

2020 Missouri All-State Show

A Streetcar Named Desire

by Tennessee Williams

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PURPOSE

I have chosen *A Streetcar Named Desire* because without a doubt it will provide MST with the highest level of artistic achievement for both the actor and technician, by challenging both with a compelling story to tell and characters to play. In addition, the script's universal themes are relevant to today's world. Such themes like alcoholism, intolerance, sexual desire, and the role of women in a male-dominated society are just a few. Finally, I chose this play because it explores the human condition, relationships, and misperceptions. Tennessee Williams won a Pulitzer for this play because he, more than any other American dramatist of his time, was able to capture the true emotional burdens of everyday life as seen from the viewpoint of each character. It is a play about life.

William's play is a tragedy, in which our protagonist, Blanche finds herself in a "broken world." Williams himself remarks the play is about "the ravishment of the tender, the sensitive, the delicate, by the savage and brutal forces of modern society" (Charles Highan, *Brando: The Unauthorized Biography*) I want the chance to tell Blanche's story with our delegates. She lives in the mistakes of her past by drowning them in alcohol but desires a brighter future, one of hope. We empathize with her. She is a woman who has been beaten up; mentally and physically, yet she picks herself back up. She is a survivor. This is her story.

The tragedy is also ours to bare, in that we allow our inhibitions, fears, sins, and egocentrism to prevent us from helping those even weaker or more "fragile" than us. Blanche is forced "to depend upon the kindness of strangers" rather than those closest to her.

Williams created 3-dimensional characters in *Streetcar* that are dynamic, riveting, thought-provoking and challenging to play. Stella, although beaten down, is a strong woman who is certain what she wants and is goal driven. Torn between her sister and her husband, she must find solidarity between the two. Stanley is the antagonist of our story. He represents the American Dream that all men, who work for it, can succeed, while Blanche represents the old world, where class and race are still important issues. Here is where our conflict exists and tension rises. He is a realist and will not apologize for what he feels is justified behavior towards women. Mitch, like Stella, loves Blanche, but he too decides to leave Blanche as she cries out, causing Blanche to slip further into disillusionment. Mitch's decision to desert Blanche only comes as he feels embarrassed and disrespected by her. The ensemble includes various people of age, race, sex and ethnic backgrounds. This is important as they are here to provide the cultural conflict and tensions in the story. I will be adding 3 street jazz musicians to help add flavor to the overall French Quarter "feel." I will give them characterizations to interact with others on stage while providing music during transitions scenes and intermission.

Theatre is a reflection of real life. It's up to us, as educators to take these more difficult scripts and challenge our young actors to walk in the shoes of these characters and learn from them. I believe we can further educate our Thespians by following up the show with WORKSHOPS that reflect the universal themes represented in the story of *A Streetcar Named Desire*. We should not hide from these subjects, but rather talk openly and honestly about each. Alcoholism, intolerance, sexual desire, and sexism are, unfortunately, very much prevalent in our world and this is an excellent opportunity to address each with our younger generation through open dialogue in workshops.

Williams says it best here: "Indeed I do think I have a positive message—the crying, almost screaming, need of a great worldwide human effort to know ourselves and each other a great deal better, well enough to concede that no man has a monopoly on right or virtue any more than any man has a corner on duplicity and evil and so forth. If people, and races and nations, would start with that self-manifest truth, then I think that the world could sidestep the sort of corruption which I have involuntarily chosen as the basic, allegorical theme of my plays as a whole. . ." (Jerry L. Crawford, *William's Swan Song*) Tennessee was advocating for social change!

Final thoughts:

It is our misconceptions of each other that we are so quick to judge yet we forget that we too are each flawed. "Be quick to listen, slow to speak and slow to become angry." (*James 1:19*) Let's be civilized human beings; selfless and compassionate towards one another. We should stop judging others and focus on our specific paths and journeys. Each character in *A Streetcar Named Desire* has his/her own truth to tell, each with their own perspective. Life is complicated, and this story reminds us what it means to have courage when your world is falling apart.

Nicole Voss

PLAY SUMMARY

A Streetcar Named Desire tells the story of Blanche, a southern belle who flees her hometown to stay with her sister Stella and her husband, Stanley, in the French Quarter of New Orleans. Their modest two-room apartment is nothing like the grand-plantation home in which the sisters grew up. After decades of financial mismanagement led to the loss of the plantation, Blanche's only option was to live with her sister. The sensitive, delicate, moth-like Blanche clashes with the loud, blue-collar and often violent Stanley, who won't stand for her holier-than-thou attitude. Blanche takes a liking to Stanley's friend Mitch, but as her past starts to catch up with her, he begins to suspect that her routine is just a facade. Mitch leaves her which pushes Blanche's deeper into disillusionment. The final blow comes when Stanley overpowers her sexually. Blanche has nothing more to give and succumbs to being institutionalized.

2020 Missouri All-State Show Production Team

DIRECTOR	Nicole Voss (Parkway Central)
ASSISTANT DIRECTOR	Marty Strohmeyer (Visitation Academy)
TECHNICAL DIRECTOR	Christopher Phillips (Lindenwood University)
SET DESIGNER	Stu Hollis (Lindenwood University)
LIGHTING DESIGNER	John Wylie (Webster University)
SOUND MENTOR	Doug Gardner (Parkway Central)
MUSIC DIRECTOR	Chris Becker (Parkway South; retired)
DONATIONS, ENTERTAINMENT & FOOD	Marty Strohmeyer (Visitation Academy)
BUDGET, CAMP/HOUSING	Nicole Voss (Parkway Central)
RESIDENT ASSISTANTS	Board Members

Eligibility to Participate in the 2020 All-State Show

1. Current 9th grade Jr ITS alumni members may audition or interview for the 2020 MO All-State Show.
2. Current 10th and 11th grade ITS members may audition or interview for the 2020 MO All-State Show.
3. Sponsors may submit up to 6 participants per school total to participate the 2020 MO All-State Show. Students may double for musicians. (ex: student auditioning for acting, may also submit for musician)
4. Musicians NEED NOT be in ITS to participate.

2020 Missouri All-State Show Performance Opportunities

6 females / 6 males / 3 musicians

MALES

- Stanley Kowalski
- Harold Mitchell (Mitch)
- Steve Hubbell
- Pablo Gonzales
- Ensemble 1 - sailor, vendor, lover, young collector, victim
- Ensemble 2 - cop, man, vendor, attacker, doctor

FEMALES

- Stella Kowalski
- Blanche DuBois
- Eunice Hubbell
- Ensemble 1 - neighbor, vendor, lover, victim
- Ensemble 2 - passerby 1, vendor, victim, nurse
- Ensemble 3 - passerby 2, flower vendor

MUSICIANS

Jazz Trio combination

- We are looking for a reed player, string bass or tuba player and guitar or banjo player
- However, if someone has an interest and has musical talent but does not play one of the instruments listed above, please contact the Music Director for more information.

2020 Missouri All-State Show Technical Opportunities

14-16 positions

PRODUCTION STAGE MANAGER (1)

Report to both the Artistic and Technical Directors

Role is to support the Directors, assist in leading rehearsals, and communicating needs to the actors and artistic staff. Manages rehearsal reports. Calls the show.

COMPANY STAGE MANAGER (1)

Report to the Artistic Directors

Responsible for communication between the actors and Directors, runs warmups, records blocking, manages actors needs and calls entrances/exits during the show.

ASSISTANT TECHNICAL DIRECTOR (1)

Report to Technical Director

Function as an intern to the Technical Director. Opportunity to learn the craft of set and lighting design and execution under a mentor. Will also serve on construction/running crew.

SET CONSTRUCTION/RUNNING CREW (4-5)

Report to Technical Director

Work as a team to fabricate the set according to the design. This includes set construction, assembling and painting. Responsible for the placement and removal of sets and props during scene changes. May be asked to assist other crews as needed.

LIGHT BOARD OPERATORS/ELECTRICIANS (2)

Report to TD & Lighting Designer

Function as an intern to the staff Light Designer. Opportunity to learn the craft under a mentor by assisting in creation and developing of light plots and schedules. Responsible for the servicing, hanging, color-filtering and focusing of lighting instruments to meet the design specifications and running the board during production. May be asked to assist other crews as needed.

SOUND BOARD OPERATORS/ENGINEER (1)

Report to Sound Mentor

Work with a mentor by assisting the Sound Designer in fabricating the sound effects / pre show music for the production. Setting up the public address system and running the board during production. May be asked to assist other crews as needed.

COSTUMES/WARDROBE/MAKE-UP/HAIR (2)

Report to Technical Director

Function as a team to develop appropriate makeup/hair designs for the actors while finding, creating or collecting period costumes. Responsible for managing and the handling of all costumes/hair pieces. May be asked to assist other crews as needed.

PROPS (1-2)

Report to Technical Director

Function as a team to find, creating or collect period props. Responsible for managing and the handling of all props. Responsible for the placement and removal of sets and props during scene changes. May be asked to assist other crews as needed.

FRONT OF HOUSE (1)

Report to Technical Director

Will create a poster, program and all FOH publicity for the show. Will assist in ticket sales and marketing of show May be asked to assist other crews as needed.

2020 Missouri All-State Show
Performance/Interview Application - DUE NOV. 19, 2018

ACTORS / MUSICIANS

Performance Application:

1. Have your sponsor complete the online registration.
2. Upload the following items to the 2020 All-state Google Classroom (CODE: 9epez9)
 - A letter of recommendation from a director that has worked with you. (see directions below)
 - A resume that details your performance experience. Musicians, be sure to include all instruments you can play well and your experience with them
 - A headshot (not required for musicians)
 - The SIGNED and DATED permission slip
3. Upload all items by November 19, 2018. (see page 12 for uploading instructions)

TECHNICIANS

Interview Application:

1. Have your sponsor complete the online registration.
2. Upload the following items to the 2020 All-state Google Classroom (CODE: 9epez9)
 - A letter of recommendation from a director that has worked with you. (see directions below)
 - A resume that details your SKILL experience.this should be more descriptive. Do not list just what you have done, but describe how you did it) Lighting/sound Techies - be sure to list your experience with consoles/ instruments and wireless mics. Set techies - list your experience with power tools.
 - The SIGNED and DATED permission slip
3. Upload all items by November 19, 2018. (see page 12 for uploading instructions)
4. Prepare a portfolio of previous work in your area of interest. This is optional for everyone except scenic/painting technicians and stage managers. Anyone who brings in a portfolio, do not just show us pictures, but rather be able to explain your process behind the product.

LETTERS OF RECOMMENDATION

Letters of recommendation should be written by an adult that has a good knowledge of you and your ability as a performer/technician. Those asked to write a recommendation should be told what you are hoping to accomplish by auditioning/interviewing and what your time commitment will be. Letters of recommendation should touch on the following:

1. Relationship
2. Their knowledge of your work and your work ethic
3. Your ability to work with others

2020 Missouri All-State Show Performance and Interview Process

ACTING AUDITIONS @ KANSAS CITY, MO JAN. 2019

Audition Process: Thursday, January 10, 2019

- All applicants will be contacted by December 20th with an audition time via google classroom.
- Scenes will be posted on classroom so you may have time to get familiar with the audition material.
- Actors will be grouped together to do readings of scenes from the script.
- Arrive 10 min. prior to your audition time
- Dress professionally.

Callback Process: Friday, January 11, 2019

- Callbacks will be posted after auditions and students will be notified by email.
- Arrive 10 min. prior to your audition time
- Students will perform cold readings in groups.
- Please be reminded to make strong character choices, create character relationships and take lofty risks. Do not hold back.
- Dress professionally.

TECHNICIAN INTERVIEWS @ KANSAS CITY, MO JAN. 2019

Interview Process: Thursday, January 10th, 2019

- All applicants will be contacted by December 20th with an audition time.
- Arrive 10 min. prior to your audition time
- Scenic/Paint Technicians and Stage Managers will be given 10 min. to DISCUSS/EXPLAIN their portfolio and answer questions. Other technicians may bring a portfolio, but the focus will be on the interview rather than the portfolio. A working knowledge of the show is important. Students need to demonstrate their ability rather than show a final product in a picture.
- Dress professionally.

MUSICIAN AUDITIONS - PRE-RECORD

Audition Process: PRE-RECORDED

- Submit a private youtube video of 2 musical selections.
- ONE 32-64 measures of YOU playing anything that demonstrates your ability/skill to play in the jazz style.
- ONE 32-64 measures of YOU playing any music of your choice that best demonstrates your strengths. This could be an excerpt of a solo you prepared or music from an ensemble piece.
- Dress professionally when you record.
- Record in a room with good acoustics
- Upload your private youtube recording of 2 music selections by November 19, 2018 to the google classroom. (see page 12 for uploading instructions)
- Direct your musical questions to Mr. Becker: cabtrpt53@gmail.com

2020 Missouri All-State Show Rehearsal/Performance Schedule

*All participants **MUST** be in attendance for all rehearsals and performances. NO EXCEPTIONS*

WEEKEND (SATURDAY) REHEARSAL Dates:

- REHEARSAL #1 - April 27, 2019 from 10am-1pm @ BATTLE HIGH SCHOOL, Columbia, MO (no musicians)
- REHEARSAL #2 - May 11, 2019 from 10am-5pm @ BATTLE HIGH SCHOOL, Columbia, MO (no musicians)
- REHEARSAL #3 – September 14, 2019 from 10am-5pm @ LINDENWOOD UNIVERSITY, St. Charles, MO (no musicians)
- REHEARSAL #4 – December 7, 2019 from 10am-5pm @ LINDENWOOD UNIVERSITY, St. Charles, MO (all called)
- Participants must provide their own transportation to the Saturday rehearsals.
- All meals/snacks for the Saturday rehearsals will be provided.
- Additional housing can also be arranged for weekend rehearsals at no extra cost, if that is a need.

SUMMER CAMP: JULY 8-13, 2019 @ LINDENWOOD UNIVERSITY, St. Charles, MO (all called)

- Check in on Sunday morning by 10 am.
- Check out on Saturday afternoon by noon.
- Housing is provided by Lindenwood University.
- Food is provided by Thespian troupes and private donations.
- Extracurricular events will be built into the schedule.
- Participants must provide their own transportation to the camp and to be picked up from the camp.

PREVIEW PERFORMANCE Date: (for parents and other guests)

- January 8, 2020 State Thespian Conference at Music Hall, in Kansas City, MO 7:00 pm
- Load-in begins Wed, Jan 8 at 8am followed by a cue-to-cue.
- Breakfast, Lunch and Dinner are included this day.
- Students get 2 comp tickets; additional tickets are \$15.00 each.

PERFORMANCE Dates:

- January 9, 2020 State Thespian Conference at Music Hall, in Kansas City, MO 7:00 pm
- June 22-28, 2020 International Thespian Conference at Indiana University In Bloomington, IN (if selected... but you will need to keep this date open and available)

2020 Missouri All State Show Performer and Technician Contract

Being in a show requires time commitment, a good attitude, and maturity. It is important that you and your child understand the responsibility and commitments involved in being a part of the show before auditioning or interviewing.

- All participants **MUST** be in attendance for all rehearsals and performances. *NO EXCEPTIONS* (see rehearsal calendar for a detail list of dates).
- Participants will be expected to register and attend the 2020 MO Thespians Conference to perform the show.
- Participants will be ready to LOAD IN on Wednesday, January 8, 2020 to the Music Hall, in Kansas City, MO at 8:00 am. Therefore, it may be necessary that students arrive Tuesday night. All hotel costs are the participants' responsibility.
- IF WE ARE SELECTED to perform at the International Thespians Festival in Bloomington, IN there will be additional costs (see financial responsibilities) and rehearsal time necessary. IF WE ARE SELECTED, participants will be expected to attend the festival in Bloomington, IN June 22-28, 2020. Do not schedule anything for that week, until we know if we are or are not selected to perform.
- We ask that parents avoid restricting their child's involvement from the play as a form of punishment after the child has already been cast. The play is contingent on all participants. If there are problems that could bar a participant from continuing in the show, we need to know as soon as possible to arrange a replacement.
- Participants that do not follow direction, cause conflict or break the code of ethics during the rehearsal process will be asked to leave the show.
- We kindly ask that SPONSORS help with providing a breakfast or lunch during camp to offset the cost for the students.
- You the sponsor, parent and principal agree to be supporters and advocates of this child/student if he/she is chosen for this show.

*We are looking forward to working with you and your child.
This will be a great show with everyone's help.*

2020 Missouri All State Show

Theatre Code of Ethics

“Successful performances are possible only if everyone – actor, director, stage crew, and audience – shows proper respect for everyone involved. Achieving the best results is possible only in an environment of personal responsibility and mutual respect.” – Unknown

Part of the great tradition of the theatre is a code of ethics, which belongs to every worker on or behind the stage. It is an attitude toward craftsmanship, a respect for associates, and a dedication toward the audience. This code outlines a self-discipline, which, far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose. The result is perfection, which encompasses all that is meant by “Good Theatre.”

- The **SHOW MUST GO ON!** I WILL NEVER MISS A PERFORMANCE.
- I will be patient and understanding during the rehearsal process.
- I will always be on time, which means fifteen minutes early, for **EVERYTHING!**
- I will always bring my script, a pencil and paper to take notes at every rehearsal.
- I will wear the appropriate rehearsal clothing which includes loose fitting clothing and dance shoes or tennis shoes. No sandals, clogs, or flip flops
- I will call the stage managers or director if an emergency arises.
- I will not alter my appearance without the consent of the director. This includes color of hair, haircuts tattoos, etc.
- I shall never miss an entrance by my failure to be ready.
- I will not alter lines, stage business, properties, costumes or any phase of the production unless told to do so by the director.
- I will use the stage properties and costumes with care, knowing they are tools of my craft and a vital part of the production.
- Golden rule of theatre: **IF IT IS NOT YOURS DON'T TOUCH IT!**
- I will never upstage other performers.
- I will never engage in giving advice or criticism to another actor or crewmember.
- I will respect and encourage the contributions of each member of the cast and crew.
- I will be polite and do as the stage manager instructs.
- I shall accept the director's advice in the spirit in which it is given and make an honest effort to make requested adjustments remembering that she sees the production as a whole.
- I will always show my appreciation to the director, the crews, and any other staff members associated with the production.
- I will observe backstage courtesy and shall conduct myself in strict compliance with the rules of the theatre in which I work. Which includes, but not limited to no eating, drinking or smoking in the theatre.
- I shall play every performance to the best of my ability.
- I will subordinate myself to the performance by accepting my role, costume, hairstyle, and makeup that go with it.
- I understand that the use of alcohol and drugs during any part of the production process is strictly prohibited and grounds for immediate dismissal from the company.

2020 Missouri All State Show Financial Responsibilities

1. Participants will be expected to attend the 2020 MO Thespian Conference in Kansas City, MO to perform the show. All registration costs for the conference are the responsibility of the participants. Sponsors are to register each Thespian prior to sending in their audition application.
2. Upon being cast as an actor, musician or technician, all students are required to pay \$200.00 to cover their 2019 camp costs. This includes: housing, food, show shirt and all recreational activities. Payment will be due at the first rehearsal, April 27th.
3. Performers should expect minor clothing costs (i.e. shoes, and basic undergarments).
4. There will be a PREVIEW performance on Wednesday, January 8, 2020. Participants will get 2 comp tickets. Thereafter, tickets are \$15.00 each.
5. IF WE ARE SELECTED to perform at the International Thespian Festival in Bloomington, IN there will be additional costs.
 - The cost to attend ITF will be approx. \$900 pp and is the responsibility of each participant.
 - This includes: registration, housing, food, tshirt, shows, workshops and **transportation** there and back
 - Transportation consists of a charter bus in which MO Thespians travel together, to and from the festival
 - NOTE: this cost could DECREASE based on fundraising, scholarships and private donations.
 - Additionally, students that qualify for FINANCIAL NEED will be considered first for partial for full scholarships.

UPLOADING INSTRUCTIONS

When uploading your audition materials to the google classroom, unless you are a Parkway student (where the classroom was created) then you will need to upload from your own personal gmail account. Most school districts will block students from uploading to other classrooms outside their own district. To create your own gmail account, go to www.gmail.com and click “create account” and follow the directions. If you have questions or problems uploading contact Nicole Voss: nvoss@parkwayschools.net .

**NOTE: DO NOT EMAIL YOUR AUDITION MATERIAL TO MRS VOSS. SUBMISSIONS MUST BE
UPLOADED TO THE GOOGLE CLASSROOM BY NOVEMBER 19!!!!**