



Bucknell University
DEPARTMENT OF
THEATRE AND DANCE

Presents

Tennessee
Williams'

THE GLASS MENAGERIE

October 31,
November 1, 2 & 3, 2003

HARVEY POWERS THEATRE
IN COLEMAN HALL

Bucknell

Department of Theatre and Dance
presents

THE GLASS MENAGERIE

by Tennessee Williams

Direction	Robert Gainer
Scene Design	David Fillmore
Lighting Design & Technical Direction	Heath Hansum
Costume Design	Paula Davis-Larson
Voice & Dialect	Barry Kur
Assistant Costume Design	Rachel P. Schuldenfrei
Assistant Technical Direction	Jacki F. Kubiak
Musical Composition and Direction	Ashi Day '04
Filmmaking	Juliana Brafa '05
Stage Management	Todd G. Bieber
	Sara Bradley '04

CAST

Tom	T. Patrick Halley '05
Amanda	Liisa Britt '04
Laura	Mia Fioravanti '05
Jim	Andrew Nogasky '07

MUSICIANS

Keyboard Player	Mark Ulbrecht, '07
Violinist	Monica Hoy, '04
Violinist	Tyler Mills, '07

SETTING

Scene: An apartment off an alley in St. Louis

Part I: Preparation for a Gentleman Caller.

Part II: The Gentleman calls.

Time: Now (1940's) and the Past (1930's)

— *There will be one 10-minute intermission* —

Smoking, the taking of photographs, and the use of recording devices are strictly prohibited.

BARRY KUR, guest voice and dialect coach, is a professor and master teacher of voice in the School of Theatre Arts at Penn State University. His participation is made possible by the generous support of the Bucknell Association for the Arts.

SPECIAL THANKS TO:

Er-Dong Hu, Annie Randall, Laurel Evans, Bloomsburg Theatre Ensemble, Richard Pauling, Marcy Siegler, ISR, Eric Faden and The Campus Theatre, Mike Bishop and The Highlands Pub, Pet Pourri, Sara Phinney Kelley, Justin Charles, The Packwood House Museum and Bucknell Film Club

PRODUCTION STAFF

Technical Director	Heath Hansum
Stage Manager	Sara Bradley
Assistant Stage Managers	Kimberly Pretz, Anne Glazer, Cari Haimes
Set Construction and Electrics TAs	Sam Colburn, Josh Hagofsky Jon Backhaus, Jon Hoyle, Peter Kim, Ernest Martin Jeff Moeur, R. Christopher Stokes, Tom Stroka
Lightboard Operator	Ben Rimai
Soundboard Operator	Jon Hoyle
Projection Operator	Jeff Moeur
Running Crew	Shannon Melligan
Assistant Lighting Designer	Christopher Stokes
Props and Paints	Lacy Gonzales, Mike Mellas, Paola Grande Rita D'angelo, Cari Haimes, Alyson Gould
Costumer	Pam Miller
Costume Intern	Rachel Schuldenfrei
Technical Direction Intern	Jacki F. Kubiak
Costume Construction	Vita Lamberson, Kelsey Cook Ruth Dowe, Martine Worrall
Makeup and Hair	Bekah Clark, Diana Koretsky
Dresser	Brittany Bohn
Publicity & Box Office	Matthew LoGiudice, Allison Robl
Presidential Fellows	Donny Whipple, Andrew Nogasky
House Managers	Lacy Gonzalez, Hollie Barattolo
Poster Design	Andrew Nogasky

DEPARTMENT OF THEATRE AND DANCE

Paula Davis-Larson, costume design and history

David Fillmore, scene design

Christine Fry, secretary

Robert Gainer, chair, acting and directing

Gary Grant, theatre history, theory, directing

Heath Hansum, technical direction, lighting design

Er-Dong Hu, director of dance, dance technique and theory

Kelly Knox, dance technique and theory

Pam Miller, costumer

F. Elaine Williams, scene and costume design

Jacki F. Kubiak, technical direction intern

Rachel P. Schuldenfrei, costume design intern

TENNESSEE WILLIAMS

Born Thomas Lanier Williams on March 26, 1911 in Columbus, Mississippi. In 1918 the Williams family moved to St. Louis, Missouri. Eleven years later, in 1929, Williams became interested in playwriting while at the University of Missouri (Columbia) and Washington University (St. Louis). His university years, however, were cut short when, in 1931 at his father's instigation, Williams left and began work at a St. Louis shoe factory during the Depression. Little theatre groups produced some of his work, encouraging him to study dramatic writing at the University of Iowa, where he earned a B.A. in 1938. His first recognition came when *American Blues* (1939), a group of one-act plays, won a Group Theatre award. Williams, however, continued to work at jobs ranging from theatre usher to Hollywood scriptwriter until success came with *The Glass Menagerie* (1944). Williams' next major play, *A Streetcar Named Desire* (1947), won a Pulitzer Prize and in 1953 *Camino Real* was produced. His *Cat on a Hot Tin Roof* (1955) was made into a successful film, as was *The Night of the Iguana* (1961). This was followed by *Suddenly Last Summer* (1958), *Sweet Bird of Youth* (1959), and other plays throughout the 70's and 80's. Tennessee Williams died in New York City on February 25th, 1983. His legacy goes on, as Williams' plays are widely translated and performed around the world.

Two excerpts from Tennessee Williams' personal writings

"My nerves are tied in knots today. I have plunged into one of my periodic neuroses . . . they are a Williams family trait, I suppose. Destroyed my sister's mind and made my father a raging drunkard. In me they take the form of little interior storms that show remarkably little from the outside but which create a deep chasm between myself and other people . . ."

Letter to Donald Windham, 28 July 1943

"I assure you that the South is the country of my heart as well as my birth. If I were writing about Yankees, promise you I would find every bit of 'damnation' among them — and not as much charm! I don't think of my little people as damned — not as long as they keep courage and gallantry. Those are the qualities, bred in the bones of the people I write about . . . I write out of love for the South. But I can't expect Southerners to realize that my writing about them is an expression of love. It is out of a regret for a South that no longer exists that I write of the forces that have destroyed it . . . There is still the Cavalier tradition the North never had and loss of the dog-eat-dog attitude, though it disturbs me to find the South so conservative in its social point of view."

Quoted in *Remember Me to Tom* by Edwina Dakin Williams

Tennessee Williams on "The Glass Menagerie"

"Being a 'memory play,' *The Glass Menagerie* can be presented with unusual freedom of convention. Because of its considerably 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 or should be attempting to find a closer approach, a more penetrating and vivid expression of things as they are. The straight realistic play with its genuine Frigidaire 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

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UPCOMING EVENTS

**Bucknell Dance Company
Fall Concert**

December 5th and 6th at 8:00 p.m.
Harvey Powers Theatre

The Tempest

April 16th, 17th, 18th and 19th
at 8:00 p.m.
Harvey Powers Theatre

**Two New Works
Mother**

February 6th and 8th at 8:00 p.m.
Fortuni Facts
February 7th and 9th at 8:00 p.m.
Tustin Studio Theatre

Spring Dance Performance

April 30th and May 1st
at 8:00 p.m.
Weis Center