May 1977.

_____. "Theater: '*In the Bar of a Tokyo Hotel*." *The New York Times*, 12 May 1969.

_____. "Theater: '*Small Craft Warnings*." *The New York Times*, 3 April 1972.

_____. "Theater: Williams Drama '*The Seven Descents of Myrtle*." *The New York Times*, 28 May 1968.

_____. "Review of *Endgame* as Performed by the Manhattan Project New York." *The New York Times*, 8 February 1973, 39(1).

Brantley, Ben. "Theater Review; Young Williams Pre –'*Menagerie*': A Steel Aviary." *The New York Times*, 26 February 1999.

Cass, Julia. "No Wake for Bankrupt World's Fair." *The Philadelphia Inquirer*, 12 November 1984.

Crowther, Bowsley. "Screen: '*Streetcar Named Desire*." *The New York Times,* 20 September 1951.

Cuthbert, David. "Interviewer Knows How to Woo the Stars." *The Times-Picayune (New Orleans),* 26 March 1993: L17, Third Edition.

_____. "Stars Over Tennessee; Goodman And Zimbalist will Perform at Tonight's Williams Fest Gala." *The Times-Picayune (New Orleans),* 29 March 2001: B1, Final Edition.

_____. "Tennessee and Me; Brother Dakin Adds Zest to Williams Fest." *The Times-Picayune (New Orleans),* 14 March 1999: E1, Final Edition.

_____. "Tennessee Treasure." *The Times-Picayune (New Orleans),* 29 August 2001: F1, Final Edition.

_____. "Tours de Force; Williams' Fest Tours go Behind the City's Façade." *The Times-Picayune (New Orleans),* 30 March 2001: 35, Final Edition.

_____. "Stella for Star: Kim Hunter Comes 'Home' to the Tennessee Williams Festival." *The Times-Picayune (New Orleans),* 23 March 1999: F1, Final Edition.

Daley, Suzanne. "Williams Choked on a Bottle Cap." *The New York Times*, 27 February 1983: sec. 1.

Dallas Morning News (Dallas). 26 March 1998.

DeMocker, Michael. "Stella Event." *The Times-Picayune*, 29 March 1999: A-4, Final Edition.

Dickinson, Joy. "Stella Attraction: Tennessee Williams Gives Scholars and Fans Something to Shout About During a Five-Day Festival." *The Dallas Morning News,* 26 March 1998: C1, C5, Final Edition.

Dodds, Richard. "Counting to 10; The Tennessee Williams Festival Marks a Milestone by Pacing Itself." *The Times-Picayune (New Orleans),* 29 March 1996: L20, Third Edition.

Eichelbaum, Stanley. "Theater: 'This Is (An Entertainment)." *The New York Times,* 1 Feb. 1969.

Feay, Suzi. "Ghosts of Bloomsbury in a Sussex Twilight." *New Statesman* 126 (June 1997): 46.

Forster, Steven. "Best of the Fest; Memorable Scenes From the 14th Tennessee Williams Festival." *The Times-Picayune,* 2 April 2000: D6, Final Edition.

Gardner, Lyn. "Review of: *Five O'Clock Angel*." *The Guardian Weekly,* 7 February 2000: Theatre Sec.

Gilman, Richard. "Williams Shocked American Theater Into Maturity." *The New York Times*, 29 April 1990.

Gussow, Mel. "Stage: '*Ten by Tennessee*,' Short Williams Plays." *The New York Times*, 20 May 1996.

_____. "Tennessee Williams Is Dead at 71." *The New York Times*, 26 February 1983.

_____. "Williams is Mourned by Friends and Others." *The New York Times*, Monday, 28 February 1983: sec. B.

Hausner, Edward. "Actors Honor Tennessee Williams." *The New York Times*, Sunday, 6 March 1983: sec. 1.

Hesketh-Harvey, Kit. "Obituary: Maria St. Just." *The Independent* (London), Friday, 25 February 1994: 36.

Kakutani, Michiko. "Books of the Times; Tennessee Williams In Letters to a Friend." *The New York Times,* 22 May 1990: Sec. C, Late Edition – Final.

Kerr, Walter. "The Stage: *Clothes for a Summer Hotel*." *The New York Times*, 27 March 1980.

Lacher, Irene. "An Angel to His Angst." *Los Angeles Times* (Los Angeles), 10 June 1990: Sec. E, Final Edition.

Lahr, John. "The Lady and Tennessee." *The New Yorker,* 19 December 1994: 77-98.

Larson, Susan. "All Over but the Shouting." *The Times-Picayune (New Orleans),* 7 April 1996: E6, Third Edition.

_____. "Another Stella Success; Closing the Book on the 12th Williams Festival." *The Times-Picayune (New Orleans),* 22 March 1998: D6, Third Edition.

_____. "Best of the Fest." *The Times-Picayune (New Orleans),* 4 April 1993: E8, Third Edition.

_____. "Festive Moments." *The Times-Picayune (New Orleans),* 4 April 1999: D6, Final Edition.

_____. "Gay Writers Out and About at Festival." *The Times-Picayune (New Orleans),* 26 March 1994: E1, Third Edition.

_____. "I Remember Tennessee." *The Times-Picayune (New Orleans),* 8 April 2001: 7, Final Edition.

_____. "Round and About the Monteleone; the Grand Hotel, a Great Home to Writers, is Now a Literary Landmark." *The Times-Picayune (New Orleans),* 19 June 1999: E1, Final Edition.

_____. "The Stuff of Memories; Two Tennessee Williams Festival Aficionados Flash Back Through 15 Years of Stages & Pages, T-shirts & Juleps." *The Times Picayune (New Orleans),* 28 March 2001: F1, Final Edition.

Lewis, Lloyd. "Memo from Chicago." *The New York Times*, 14 January 1945.

Nichols, Lewis. "The Play: *You Touched Me*!" *The New York Times*, 26 September 1945.

Nolan, Nell. "New Orleans Parties Raise Toast to Tennessee; At Opera Party: Dr. Poetr Tufton, Franco Pomponi, Linda Tufton." *The Times-Picayune (New Orleans),* 25 April 2000: F02, Final Edition.

"Obituary: Kim Hunter." *The Associated Press*, 11 September 2002.

O'Connor, John. "Television Review; A Dose of Candor About an Unsettling Giant of Theatre." *The New York Times,* 19 December 1994: Sec. C, Late Edition – Final.

Rich, Frank. "Play: Adapted Memoirs of Tennessee Williams." *The New York Times*, 11 September 1981.

Rose, Lloyd. "A Streetcar Named Desire." *The Washington Post*, 21 January 1994.

Sardar, Ziauddin. "Trapped in the Human Zoo." *New Statesman* 130 (March 2001): 27.

Schumach, Murray. "Tennessee Williams Expresses Fear for Life in Note to Brother." *The New York Times*, 29 June 1968.

Steele, Lloyd. "The Last Interview." *Los Angeles Free Press*, 8 June 1973.

Sutcliffe, Denham. "One Acts by Tennessee Williams." *The New York Times*, 11 April 1954.

The New York Times. 18 February 1994.

*The Times-Picayune (*New Orleans). 24 March 1996.

Tobias, Loria. "New Orleans Literary Festival is an Event worth Shouting About." *The Sunday Oregonian*, 2 February 2003, pg. T08.

Tuabman, Howard. "Theater: Tennessee Williams's *Milk Train*." *The New York Times*, 15 January 1963.

_____. "Theatre: '*Night of the Iguana'* Opens." *The New York Times*, 29 December 1961.

_____. "Theatre: Serious Comedy by Williams." *The New York Times*, 11 November 1959.

Videl, Gore. "Obituary: Maria St. Just." *The Independent* (London), 25 February 1994: 36.

White, Edmund. "Sincerely Theirs: Letters As Literature." *The New York Times,* 27 May 1990: Sec. 7, pg. 1, Late Edition – Final.

Zdon, Jennifer. "Shout it Out." *The Times-Picayune (New Orleans),* 30 March 2000: A2, Final.

Documents and Texts

Abram, Simone, Jaqueline Waldren, and Donald V.L. Macleod, eds. *Tourists and Tourism: Identifying With People and Places.* Oxford: Berg, 1997.

Adams, Jeremy du Quesnay. *Multicultural New Orleans: An Historical Sketch*. Lafayette, Louisiana: University of Louisiana at Lafayette, 2001.

Adorno, Theodor W. *The Culture Industry*. Edited by J.M. Bernstein. London: Routledge, 1991.

Apostolopoulos, Yiorgos, Stella Leivadi, and Andrew Yiannakis. *The Sociology of Tourism*. London: Routledge, 1996.

Ashworth, Gregory, and Brian Goodall, eds. *Marketing Tourism Places.* London: Routledge, 1990.

Barry, John M. *Rising Tide: The Great Mississippi Flood of 1927 and How it Changed America.* New York: Simon & Schuster, 1997.

Baudrillad, Jean. *Simulation and Simulacrum*. Translated by Sheila Faria Glaser. Ann Arbor, MI: The University of Michigan Press, 1994.

Beaver, Harold. "Homosexual Signs (In Memory of Roland Barthes)." In *Communists, Cowboys, and Queers,* ed. by David Savran, 33. Minneapolis: University of Minnesota Press, 1992.

Bell, Catherine. *Ritual Perspectives and Dimensions*. New York: Oxford University Press, 1997.

_____. *Ritual, Theory, Ritual Practice*. New York: Oxford University Press, 1992.

Bigsby, C.W.E. *A Critical Introduction to Twentieth-Century American Drama: 1900-1940.* Vol. 1. Cambridge: Cambridge University Press, 1982.

_____. *Modern American Drama, 1945-1990*. Cambridge: Cambridge University Press, 1992.

Bird, Jon, Barr Curtis, Melinda Mash, Time Putnam, George Robertson, Sally Stafford, and Lisa Tickner, eds. *The Block Reader in Visual Culture*. London: Routledge, 1996.

Birringer, Johannes. *Media and Performance*. Baltimore: The John Hopkins University Press, 1998.

Blier, Suzanne Preston. "Ritual." In *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff, 194. Chicago: University of Chicago Press, 1996.

Bolter, Jay David, and Richard Grusin. *Remediation: Understanding New Media*. Cambridge, MA: The MIT Press, 1999.

Booth, John E. *The Critic, Power, and the Performing Arts.* New York: Columbia University Press, 1991.

Bourdieu, Pierre. *Language & Symbolic Power*. Translated by Gino Raymond and Matthew Adamson. Cambridge: Harvard University Press, 1991.

Brockett, Oscar, and Franklin J. Hildy. *History of the Theatre*. Boston: Allyn and Bacon, 1999.

Browne, Ray B. and Michael T. Marsden, eds. *The Cultures of Celebrations*. Bowling Green, OH: Bowling Green State University Popular Press, 1994.

Burns, Elizabeth. *Theatricality: A Study of Convention in the Theatre and in Social Life.* New York: Harper and Row Publishers, 1972.

Butler, Judith. *Subjects of Desire: Heglian Reflections in Twentieth Century France*. New York: Colombia University Press, 1987.

Butler, Judith. *The Psychic Life of Power*. Stanford, CA: Stanford University Press, 1997.

Carey, James W. *Communication As Culture: Essays on Media and Society*. New York: Routledge, 1989.

Carlson, Marvin. *Theatre Semiotics: Signs of Life*. Indianapolis: Indiana University Press, 1990.

_____. *The Haunted Stage*. Ann Arbor, MI: The University of Michigan Press, 2001.

_____. *Theories of the Theatre*. Ithaca: Cornell University Press, 1984.

Chambers, Erve, ed. *Tourism and Culture: An Applied Perspective.* New York: State University of New York Press, 1997.

Coleman, Simon, and John Elsner. "Performing Pilgrimage: Walsingham and the Ritual Construction of Irony." In *Ritual, Performance, Media,* ed. Felicia Hughes-Freeland, 46-65. London: Routledge, 1998.

Cremona, Vicky Ann, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch, eds. *Theatrical Events: Borders, Dynamics, Frames*. Amsterdam: Rodopi, 2004.

Cremona, Vicky Ann. "In Search of the Theatrical Event." In *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch, 29-32. Amsterdam: Rodopi, 2004.

Curran, James, David Morley and Valerie Walkerdine, eds. *Cultural Studies and Communications.* London: Arnold, 1996.

Daimond, Elin, ed. *Performance and Cultural Politics*. London: Routledge, 1996.

Davies, Charlotte Aull. "A Oes Heddwch?' Contesting Meanings and Identities in the Welsh National Eisteddfod." In *Ritual, Performance, Media,* ed., Felicia Hughes-Freeland, 141-159. London: Routledge, 1998.

Debord, Guy. *The Society of the Spectacle*. New York: Zone Books, 1995.

De Witte, Marleen. *Long Live the Dead: Changing Funeral Celebrations in Asante, Ghana*. Amsterdam: Aksant Publishers, 2001.

Desmond, Jane C. *Staging Tourism.* Chicago: The University of Chicago Press, 1999.

Ditton, Jason, ed. *The View from Goffman.* New York: St. Martin's Press, 1980.

Drew, Paul, and Anthony Wootton, eds. *Erving Goffman: Exploring the Interaction Order*. Boston: Northeastern University Press, 1988.

Duncan, Carol. "The Art of Museum as Ritual." In *Critical Terms for Art History,* ed. by Robert Nelson and Richard Shiff. Chicago: University of Chicago Press, 1996.

Eisenstein, Sergei. *Notes of a Film Director*. London: Lawrence & Wishart, 1959.

_____. Ed. and trans. Jay Leyda. *Film Form*. New York: Harcourt, Brace & World, 1949.

Elkins, James. "The Ivory Tower of Tearlessness." In *Pictures & Tears: A History of People Who Have Cried in Front of Paintings.* New York: Routledge, 2001.

Eversmann, Peter. "The Experience of the Theatrical Event." In *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch, 139-174. Amsterdam: Rodopi, 2004.

Fiore, Quentin, and Marshall McLuhan. *The Medium is the Message: An Inventory of Effects.* New York: Bantam Books, 1997.

Fish, Stanley. *The Trouble with Principle.* Cambridge, MA: Harvard University Press, 1999.

Fischer-Lichte, Erika. *The Semiotics of Theatre*. Translated by Jeremy Gaines and Doris L. Jones. Indianapolis: Indiana University Press, 1992.

Fishwick, Marshall, and Ray B. Browne. *Icons of Popular Culture*. Bowling Green, OH: Bowling Green University Popular Press, 1970.

Foucault, Michel. "The Discourse on Language." In the *New Cultural History*, ed. Lynn Hunt, 30. Berkeley, CA: University of California, 1989.

_____.. "The Subject and Power." In *Power: Essential Works of Michel Foucault 1954-1984, Vol. 3.*, ed. James Faubion,

Trans. Robert Hurley et al., 340-1. New York: The New Press, 2000.

Gallagher, Winifred. *The Power of Place: How Our Surroundings Shape Our Thoughts, Emotions, and Actions.* New York: Poseidon Press, 1993.

Geertz, Clifford. *Works and Lives: The Anthropologist as Author*. Stanford, CA: Stanford University Press, 1988.

_____. "Centers, Kings, and Charisma: Reflections on the Symbolics of Power." In *Local Knowledge: Further Essays in Interpretive Anthropology*. New York: Basic Books, 1983.

Goffman, Erving. *An Essay on the Organization of Experience: Frame Analysis.* Boston, MA: Northeastern University Press, 1974.

_____. *Behavior in Public Places*. New York: The Free Press, 1963.

_____. *Encounters: Two Studies in the Sociology of Interaction.* Indianapolis: Bobbs-Merrill, 1961.

_____. *Strategic Interaction.* Philadelphia: University of Pennsylvania Press, 1969.

_____. *The Presentation of Self in Everyday Life*. Garden City, NY: Doubleday & Company, 1959.

_____. *Frame Analysis: An Essay on the Organization of Experience.* Cambridge: Harvard University Press, 1974.

Gore, Charles. "Ritual, Performance and Media in Urban Contemporary Shrine Configurations in Benin City, Nigeria." In *Ritual, Performance, Media,* ed. Felicia Hughes-Freeland, 66-84. London: Routledge, 1998.

Goscilo, Helena, and Beth Holmgreen, eds. *Russia, Women, Culture*. Bloomington, IN: Indiana University Press, 1996.

Greenblatt, Stephen. *Practicing New Historicism*. Chicago: The University of Chicago Press, 2000.

Grimes, Ronald L. *Deeply into the Bone: Re-inventing Rites of Passage*. Berkeley, CA: University of California Press, 2000.

Gross, Robert F., ed. *Tennessee Williams: A Casebook*. New York: Routledge, 2002.

Habermas, Jurgan. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Cambridge, MA: The MIT Press, 1991.

Halberstam, David. *The Fifties*. New York: Fawcett Books, 1993.

Harrington, C. Lee, and Denise D. Bielby, eds. *Popular Culture*. Malden, MA: Blackwell Publishers, 2001.

Harris, Max. *Theater and Incarnation.* New York: St. Martin's Press, 1990.

Hastrup, Kirsten. "Theatre as a Site of Passage: Some Reflections on the Magic of Acting." In *Ritual, Performance, Media,* ed. Felicia Hughes-Freeland, 29-45. London: Routledge, 1998.

Hauptfleisch, Temple. "Eventification: Utilizing the Theatrical System to Frame the Event." In *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch, 279-302. Amsterdam: Rodopi, 2004.

Hayman, Ronald. *Tennessee Williams: Everyone Else is an Audience.* New Haven, CT: Yale University Press, 1993.

Hegel, G.W.F. *Hegel's Phenomenology of Spirit* trans. Translated by Howard P. Kainz. University Park: The Pennsylvania State University Press, 1994.

Heidegger, Martin. *Poetry, Language, Thought.* Translated by Albert Hofstadter. New York: HarperCollins Publishers, 1971.

Hirsch, Eric. "Bound and Unbound Entities: Reflections on the Ethnographic Perspectives of Anthropology Vis-à-vis Media and Cultural Studies." In *Ritual, Performance, Media,* ed. Felicia Hughes-Freeland, 208-228. London: Routledge, 1998.

Holditch, Kenneth, ed. *In Old New Orleans.* Jackson, MS: University Press of Mississippi, 1983.

Hughes-Freeland, Felicia, and Mary M. Crain, eds. *Recasting Ritual: Performance, Media, Identity*. London: Routledge, 1998.

International Federation for Theatre Research. *Theatre and Cultural Memory: The Event between Past and Future.* Amsterdam: Universitat van Amsterdam, 2002.

Irion, Paul E. *The Funeral: Vestige or Value*. New York: Abingdon Press, 1966.

Isaac, Dan, ed. *Tennessee Williams: Spring Storm*. New York: New Directions Books, 1999.

Jones, Richard David. "Elia Kazan and *A Streetcar Named Desire*." In *Great Directors at Work*. Berkeley and Los Angeles: University of California Press, 1986.

Julius, Anthony. *Idolizing Pictures*. New York: Thames and Hudson, 2000.

Jung, Carl G., ed. *Man and His Symbols.* New York: Dell Publishing, Inc., 1964.

Kellner, Douglas. *Media Culture*. London: Routledge, 1995.

Kennedy, Richard S., ed. *Literary New Orleans: Essays and Meditations.* Baton Rouge: Louisiana State University Press, 1992.

Kiesel, Jean Schmidt. "Introduction to Carnival in Louisiana." Edith Garland Dupre Library. University of Southwestern Louisiana, Louisiana. March 1999.

Kirshenblatt-Gimblett, Barbara. *Destination Culture: Tourism, Museums, and Heritage.* Berkeley: University of California Press, 1998.

_____. *Speech Play*. Philadelphia: University of Pennsylvania Press, 1976.

Knowles, Ric. *Reading the Material Theatre*. Cambridge: Cambridge University Press, 2004.

_____. *The Theatre of Form and the Production of Meaning*. Toronto, Ontario: ECW Press, 1999.

Knowlson, James. *Damned to Fame*. New York: Simon and Shuster, 1996.

Kobialka, Michal, ed. *Of Borders and Thresholds: Theatre History, Practice, and Theory*. Minneapolis: University of Minnesota Press, 1999.

Kolin, Philip C., ed. *Tennessee Williams: A Guide to Research and Performance.* Westport, CT: Greenwood Press, 1998.

Krantz, Howard P., ed. *Hegel's Phenomenology of Spirit*. University Park, PA: The Pennsylvania State University Press, 1994.

Kroker, Arther, and Marilouise Kroker, eds. *Digital Delirium.* New York: St. Martin's Press, 1997.

Kukla, Jon, and John H. Lawrence, eds. *Haunter of Ruins: The Photography of Clarence John Laughlin.* New York: Bulfinch Press, 1997.

Larson, Susan. *The Booklover's Guide to New Orleans*. Baton Rouge, LA: Louisiana State University, 1999.

Laughlin, Clarence John. *Ghosts along the Mississippi.* New York: Bonanza Books, 1961.

Lentz, Harris M. III. *Obituaries in the Performing Arts 1994: Film, Television, Radio, Theatre, Dance, Music, Cartoons, and Pop Culture.* Jefferson, NC: McFarland & Company, Inc., 1996.

Leverich, Lyle. *Tom: The Unknown Tennessee Williams*. New York: W.W. Norton & Company, 1995.

Lewis, Justin. *Art, Culture, and Enterprise: The Politics of Art and the Cultural Industries.* London: Routledge, 1990.

Linenthal, Edward T. *Preserving Memory*. New York: Columbia University Press, 2001.

Lively, Penelope. *A House Unlocked*. New York: Grove Press, 2001.

Long, Judy, ed. *Literary New Orleans*. Athens, GA: Hill Street Press, 1999.

MacAloon, John J., ed. *Rite, Drama, Festival, Spectacle.* Philadelphia: ISHI Publications, 1984.

MacCannell, Dean. *The New Tourist: A New Theory of the Leisure Class.* New York: Shocken Books, 1976.

Mackintosh, Iain. *Architecture, Actor and Audience*. London: Routledge, 1993.

Macluhan, Marshall. *Understanding the Media*. New York: McGraw-Hill, 1966.

Madden, David. "Tennessee Williams." In *Icons of America*, eds. Ray B. Browne and Marshall Fishwick, 89. Bowling Green, OH: Bowling Green State University Popular Press, 1978.

Marshall, David P. *Celebrity and Power: Fame in Contemporary Culture.* Minneapolis: University of Minnesota Press, 1997.

Martin, Jacqueline. "Preface." In *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch, 1-2. Amsterdam-New York: Rodopi, 2004.

Martin, Jacqueline, Georgia Seffrin, and Rod Wissler. "The Festival is a Theatrical Event." In *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch, 91-110. Amsterdam-New York: Rodopi, 2004.

Martin, Robert A., ed. *Critical Essays on Tennessee Williams*. New York: G.K. Hall, 1997.

Maxwell, Gilbert. *Tennessee Williams and Friends*. Cleveland, OH: The World Publishing Company, 1965.

Meyerhoff, Barbara. "Transformation of Consciousness." In *By Means of Performance: Intercultural Studies of Theatre and Ritual,* ed. by Richard Schechner and Willa Appel. Cambridge: Cambridge University Press, 1990.

Miller, Eileen. *The Edinburgh International Festival 1947-1996.* Aldershot, England: Scholar Press, 1996.

Mitchell, W.J.T. *Iconology: Image, Text, Ideology.* Chicago: University of Chicago Press, 1986.

_____. "Word and Image." In *Critical Terms for Art History*, eds. Robert S. Nelson and Richard Shiff. Chicago: University of Chicago Press, 1996.

Morgan, David, and Sally M. Promey. *Exhibiting the Visual Culture of American Religions*. Valparaiso, IN: Bauer Museum of Art, Valparaiso University, 2000.

Mulvey, Laura. *Fetishism and Curiosity.* Bloomington, IN: Indiana University Press, 1996.

Munoz, Jose Estaban. *Disidentifications*. Minneapolis: University of Minnesota Press, 1999.

Nelson, Robert S. and Richard Shiff, eds. *Critical Terms for Art History*. Chicago: University of Chicago Press, 1992.

Ohmann, Richard, ed. *Making and Selling Culture*. Hanover: Wesleyan University Press, 1996.

Olin, Margaret. "Gaze." In *Critical Terms for Art History*, ed. by Robert S. Nelson and Richard Shiff, 215. Chicago: University of Chicago Press, 1996.

Orth, Maureen. *The Importance of Being Famous*. New York: Henry Holt and Company, 2004.

Pink, Sarah. "From Ritual Sacrifice to Media Commodity: Anthropological and Media Constructions of the Spanish Bullfight and the Rise of Women Performers." In *Ritual, Performance, Media,* ed., Felicia Hughes-Freeland, 121-140. London: Routledge, 1998.

Ponce de Leon, Charles L. *Self Exposure: Human Interest Journalism and the Emergence of Celebrity in America*, 1890-1940. Chapel Hill, NC: The University of North Carolina Press, 2002.

Preziosi, Donald, ed. *The Art of Art History: A Critical Anthology.* Oxford: Oxford University Press, 1998.

Rapport, Nigel. "Hard Sell: Commercial Performance and the Narration of the Self." In *Ritual, Performance, Media,* ed., Felicia Hughes-Freeland, 177-193. London: Routledge, 1998.

Roach, Joeseph. *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia University Press, 1996.

Rojek, Chris. *Capitalism and Leisure Theory*. London: Tavistock Publications, 1985.

_____. *Celebrity.* London: Reaktion Books, 2001.

_____. *Leisure and Culture*. London: MacMillion Press, 2000.

Rose, Gillian. *Visual Methodologies.* London: SAGE Publications, 2001.

Rostas, Susanna. "From Ritualization to Performativity: The Concheros of Mexico." In *Ritual, Performance, Media,* ed. Felicia Hughes-Freeland, 85-103. London: Routledge, 1998.

Roudane, Matthew, ed. *The Cambridge Guide to Tennessee Williams.* Cambridge: Cambridge University Press, 1997.

Ruas, Charles. *Conversations with American Writers*. New York: Alfred A Knopf, 1985.

Ruddock, Andy. *Understanding Audiences: Theory and Method.* London: SAGE Publications, 2001.

Saddik, Annette J. *The Politics of Reputation*. London: Associated University Presses, 1999.

Sauter, Willmar. *The Theatrical Event: Dynamics of Performance and Perception.* Iowa City: University of Iowa Press, 2000.

_____. "Introducing the Theatrical Event," in *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch. Amsterdam: Rodopi, 2004.

Savran, David. *Communists, Cowboys, and Queers*. Minneapolis: University of Minnesota Press, 1992.

Saxon, Lyle. *Fabulous New Orleans*. Gretna, LA: Pelican Publishing Company, 1995.

Schechner, Richard, and Willa Appel, eds. *By Means of Performance: Intercultural Studies of Theatre and Ritual.* Cambridge: Cambridge University Press, 1990.

_____. *Between Theatre and Anthropology*. Philadelphia: University of Pennsylvania, 1985.

_____. *Performance Studies: An Introduction*. London: Routledge, 2002.

Schickel, Richard. *Brando*. New York: Maxwell Macmillian International, 1991.

_____. *Intimate Strangers: The Culture of Celebrity.* Garden City, NY: Doubleday, Inc., 1985.

Schieffelin, Edward L. "Problematizing Performance." In *Ritual, Performance, Media,* ed. Felicia Hughes-Freeland, 194-207. London: Routledge, 1998.

Selwyn, Tom, ed. *The Tourist Image: Myth and Myth Making in Tourism.* Chichester, England: John Wiley & Sons, 1996.

Sharpley, Richard. *Tourism, Tourists & Society.* Cambridgeshire, UK: ELM Publications, 1994.

Sime, John. "Tennessee Williams, 1911-1983: the Passionate Playwright." In *Funerals of the Famous* 3, ed. by Edward J. Defort, 48-53. Reprinted from *American Funeral Directors Magazine* in *Funerals of the Famous.* Iselin, NJ: Kates-Boyleston Publications, 1999.

Smith, Bruce. *Costly Performances: Tennessee Williams.* New York: Paragon House, 1990.

Smith, Douglas, and Nancy Barton, eds. *International Guide to Music Festivals*. London: Quick Fox, 1980.

Smith, Stephen L.J. *Tourism Analysis: A Handbook,* 2d ed. Harlow, England: Longman Group Limited, 1995.

Smith, Valene L., comp. *Tourism and Behavior.* Studies in Third World Societies. Williamsburg, VA: Department of Anthropology, College of William and Mary, 1978.

Somerset, Alan. *The Stratford Festival Story*. New York: Greenwood Press, 1991.

Spoto, Donald. *The Kindness of Strangers: The Life of Tennessee Williams.* Boston: Little, Brown and Company, 1985.

Spotts, Frederic. *Bayreuth: A History of the Wagner Festival*. New Haven, CT: Yale University Press, 1994.

Steen, Mike. *A Look at Tennessee Williams.* New York: Hawthorne Books, Inc., 1969.

Steinberg, Michael P. *Austria as Theater and Ideology: The Meaning of the Salzburg Festival.* London: Cornell University Press, 2000.

_____. *The Meaning of the Salzburg Festival: Austria as Theater and Ideology, 1890-1938.* Ithica: Cornell University Press, 1990.

Strong, Roy. *Art and Power: Renaissance Festivals 1450-1650.* Woodbridge, Suffolk: The Boydell Press, 1973.

_____. *Festival Designs by Indigo Jones.* Chatsworth, England: International Exhibitions Foundation, 1966.

_____. *Splendor at Court: Renaissance Spectacle and the Theater of Power.* Boston: Houghton Mifflin Company, 1973.

Taylor, Diana. *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's "Dirty War."* Durham: Duke University Press, 1997.

Taylor, Helen. *Circling Dixie: Contemporary Southern Culture through a Transatlantic Lens.* New Burnswick, NJ: Rutgers University Press, 2001.

The New Orleans Chapter of the American Institute of Architects. *A Guide to New Orleans Architecture.* American Institute of Architects, 1974.

Thornton, Margaret Bradham, ed. *Tennessee Williams Notebooks.* New Haven, CT: Yale University Press, 2006.

Throsby, C.D. and G.A. Withers. *The Economics of the Performing Arts.* New York: St. Martin's Press, 1979.

Tischler, Nancy Patterson. *Tennessee Williams: Rebellious Puritan.* New York: Citadel Press, 1961.

Tuan, Yi-Fu. "Space and Context." In *By Means of Performance: Intercultural Studies of Theatre and Ritual,* ed. by Richard Schechner and Willa Appel. Cambridge: Cambridge University Press, 1990.

Turner, Graeme, Frances Bonner, and P. David Marshall. *Fame Games.* Cambridge: Cambridge University Press, 2000.

Turner, Victor Witter, and Edith Turner. *Image and Pilgrimage in Christian Culture: Anthropological Perspectives.* NewYork: Columbia University Press, 1978.

Turner, Victor. *The Ritual Process: Structure and Anti-Structure.* London: Routledge & Kegan Paul, 1969.

_____, ed. *Celebration: Studies in Festivity and Ritual.* Washington, D.C.: Smithsonian Institution Press, 1982.

_____. *The Anthropology of Performance.* New York: PAJ Publications, 1987.

_____. "Body, Brain, and Culture." In *Performance Studies: An Introduction,* ed. Richard Schechner, 221-45. London and New York: Routledge, 2002.

UNESCO. *Participation in Cultural Activities: Three Case Studies*. Paris: United Nations Educational Scientific and Cultural Organization, 1986.

Urry, John. *The Tourist Gaze: Leisure and Travel in Contemporary Societies.* London: SAGE Publications, 1990.

van Gennep, Arnold. *The Rites of Passage.* Chicago: The University of Chicago Press, 1960.

van Maanen, Hans. "How Contexts Frame Theatrical Events." In *Theatrical Events: Borders, Dynamics, Frames*, ed. Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter, and John Tulloch, 243-278. Amsterdam: Rodopi, 2004.

Vella, Christina. *Intimate Enemies: The Two Worlds of the Baroness de Pontabla*. Baton Rouge, LA: Louisiana State University Press, 1997.

Vidal, Gore. "Some Memories of the Glorious Bird and an Earlier Self." In *The Essential Gore Vidal*, ed. Fred Kaplan, 964. New York: Random House, 1999.

Voss, Ralph F., ed. *Magical Muse: Millennial Essays on Tennessee Williams*. Tuscaloosa, AL: The University of Alabama Press, 2002.

Walle, Alf H. *Cultural Tourism: A Strategic Focus.* Boulder, CO: Westview Press, 1998.

Williams, Dakin. *His Brother's Keeper: The Life and Murder of Tennessee Williams.* Collinsville, IL: Dakin's Corner Press, 1992.

Williams, Edwina Dakin. *Remember Me to Tom.* Edited by Lucy Freeman. New York: G.P. Putnam's Sons, 1963.

Williams, Raymond. "Advertising: The Magic System," In *Problems in Materialism and Culture*, 170-195. London: Verso, 1980.

Witte, Marleen de. *Long Live the Dead: Changing Funeral Celebrations in Asante, Ghana*. Amsterdam: Aksant Publishers, 2001.

Wolff, Janet. *Aesthetics and the Sociology of Art.* Lansing, MI: University of Michigan Press, 1993.

_____. *The Social Production of Art.* New York: St. Martin's Press, 1981.

Wood, Paul. "Commodity." In *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff, 262. Chicago: University of Chicago Press, 1996.

Woodside, A.G., G.I. Crouch, J.A. Mazanec, M. Oppermann, and M.Y. Sakai, eds. *Consumer Psychology of Tourism, Hospitality and Leisure.* Wallingford, UK: CABI Publishing, 2000.

Works Progress Administration. *New Orleans City Guide of the American Guide Series.* Boston: Federal Writers' Project of the Works Progress Administration, 1938.

Wulff, Helena. "Perspectives Towards Ballet Performance: Exploring, Repairing and Maintaining Frames." In *Ritual, Performance, Media,* ed., Felicia Hughes-Freeland, 104-120. London: Routledge, 1998.

Zarhy-Levo, Yael. *The Theatrical Critic as Cultural Agent.* New York: Peter Lang, 2002.

Dissertations

Hetzler, Sidney N. "The Idea of Festival." Ph.D dissertation, New York University, 1999.

Zelinsky, Mark D, "Tennessee Williams and New Orleans: Rewriting the playwright, rewriting the city." Ph.D dissertation, Louisiana State University, 1999.

Reports

"Resolution Adopted by the General Assembly (A/RES/56/8)." United Nations Year for the Cultural Heritage, 2002. A Report from the United Nations 6th Session. 21 November 2001.

Electronic Documents

"About: Tennessee Williams/New Orleans Literary Festival." *Tennessee Williams/New Orleans Literary Festival Online*. 2007 http://www.tennesseewilliams.net/index.php?topic=about 20 January 2007.

Banks, William Nathaniel. "The Galliers, New Orleans Architechts." *The Magazine Antiques*, Highbeam.com. 1 April 1997 http://www.highbeam.com/doc/1G1-19484799.html 28 November 2006.

Elliott, Debbie. "Origins of a Streetcar Named Desire." Morning Edition, *NPR Online*, 23 September 2002 http://www.npr.org/programs/morning/features/patc/streetcar/ 28 November 2005.

Fallon, James. "The Third Redgrave." WD, 17 March 1998. *Highbeam Online*. http://highbeam.com 23 September 2006.

Ferris, William. "Partners in Tourism, Culture, and Commerce Conference Speech." *National Endowment for the Humanities Online*. 1998 http://www.neh.fed.us/whoweare/chairman/speeches/19980425.html February 2004.

International Federation for Theatre Research. "The Theatrical Event: Production, Reception, Audience Participation, and their Inter-Relationships." *IFTR Homepage*, 2006 http://www.firt-iftr.org/firt/site/workinggroupinfo.jsp?pGroupID=11 30 December 2006.

Kirshenblatt-Gimblett,Barbara. "World Heritage and Cultural Economy." *New York University Online*. 2004 <http://www.nyu.edu/classes/bkg/web/> 1 March 2004.

National Assembly of States Arts Organizations. "Tourism Industry Profile." *NASSAA Online*. March 2003 http://www.nasaa-arts.org/new/nasaa/artworks/profile.shtml 10 October 2004.

National Endowment for the Arts, "NEA Grants," NEA Online, 2006 http://www.arts.gov/grants/apply/out/faq.html#12 12 December 2006.

New York University. "Performance Studies." *NYU Online*. 25 April 2002. http://www.nyu.edu/classes/bkg/schechner 26 February 2004.

Oxford English Dictionary. *Oxford English Dictionary Online*. 2007 http://www.oed.com/ 22 January 2007.

Rosenburg, Jennifer. "Timeline of the Twentieth Century: 1980-1989." *About.com Online*, Education and History. 2007 http://history1900s.about.com/library/time/bltime1980.htm 5 January 2007.

Schechner, Richard. "Performance Studies Textbook." *New York University Online*. July 1995 http://www.nyu.edu/classes/bkg/schechner 25 April 2002.

Tennessee Williams/New Orleans Literary Festival. *TWNOLF Homepage*. 17 November 2001 http://www.tennesseewilliams.net/about.html 12 June 2003.

"The 75 Moments – A Timeline." *Advertising Age*, Highbeam Online. 28 March 2005 http://www.highbeam.com/doc/1G1-131019461.html 18 December 2006.

"The Bases of the Social Concept of the Russian Orthodox Church." *The Ecumenical Review Online*, April 2002 http://www.russian-orthodox-church.org.ru/sd00e.htm 2002.

"The Tony Award." The American Theatre Wing, 2007 http://www.americantheatrewing.org/tony/ 22 January 2007.

The Tony Awards. "Tony Awards Rules and Regulations: Best Special Theatrical Event." *The Tony Awards: American Theatre Wing's Tony Awards Online*. 2006 http://www.tonyawards.com/en_US/about/rules.html 22 January 2006.

"Two Decades of Highlights." *Tennessee Williams/New Orleans Literary Festival Online*. 2007 http://www.tennesseewilliams.net/article.php/hlt.intro 05 January 2007.

United Nations Educational, Scientific and Cultural Organization. "Convention for the Safeguarding of the Intangible Cultural Heritage." *UNESCO Online*. 21 October 2001 http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html 25 March 2004.

United Nations Educational, Scientific and Cultural Organization. "Intercultural Dialogue." *UNESCO Online*. 7 July 2003. http://www.unesco.org/iau/id/index.html 21 October 2004.