



2006/2007
Season

March 2—April 1, 2007
Directed by Jacqueline Moscou
Stiemke Theater

Study Guide for
Students and Educators

Researched and designed by the Education Department at Milwaukee Repertory Theater, this study guide is intended to prepare you for your visit to the theater. It contains biographical and production information that will aid your understanding and appreciation of the production. We've also included questions and activities for you to explore before and after our performance of

The Glass Menagerie

If you would like to schedule a classroom workshop, or if we can help in some other way, please contact Jenny Kostreva at (414) 290-5370 or jkostreva@milwaukeeep.com

Study Guide written by
Dena Roncone, Education Assistant
with contributions by Cindy Moran and Geoffrey Curley
Editing by
Dean Yohnk, Education Artist

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Programs in the Education Department receive generous funding from:

- Einhorn Family Foundation
- GE Healthcare
- Halbert and Alice Kadish Foundation
- Harley Davidson
- Milwaukee Arts Board
- Richard and Ethel Herzfeld Foundation
- Rockwell Automation
- Rotary Club of Milwaukee
- WE Energies



Synopsis

The Glass Menagerie takes place in the late 1930's in a lower middleclass tenement in St. Louis.

Act 1, Scene 1

Tom, speaking directly to the audience, sets up the social historical background of the play. He explains that this is a memory play and that he is both the narrator and a character. He also discusses the other characters; his mom, Amanda; his sister, Laura; a Gentleman Caller; and his father who is not actually present in the play because he walked out on the family, but his picture hangs on the wall.

"I give you truth in the pleasant disguise of illusion."
-Tom

Tom then joins his mother and sister at dinner. Amanda talks about all of the gentleman callers she had when she was young and hopes that Laura will soon have some of her own. Laura replies that no gentleman callers are going to come for her. Laura is extremely shy and has a crippled leg from a disease she had in high school.

Scene 2

Amanda tells Laura that she stopped by Rebicam's Business College, where Laura was supposed to be taking classes and her typing class teacher explained that Laura dropped out on the first day. When Laura admits that she just walks around all day, Amanda warns her about what will happen if Laura does not train for a job and insists that Laura gets married. When Amanda asks her if she has ever liked a boy, Laura admits that she had a crush on a boy named Jim in high school but that he is probably married by now. Laura reminds her mother that she is "crippled" but Amanda tells her she must never use that word and insists that she must become more charming.

Scene 3

Amanda obsesses about Laura finding a gentleman caller. Then, Amanda and Tom get in a fight and Amanda accuses him of not actually going to the movies every night like he says, but doing shameful things instead. She argues that staying out all night endangers his job at the warehouse, but Tom replies that he hates working at the warehouse and longs to leave like his father did. When Tom fumbles with his coat to leave, he throws it across the room, hitting Laura's glass menagerie, Laura's prized possession. Tom picks up the pieces of glass without saying a word.

Scene 4

Tom returns home from a night of drinking and drops his keys through the fire-escape. Laura opens the door for him and Tom tells her about his night at the movies and seeing a magician who was able to escape from a coffin without removing a nail. Laura begs Tom to make up with their mother.

Scene 5

The next morning at breakfast, Tom apologizes to Amanda and she discusses her devotion to her children. When Tom discusses how unhappy he is at the warehouse and in the apartment, Amanda tells Tom that once Laura finds a husband, he is free to leave but he must stop thinking about only himself and find a gentleman caller for Laura.

"In memory, everything seems to happen to music."
Tom

Scene 6

Tom takes on the role of the narrator again to set up the social and political context of the play. He talks about how unsuspecting young people danced at the Paradise Dance Hall across the street while the world was on the brink of war.

Tom tells Amanda that he has found a gentleman caller for Laura from the warehouse and that he is coming for dinner the next night. Amanda is very excited and begins the preparations. Tom worries about Laura's shyness but Amanda says that everything will be perfect, as long as he is not a drunkard. Then Amanda has Laura make a wish on the moon for "Happiness. And just a little bit of good fortune!"

"You know it don't take much intelligence to get yourself into a nailed-up coffin, Laura. But who in hell ever got himself out of one without removing one nail?" Tom

Act 2, Scene 7

Tom starts out by talking about how Jim, the "gentleman caller," was the high school hero who was destined for greatness. Amanda finishes getting Laura ready for the dinner and then changes into her most beautiful dress from her youth. Upon learning that the "gentleman caller's" name is Jim, Laura refuses to answer the door or eat dinner. Amanda makes her answer the door. She does so awkwardly and Tom explains to Jim that she is shy. Jim reveals he didn't know Tom had a sister.

Jim and Tom talk privately and Jim tries convincing Tom to take a public speaking class like he does to help them move up to an executive position. Tom reveals to Jim that instead of paying the family's electricity bill, he joined The Union of Merchant Seamen and plans on leaving like his father did.

Amanda enters and begins laying on her Southern charm discussing her youth and many suitors. She sends Jim to get Laura for dinner, but he returns alone saying Laura is feeling sick. Amanda tells her to rest in the living room while they eat dinner.

"Oh, be careful—if you breathe, it breaks!" Laura

Scene 8

As dinner is wrapping up, the lights go out and Amanda lights candles. Tom admits he didn't pay the bill and Amanda takes him into the kitchen with her to wash dishes. She hands Jim a candelabra and two glasses of wine, and tells him to visit with Laura in the living room.

Alone in the living room, Jim convinces Laura to sit on the floor with him by the candles. At first Laura is extremely anxious, but relaxes after talking to Jim for a bit. Laura tells Jim she remembers him from high school. Jim recognizes her and realized that he used to call her "Blue Roses," having misheard her when she told him she was out of school because she was sick with pleurosis. Jim tries to convince Laura to not be so self-conscious and discouraged about life.

When Jim asks Laura what she has done since high school, she shows him her glass menagerie, highlighting a unicorn as her favorite. When they hear music coming from the dance hall, Jim places the unicorn on the coffee table and asks Laura to dance. As they dance they bump into the coffee table, knocking the unicorn down and breaking off its horn. Jim feels terrible, but Laura assures him that it is alright because now it is more like all of the others.

Jim tells Laura that she is pretty and kisses her, but then apologizes and confesses that he is engaged to girl named Betty. Laura gives Jim her broken unicorn to keep it as a souvenir.

Amanda enters and tells Jim he must keep returning. Jim tells her about Betty and says goodbye. Amanda fights with Tom, accusing him of playing a joke. Tom assures her that he did not know and Amanda calls him a "selfish dreamer" as he storms out of the apartment and slams the door. As Amanda comforts Laura inside the apartment, Tom delivers his final speech about how he left the family for good and kept moving. He says that he feels his sister is always with him and then asks her to blow her candles out. She does so and Tom says goodbye.

Tennessee Williams and *The Glass Menagerie*

Tennessee Williams was born Thomas Lanier Williams on March 26, 1911 in Columbus, Mississippi. Williams spent most of his life in St. Louis, Missouri but he acquired the pen name "Tennessee" due to his father's family roots in the state and his southern accent.

Williams' writing has been immensely influenced by the prominent women in his life. His mother Edwina Dakin, much like his character Amanda Wingfield, was a beautiful girl who had many "gentleman callers." Williams' grandmother, Rose, whose nickname was "Grand," was a beautiful and talented woman. She supported Williams with the money she earned from giving violin and piano lessons.

Williams' father, Cornelius Coffin Williams, was a traveling shoe salesman gone for weeks at a time causing the family to live with Tennessee's grandparents at an Episcopalian rectory in which Edwina's father was a minister. Williams' father was a violent alcoholic and the marriage between his parents was not a happy one. Williams had younger brother Dakin and an older sister Rose, with whom he was particularly close to.



"Why did I write? Because I found life unsatisfactory."
Tennessee Williams

When Williams was a boy, he almost died of diphtheria, a disease which causes soar throat, difficulty breathing, weakness, and high fever. When Tom was recovering from his illness, his father was promoted by his company and the family moved to a rundown apartment in St. Louis. This new life in St. Louis was quite different from their high status childhood in Mississippi with Tennessee's grandparents.

Williams' mom bought him a typewriter when he was 11. He began writing stories and poems and entered advertising contests. In 1929, Williams began college at the Missouri School of Journalism at the University of Missouri in Columbia where he kept seriously writing. After three years, Williams dropped out of college and began working at the Continental Shoe Company where his father worked but he kept writing at night. He worked at the shoe company until he experienced a mental breakdown in 1935. It was during this time that Williams realized his homosexuality, which also deeply impacted his writing.

Upon recovery, Williams began school again at Iowa University. Rose started suffering from mental illness and in 1937, Williams' mother gave permission for Rose to receive a barely tested pre-frontal lobotomy which left her basically mindless. The metaphorical loss of his sister changed Williams' life forever and furthered his bouts of depression and abuse of drugs and alcohol.

Williams received a B.A. from Iowa University in 1938 and then drifted around the county the next year, taking many mundane jobs. In 1940, The Theatre Guild in Boston produced his play *Battle of Angels* but the play was considered too racy and failed. Williams soon thereafter began to rework a story called *The Portrait of a Girl in Glass* into a screenplay and titled it *The Gentleman Caller*. After shortly working as a Hollywood scrip writer, Williams finished this autobiographical work as a play and named it *The Glass Menagerie* and Eddie Dowling, the famous theater producer and artist agreed to produce the play.

The Glass Menagerie opened in Chicago on December 26, 1944 as an enormous success. It was an instant hit on Broadway as well when it opened in March of the next year. Williams set up an account so that his supportive mother would receive half of the royalties from the play and also set up a trust for beloved sister, Rose.

Williams wrote over 25 full length plays as well as numerous short plays, two novels, a book of verse, sixty short stories, and an original screenplay. He won Pulitzer prizes for his plays *A Streetcar Named Desire* (1948) and *Cat on a Hot Tin Roof* (1955). Tennessee Williams died on February 25, 1983 at age 71, in the Elysee Hotel in New York after choking on the cap of a bottle of Phenobarbital, a sedative drug.

"Make voyages! Attempt them...there's nothing else."
Tennessee Williams

Interview director Jacqueline Moscou, conducted by the Rep's Public Relations Director, Cindy Moran

Cindy Moran: GLASS MENAGERIE is a beloved classic American drama. Most of us have the read or seen the play before. What interests you in this story?

Jacqueline Moscou: I respond to the play probably the way most people do – it's the story of a very specific family. Amanda, a domineering mother, is steadfast in her opinions on how life is, how it should be, and what she wants for her children. She lives in her own world, which isn't particularly good for her children. It's also the story about a woman who didn't get the life she dreamed of. She passed on that need for dreaming to her children. In Amanda's mind, her daughter Laura is not prepared for the world. The daughter lives in a fantasy world with her glass menagerie. Amanda's son Tom dreams there must be a better world than what there is. Each of the characters in their own way lives in a fantasy world.

GLASS MENAGERIE is a memory play: a son comes back and tells the story about his family. He looks back with nostalgia on that time when he had to leave. It's a delicate, somewhat melancholy play about a dysfunctional family; and yet, there's a lot of love in it. I like it a lot.

CM: For our production we're staging the play with an African-American cast. How will that casting decision affect the play?

JM: The challenge of doing GLASS MENAGERIE with an African-American cast is that there are many things that don't translate into the African-American cultural experience. We live in a country where race is a divider; it's not something that typically brings people together. We have a tendency to want to deal with those differences of race by saying that they don't exist and then that means there is no racism. In looking at this play, there are some very distinct things that make this very "other" for African-Americans. Amanda comes from the upper class in the deep South, but GLASS MENAGERIE is a very personal play.

As I read the play again, what resonated with me is the deeply personal nature of this very dysfunctional family. This situation transcends cultural groups – no matter who you are. Within the specificity of this story, we all have a relationship with our mothers – we all have an Amanda in our lives; we all know children that are just a little bit too delicate or sensitive for the world; and we all know children who have to run away from the world. We can relate to the perspective of getting older and looking at the world differently than how we looked at it when we were younger. What we once thought was so horrible and unbearable to us when we were young, now when we look back, we can see the human foibles and frailties of people who are just very, very damaged. That's a universal human condition.

As an African-American artist, I challenge the notion of colorblind casting. I don't believe it's possible to really do colorblind casting in a country that isn't colorblind. I do believe that we can challenge each other. In other words, if GLASS MENAGERIE really is an American classic it has to be challenged whether what it explores can universally include other races. There will be things that don't quite work which will illuminate the play and illuminate the differences. The key is how we handle those differences. I strongly believe that the window into a play like GLASS MENAGERIE needs to be explored with an open mind.

CM: Any final thoughts?

JM: This is a good time for me to direct this play after 30 years of advocating and speaking to the fact that black art is American art. Black theater has been very significant and influential in this country. When Milwaukee Rep called and asked me to direct GLASS, it just felt right to do this now. It was like someone was reading my life. Life comes at you sometimes. I had been asked to direct this play many years ago with an African-American cast and I said no. I'm ready now to allow whatever effect GLASS MENAGERIE is going to have on me to happen and allow whatever effect I'll have on GLASS MENAGERIE to happen. You have to be ready for a play in your life if you're going to tackle it.

Historical references from the play

Cake-Walk A 19th-century public entertainment among African Americans in which walkers performing the most accomplished or amusing steps won cakes as prizes. The dance became popular for both white and black people towards the end of the 19th century. Amanda claims she won the *cake-walk* twice at Sunset Hill in the dress she wears when Jim comes to dinner.

Century of Progress An International Exposition held to commemorate the City of Chicago's 100th anniversary of inclusion into the United States. The worlds fair was held from 1933—1934. As Jim offers Laura a stick of gum, he tells her that he saw the Wrigley Building in Chicago at the Century of Progress.



D.A.R. Daughters of the American Revolution, founded in 1890 and headquartered in Washington, D.C., is a volunteer women's service organization dedicated to promoting patriotism, preserving American history, and securing America's future through better education for children. Amanda mentions that she went to the D.A.R. to be inducted as an officer.

Dizzy Dean Jerome Hanna Dean was a Major League baseball pitcher for the St. Louis Cardinals (1939-1937) and the Chicago Cubs (1938-1941) and later a well known sports caster. He was known for his wit, colorful language and for butchering the English language. When Jim is at the Wingfields' house, he looks over the sports pages and notes that "Dizzy Dean is on his bad behavior."

"It ain't braggin'
if you can back it
up."
Dizzy Dean

Hogan Gang The Hogan Gang was an Irish crime gang in St. Louis, led by "Jelly Roll" Hogan, known for multiple public shootouts with rival gang, Egan's Rats, throughout the 1920's. During this time of violence, Hogan was a state representative and later became a state senator. When Amanda accuses Tom of not actually going to the movies every night like he says, Tom sarcastically tells her he has joined the *Hogan Gang*.

The Bombing of Guernica, 1937

In setting up the social setting of the play in his opening monologue, Tom says "In Spain there was revolution." Then, in the beginning of scene 6, Tom talks about the Paradise Dance Hall across the street from their apartment, saying that young people danced unknowing of the changes about to take place in the world. "In Spain there was *Guernica!* Here there was only hot swing music and liquor, dance halls, bars, and movies and sex that hung in the gloom like a chandelier and flooded the world with brief, deceptive rainbows...While these unsuspecting kids danced to "Dear One, The World is Waiting for the Sunrise." All the world was really waiting for was bombardments." This is a foreshadowing to World War II which began two years later in 1939.

Tom is speaking of the Spanish Civil War (1936—1939) between the Right—Wing Nationalists led by General Francisco Franco and the Left—Wing Loyalists of the Second Spanish Republic. The Bombing of Guernica, the cultural capital of the Basque people, on April 26, 1937 was the largest aerial attack on a town up to that point. German bombers destroyed a Spanish market filled with afternoon shoppers, presumably ordered by Spanish Nationalists to break the spirit of the Basques, part of the group who resisted the Nationalists.

The bombing lasted three hours, killing or wounding one third of the population, about 1600 people, and destroying 70 percent of the town. It was later revealed that Guernica was the testing site for a new Nazi war tactic of bombing civilians to dishearten the enemy.



Guernica, Pablo Picasso, 1937

Terms from the play

Beau	A boyfriend of a woman or girl. Amanda is very concerned with Laura finding a <i>beau</i> . Amanda claims she had many <i>beaus</i> when she was young.
Beleaguered	Harassed or surrounded. Jim tells Laura he was <i>beleaguered</i> by females in high school.
Cotillion	A ball at which young ladies are presented to society. Amanda puts on the dress she wore when she led a <i>cotillion</i> years ago when preparing for the gentleman caller to come to dinner.
Light Fantastic	Taken from the phrase “trip the light fantastic” meaning to dance. Tom claims that his father skipped the <i>light fantastic</i> out of town, which is a light way of saying that their father left them.
Jalopy	A car that is old and unreliable. Jim tells Amanda that he is going to pick up his fiancée Betty from the train station in <i>his jalopy</i> .
Jiggered	A British slang term for surprised. When Amanda informs Tom that Jim actually has a girlfriend, Tom says “Well I’ll be <i>jiggered</i> . I didn’t know.”
Mastication	Chewing, grinding or crushing. Amanda lectures Tom on how to eat his dinner by explaining that “animals have secretions in their stomachs which enable them to digest their food without <i>mastication</i> , but human beings must chew their food before they swallow it down, and chew, chew.”
Menagerie	A collection of wild and exotic animals encaged and on display. Laura’s most prized possession is her glass <i>menagerie</i> .
Paragon	A model of excellence; a perfect example. When Jim arrives to the Wingfields’ for dinner, Amanda tells him Tom has talked so much about him and asked Tom, “Why don’t you bring this <i>paragon</i> to supper finally?”
Pleurosis	Also known as pleurisy, pleuritis is an inflammation of the pleura, the lining of the pleural cavity surrounding the lungs. Symptoms include: fever, cough, chills, shortness of breath, weight loss, poor appetite, sharp chest pain, and itching on the sides and back. Pain can limit the movement on the side of the chest with pleurisy. The pain can also be in the back, up into the neck, or down into the abdomen. Laura had a case of pleuritis that left her frail and crippled.
Quinine	A bitter-tasting drug obtained from the bark of the cinchona tree used to treat malaria. When Amanda reminisces about when she was young, she mentions the time she had malaria, but refused to stay home sick in bed. She took <i>quinine</i> and went to dances every night and long rides in the country and picnics during the day.
Supercilious	Feeling or showing arrogant contempt or proudness. Amanda warns Tom not to be supercilious when they are discussing the guest Tom has invited to dinner.
Victrola	An antique record player. Laura loves playing the family’s <i>victrola</i> , but Amanda yells at her to not play it.



Victrola

Some notes on the set for The Rep's production of *The Glass Menagerie* from Set Designer Geoffrey Curley

The *Glass Menagerie* is set in a tenement house in St. Louis in the 1930's; the story is told from a memory of that time and that place. The tenements of that time would have six or so apartments in one building; three in the front connected by an indoor staircase and three in back connected by the wooden fire escapes, often making a maze of stairs and porches on the back of the buildings. The whole of the story is recalled through the eyes of Tom, now telling us what he recalled and why it was so difficult for him to leave his sister and mother in search of a better life. The home that we see on stage is very true to what Tom recalls as the home he lived in so he may heighten some of the elements and he may have forgotten others as all of us do when looking back on a place that we loved from long ago. The apartment is decorated and furnished by his mother, a very controlling woman who is always looking back into her past as well. Amanda is from wealth fueled by family money and the success of the agricultural South of the 19th century. With the family money gone and now without a husband, Amanda longs for those days to return, if nothing else for her daughter to know the luxuries that she once enjoyed. With Tom's mother's past as the inspiration for all that is in the apartment, Tom recalls the home that Amanda keeps as very tidy and clean with decorations that remind her of her southern roots.

This world that Tom remembers is unstable and fragile. Laura, his slightly disabled sister, is the most delicate of all and the reason he is still around. Tom remembers most distinctly her collection of small glass figures, not expensive, but delicate and she cherishes them. He identifies her with this collection. The playwright has given this simple analogy for the family as a whole. For this production, we have taken that image, of a collection of fragile glass on a table and extended it to the whole set of the home, placing that too on glass. Any wrong move or sudden drop could permanently destroy what is left of this family who is holding on only to the memories of the past.

Pre Show Questions

- The Rep has decided to create this production of *The Glass Menagerie* with a completely African American cast. Conduct research on the daily life of African Americans in the late 1930s. Research white American's lives as well.
 - How was life different for African American than white Americans, specifically in this time period?
 - How might that impact this production of *The Glass Menagerie*?
- Tennessee Williams calls *The Glass Menagerie* a memory play.
 - What do you think he means by this?
 - Why do you think he would make the play a memory play rather than set the play in current times.
 - How do you think memory affects the telling of the story and the creation of the characters?
 - What does this information mean for the set and lighting designers? How do you think they might incorporate this concept into their designs?
- The Glass Menagerie* takes place in the late 1930's in a tenement apartment in St. Louis. The Wingfields were a lower-middle class family, meaning they were not particularly wealthy. Research what St. Louis was like during this period. What did it look like? What major events were taking place?
 - Create a set design for the play based on your research for the period.
 - What do you think the Wingfield's apartment looks like?
 - What type of furniture might they have had.
 - Sketch out some of your ideas.
- In the play, Tom frequently mentions going to the movies every night. Conduct your own research on movies in the late 1930's.



What were some popular films? What was the style of the movies created? What was the movie going experience like?

Symbolism

Symbolism is the practice of representing things by means of something that stands for something else. Symbols are objects, characters, figures, sounds or colors used to represent abstract ideas or concepts.

Symbols can be found everywhere. When you see a heart you think of love. When you see a four leaf clover you think of luck. Flags represent a place, but they are also symbols for nationalism or pride. Holidays have symbols—think of a turkey or a Christmas tree. There are religious symbols: the cross represents Christianity; the Star of David represents Judaism.

Symbols are found quite frequently in dramatic literature. Using symbols to represent an idea tends to be more interesting than explaining a concept using only words because symbols get your attention and help you remember an idea.

The Glass Menagerie is absolutely filled with symbolism. Many of the symbols Tennessee chose related directly to his own life. For instance Laura had pleurosis when she was in high school which left her with a crippled leg. Williams' own sister Rose, whom he was very close to, suffered from mental illness and after having part of her brain removed as "treatment" she never fully recovered.

1. Why do you think there is a picture of Tom and Laura's father hanging on the wall?

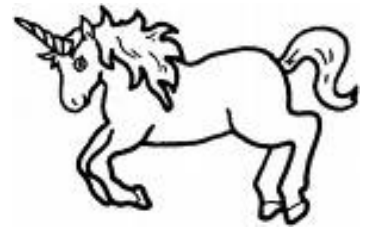
2. Why does the glass menagerie mean so much to Laura?

Why do you think she chose to collect animals?

Why is Laura's menagerie made out of glass?

What are the qualities of glass?

How could those qualities relate to Laura?



3. Why do you think Laura chose the Unicorn as her favorite item from the menagerie?

Why doesn't Laura get upset when the unicorn's horn falls off?

Why does Laura give her broken unicorn to Jim?

4. When the lights go out when Jim is having dinner at the Wingfield's because Tom did not pay the electricity bill, Amanda lights candles. Jim brings candles into the living room when he visits with Laura. What do you think candles represent in this play?



5. At the end of the play, Tom says, "Blow out your candles, Laura..." What do you think Tom means by this?

6. What are some other symbols you can remember from the play?

7. Name some symbols from your favorite books or movies. What do those symbols represent?

Post Show Activities



1. What do you think happened to each of the characters after the play ended?
Write a scene depicting at least one of the characters that starts sometime after *The Glass Menagerie* ends.
2. Write a journal entry as Laura. Choose significant point in her life to reflect on and write how she reacts to the events you chose. Some examples are; after the gentleman caller leaves, when her father left the family, or when Laura tried attending typing school.
3. The characters in *The Glass Menagerie* discuss their dreams and goals quite a bit throughout the play. Think about your dreams and your goals. Create a list for each. Are the lists different? Why or why not?
4. After reading the section of this study guide about Tennessee Williams on page 3, write a brief essay describing which parts of *The Glass Menagerie* were impacted by the events of Williams' own life.

Acting it out



- * Break into groups of three.
- * Read the following quotes from *The Glass Menagerie* and briefly discuss them with your group.
What does the quote mean?
Why did that character say that quote?
- * Create a tableau for each quote. A tableau is a frozen image or a "photograph." Each person chooses a character to become; either Tom, Amanda, or Laura. Use your bodies to create a tableau for the moment after that quote is said. Think about how your character would react to that quote and try to represent those emotions using your entire body and face. Work with the other members of your group to decide where each character is in relation to each other. All three characters should be depicted for each quote.

"Every time you come in yelling that 'Rise and Shine! Rise and Shine!' I say to myself, 'How lucky dead people are!' But I get up. I go! For sixty-five dollars a month I give up all that I dream of doing and being ever! And you say self—self's all I ever think of. Why, listen, if self is what I thought of, Mother, I'd be where he is—GONE!"
Tom to Amanda

"She lives in a world of her own—a world of—little glass ornaments." Tom about Laura

"Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be!" Tom many years after he has left home.

Post Show Questions



1. Who is the main character in *The Glass Menagerie*? Explain your answer.
 2. Why is Amanda so desperate to find Laura a gentleman caller?
 3. Choose a character from the play that reminds you of someone you know and explain why.
4. *The Glass Menagerie* is told from Tom's point of view.
- Why would Tennessee Williams chose to tell this story from Tom's point of view?
How would the story be different if the play was told from Amanda's point of view?
How would it be different from Laura's point of view?
5. Why does Amanda wear her most beautiful dress from her youth to dinner when Jim comes over?
 6. Why do you think Tom go to the movies every night?
 7. Why does Amanda constantly nag Tom?
 8. How might Tom be similar to his father?
 9. How was music used in the production? Name some songs you would include in your production of *The Glass Menagerie*.
 10. What visual elements did the director and designers use to communicate that this is a "memory play?"
 11. Considering *The Glass Menagerie* is traditionally performed by white actors, how did producing the play with an African American cast change the meaning of the play?



Recommended Resources

Books

Memoirs by Tennessee Williams, 1974
Tennessee Williams by Ronald Hayman, 1993
Tennessee Williams by Harold Bloom, 1987
The Kindness of Strangers; The Life of Tennessee Williams, by Donald Spoto, 1985
Great Lives: Theater by David Weitzman, 1996

Internet

<http://www.sparknotes.com/lit/menagerie/>
<http://www.latw.org/acrobat/glass.pdf>
<http://www.chicagohs.org/history/century.html>
http://www.pbs.org/treasuresoftheworld/guernica/glevel_1/1_bombing.html
<http://www.dar.org/natsociety/whoweare.cfm>

“Blow out your candles, Laura—and so goodbye...” Tom

We couldn't do it without you...

Theater is often described as a collaborative art form. This means that a lot of people's talents are needed to put on a show: playwrights, directors, designers, technicians, actors – and the audience. No kidding...we couldn't do it without you.

Plays require audiences to give a whole, new life to performances through their careful attention and enthusiastic reactions. Silence, laughter and even tears can tell us a lot about how the work is reaching out to you. Through your considerate observation of sets, costumes, lighting and the work of the actors, you'll be better able to follow the story and enjoy its live presentation.

Of course, theater is very different from movies and television since you are sitting in the same room with the actors. These performers spend weeks in rehearsal practicing how to move precisely and learning how to time the lines and reactions carefully. When inappropriate movement or conversation in the audience distracts the actors, they are not able to give you the fine performance that they rehearsed for you. Your attention literally helps them to succeed.

So, we hope you will understand how important you are to this collaboration and help the actors by watching and listening carefully. Those seated around you will either learn from your example or appreciate your thoughtful attention. Enjoy the show!



Special thanks to The Kennedy Center for a model provided by their "Cue Sheet for Students"

Visiting The Rep ...

Milwaukee Repertory Theater is housed in the Milwaukee Center at the corner of Wells and Water Streets, downtown. Our building was formerly the home of Electric Railway & Light Company. This name is still carved on the wall outside.

You'll enter on the Wells Street side into a large, open space. Our box office will be visible on your left as you come through the front doors. The large space is the main hub for the businesses that share this building: a bank, an office tower, the Pabst Theater and the Wyndham Hotel. If you walk into the center of this area, you'll see a staircase on your left. You will take this staircase to the Quadracci Powerhouse Theater lobby.



Inside the lobby are restrooms, water fountains and a coat check. If you decide to bring a snack, please know that food and drink are NOT permitted in the theater. However, you can leave things (at your own risk) in the coat check room, and enjoy them outside the theater during the intermission. Most plays have one intermission that is about 20 minutes long. You might also want to look for signs in the lobby which give the full "running time" of the play.

If you arrive forty-five minutes before the show, you can participate in a FREE pre-show talk called Rep In Depth. An actor from the show usually leads this discussion. This person will tell you a little about the play, the playwright, and the period in which the show is set. Often, they will also share stories about the design and rehearsal process. You can ask questions too!

**For information on our education programs and our productions, visit our website at
www.milwaukeeerep.com**