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TACOMA LITTLE THEATRE

The Glass Menagerie

By
Tennessee
Williams

DIRECTOR
MARTIN PETER LARSON

MAY 13 - 28
8:00 P.M.



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ABOUT THE AUTHOR AND THE PLAY

In *The Glass Menagerie* the author speaks to us of his own life. Thomas Lanier (Tennessee) Williams, like Tom Wingfield, did live in St. Louis, and did work at a monotonous job in a shoe factory. He was writing at this time, poetry and stories that were re-written and developed throughout his career.

Laura in *Menagerie* could well represent Williams' own sister Rose, for both are fragile creatures who cannot interact successfully with the real world. Amanda may be reflective of Williams' mother. He had an especially close relationship with her, developed during a severe childhood illness that kept him nearly bedridden for many months. The author has fully laid out for us the vivacious charm and steel will of the southern gentlewoman. We can easily see Amanda tenderly caring for a sick child.

We can imagine that Williams truly experienced the lacerations of the mundane world intruding on the illusions inherent in living the genteel life without support by wealth. The conflict between mother and son over family responsibility and life styles provides the substance of the play. The author sought to give us in these seven scenes a dream-like look into the past. He believed that memory and dreams are the most vital forces shaping our present and future. Instead of shadowy images, he has succeeded in giving us three of the most powerful characters ever created by an American playwright, and put them in a timeless situation that is universally experienced.

As Williams unfolds for us his own life in a time of crisis we are compulsively drawn into the story. In reality, Williams suffered a nervous breakdown from the pressure of working at the factory while carrying on a full time writing career at night. His gentle sister Rose was not left to the peace of glass animals, but was subjected to a prefrontal lobotomy. In fiction, the author has given his Tom escape from conflict and responsibility. Yet the presence of Laura/Rose haunted both author and character throughout life. We must wonder if a different ending to the play would have laid the spectre to rest for both.

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Jeanne has a degree in the Fine Arts and has taught at Fort Steilacoom Community College and for the Metropolitan Park Board. For the past ten years she has taught in her Fircrest Studio. She also teaches in special workshops in Tacoma and across the state.

Jeanne's work has received several awards, including first places in the P.G.A. Show, the Tacoma Mall Show, and the Washington State Show.

John Peelew and George Chenor of Connecticut have been her teachers. She has also studied at workshops in all parts of the nation, including those of Leslie S. DeMille of Laguna Beach.

Although most of her work is in oils, Jeanne also works in pastels, watercolors and ink. She is best known for her portraits and still lifes, but enjoys doing landscapes, designs and florals for a change of pace.

All the works displayed here are for sale.

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WHO'S WHO IN THE CAST

MARTIN PETER LARSON (*Director*) Martin is a native of Southern California. After completing his college work there, he has made Washington his home for the last three years. He was staff costumer and director for a semi-professional company The Resident Theatre Ensemble where he costumed *Sweet Charity* and directed *Oklahoma*.

Most recently Martin's directorial successes include the musicals *Scrooge* at Fort Lewis Chinook Theatre, *Cabaret* at Performance Circle and currently *A Funny Thing Happened on the Way to the Forum* at the Lakewood Playhouse. He also received praise for his costume design for Performance Circle's *A School For Scandal*.

For T.L.T. Martin has directed *By Strauss*, *Bad Seed*, *Scrooge* and *Kiss Me, Kate*, choreographed *Applause*, and designed costumes for *Gypsy*.

Future projects include costume design for *The Music Man* in Olympia, directing *Scrooge* and *A Little Night Music* at Chinook Theatre, and directing *Sweet Charity* and *A Streetcar Named Desire* at Lakewood Playhouse.

Martin has just completed a libretto for *The Sorcerer's Apprentice*, a ballet to be performed by the Alaska Contemporary Dance Company next fall.

KENDALL BRIGGS (*Musical Director*) Kendall is currently head of the Music Faculty of Jan Collum's School of Ballet and the principal pianist for Ballet Tacoma. He also freelances as a pianist for the Pacific Regional Ballet Association and has recently returned from a festival in Anchorage, Alaska. He has been commissioned by the Alaska Contemporary Dance Company to write a full length ballet to be produced in October of this year. His compositions have been performed throughout the Northwest, in New York and in Europe. His work with Mr. Larson has included *Kiss Me, Kate*, *Applause*, both at T.L.T., *Scrooge* at Fort Lewis, and *A Little Night Music* at Fort Lewis.

PRODUCTION STAFF

Director/Designer	Martin Peter Larson
Lighting Design	Al Delaney
Sound Technician	Bob Wendt
Properties Crew	Bob, Geoffery and Caryl Puett
Costuem Design	Lal Halliway
Photographer	Dace Pedecis
Production Artwork	David Kuklish
Set Construction	Brad O'Cady, Al Delaney
Musical Director	Kendall Briggs

ACKNOWLEDGEMENTS

Ann Carollo	Marianne Larson
Milt and Anita Thompson	Lakewood Playhouse
Theatrical Resource	Brad O'Cady
Michal Welles	

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The Glass Menagerie

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THE CAST

Amanda Wingfield	Syra Beth Puett
Tom	Randy Clark
Laura	Jane Muxen
James D. O'Connor	Clance Carrigan

SYNOPSIS OF SCENES

Time: *Now and the Past*

Place: *An alley in St. Louis*

Act I: *Preparation for a Gentleman Caller*

Act II: *The Gentleman Calls*

There will be a 15 minute intermission between Acts I and II.

Refreshments are available in the lobby.

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WHO'S WHO IN THE CAST

SYRA BETH PUETT (*Amanda Wingfield*) Syra Beth is a music teacher. She received her Bachelor of Arts degree from Southwest Texas State University. Married to a retired Army Officer, Syra now makes her home in Tacoma after extensive traveling. She is the mother of three children. (Look at the names in the production staff.)

Menagerie is her fortieth production and her fourth at T.L.T. Her favorite roles have been *Beverly* in *The Shadow Box*, *Romaine Vole* in *Witness for the Prosecution*, *Hannah Jekles* in *Night of the Iguana*, and the title role in T.L.T.'s production of *Kiss Me, Kate*.

RANDY CLARK (*Tom*) Randy has been around the stage, both on and off, since the age of ten. At that time he played *Patrick* in the local high school production of *Auntie Mame*. While in high school he played roles such as *Ensign Pulver* and *Nathan Detroit*.

Randy attended the University of Puget Sound, where he acted the title role in *Tom Paine*, *Tony Lumpkin* in *She Stoops to Conquer*, *Ed* in *You Can't Take it with You* and *Sherlock* in *The Adventures of Sherlock Holmes*.

Since graduation from U.P.S., Randy has played *Jake* in *Artichoke*, *Albert* in *A Thousand Clowns*, the title role in the musical *Scrooge* and most recently *Appleby* in *Night Watch*.

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WHO'S WHO IN THE CAST

JANE MUXEN (*Laura*) Jane received a Bachelor of Arts in Speech Education from Washington State University. She is now working as a recreational director for a senior citizens group. Jane has played such roles as *Ellie Mae* in *Tobacco Road*, *Penelope Ryan* in *Happy Birthday*, *Wanda June*, *Mercy Lewis* in *The Crucible* during her college career. She was also a member of *The Comedians*, a touring group that performed Shakespeare's plays.

Since she came to western Washington, Jane has acted in *Equus*, *A Thousand Clowns*, *Little Women* and *All My Sons*.

CLANCE CARRIGAN (*Jim*) Clance is a native of our State. He is a graduate of Orting High School, a musician and an avid sailor.

Acting became an important part of his life two years ago when he was cast in the T.L.T. production of *The Royal Family*. Since then he has played *John* in *Nightwatch*, *Happy* in *Death of a Salesman*, *Abie* in *Abie's Irish Rose* and *Nicholas* in *The Lady's Not For Burning*. He will be playing *Rufus* in *The Giant's Dance* at Chinook Theatre this summer.

Clance's only regret in life is that he cannot be "Boxcar Willie."

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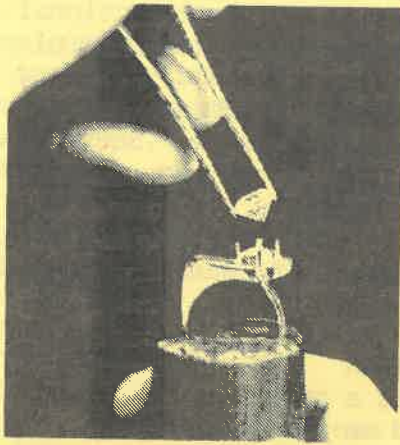
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