

the glass menagerie



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Produced by special arrangement with Dramatists Play Service, Inc.

CAP AND DAGGER



presents

the glass menagerie

—BY—

tennessee williams

DIRECTED BY

R. STUART WHITE

SET DESIGNED BY

JAMES D. LYON, JR. ✓

LIGHTING DESIGNED BY

RICHARD M. GARDNER ✓

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

April 29, 30, May 1, 1971

Director's Notes

The Glass Menagerie opened on Broadway in 1945. It was the public's first real glimpse of the world of Tennessee Williams and is different from anything he has written since. The fireworks and violence which we will later come to expect from the Southern dramatist are absent. The play is memory. It is Williams' youth.

But putting the fascination of autobiography aside (yes, there was a Laura — her name was Rose, Amanda Wingfield is Edwina Williams, and Tennessee is the pen-name of Thomas Lanier Williams), *The Glass Menagerie* is an important play on its own.

It weaves the sentimental with the cruelly real, the lyric with the prosaic, the present with the remembered. Only the young Williams could have been so insistent on blatant images (glass animals, dance-hall, jonquils, and shoe factory) and make us accept them not as literary tricks, but as living clues to an inner reality. *The Glass Menagerie* is a play to be listened to — for the larger themes that hide in everyday conversation, and for the music that hovers in the air figuratively and literally.

It would be foolish to deny that *The Glass Menagerie* is a sentimental play, and even more foolish to ignore that quality in presentation. Without the base of sentiment — a kind of indulgent look at the past, the moments of glaring truth and embarrassing reality would be lost. I have directed the play with an eye to its fragility, retaining the original background music of violin and celesta, and Williams' suggestion that Amanda be a "little woman" — that her foolishness, unwitting cruelty, and even heroism are contained in a "slight person."

The play's perceptions are fragmented. Its logic is not that of the "well-made" play, for memory brings some things into high relief and shrouds others. It condenses time and experience. It may linger lovingly on a simple gesture and brush three years aside without a nod. The play is Tom's, the poet's, exploration of his family past. He is haunted and tries to exorcise the ghosts of his mother and sister by facing them one last time. He does not present one point of view; he does not condemn or praise. Tom presents the past as it lives in him, and in the final moments he instructs it to leave him in peace. He cannot do otherwise for "nowadays the world is lit by lightning."

Williams will go on to probe this lightning of the modern world — to expose Blanche DuBois to its fluorescent glare; but Laura is allowed to blow out her candles. Only later will Williams' women be consumed by their anachronistic flames. Laura, his sister, is spared. The play is tender. It is saying good-bye.

R. S. W.

CAST

AMANDA ----- Janet Cunningham✓

TOM ----- Howard Ashman

LAURA ----- Nancy Henry✓

JIM ----- Trevor F. Lewis II



Scene: An alley in St. Louis

ACT I: Preparation for a Gentleman Caller

ACT II: The Gentleman Calls

Time: Now and the Past

There will be a ten-minute intermission.



Original music composed by Paul Bowles

Who's Who

Stuart White (DIRECTOR) — A senior English/Drama major, Stuart is completing a busy Bucknell theatre career by directing *The Glass Menagerie*. He has most recently been seen on stage as Face in *The Alchemist*, Geoff in *Taste of Honey*, Jerry in *Zoo Story*, and Lysander in *Midsummer Night's Dream*. His other Bucknell roles include parts in *Wizard of Oz*, *Rimers of Eldritch*, *Lysistrata*, *Threepenny Opera*, *Time of Your Life*, and *Six Characters*. Stuart directed the Cocktail Theatre production of *Home Free!*, and designed two major shows — *Taste of Honey* and *The Serpent*. This year he serves as president of Theta Alpha Phi — the dramatics honorary. An actor with Tufts Arena Theatre last summer, Stuart will be acting with the Indiana Theatre Company this June, while working for his M.A. degree in theatre.

Rick Gardner (LIGHTING DESIGNER) — A senior Biology major and president of Cap and Dagger, Rick has been a backbone of Bucknell theatre since his freshman year. He has worked diligently in all phases of technical theatre — having served as a technical assistant in both lighting and sound, and has designed lights for *Interview* and *Is the Rill Speaking*. This is the first major Cap and Dagger production that Rick has designed. After graduation, he plans a career in computer science.

Janet Cunningham (AMANDA) — It is rare for someone who has never acted before to come to a Cap and Dagger audition and walk away with the lead part in a major production. Janet did just that. A junior French major at Bucknell, we hope to see her on stage again in the near future.

Howard Ashman (TOM) — A senior Drama major from Goddard College, Howard is making his return to the Bucknell stage after acting in and directing a Cocktail Theatre production of *The Maids* in December. He has done extensive acting with the Loeb Drama Center, Goddard Players, and Tufts Arena Theater. Having just completed the lead role in *Caligula* and directing *Your Own Thing* at Goddard, Howard is completing his senior study with the role of Tom. Next year Howard will be working for his M.A. degree at Indiana University, where he also has a fellowship with the Indiana Theatre Company in acting.

Nancy Henry (LAURA) — A relative new-comer to the Bucknell stage, Nancy has shown her versatility in three major roles this year. Her first role in a Cap and Dagger production was in *The Serpent*, followed by Helen in *Trojan Women*, and now Laura in *Glass Menagerie*. She will be directing her own adaptation of *The York Crucifixion* in May, and hopes to continue acting and directing in her senior year at Bucknell.

Trevor F. Lewis II (JIM) — A senior English/Drama major, Trevor is well-known to the Bucknell audience. His major roles include Leonardo in *Blood Wedding*, Macheath in *Threepenny Opera*, and Matt in *The Fantastics*. Trevor has also acted in *The Alchemist*, *Time of Your Life*, and *Six Characters*. He directed *Interview* and staged this year's highly successful production of *The Serpent*. Trevor will pursue his acting interests next year at The Juilliard School.

The Production Staff

PRODUCTION MANAGER AND DESIGNER'S ASSISTANT	Mark Lipschutz ✓
STAGE MANAGER	Maddy Pospur
ASSISTANT STAGE MANAGER	Sheila Fisher ✓
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PAINTING	Maggie Jones, Doug Warman ✓ Chris Francello, Sandi Martin, George Hatza, Terri Ellis, Bill McGowan, Alex Hernandez, Dianne Powers, Diane Snpuk, Laurie Tynan, Sue Dickler, Doug Melrose, Pat Jerman, Laura Nelke.
LIGHTS	Anne Swoope ✓ Bill McGowan, Jim Reed, John Mye, Millard Nachtwey, Janet Yeisley, Bob Drake, Nora Guhl, Tom Frielle, Ira Perman, Molly Stampfle, Sheila Fisher, Greg Prowant, Carol Bethards, Roger Geer, Denny Schmidt, Dick Humphrey, Bill McCarthy.
PROPERTIES	Millard Nachtwey, Wendy Wenk ✓ Nancy Millichap, Dianne Powers.
SOUND	David Murphy ✓ Doug Grove.
MAKE-UP	George Hatza, Becci Nisley ✓
COSTUMES	Ruth Brinen ✓ Chellie Colio.
PHOTOGRAPHY	Marc Feinberg ✓ Carol Bethards, Don Freas, Roger Geer, Millard Nachtwey, Sue Suhr, Janet Yeisley, Ira Perman.
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