

A Streetcar Named Desire

By Tennessee Williams

Presented by the
UMD Theatre Department

April 19-22 & 25-28, 2007
Performances at 7:30 pm
Sunday, April 22 at 2:00 pm

Marshall Performing Arts Center
Mainstage Theatre
UMD Campus



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UMD DEPARTMENT OF THEATRE

The Department of Theatre identifies four distinct areas that are central to our mission: to prepare students for careers in theatre through a balance of academic and production training; to serve all UMD students through artistic fulfillment and appreciation of theatre and dance; to serve as a center for campus and community cultural enrichment; and to serve as a center for guidance and resource in northeastern Minnesota for anyone desiring information about theatre and dance.

The faculty and professional staff of the Department of Theatre are committed to demanding standards of performance in the classroom and in artistic endeavors.

The Department of Theatre Faculty, Professional, and Administrative Staff

Faculty

Ann A. Bergeron, M.F.A., *Professor, Acting/Directing and Dance*
Jon Berry, Ph.D., *Associate Professor, Theatre History, Theory and Playwriting*
Patricia Dennis, M.F.A., *Department Head, Associate Professor, Costume Design*
Mark A. Harvey, M.F.A., *Associate Professor, Lighting/Sound Design*
Rebecca Katz Harwood, M.F.A., *Assistant Professor, Dance*
Tom Isbell, M.F.A., *Professor, Acting*
Kathryn A. Martin, Ed.D., *Professor, Directing/Theatre Education*
William Payne, M.F.A., *Associate Professor, Directing/Acting*
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Mark Stanfield, M.A., *Instructor, Screenwriting*
Kate Ufema, M.F.A., *Professor, Acting/Voice Specialist*
Arden Weaver, Ph.D., *Professor, Scenic Design*
LilaAnn White, M.A., *Adjunct Assistant Professor, Dance*

Professional Staff

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Laura Piotrowski, M.F.A., *Costume Shop Supervisor and Adjunct Assistant Professor*

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SCHOOL OF
FINE ARTS

Department of Theatre

UMD THEATRE

A STREETCAR NAMED DESIRE

by Tennessee Williams

Director

Aaron Cabell

Scenic Designer

Arden Weaver

Costume/Makeup Designer

Patricia Dennis

Lighting Designers

Curtis Phillips and **Colin Riebel**

Sound Designer

David Premack

Dialect Coach

Kate Ufema

Technical Director

Mark Engler

Stage Manager

Patrick Osgood

*And so it was I entered the broken world
To trace the visionary company of love, its voice
An instant in the wind (I know not whither hurled)
But not for long to hold each desperate choice.*

"The Broken Tower" by Hart Crane

*This performance is presented through special arrangement with Dramatists
Play Service Inc.*

(Videotaping, audiotaping, and photographing are strictly prohibited during performances.)

Cast

(in order of appearance)

Jenna Kase

Suzy Moen

Heather Tollefson

Aly Westberg

Kasono Mwanza

Matthew R. Olsen

Brandon Mychal Roberts

Allen Voigt

Kyle Bosley

Serena Brook

Seth Carlson

Kendra McMillan

Dave Hauer

Bethany M. Ida

Geoff Conklin

Stella Kowalski

Eunice Hubbell

Neighbor Woman

Streetwalker

Vendor/Porter/Pimp

Stanley Kowalski

Steve Hubbell

Harold (Mitch) Mitchell

Pablo Gonzales

Mexican Woman

A Young Collector

Blanche DuBois

Sailor/Cop

Nurse

Doctor

Time

1947

Place

New Orleans

ACT 1

An early evening in May, the following evening through the next morning.

ACT 2

The same; through 2 am the following morning.

ACT 3

Late afternoon mid-September, later that evening, some weeks later.

There will be two ten-minute intermissions between acts.

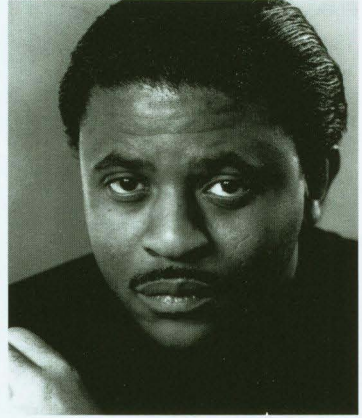


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Guest Director - Aaron Cabell

Aaron divides his time acting, directing, and teaching. He is honored to add UMD to a list of educational theatre institutions he has served as a guest artist. Other Guest Artist residencies include: The University of Western Washington, Virginia Commonwealth University, University of Northern Iowa, Juniata College, and Studio Arena Theatre School. Over the years he has served in various capacities with the Kennedy Center American College Theatre Festival. Last year Aaron was a member of the National Selection Team, a panel of three, which traveled the country in search of exemplary university productions that were invited to perform for the KCACTF National Festival at the Kennedy Center in Washington, DC.



For three seasons Aaron appeared as a company member of the Alabama Shakespeare Festival. Roles at ASF include Tullus Aufidius in *Coriolanus* and Gremio in *The Taming Of The Shrew* in 2005, Aaron in *Titus Andronicus*, and Banquo in *Macbeth* in 2004, followed by a national tour of the same sponsored by the Pentagon and the NEA. In the 2003 season at ASF Aaron appeared in *Romeo & Juliet*, *The Two Gentlemen Of Verona*, *Othello* and directed Frank Galati's adaptation of John Steinbeck's *The Grapes Of Wrath*. Other regional theatre appearances include: Clarence Brown Theatre, Studio Arena Theatre, Pennsylvania Shakespeare Festival, North Carolina Shakespeare Festival, Virginia Stage Company, Vermont Stage Company, The Arden Theatre, and Philadelphia Festival Theatre For New Plays.

Directing credits include: Virginia Stage Company (David McCann's adaptation of *A Christmas Carol* and Pearl Cleage's *Blues For An Alabama Sky*), University of Tennessee, Knoxville (Gary Garrison's *The Big, Fat Naked Truth*), Bloomsburg University (Imre Goldstein's *Oedipus Tyrannos*), and The University of Buffalo (*Twelfth Night* and Euripides' *Electra*).

Aaron would like to thank the faculty, staff, and students of UMD Theatre, as well as the citizens of Duluth, for their warmth, hospitality and hard work in making this production such a wonderful experience.

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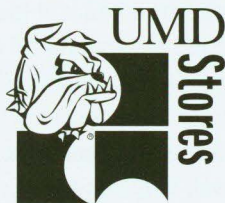
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Cal Metts
as Billy Bigelow



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May 6, 2007

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Director's Notes

Over the years *A Streetcar Named Desire* has evolved in our imaginations and has been labeled as a textbook example of realism. I don't think it has much to do with reality at all, but is rather, a selective series of poetic, iconographic events and characters whose qualities are somehow recognizable to us as true—thus—we label it real.

This play is impossible. I've been dying to do it for years.

I think it's impossible because of the mystique that has followed it as a result of its first production and film treatment. It has become THE American classic, complete with nearly inescapable icons; impossible because the images of Marlon Brando, Jessica Tandy, Kim Hunter, and Vivien Leigh have been burned into the retinas of our consciousness. It's impossible because of the nature of its structure: the way in which the action flows; its episodic nature, how it jumps around in time; its suggestion of simultaneous action inside and outside the Kowalski apartment. It is impossible because of the conflicts between the beauty and severity of its characters and their actions; their poetry, desperation and cruelty. *Streetcar* is more similar to a play by Shakespeare than nearly any contemporary play. Through the poetry of the dialogue we learn where we are, when we are, who is who, and what the situation is. Nearly everything essential to unraveling the mysteries and practical requirements of the play is stated directly in the dialogue or by inference.

The scenes are laid out in a way that mostly reflect Blanche's journey; a journey that is at times interrupted by outside forces that trigger a response in her: music, light, memories, visions. I envision this story the way in which a six-year old sees his room; by day, it's a wondrous place in which to make discoveries and play; by night, there are monsters in the corners and under the bed! This play is about youth and the loss of youth; honor, and its loss. It examines characters that are experiencing a transition towards another stage of adulthood, in which the pressures of the world, and desire, threaten to subvert the purity of true and innocent love. It is a play about the struggle between those who welcome that transition and those who resist it. Hard as I've tried (and believe me I've tried) I can't get away from seeing the story through Blanche's eyes. I can't help but feel pity for Blanche at the same time I want to slap her silly; I want to side with Stanley, but end up hating him for how he behaves. And then there are Mitch, the potential savior and Stella, the silent one. The brilliance of *A Streetcar Named Desire* is in its harsh ambiguity. Every character is right and wrong in this play, often simultaneously. Each struggles with their own perception of the way things were/are and the way they wish things were/are. Each commits an act that challenges our sense of propriety, morality, or humanity. I am reminded of Strindberg's concept of the life-lie: that little white lie we tell ourselves about ourselves that allows us to live with ourselves. Under the right circumstances each of our little lies can snowball into something that consumes and destroys us. This is the dilemma of Blanche DuBois and the characters in *A Streetcar Named Desire*. Our job is to present these acts to you without our judging them. If we are successful, you will argue about them on the drive home.

-- Aaron Cabell

Production Crew

Assistant Stage Managers

Stephanie Larson, Mariya Hawks

Assistant Scenic Designer

Steve Theis

Properties Masters

Richard Bergsrud, Martha Gagliardi

Master Carpenter

Alex Rugowski

Scenery/Prop Construction Crew

Patrick Carroll, Dylan Croeker, Anne Davis,

Jonathan Decker, Sarah Diener, Bethany Ebert, Nicholas Gosen, Eric Gustafson, Phil Jents, Kevin Keller*, Sarah Kreuter, Ashely Kuske, Kendra McMillan, Erin Muhs, Dave Premack*, Beth Radeke, Colin Riebel, Thomas Rusterholz, Amber Seibert*, Desiree Stock, Kathy Tingum, Sarah Turner, Matthew Weyer, Alicia Weagel**

Scenery/Prop Running Crew

Jed Dixon, Becky Segbee

Properties Faculty Advisor

Curtis Phillips

Assistant Costume Designer

Ashley Woods

Costume Shop Supervisor

Laura Piotrowski

Costume Construction Crew

Cassy Anderson, Katy Barto*, Rosy Dey, Kinsey*

Diment, Jacob Effinger, Bria Fleming, Elliot Johnson, Jenna Kase, Daniel Laraway, Samantha Lavell, Jennie Lennick, Kaitlin Lindner, Ed Marty, Kyle McMillan, Kasono Mwanza, Jessica O'Hara, Brandon Roberts, Erica Sorenson*, Heather Tollefson, Amanda Traaseth, Allen Voigt, Leigh Wakeford, Janaye Zeise*

Costume Running Crew

Helen Rogers, Kinsey Diment

Hair/Makeup Running Crew

Laura Lieftring, Megan Pelowski

Costume/Makeup Faculty Advisor

Patricia Dennis

Master Electrician

Matt Olson

Light Board Operator

Alex Rugowski

Lighting Load-In Crew

Gina Brown, Geoff Conklin, Jessica Davis, Blake

Farber, Mariya Hawks, Bethany Ida, Elizabeth Kramer, Stephanie Larson, Scott Mallace, Lindsey Marquardt, David Muhs, Matthew R. Olsen, Justine Plaschko, Andy Rakerd, Bethany Reinfeld, Aly Westberg, Sarah Worley

Assistant Sound Designer

Justine Plaschko

Sound Board Operator

Elizabeth Kramer

Lighting/Sound Faculty Advisor

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** UMD Theatre paid student staff*



If you wish not to retain your program, please recycle your program outside of the Theatre. Thank you.

Acknowledgements

Special thanks to:

Dr. Jefferson Campbell, UMD Music

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Jerry Johnson

Lake Superior Railroad Museum

Old World Meats

Matthew J. Pursi

Musicians: Adam Hille, Brendon Canavan and Mike Greeley

Jimi Sides

UMD Disability Services and Resources

interpreters: Doug Bowen-Bailey and Nancy Diener



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School of Fine Arts May Events

Exhibition: UMD Art + Design Faculty / thru May 17 / Tweed Museum of Art

Art + Design Students Juried Exhibition/April 9 - May 6 / Tweed Museum of Art

House Tours / thru May / Sat. & Sun. / Glensheen Historic Estate

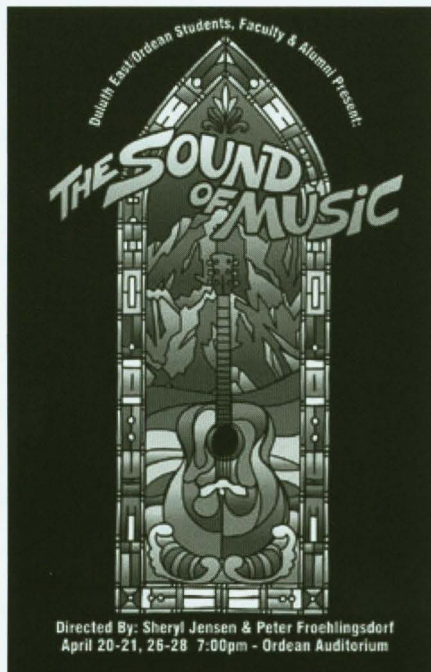
All Jazz Concert / May 1 / 7:30 pm / Weber Music Hall

Turkish American Alliance Masterworks Concert / May 4 / 7:30 pm / Weber Music Hall

Turkish American Alliance Masterworks Concert / May 5 / 7:30 pm / Ted Mann Concert Hall

Turkish American Alliance Masterworks Concert / May 6 / 3:00 pm / Weber Music Hall

Mother's Day Buffet / May 13 / Glensheen Historic Estate



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TICKET OFFICE:

The Marshall Performing Arts Center (MPAC) Ticket Office is located on the Ordean Circle at the University of Minnesota Duluth. The ticket office is open from 10:00 am to 4:00 pm, Monday through Friday, with extended hours on performance days. Individual tickets go on sale approximately two weeks prior to the opening of each production.

RESERVATION POLICY:

Tickets may be reserved in person or by calling the ticket office at 218-726-8561. Refunds and exchanges are not allowed once the tickets have been purchased. Only season subscribers are privileged to exchange tickets.

INFRA-RED HEARING SYSTEM:

The Marshall Performing Arts Center is equipped with an infra-red hearing system for the hearing impaired. Units may be obtained from ticket office personnel before the performance.

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Smoking, food, and drink are prohibited in the Marshall Performing Arts Center theatres. Please turn off alarms, pagers, and cell phones. Absolutely no photography, audiotaping or videotaping permitted.

LATECOMER SEATING:

Patrons arriving after the performance begins will be asked to wait in the lobby until an appropriate time in the performance that will allow for late seating. When arriving late, patrons may be asked to sit in special sections other than their assigned seats until the first intermission. Out of courtesy for the actors, musicians, and other patrons, persons arriving after the latecomers have been seated may be asked to exchange their tickets for a different performance of the same production.

SIGNED INTERPRETED PERFORMANCES:

The Sunday, April 22 performance of *A Streetcar Named Desire* will be interpreted in American Sign Language. Our thanks go to the generous contributions from the UMD Disability Services and Resources.

ALTERNATIVE FORMATS:

Disability accommodations and alternative formats of this publication will be provided upon advance request. Please call Sherise Morgan at 218-726-8564.

ACCESS:

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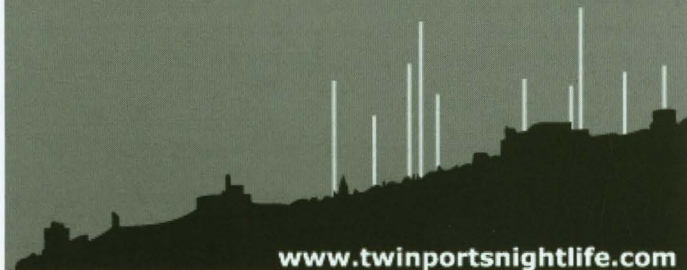
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