The Glass Menagerie

by Tennessee Williams

Artistic Staff

Director ................................................ Lindsay Weitkamp
Assistant Director/Dramaturge ........ Bianca Gordon
Assistant Director ................................... Kevin Crowe
Scenic Designer ................................. Phoebe Mattoon
Lighting Designer ............................... Erin Thibodaux
Costume Designer ............................... December Mathisen
Sound Designer .................................... Forest Fowler
Dialect Coach ...................................... Tammy Meneghini
Stage Manager ................................. Christin Woolley
Assistant Stage Manager .... Bryce Cooper

Tickets on sale now!
A note from the director

“The play is memory.”

It is Tom’s memory—he is “attempting to find in motion what was lost in space,” yet he is pursued by key recollections of time with his family.

It is the story of four human beings—one each is struggling under the weight of unmet expectations, haunted by a difficult past that they cannot accept...or a past that transforms into myth.

In the opening notes of The Glass Menagerie, Williams provided detailed meditations on how to construct this memory. He hoped to end an era of plays that presented a “photographic likeness” and instead searched for a deeper truth found not through realistic details, but rather through symbolism and a poetic use of music and lighting. Williams structures this play as a series of episodes, as if gliding us through the state of memory itself and with the same weight of fragility as one of Laura’s glass figurines. In Williams’ own words: “Poetry’s poetry. It doesn’t have to be called a poem, you know.”

This play, this poem, begs us to reflect. It calls upon each of us to confront our perception of the key moments in our lives. How do these moments shape us, live with us, and perhaps, even haunt us? Tom guides us through the predominant moments in his past that pervade his present. Although the “escape” in this play is quite literal, it is also a working symbol. It is the place where the past is confronted and what we know is challenged. It is longing. It is heavy. It is hope.

We take you back to an alley in St. Louis. Thank you for joining us.

—Lindsay Wettkamp, director

Dramaturgy Notes

As Tennessee Williams’ character Tom guides the audience through his recollection of American life in the 1930s, the complexities of his family, and the events surrounding the Gentleman Caller, The Glass Menagerie also echoes pieces of the playwright’s own past, anxieties, and regrets.

Tennessee Williams was born in Mississippi in 1911, named Thomas Lanier Williams, to Edwin and Cornelius Williams. He had an older sister, Rose, who struggled with schizophrenia, and a younger brother as well, Walter. The Williams family moved to St. Louis from Mississippi when Williams was eight. The economy of St. Louis was still recovering from The Great Depression, as the manufacturing output had decreased by more than the national average.

Williams’ father was an alcoholic traveling salesman and his mother was left in charge to raise the children. As a young adult, Williams wrestled with depression. He had been coerced by his father into dropping out of college and working in a shoe factory. He still managed to steal away and write in his spare time. At 28, Williams moved to New Orleans, changed his name to Tennessee, and began more consciously exploring his homosexuality.

While Menagerie is not directly autobiographical, many of the details and sentiments in the play reflect Williams’ own experience. Most notably is the connection between Williams and his sister, Rose. Rose was given a lobotomy after Williams had left his family, and he never forgave his mother for allowing the procedure. Williams’ relationship with his mother was complex for many reasons, including the effects of Edwin’s Southern upbringing and overprotective parenting.

In some accounts, Williams argues that this play is only a dream or quite literal, it is also a working symbol. It is the place where the past is confronted and what we know is challenged. It is longing. It is heavy. It is hope.

—Notes by Bianca Gordon

The Glass Menagerie

Cast
The Mother .............................. Casey Dean
Her Son .................................... John Wittbrodt
Her Daughter ............................. Keana Cowden
The Gentleman Caller ................. Chas Crawford

About the play
Setting: An alley in St. Louis
Part I: Preparation for a Gentleman Caller
Part II: The Gentleman Calls
Time: Now and the Past

This performance includes a fifteen-minute intermission

Technical Staff
Technical Director ......................... Jake Sikeman
Draper ....................................... Connie Phillips
Dyer ......................................... Sasha Georges

Run Crew
Lightboard Operator ...................... Josiah Morgan
Sound Board Operator .................... Jake Sikeman
Deck Crew/Props ......................... Amber Hoefnagel
Wardrobe Head ............................ Samantha Paul
Dressers .................................... Ayla Le-Co-Chronic, Quiana Torris

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Scenery and Electrics
Technical Assistants
Ashley Arvola, Greg Bakar, Caleb Bay, Bryce Cooper, Chas Crawford, Forrest Fowler, Jordan Hammer, Phoebe Mattox, Zach Porteous, Amy Richman, Laura Sandifer, Jake Sikeman, Brandon Smart, Erin Tibboudou, Ryan Winchester, Jared Wolf, Christin Woolley

Tech Studio Students
Dillon Colagrosso, Nellie Conboy, Keana Cowden, Kelani Fuqua, Eddy Jordan, Phoebe Mattox, Jack Manzles, Anne Marie Monzon, John Wittbrodt, Samantha Yoho

Costumes
Costume Shop Employees
Keana Cowden, Casey Dean, Olivia Dwyer, Zoe Garrison, Sasha Georges, Connor Mead, Paige Olson, Reba Todd, Liz Williamson, Mary Willingham, Connie Phillips, Hannelore Rolfing, Kata Tara, India Wanebo

Costume Practicum Students
Hayden Bibber, Mary Elliott, Jady Jordan, Maddie Levin, Jack Manzles, Connie Phillips, Jake Sikeman, Birdie Plank

Dance Production Technical Crew
Taylor King, Kaitlyn Lawrence, Caroline Rhoads, Lorien Russell, Brandon Smart, Vanessa Weingarten, Gabriele Whiteside, Christin Woolley

Dance Production Practicum Students
Sasha Alcott, Sheridan Bernsten, Kyla Boyd, Molly Delahunt, Shaby Fuentes, Mora Guiskin, Leigh Salaman, Ryan Britton, Taylor Sulli, Caroline T Wilson

Theatre & Dance Department staff
Department Chair ........................ Bud Coleman
Director of Dance ........................... Erika Randall
Production Coordinator ................... Connie Lava
Theatre Technical Director ............... Kerry Cripe
Director of Dance Production ............ Iain Court
Lighting, Sound & Productions Advisor  Jason Banks
Costume Design Advisor .................. Markus Henry
Scenic Design Advisor ..................... Bruce Bergner
Scane Shop Foreman ....................... Stephen Bajerski
Costume Shop Manager ................... Ted Stark
Business Manager .......................... Stacey Witt
Program Coordinator .................... Sharon Van Boven
Graduate Program Assistant ............ Patricia Paice
Receptionist ............................... Cass Marshall
Outreach Coordinator ..................... Peg Plonick
Academic Advisor .......................... Kyle Neidt
Costume Stock/Rental Manager .......... December Mathison
Costume Tech Lab Assistant ............. Amanda Herrera
Dance Costume Coordinator ............. Shaby Fuentes
Dance Events Coordinator ............... Rosy Scon
Dance Video Recording/Archivist ..... Rachel Dodson
Luft Production Coordinator .......... Will Lewis
Front of House Manager .................... Hadley Kimminck-Peck
House Managers ............................ Nathan Eltgen, Samantha Bakers, India Wanebo, Samm Wilder