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Carolina

The Glass Menagerie
by Tennessee
Williams

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through
November 1, 2003





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The TSC Circle is a group of like-minded individuals who love theatre and know that the arts need support to survive and thrive. The Circle supports Theatre South Carolina by attending our openings, inviting new potential members to be their guests at Circle events, and by their financial commitment.

Theatre South Carolina offers drama and comedy of a quality like nowhere else in South Carolina—big plays on big themes, both new and old, art that matters—developing a new generation of theatre artists.

And we offer our thanks to all Circle members.

Benefactor's Circle	\$5000 or more yearly
<i>Name in program, newsletter, invitations for 4 to all preview performances; 4 complimentary tickets for each show that can be given as gifts, plaque in Drayton Hall lobby, TSC enamel lapel pin</i>	
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University of South Carolina
College of Liberal Arts
Department of Theatre and Dance present

The Glass Menagerie

by Tennessee Williams

Director

Jerry Winters

Set Designer
Steven Gross

Costume, Hair & Make-up Designer
Valerie Pruett

Lighting Designer
Gary Peoples

Stage Manager
Melissa Bishop

Acting Coach
David Wiles

Vocal Coach
Margo Regan

Sound Designer
Stephen Davis

Cast

Tom Wingfield Brian Schilb
Amanda Wingfield Sarah Barker
Laura Wingfield Kay Allmand
Jim O'Connor Steven Fenley

The Glass Menagerie is presented by arrangement with Dramatists Play Service, Inc. on behalf of the University of the South, Sewanee, Tennessee.

The action takes place in and around the Wingfield family apartment,
St. Louis, Missouri, 1930s.

There will be one ten-minute intermission.

The theatre programs of the University of South Carolina Department of Theatre and Dance are accredited by the National Association of Schools of Theatre. The department is a member of the University/Resident Theatre Association and is affiliated with the Shakespeare Theatre, Washington, DC; the Alliance Theatre, Atlanta, GA; and the Milwaukee Repertory Theatre.

Theatre South Carolina
Department of Theatre and Dance
Longstreet Theatre
Columbia, SC 29208

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Jim O'Connor *Artistic Director of Theatre South Carolina and Department Chair* Jim has directed at numerous regional theatres, such as the Repertory Theatre of St. Louis, the Alley Theatre in

Houston, Stage West in Massachusetts, the Walnut Street Theatre in Philadelphia, and the Wisdom Bridge and Northlight Theatres in Chicago. He has also directed for the Utah and Great Lakes Shakespeare Festivals. He received the Cleveland Critics Circle Award and was nominated for Chicago's Joseph Jefferson Award for Directing. He received the Distinguished Alumni Award from Penn State University, where he earned his Master of Fine Arts degree.

At USC he has directed *Tartuffe; Ghetto; Frankenstein; Ah, Wilderness!; The Merry Wives of Windsor; Much Ado About Nothing* and *King Lear*. For Trustus Theatre, he directed *Taking Sides*. Recently Jim directed *The Weir* for the St. Louis Rep and *Julius Caesar* for the Utah Shakespearean Festival, winner of the 2000 Tony Award for regional theatre. Jim directed *Fuddy Meers* for the Asolo Theatre, Sarasota, FL. Jim serves on the boards of the Children's

Theatre of South Carolina (Greenville) and the National Arts Academy of Malaysia. He is a member of the Society of Stage Directors and Choreographers.



Jerry Winters *Director* Jerry is a third-year MFA directing candidate at USC. *The Glass Menagerie* will be his final project here and he can think of no better farewell than to stage this glorious

play for the Columbia community. Jerry will begin his internship at the renowned Actors' Theatre of Louisville in December and then proceed to Hartford, CT, to pursue theatrical dreams with his fiancée, Jackie Coleman [*A USC acting MFA: Editor's note*]. Jerry would like to extend a thank you to the entire staff and faculty at the Department of Theatre and Dance, for making his experience memorable. A special thanks to Craig Miller for his unwavering friendship and support and to Jim O'Connor whose artistry and professional guidance made all of this possible.



Kay Allmand *Laura* Kay is very excited to be playing the wonderful character of Laura in *The Glass Menagerie*, and feels very lucky to be a part of this moving

play. Kay is in her second year of the MFA Acting Program at USC. She was last seen this summer at Trustus Theatre as Lila in *Kudzu*. Previous USC credits include, Abigail in *The Crucible* and Sara in *Stop Kiss*. Kay would especially like to thank the director, Jerry Winters, for his inspiring ideas and the wonderful cast for their magical collaboration and hard work. She would also like to thank her classmates and teachers, her family, the theatre faculty at Midwestern State University, and most of all, her dearly loved and treasured parents for their unconditional love and support.



Sarah Barker *Amanda* Sarah Barker, a nationally recognized leader in movement training for actors, is head of the MFA Acting Program. Sarah is also a member

of the training staff of the Actor's Intensive Workshop associated with Shakespeare and Company (Lenox, Massachusetts) where she has taught movement and acting since 1986. Sarah is an internationally known expert in the Alexander Technique and works



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From the Artistic Director

Welcome to tonight's performance of what must be considered one of the great classic plays by a southern author, *The Glass Menagerie*.

We are very pleased to have this script in our season. Tennessee Williams' art addresses so many issues of a human scale, understandable to all sympathetic people that are at the same time expressed in a form unique Tennessee Williams and to the character of Amanda and her Southern background.

I had the opportunity of directing the show many years ago, and I must say that only now, when I've been around it as the artistic director, have I truly understood how deep it goes and how revealing it is. I'm glad you could be here with us to share this special script and Theatre South Carolina's production.


I hope you will be here with us for the remainder of the season. Up next is *Polaroid Stories*, a script about as opposite as one can get from *Glass Menagerie*. It's rough and it's tough and it's about city life, and it's as new and cutting edge as *Glass Menagerie* is poetic and timeless. Naomi Iizuka is one of the very new and exciting voices that speaks to youth of our land in a language of the streets. The production, I might add, is very keyed to adults and not

recommended for children. *Polaroid Stories* opens November 14.

This spring we will be having two guest directors for our productions. The first of these, *Trojan Women*, will be directed by Bonnie Monte, artistic director of the New Jersey Shakespeare Festival. The second, *Love's Labour's Lost*, will be directed by Jim Sullivan, the artistic director of the Utah Shakespearean Festival. I think you will find that these directors hold their positions because of their talent and skill; we are very proud to have them here directing for our audience and working with our faculty and students.

I also want to remind you about the dance production, *Blue Jeans to Ballet-Encore!*, which will be presented March 18-20 in Drayton Hall. The production of a similar title was so successful last year that Susan Anderson, artistic director of the Dance Company, has modified, revised, and developed it further for what we believe will be another exciting evening of dance.

Thanks for being part of our 2003-04 season and I'll look forward to seeing you at the remainder of our presentations.



Jim O'Connor
Chair/Artistic Director

professionally as a movement coach and choreographer. Some of her favorite shows to coach for Theatre South Carolina include *Much Ado About Nothing*, *The Living*, *Twelfth Night*, *Lear* and *The Crucible*. Sarah Barker has also acted professionally, in roles including Madame de Rosemonde in *Les Liaisons Dangereuse*, Kath in *Entertaining Mr. Sloan*, Ophelia in *Hamlet*, Carol Cutrere in *Orpheus Descending* and Honey in *Lenny Bruce*. For Theatre South Carolina she has played Eliza in *Look Homeward Angel* and Judith in *Hay Fever*. Sarah extends her deepest thanks to her husband, Jerred Metz, for all of his care and support.



Steven Fenley *Jim O'Connor*
Steven Fenley is an actor, director, and fight choreographer in the second year of the MFA program in acting at USC. Steven came from Houston, Texas,

where he appeared with the Tony Award winning Alley Theatre and the Houston Shakespeare Festival. He was also a company member of Houston's Main St. Theatre for six seasons and toured extensively with the comedy/sword-fighting act *The Duellists*. Since arriving at USC, he has choreographed swordplay for *King Lear* and *Macbeth*, and portrayed the villain Iago in *Othello*. Theatre USC audiences will also remember his transformation scene in this season's production of Ionesco's *Rhinoceros* and his turn as Judge Danforth in *The Crucible*. This season, Steven was thrilled to play the title character in *Tartuffe*. He dedicates tonight's performance to his darling wife Elizabeth for her unwavering love and support. "Phillipians 3: 13-14"



Brian Schilb *Tom* Brian Schilb is a second year MFA candidate at USC. Last season he played Berenger in *Rhinoceros*, and Reverend Parris in *The Crucible*.

Hailing from Fort Wayne, Indiana, Schilb received his Bachelor's degree from Purdue University, Fort Wayne. Favorite roles include the title role in *Hamlet*, Leonardo in *Blood Wedding*, Alan in *The Boys in the Band*, and Jimmy Porter in *Look Back in Anger*. Schilb is thrilled to be working on this Tennessee Williams classic with the talented artists here at Theatre South Carolina. As always he wishes to thank his outstanding class of MFA candidates for their support, and the faculty for their guidance.



Melissa Bishop *Stage Manager*

Melissa is a senior theatre major with a minor in education. After graduation in May, she plans to attend graduate school to obtain her Masters of Arts in Teaching Theatre in Secondary Education. Melissa has been involved with theatre since the age of nine. Her credits at USC include Assistant Stage Manager for *You Can't Take It With You* and an ensemble role in last semester's *The Crucible*. She is very excited to be stage managing such a wonderful production with an excellent cast and crew. A word of thanks goes out to K. Dale White for all of his hard work, to her family and friends for their support, and a special thanks to her fiancé, Jack: "I love you."

Stephen Davis *Sound Designer* Stephen Davis is very proud to be a new MFA directing student here at USC. He was the assistant director and sound designer for *Tartuffe*. He





has a BFA in acting from the Theatre School (founded as the Goodman School of Drama) in Chicago, where he acted in regional theatre for a number of years. Upon relocating to Los Angeles, Stephen shifted his focus toward directing. As the founding Artistic Director of the WolfPack Production Company in Los Angeles California, he directed, and produced *Romeo and Juliet* and *A Midsummer Nights Dream*.



Kristen Gilmore *Assistant Stage Manager A* graduate of Fort Mill High School, Kristen is currently a carpenter with the Theatre South Carolina scenic studio.

She is a sophomore theatre major, and proud to be involved with this, her first production. She would like to thank her parents and sister for their encouragement. She writes a twice-monthly column for the USC *Gamecock* newspaper. Her most recent, highly controversial article was on male contraception. Kristen enjoys long walks on the beach and power tools.



Steven Gross *Set Design* Steven Gross is a second year MFA scene design student under the direction of Professor Nic Ularu, Head of Design at Theatre South

Carolina. He came here from Florence, Alabama where he earned his bachelor's degree from the University of North Alabama. While there, Mr. Gross designed *The Skin of Our Teeth*, *Loot*, *The Odd Couple*, *Murdered Alive*, *The House at Pooh Corner*, *Play On*, and *Picnic*. Since coming to South Carolina, Steven has designed *Rhinoceros* and *The USC Dance Concert* for Theatre South Carolina and *Kudzu* for Trustus Theatre. Steven's designs have represented Theater South Carolina at USITT and the Prague Quadrennial Theatre Festival.



Valerie M. Pruett *Costume, Hair and Makeup Design* Valerie is a professional hair, makeup and wig designer. She has been working in Milwaukee, Wisconsin, for

the past seven years as a freelance designer and instructor. Her credits include the Milwaukee Repertory Theatre, the American Players Theater, and the American Folklore Theater. She has also taught and designed for the University of Wisconsin, Milwaukee's



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Professional Theatre Training Program and for Lawrence University in Appleton, Wisconsin. She is delighted to return to USC where she received her MFA in costume design. She gladly welcomes the warmth and sun of the Palmetto State.



Margo Regan *Vocal Coach* Over the past fifteen years, Margo Regan has been involved in over forty productions as an actress, director, faculty supervisor or

vocal coach. Here in Columbia, in addition to teaching in the Department of Theatre and Dance at the University of South Carolina, she has served as vocal coach for several Theatre South Carolina productions. Some of these have included *The Crucible*, *Stop Kiss*, *Hay Fever*, and *The Merry Wives of Windsor*. She has performed in two Theatre South Carolina productions, as Penny Sycamore in *You Can't Take It With You* and as Marie Pert in *Look Homeward, Angel*. Last year she directed *The Baby Dance* as part of Theatre South Carolina's second season. Recently, she served as faculty supervisor and dialect coach for another second season production, *The Gut*

Girls. Columbia audiences may also remember her as Sophie Greengrass in *Social Security* at Workshop Theatre, and more recently as Judith Fellowes in *The Night of the Iguana* at Trustus Theatre. Prior to coming to South Carolina, Margo taught for eight years in the Department of Theatre at the University of Victoria. She did her acting training in New York and San Francisco and is a member of Canadian Actors' Equity. She is delighted to be involved in any capacity in any work by the great Tennessee Williams.



Eric Rouse *Technical Director*

Born and raised in Puerto Rico, Eric has been working in theatre for 14 years. Before coming to USC, Eric and his family lived

in Las Vegas where he worked at Flying by Foy and Cirque du Soleil's *O* show. While at Foy, Eric was a Project Manager and Flying Director. He was on the design and installation teams for productions across the country, such as The Backstreet Boys World Tour, Walt Disney World's Tarzan show, and various awards shows, such as The American Music Awards and the Billboard Music Awards. He also did his share of *Peter Pans* across the country. For Cirque, Eric was an Automation Technician and Supervisor in the Rigging Department, where he insured the safety of artists and technicians working overhead and under water.



Ben Slate *Dramaturg* Ben is a director, actor, and writer, in the second year MA Theatre program. Ben currently serves as adjunct faculty in the Communications Department

of Columbia International University, where he teaches the Performing Arts curriculum. Founder of CIU Players and co-founder of Idea L. Studio, Ben has been active in

the Christian theatre community for many years. In North Carolina Ben taught for both ArtsEvangelica and Greensboro Christian Arts Academy. Ben's recent directing credits include, *Shepard's Lament*, *Catacombs*, *The Son King*, and an acting role in *Eve Redeemed*.



Erica Tobolski *Assistant Vocal Coach*

Erica Tobolski currently oversees the voice component of the professional actor training program at the University of

South Carolina and is the vocal coach for the production program. She coached voice/dialects at Charlotte Repertory Theatre, and at many university and local theatres. Her exercise, "The Portrait Project," can be found in *The Complete Voice and Speech Workout*, and her article "Coaching the Television Journalist," appears in the *Voice and Speech Review*. In addition to presenting workshops and master classes in voice, speech and text, she maintains a private practice in voice consultation as well as performs on stage and in voice-overs. Ms. Tobolski is Associate Editor for the VASTA Newsletter and the South Carolina Editor for the online resource, International Dialects of English Archive.



Robert Uhl *Sound Engineer*

Over the past four semesters, Robert has come to enjoy the challenge of being a part of the quality productions staged by Theatre South

Carolina. His greatest satisfaction has been working with the students and seeing their enthusiasm and passion for theatre grow. Robert is a native of Toledo, Ohio. He has been involved in technical theatre academically and professionally for over 15 years. During this time, he has had over 200 realized designs in lighting, sound and scenery. He has designed for dramas, musicals, concerts and dance. Prior to coming to USC, Robert worked for a sound



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Through the Broken Glass: Notes from the Dramaturg

Tennessee Williams, considered by many to be the best American playwright the South has produced, was master of the lyricism of the Southern dialect. His success begins with the overt poeticism of his “reality.” This is never more obvious than in the “auto-fictional” nature of Williams’ first major success, *The Glass Menagerie*. Williams’ family is always hovering slightly above each of his characters. In the controlling and withering southern belle, Amanda, we see a reflection of Williams’ mother, Edwina. The shy and fragile Laura mirrors his sister, Rose, who struggled with mental illness. The photograph of the absent father hanging in the Wingfield’s apartment reminds us of Williams’ abusive father, Cornelius. And, perhaps most importantly, Tennessee’s given name was Tom. His choice is both personal and astute, for “Thomas” is Hebrew for “twin.” It is left to the audience to decide who this character is

“twinning.” Is it Williams? Is it the spectator? Is it both?

Tennessee Williams weaves a story connecting two worlds, one of reality past and one of memory present. We see these worlds through the eyes of Tom, our narrator and guide, who reveals a glimpse of Williams’ life and dreams. Peering into the broken menagerie we see a reflection of ourselves both painful and beautiful, a translucent, ethereal dream, a ghostly mirror of ourselves, like our own distant memories. Through the lens of a world at war in the 1940s we see back into a memory of times now lost to us through change. Perhaps as we watch *Glass* we see a reflection of our past memories through our current world crisis.

Based on one of Williams’ short stories, “Portraits of a Girl in Glass,” and his failed screenplay, *The Gentleman Caller*, *The Glass Menagerie* opened on December 26, 1944 in Chicago to weak ticket sales. Both



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Williams and the theatre where *Glass* opened did not expect the show to run more than a few nights and a closing notice was prepared. In one of the few instances in which we can be thankful for reviewers, fortunately they were unanimous with their praise. By mid-January, tickets for the show were the hottest item in town. When the next year *The Glass Menagerie* opened on Broadway, the first-nighters gave it twenty-five curtain calls.

What that audience acknowledged was Williams' true brilliance: the ability to touch each spectator through the evocative power of one man's memory.

Ben Slate
Production Dramaturg

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and lighting design and installation company. There he worked as a designer and project manager for a variety of venues, including churches, schools, theatres and restaurants.



K. Dale White *Production Stage Manager* K. Dale White is a professional stage manager whose credits include: Virginia Scenic, Virginia Opera (Norfolk, VA), The Berkshire Theatre Festival (Stockbridge, MA), Shakespeare & Company (Lenox, MA), Bay Street Theatre Festival (Sag Harbor, NY), Playwright Horizons, Manhattan Theatre Club (New York City), Cambridge Theatre Company, The American Repertory Theatre (Cambridge, MA), Emerson Stage, Chamber Theatre Productions, Boston Early Music Festival, The Lyric Stage, Boston Lyric Opera, Available Light (Boston, MA), St. Louis Symphony, Opera Theatre of St. Louis, Theatre Project Company, The Repertory Theatre of St. Louis (St. Louis, MO), The Alley Theatre, Houston Grad Opera, STAGES (Houston, TX) and the Alaska Repertory Theatre (Anchorage). He has taught at Emerson College (Boston, MA), Old Dominion University (Norfolk, VA), and Simon's Rock College of Bard (Gt. Barrington, MA).



David Wiles *Acting Coach* David Wiles is from Cincinnati, Ohio. He teaches all levels of acting in the BA program and specializes in classical text in the MFA professional actor training program. His acting credits include appearances at the Yale Repertory Theatre, Shakespeare & Company, Cincinnati Playhouse in the Park, and the Aquila Theatre Company. He has trained and taught with Shakespeare & Company and is currently a student of Patsy Rodenburg, Head of Voice at the National Theatre of London. His article, "Burdens of Representation: The Method and the Audience," appears in *Method Acting Reconsidered*. He holds a BA in History from the University of Cincinnati and a MFA in Acting from Yale. He directed Theatre USC's productions of *Othello*, *Strange Fruit: Plays & Poetry from the Harlem Renaissance*, *Don Juan Comes Back from the War*, *Blues For An Alabama Sky* and *Bee Luther Hatchee*.



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Associate Chair	Jim Hunter
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Production Manager	K. Dale White
Production Dramaturg	Ben Slate
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Assistant Stage Managers	Kristen Gilmore, Rindy Tietjen
Assistant Director	Vincent Masterpaul
Assistant Voice Coach	Erica Tobolski
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