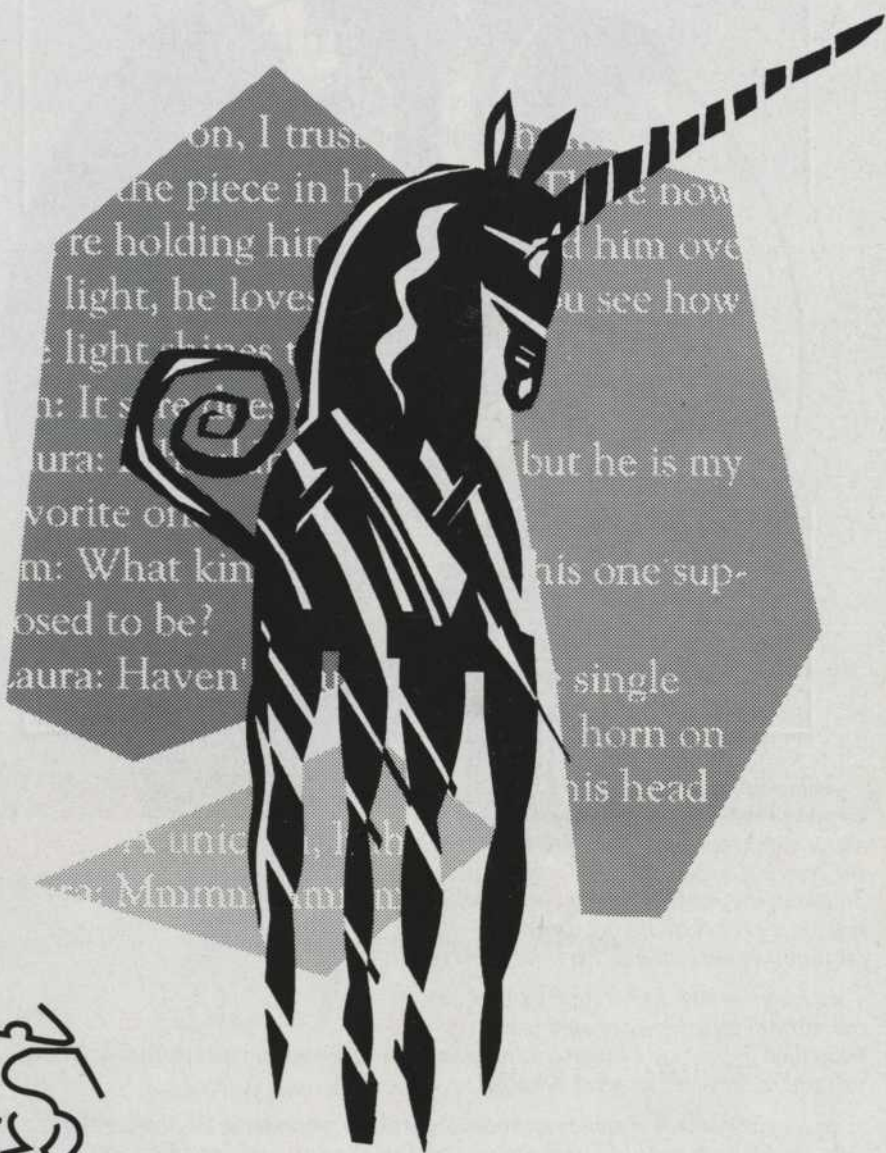


# The Glass Menagerie

by Tennessee Williams



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# The Glass Menagerie

by Tennessee Williams

October 29 - December 13, 1992  
(Previews October 27 & 28)

## THE CAST

(in order of appearance)

Tom Wingfield	<b>DAVID EVERHART</b>
Amanda Wingfield	<b>ANNE ANGLIN</b>
Laura Wingfield	<b>KAREN BERNSTEIN</b>
Jim O'Connor	<b>TED ATHERTON</b>

Directed by	<b>MARTIN KINCH</b>
Set & Costume Designer	<b>GUIDO TONDINO</b>
Lighting Designer	<b>STEVEN HAWKINS</b>
Stage Manager	<b>LYNN McQUEEN</b>
Apprentice Stage Manager	<b>TIM WHYTE</b>

Scene : An Alley in St. Louis

Part I : Preparation for a Gentleman Caller

Part II : The Gentleman Calls

Time : Now & The Past

There will be one 15-minute intermission.

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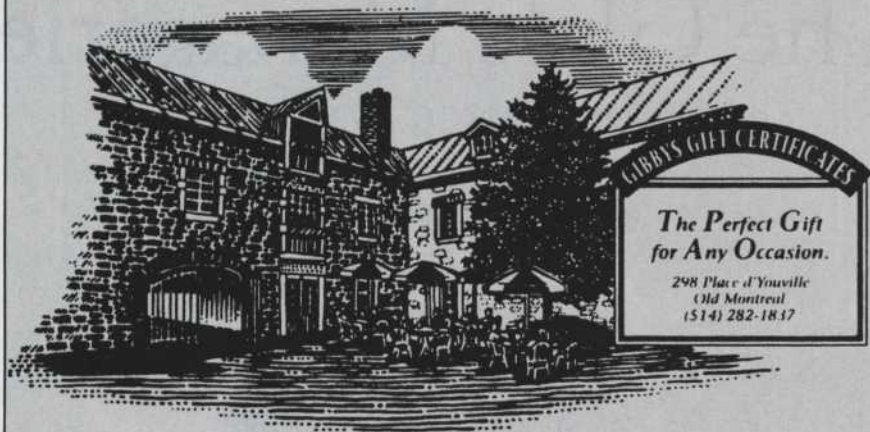
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About the playwright  
**Tennessee Williams**  
and

## **The Glass Menagerie**

Tennessee Williams was born Thomas Lanier Williams in Columbus Mississippi in 1911 (died 1983), to parents C.C. Williams (a travelling shoe salesman) and Edwina Dakin Williams. Due to his father's frequent absences, Williams, his mother, and his older sister, Rose (born in 1905), lived with his maternal grandparents. When Williams was 12 years old, his family moved to St. Louis, Missouri, where the playwright spent what he termed as "Nine years in limbo" growing up in at least eight different apartments, during which time his parents incessantly argued and C.C. intimidated his son with demeaning and violent words and actions, such as taunting him with the nickname "Miss Nancy". In 1922, Williams' mother bought him a typewriter and he began writing stories to counterbalance the "snobbery" he was encountering in "middle American life".

Like the narrator in *The Glass Menagerie*, he worked days in the Continental Shoemaking branch of International Shoe Company (1931-1935) for sixty-five dollars a month, while writing stories at night. In 1935, his sister's mental disturbances began to be apparent. In 1937, while Williams was still away at university, his parents authorized a prefrontal lobotomy on Rose without informing him – an action which traumatized Williams, and which later in his career, led him to take full responsibility, financial and otherwise, for Rose's care.

Williams began work on *The Gentleman Caller* (later *The Glass Menagerie*), in 1943 at his mother's house in St. Louis. In May, his agent got him a contract with MGM as a scriptwriter, while he continued to work on *The Gentleman Caller*. Less than five months later, the studio exercised the six-weeks' lay-off clause in Williams' contract "in retaliation for (his) unwillingness to undertake another stupid assignment". The following year, he spent the summer in Provincetown and completed *The Glass Menagerie*. On December 26, *The Glass Menagerie* opened in Chicago, directed by Eddie Dowling and Margo Jones. Although it initially received a very poor attendance, Chicago critics kept it alive until it became a commercial triumph, earning Williams a \$1000 a week royalty. On March 31, *The Glass Menagerie* opened at the Playhouse in New York and Williams signed over half the rights to his mother. In the same year, the play went on to win the New York Drama Critics' Circle Award, the Sidney Howard Memorial Award of \$1,500 presented by the Playwright's Company, the Donaldson Award sponsored by Billboard, and the "Sign" Award from

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National Catholic magazine in 1950. Warner Brothers released the film version of *The Glass Menagerie*, screenplay by Williams and Paul Bernes and direction by Irving Rapper. The play was revived in New York in 1956, 1965, and 1975.

Other plays by Williams include *A Streetcar Named Desire*, *Summer and Smoke*, *Camino Real*, *Cat on a Hot Tin Roof*, *The Rose Tattoo*, *Orpheus Descending*, *Sweet Bird of Youth*, *Night of the Iguana*, *The Milk Train Doesn't Stop Here Anymore*, *Eccentricities of a Nightingale*, *Small Craft Warnings*, *Outcry*, *The Red Devil Battery Sign*, *Vieux Carre*, *A Lovely Summer for Creve Coeur* and *Clothes for a Summer Hotel*.

From *Tennessee Williams* by Felicia Hardison Londé, Frederick Ungar Publishing Company, New York, 1979.

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**MARTIN KINCH (Director)** Artistic Director and Executive Producer of Theatre Calgary from 1985-1991, Martin Kinch returns to Centaur having last directed *Travesties* at Centaur in 1978; and having previously directed the 1989 Theatre Calgary production of *Menagerie*. Martin is currently working on a screenplay. His adaptation of *A Christmas Carol* is now in rehearsal at Theatre Calgary. His 90-minute play, *On the Road Again* is in production on CBC Radio.

Producer of CBC-TV Drama from 1980-85, Co-Founder and Artistic Director of Toronto Free Theatre between 1972 and 1979; Assistant Director at Stratford for the Shakespearean Festival Season 1970/71; and Artistic Director of Theatre Passe Muraille (1970), his directing credits are extensive including work for the National Theatre School, Toronto's Festival of Underground Theatre, the St. Lawrence Centre and Birmingham Repertory Theatre, and Toronto Free Theatre to name a few. For Theatre Calgary, he has directed *Twelfth Night*, *Uncle Vanya*, John Palmer's *Making Brownies Like We Used To*, and most recently, *Amigo's Blue Guitar* (also for The Citadel) and his world premiere adaptation of *A Christmas Carol*.

Martin Kinch has also written for the stage, film, and television, and directed the 1975 video of *On the Job*. He has twice been a Chalmers Award Finalist (*Me?* in 1973 and *April 29, 1975* in 1975) and received the Queen's Jubilee Medal in 1977.

**Director's Note:** It's very easy to place the classics into boxes—one might even say coffins—that preserve them like pieces of jewelry. What is so exciting is to return to plays like *The Glass Menagerie* and feel the life pulsing through them and the strength with which they continue to live, and to speak of our lives.

**ANNE ANGLIN (Amanda Wingfield)** Anne Anglin last appeared as the cat, Mottyl, in *Not Wanted on the Voyage* in Toronto at Canadian Stage and Winnipeg's Manitoba Theatre Centre. Anne has performed at Centaur in such shows as *The Rez Sisters*, *Balconville*, and *'Night Mother*. Over the past twenty years she has acted in theatres across the country and in several CBC specials such as *Turning to Stone*. Most of her work has focused on original Canadian plays, acting and directing, with Theatre Passe Muraille in Toronto and the Blyth Summer Festival in Ontario.



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**TED ATHERTON (The Gentleman Caller)** Ted Atherton comes to Montreal direct from Theatre Calgary, where he played Claudio in *Much Ado About Nothing*; and from the Banff Centre's Advanced Actor's Workshop where he was Feste in *Twelfth Night*, directed by William Hutt. He is perhaps best known as Jeff in *The Sum of Us*. He starred in the Canadian Premiere at Theatre Calgary and in an extended run at the Bathurst St. Theatre in Toronto, where he is based. Also in Toronto, Ted originated the role of Rafe in *Brave Hearts* at the Buddies in Bad Times Theatre, and played Jamie in George F. Walker's *The Art of War*. *Menagerie* is not Ted's first encounter with Williams' nor will it be his last. He starred as Brick in *Cat on a Hot Tin Roof* at the Stephenville Festival and will reprise the role this winter at Neptune Theatre in Halifax. Ted recently received a Toronto Arts Council Grant to finish his first play, *Flesh and Blood*.

**KAREN BERNSTEIN (Laura Wingfield)** Karen Bernstein appeared last season at the Centaur Theatre as the Holocaust survivor, Lusya, in *A Shayna Maidel*. She has performed roles in theatres across the country including: Susan in *Once In A Lifetime* for the Shaw Festival; Catherine in *The Foreigner* at the Bastion Theatre in Victoria; Mary in *Salt-Water Moon* for the Sudbury Theatre Centre; and Katie in *I Ain't Dead Yet* at the Grand Theatre in London. She has done many shows for Young People's Theatre in Toronto, has performed for the Muskoka and Lighthouse Festivals, and recently portrayed Gutele Rothschild in a production of the musical *The Rothschilds* for Winnipeg Jewish Theatre. She spent two years performing and writing with the comedy troupe The Second City and her voice is heard in cartoon series and radio drama.

**DAVID EVERHART (Tom Wingfield)** David Everhart is pleased to be working at Centaur for the first time. Most recently, he was seen on stage in *Catching the Train* for Shadow Theatre in Edmonton. Other stage credits include *Amigo's Blue Guitar* (directed by Martin Kinch) for Theatre Calgary, *Artist Descending a Staircase* for Northern Lights Theatre, and *Femme Fatale* at the Vancouver Fringe. His film and television credits include *Two Brothers* for Blackmarket Motion Pictures and *Amigo's Blue Guitar* for Prime Media.

**STEVEN HAWKINS (Lighting Designer)** Steven Hawkins' design credits encompass major theatres across the country. For Centaur, he designed last season's production of *Balconville*, in addition to some twenty-six odd productions over the last 15 years. Other recent credits include *Lillies* at the National Arts Centre, *Fences*, a co-production with the National Arts Centre and Theatre Calgary, *A Christmas Carol*, *Amadeus* and *The Woman in Black for Theatre Calgary*, *The Cherry Orchard* for the Tarragon (for which he received a Dora nomination), *Tartuffe*, *La Maison Suspendue* and *Avant La Guerre* for Canadian Stage, and *Lillies* at the Passe Muraille. He has also designed for the Stratford Festival, the Shaw Festival, Theatre London, Theatre Plus, Young People's Theatre, the Manitoba Theatre Centre, the Grand Opera House in Belfast and the Old Vic in London.

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**LYNN McQUEEN (Stage Manager)** *The Glass Menagerie* is Lynn's first show this season as Stage Manager (C1). Last season, she stage managed *Good-night Desdemona (Good Morning Juliet)*, *Karla and Grif*, and *Blokes*. Previous Centaur credits include *The Affections of May*, *The Death of René Lévesque*, *Our Country's Good*, *Hank Williams: The Show He Never Gave*, *The Murder of Susan Parr*, and *Guys and Dolls*. Most recently, Lynn enjoyed stage managing *Democracy* and *Refuge of the Roads* this past summer at the Stephenville Festival in Newfoundland.

**GUIDO TONDINO (Set and Costume Designer)** Guido's association with Centaur dates back to Season 10 and since that time, he has designed *The Chain*, *Fire*, *The Zen of An Intelligent Machine*, *Salt-Water Moon*, *Moving*, and *Blood Relations* to name a few. A native Montrealer, he now resides in Calgary where he was Associate Director and Resident Designer for Theatre Calgary from 1986 to 1990. Most recently, for Theatre Calgary, he has designed *Much Ado About Nothing* and *Les Liaisons Dangereuses*. Last season his work was seen in Toronto at Canadian Stage and at the Tarragon Theatre. He has produced designs for most of the major theatres in Canada. In the U.S., his work has been seen at the Denver Centre and the Hartman Theatre as well as off-Broadway. He is pleased to be a member of United Scenic Artists and the Associated Designers of Canada.

**TIM WHYTE (Apprentice Stage Manager)** Tim returns to Montreal from the wilds of Calgary, Alberta where he was the Stage Manager for Alberta Ballet. Tim's travels with Alberta Ballet have taken him as far west as Nelson, B.C.; as far east as St. John's, Nfld.; as far south as Spokane, Wash.; and as far north as Grande Prairie, Alberta. Tim has attended the Banff Centre for the Arts for the past two summers; and was at the Centre as a Resident in the Summer Production Internship for Dance Stage Management. Tim attended Concordia University here in Montreal where he majored in Theatre. He is glad to be back and pleased to be working at Centaur again, having previously worked as a Technician in C2.



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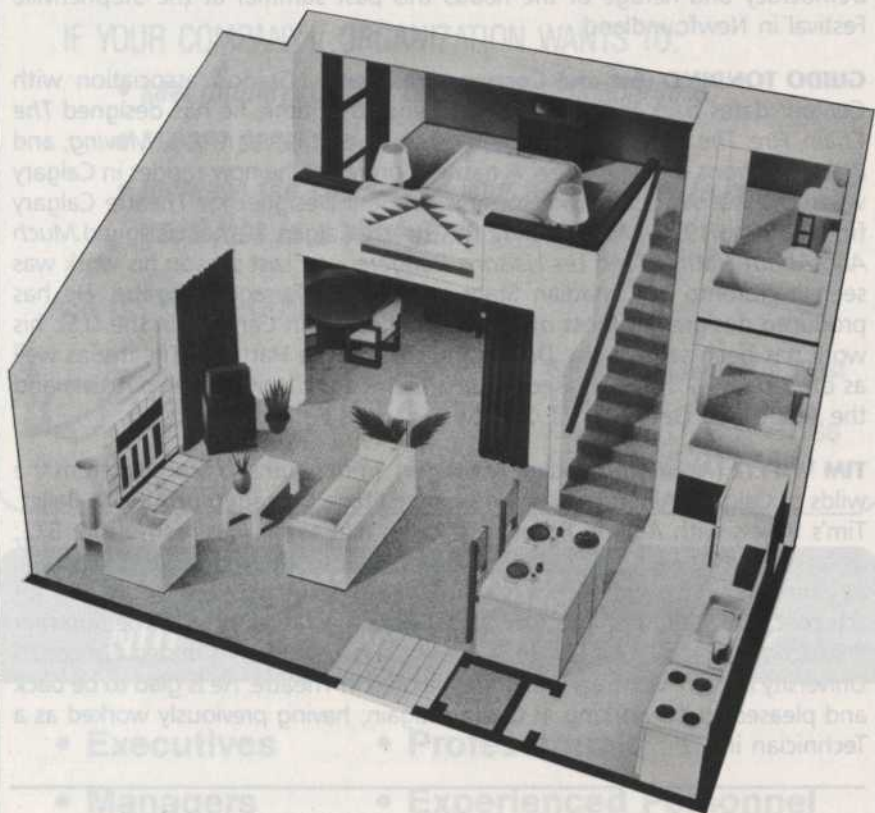
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**FOR THIS PRODUCTION**

Hair by Ben Robin & Ron Rolfe  
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**ACKNOWLEDGEMENTS**

Brohman Graphics, Program  
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Centaur Theatre Company is a member of the Professional Association of Canadian Theatre and engages Artist, who are members of Canadian Actors Equity Association, under the terms of the Canadian Theatre Agreement, Centaur Theatre Company performs under the auspices of the Centaur Foundation for the Performing Arts.

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