Fall 11-14-2002

A Streetcar Named Desire

Department of Theatre, Florida International University

Follow this and additional works at: https://digitalcommons.fiu.edu/theatre_programs

Part of the Theatre and Performance Studies Commons

Recommended Citation

Department of Theatre, Florida International University, "A Streetcar Named Desire" (2002). Department of Theatre Production Programs. 36.
https://digitalcommons.fiu.edu/theatre_programs/36

This work is brought to you for free and open access by the Department of Theatre at FIU Digital Commons. It has been accepted for inclusion in Department of Theatre Production Programs by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.
FIU Theatre presents

A STREETCAR NAMED DESIRE

by Tennessee Williams
directed by Leroy Clark

NOVEMBER 14 - 17 & 21 - 24, 2002
FLORIDA INTERNATIONAL UNIVERSITY
WERTHEIM PERFORMING ARTS CENTER
MAINSTAGE THEATRE
MIAMI, FL
About the Play

A “Streetcar Named Desire” opened Dec. 3, 1947 on Broadway for a two-year run with Marlon Brando and Jessica Tandy as stars and Elia Kazan as director. It sent shockwaves through the theater community, and it premiered to a thirty-minute standing ovation. The play ran for 855 performances and it won a Pulitzer Prize for Tennessee Williams in 1948.

In Streetcar Williams dramatizes his belief that men and women find reality and meaning in life through satisfactory sexual relationships. His drama derives from the characters. Blanche is maladjusted because as a dutiful child, she remained with her aged parents far beyond the marrying age for most women and later staying behind to try to save the family estate, while her sister, Stella, went out to find her place in the world. Blanche was unable to relate to the so-called normal world of her sister. She was, in fact, following a family pattern when she became sexually promiscuous.

Streetcar was also noted as one of the first plays in the American theater to put working class figures on the stage within a strong psychological context.

In the clash between Blanche and Stanley, Williams dares us to consider the cost of the easy triumph of cruelty over vulnerability, of ignorant self-interest over our highest aspirations. There’s no convenient resolution. Tennessee felt that people were enigmatic—and in Streetcar he did not want to side with one or the other character; he simply wanted to show that the breakdown of communication causes tragedy. “If only Blanche had been treated with kindness, there might have been a very different reality for her at the end of the play.”

Williams rejects the outworn ideals and repression of the old South and the kind of meaningless conformity that doesn’t enrich the world but destroys the individual. Streetcar explores the demands of the past impinging on the present, culture facing barbarism. Blanche is the wanderer in alien territory—sensitive, artistic and morally suspect—but taking on the role of guardian of human values.

Blanche was inspired somewhat by Williams’ sister Rose and his mother, but Williams also stated that he used the character for his own confession. She embodies his sense of isolation, his concern for cruelty, his dread of death, and his disgust with his own flesh. She may be as full of confused drives and self-hatred, but like Williams she is also a romantic.

Stanley is virile, loud, smart, aggressive, ambitious and independent—all the characteristics of Williams’ own father. Like Blanche accusing Stanley of rape, Williams’ sister Rose alleged that her father Cornelius raped her. Williams’ mother Edwina punished Rose with a lobotomy and put her in an asylum just as in Streetcar Blanche is taken away to an asylum.

To translate this to the stage director Elia Kazan and designer Joe Mielziner developed a new production style known to the world as “theatrical realism”. It is characterized by a realistic acting style, codified and formalized by Kazan and others—the style of Actors’ Studio—and a production style using expressionistic techniques, formalism, and symbolism in the set, lighting, sound and costumes.

In 1951 the famous play was made into a movie starring Vivien Leigh as Blanche DuBois, Kim Hunter as Stella, Marlon Brando as Stanley Kowalski, and Karl Malden as Mitch. The controversial film was nominated for a phenomenal twelve nominations and awarded four Oscars (an unprecedented three were in the acting categories).

About the Playwright

Tennessee Williams was born Thomas Lanier Williams III in Columbus, Mississippi, in 1911. His friends began calling him Tennessee in college, in honor of his Southern accent and his father’s home state. In 1918, the Williams family moved to St. Louis, marking the start of the family’s deterioration. His father was a drunk and his mother was prone to hysterical attacks.

Williams was bedridden for two years due to serious illness; growing into a withdrawn, effeminate adolescent whose chief solace was writing. While in college, he wrote his first plays, however, his father forced him to withdraw from school. Williams finally managed to graduate in 1938. After graduation, Williams lived a bohemian life, working menial jobs and wandering from city to city. He continued to work on drama and also worked in Hollywood as a scriptwriter.

In 1944, The Glass Menagerie opened in New York and won the prestigious New York Drama Critics’ Circle Award, catapulting Williams into the upper echelon of American playwrights. A Streetcar Named Desire premiered three years later at the Barrymore Theater in New York City. Much of the pathos found in Williams’s drama was mined from the playwright’s own life. Alcoholism, depression, thwarted desire, loneliness, homosexuality and insanity were all part of Williams’s world.

Williams died in 1983 when he choked on a medicine bottle cap in an alcohol-related incident at the Elysée Hotel in New York City.
A STREETCAR NAMED DESIRE
By Tennessee Williams

Directed by Leroy Clark
Costumes by Marilyn R. Skow
Scenography by Craig A. Young
Vocal Coaching by Lesley-Ann Timlick
Technical Direction by David Whitlock
Assistant Direction by Wilfredo Marrero, Jr.
Sound Design by Yecid Benavides

CAST

NEIGHBOR WOMAN .................................. Lisa LaGrande
EUNICE HUBBELL .................................. Lina Echeverri
STANLEY KOWALSKI ................................. Michael Nunez
STELLA KOWALSKI ................................. Olga Christodoulou
STEVE HUBBELL .................................. Robert Friedman
HAROLD MITCHELL .................................. Kristian Cardenas
MEXICAN WOMAN .................................. Natacha Malakoff
BLANCHE DUBOIS ................................. Christina Perdomo
PABLO GONZALES .................................. Daniel Gutierrez
A YOUNG COLLECTOR .......................... Eric Anderson
NURSE ................................................. Julia LaVault
DOCTOR ................................................. Antonio Valcarcel
ENSEMBLE ......................................... Eric Anderson, Nicole Morales-Gomez
Julia LaVault, Antonio Valcarcel, Vladimir Berrios

SETTING

The two rooms of the Kowalski apartment in the French quarter of New Orleans. The action of the play takes place in the spring, summer and early fall

THERE WILL BE ONE INTERMISSION

"A Streetcar Named Desire" is produced by special arrangement with Dramatist Play Service, Inc.
A STREETCAR NAMED DESIRE

ACT ONE

Scene 1  First dark of the evening in May
Scene 2  Six o’clock following evening
Scene 3  The Porker Night
Scene 4  Early the following morning
Scene 5  Some weeks later

Intermission

ACT TWO

Scene 6  About 2am on the same evening
Scene 7  Late afternoon mid-September
Scene 8  A Short time later
Scene 9  Later that evening
Scene 10  A Few hours later that night
Scene 11  Some weeks later

Upcoming Productions

Catch our next show “A Streetcar Named Desire”

Marvin’s Room
By Scott McPherson
Directed by Therald Todd
October 17-20 and 24-27, 2002

A Streetcar Named Desire
By Tennessee Williams
Directed by Leroy Clark
November 14-17 and 21-24, 2002

MOUTH OF THE RIVER
Written and Directed by Patricia Dolan
December 6-7, 2002

HOT L BALTIMORE
By Lanford Wilson
Directed by Wayne E. Robinson, Jr.
February 6-9 and 13-16, 2002

Mosshead
By William Whitehurst
Directed by Leroy Clark
February 20-23, 2003

Celebrate the Classics with FIU Dance
February 27-28, 2003
Main Stage Theatre

Trojan/Courage
Directed by Phillip Church
April 3-6 and 10-13

Brown Bag Workshops
Catch a new play before it goes to Broadway! These lunch-time workshops can be seen on the first Friday of every month in DM 150. Free and open to the public.

CALL THE BOX OFFICE TODAY FOR TICKETS
(305) 348-3789
This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2001.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

Up-coming FIU Theatre Productions

MOUTH OF THE RIVER

writer and directed by Patricia Dolan

December 6 - 7, 2002