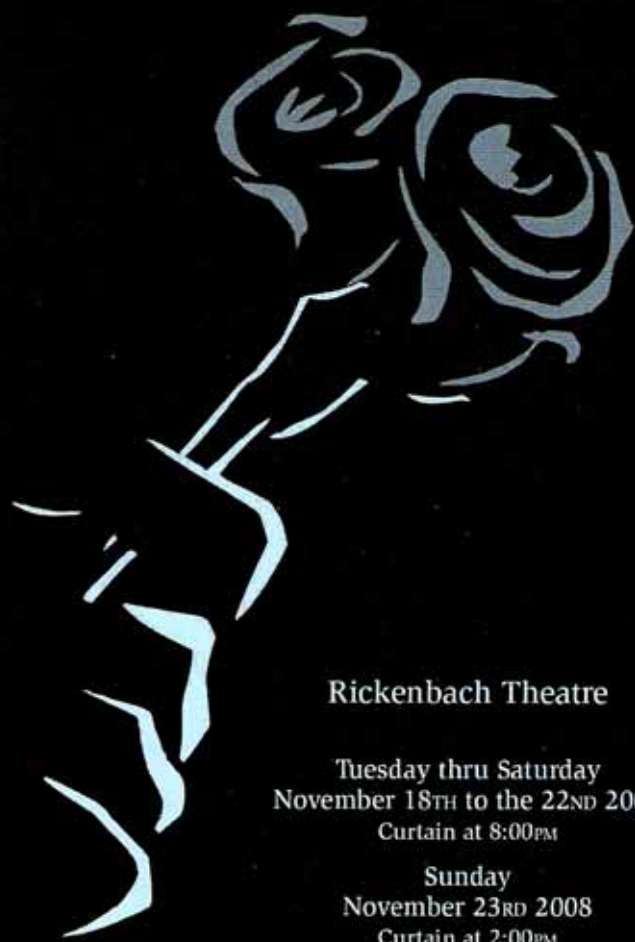


2008 Kutztown University of Pennsylvania's
Department of Speech Communication and Theatre

The Glass Menagerie

Tennessee Williams



Rickenbach Theatre

Tuesday thru Saturday
November 18TH to the 22ND 2008
Curtain at 8:00PM

Sunday
November 23RD 2008
Curtain at 2:00PM

Kutztown University of Pennsylvania
Department of Speech Communication and Theatre

Bly, Bill
Bock, Mary
Brandenberger, Emily
Brown, James N.
Campbell, Joyce
Catanach, Catherine
Chapman, Charles
Corby, Russell J.
Danielson, Dr. Kenneth
Davidheiser, Austin
Flynn, Mark
Forte, Johanna
Gilbert, Paul
Grapsy, Dr. Ronald
Ironside, Tiffany
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Johnson, Dr. Deryl
Lambkin, David
McNiff, James
Mitnick, Dr. Andrea
Netting, Dr. Leslie
Noh, Sween
Pfeiffer, David
Rix, Roxane
Royse, Pamela
Sergel, Karin
Shaton, Theresa
Smith, Robert
Steber, Dr. John
VanEns, Dr. Claire
Weckerle, Dr. Lisa
Young, Michael

THE GLASS MENAGERIE

by Tennessee Williams

Director

Paul Gilbert

Scenic and Lighting Design

Rachelle Beckerman

Costume Design

Katherine Garlick

Technical Director

Austin Davidheiser

Stage Manager

Adrienne Wrona

Dramaturg

Bill Bly

Poster and Cover design by Jason Fritz and Crystal Sensenig

**Photographs and recording devices are prohibited during the performance.
Please turn off cell phones and all other electronic devices
while inside the theatre.**

THE GLASS MENAGERIE

Cast

Amanda Wingfield..... Wendy Mirto
Laura Wingfield..... Kate Diem
Tom Wingfield..... Scott Ward Abernethy
James O'Connor.....John Curcio
Understudy for Laura..... Eva Marie Wasko

SETTING

An apartment, St. Louis, Missouri

TIME

The Late 1930's

Act I: Preparation for a Gentleman Caller.

Act II: The Gentleman Calls.

There will be one 10 minute intermission.

***Note:** As indicated on all publicity for this show, and at the ticket table, active smoking occurs during this performance. In the world of Tennessee Williams' play, smoking is a vital part of the action, and is performed when referred to in the dialogue in order to remain true to the playwright's vision. In an attempt to protect the actors, the cigarettes used on stage are herbal cigarettes which contain no tobacco and no nicotine. Every attempt has been made to reduce the number of cigarettes smoked throughout the play and address the safety issues involved. Special permission to smoke within this university facility has been granted to the production by KU President F. Javier Cevallos. We do not endorse or encourage the use of tobacco products, but recognize our legal obligations to the copyrighted work of the playwright. If you are seated near the stage and have concerns about the smoke, please ask an usher if it is possible to reseal you. We will try to accommodate such requests whenever possible.*

Director's Notes

It's only by happy coincidence I find myself with the opportunity to direct *The Glass Menagerie*. When discussions began last spring on plays for the KU Theater Season '08 - '09, I didn't believe I would be here to see any of the plays performed. My one-year contract was about to expire and the search was on-going to hire my replacement. I voiced my support for the choice of *The Glass Menagerie* more out of concern for challenges a new faculty member would face in their first production, than from my own desires. But when circumstances changed unexpectedly and I was invited to stay with the KU Theater program for another year, I suddenly found myself with the opportunity to direct. There is a life-lesson to be learned there; "Be careful what we wish for others." Luckily for me, *The Glass Menagerie* is a wonderfully written play that I've admired for years.

Thomas "Tennessee" Williams is one of the most skilled and revered of American playwrights. *The Glass Menagerie* was his first great commercial success, and is largely autobiographical. A great deal of research has documented the similarities and differences between the characters and situations in the play and those in Williams' own life.

Regardless of how much of it is based on reality, William's had no intention of writing a realistic play. He states quite clearly that the play is Tom's memory, and the style of its production should reinforce that nature. In support of his wishes, the designers and I have striven to create a show that breaks some of the typical realistic conventions that have become so common in modern theater and film. We hope by blending some realistic and some anti-realistic elements, we are able to establish a historical backdrop for the action and still express the hazy, incomplete quality of memory. We've also purposely blurred the traditional separation of the audience and actor. I've staged the play so Tom moves fluidly in and out of the audience's space, leading you into his reenacted memories and stepping back out to observe and comment on those memories with you. With such close proximity to the action, we offer you the sights, sounds, and even the smells of the most wonderful and awful moments in these characters' lives.

It has been a great pleasure to work with such a diverse and dedicated team of faculty, staff, guest designers, student cast, and crew. It is rare to find such a mix of creative talent, youthful enthusiasm, and practical experience. I count myself blessed to have been given one more opportunity to direct these talented students that I've watched grow artistically these last few years. I thank KU Theater for the opportunities it has given me and thank you for your support of live theater. We hope you enjoy the show.

Paul Gilbert

Dramaturg's Notes

Thomas Lanier Williams was born in Columbus, Mississippi, on March 26, 1911, the middle child of an abusive father and a mother who may have had a mood disorder. His beloved older sister, Rose, suffered from schizophrenia, and Williams himself as a child was unable to walk for two years after a bout of diphtheria, and all his life was troubled by depression and addiction to prescription drugs and alcohol.

Perhaps his own and his sister's sufferings contributed to Tennessee Williams' signature compassion in portraying weak, fragile, and afflicted characters in many of his plays: his sister Rose is often seen as the model for Tom's sister Laura Wingfield, nearly paralyzed by shyness, in *The Glass Menagerie*. Often thought to be the most autobiographical of his plays, *The Glass Menagerie* does indeed show many parallels with Williams' life: his family did move to similar lodgings in St. Louis; he did work as a clerk in a shoe factory; he did write almost constantly as a child and young man in order to cope with a difficult life, and he was called Tom by everyone who knew him then.

When he was 28, he left his family in St. Louis and moved to New Orleans, where he abandoned the prosaic name his family had given him (and under which he had published some early poetry and fiction) and legally adopted the nickname fraternity brothers at the University of Iowa had given him, "Tennessee," on account of his rich Southern accent.

Battle of Angels, Tennessee Williams' first play to be professionally produced, opened in Boston in 1940 and was a disaster, closing after two weeks and never moving to New York. However, his agent, Audrey Wood, got him a six-month stint in Hollywood writing screenplays for MGM at the princely rate of \$250 per week. According to Mel Gussow, who wrote the obituary for *The New York Times*, Williams "wrote a Lana Turner picture, worked briefly on a Margaret O'Brien picture and, disdainfully, began writing an original screenplay, which was rejected." Even though he was making a decent living, he found the environment rather toxic, complaining to a friend about the "sort of spiritual death-ray that is projected about the halls of Hollywood."

The Gentleman Caller, the title Williams gave to the original film script he worked and re-worked while writing what he called "celluloid brassieres" at the direction of his Hollywood bosses, was occasioned in part by an event that took place just before he left for the West Coast: back in St. Louis, his parents approved a prefrontal lobotomy to be performed on his sister Rose, an operation which incapacitated her for life. He never forgave his parents for this outrage; it's also possible he was himself tormented by guilt for not being able to stop it, and *The Glass Menagerie*, as the stage version of this script was eventually renamed, can be seen as a kind of confession through which its author tries to find some relief by telling this sad story.

The play premiered at Chicago's Civic Theatre on the night after Christmas in 1944. Noted scholar Robert Bray describes Williams' reaction that opening night: "As he paced about waiting for the curtain to rise..., his apprehension was not unwarranted. Last-minute rehearsals had not gone well, backstage feuds had been threatening on-stage chemistry, and icy weather had almost shut down the city." In addition, producer-director Eddie Dowling, who also played Tom, admonished Williams almost continually to make significant changes

in the script, but the playwright persevered, and was vindicated at the end of the performance, when audience and critics alike went wild over the play. When the production moved to New York's Playhouse Theatre, opening on March 31, 1945 (five days after its author turned 34), there was as much fascination with the man who wrote it as with the play itself, an experience Williams described as being "snatched out of virtual oblivion and thrust into sudden prominence" in "The Catastrophe of Success," an essay he wrote for *The New York Times*. The play won the New York Drama Critics' Circle Award for Best Play in 1945.

Two years later, Williams' next play, *A Streetcar Named Desire*, exceeded this triumph by winning its author the Pulitzer Prize — at the same time introducing to the world one of America's greatest actors, Marlon Brando, in his first starring role, that of Stanley Kowalski, a name Williams took from an acquaintance in the shoe factory back in St. Louis.

As Paul Gilbert writes in his Director's Notes to this production, the play is not meant to be presented realistically, at least not in the photographic sense, but rather in the "pleasant disguise of illusion," as Tom puts it. That is, the staging is to work as memory does, presenting images that haunt us, rather than stepping through a plausible sequence of events. In his Production Notes to *The Glass Menagerie*, Tennessee Williams writes, "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 or should be attempting to find a closer approach, a more penetrating and vivid expression of things as they are."

Having used writing all his life to escape the brutality and soul-killing necessities of day-to-day existence, Williams envisioned a new kind of theatre. He goes on, "These remarks are not meant as a preface only to this particular play. They have to do with a conception of a new, plastic theatre which must take the place of the exhausted theatre of realistic conventions if the theatre is to resume vitality as a part of our culture."

For resources about *The Glass Menagerie* and information about this production, please visit: <http://infomonger.com/glassmenagerie>.

Acknowledgements

*The director, cast, and production staff gratefully acknowledge
the following individuals and organizations for their guidance and assistance.*

Marge Emerich

Robert Reineke, KU Pictures, for photos

Pocono Candle

Clem Mirto

Jeanne L. Call

Playwright's Notes

"When my family first moved to St. Louis from the South, we were forced to live in a congested apartment neighborhood. It was a shocking change, for my sister and myself were accustomed to spacious yards, porches, and big shade trees. The apartment we lived in was about as cheerful as an Arctic winter. There were outside windows only in the front upon a narrow alleyway that was virtually sunless and which we grimly named 'Death Valley'...

Something had to be done to reliven this gloom. So my sister and I painted all her furniture white; she put white curtains at the window and on the shelves around the room; she collected a large assortment of little glass articles, of which she was particularly fond. Eventually, the room took on a light and delicate appearance, in spite of the lack of outside illumination, and it became the only room in the house that I found pleasant to enter.

When I left home a number of years later, it was this room that I recalled most vividly and poignantly when looking back on our home life in St. Louis, particularly the little glass ornaments on the shelves. They were mostly glass animals. By poetic association they came to represent, in my memory, all the softest emotions that belong to recollection of things past. They stood for all the small and tender things that relieve the austere patterns of life and make it endurable to the sensitive..."

- TENNESSEE WILLIAMS



A photograph of the original production, with Eddie Dowling as Tom, Julie Haydon as Laura, and Laurette Taylor as Amanda.

Who's Who in the Cast

Scott Ward Abernethy (Tom Wingfield) - is still a senior theatre major here at Kutztown University and is thrilled to be a part of this Tennessee Williams masterpiece. Previous stage experiences at KU include portraying the roles of Trachalio in *The Rope*, Radius in *R.U.R. (Rossum's Universal Robots)*, Harry Witherspoon in *Ahren & Flaherty's Lucky Stiff*, Simon Bliss in *Hay Fever*, and Seymour Krelborn in last semester's production of *Little Shop of Horrors*. Scott has also performed with the Sunshine Players as Mowgli in *The Jungle Book* and with Messiah College as Young Man in *Summertime* and as a confederate soldier in *Civil War: the Musical*. Scott has also had the pleasure of performing in repertory as Jerry Lukowski in *The Full Monty*, The Pirate King in *Pirates of Penzance*, and Kenickie in *Grease* at the Northern Lights Playhouse in Wisconsin. This past summer, Scott portrayed Cousin Kevin in Muhlenberg Summer Theatre's production of *The Who's Tommy*. On campus, Scott is the V.P. of the RU cast of Alpha Psi Omega, the National Honorary Fraternity in Theatre, a proud member of KU's Spotlight Players, and a tenor in Bear Voices.

John Curcio (James O'Connor) - is ecstatic to be part of *The Glass Menagerie*. It is his third time on the Mainstage in his four years at Kutztown University. His previous roles include Pastor Wingfield in *Anatomy of Gray*, Grandpa Joe in the Sunshine Players' *Charlie and the Chocolate Factory*, Daddy in a student-directed production of *The American Dream* and a small drunkard role in *She Stoops to Conquer*. He has also written the pre-show music for the Mainstage production of *R.U.R. (Rossum's Universal Robots)* and is involved with performance art projects with other theatre/art majors this year.

Kate Diem (Laura Wingfield) - is a junior theatre major at Kutztown University and has been performing in Mainstage productions since her freshman year. She has been seen in such roles as Helena in *R.U.R. (Rossum's Universal Robots)*, Cut-throat in *The Rope*, and Audrey in *Little Shop of Horrors*. Kate was nominated as an alternate for the 2007 Kennedy Center American College Theatre Festival (KCACTF) for her role as Helena, and has participated in the 2007 and 2008 festivals as an acting partner. Last year, her role as Audrey landed her a nomination for the KCACTF Irene Ryan Acting Scholarship, which she'll be competing for in January at the 2009 Festival. Kate has also been involved with the Sunshine Players here at KU, playing the role of Sally in *The Adventures of Peter Piper* and working as a crew member for *Cinderella*.

Wendy Mirto (Amanda Wingfield) - graduates in May with a Secondary English Education degree and hopes to find a job teaching middle school or 9th grade shortly thereafter. She is honored to have the opportunity to play the much-coveted role of Amanda Wingfield. Wendy will miss Kutztown University with all her heart; however, Tennessee Williams is a wonderful swan song. Much love to all!!!

Production Crews

Production Coordinator

Roxane Rix

Stage Manager

Adrienne Wrona

Asst. Stage Managers

Sam Freier

Sara Griswold

Production Assistant

Brandon Ellis

Scene Shop Manager

Austin Davidheiser

Scene Shop Assistants

Rachel Liesau

CJ Mellon

Pete Phillips

Merrill Rodgers

Stephen Sury

Matt Walsh

Scene Painters

Kelli Conkey

Jason Fazio

Mishara Moyer

Patrick Pomian

Set Construction

Kelli Conkey

Kate Diem

Soren Ersbak

Beth Fetich

Angelo Franco

Tim Gutherman

Shanna Joseph

David Krater

Mike Meyer

Jillian Mirenzi

Samantha Paine

Emily Ray

Shoshanna Roberts

Tyler Schnabel

Brianna Starmer

Eva Wasko

Samantha Wilbert

Allison Zieman

Electrics

John Cain

Gina D'Annibale

Soren Ersbak

Shanna Joseph

David Krater

Chris Larose

Matt Lowen

Tyler Schnabel

Samantha Vega

Eva Wasko

Prop Manager

Amanda Ackerman

Prop Procurement

Megan Burrige

Light Board Operator

Kirby Sybert

Sound Board Operator

Merrill Rodgers

Prop Run Crew

Kaitlyn Moyer

Sarah Pellegrini

Deck Crew

Sean O'Brien

Public Relations

Patrick Fitzsimmons

Matthew Fulkerson

Hilary Johnson

Eva Wasko

Allison Zieman

Box Office

Sara DiSciassa

Teresa Nutter

House Manager

Nicholas McCartney

Costume Shop Manager

Katherine Garlick

Costume Shop Assistants

Becky Malkemes

Nicholas McCartney

Tim Schumacher

Makeup Design

Gina D'Annibale

Assistant to Makeup Designer

Emily Ray

Hair Execution

Marge Emerich

Wardrobe Supervisor

Tim Schumacher

Wardrobe Crew

Alexandra Ligouri

Costume Shop

Gina D'Annibale

Artistic and Production Staff

Professor Paul Gilbert (Director) - is a temporary Assistant Professor of Theatre who holds a B.F.A. degree in Acting from Southwest Missouri State University and an M.F.A. degree in Acting & Directing from the University of Arizona. At Kutztown, he has directed *Hay Fever* and *The Children's Hour*. Prof. Gilbert has been on the theatre faculties of the University of Texas El Paso, New Mexico State University and Arkansas State University. As an actor he has won awards for his performances as the title role in *Macbeth*, "The King" in *The King and I*, and "Big Daddy" in *Cat On A Hot Tin Roof*. As a director, his award winning productions include *Much Ado About Nothing*, *The Rainmaker*, and *The Imaginary Invalid*. As an educator, Prof. Gilbert specializes in the training of young actors, teaching such subjects as Acting, Voice, and Shakespeare.

Rachelle Beckerman (Scenic and Lighting Design) - received her MFA in Lighting and Scenic Design from Ohio University. She completed her BA at SUNY Buffalo in 2003, where she studied Theatre Production and Technology as well as Photography. During her time at OU, Rachelle spent a term studying at Central St. Martin's College of Art and Design in London under the guidance of Michael Spencer and Emma Bernard. Last year, she was involved in working on USITT's Prague Quadrennial 2007 student exhibition, traveling to Prague and Houston to install the exhibit. She spent the summer of 2007 interning with Warner en Consorten, a street theatre company in Amsterdam, NL, performing in *The Netherlands* as well as Aurillac, France. Her recent projects in New York include assisting Ursula Belden on the scenic design of *On Naked Soil* at Theatre for the New City and designing set and lights for Kim Schultz's one-woman show, *The F Trip*, playing at The Zipper Factory Theatre in Manhattan.

Katherine Garlick (Costume Design) - is thrilled to be designing her first show for Kutztown University. Her prior design experience includes productions at the Contemporary American Theatre Company in Columbus, the Ohio State University Opera, the Bloomington Early Music Festival, and the Brown County Playhouse. She studied at Indiana University Bloomington for her MFA in Costume Design, where her work earned her recognition as an honoree of the 2007 USITT Young Designers Forum.

Bill Bly (Dramaturg) - returns to KU theatre faculty after a stint as US editor for the online journal Arts Hub, which originated in Australia. He received an MFA in Playwriting from Carnegie-Mellon University, and taught dramatic literature and theatre history for nearly twenty years at NYU's Tisch School of the Arts. During this time he served as Artistic Director for Harbor Repertory Theatre, the Director of Writing Programs at Wagner College, a Y2K warrior, and founding member of the Hypertext Writers Workshop. His play *Jonas* won the Stanley Drama Award as well as fellowships to the Shenandoah Valley Playwrights Retreat and the Empire State Institute of the Performing Arts. He also earned writing residencies at the Ploughshares International Fiction Seminar and the Vermont Studio Center. He is the author of the hypertext novel *We Descend* (Eastgate) and his writings have appeared in such diverse publications as TDR, Didaskalia, TEKKA, and Yahoo! Internet Life. Bill shared the 2002 John Cullin Award for Outstanding Praxis in the Field of Media Ecology with fellow hypertext author John McDaId for their CD *Media Ecology Unplugged*.

Austin Davidheiser (Technical Director) - has been a production manager, technical director, and master electrician, as well as a freelance designer and technician, for various theaters, events companies, and colleges in the Philadelphia area. In the summers, he is the Technical Director/Production Manager for the Pennsylvania Governor's School for the Arts, an intensive interdisciplinary arts program for gifted high school students. His recent design credits include *She Stoops to Conquer*, *Italian American Reconciliation*, *Lucky Stiff*, *R. U. R. (Rossum's Universal Robots)*, *The Children's Hour*, and *J.B.* at KU, as well as *Laundry and Bourbon/Lone Star* at Camden County College, *Disengaged* at Ohio University, and *Pipeline* [sets] for the PGSA Dance Concert.

Gina D'Annibale (Makeup Designer) - is a sophomore theatre major at KU. She designed makeup for the Mainstage performance *J.B.* this fall and will be submitting her designs to the Kennedy Center American College Theatre Festival. Gina is the treasurer for Spotlight Players, and she is also a new pledge of Alpha Psi Omega, the National Honorary Fraternity in Theatre. She will also be appearing in this semester's Sunshine Players' performance of *Alice in Wonderland*. Gina is very excited to work with this cast and would like to thank her mother and father for supporting her in everything she does.

Adrienne Wrona (Stage Manager) - is a senior theatre major. She has been on various crews for several KU Mainstage shows. Adrienne was Assistant Stage Manager for last semester's production of *Little Shop of Horrors*. She has also done stage management and make-up design for Kutztown University's Sunshine Players and is currently the group's Vice President. In Fall '06 she co-directed a children's show at the Kutztown Middle School. Adrienne is President of the Rho Upsilon cast of Alpha Psi Omega.

Sam Freier (Assistant Stage Manager) - is thrilled to be working on her first show as an Assistant Stage Manager. She is a junior theatre major. She has worked backstage for two Mainstage shows: *The Children's Hour* and *Little Shop of Horrors*. She was also on the stage for two shows: *The Rope* and *Hay Fever*. She hopes to continue working both on and behind the stage to gain an extensive knowledge in theatre that will help to land her a job in the future.

Sara Griswold (Assistant Stage Manager) - is a senior theatre major here at KU and was recently the Assistant Director for *Little Shop of Horrors* last spring, Assistant Makeup Designer for *Hay Fever* in Fall 2007 and for the Spring 2006 production of *Lucky Stiff*, and was the makeup designer for the Sunshine Players' production of *The Adventures of Peter Piper* last fall. Sara has also been seen as Agatha in the Spring 2007 Mainstage production, *The Children's Hour*. This is her first time as part of the stage management crew and she is very excited to work with such a talented cast and crew.

Brandon Ellis (Production Assistant) - is in his first year at Kutztown University, and he is thrilled to be working with such an amazing and incredible cast. Other interests outside theatre include: soccer, movies, long weekends with friends, and making music videos! "Break a leg out there, y'all."

**2008-2009 Kutztown University
Performing Artists Series**

Forbidden Broadway

Thursday, September 25, 7:30 pm

The Capitol Steps

Thursday, October 30, 7:30 pm

**Eastonian Philharmonic Chamber Choir
with the Tallinn Chamber Orchestra**

Tuesday, November 18, 7:30 pm

Bluegrass All-Star Jam

Thursday, January 15, 7:30 pm

**Ragamala Music and Dance Theatre
with Wadaiko Ensemble Tokara**

Sunday, February 22, 7:30 pm

Giordano Jazz Dance Chicago

Wednesday, April 1, 7:30 pm

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Photos Of This Production

available at

www.KUPictures.com

The Kennedy Center American College Theater Festival

XXXXI

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The John F. Kennedy Center for the Performing Arts

Supported in Part by

The U.S. Department of Education

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The Laura Pels International Foundation

The Kennedy Center Corporate Fund

The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants, and awards for actors, playwrights, designers, stage managers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2009.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

