

THE SCENIC DESIGN PROCESS FOR A
STREETCAR NAMED DESIRE

CREATIVE PROJECT REPORT

Presented to the Department of Theatre
Southwest Texas State University
in Partial Fulfillment of
the Requirements

For the Degree of
Master of ARTS

By

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To my mentor and friend
Dr. Daniel Hannon, for his wisdom, caring,
and the quest of "the dream."

ACKNOWLEDGMENTS

I would like to thank my wife, Gretchen, for her love, support, patience, and understanding during these three long years. I would also like to thank my best friend Marc Lippincott for all the support and encouragement. In addition, I offer my deepest gratitude to the following friends and colleagues, without whom this would not have been possible: Mr. Lynn Cobb, Chris Little, T.J. Martin, Leslie Allen, and Teri Pena Ross.

28 April, 1999

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INTRODUCTION

Production assignments for the Southwest Texas State University Theatre Department's '98-'99 mainstage season were tentatively decided in the preceding Spring. My final creative project was to be the scenic design for A Streetcar Named Desire, written by Tennessee Williams and directed by J. Lynn Cobb. The performances would run March 3 to March 7.

The costumes would be designed by Matthew Halloway, an undergraduate design student and lighting by Diana Duecker also an undergraduate student. Leslie Allen and Teri Pena Ross would handle the properties.

The assignment of the show was not given to me until the Fall of 1998. My original creative project was Turandot, scheduled for the opening slot in the Fall. However, I missed the deadlines for giving the designer drawings to the Technical Director, and the design faculty felt I should have another project. During this time, my design for Turandot was in production and the design for Streetcar was starting.

Mr. Cobb had many ideas and I was excited to begin a close collaboration on this mutually inspiring project.

CHAPTER ONE

EVOLUTION OF DESIGN

Preliminary Concepts

Mr. Cobb was eager to discuss his preliminary concepts for the production. He wanted to build the story around the character of Blanche DuBois. The world of the play is seen through the eyes of Blanche, a sensitive delicate moth-like member of the fading Southern aristocracy. Mr. Cobb wanted to reflect her skewed vision of life in the visual elements of the setting. He was also greatly influenced by a painting of Thomas Hart Benton, "Poker Night" (Fig.1 p.3). The theme of a realistic setting in a dream was the main focus at this point. We also talked at length of using expressionistic elements to throw the audience off balance. The use of angled lines and raked platforms appealed to the director. Mr. Cobb also wanted to build out over our existing thrust stairs to get the whole production closer to the audience.

The preceding Spring, I had to design the set for a A Streetcar Named Desire, for my scene design class. The process of switching ideas proved to be a difficult task. The design for class was one unit, and compacted to fit in



Fig. 1. The Poker Night

our black box theatre. The design for the mainstage had to be considerably larger due the enormous width of the space. There were elements from the first design that I wanted to incorporate into our production, such as, the streetlight, the gutter, and the idea of a street corner. The street corner idea was the main focus of my design. I wanted to show a total environment, not just the house of Stella and Stanley Kowalski. In the early stages of the design I developed a number of visual metaphors, two examples are: a vampire in sunlight and a moth on a lightbulb.

Research

The best preparation lay in research. A design that has a vast amount of research behind it and is specific to the world of the play, is far more adaptable to the production requirements. The variety in the research, especially visual, allows for a consistent frame of reference during the evolution of the design.

My initial research focused on the script. One of America's greatest playwrights, Tennessee Williams, wrote fiction and motion picture screenplays, but is acclaimed primarily for his plays.

Thomas Lanier Williams was born in Columbus, Mississippi, on March 26, 1911. He was the first son and second child of Cornelius Coffin and Edwina Dakin Williams. His mother, the daughter of a minister, was of genteel upbringing, while his father, a shoe salesman, came from a

prestigious Tennessee family. The family lived for several years in Clarksdale, Mississippi, before moving to St. Louis in 1918. At the age of sixteen, he encountered his first brush with the publishing world when he won third prize and received \$5 for an essay published in Smart Set, "Can a Good Wife Be a Good Sport?". In 1929, he entered the University of Missouri. His success there was dubious, and in 1931 he began work for a St. Louis shoe company. It was six years later when his first play, Cairo, Shanghai, Bombay, was produced in Memphis. In many respects this was the true beginning of his literary and stage career.

Near the close of the war in 1944, what many consider to be his finest play, The Glass Menagerie, had a very successful run in Chicago and a year later, opened on Broadway. Containing autobiographical elements from both his days in St. Louis, as well as his family's past in Mississippi, the play won the New York Drama Critics' Circle award as the best play of the season. Williams at the age of 34, had etched an indelible mark among the public and among his peers.

During the next eight years following the critical acclaim of The Glass Menagerie, A Streetcar Named Desire, Summer and Smoke, A Rose Tattoo, and Camino Real, also found a home on Broadway. Although his reputation on Broadway continued to grow, particularly upon receiving his first Pulitzer Prize in 1948 for Streetcar, Williams reached a

larger world wide public in 1950 when, The Glass Menagerie and A Streetcar Named Desire were made into motion pictures.

Over the next thirty years, dividing his time between homes in Key West, New Orleans, and New York, his reputation continued to grow. And he saw many more of his works produced on Broadway and adapted for the screen.

Synopsis of the Play

The play opens as Blanche Dubois arrives to visit her sister, Mrs. Stella Kowalski, who lives in the French Quarter of New Orleans. She is shocked by the irreputable looks of the place. While a neighbor goes to find Stella at the bowling alley, Blanche looks around the apartment for a drink. When her sister comes Blanche quite frankly, criticizes the place. She explains that she has come for a visit because her nerves are shattered from teaching. Noticing that the apartment only has two rooms, she has qualms about staying, but she tells Stella that she can not stand being alone.

She explains to Stella that their old, ancestral home, Belle Reve, has been lost. While Stella goes into the bathroom, Stanley, her husband enters and meets Blanche. He questions her about her past and especially about her earlier marriage, which upsets Blanche to the point she feels sick.

The following night Stella and Blanche plan to have dinner out and go to a movie while Stanley plays poker with

his friends. Before they leave Stanley wants to know how Belle Reve was lost. Blanche tries to explain and gives him all the papers and documents pertaining to the place. Later that night, when Blanche and Stella return from their movie, the men are still playing poker. Blanche meets Mitch, one of Stanley's friends, who seems more sensitive than the others. While Mitch is in the bedroom talking to Blanche, Stanley becomes angry over a series of incidents, especially when Blanche turns on the radio. He throws the radio out of the window, hits Stella when she tries to stop him, and has to be held by the other men to be kept from doing more damage. Blanche takes Stella upstairs to Steve and Eunice's. When Stanley recovers, he calls for Stella to come down and she does.

The next morning, Blanche goes to Stella and tries to make her see that Stanley is an animal. She is shocked that Stella could have returned to him. But Stella assures her that Stanley was gentle when she returned to him. As Blanche begins describing Stanley, he arrives and overhears the conversation but doesn't say anything.

Sometime later, while Blanche is dressing for a date with Mitch, she tells Stella that she wants Mitch because she is so tired of struggling against the world. Stella assures her it will happen. She leaves with Stanley to go to a midnight preview. Just before Mitch arrives, a paper boy comes by and Blanche detains him long enough to kiss him. When Blanche and Mitch return from their date, Blanche

explains to Mitch how much Stanley apparently hates her. She thinks that Stanley will destroy her. She tells Mitch about her past life and how once she was married to a young boy whom she later discovered was with an older man. Later that night, her young husband killed himself as a result of a harsh remark that Blanche made to him. Mitch tells Blanche that they both need each other.

It is later in Mid-September, while Stella is preparing a birthday cake for Blanche, Stanley comes home and tells Stella that he has the lowdown on Blanche. He explains that she lived such a wild life in Laurel that she was asked to leave town and she had an affair with a seventeen year old boy which caused her to lose her teaching position. Stanley then tells Stella that Mitch will not be coming to dinner, and that Blanche will leave Tuesday on the Greyhound bus. Later that evening Blanche cannot understand why Mitch does not come. After a scene between Stanley and Stella, Stanley gives Blanche her birthday present: the ticket back to Laurel, Mississippi. As Stanley is about to leave, Stella has her first labor pains and has to be taken to the hospital.

Mitch arrives later that evening, and finds that Blanche has been drinking rather heavily. He confronts her with her past life. At first she tries to deny it, but later she confesses that after the death of her young husband, nothing but intimacies with strangers seemed to have any meaning for her. Mitch then tries to get her to sleep with

him, and Blanche demands marriage. Mitch tells her he does not want to marry her and that she is not clean enough to bring home to mother. Blanche screams "fire" to make Mitch leave.

Later that night Stanley returns from the hospital to find Blanche dressed in an old fashioned evening dress. He tells her that the baby will not come before morning. She is frightened to stay with him, especially when he begins confronting her with all the lies she has told. She tries to move around him, a scuffle ensues, and he rapes her.

Three weeks later, Stella is packing Blanche's clothes and waiting for a doctor and an attendant to come take Blanche to the state Mental Hospital. Stella refuses to believe Blanche's story of Stanley raping her. Blanche thinks that an old boyfriend is coming to take her on a cruise. The doctor arrives, she does not recognize him and tries to runaway. Stanley and the assistant trap Blanche. The Doctor approaches and Blanche is quite willing to go with him, having always depended on the kindness of strangers.

Traits of the Major Characters

Blanche DuBois- A fading Southern Belle from an aristocratic background. She has just lost her ancestral home, Belle Reve, and her teaching position as a result of her promiscuity . Blanche was described by Tennessee Williams as delicate and moth-like. She is a refined,

sensitive, cultured, intelligent women who is never willing to hurt another. Blanche is never willing to totally reveal herself to anyone including Stella. She is at the mercy of the brutal, realistic world.

Stanley Kowalski- A common working man who is; simple, straight forward, and honest. He tolerates nothing but the bare, unembellished truth and lives in a world without refinements. Stanley views women in a limited capacity, however, his love for Stella is on a different level. He is common, crude, and vulgar. He is the opposing force to Blanche's struggles and her world of illusion.

Stella Kowalski-Blanche's younger, married sister, who lives in the French Quarter of New Orleans. She has turned her back to the aristocratic upbringing to enjoy common marriage. Stella is caught between the opposing worlds of Stanley and Blanche. She is also a pawn in this struggle. Stella is a passive, gentle women.

Mitch- Stanley's best friend and colleague who went through the war with him. He is an unmarried man who lives with his ailing mother for whom he feels great devotion. His soft hearted and sensitive nature allows him to relate to Blanche and her world, but often places him in conflict with Stanley.

Steve and Eunice Hubbel- Stanley and Stella's landlords who live upstairs and are very much a part of the Kowalski household. Steve is Stanley's friend and poker buddy, and Eunice acts as Stella's confidante. This couple and the

location of their apartment adds another layer of atmosphere to the New Orleans setting.

Major Conflict

The major conflict is between Stanley's realistic world and Blanches world of illusion.

Whose Play is it?

The play is Blanche's. We witness her arrival and the web of deceit she spins. The world of the play is seen through her eyes. The struggle against Stanley's brutish realism causes her imminent breakdown.

The Structure of the Play

The structure of the play is best seen through a series of confrontations between Blanche and Stanley. In the first scene the confrontation is not so severe, but each subsequent conflict increases in severity until one of the two must be destroyed.

Blanche's world is far different than Stanley's. The most obvious difference between these worlds of lies in the diversity of backgrounds. We immediately recognize that the very name DuBois and Kowalski contrast. Williams begins here, to sketch the personalities by a ethnic association. We assume DuBois to be an aristocratic name, possibly one with a proud heritage. A "DuBois" would not be found working in a mill, as would a "Kowalski". A "DuBois" speaks softly

and fittingly. A "Kowalski" speaks loudly and brutally. Stanley relishes loud poker parties with their characteristic rough humor. Blanche winces at this. Her preferences for entertainment involve tea, cocktails, and luncheons. Speech to Stanley, is a way of expressing his wants, likes and dislikes. Blanche speaks on a higher level. She searches for values, reflecting education in her spoken manner. Stanley regards money as the key to happiness: money will buy everything. Stanley's interest in Belle Reve centers upon the fact that under the "Napoleonic Code"¹ he loses money. He cares for the money not the tradition of the property. Money, to his type, is power that can buy some basic wants or pleasures of life. This gives him a type of animal superiority over the world of people like the DuBois', who do not understand the value money and become destitute.

Stanley and Blanche, as individual representatives of these two worlds, show even more contrasts in their personalities. The use of color differs remarkably. Stanley needs vividness to prove his physical manhood. He is presented as coarse, direct, and powerful by the use of primary colors. His green and scarlet bowling shirt is an example. Blanche shuns loud shades and selects pastels. She

¹Tennessee Williams, A Streetcar Named Desire (New York: Penguin Group, 1947), 35.

is repulsed by the directness of bright colors. Preferring instead muted or muffled tones.

The symbol employed most frequently by Williams in his emphasis of the essential differences in the worlds, is light. It represents the basic differences in Stanley's reality and the harshness Blanche must soften. He faces the harshness of the stark light because it is him; he is "a naked lightbulb"². He faces the way things are. He does not delude himself into believing they are something else. Blanche does this once when she sees the truth about her young husband, and it nearly breaks her. From this time on she retires into a world of shadow and illusion. "There has never been any light stronger than this kitchen candle"³. If she must have light, she prefers candlelight. The light in her room is too strong for her; so she covers it with a paper lantern. She uses this in a symbolic explanation of her approach to reality: "Soft people have got to court the favor of the hard ones...have got to be seductive, put on soft colors...Shimmer and glow..."⁴. This then is the only way in which Blanche can cope with Stanley's world, and his world forbids it. He tolerates no compromise. His primitive, brutally honest manner destroys her.

²Ibid., 55.

³Ibid., 96.

⁴Ibid., 79.

The World of the Play

The play is set around 1948, in the French Quarter of New Orleans. The setting is an exterior of a two story corner building on Elysian Fields and the L&N tracks near the river. The section of town is poor but has the flavor of the French Quarter. Williams states, "The houses are mostly white frame, weathered gray, with rickety outside stairs and galleries and quaintly ornamented gables.⁵" The play begins in May and runs through Mid-September. The action takes place on the single set with transitions for time passage.

Other considerations for the setting include a bowling alley around the corner from the house, and some sort of landing outside the front door.

The Physical Realities of the Set

The setting requires many elements as established by the script.

Doors: 3

Upstairs to Steve and Eunice's

Front door to Stanley and Stella's

Bathroom door

Kitchen:

Table with four Chairs

Ice Box

⁵Ibid., 13.

Sink
Cot or Day Bed
Hanging light fixture
Blanche's steamer trunk
Some sort of Oven

Other Considerations:

Curtain between the two rooms
Window in bedroom
Bed
Light fixture and Chinese
Lantern (paper)
Chest of Drawers
Vanity
Radio

Style of the Setting

The next subject of research was the style of the setting established by the directorial concept. In this case it was to be Expressionistic. Expressionism was a reaction to Naturalism and the photographic quality it represented. The movement started in Germany around 1910 and died in 1924. Around 1910 Expressionism was thought to emphasize strong inner feelings about objects and to portray life as modified and distorted by the painter's own vision of reality.

The characteristics of Expressionism:

1. Subconscious/ Dream State

2. Freudian Psychology
3. Mystical Elements
4. Social Problems

There are two types of Expressionistic plays. Those which deal with mechanization, and those which deal with showing the events through the eyes of the protagonist in order to reveal the psychological aspects of the character. Expressionism, then dealt with the subjective or the subconscious and used distorted line, exaggerated shape, abnormal coloring, mechanical movement, and telegraphic or distorted speech.

The director wanted to use the expressionistic elements in the setting to show the world of the play through Blanche's skewed view of reality.

Visual Research

My initial visual research was focused on the architectural elements of the French Quarter of New Orleans. I began by looking in travel guides of the city and in some of the history books of the area. However, my search yielded little. The image that I located first was a picture of the actual streetcar, "Desire". I then found an interior picture of the restaurant "Galatoire's". This interior picture had very stark white lighting which I thought was fitting to the world of the play.

The architecture of the French Quarter consists of many textures, colors, and ornamentation. The visual element that

I found most useful in identifying the French Quarter was the iron railing on most of the buildings. I found examples of railing made of iron, and wood. In the exterior of the buildings there was a wide range of materials. Most of the buildings were made mainly from brick, plaster, and shiplap siding. I was looking for very rough textures to illustrate the humid feel of the Gulf Coast. My first thought was of wallpaper peeling off the wall. A fellow student in my design class found research on the shotgun houses of the area. These houses were very small and cramped, with the bedroom directly behind the kitchen/ living area.

The elements of my research that continued to inspire me were the textures themselves. Consistently, the best finds were of the rough brick and worn iron railing. The diversity and richness of textures and colors were primary in my thinking.

Over the past three years I have developed the habit of making research boards to help me organize and understand the visual material I find. Research boards are a method of bringing individual research pieces together, mounted on mat board. Seeing elements of research in one view often helps make correlations between research and preliminary ideas. I began making copies of all the images I was discovering to include on my research board.

The Director's Thoughts

The beginning of September brought Mr. Cobb and I together for a discussion of the production. The first thing we did was to sit down and go over the script scene by scene to determine the time passage of the play and where to put an intermission. The scene breakdown was as follows:

Act 1	Scene 1	Early Evening
		Late Spring/ Early May
	Scene 2	6:00 p.m. Next Night
	Scene 3	2.30 a.m. Same Night
	Scene 4	Next Morning
End of Act 1 (intermission) Time lapse between acts		
approximately 3 months.		
Act 2	Scene 5	Late summer at sunset
	Scene 6	2:00 a.m. Same Night
	Scene 7	6:00 p.m. Mid-September
	Scene 8	7:00 p.m. Same Night
	Scene 9	11:00 p.m. Same Night.
	Scene 10	Midnight Same Night.
	Scene 11	Evening three weeks later.

The purpose of establishing the timeline was not only to map out the transitions and time passage, but to figure out when Stella's pregnancy would start to show.

Mr. Cobb then showed me the painting by Thomas Hart Benton, "Poker Night". We began talking of the Expressionistic elements of the play and wanted to incorporate them into the set. We talked at length about the

street corner idea, instead of just haveing one unit with Eunice and Steve's apartment above. We decided to build out over the steps of our thrust to move the setting and action closer to the audience. Mr. Cobb said he did not mind how far we stretched onto the side stages. Mr. Cobb wanted the rooms to be crowded and to have a working kitchen, including running water to the sink, and a working ice box. The painting was the center point of our discussion throughout the design process. Mr. Cobb felt that the painting had the colors and feel he wanted for the production.

The meetings I had with the director between September 2, and September 30 were only the two of us. No other designers had been named to the production. I developed a preliminary floorplan and sketch at this time (Fig. 2, p.20). My deadline for the preliminary drawings was October 2. I was told in the meeting on September 30, that Mr. Cobb wanted to change the angle of the roof lines, and lower the second unit height to 6 feet. He also wanted to rake to interior house platforming. He had already approved the basic floor plan, and was pleased with the overall look of the set. I needed to complete the first rendering for my deadline on October 2.

The preliminary rendering was finished and approved on time (Fig. 3,p.21). I decided to use black as my base color and paint in the light. I felt this was another expressionistic element to enhance Blanche's darkened world. It was at this point that I pulled colors from the Benton



Fig. 2. Preliminary Sketch

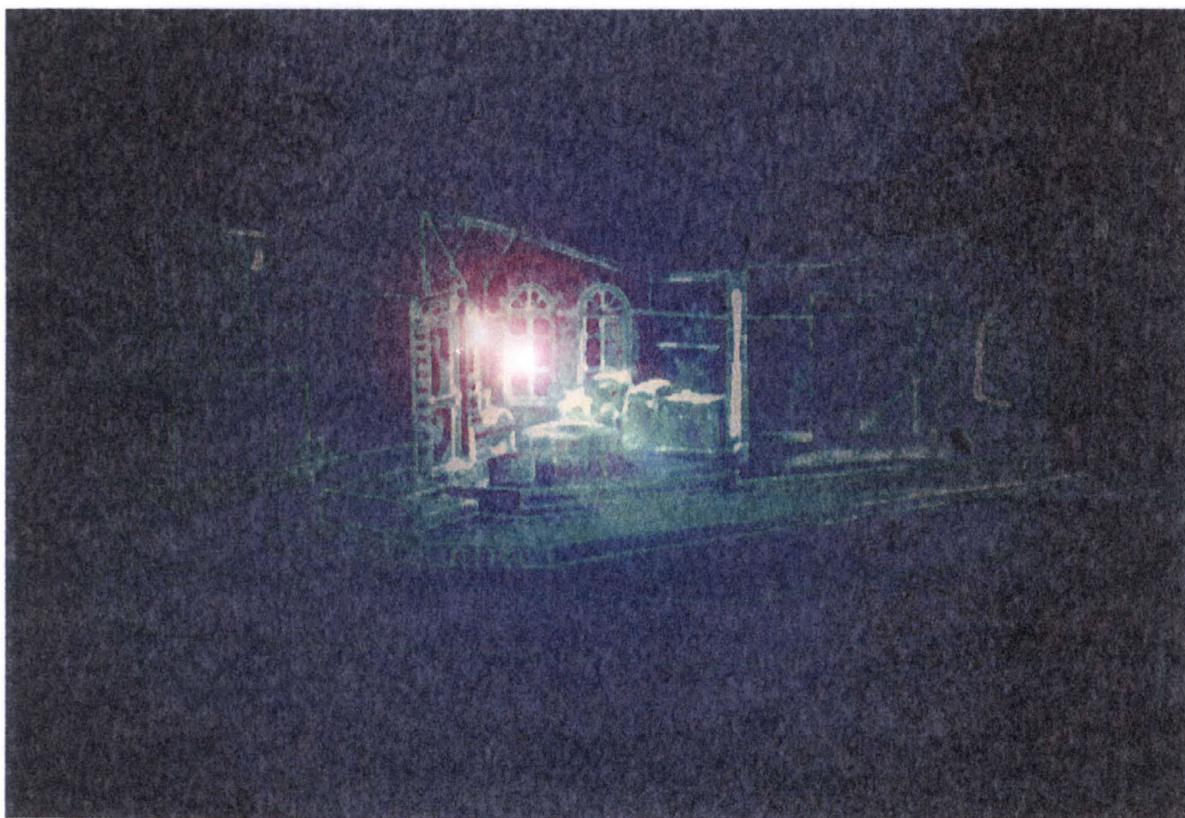


Fig. 3. Preliminary Rendering

painting for the walls, floor and exterior of the buildings. I was quite happy with the overall composition of the stage. I had large vertical elements that were on either side of the main house. One was the Steve and Eunice unit on stage right, and the other, a large streetlight on stage left. Behind the entire set were large flats of a city skyline that would track in to show Blanche's world collapsing around her. These flats would also help in the masking because the cyclorama was open to the audience.

The First Design Conference

The first design meeting was on October 2, 1998. Up to this point 90 percent of the design was completed with only the director. My deadlines were very early, so I had to work alone with the director. My deadline for having the completed design was October 23. At this point the lighting and costume designers had nothing prepared, but came in to see the progress I had made with the set. The situation was a bit unusual. The presentation of my work dominated the meeting. Mr. Cobb presented his ideas to the other designers, so that they would know what direction we were heading. Mr. Cobb wanted expressionistic elements in the scenery and lighting, with realistic costumes. It was this point that I asked for feedback from the other designers. I received no comment. This was to be the case throughout the production process.

As far as the scenery was concerned, we solidified a few ideas. Blanche would enter in scene 1 from the stage left under the streetlamp, and we would use black as the base color in the set.

The Scenic Model

Immediately after the October meeting with Mr. Cobb, I began the final model. I started with the main house of Stanley and Stella. I used a plywood base, and shaved down the rake of the sidewalk from 6 inches on the stage left side to 18 inches on the stage right. I also carved a gutter in the center of the sidewalk. This was another detail to enhance the idea that this is a city block. Next, the levels of the kitchen and the bed room were built up from the base using balsa wood. Both of the floors were raked slightly from the outside in, at about a quarter of an inch per foot. The walls of the main unit were cut from black mat board. I then cut out the windows where needed, and added molding and frames to the windows. I made a screen door out of pantyhose and balsa. The idea for the kitchen was to have it open for air, and a see through door and windows to the alley behind. The kitchen had five windows and the screen door. The open windows would also give Blanche a reason to spend more time in the bathroom and bedroom. The bedroom had one window to allow the director to have Stanley throw the radio out of it. In the back of the room stage right, I made a small alcove leading into the bathroom. In the bathroom, I carved

half of a claw foot bathtub. The bathroom was only a 4 foot by 8 foot platform. The director asked if it could be a changing area off the bathroom behind the masking. Since there are many changes in the production we needed a place for the actor to change when not onstage.

The second unit, however, was only needed for Steve and Eunice's apartment. I created a two story unit to be placed on Stage left. The director wanted the height of the upper platform to be 5 or 6 feet. We wanted to use a spiral staircase that we had in our stock, however, the problem I had was how to get an actor under and up the staircase to the second level. I took a chance, and had a 6 inch platform on the floor and raised the upper level to 7 feet. I needed the space to get an actor under the platform. It turned out to be a good risk because the actor the director cast was over six and a half feet tall. The height was still small for the actor but it seemed to work.

The biggest problem on the second unit was the railing. I tried to make the railing out of index cards, toothpicks, and balsa wood. I found some model train railing that had the flavor of New Orleans. It was still too small so I took two pieces and glued them together. I felt it worked beautifully. The door and the window on the upper level provided the detail to the building. The door was a church door toward the back of the unit. There was no significant detail on the lower level. I did not want to call attention to that part of the unit. I placed two four

by eight foot flats behind the second unit to extend the alley. I made a small sign for the "Four Dueces" bowling alley.

Behind the whole set were the large city flats. These were on the traveler track so they would move in symbolizing the collapse of Blanche's world.

The last element was the streetlight. It was a large unit on stage right. I found a picture in a photography book of a streetlight in the French Quarter. The lamp was 13 feet in height, and provided a balanced to the weight of the second unit on stage right (Fig 4, p.26).

Revising and Painting the Model

The model was approved on the 19th of October. There were no revisions at this point in the model building process. I began painting the main unit. I found a picture in New Orleans magazine, of a piece of art. I decided to use the colors in the Benton painting: muted raw sennia, burnt sienna, burnt umber, and a mixture of black and prussian blue. I used bright colors as accents to the muted wall tones. The curtain between the two rooms was a red-orange with the shadows painted in blue. The bed and the cot were painted in cream colors with a van dyke brown dye wash to add age. The kitchen units were also painted in the same manner. I felt at this point that with all the windows in the kitchen I needed to paint the light streaks across the table and floor. The light from the "Four Dueces" sign was a



Fig. 4. Preliminary Model

intrical part of my vision for the show, as sort of Film Noir effect. The walls of the apartment were the tricky aspect of the painting, I did not want to copy the effect in the Benton painting, so I used diagonal streaks of raw sennia and the black I had mixed.

The outside of the house was based in the cream color, with shadows painted in blue. I made a conscious decision to paint all the shadows with the same blue for unity. On top of the outside shadows I used a dry brush effect of burnt sennia and burnt umber to add age to the exterior.

The second unit was also based in black. The walls had a wet blend of black and alizarin crimson in the same diagonal method as the house (Fig. 5, p.29). This was done very subtlety. I did not want to draw attention to the walls. The door was the only element that was painted in detail. The door was based in the creme color, with the same dry brush technique as the house. The upper molding on the outside of the second unit was painted the same way.

The accent color that I felt defined the French Quarter was hunter green. This color was used on all the shutters of the windows, the railing, the spiral staircase, and the streetlight. I added a dry brush of blur and burnt sennia to give these elements a weathered feel.

The side walk was the last element to paint. I mixed a gray-blue and based the landing, stair, and sidewalk. Next, I painted in the shadows and then added water spot with the

brown dye wash. I purposely kept the stage floor black to tie in the masking and city flats in to the composition.

Other Considerations

Several additional changes occurred during the process of completing the model. The director requested that I lighten the painting on the streetlight, and add some trees behind the lamp. He also wanted a small table under the streetlight for the flower lady to stand by during the show. I tried to choose colors that would bring out the faces of the actors, but not impede the other designers. The model was essentially completed (Fig. 6,p.30). The design was ready for analysis on October 23, 1998.

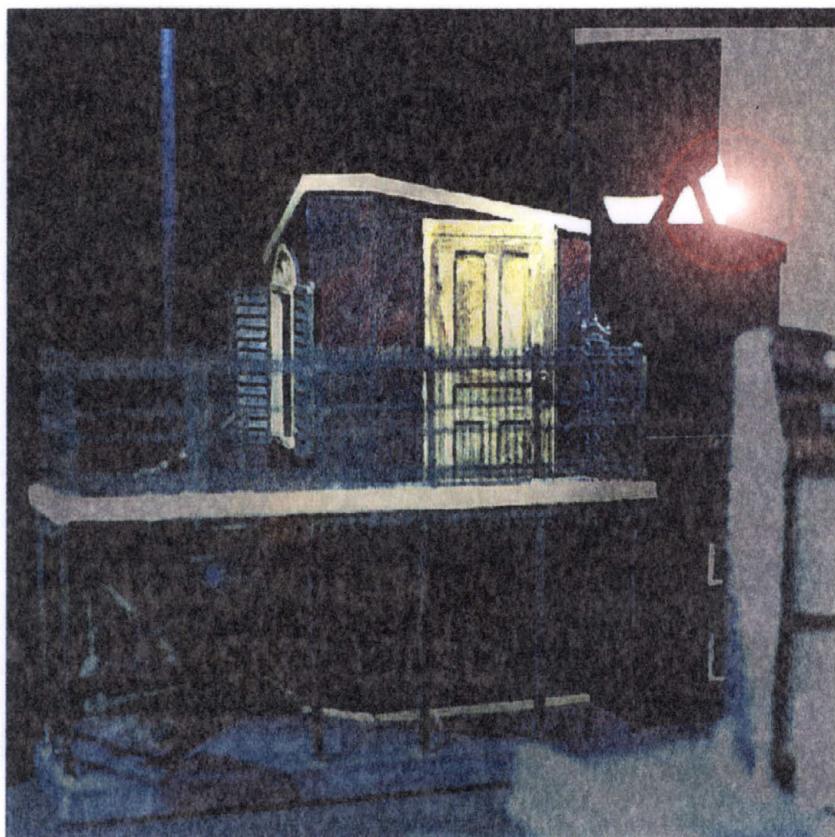


Fig. Color Model of Second Unit



Fig. . Completed Model

CHAPTER TWO

ANALYSIS AND EXECUTION OF DESIGN

Designer's Drawings

With the design essentially finished, my next task was to begin the designer's drawings. By this point, I was a bit behind schedule, and needed to get the drawings to the technical director, so that the construction planning could be done. It was my responsibility to produce all drawings necessary to define the exact size and shape of each scenic element.

All of the designer's drawings were done with a Computer Assisted Drafting Program. The software used was Microstation version 1995.

The first drawing which served as a reference for all the other drawings, was a floor plan (Fig. 13, p.59). A floor plan shows the exact location on the stage of all the scenic pieces. The first step in the floor plan was the placement of the center unit, which was Stanley and Stella's apartment. I first found the critical reference points from the preliminary floor plan. Measuring from the center line and plaster line I drew the outline shape of the center unit in the computer on a standard theatre plan. The reference points ensured reasonable accuracy. The center unit was

defined, but there was much more to the unit. The placement of the windows and doors was the next elements to be added to the floor plan. The measurements for these elements were taken from the model. At this point I compared the measurements from the floor plan to that of the model to see any differences in measurements.

Once the center unit was defined I then placed the second unit. This was Steve and Eunice's apartment. The critical point was needed at the proscenium, where the upper point of the spiral staircase attached. The second unit was placed five feet to the stage right side of the center unit to create the alley between the structures. This would give the actors plenty of room to cross upstage to the bowling ally behind the second unit. The height of the upper platform was set at ninety inches. This height allowed for easy use of an existing escape staircase. I then added two four by eight flats to the back of the unit to extend the ally further.

On stage left I placed the street light. The small platform and light were placed on the edge of the side stage. The measurements for the triangle platform were taken from a stock platform.

The furniture was the next element to be placed on the floor plan. I used the measurements from the model pieces for the dimensions on the floor plan. The kitchen elements: the sink, refrigerator, stove, cot, table and chairs provide the desired cramped feeling. I had to change to table size

from a four foot diameter to a three foot to open the space for movement patterns for the actors. The cot dimensions had to be reduced in order to fit in the space allotted. I felt this was not a problem since Blanche is never seen on the cot. The bedroom furniture was placed in the same manner.

The last element that was placed on the floor plan was the masking. I placed the large city flats on line 18 and built the masking around these elements. I used the critical sightline points on the standard theater plan to place the masking. We had determined that the cyc would be open for lighting purposes. With this in mind I had to hide the large loading doors on the stage left side of the cyc. The masking legs were set on lines five, ten, thirteen, and seventeen. The theatre has masking legs that are dead hung to the grid and can be moved into any configuration. The legs are used to mask the side stages and the fly system. I decided to not dimension the floor plan because it would become too crowded with all the critical dimensions. Instead I added foot marks along the center line and plaster lines. I then added six inch marks to add further accuracy. I realized that a plate with just dimensions and the correlating points was needed for placement on the stage.

The floor plan provided the key information for all drawings that followed. A floor plan, however, cannot show a great deal of critical information about the way an element looks. The next drawing was a conventional front elevation of the flats of the center unit (Fig. 14, p.60). This extra

drawing better ensured the accurate reproduction of the wall elements and angles of the roof line. The measurements were taken directly from the model.

The drawings completed next included the platforms of the kitchen (Fig. 15, p.61) and bed room (Fig. 16, p.62) and sidewalk (Fig. 17, p.63). Each of these drawings showed the size, shape, and rake of each platform.

The next set of drawings included the walls of the center unit. Each wall element showed dimensions and placement of the windows and various trim moldings. On each plate I showed a general shape and then a view with trim and molding placement. These eight drawings, Figs. 18 through 25, provided the technical director with sufficient information to create the shop drawings for the walls. I added drawings for the , windows, shutters (Fig. 26, p.72), streetlight (Fig. 27, p.73) and doors.

The remaining drawings needed were for the second unit. The platform (Fig. 28, p.74) and walls (Fig. 29, p.75) for the second unit were typical plans and elevations. Fully dimensioned views, including top, front and side were produced for each piece. All of these measurements were taken from the model units.

The final drawings in the designer package were the large city flats A (Fig. 30, p.76) and B (Fig. 31, p.77), a masking plot (Fig. 32, p.78) , showing placement of the masking, and a section view of the entire set from the center line, looking toward stage left (Fig. 33, p.79). This

drawing provided sightline information to plan horizontal masking and other vertical elements. This also provided critical information to the lighting designer. Later on the production process I found it necessary to do a section view looking stage right, but it is not included in my drawings.

The completed package of drawings was presented to the technical director and shop foreman on November 24, 1998.

Construction Process and Materials

Construction of the scenery began January 11, 1999. The first construction was that of the thrust over the existing stairs at the front of the stage. This was fairly straightforward, and the shop felt secure in producing this without drawings. The traveler track was moved from line twenty-five to line eighteen for the large city flats. Masking was moved from eighteen to seventeen and we added a leg to the stage right side of the pipe.

Once the thrust was completed, building began on the platforming of the center unit (Fig. 28, p.36). The kitchen, bedroom, and side walk were laid out and built. The platforms were built from standard two by four construction and the lids were three quarter plywood. Once the frames were built and the lids were fastened the platforms were legged up with two by four legs. Since the platforms were raked slightly we used the outside dimensions were used and those levels were set first. The rake was in one direction

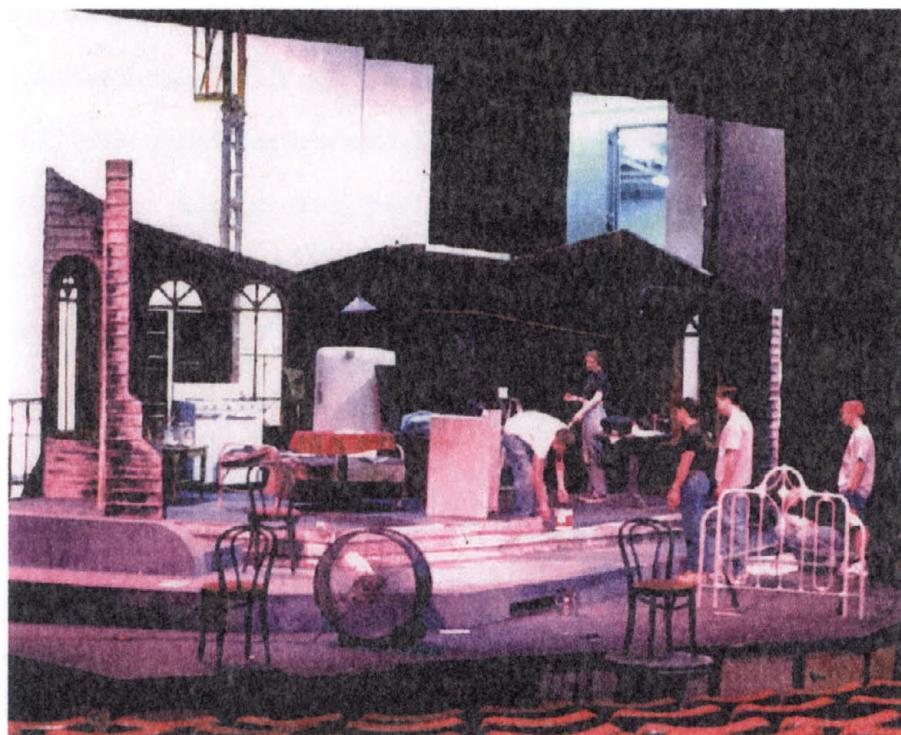


Fig. 7. Construction of Center Unit

so the lower level was set easily. The kitchen raked from two feet to twenty inches. There was a six inch step down into the bedroom. From this point the platform raked up to eighteen inches. The sidewalk platform was different because of the shape and its rake. This platform fit around the front the two platforms. The shape was laid out on the floor and constructed. Before the lid was put on a jig was constructed to help in cutting the angles of the legs. The legs of the platform could not be placed in a standard method. Each leg would be a different angle depending on the placement in the platform. A string was stretched between the two jigs. This provided the angle for the legs. The strings were placed at every foot mark. The angle was then traced onto each leg and cut. After attaching the legs to the frame it was necessary to flip the unit over and place it in front of the kitchen and bed room platforms.

Surprisingly, the sidewalk joined almost perfectly with the platform. Finally the sidewalk was then attached to the legs of the kitchen and bedroom platform. The sidewalk was then topped with three quarter inch plywood.

It was at this point in the construction that the stock platforming for the alcove and the bathroom was pulled. The director wanted to add a foot and a half to the alcove to create an on stage changing area for costumes. This also provided a make shift closet behind the bedroom wall for costume storage. The bathroom was widened three feet for the porcelain tub that was in stock. This gave about three feet

of walkway for the actors through the bathroom. The platforming for the center unit was in place by January 20th. Rehearsals began on the twenty-first. The director wanted the basic platform up for rehearsal.

During the rehearsal process Mr. Cobb wanted to change the angle of the center unit. The whole unit was actually lifted and the angle was rotated slightly. The change in the angle opened up the sightlines to the bathroom but, changed the sightlines into the corner of the kitchen where the cot was placed.

The walls of the center unit were the next elements constructed. They were constructed using standard flat construction and covered with eighth inch luan. These hardcover flats added stability and durability to the set. All of the crown molding was fabricated from one-inch thick Styrofoam. The door trim , window trim, chair rail and picture rail were created from a one by four inch board cut in half. The base boards were assembled from three quarter inch plywood ripped to six inches wide, with a one by one inch piece added to the bottom edge. These elements were standard throughout the design. The walls were constructed in a little over a week and then attached to the center unit. It was at this point through conversations with the lighting designer, that it was decided that a few of the walls would be left down in order to provide greater accessibility to the electrics during the light hang. The

construction on the second unit was also put on hold until after the light hang on February 13th..

The next step was facing the platforms and texturing the walls. The biggest problem of the production was the texture of the walls and floor. The shop has a standard practice of using a product of Phlexglu to adhere the material to the element to create a texture as well as a unified painting surface. However, the company that manufactures the product was out of business. The Rosco brand equivalent was too costly to consider. The price of the glue jumped dramatically and forced the shop to come up with other alternatives. The shop foreman suggested that we use black latex paint to glue the tissue to the walls and floor. The inexpensive black latex worked in my test piece but was unsuccessful on the set. It was decided that it would be more cost effective to combine the steps of texturing and base coating the set. The paint, however, did not glue the tissue very well and, as a result, many days were spent making repairs.

The original plan was to put something under the platforms to quite the footsteps of the actors. The shop foreman decided that a viable solution to the noise problem was to put carpet on the top of the sidewalk. After conversations with Mr. Cobb, it was concluded, the kitchen and the bedroom did not need this treatment. Mr. Cobb felt the noise would resemble old creaking wooden floors.

Texturing the carpet proved to be an enormous problem, especially when it came to painting.

The shop foreman took on the project of the streetlamp. He built the unit in two days. An existing light fixture was wired into the top and frosted plexi-glass was added to the structure.

The outside of the house was faced with one quarter inch Luan cut into six inch strips and made to resemble shiplap siding. I wanted to cut the fourth wall opening the unit to the audience.. There were two fragmented walls in the center unit, one by the front door, and one by the end of the bedroom. All of the outside walls were base painted with a creme color. The sidewalk was based with a blue-gray. Once all of the base painting was complete basic construction was essentially done and it was imperative, because of time constraints, that work on the second unit begin.

The first step in the construction of the second unit was to find the point where the spiral staircase would connect to the floor and the proscenium. On February 11th construction of the platforming and walls for the second unit got under way. Inch and a quarter steel pipe used to support to the upper level (Fig. 29, p.41).

The railing for the second unit was a bit of a problem. When this element was preliminarily discussed, it was decided that the shop would borrow the elements from Aquarena Springs Park, however, the railing had been removed

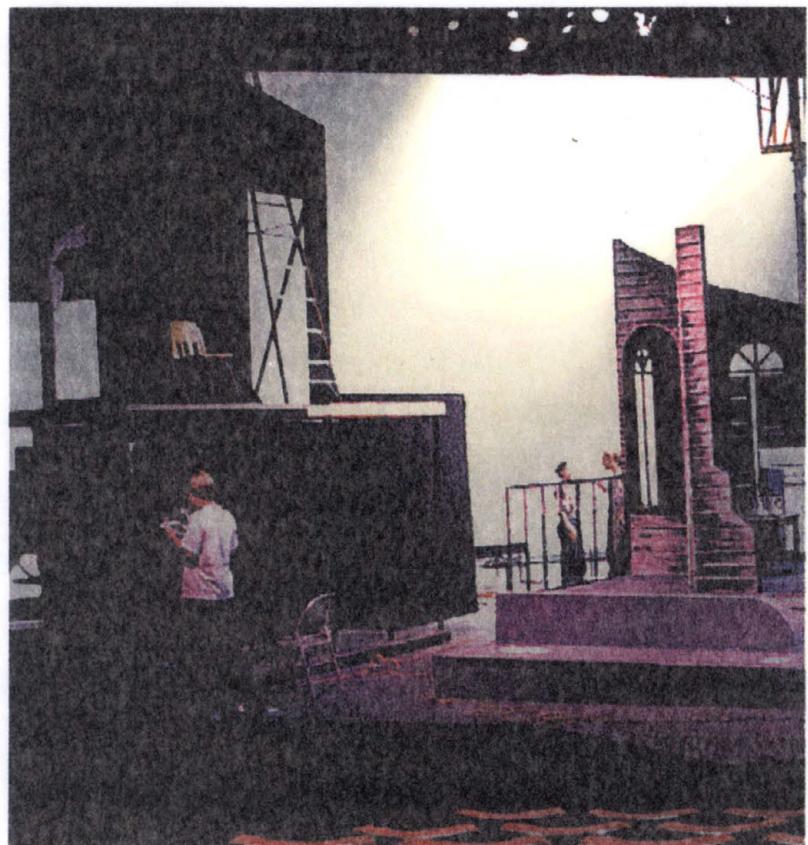


Fig. 8. Construction of Second Unit

due to renovations and, as a result, an alternative solution had to be found. I decided that the crew should begin welding one inch tubular steel into the basic frame of the railing. The detail of the railings was the problem. My solution was found in the garden section of Wal-Mart early one Saturday morning. I decided to look for the small garden fencing that is used to border flower beds. I found a white plastic fencing that was gothic in flavor. It had the fleur-de-lis that I needed for the element. The fencing was cut to fit between the balusters. These pieces were then hot glued into place (Fig. 30, p.43). The fencing was also used for the trim underneath the second level of Steve and Eunice's.

The city flats had not been started by this time and I felt that there was no longer sufficient time to allow for their incorporation into the production. I talked to the director and it was agreed, they would be cut. In looking back I feel this was a mistake because they incorporated the masking into the design. The flats would have hidden the legs. Without the flats the vertical lines of the masking was in plain view.

The second unit construction was completed on February 22nd. This was the last element to be constructed. Building was essentially completed on this date. The process was an overall success and the set was beginning to take on the character captured by the model.



Fig. 9. Construction of Railing

Scenic Paint Treatments

During the construction process we had started to texture the units in order to maximize our time and workforce. This process included all the walls, floors, and trim, as well as, the doors and windows. In addition to providing texture, this process covered the construction seams and gave a single consistent painting surface.

The painting process for each unit was nearly identical. Differing only in color. The outside shiplap was based in the creme color. I used a dark blue for shadows, burnt sienna and raw sienna in a dry brush technique to create a depth in the exterior of the house (Fig. 31, p.45). The walls and trim were painted with a black base coat, then a two color wet blend was applied to the wall of the center unit and second unit. In the center unit the raw sennia was blended in diagonal streaks with a mixture of a blue-black. The paint was feathered out into the corners to provide deep shadows (Fig. 32, p.46). The crown molding and baseboards were painted burnt umber. The window trim, chair rail, and picture rail were all painted burnt sennia. The trims and molding also had a dry brush technique using a prussian blue and hunter green to give them depth. A dyewash, or glaze, was then applied over the walls and trim.

The floor was painted in a similar fashion. The sidewalk was the biggest problem in the painting process.



Fig. 10. Detail of Outside Wall



Fig. 11. Detail of Inside Wall

The paper towel that was used to texture the unit kept ripping off the surface, and the paint would saturate the towel causing it to rip more. The solution was to use many layers of paper towels and full strength white glue. The blue-gray base was painted over the sidewalk and landing. The Prussian blue was added as shadows in the corners. A dye wash was also added in order to deepen the colors. Later, I poured a brown glaze over parts of the sidewalk to create water stains and dirty the element.

The screen door was a natural wood color and I liked the light value of it, so I just glazed the frame with a van dyke brown dye wash. The shutters were painted the hunter green with a dry brush of prussian blue and burnt sennia.

The second unit was painted with a wet blend of fire red and the blue-black mix. This is the same technique that was used for the center unit. The lower platform used the same colors and style as the side walk, and the railing and staircase were painted in the same manner as the shutters. The upper door was based in the creme color. It was dry brushed with the prussian blue, hunter green and burnt sennia (Fig. 33, p.48). A dye wash was added over the whole unit to unify the design.

The last element was the streetlamp. It had the same treatment as the shutters and railing. My color pallet basically consisted of black, prussian blue, raw sennia, burnt sennia, fire red, creme, and the blue-gray.



Fig. 12. Detail of Upper Door

Photographs of the production and set are located in Appendix B, beginning on page 80.

Props and Set Dressing

Although I did not directly handle the props, several items enhanced and reinforced the design. I wanted the props to also relate the location and time of the production. The propmasters, Leslie Allen and Teri Ross were quite capable and the success of the properties is due largely to their efforts. The element that I felt would enhance the set was an old stove that we had seen at a local diner. I felt it accurately expressed the feeling of the established period. After calling the owner of the eatery several times, she loaned the theatre a similar stove which she had in storage. This stove was missing a leg and was completely rusted away on the inside, however, the exterior was in remarkable shape. A leg was built and unit was cleaned. The furniture was pulled from stock and required minimal modification. The lighting fixture for the kitchen was found at Lowes, and modified with paint. The bedroom fixture was built in the shop. The paper lantern was one of the most important props, and these were found in San Antonio. Blanche mentions these shades and they express her theme of illusion. The properties managers found magazines of the period, and second hand plates and glassware that could have been used during the production. Mr. Cobb found the label for Jax Beer

on the Internet, and had labels printed at Kinko's for all the beer bottles.

From the earliest conversations, Mr. Cobb wanted the props and set dressing to enhance the run down look of the French Quarter. These elements truly helped to achieve this feeling.

CHAPTER THREE

EVALUATIONS

Self Evaluation

Almost two months have passed since the opening of the production. Time has given me a great deal of objectivity. The design worked, I have little doubt about that. The translation of the model was also successful, with a few exceptions.

Interaction with Other Design Elements

The color scheme was established early in the process, so both the costume and lighting designers had to follow my lead. I would have preferred a wholly collaborative effort, but the schedule dictated otherwise. The bold nature of the color choices presented quite a challenge to the other members of the design team.

I feel that the interaction between the sets and the costumes was effective. The dominate pastel colors of the costumes, especially Blanche's dress at the beginning of the show, gleam in front of the dark background of the set. Blanche's costumes worked well to isolate her in the environment of the play. The muted pastels of Stella's costumes seemed to work better in the overall feel of the environment. Stanley's bowling shirt also added the vibrant

color needed for his personality. The shiny material used in Stella's robe was unexpected. This material reflected a large amount of light and really separated itself from the set. The brightness of the costumes contrasted with the scenery giving the production a feeling of being off balance. The distinction between the costumes and the setting echoed the director's feel for the show.

The interaction between the scenery and the lighting was non exsistant. I feel Mr. Peeler primarily responsible for the lack of collaboration. His postion as the lighting supervisor and advisor to my final project requires intervention when needed. He did not specifically take the time to find out when the designer was in the light lab, or to intiate communication between the set and lights. This is the case for most productions. I never got a chance to see the model under the lighting color choices. Communication between the set and lights hindered the production. The lighting and the scenery were to be expressionistic in nature. I feel we fell short of this goal.

The success of the lighting was the ability to light the playing area and not wash the wall of the set with light. The kitchen table matched the research the designer presented. The bedroom also was effectively lit. The use of light through the windows was very exciting.

My greatest regret was the effect caused by the heavy saturation of colors used on the outside of the house. The blue-green especially seemed to wash out the multiple layers

of detail in the paint treatment of the shiplap. The color was also very sterile in my opinion and did not reflect the sultry heat of the gulf coast.

The greatest success in the interaction between the scenery and lighting was the use of the cyclorama. The vibrant colors accented the world of the play. The light and color on the cyclorama provided an exciting background to the composition of the stage picture.

In conclusion, the interaction between all of the design elements was somewhat successful. All of our "visions" came together appropriate to the production.

The Setting

The execution of the center unit was the greatest success. The relation to the model was quite accurate, giving the area the exact look that was intended. The stage right side of the center unit could have been better planned for sightlines. The problems were fairly well resolved, but they could have been eliminated. Space was especially a concern in the kitchen, but I am confident that I provided as much space as was possible without spanning farther into the wings.

Given the time, budget, skill level of the labor pool, the center unit was success. The only disappointment was the sidewalk. The problems with the carpet and texture proved to be a thorn in my side. The time wasted on repair could have been better used elsewhere.

The second unit was probably larger than it needed to be. Considering its limited use in the show. Its size did, however, serve as a balance against the sizable center unit and streetlight.

The biggest regret I have was the elimination of the city flats from the production. These elements could have completed the composition of the stage picture. The horizontal masking did not capture the look that I had intended. I feel this was an important element to the production that was lost due to time.

This process was an education in many ways and on many levels. I learned from successes, misguided attempts, and simple failures. I was generally happy with the final product as well as my involvement in the process. I feel that I contributed as much to the production as I gained from the experience. This process has left me a markedly better designer than when I began.

Evaluation of the Scenic Design for *A Streetcar Named Desire*

At the conception this project I was to fulfill the duties of both the director and the set designer. I had already begun the scenic design before Mr. Meyer joined the design team, hence I had a strong visual image already established. I was drawn to the imagery and feeling of Thomas Hart Benton's "The Poker Night". I was insistant that Mr. Meyer use the painting as a guide for his design. I described to Mr. Meyer the feeling of uncertainty and sense of off-balance I wanted the audience to feel by simply looking at the setting.

Mr. Meyer was given specific deadlines and for the most part, always completed the steps of design ahead of schedule. I found him easy to work with and very attentive to my conerns of his setting.

Because of the division of the two rooms with the curtain and the angle of the set there were serious sightline problems for the house left audience. The platforms of the set were already anchored to the floor, but not so much that they couldn't be moved. Mr. Meyer solved the sightline problem by rotating the set upstage and toward stage right. The entire design process with Mr. Meyer exhibited that similar problem solving relationship.

I was very pleased with the overall look of the set. I felt Mr. Meyer achieved the picture I wanted for the play. He had specific ideas on how he wanted things to look and worked hard to achieve that end.

J. Lynn Cobb

A handwritten signature in black ink that reads "J. Lynn Cobb". The signature is fluid and cursive, with "J." and "Lynn" on the first line and "Cobb" on the second line.

April 30, 1999
Department of Theatre



Curt Meyer is completing his master of arts degree in theatre with a focus in scene design. He began his studies at Southwest Texas State University in August 1996. The curriculum included classes in art as well as theatre. His art studies were in figure drawing and water color. In theatre he has studied theatre history, drama research, stage lighting, costume design, dramatic theory, computer aided drafting, directing and scene painting as well as four classes in scene design. He also successfully completed a diagnostic creative project that involved designing scenery and properties for a production of *Romeo and Juliet* on our main stage. This semester he completed and is in the process of defending his final creative project--a design for *Streetcar Named Desire*, also on our main stage. In addition Curt designed a touring production of *Turandot*, which was our entry in the American College Theatre Festival this year. His designs received an award at the regional level. He exhibited designs at the Texas Educational Theatre Association's "Design Fest" where he received a certificate of excellence for his work. He has previously exhibited award winning work at the American College Theatre Festival.

In addition to his formal class work, Curt held a graduate assistantship each semester he was here. In that capacity he took on a number of different responsibilities in the theatre scene shop. He was most frequently a carpenter, but he also taught many stagecraft skills to students in stagecraft laboratories. He did props, special foam carving, and was in charge of a great deal of painting. At times he was also instructor for theatre drafting laboratory classes.

Curt came here with a good art background. He had produced many striking designs, especially with magic markers. Here he has broadened his familiarity with other media, and he has considerably refined his aesthetic perception. His drawing and painting have a greater range and far more subtlety now. He has become an outstanding model maker. The three dimensional form has, for now, become his preferred approach to scene design, although he is again trying to improve his scene sketching skills. He is a versatile and talented artist. He is capable of producing outstanding work in scene design.

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Curt's work in classes has been uneven. His focus was often on his production work. He often excelled in art and design classes. He had problems in theatre history and theory. His transcript grades are probably a fairly accurate reflection of his class work. Much depended upon his overall workload. Perhaps I am simply saying he is human and can divide himself into only so many directions. Most of the time he works well under pressure, and he has demonstrated an ability to work independently.

In his last two produced designs Curt found himself working almost completely without guidance. In both productions he comported himself with professional thoroughness. The designs were appropriate to the production concept and circumstance. They were both quite imaginative, and the last one especially, was thoroughly prepared. The potential of the designs was realized in the finished productions. More than the usual credit should go to Curt for the success of these two productions.

Curt has probably gotten all he can from us. Now it is time for him to find his own work and practice his art. Given a reasonable opportunity he is going to produce wonderful designs in the near future and for a very long time thereafter.

With Very Best Wishes for Success



Daniel Hannon
Professor Emeritus of Theatre

APPENDIX A
DESIGNER DRAWINGS

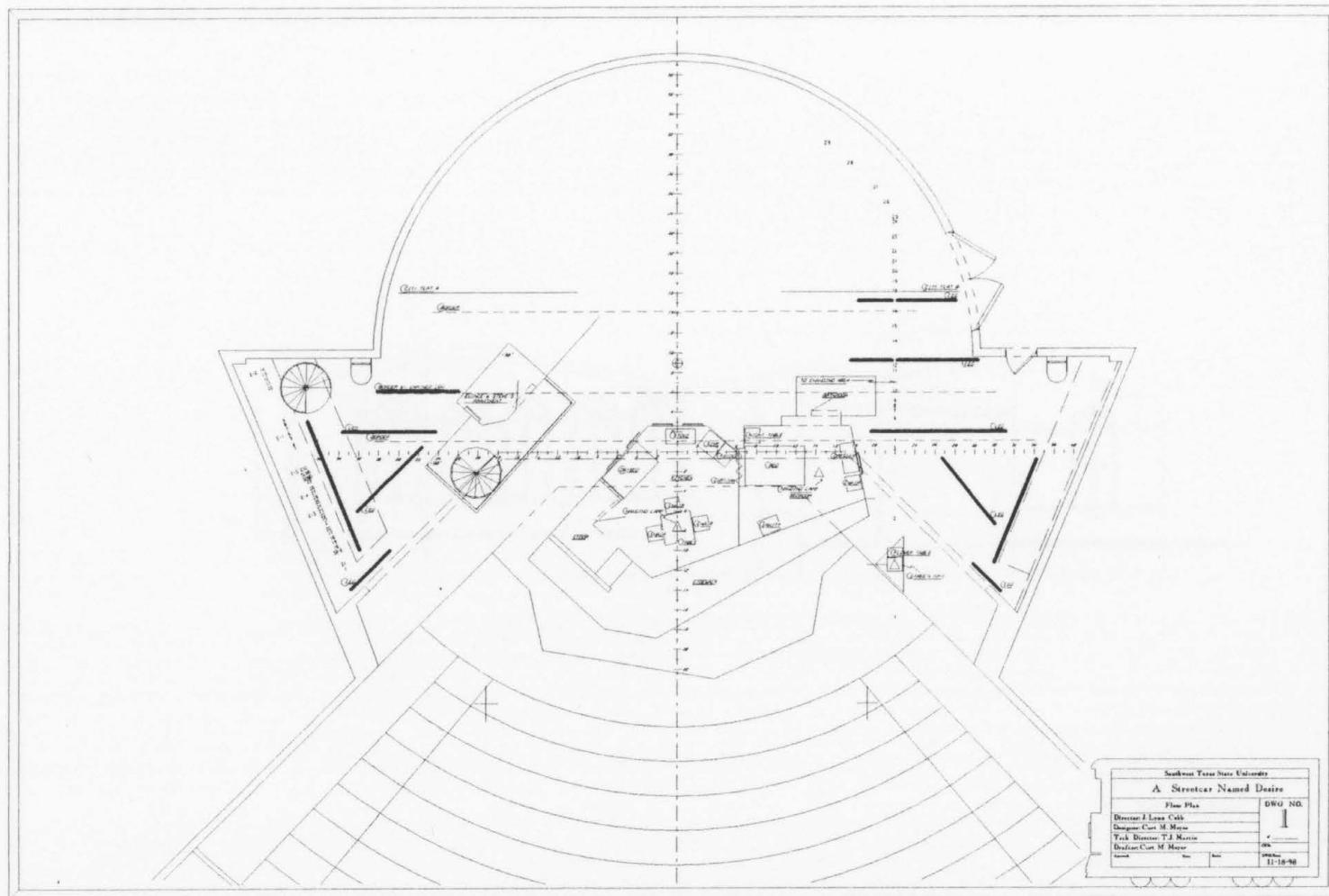


Fig. 13. Floorplan

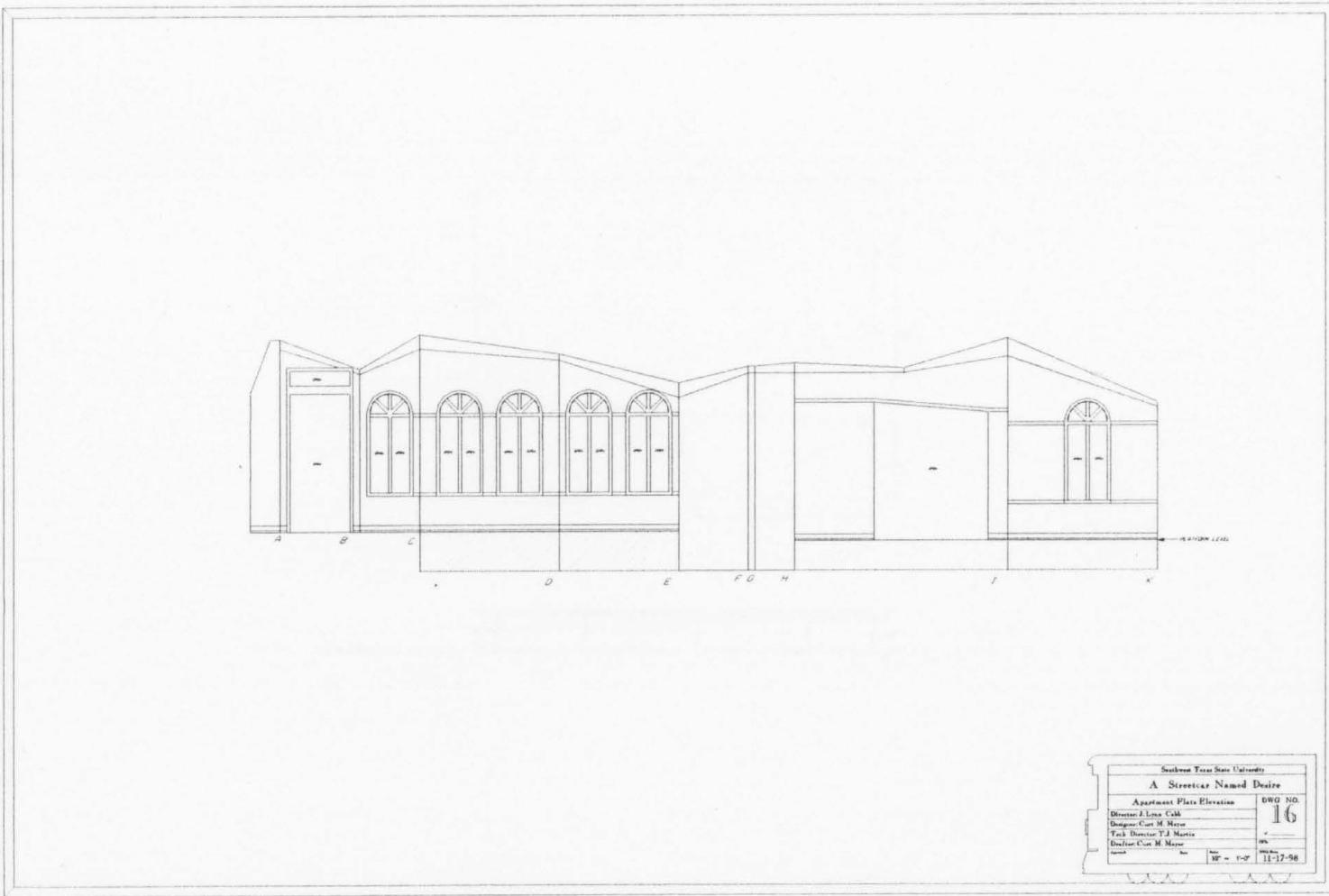


Fig. 14. Apartment Flat Elevation

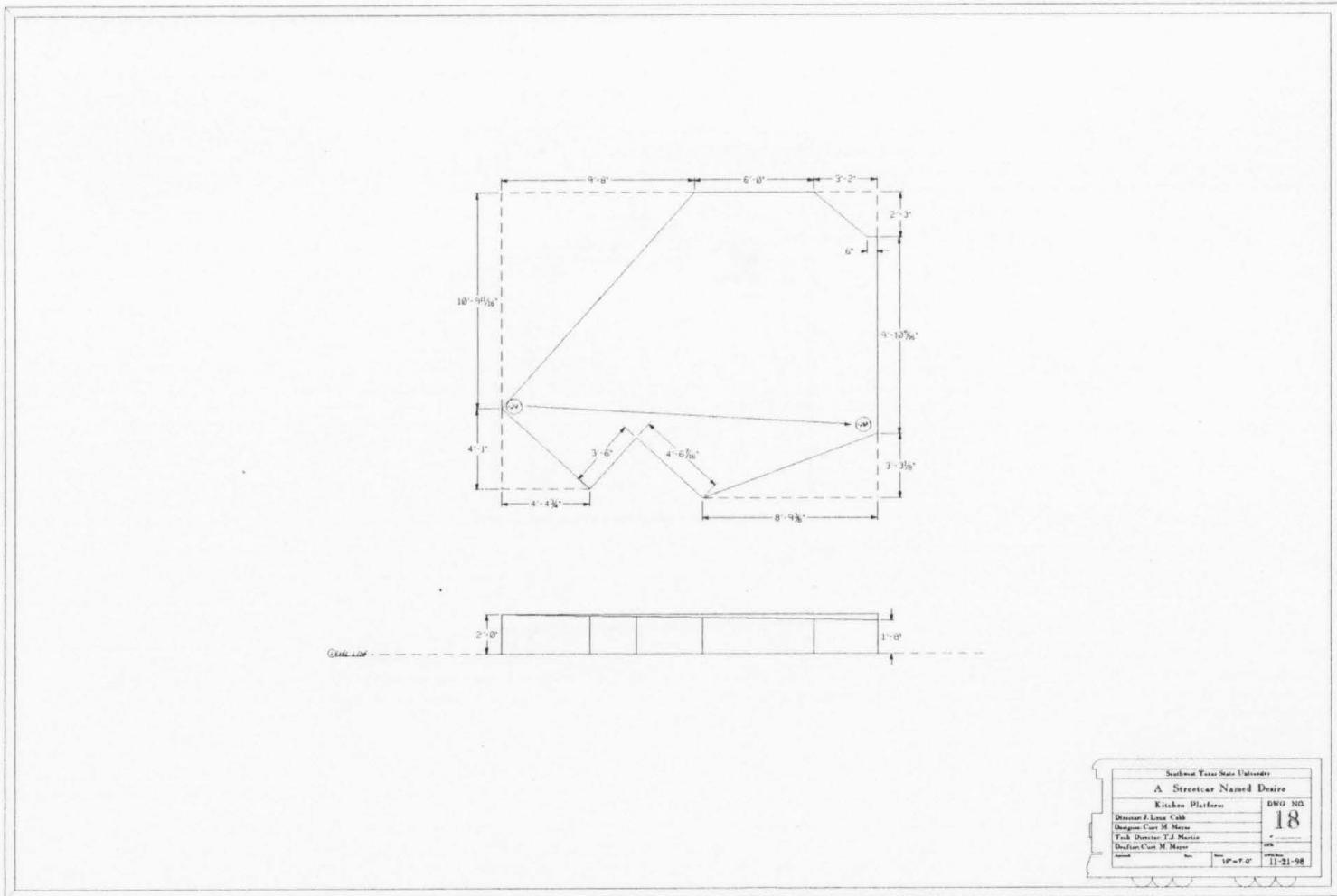


Fig. 15. Kitchen Platform

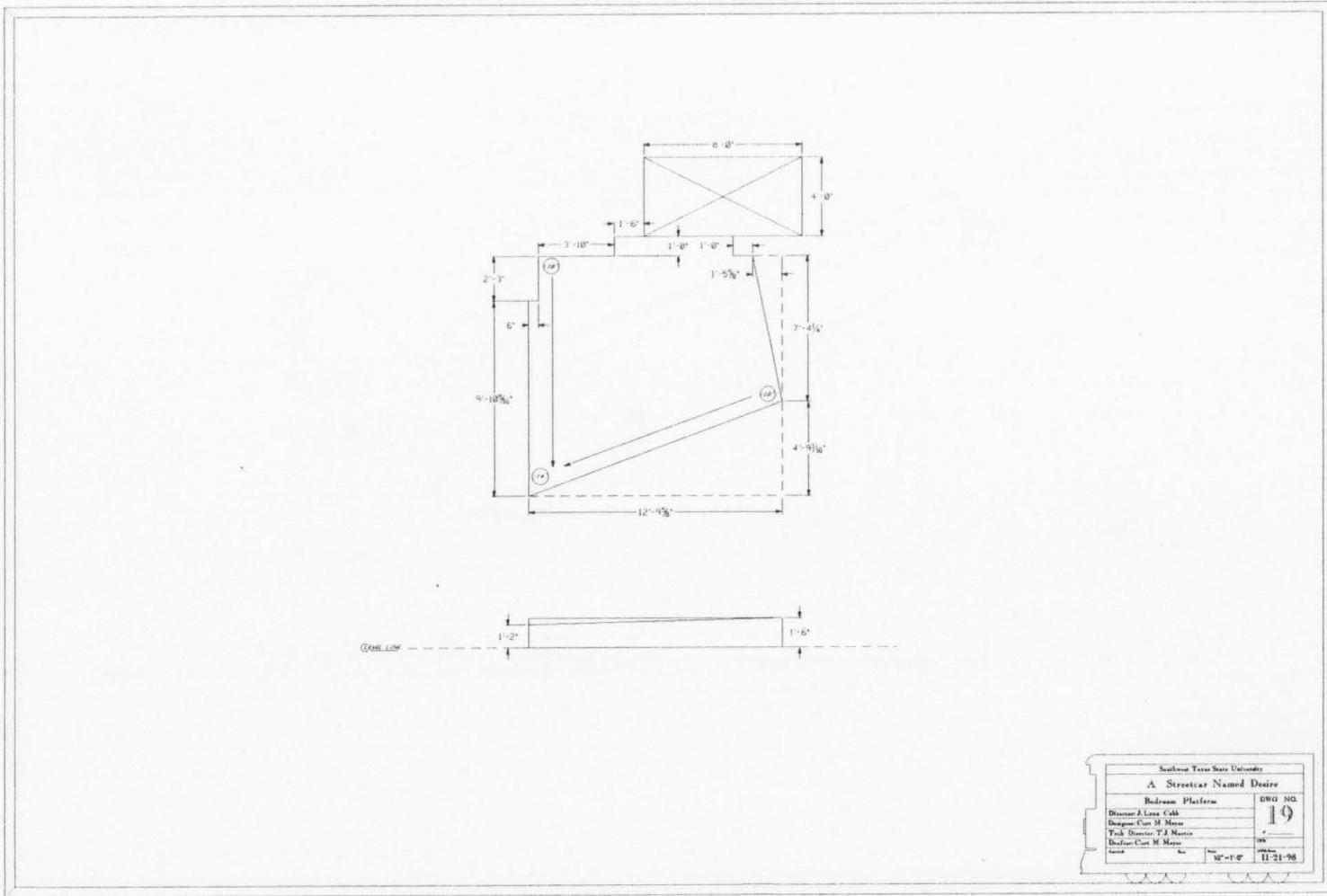


Fig. 16. Bedroom Platform

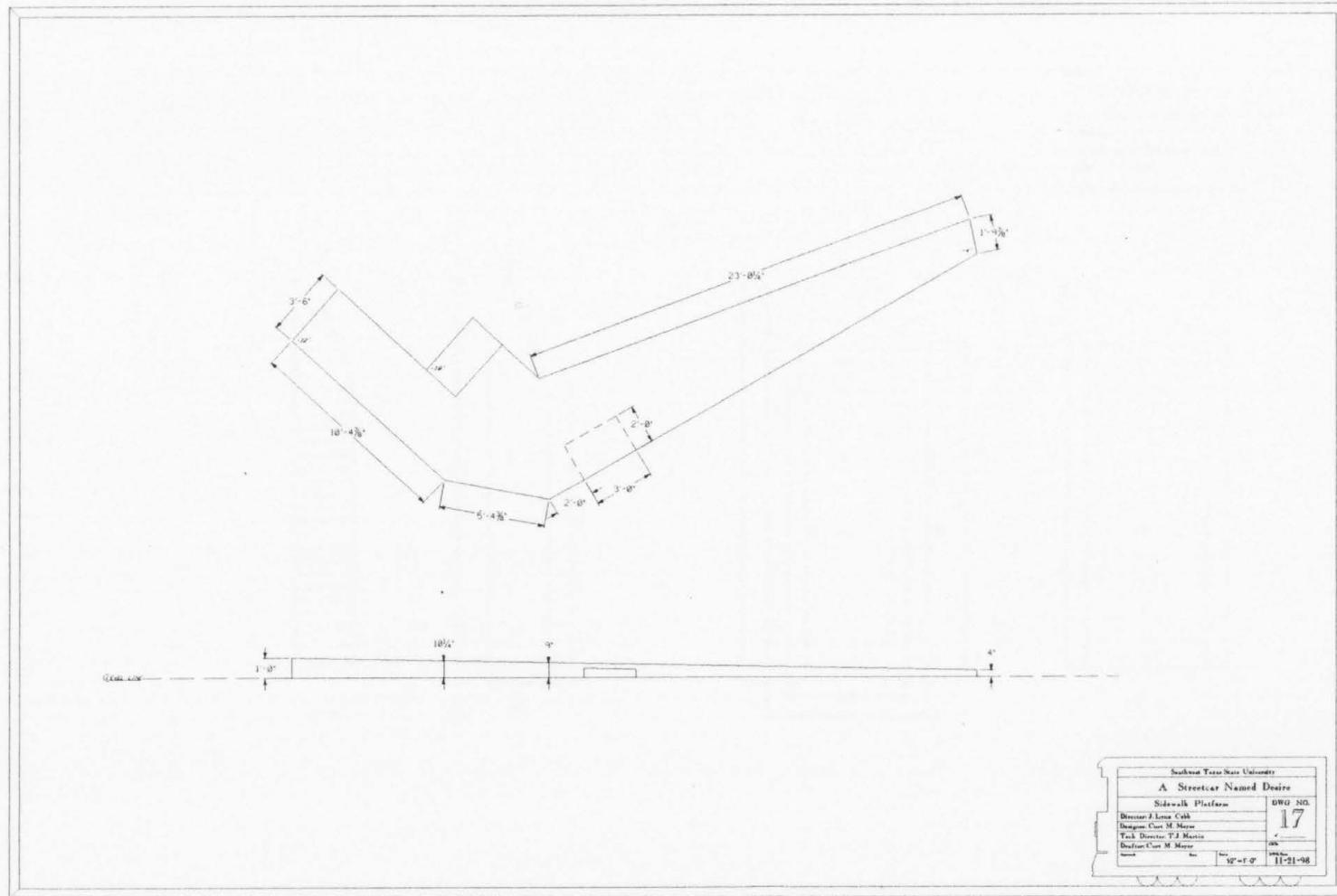


Fig. 17. Sidewalk Platform

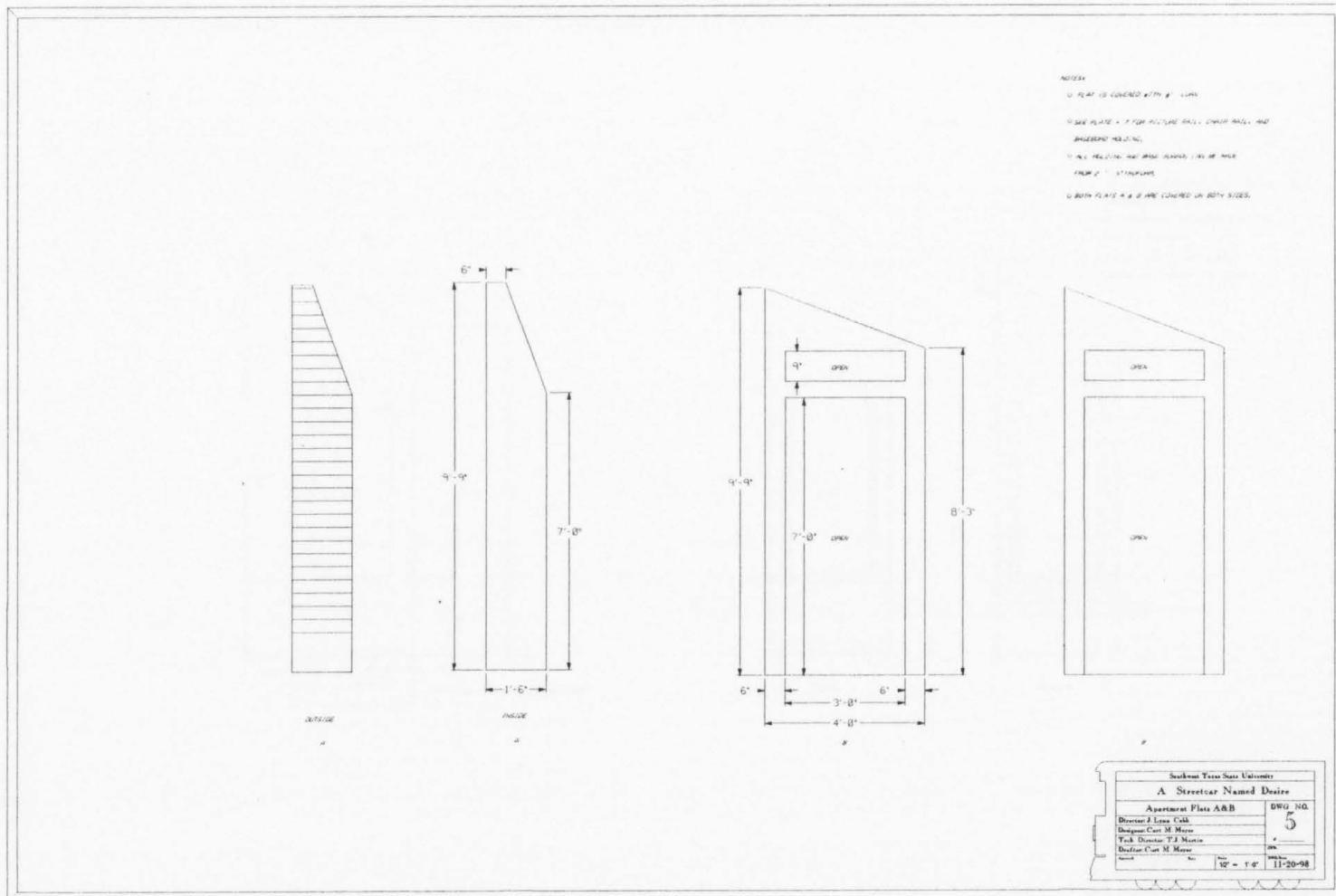


Fig. 18. Apartment Flat A & B

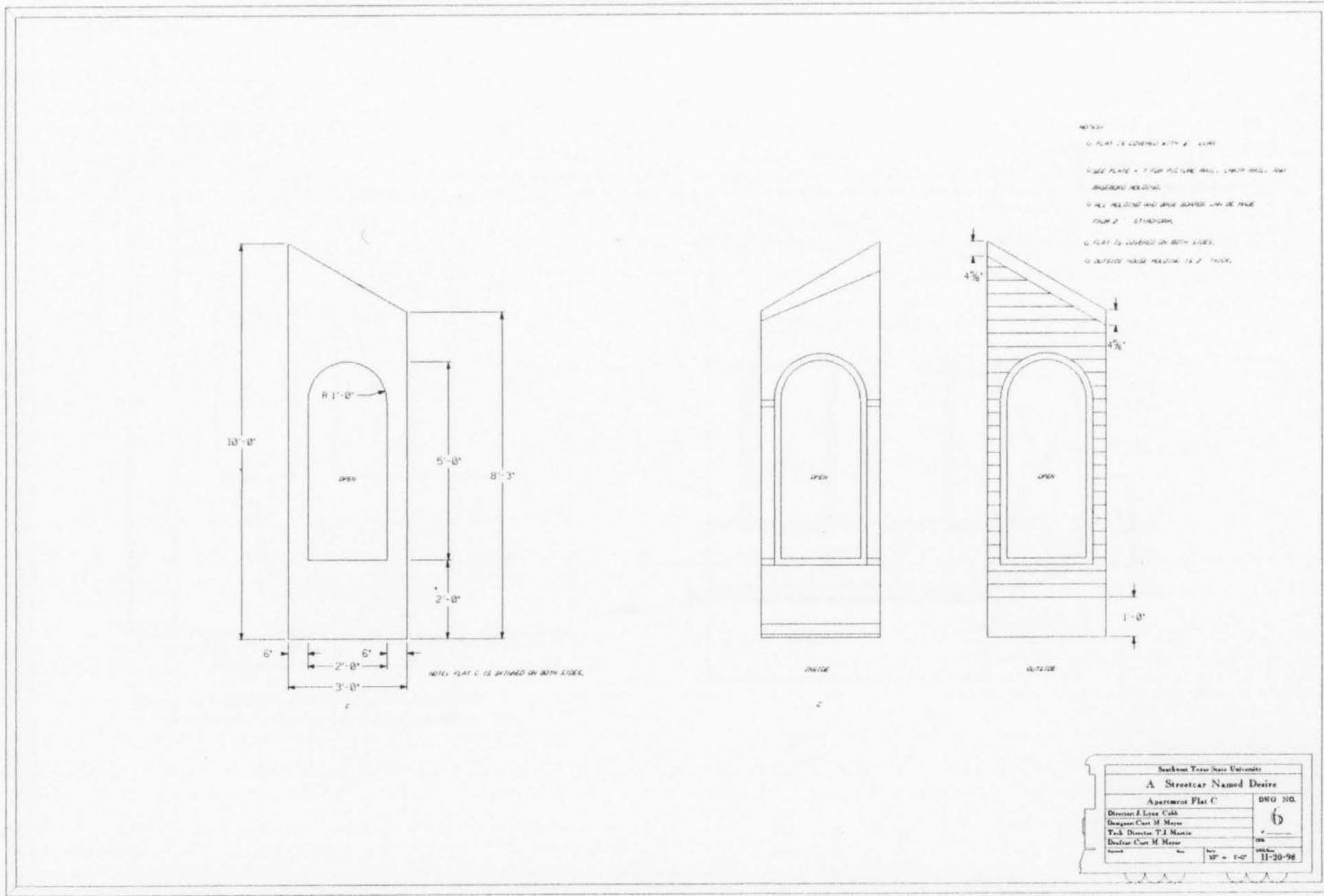


Fig. 19. Apartment Flat C

Fig. 20. Apartment Flat D

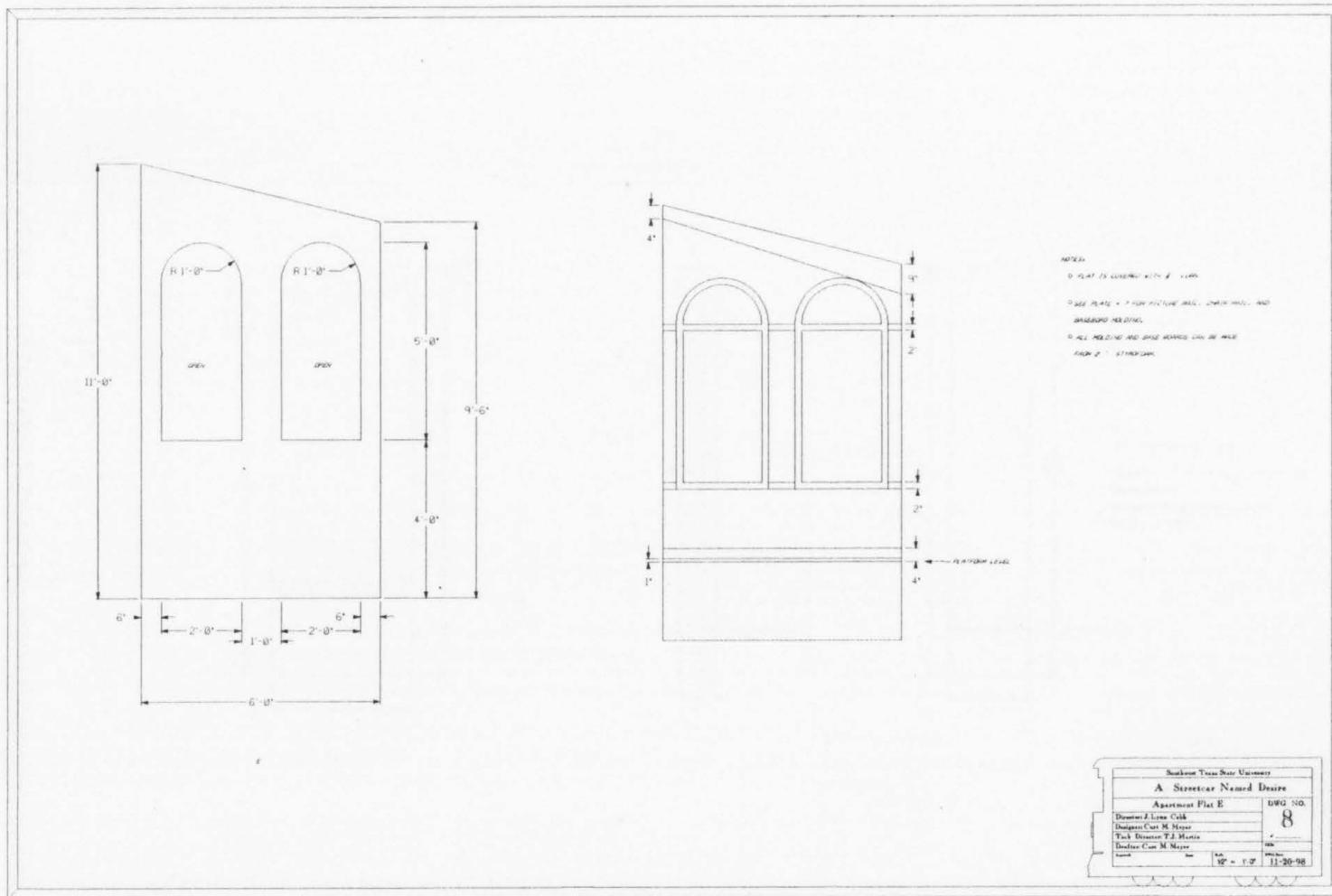


Fig. 21. Apartment Flat E

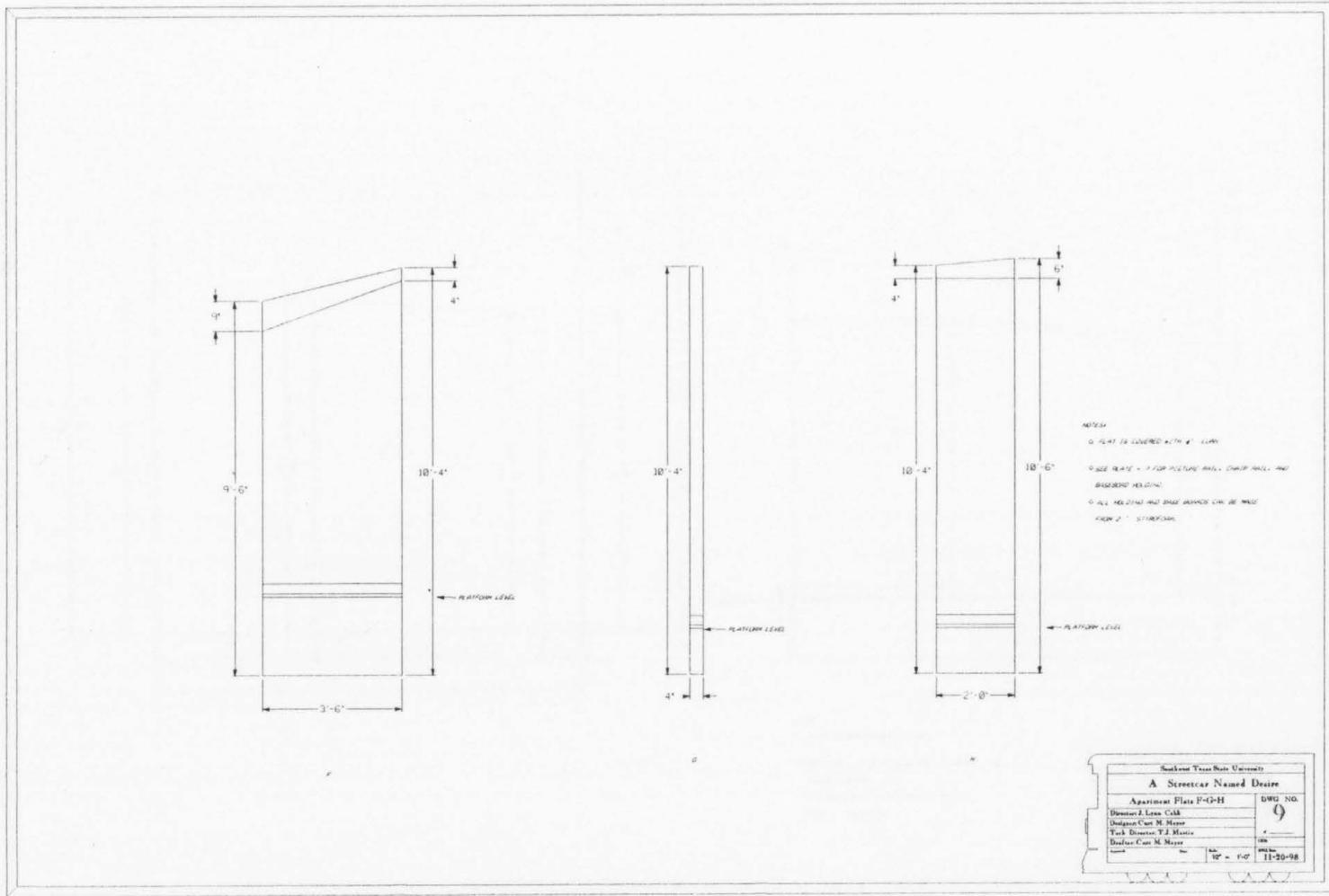


Fig. 22. Apartment Flat F-G-H

Fig. 23. Apartment Flat I

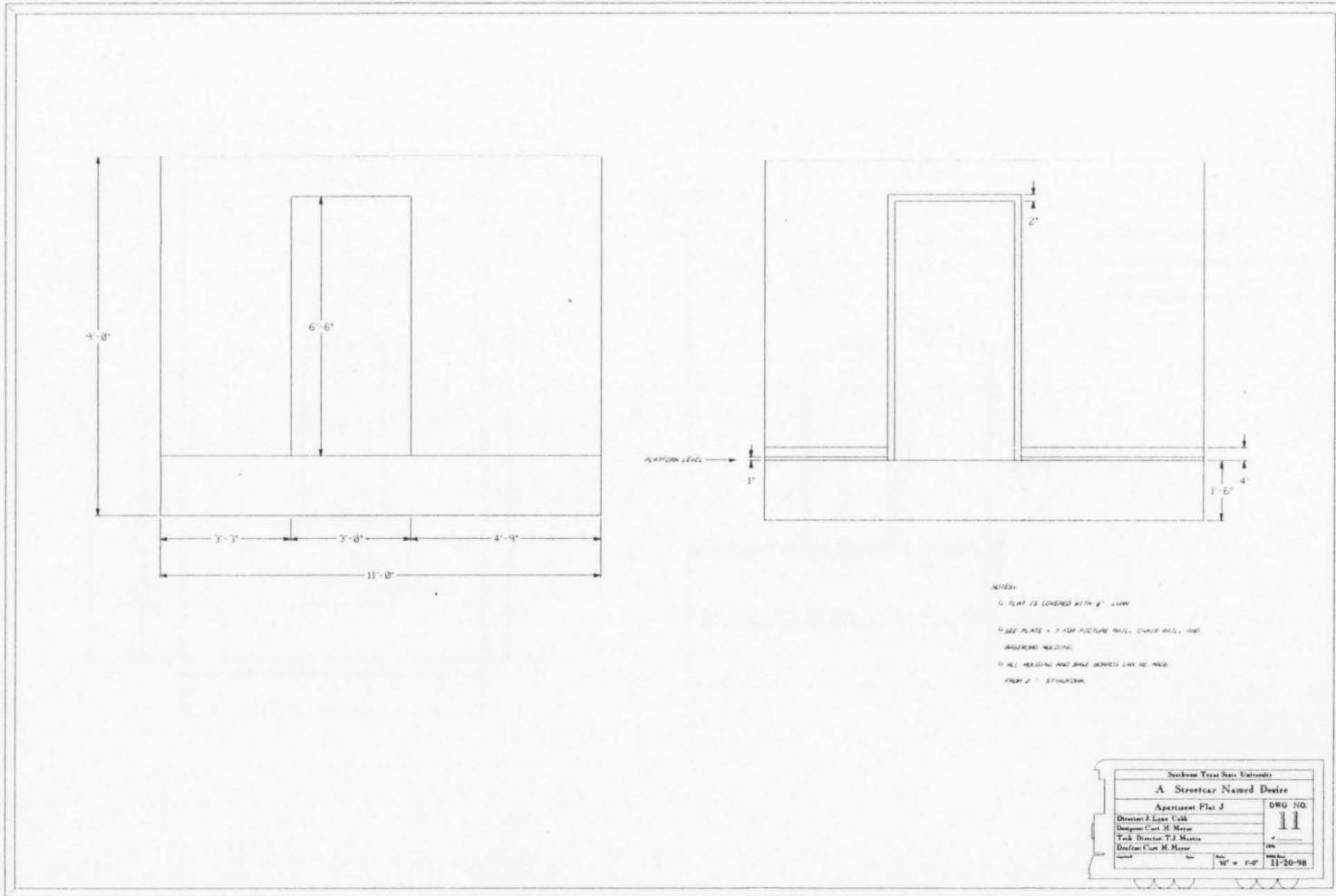


Fig. 24. Apartment Flat J

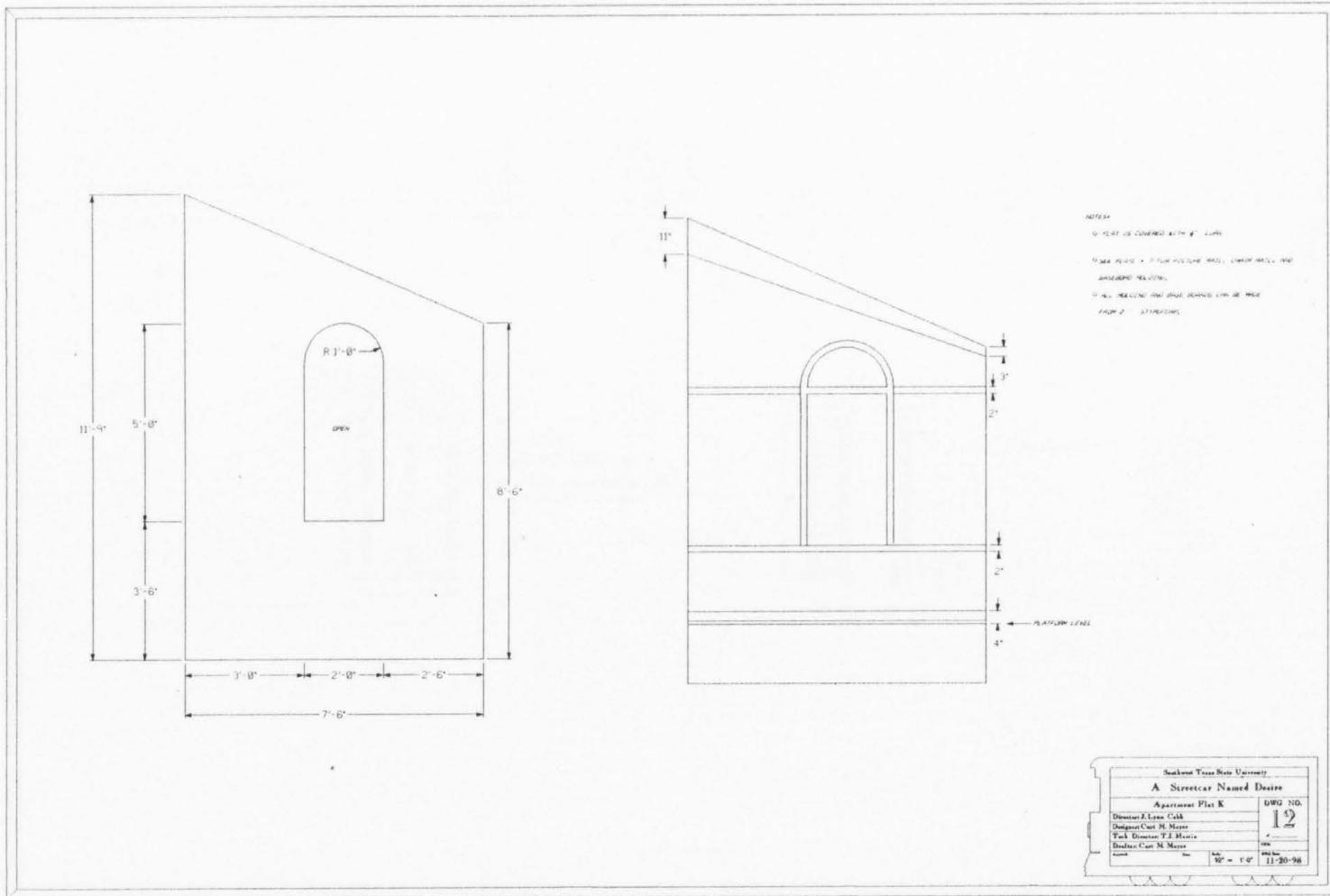


Fig. 25. Apartment Flat K

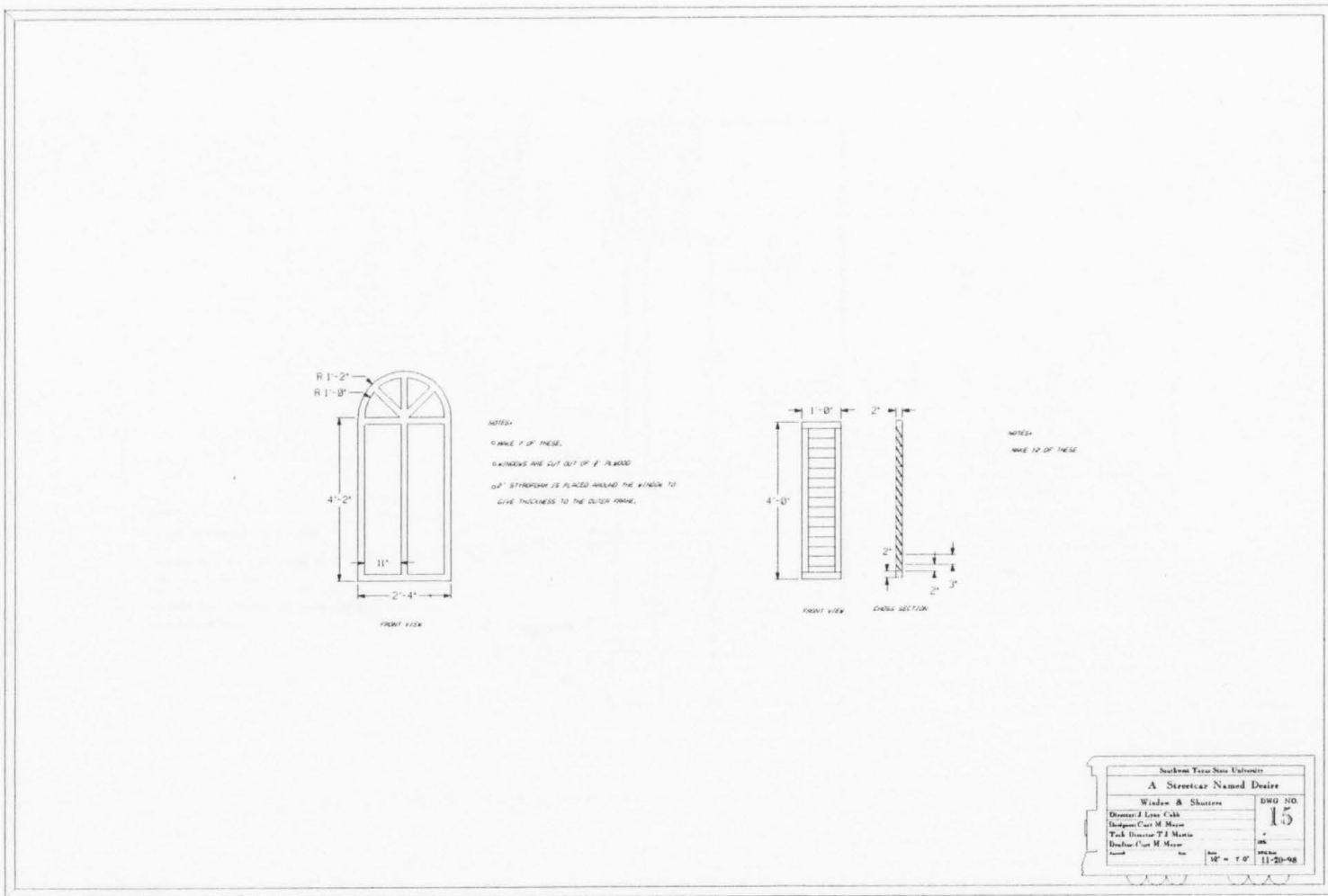


Fig. 26. Windows & Shutters

Fig. 27. Streetlamp

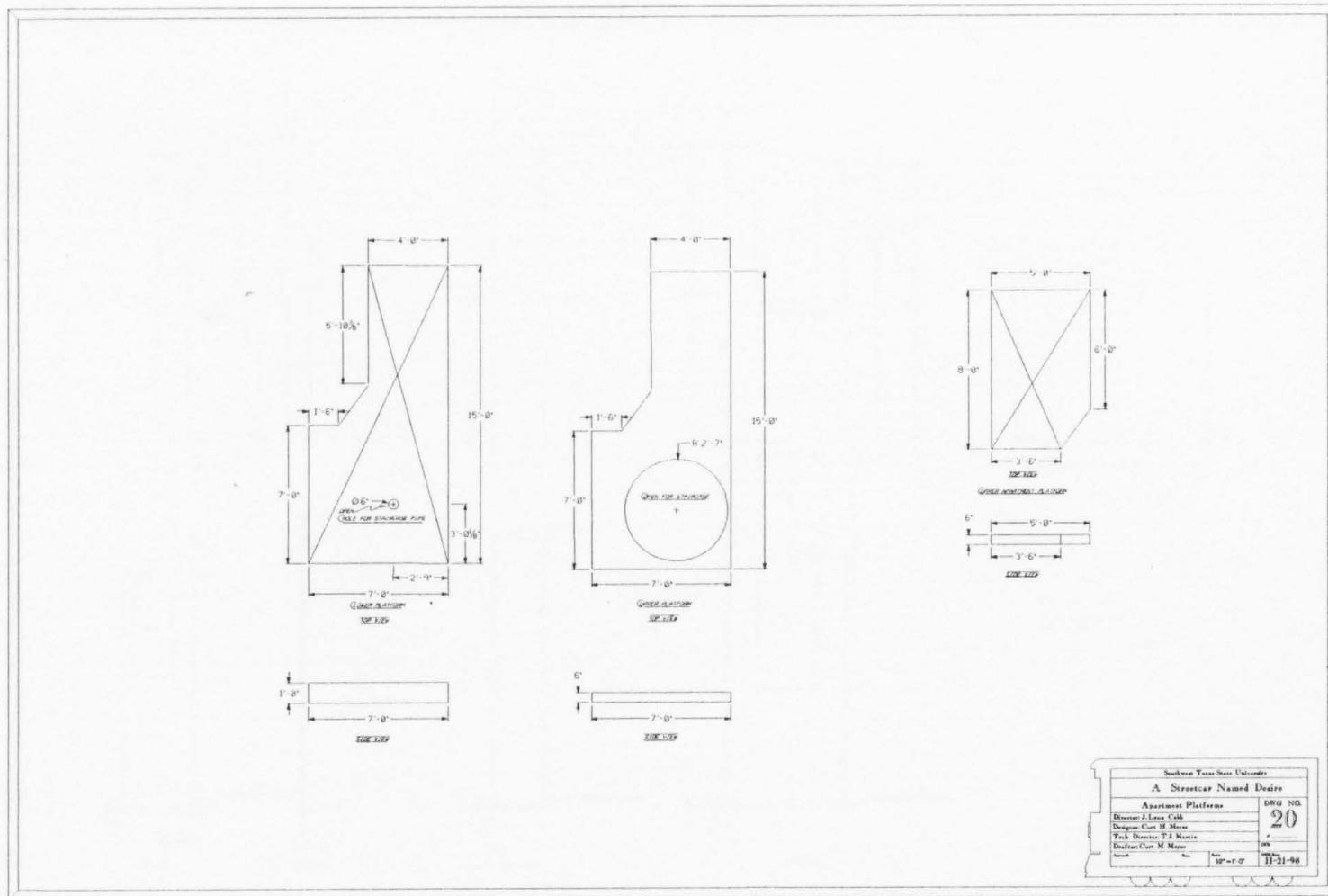


Fig. 28. Second Unit Platforms

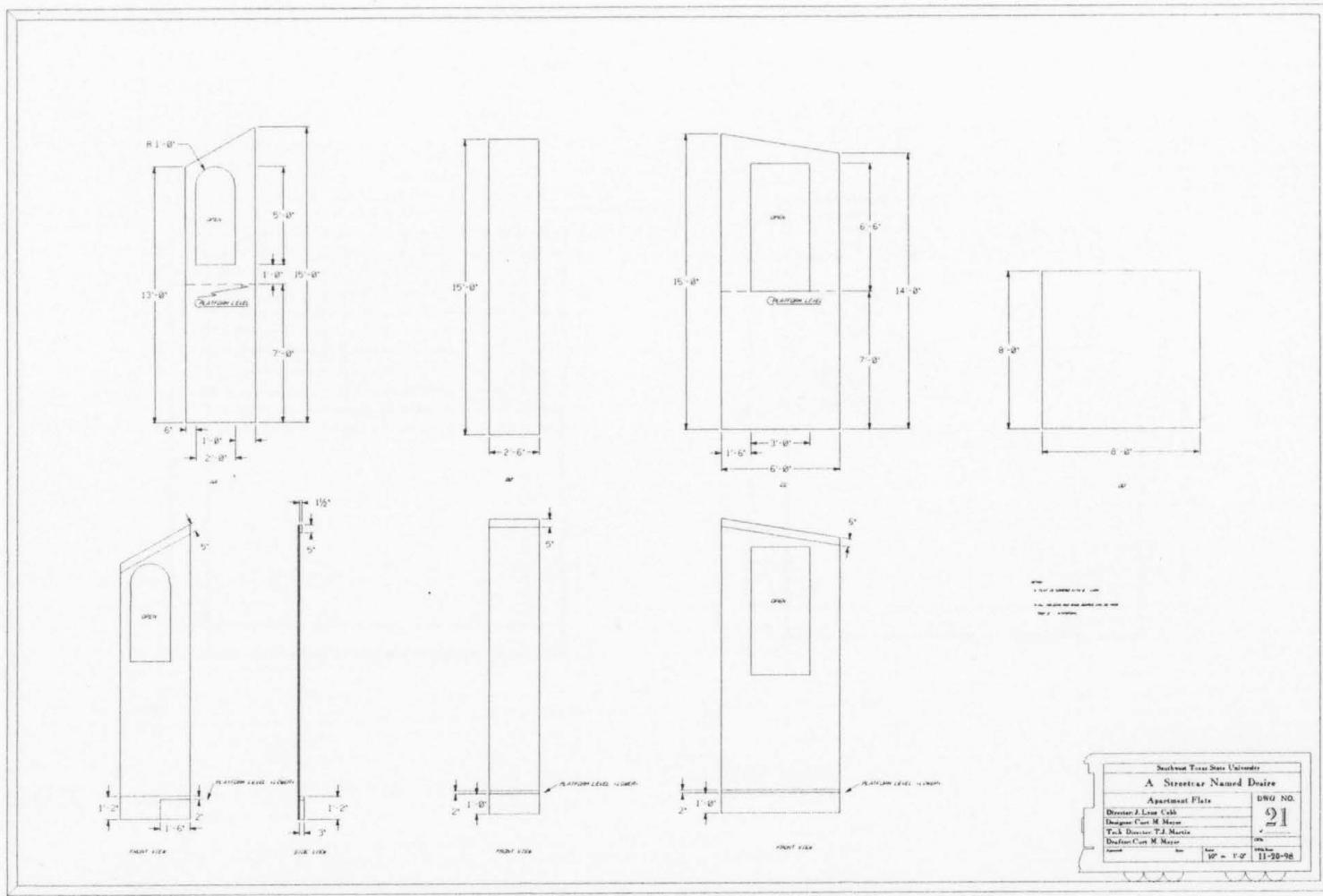


Fig. 29. Second Unit Flats

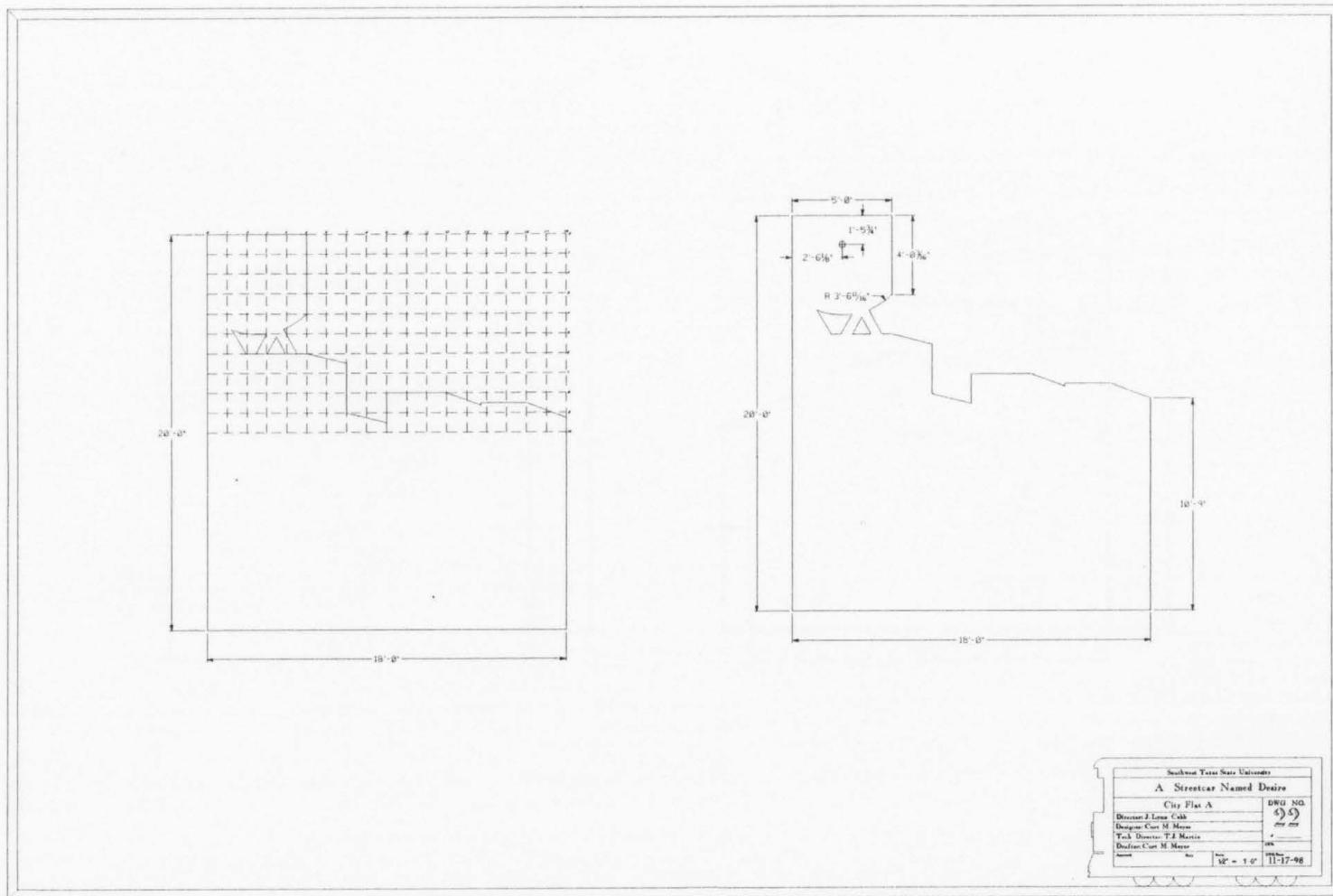


Fig. 30. City Flat A

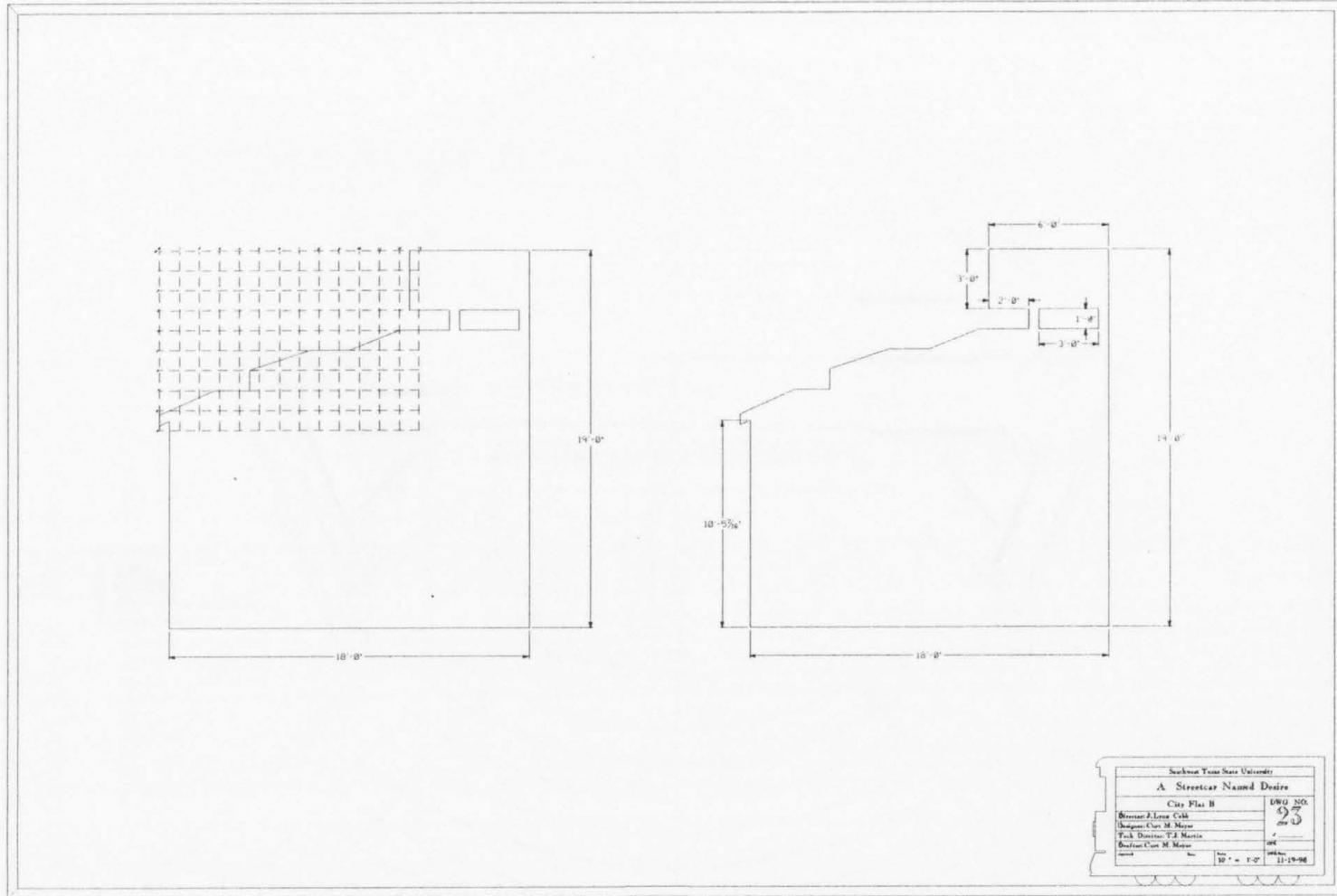


Fig. 31. City Flat B

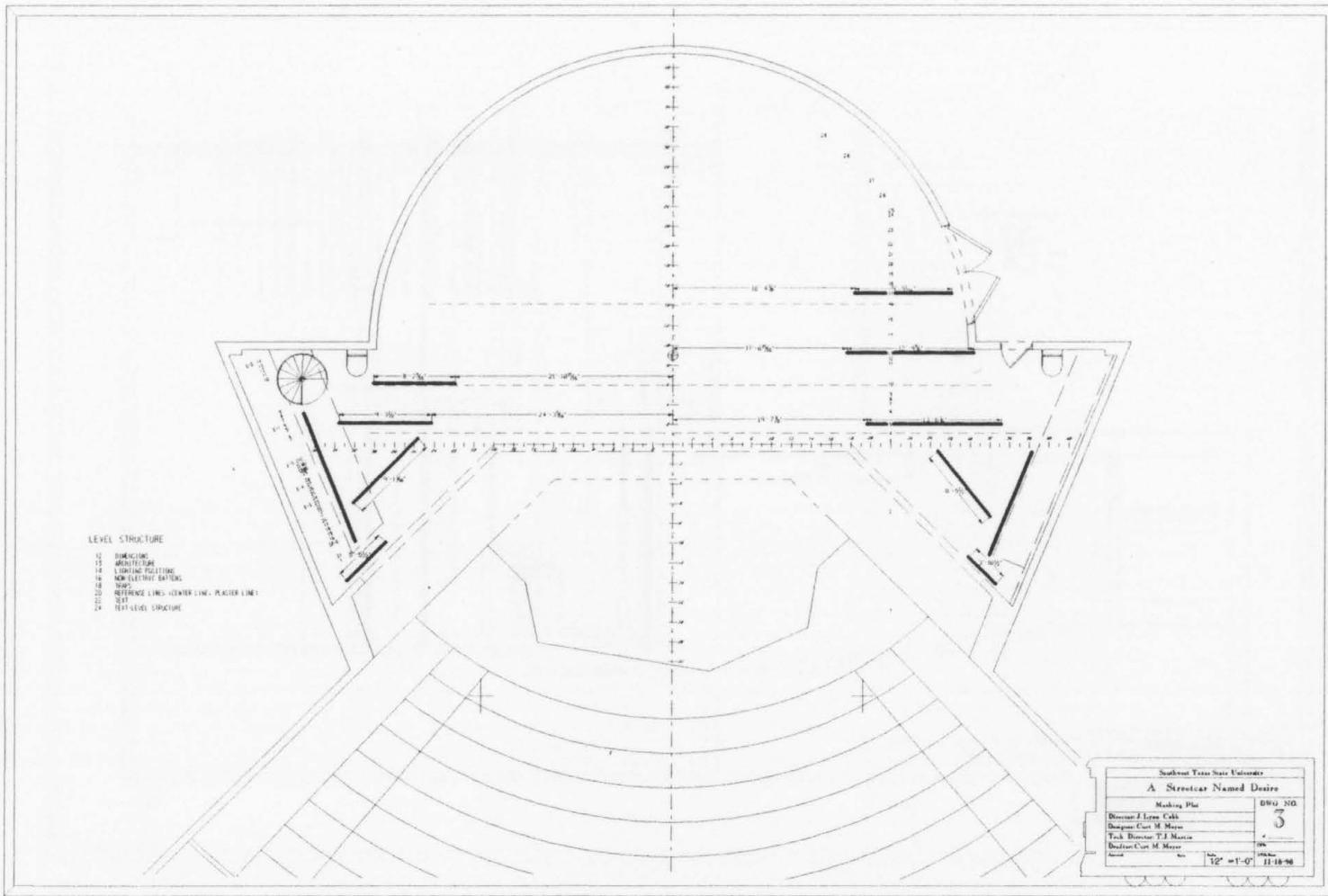


Fig. 32. Masking Plot

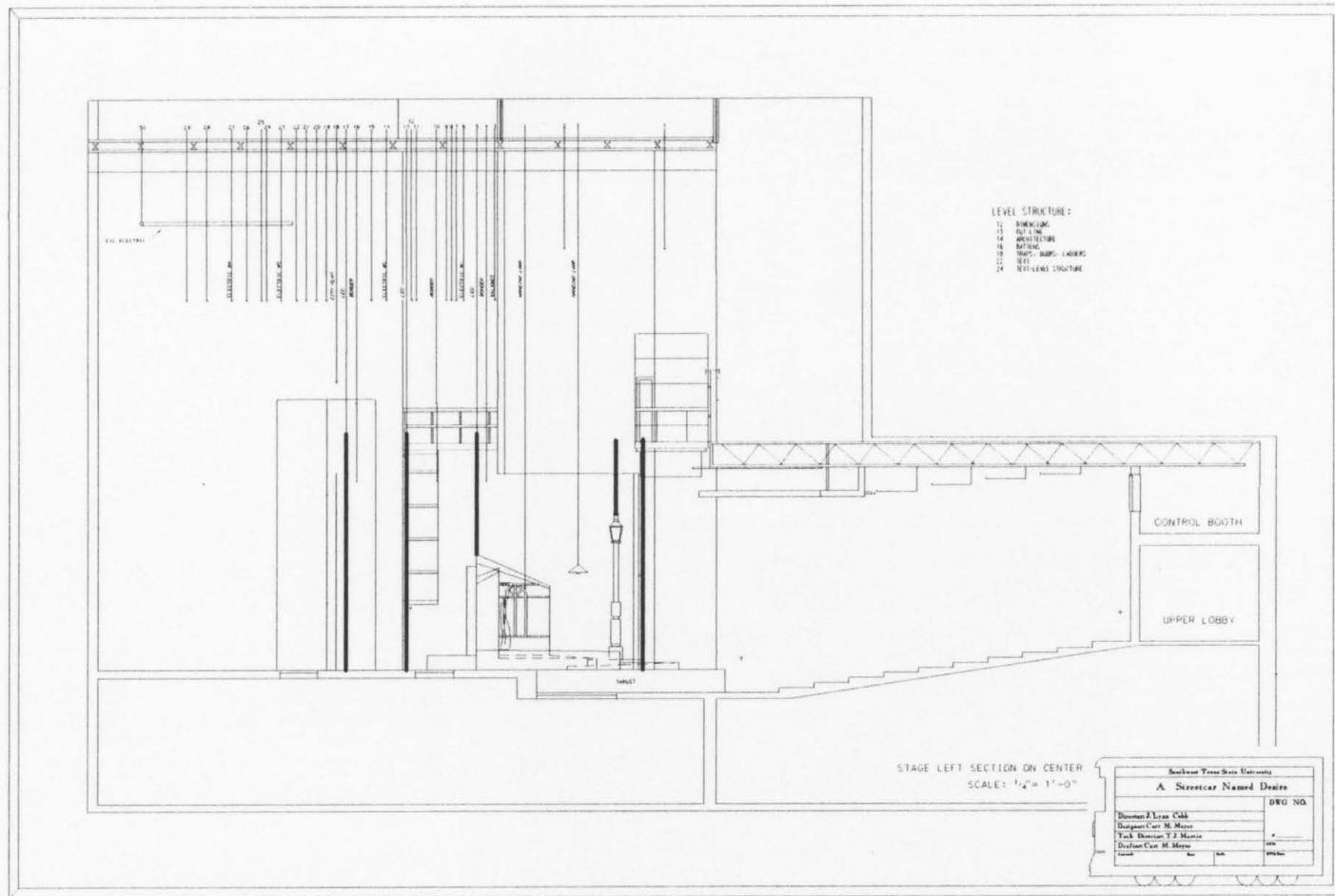


Fig. 33. Section on Center Line

APPENDIX B
PRODUCTION PHOTOGRAPHS

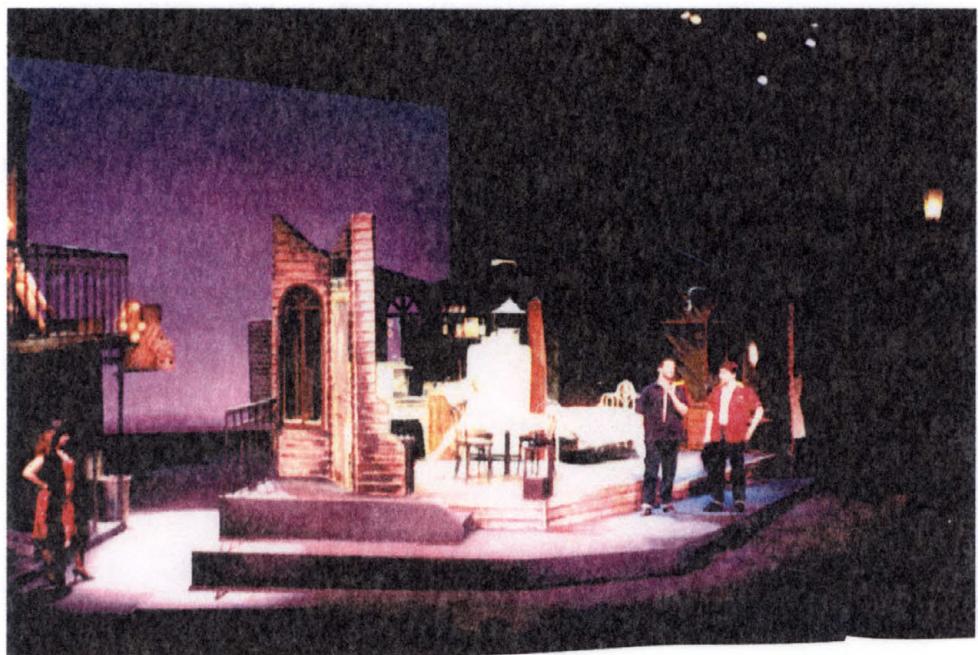


Fig. 34. Stanley and Mitch on Street



Fig. 35. The Poker Game

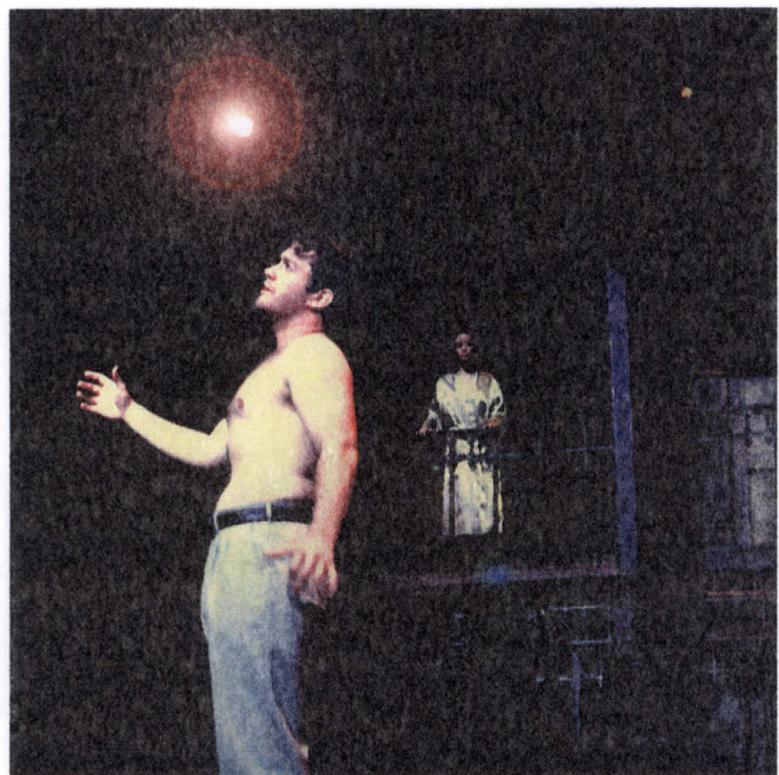


Fig. 36. Stanley Calling for Stella



Fig. 37. Blanche's Flashback



Fig. 38. Center Unit

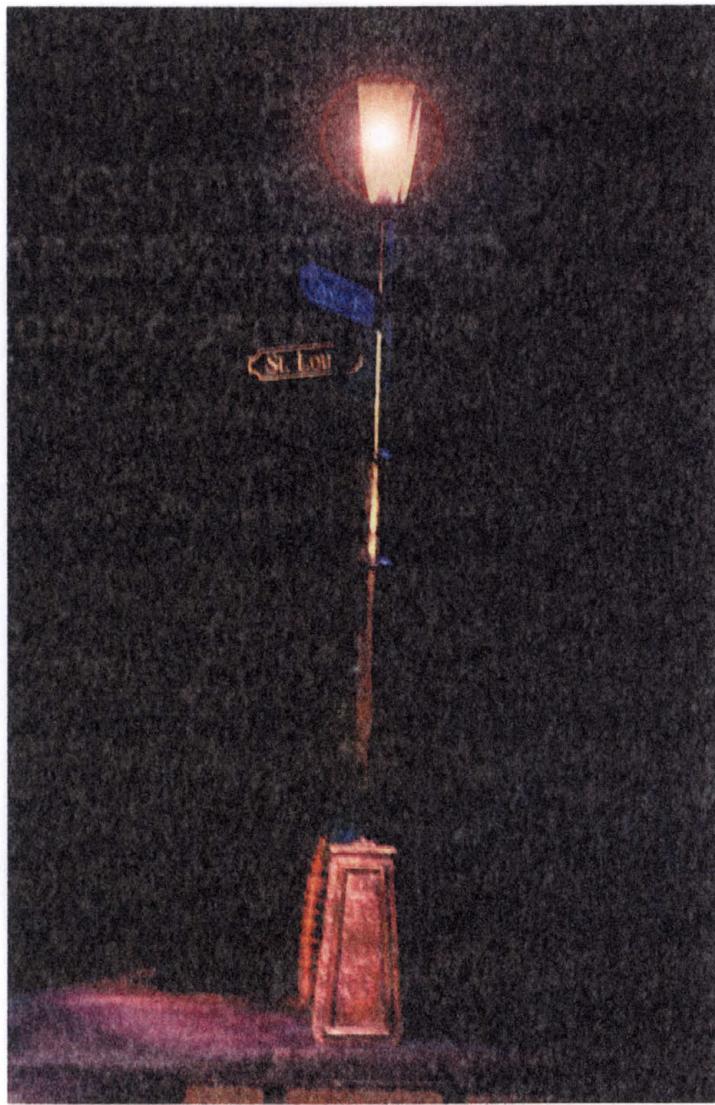


Fig. 39. Streetlight

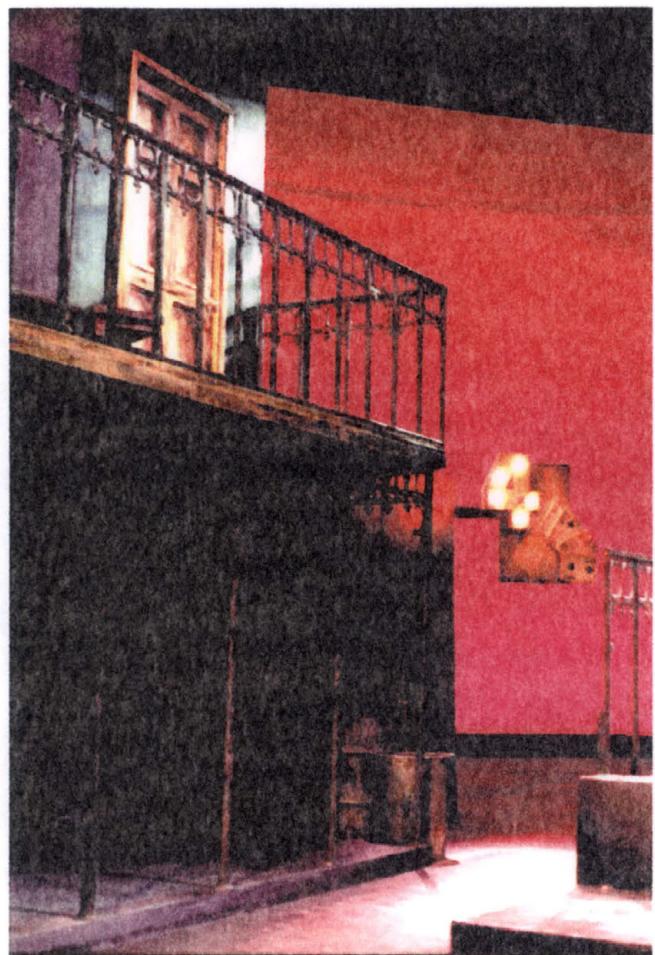


Fig. 40. Second Unit



Fig. 41. Set

APPENDIX C
PRODUCTION RECORDS

Budget Report

A budget report was not completed by the technical director, Bill Peeler in time of printing. The budget was set at One thousand two hundred dollars.

Revised 3/13/98

DEPT. OF THEATRE 1998 - 1999 PLANNING CALENDAR
FALL 1998 SPRING 1999

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
23 AUG.	24	25	26 First Day of Class	27	28	29
30	31	1 SEPT.	2 PROP MEETING 10:00	3	4	5
6	7 LABOR DAY	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	1 OCT.	2 PRELIM DRAWINGS	3
4	5	6	7	8	9	10 2:00 & 7:30
11 2:00 Matinee	12	13	14 Mid-Term	15	16	17
18	19	20	21	22	23 FINAL DESIGN	24
25	26 MODEL DUE	27	28	29	30	31
1 NOV.	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21 2:00 & 7:30
22 2:00 Matinee	23	24 DRAWING DUE TO TD	25	26	27	28
29	30	1 DEC.	2	3	4	5
6	7	8 "DEAD" DAY	9 FINAL EXAMS	10 FINAL EXAMS	11 FINAL EXAMS	12 FINAL EXAMS
13	14 FINAL EXAMS	15 FINAL EXAMS	16	17	18	19 GRAD.

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
17 JAN.	18 MLK Birthday	19 First Day of Class	20 T.E.T.	21 A's "THEA REFEST"	22	23 AUSTIN
24	25	26	27	28	29	30
31	1 FEB.	2	3	4	5	6
7	8	9	10	11 REHEARSAL	12	13 LIGHT HANCI
14	15	16	17	18	19	20 LEVEL TECH
21	22	23	24	25	26	27
28 FIRST DRESS	1 MAR.	2	3	4	5	6 2:00 & 7:30
7 2:00 Matinee	8	9	10 Mid-Term	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1 APR.	2	3
4 EASTER	5	6	7	8	9	10 CAVE SONG 1 & 3
1 CAVE SONG 3:00	12	13	14	15	16	17
18	19	20 8:15 PM	21 8:15 PM	22 8:15 PM	23	24
25	26	27	28	29	30	1 MAY
2	3	4 "DEAD" DAY	5 FINAL EXAMS	6 FINAL EXAMS	7 FINAL EXAMS	8 FINAL EXAMS
9	10 FINAL EXAMS	11 FINAL EXAMS	12	13	14	15 GRAD.

The title "A Streetcar Named Desire" is written in a large, stylized, jagged font that curves from the bottom left towards the top right. The background is a dark, textured area, possibly a photograph of a street at night. Below the title, the author's name "By Tennessee Williams" is printed in a smaller, sans-serif font.

A Streetcar
Named
Desire

By Tennessee Williams

Individual Admission: Adults \$ 8.00, Students \$ 5.00

For Reservations, call 512 - 245 - 2204

Production Program Cover

A Streetcar Named Desire

By Tennessee Williams

Directed by J. Lynn Cobb

Scenic Design by Curt Meyer

Costume Design by Matthew Holloway

Lighting Design by Diana Duecker

Sound Design by Melissa Cashion

CAST

Stella Kowalski.....Nancy Eyerman
Eunice Hubbell.....Valoneecia Tolbert
Velma.....Sharon Flowers
Stanley Kowalski.....Josh Drumwright
Harold Mitchell.....Andrew Phoenix
Blanche DuBois.....Amber Allison
Steve Hubbell.....Ishaq Clayton
Pablo Gonzales.....J. J. Gonzalez
Young Man.....Sam Helmle
Mexican Woman.....Lucinda Ramirez
Matron/Prostitute.....Melissa King
Doctor.....Aaron Eckman
Bum.....Patrick Torres

There will be one fifteen - minute intermission.

*We request that no photographs be taken
during the performance.*

Scene Synopsis

Scene 1 1946, Late Spring, the French Quarter, New Orleans
Scene 2 6:00 PM the following evening
Scene 3 2:30 AM, the same night
Scene 4 The next morning
Scene 5 A few months later, early evening

INTERMISSION

Scene 6 2:00 AM, the same night
Scene 7 Mid - September, late afternoon
Scene 8 45 minutes later
Scene 9 Later that evening
Scene 10 A few hours later that night
Scene 11 Several weeks later

Production Staff

Assistant Directors.....Kevin Gafford
.....Patrick Torres
Technical Director.....T. J. Martin
Stage Manager.....Jenny Parker
Assistant Stage Manager.....Leslie Allen
Properties Designers.....Leslie Allen
.....Terri Pena-Ross
Light Board Operator.....Beverly Pendery
Sound Board Operator.....Becky Meischen
Wardrobe Supervisors.....Amy Roberts
.....Wendy Worsham
Running Crew.....Alissa Dyste
Cameron Pearce
.....Scott Shipman

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VITA

Curt Micheal Meyer was born in San Deigo, California, on April 7, 1968, the fortunate son of Micheal John Meyer and Janet Thomas Meyer. After completing his work at West Brook High School, Beaumont, Texas, in 1987, he entered Lamar University in Beaumont. He graduated a Bachelor of Science in Theatre in August 1996. During these years, he worked as designer, technical director, and stage manager for Main Street Theatre in Houston, Texas. He also worked as a freelance artist for such companies as Kroger Foods, Rice University, Sci-Trek Interactive Museum, and Shepard Convention Sevices, in Atlanta, Georgia. In the Fall of 1996, he entered the Graduate School of Southwest Texas State University in San Marcos, Texas.

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77707

This report was typed by Curt Michael Meyer