

by TENNESSEE WILLIAMS

starring **Dale Dickey***

Director **CALVIN MACLEAN***

Original Music by **LUCAS RICHMAN**

Scenic Design **CHRISTOPHER PICKART***

Costume Design **MARIANNE CUSTER***

Lighting Design **JOHN HORNER***

Sound Design **MIKE PONDER**

Stage Manager **TINA SHACKLEFORD***

Casting Director **CLAIRE SIMON**

Mainstage Sponsor



2009 SEPTEMBER 3 THRU 20

EVENTS

**All Single Tickets on Sale
Friday, August 14**

Individual tickets for all of our productions this season will go on sale beginning August 14th. To order, call 974-5161 or visit our website: clarencebrowntheatre.com

**CBTS Opening Night Pre-Show Cocktail Buffet
Friday, September 4**

Join us as we celebrate the opening of our new season on Friday, September 4th from 5:30 p.m. until 6:45 p.m. located at Calhoun's by the River, 400 Neyland Drive. *(CBTS Members Only)*

**Opening Night Post-Show Reception
Friday, September 4**

The Opening Night Reception will be located in the CBT Lobby. Enjoy food and drinks while mingling with the cast, crew and CBT staff.

**Post Play Discussion
Sunday, September 6**

Join Cal MacLean and cast members for a discussion of *A Streetcar Named Desire* following the Sept. 6th performance.

**35th Anniversary Gala & Auction
Sunday, September 20**

Honorary Chairs, Dr. Jan and Mary Ann Simek

The Foundry is transformed into the French Quarter on this magical Mardi Gras night complete with jazz music, Cajun food, drinks, the cast from *A Streetcar Named Desire* starring Dale Dickey, and a *Carnival* - style auction. Proceeds from the auction will go toward renovating the CBT lobby. For more information: <http://theatre.utk.edu/gala.html>

PREVIEW

by Terry Silver-Alford

Streetcar Ride Sure to Thrill

The Clarence Brown Theatre opens its 35th season with the Pulitzer Prize winning play *A Streetcar Named Desire*. Tennessee Williams is considered by many to be one of the greatest American Playwrights of the twentieth century. Following the monumental success in 1944 of his play *The Glass Menagerie*, *A Streetcar Named Desire* opened on Broadway in 1947 to critical acclaim and has been performed throughout the world numerous times since then. The 1951 film version starred Marlon Brando, Vivien Leigh and Carl Malden and was directed by Elia Kazan with Williams himself writing the screenplay.

Thomas Lanier Williams III was born in 1911 in Columbus, Mississippi. The son of a heavy drinking shoe salesman, Williams had a troubled childhood and the family moved frequently. After being bedridden for two years as a child due to severe illness, Williams grew into a withdrawn, effeminate adolescent whose chief solace was writing. At sixteen, Williams won a prize in a national competition. While in college, he wrote his first plays, which were influenced by members of the southern literary renaissance such as Robert Penn Warren, William Faulkner, Allen Tate, and Thomas Wolfe. Much of the pathos found in William's drama was mined from the playwright's own life. Alcoholism, depression, thwarted desire, loneliness, and insanity were all part of William's world. After three attempts at finishing college, Williams finally graduated in 1938 from the University of Iowa. From 1938 to 1944 Williams lived a bohemian lifestyle and continued to pursue playwriting. After his success with *The Glass Menagerie*, Williams fully entered the pantheon of renowned American playwrights.

The plot of *Streetcar* is perhaps familiar to many. Blanche DuBois, a school teacher from Laurel, Mississippi, arrives at the New Orleans apartment of her sister, Stella Kowalski. Despite the fact that Blanche seems to have fallen out of close contact with Stella, she intends to stay at Stella's apartment for an unspecified but likely lengthy period of time, given the large trunk she has with her. Blanche tells Stella that she lost Belle Reve, their ancestral home, following the death of all their remaining relatives. She also mentions that she has been given a leave of absence from her teaching position because of her bad nerves. There are many unanswered questions that accompany Blanche's arrival and Stanley Kowalski, Stella's working class Polish husband, is determined to get to the bottom of the mystery. The play explores many themes and one in particular is fantasy's inability to overcome reality. Blanche lives much of her life in a fantasy world, while Stanley and Stella live in the real world. The antagonistic relationship between Blanche and Stanley is a struggle between appearances and reality. It propels the play's plot and creates an overarching tension. This tension creates a compelling and powerful dramatic experience for everyone.

The CBT production of *Streetcar* is directed by Cal MacLean, the CBT's Artistic Director and will feature UT alum Dale Dickey as Blanch DuBois. Stella and Stanley will be portrayed by third year MFA students Jessica Ripton and Matthew Ventura. Filling out the cast will also be resident and guest artists, faculty members and undergraduate students. A dynamic and amazing set will engulf the CBT stage ingeniously designed by UT faculty member Christopher Pickart. Costumes are designed by Marianne Custer and lights by John Horner. An original musical score composed by KSO Maestro Lucas Richman will accompany the production. **Don't miss what is sure to be a truly thrilling ride on *The Streetcar Named Desire!***



DIRECTOR Q & A

by Cal Maclean

What drew you to direct this production?

First and foremost, *Streetcar* is a great play. It also is an excellent choice for our dual professional/educational mission. And we wanted to work with Dale Dickey again. What a great role for her... right now.

Tell us about the cast and artistic team and why you chose them.

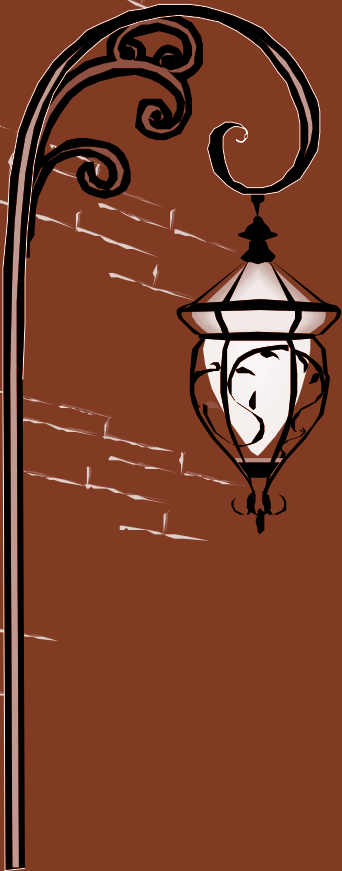
Dale and I had been talking about possible collaborations for a couple of years. Two of our most talented third-year grads, Matt Ventura and Jess Ripton, were particularly well suited to the Kowalskis. The production is designed by our resident artists and the play suits their own artistic interests and talents. It's a pleasure to have such a strong group of theatre artists in residence to handle such an operatic play.

In your opinion, what makes this play an "American classic?"

Plays are "classic" because they help to define a culture in a moment of time. *Streetcar* not only brought fame to its author and its principal actors, but it helped to bring definition to the post-war American character -- or at least a significant aspect of that character. The "drama" in Tennessee Williams' greatest plays is certainly intense, and his characters are as passionate and psychologically damaged as any of the greatest characters of Shakespeare, Euripedes, or Eugene O'Neill. But Blanche and Stanley, Stella and Mitch are as American as apple pie -- as close to you and me as Hamlet is still to the English, or Oedipus was to the ancient Greeks. Blanche and Stanley's story puts the latter part of our last century into a deeper perspective -- and our current time into a fresher one. This kind of perspective is what we need the theatre for, and is what makes "a classic" so tantalizing and important to produce again and again.

Tell us about the music.

I believe in happy accidents. I like to "come upon" inspiration and listen to opportunities when they present themselves. In an entirely unrelated conversation last spring, Lucas Richman just happened to mention that the Symphony was intending to perform his "Overture to Blanche" in the upcoming fall. He went on to say that the overture was a piece derived from his original incidental music for a production of *Streetcar* some time ago. Somewhat taken aback and hearing opportunity knock rather loudly, I asked if he knew we had programmed *Streetcar* for a September production. It didn't take me long to ask if this incidental music was still around and if he might like to discuss a possible collaboration. Lucas, entirely by coincidence, happened to have a few pieces from the "Overture" on his Blackberry! Amazing. I was searching, at the time, for the play's time and place, for its texture and emotional scale. Nothing helps to define these things better than the right music. And there it was playing on Lucas' cellphone. Oh brave new world...





SEPTEMBER

s	m	t	w	t	f	s
		1	2	3 PREVIEW 7:30 pm	4 OPENING NIGHT 7:30 pm	5
2:00 pm Post-Play Discussion 6	7	8	9	10 7:30 pm 6g	11 7:30 pm	12
2:00 pm 7:30 pm 13	14	15 7:30 pm	16 7:30 pm	17 7:30 pm	18 7:30 pm	19 7:30 pm
2:00 pm 6:00 pm 35th Anniversary Gala 20	21	22	23	24	25	26
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TICKET PRICING

PREVIEW

Adults \$20
 Seniors \$17
 Faculty & Staff \$17
 Students (K-College) \$12
 UT Students w/ID FREE

OPENING NIGHT

Adults \$33
 Students (K-Coll) \$20
 UT Students w/ID \$10

WEEKNIGHTS

Adults \$22
 Seniors \$19
 Faculty & Staff \$19
 Group Discount (15) \$19
 Group Discount (30) \$17
 Students (K-Coll) \$12
 Student (Group) \$10
 UT Students w/ID \$5

WEEKENDS/MATINEES

Adults \$27
 Seniors \$22
 Faculty & Staff \$22
 Group Discount (15) \$22
 Group Discount (30) \$20
 Students (K-Coll) \$15
 Student Group \$12
 UT Students w/ID \$5

STUDIO SERIES

Adults \$10
 Students (K-Coll) \$10
 UT Students w/ID \$3

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Front page key:



◆ The Actor & Stage Manager appear through the courtesy of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.



* The Scenic, Costume and Lighting Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



❖ The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.