

TENNESSEE WILLIAMS'

The Glass Menagerie



Starkville
Community
Theatre

NOVEMBER 4 - 6 AND 9 - 13, 2004

7:30 P.M.

SUNDAY, NOVEMBER 7, 2004

2:00 P.M.

RESERVATIONS RECOMMENDED
323-6855

PRODUCED BY
SPECIAL ARRANGEMENT
WITH
DRAMATISTS PLAY
SERVICE, INC.

THE MOTHER
MARSHA WILLIAMS

THE SON
JAY COOPER

THE DAUGHTER
ELIZABETH WILLIAMS

THE GENTLEMAN CALLER
MARC STEWART



THE GLASS MENAGERIE

BY TENNESSEE WILLIAMS

Produced by special arrangement
with Dramatists Play Services, Inc.

Director and Designer.....Bob Anderson
Lighting and Sound DesignEdwin Ellis
Stage ManagerMaggie Corley
DramaturgClyde Williams
Property MasterDebbie Dunaway

CAST OF CHARACTERS

The Mother Marsha Williams
Her Son Jay Cooper
Her Daughter Elizabeth Williams
The Gentleman Caller..... Marc Stewart

SCENE

An alley in Saint Louis

Act I: Preparation for the Gentleman Caller
Act II: The Gentleman calls

TIME

Now and the Past

*THERE WILL BE A 10-MINUTE
INTERMISSION BETWEEN ACTS.*

Assistant Director	Maggie Corley
Lighting & Sound Operator	Edwin Ellis
Set Constructions	Bob Anderson, Ann Bonner, Jay Cooper, Maggie Corley, Ron Dahlam, Julie Ann Dobbs, Wayne Durst, Edwin Ellis, MJ Etua, Kaki Ingels, Veronica Johnson, Joey Johnson, Carol Ann Koby, Bonnie Oppenheimer, Jenna Read, Clyde Williams, Elizabeth Williams, Marsha Williams and Stephen Williams.
Hair Design	Jansen Fair
Properties	Ann Bonner, Joan Wilson
Box Office.....	Marsha Williams and Elizabeth Urbanik
House Manager	Angel Ray
Opening Night Party	Paul & Cindy Ruff
Publicity	Krista Vowell and the PR committee

ACKNOWLEDGEMENTS

SCT, and the cast and crews of *The Glass Menagerie* wish to express their thanks to the following people and organizations for making this production possible.

Without the generosity of people like you,
we just couldn't make it!

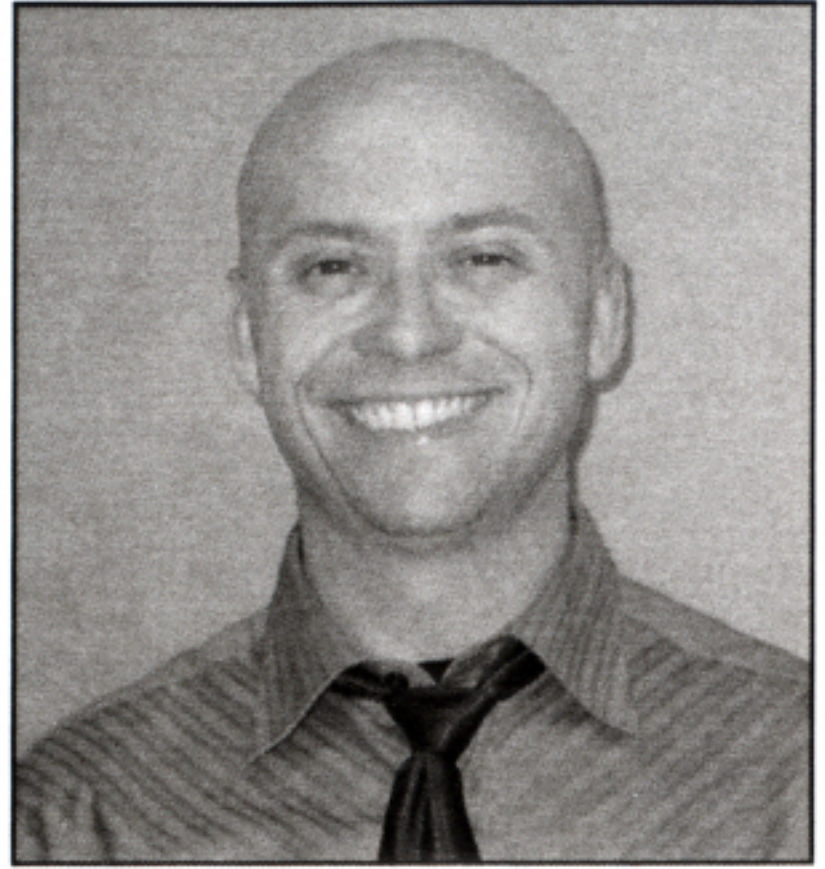
So, in no particular order, we'd like especially to thank
Keith Remy, Mary Shelton, Mary Eleanor Anderson,
Leonard and Rae Brandon, Ann Bonner,
Joan Wilson, Elizabeth Stoner, Megan Stoner,
Remarque Framers,
and Walgreens Drug Stores.

ABOUT THE CAST

JAY COOPER

As “Tom Wingfield,” Jay Cooper functions as both a narrator, interpreter, and central figure in the play. A native of Williamson, West Virginia, Cooper is manager of Walgreens in Columbus. His previous SCT experience includes roles in *Marriage to an Older Woman* and

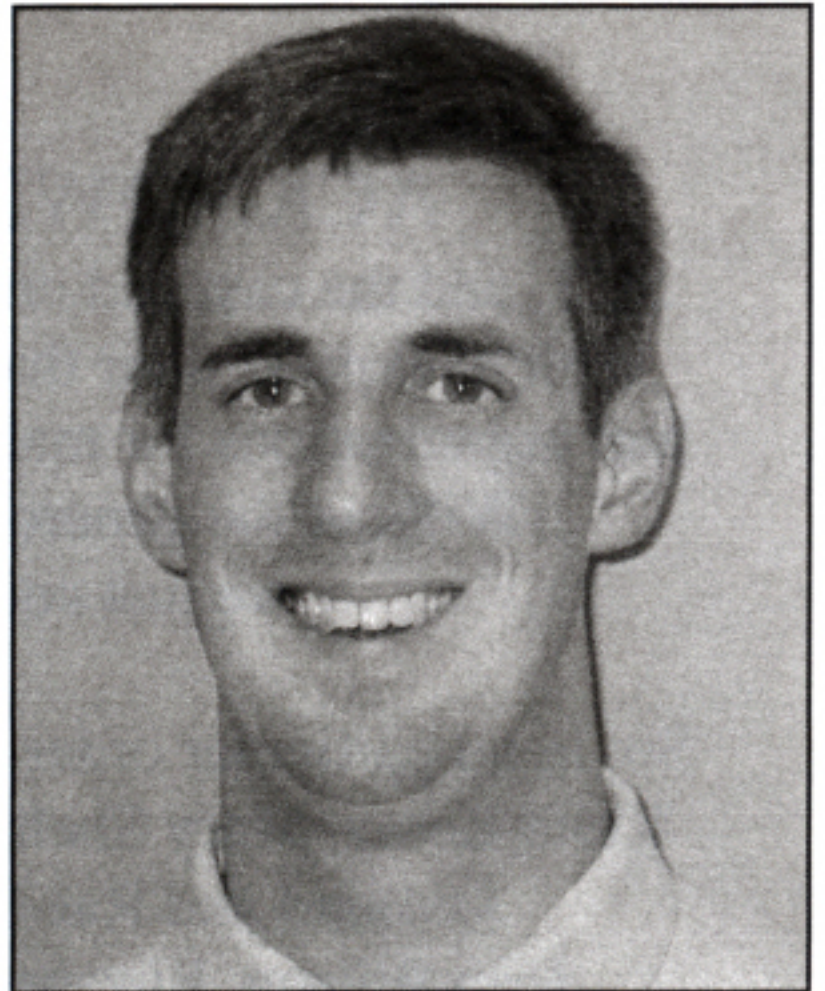
Inspecting Carol; he has also had lead roles in *Bell, Book, and Candle* (Wood Junior College) and *Dial M For Murder* (in West Virginia). He was the first manager of the Starkville Walgreens and has recently returned to the Golden Triangle area following more than a year in the corporation's district offices in Memphis.



MARC STEWART

Marc Stewart returns to SCT as the "Gentleman Caller," Tom Wingfield's former classmate and current co-worker. An MSU graduate and native of Myrtle Beach, SC, Stewart was in MSU productions of *A Doll's House*, *Romeo and Juliet*, *Gypsy*, and *The Man Who Came to Dinner*. His earlier SCT stage experience came

in *The Last Night of Ballyhoo* (2000). In January he enters training as an Army JAG officer.



ABOUT THE CAST

ELIZABETH WILLIAMS

Elizabeth Williams, a Starkville native and special education teacher at MSU's T. K. Martin Center for Technology and Disability, plays "Laura," who collects glass figurines and copes with anxieties. As a Starkville High School student, she performed in SHS's annual musicals in addition to other

plays. At SCT, she has performed in two summer musical revues, *Sentimental Journey* (2003) and *Welcome to the '60s!* (2004). At the Mississippi Theatre Association's 2004 festival in January, she was named to the All-Star Cast for her work in SCT's festival entry, *Deadline Dawn*.



MARSHA WILLIAMS

SCT veteran Marsha Williams plays Amanda Wingfield, mother of Tom and Laura. A charter member of SCT, she has had numerous on-stage and backstage roles during SCT's 27-year history. After completing a two-year tenure as SCT president, she performed as "Ethel" in *Moon over Buffalo* earlier this fall. A native of Baton Rouge, LA, she is a

Research Associate at the Social Science Research Center at MSU. She calls her role a "challenging and rewarding one."



DIRECTOR'S NOTE

I have been guided, as much as possible, throughout the preparation and rehearsal of this play by the author's words. I would like to share some of them with you!

“Being a ‘memory play,’ *The Glass Menagerie* can be presented with unusual freedom of convention. Because of its considerable delicate or tenuous material, atmospheric touches and subtleties of direction play a particularly important part. Expressionism and all other unconventional techniques in drama have only one valid aim, and that is a closer approach to truth. When a play employs unconventional techniques, it is not, or certainly shouldn't be, trying to escape its responsibility of dealing with reality, or interpreting experience, but is actually attempting to find a closer approach, a more penetrating and vivid expression of things as they are. The straight realistic play with its genuine Frigidare and authentic ice cubes, its characters who speak exactly as its audience speaks, corresponds to the academic landscape and has the same virtue of a photographic likeness. Everyone should know nowadays the unimportance of the photographic in art: that truth, life, or reality is an organic thing which the poetic imagination can represent or suggest, in essence, only through transformation, through changing into other forms than those which were merely present in appearance.”

“Another ... accent in this play is provided by the use of music. A single recurring tune, “The Glass Menagerie,” is used to give emotional emphasis to suitable passages. This tune is like circus music, not when you are on the grounds or in the immediate vicinity of the parade, but when you are at some distance and very likely thinking of something else. It seems under these circumstances to continue almost interminably and it weaves in and out of your preoccupied consciousness; then it is the lightest, most delicate music in the world and perhaps the saddest....[The music] serves as a thread of connection and allusion between the narrator with his separate point in time and space and the subject of his story. Between each episode it returns as reference to the emotion, nostalgia, which is the first condition of the play. It is primarily Laura's music and therefore comes out most clearly when the play focuses upon her and the lovely fragility of glass which is her image.”

A MENAGERIE OF STAGE NOTES

WORDS

Williams's characters' names and his settings commonly carry both obvious and symbolic meanings: Wingfield. Wing—soaring, airborne, aspiring. Field—earthbound, real. Laura--the idealized beautiful woman to whom Petrarch wrote his sonnets in the 14th century.

MUSIC

Paul Bowles's recurring musical theme for "The Glass Menagerie" represents the first such example of theme music in American theatre. A few months earlier, David Raksin's recurring theme music for a non-musical movie attracted much critical attention and Hit Parade status. The movie—"Laura" (1944)

Tennessee Williams and Marsha Williams share the same birthday—March 26. Different years, though.

TRIVIAL PURSUIT

The picture frame encasing the photo of the wandering Mr. Wingfield on the SCT stage tonight is the same one which framed the portrait of Elwood Dowd (E. O. Hawkins) and his rabbit buddy, set above the mantel in SCT's 1985 production of "Harvey". Incidentally, a large framed portrait set above a mantel became the most significant visual image of a 1944 movie hit—"Laura."

ON MEMORY

As Williams noted, "The Glass Menagerie" is a "memory play." He tries to incorporate much of what was known in 1944 about memory—how it works, what triggers it, what its relation to reality is (or is not). One element he includes is non-linear time. Sounds, especially music, trigger memory. Our memories can also exaggerate or diminish reality, and Williams's interest in light and shadow depict one of the visual dimensions of memory. The memories are those of Tom, the narrator, but, like the chorus in a classical Greek play, Tom not only recalls the past but also conditions, shapes, and interprets it.

A MENAGERIE OF STAGE NOTES

Drama historians today praise “The Glass Menagerie” as one of the best, most influential American plays. It is an American classic. That it was produced at all is a near-miracle.

New York producer Eddie Dowling, a former Vaudeville hoofer and song writer, was studying the script of “The Passionate Congressman” when Mrs. Dowling told him to toss the “Congressman” script and read “The Glass Menagerie” script, which an agent had left. Dowling read it and decided that it had little chance of commercial success but that he should produce it.

After five weeks of rehearsals in New York, with Dowling as director (and also taking the role of Tom), “Menagerie” opened in Chicago’s Civic Theatre on a cold December 26, 1944, as the Battle of the Bulge raged in Europe. Although garnering plaudits from Chicago critics, “Menagerie” initially attracted few paying customers.

After the show’s first Chicago week, Dowling’s financial backer, Louis Singer, decided to cancel the show; however, with the energetic support of Chicago drama critics, Dowling persuaded Singer to continue the show, week-to-week. Box office receipts began to improve; by February, “Menagerie” began to turn a profit, with audiences soon filling the Civic.

Dowling decided to take the show to New York, where it opened on March 31, 1945, the last day a play could be eligible for the prestigious New York Drama Critics Circle Award, which it won two weeks later.

“The Glass Menagerie” closed in New York on August 3, 1946, after an uninterrupted run of 591 performances, then headed for Los Angeles and San Francisco.

Tennessee Williams moved from a furnished room in Greenwich Village to spacious digs in a Fifth Avenue luxury hotel.

“Harvey,” Mary Chase’s comedy about Elwood P. Dowd, an eccentric millionaire, and his best friend, a 6’2” rabbit, won the 1944-45 Pulitzer Prize for Drama (the other major drama award).

CHRISTMAS CELEBRATION

Please join us on Tuesday, December 7, for an Open House, Building Dedication and Christmas Potluck. We will open the theatre for tours before formally dedicating the new extension of the Playhouse on Main. Then we will all sit down for a holiday dinner complete with entertainment. Please make plans to join us! Look for additional details on the SCT list serv and newsletter. If you are not on the list serv or our mailing address, please leave your email and address at the Box Office.

ASSISTED LISTENING SYSTEM

Anyone who has difficulty hearing can now check out an assisted listening device at the Box Office. We have eight devices available, thanks to the generous contribution of Leota Cardwell and the late Joe Cardwell. SCT thanks the Cardwells for their dedication and support!

Main Street Arts
School for visual arts

Children and Adults, All skill levels

Enroll Now!

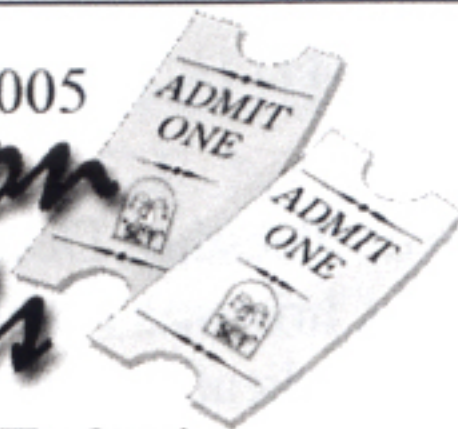
More info. mainstreetarts@aol.com or 323-2400

The 2004-2005 Starkville Community Theatre Season
is sponsored in part by a grant from the
Mississippi Arts Commission,
a state agency,
and in part from the
National Endowment for the Arts,
a federal agency.



Don't miss a moment!

2004-2005
*Season
Tickets*



Order Today!

MOON OVER BUFFALO

by Ken Ludwig

Produced by Special Arrangement with Samuel French, Inc.

Directed by Molly Watkins

Performance - September 9-12 and 14-18, 2004

Glass Menagerie

by Tennessee Williams

Produced by Special Arrangement with Samuel French, Inc.

Directed by Bob Anderson

Performance - November 4-7 and 9-13, 2004

I Love You, You're Perfect, Now Change

by Joe Dipietro, author and lyricist,

and Jimmy Roberts, composer

Directed by Paula Mabry

Performance - February 10-13 and 15-19, 2005

Communicating Doors

by Alan Ayckbourn

Produced by Special Arrangement with Samuel French, Inc.

Directed by MJ Etua

Performance - March 31-April 3 and April 5-9, 2005

MISSISSIPPI
ARTS
COMMISSION



NATIONAL
ENDOWMENT
FOR THE ARTS