



Vieux Carré

by
Tennessee Williams

Directed by
Brian Parsons
&
Doug Tompos

April 5-8, 2012
McClintock Theatre

**USC School
of Theatre**

SPRING 2012 SCHEDULE

THE M.F.A. ACTING SPRING REPERTORY*

Feb. 4 – March 4 / Scene Dock Theatre

THE CHERRY ORCHARD

By Anton Chekhov
Translated by Sharon Marie Carnicke
Directed by Kate Burton

THE TEMPEST

By William Shakespeare
Directed by David Bridel

FORTUNE IS A WOMAN

By Oliver Mayer
Directed by Andrew J. Robinson

JAMES JOYCE'S THE DEAD

Book by Richard Nelson
Music by Shaun Davey
Lyrics by Richard Nelson & Shaun Davey
Directed by Stephanie Shroyer
Feb. 23 – 26 / McClintock Theatre

A MIDSUMMER SATURDAY NIGHT'S FEVER DREAM / COMMEDIA

Directed by Matt Walker
March 1 – 4 / Bing Theatre

STRIKE-SLIP

By Naomi Iizuka
Directed by Tamara Ruppart
March 29 – April 1 / Scene Dock Theatre

CITY OF ANGELS

Book by Larry Gelbart
Music by Cy Coleman
Lyrics by David Zippel
Directed by John Rubinstein
March 29 – April 7 / Bing Theatre

VIEUX CARRÉ

By Tennessee Williams
Directed by Brian Parsons & Doug Tompos
April 5 – 8 / McClintock Theatre

Ticket Information

SHOWTIMES (except where noted otherwise)
Thu. & Fri. at 7pm • Sat. at 2:30 & 8pm • Sun. at 2:30pm
*Please see website below for performance schedule

TICKET PRICES

PLAYS: General Admission \$10 • Seniors or USC Faculty/Staff with ID \$8 • USC Students with ID \$5

MUSICALS: General Admission \$15 • Seniors or USC Faculty/Staff with ID \$10 • USC Students with ID \$6

NEW WORKS FESTIVAL YEAR TWO: All tickets \$5

NEW WORKS FESTIVAL YEAR THREE: Admission is free and will be available at the door on a first-come, first-served basis.

For tickets and information: www.usc.edu/spectrum • arts@usc.edu • 213-740-2167

NEW WORKS FESTIVAL YEAR TWO THE M.F.A. IN DRAMATIC WRITING PLAYWRIGHTS WORKSHOP*

April 6 – 22 / Massman Theatre

FORGET SEX

By Madhuri Shekar
Directed by Chris Fields

ONE MAN'S TRASH

By Zury Margarita Ruiz
Directed by Lui Sánchez

THE SOLACE OF ST. MARK'S

By Megan Kelly
Directed by Don Boughton

WHAT WE'RE UP AGAINST and other short plays

By Theresa Rebeck
Directed by L. Zane
April 19 – 22 / McClintock Theatre

MOLIÈRE'S THE LEARNED LADIES

In a New English Verse
Translation by Richard Wilbur
Directed by Jack Rowe
April 19 – 22 / Scene Dock Theatre

URBAN TALES: A DANCE CONCERT*

Directed by Nikos Lagousakos
April 26 & 27 / Bing Theatre

NEW WORKS FESTIVAL YEAR THREE THE MASTER OF FINE ARTS PLAY PROJECT*

May 21 – 27 / McClintock Theatre

MAY / DECEMBER

By Caroline Adan
Directed by Abigail Deser

MR. FREAKIN' PERFECT

By Kevin King
Directed by Nancy Keystone

THE FORRESTER PERIOD

By Kirsia Rein
Directed by Robert Egan

THE CULBERTSON METHOD

By Rachel Skytt
Directed by Larissa Kokernot



THE USC SCHOOL OF THEATRE
presents

Vieux Carré

By
Tennessee Williams

with

Christopher Bautista • Cece Bratton • Carlyne Deblois
Conor Gilligan • Zachary Grant • Frank Guillihur
Alexandra Heimann • Hayley Keown • Jesse Pilchen
Thatcher Svekis • Jabree Webber

SCENIC DESIGN
Kelly Paul

COSTUME DESIGN
Chloe Oh

LIGHTING DESIGN
David Hernandez

PROJECTION DESIGN
Tom Ontiveros

SOUND DESIGN
Jane McKeever

STAGE MANAGER
Megan Laughlin

DIRECTED BY
Brian Parsons & Doug Tompos

April 5 – 8, 2012
McClintock Theatre

Produced by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(in order of appearance)

The Writer.....Jesse Pilchen
Mrs. Wire.....Carolyn Deblois
Nursie.....Jabree Webber
Jane.....Cece Bratton
Nightingale.....Frank Gullihur
Pickup/Police/Intern.....Conor Gilligan
Mary Maude.....Alexandra Heimann
Miss Carrie/Grand.....Hayley Keown
Tye.....Christopher Bautista
Photographer/Intern.....Zachary Grant
Sky.....Thatcher Svekis

TIME

The period between winter 1938 and spring 1939.

PLACE

A rooming house, No. 722 Toulouse Street, in the French Quarter of New Orleans.

There will be one 15-minute intermission.

WARNING

Please be advised that this production contains the smoking of herbal cigarettes, brief nudity and mature language & themes.

PRODUCTION STAFF

Dialect Coach.....Laura Flanagan

Hair & Make-up Design.....Giselle Gilbert

Scenic Artist.....Dan Calandro

Assistant Scenic Design.....Hazel Ko

Assistant Projection Design.....Victoria Tam

Properties Coordinator.....Kelly Ridder

Crew.....Jacqueline Garell, Allie Jennings,
Sarah Kaidanow, Natasha Lipson,
Mary Katherine Malone,
Mariah Robinson, Katrina Zimmerman

DIRECTORS BIOS

BRIAN PARSONS is currently a Professor of Theatre Practice and former Director of Undergraduate Acting. Directing credits include productions at the Bristol Old Vic, Central School of Speech and Drama, Royal National Theatre, Tisch School of the Arts (NYU), Royal Court, BBC, LIPA, Mountview Academy, Arden School of Theatre, Rose Bruford College, Aquila Theatre Company, Franklin Stage Company, Carroll College and the University of Hull Drama Department. Brian has won awards for his directing and currently serves as a Board member of the Aquila Theatre Company (N.Y.C.). Thanks to Dana Parsons and to Doug Tompos, for being such a generous collaborator.

DOUG TOMPOS has acted on Broadway, Off-Broadway, in Regional Theatres and in numerous TV shows and films. He has performed his original solo show, *Bent to the Flame – A Night with Tennessee Williams*, nationwide – including a USC Visions and Voices presentation, the Tennessee Williams Centennial Festival in Washington D.C. and the 2007 NY International Fringe Festival, where it was named “Outstanding Solo Show.” Recent directing credits include *Breath of Trees* (ARC), *Closer* (Fugitive Productions) and Brighde Mullins’ *Fire Eater* (Workshop 360). He is an adjunct faculty member in the USC School of Theatre and teaches an on-going Acting Workshop for Professionals in L.A. Graduate of Syracuse University’s Professional Actor’s Training Program and The Banff Centre of Fine Arts. Special thanks to Luis Carazo and to my co-director, Brian Parsons, for his unfailing generosity, friendship and humor.

DIRECTORS NOTE

“You know they’s a kind of bird that don’t have legs so it can’t light on nothing but has to stay all its life on its wings in the sky?... They sleep on the wind and never light on this earth but one time when they die.”

– Val in *Orpheus Descending*

Tennessee Williams wrote for and about the people he called “The Fugitive Kind” – the outcasts of society, always on the run, yearning for the freedom of that bird, but never able to rest. That compulsion to escape kept him running his whole life, from his early home in St. Louis to New Orleans to Mexico, New York, Key West – anywhere that provided relief and a place of temporary solace to create.

Even after receiving Pulitzer Prizes for *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*, he never stopped running. It was only in his plays that he would occasionally pause and look back, translating the loss and loneliness of the past into a poetic view he called “the perhaps.” These were his “memory” plays – *The Glass Menagerie*, *Something Cloudy, Something Clear*, and ultimately, *Vieux Carré*. Finally finished in 1977, it took Williams his entire life and career to find the courage to look back with both brutal honesty and compassion on the people and events that forged his creative, personal and sexual identity, and on himself – a young man encountering for the first time his true nature in the heart of New Orleans decadence and decay, the exotic Vieux Carré of 1939.

It is life viewed through the prism of memory – manipulated by time and the need for closure, fragmented, distorted, misty at times, vibrant at others, hysterically funny one moment and tragically heartbreaking the next – but, nonetheless, always striving for the truth of human experience. It has been called the “quintessential” Williams play, a virtual miniature of all his other work. The people who inhabit it have echoed through all his earlier plays and the themes of the valiancy of survival, the struggle for tenderness in a brutal world, the need for illusion to escape the cruelty of life, and the irreconcilability of desire and gentility, are vividly recognizable to any Williams aficionado. As one New Orleans critic put it: “It’s like the other Tennessee Williams plays set in the Quarter. Da chickory’s on da stove, da cockroaches are on da walls, and all the characters are on da de-cline.” But it is in no way a pale copy of any earlier work. As Robert Bray wrote: “This haunted boarding house of the past looms paradoxically as both the genesis of and final resting place for Williams’ lost and tortured souls.” And, perhaps, for Williams’ restless creative spirit as well. Welcome to Tennessee Williams’ *Vieux Carré*.

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Sibyl Wickersheimer, Nanette Kindy & Alessandra Bonetti.

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