



Tennessee Williams'

A Streetcar Named Desire

*Directed by
Michael Wilson*

Elysian Fields

February 23 - March 3, 2024



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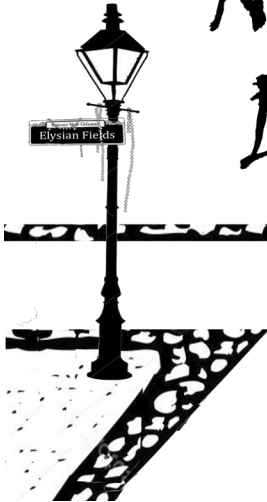
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PITTSBURG THEATRE COMPANY

A Streetcar Named Desire



Written by

TENNESSEE WILLIAMS

Directed by

MICHAEL WILSON

Assisted By

ROBERTA TIBBETTS

A Streetcar Named Desire is presented through
special arrangement with Dramatists Play Services.

MEET THE DIRECTOR



It is a privilege to direct this icon of American theatre. The play was awarded the Pulitzer Prize for Drama in 1948 and was made into a feature film in 1951. The 1988 revival on which our production is based won a Tony Award for best revival of a play.

Tennessee Williams is one of the three titans of American theater, alongside Eugene O'Neill and Arthur Miller. Influenced by the realism of playwrights like Ibsen and Chekhov, they created a uniquely American style of drama. The characters and setting of the play are drawn from Williams' life. His father was an alcoholic salesman and his mother the daughter of an Episcopal priest. His sister Rose had severe mental illness and was institutionalized all her life. Williams lived in New Orleans when he wrote the play.

The feature of this play I find most interesting is the contrasts among the characters and the misunderstanding that leads to violence. Stella is descended from wealthy French ancestors who have been in America for nearly three-hundred years. Stanley is a first-generation American whose parents were peasant immigrants from Poland. Blanche was a kind and loving young woman until the tragic death of her husband. She ended up in a life of decay with her dying mother and impending homelessness. In her desperation, she gave herself to various men in an attempt to recover her genteel youth. Yet, she pretends to be superior to Stanley, insults him and threatens to break up his family. Mitch is a gentle and trusting man who Blanche tries to manipulate into rescuing her from poverty and shame.

Williams wrote in a letter to the director Elia Kazan,

I will try to clarify my intentions in this play. I think its best quality is its authenticity or its fidelity to life. There are no "good" or "bad" people. Some are a little better or a little worse, but all are activated more by misunderstanding than malice. A blindness to what is going on in each other's hearts.... Nobody sees anybody truly, but all through the flaws of their own ego. That is the way we all see each other in life. Vanity, fear, desire, competition – all such distortions within our own egos – condition our vision of those in relation to us. Add to those distortions in our own egos, the corresponding distortions in the egos of the others – and you see how cloudy the glass must become through which we look at each other.

There are two great lessons we should take from this play: First, a reminder that we are all flawed people trying to somehow live peacefully with other flawed people whom we don't really understand. Second, that we all need to look to our own redemption and then try to better understand our neighbor.

My prayer, as always, is that this play will in some way help us all to be the people that we are made to be. To God be the glory.

Michael L. Wilson

ABOUT THE PLAY

*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.*

From "The Broken Tower" by Hart Crane

The action of the play takes place in the apartment of Stanley and Stella Kowalski, in the French Quarter of New Orleans, in 1947.

Act 1, late Spring

Act 2, Summer

Act 3, early Fall

~ 15 minute Intermission between Act 1 and Act 2 ~

During the play, the lights will be lowered to indicate the passing of time between scenes and Act 2 and Act 3.

SPECIAL THANKS

The production team would like to extend a special thanks to the following for their help in bringing this production to the stage:

The City of Pittsburg | Anthony Lane | Sara Leyva
Janice Cameron | Marilyn Berg Cooper | David Weed
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CAST

In order of appearance.

NEIGHBORHOOD WOMAN.....	Julia Acquistapace
EUNICE HUBBELL.....	Desty Olson
STANLEY KOWALSKI.....	Sam Leeper
HAROLD "MITCH" MITCHEL.....	Alex Schepers
STELLA KOWALSKI.....	Mary Katherine Patterson
BLANCHE DU BOIS.....	Michele Morgen
STEVE HUBBELL.....	J.D. Dozier
PABLO GONZALES.....	Kyle Jacques
A YOUNG COLLECTOR.....	Kyle Walz-Smith
FLOWER VENDOR.....	Julia Acquistapace
NURSE.....	Julia Acquistapace
DOCTOR.....	Kirk Waller

PRODUCTION TEAM

Director.....	Michael Wilson
Assistant Director.....	Roberta Tibbetts
Producer.....	Dianna Schepers
Stage Manager.....	Alice Lustre
Deck Chief.....	Maya Duran
Costume Design.....	Amber Hill
Properties.....	Linda Pauline
Set Design.....	Michael Wilson & Roberta Tibbetts
Sound Design.....	Bear Hamilton
Lighting Design.....	Mike Morris
Light Board Operator.....	Alice Lustre
Sound (Mix).....	Mark Linde, Ava Duran
Sound (Playback).....	Bear Hamilton
Stage Crew.....	Bridget Davenport, Alex Paz
Set Construction.....	Cast and Crew
Dramaturg.....	Roberta Tibbetts
Graphics/Prgrams.....	Dianna Schepers
Hospitality.....	Sara Leyva, Nancy Parent
Bar.....	Gwendolyn Sampson Brown, Christina Flint, Michael Wilson

DRAMATURG NOTE

Playwright Tennessee Williams called *A Streetcar Named Desire* the “ideal metaphor for the human condition.”

A Streetcar Named Desire opened on Broadway in 1947, shocking its audience with the bold portrayal of sexuality, brutality, morality, desire and mental demise. When the play ended, the audience sat in silence, then, after a moment, broke into a 30-minute applause. The taboo themes dealing with class tensions, homosexuality, gender power structure and migrant prejudice were explored through the clash between three main characters: Blanche DuBois, Stella DuBois and Stanley Kowalski.

The setting is a run-down, low-income, multi-ethnic area in the French Quarter of New Orleans, Louisiana, thriving in a mix of cultures, during a period of extreme change in America after World War II.



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By Roberta Tibbetts

Williams introduced new theatrical ideas to the American theatre. In *A Streetcar Named Desire*, a strongly symbolic play, he employed what he termed “selective realism,” using the elements of stage production, such as the set, props, costume, lighting and sound to “generate a theatrical experience greater than mere realism.”

Williams illuminated the action, the theme, the characters, as well as the language, with very explicit production details that would more closely approach the poetic truth. Specific use of sound and music, for example, emphasizes moments in the play where Blanche DuBois’ grip on reality is fragile.

When a reoccurring tragic moment is recalled, Blanche hears the “Varsouviana Polka” playing in her head, which draws the audience into her tortured mind. Blanche’s costumes evoke an image of her youth and her notion of a genteel Southerner. By way of the open set design, with no boundaries, the audience sees the parallel between the tense state of affairs inside the Kowalskis’ apartment and the hostile, dangerous unsafe world outside. There is no safe harbor for Blanche. The set enhances the anguished relationship Blanche is experiencing between what is in her mind versus that which is occurring in real life.

A Streetcar Named Desire has inspired much analysis because it expresses universal themes.

It is a brilliant example of “selective realism” offering a vivid understanding of an earlier period in our uniquely American history. Written 78 years ago, its themes are very relevant today.

Thank you to my favorite playwright,

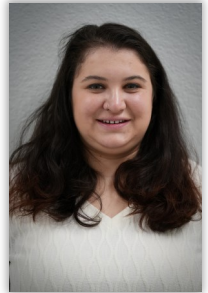
Roberta Tibbetts



WHO'S WHO

MICHAEL WILSON (DIRECTOR) is excited to be back in the director's chair. His previous directing adventures include *You Can't Take It With You* (Ghostlight Theatre Ensemble), *Ah, Wilderness!*, and *The Taming of the Shrew* (PTC). Michael has performed with several theatre companies throughout the East Bay. Recent roles include Enjolras/Phantom in *Forbidden Broadway* (Clayton Theatre Company), Big Jule in *Guys and Dolls* and Underling in *The Drowsy Chaperone* (Ghostlight). Outside the theatre he enjoys gardening, reading and travel.

JULIA ACQUISTAPACE (NEIGHBORHOOD LADY, FLOWER SELLER, NURSE) is thrilled to be a part of her first production at PTC. Julia was recently seen as the Matron in Orinda Starlight Village Players' production of *It's All In the Family* and Bringley / Ms. March/Joseph in Masquers Theatre's production of *You On The Moors Now*. Julia would like to thank her friends and family for all their support and hopes you enjoy the show!



J.D. DOZIER (STEVE HUBBELL) is excited to be part of this production and his first with PTC. He was last seen in Ghostlight Theater Ensemble's *You Can't Take it With You* as Boris Kolenkhov, and as Aldopho in Ghostlight Theatre Ensemble production of *The Drowsy Chaperone*. J.D. wishes to thank his wife Stacy, daughter Melina and all these darn animals they have for supporting his passion.



KYLE JACQUES (PABLO GONZALEZ) is proud to be returning to PTC for his 9th season, averaging at least 1 role within the last 5, though he has been active in the East Bay theatre community in general for longer. Recent credits include Tony in *You Can't Take it With You* with Ghostlight Theatre Ensemble; the triple role of Jim, Tom and Kenneth in PTC's production of *Clybourne Park*, ensemble and understudy for Mal in *The Addams Family* (2022), and the Brothers' Chorus in the 2020 Shellie Award-winning *Joseph and his Amazing Technicolor Dreamcoat*. He is a firm proponent of the arts and their positive effects on society, and has long supported its inclusion into national STEM programs.



WHO'S WHO

SAM LEEPER (STANLEY KOWALSKI) is thrilled to return for his second production with PTC; his first was *Next to Normal* as Henry. Sam has also worked in the Bay Area with Contra Costa Musical Theatre, Woodminster Summer Musicals, OMG! I Love That Show Productions, Tri-alley Repertory, Berkeley Playhouse, Masquers Playhouse, and Stage 1 Theatre. Recent credits include Danny in *Grease* (Berkeley Playhouse), Thomas Jefferson, *1776* (CCMT), Carl Bruner, *Ghost* (OMG! Productions) and Lucas Beineke, *The Addams Family* (Berkeley Playhouse). Sam thanks the entire cast and crew for their amazing work and grace as well as his family, friends, and coworkers for their continued support.



MICHELE MORGAN (BLANCHE DU BOIS) is thrilled to make her debut with PTC in one of her most favorite roles and plays. Locally, she has trod the boards at Bay Area Stage in Vallejo as Aggie Wheeler in *The Game's Afoot* and Moe in *Cat on a Hot Tin Roof*. Her favorite NYC and regional theatre roles include Beverly in the *Shadow Box*, Mother/Beggar Woman in *Blood Wedding*, Corie in *Barefoot in the Park*, and Beatrice in *Much Ado About Nothing*. Michele thanks her family and friends who cheer her on- shouldn't be here without you.



DESTY OLSON (EUNICE HUBBELL) has played roles from Florence in Neil Simon's female version of *The Odd Couple* to Eliza Gant in Ketti Frings' adaptation of Thomas Wolfe's novel *Look Homeward, Angel*. Recent shows include the title role in Encore Players' production of *Lysistrata* as adapted by Will Huddleston and The Man in Ghostlight Theatre Ensemble's production of *You Can't Take it With You*. She is delighted to be part of the talented cast of this classic play.



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WHO'S WHO

MARY KATHERINE PATTERSON (STELLA KOWALSKI) is thrilled to join the *Streetcar* cast in her first production with PTC. She most recently performed in *Hair* (Landmark Musical Theater), *Working* (Clayton Theater Company), and *A Chorus Line* (Pinole Players). She has danced with MBody Dance Company, Alight Dance Theater and Amy Lewis Push Dance. MK thanks her family for all their support!



ALEX SCHEPERS (HAROLD MITCHELL— "MITCH") has performed as long as he can remember. His interest in the arts not only includes performing but writing. Alex has written a number of one-act plays and a full stage adaptation of *A Christmas Carol* which might be produced by PTC this fall. His debut with PTC was *M*A*S*H* which earned him a Shellie Award for Best Supporting Actor for his portrayal of Radar O'Reilly at the young age of 15. Other PTC credits include appearances in *Ah, Wilderness!* and *Mister Roberts*. Alex thanks his family for their support and hopes you enjoy the show.



KYLE WALZ-SMITH (YOUNG COLLECTOR, SAILOR) is delighted to work once more with PTC having previously participated in PTC's production of *It Shoulda Been You*. Harboring a love for the stage, he has graduated Contra Costa School of Performing Arts with high honors in theater.



KIRK WALLER (DOCTOR) has participated in several recent PTC productions including *Young Frankenstein* (Victor Von Frankenstein), *Dreamgirls* (MC), *Fences* (Troy Maxson) and the upcoming production of *Willie Wonka* (Grandpa Joe). When Kirk is not acting, he is telling stories locally and nationally and is one of PTCs principal scenic artists.





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