

MARCH 7 - APRIL 9, 2017 | QUADRACCI POWERHOUSE

*Play*  
**Guide**



# THE GLASS MENAGERIE

Written by **Tennessee Williams**  
Directed by **Mark Clements**

EXECUTIVE PRODUCERS **James E. and Mary K. Braza**  
ASSOCIATE PRODUCERS **Four-Four Foundation, Inc.**



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ARTISTIC DIRECTOR

**Chad Bauman**  
MANAGING DIRECTOR

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# SYNOPSIS

*The Glass Menagerie* is a memory play set in St. Louis in the 1940s. It tells the story of the faded southern belle Amanda, who frets constantly over her two live-in adult children—the painfully shy Laura and her restless poet brother, Tom. After great prodding, Tom brings home a possible suitor for Laura, but an unknown truth causes shockwaves in the family unraveling the delicate fantasies that keep them going.

## CAST



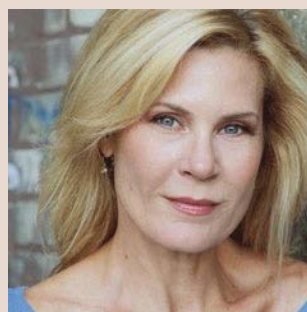
**Kelsey Brennan**  
LAURA



**Brandon Dahlquist**  
JIM



**Ryan Imhoff**  
TOM



**Hollis Resnik**  
AMANDA

## CREATIVE TEAM



**Mark Clements**  
DIRECTOR

**Philip Whitcomb**  
SCENIC DESIGNER

**Rachel Laritz**  
COSTUME DESIGNER

**Thomas C. Hase**  
LIGHTING DESIGNER

**Joe Cerqua**  
SOUND DESIGNER

**Jill Walmsley Zager**  
DIALECT COACH

**Jamie Cheatham**  
FIGHT DIRECTOR

**James Zager**  
MOVEMENT COACH

**JC Clementz**  
CASTING DIRECTOR

**Frank Honts**  
CASTING DIRECTOR

**Anne Jude**  
STAGE MANAGER

**Rebecca Lindsey**  
ASSISTANT STAGE MANAGER

**Victoria J. Morales**  
STAGE MANAGEMENT RESIDENT

**Daniella Wheelock**  
ASSISTANT DIRECTOR

# PRODUCTION HISTORY

## Tennessee Williams and *The Glass Menagerie*



Tennessee Williams, Image: Biography.com

Born on March 26, 1911 in Columbus, Mississippi as Thomas Lanier Williams, the second of three children of Cornelius and Edwina Williams. A traveling salesman and a man who loved to gamble and drink, Cornelius was rarely home, making him a distant presence in Tennessee's life. When Cornelius obtained a position at a shoe factory, The International Shoe Company, the family moved to a crowded, low-rent apartment in St. Louis, Missouri. It was there that Tennessee Williams began to write.

Williams first attended the University of Missouri in 1929 to study Journalism, but did not complete his degree, and upon returning home, Williams' father forced him to take work as a sales clerk at the shoe company. Williams once again turned to writing, battling depression and suffering a nervous breakdown. After recovering at his grandparents' home in Memphis, Williams returned to St. Louis and spent time connecting with poets through Washington University. In 1937, Williams enrolled in The University of Iowa and graduated the following year.

At age 28, Tennessee Williams moved to New Orleans, where he fell in love with the city and found his location for his play *A Streetcar Named Desire*. In 1944, *The Glass Menagerie* gained Williams his first critical acclaim, winning him a New York Drama Critics' Circle Award. In the 1960s, as Williams continued to face inconsistently harsh treatment from the press, he developed an unhealthy dependence on drugs and alcohol. Much to Williams' frustration, his brother, Dank Williams, committed him to the Barnes Hospital in St. Louis 1969 for addiction treatment. Upon his release, Tennessee Williams wrote more plays, a memoir, poems, short stories, and a novel.

*The Glass Menagerie* premiered in Chicago in 1944 to timid audiences, but after enthusiastic support by Chicago Critics Ashton Stevens and Claudia Cassidy, the audiences grew, and producers moved the play to Broadway where it won the New York Drama Critics Circle Award in 1945.

The characters and story of *The Glass Menagerie* mimic Williams's own life more closely than any of his other works. It seems that Williams modeled the character of Tom after himself, Amanda after his own mother, the father after his own distant and emotionally abusive father, and fragile Laura (whose nickname in the play is "Blue Roses") after his mentally unstable older sister Rose. Williams, who was very close with his sister Rose growing up, was horrified to learn she had suffered a botched lobotomy in an attempt to treat her schizophrenia in 1943 during his absence from St. Louis. Left incapacitated and institutionalized for the rest of her life, Williams gave half of the royalties from *The Glass Menagerie* to his mother, and half the royalties from *Summer and Smoke* to Rose's care, ensuring her move from a state hospital to a private sanitarium. Many biographers of Williams say *The Glass Menagerie* was his homage to Rose, his way of paying tribute to her after being absent from her life during the lobotomy.

Williams wrote over twenty five 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 Hotel Elysee in New York City after choking on the cap of a bottle of Phenobarbital, a sedative drug. Williams left the bulk of his estate to ensure Rose's continued care (Rose died in 1996), leaving nothing to his brother Dank Williams, from whom he was estranged since Dank placed him in the hospital in 1969.



Laurette Taylor as Amanda in the 1945 Broadway Premiere of *The Glass Menagerie*.



Tennessee and Rose Williams near the Shubert Theater, New York, 1981 Image: Getty Images



# OUR PRODUCTION

Featured Artist: **Jill Walmsley Zager**

As Milwaukee Rep's Voice and Dialect Coach, Jill's work, though seamlessly integrated, remains at the forefront of every production on which she assists. That work "includes everything that comes out of an actor's mouth, whether that is spoken text or screaming or crying or singing. Any kind of sound they make would be something that would be in my wheelhouse and jurisdiction." She cites her varied background as an opera singer and actor for twenty-five years as the starting point for her interest in the field. As a singer, she worked in a variety of different languages, and gained an ear for accents and dialects. "Once I decided I no longer wanted to be on that side of the stage," says Jill, "I really considered where I wanted to place my interest, so I found an incredible program between Northwestern University and the Central School of Speech and Drama in London." It was there that she earned her MA in Vocal Performance with a Dialect Concentration.



Jill describes her work as a dialect coach as consistently flexible to the needs of the show. "Every show is different and each actor approaches this work with his or her own process. Some come with a clear idea of what they'd like to do, others like to come without a preconceived idea. Either way, I help and support the actor and director in finding the sound of the show and in achieving the overall goal which is to release the story."

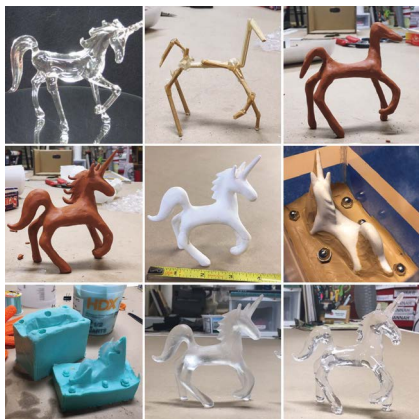
In regards to her work on *The Glass Menagerie*, Jill expresses her love for Tennessee William's "poetic" language. She explains, "It is heightened, but so perfectly written and beautiful that if the rhythms and the music is observed, it is a masterpiece." A dialect coach in high demand, Jill is currently the resident voice coach for the Guthrie Theatre in Minneapolis. Technology has played a major role in their work so far, as she has had skype sessions with each actor. Before the show opens, Jill will fly in to view run thrus and work in person with the cast. She is particularly grateful for her strong working relationship with Hollis Resnik, who plays Amanda. The two have worked together several times and known each other for many years. Jill describes Resnik, "she is absolutely brilliant and Mark [Clements] has assembled a fantastic cast around her. Since we've worked together before we have a sort of shorthand together, and we know what is useful and helpful to the work." With the combined forces of Jill Walmsley Zager and Hollis Resnik, matched by the strength of the rest of the cast and creative team, this production is bound to mesmerize.

## *The Magic of Creating the Glass Unicorn:* Kathryn Dunham



To create Laura's most prized glass animal in her menagerie, the unicorn, Assistant Props Director and Artisan Kathryn Dunham spent extensive time studying and devising a method to create a durable, glass like unicorn she could mold herself to be the style and size needed for the stage. Creating the first unicorn (she is creating four to use throughout the run) took Dunham 85 hours, and that is not even including the time she spent researching and preparing! Each successive unicorn took 37 hours to create.

*Continued on Page 6*



Photos of the process provided by Kathryn Dunham (first photo at top left is photo sent by the designer).

## STEPS:

1. Sculpt Unicorn out of Sculpey Clay and bake
2. Make a two part silicone mold of Sculpey Unicorn
3. Cast a white plastic Unicorn in the Silicone Mold
4. Remove plastic unicorn, sand and buff
5. Create a 2 part mold around the Plastic Unicorn using Mold Star 15 Slow
6. Demold. Heat mold to 212 degrees
7. Mix Crystal Clear 200 two part resin. Hold at -29 inches Mercury for 10 min in Degassing chamber to remove microscopic air bubbles
8. Pour Crystal Clear 200 into Mold Star 15 Slow mold
9. After 8 hours, bake mold with Crystal Clear unicorn still inside at 150 degrees for 8 hours
10. Demold crystal clear unicorn. Dip in another mixture of degassed Crystal Clear 200
11. Full cure in 7 days

Props Director Jim Guy describes this production as "deceptively technical."

Tennessee William's describes the Wingfield apartment in his production notes as, "one of those vast hive-like conglomerations of cellular living-units that flower as warty growths in over-crowded urban enters of lower middle-class population..."

Set Model by Philip Witcomb

The yearbook used on stage is a period yearbook with replicated pages from yearbooks in the 1920/1930s!

The floor lamp on stage requires a 12V LED bulb, a bulb typically meant for RVs!



# MEMORY PLAY

**In his first few lines, Tom Wingfield declares, “The play is memory. Being a memory play, it is dimly lighted, it is sentimental, it is not realistic. In memory everything seems to happen to music.”**

Williams begins his production notes by stating, "Being a 'memory play', *The Glass Menagerie* can be presented with unusual freedom of convention." The term coined by Tennessee Williams is now understood as a play in which a lead character narrates the events of the play, which are drawn from the character's memory.

Not only does this play feature Tom, the narrator, moving in and out of the action of the play and directly addressing the audience, but, as explained in Tennessee Williams' brief biography earlier, the action of this play is loosely based on Williams' own memories. Laura and Amanda also weave in and out of revisiting their own memories throughout the story. Williams' plays *A Streetcar Named Desire* and *Summer and Smoke* are also often referred to as memory plays.

Other examples of memory plays include the 1970s works of Harold Pinter including *Landscape, Silence, A Kind of Alaska, Betrayal* and *Old Times*. In these plays, characters recite their personal interpretation of past events, and it is unclear to the audience if any of it is true. Brian Friel's *Dancing at Lughnasa* may also be described as a memory play of the five unmarried Mundy sisters told through the eyes of Michael, the son of the youngest of the sisters.

In reflecting on *The Glass Menagerie*, Artistic Director and director of the production Mark Clements comments, "To me the play is about selective memory, it's about regret, guilt. It's such a complicated play, but the messaging and the packaging that it's in is quite simple." Selective memory is a concept understood as information deliberately or unconsciously suppressed from memory either deliberately to avoid certain experiences or unconsciously as a result of trauma. Recent studies have supported evidence that memories suppressed for long enough can be completely erased from memory. Many people often use the term "selective memory" to describe more common situations where people recall experiences from the perspective they would like to remember, which may include leaving out different details or exaggerating others (as explained by Tennessee Williams in his stage directions below).

**“The scene is memory and is therefore nonrealistic. Memory takes a lot of poetic license. It omits some details, others are exaggerated, according to the emotional value of the articles it touches, for memory is seated predominately in the heart.”**

-Williams' stage directions  
for the first scene

**Being a “memory play,” *The Glass Menagerie* can be presented with unusual freedom of convention. Because of its considerably delicate or tenuous material, atmospheric touches and subtleties of direction play a particularly important part. When a play employs unconventional techniques, it is not, or certainly shouldn't be, trying to escape its responsibility of dealing with reality, or interpreting experience, but is actually or should be attempting to find a closer approach, a more penetrating and vivid expression of things as they are.**

-Tennessee Williams, in his production notes before *The Glass Menagerie*





# AMERICA IN

Set in the deepest economic downturn in the history of the United States, *The Glass Menagerie* tells the story of Tom, Amanda, and Laura Wingfield, a family living in St. Louis in 1937 surviving off of Tom's shoe factory salary. Deeply affected by a series of family malfunctions, the economic struggles of the 1930s compound the stresses of the Wingfields.

Triggered by the stock market crash of October 1929, the Great Depression saw a massive drop in consumer spending and investing, steep declines in industrial output, massive drops in wages, and rising levels of unemployment.

Franklin Delano Roosevelt's New Deal programs, including the Tennessee Valley Authority (built dams and hydroelectric projects to control flooding and provide electric power to the impoverished South) and the Works Project Administration (a permanent jobs program that employed 8.5 million people from 1935 to 1943) allowed for a process of slow economic recovery beginning after his 1933 inauguration. Though the economy began improving in 1933, a sharp recession hit in 1937 (the year *The Glass Menagerie* takes place), reversing many of the gains made in production and employment, and prolonging the effects of the Great Depression.

## BLACK TUESDAY

NEW YORK, TUESDAY, OCTOBER 29, 1929

### THE STOCK MARKET CRASH OF 1929

BY BARBARA SILBERDICK FEINBERG

NEW YORK, OCTOBER 29 — Another hurricane of legislation for the stock market today, as financial uncertainty fed on rumor and turned to panic. Frightened investors ordered their brokers to sell at any price, and the stock market crashed. Those on the floor of the Wall Street exchange waded in paper and tried to add up their losses.

It is believed those losses total billions of dollars. Thousands of accounts were wiped out as a record



Crowds Gathered On Wall Street As The Market Went Into Historical Decline

number of shares were traded. Some stocks were almost given away. Millions of shares traded hands.

Brokers on the floor of the Exchange have never seen a day like this. The shock on Wall Street spread to other exchanges and markets. It

was a country-wide collapse of security values in which losses were the most disastrous and far-reaching in the history of the stock exchange. There was some panic on the Chicago commodities exchange. Rumors spread from one end of the United



Americans realize Hoover's prediction in November 1929 that the Great Depression would "pass" was inaccurate. Unemployment increases, leaving millions unable to pay for food, and triggering nationwide food riots in

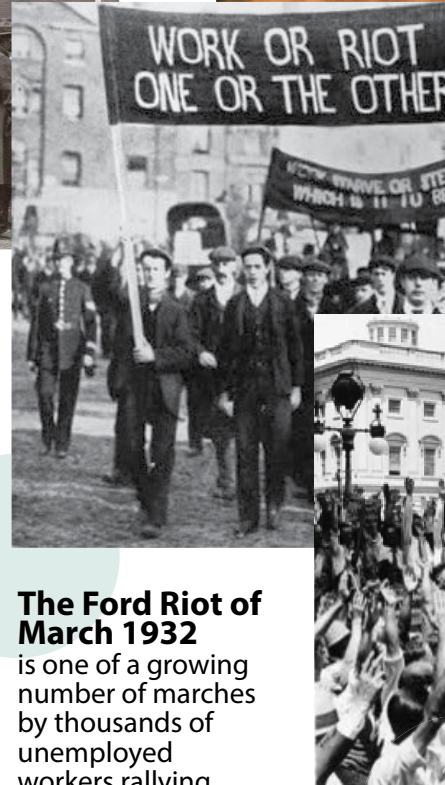
**February 1931.**  
Image: NuttyHistory.com

### October 29, 1929

The slow production and consumer spending collided with the steep stock prices, causing investors to drop extremely high quantities of stocks (12.9 million shares traded on October 24 and 16 million traded on "Black Tuesday," October 29). Factories and businesses slow production, lay off workers, and decrease wages. Image: Infogr.am

### March through November of 1930

sees the highest unemployment and poverty rate in the history of the United States. Unemployment began at 8.7% in 1930 and climbed to 23.6% by 1932. Lines for employment and food filled city streets.



### The Ford Riot of March 1932

is one of a growing number of marches by thousands of unemployed workers rallying together and demanding work. Image: Davrola.com



# THE 1930s



Despite FDR's best efforts from 1933-35 to establish banking programs and worker aide, factors like the Dust Bowl prevent an adequate supply of food or financial growth for farmers in **1934**.

Image: NuttyHistory.com



In **1936**, Roosevelt is re-elected for a second term, winning over every state but Vermont and Maine. Dorothea Lange photographs migrant workers living in California, which display to the public the nationwide plight of workers living in the United States, specifically those affected by the Dust Bowl.

Image: Dorothea Lange's "Migrant Mother" History.com



**1935** sees the rise of unions and social security under FDR. His 'New Deal' sees a slow growth in employment, and he is elected for a second term in November 1936.

Image: NuttyHistory.com



In **1932**, a bill promising a bonus for veterans is rejected by congress, which leads to a worker's march led by World War I veterans. FDR is elected by a vast majority over Hoover, and he begins to make changes in an effort to reverse the effects of the Great Depression. Image: NPR.org

An increase in unemployment triggers sequential riots at the Ford Motor plant and the Memorial Day Massacre in **1937**. The unemployment hops from 14.3% to 19% and is attributed to FDR's spending cuts. Roosevelt receives several billions from Congress to assist in the economic setbacks of the unemployment hike.

Image: Economicpopulist.org



Roosevelt attains a record-breaking third victory and sees the U.S. out of the depression from **1938-1941**. The Pearl Harbor attacks urge the United States to enter the war, which jumpstarts an increase in industry and helps the country regain economic stability.

Image: CDN.History.com

# WOMEN IN



In the early 1930s, women bore the primary responsibility of the wellbeing of their families and homes. Although most women during this time were “homemakers”, a handful of women held jobs outside of the home (75% being either nurses or school teachers). Other popular professions for women were typists, secretaries, and librarians. However, women were often discouraged from entering the workforce. Working women were accused of “stealing” jobs from men and abandoning their family in a time of need. In addition to the media rallying against working mothers, 26 state and local governments considered laws that would prevent women from working government jobs.

It was not until 1939, at the outbreak of World War II, that women were not only encouraged but needed in the workforce. Between the years of 1940-45, the percentage of women in the workforce increased from 27% to 37%. Women worked technical jobs and joined the nurse corps as well as armed forces to allow more men to be sent into combat. In preparation for war, women were tasked with joining the workforce and raising their families simultaneously.

Throughout the 1930s women made significant contributions both inside and outside of their homes, as shown in our timeline, continually progressing their level of independence.



Jane Addams wins the Nobel Peace Prize for her work with the poor.  
*Image: Jane Addams with immigrant children, dailykos.com*



Amelia Earhart flies solo across the Atlantic Ocean.  
*Image: USA Today*



35 women attend Eleanor Roosevelt's first press conference in which only women reporters are allowed to attend. During the first of 348 conferences, Roosevelt discusses political issues related to women and legislation. By holding these conferences, Roosevelt helps women reporters gain confidence and keep their jobs during The Great Depression.  
*Image: FirstLadies.org*



# THE 1930s

## WOMEN AND DATING

With the invention of the automobile, dating became less restricted making formal settings and “gentleman callers” a less popular way to get to know one another. Despite this change, Amanda invites Jim over in this fashion, and Laura is forced to get to know Jim with her mother only a room away.

Young people went for ice cream, out dancing, drove around, or went to the movies. As dating became more casual, the term “going steady”, as Jim uses to describe his current relationship status to Laura, emerged. This term represented the stage between dating and marriage and was usually marked with the exchange of sweaters/jackets, class rings, or notes. However, while young people enjoyed new freedoms, many married women experienced neglect and abandonment from their husbands as portrayed in *The Glass Menagerie*. The humiliation of unemployment caused men to start drinking or sometimes depart on long trips in the hopes of finding a job. Several struggling marriages stayed together simply because the cost of divorce was unfeasible.

Elizabeth Cowell becomes the first woman television announcer for BBC.  
Image: BBC



Ladies wearing wide legged trousers before a game of tennis.  
Image: VintageDancer.com



The outbreak of World War II creates job opportunities for women as men are sent into combat.



Many women's fashion styles in the 1930s are reflective of the constraints posed by The Great Depression. Because fabric was a commodity, styles resulted in shorter lengths, less bulk, and more form fitting silhouettes. Women gave ordinary housedresses feminine touches by adding bows, lace, and decorative buttons.

Image: University of Vermont





# HISTORY OF MOVIES

## Movies from the 1920s - 1950s

The 1930s, commonly known as “The Golden Age” of Hollywood, was a successful decade for the film industry. In the heat of the Great Depression, movies served as an escape from the rote routine of daily life. Movies proved to be one of the most popular pastimes during the economic crisis with 60-80 million Americans seeing at least one film a week (which cost ten cents at the time).

The 1930s introduced numerous full-length films, featured glamorous stars, and made significant advancements in both color and sound. Popular genres during this time included musicals, westerns, comedies, melodramas, and horror movies. Movies in this decade generally had an “escapist tone” which appealed to those, like Tom, who enjoyed the adventures on screen they could not have themselves.

### 1920s



An experimental stage for color and sound in film. Piano often accompanied film and eventually introduced synchronized sound. By 1927, Hollywood becomes the center of movie-making in the U.S and the silent film era comes to an end.



Silent film star Charlie Chaplin attracts large crowds with many of his landmark films. Through the use of comedy, Chaplin's films comment on the respective economic and political infrastructures of the time.

### 1930s



***The Wizard of Oz*, released in 1939, was one of the first all Technicolor films.**

In 1934, Technicolor officially changes cinematic story telling. This three-color subtractive process is formed by Kalmus, Comstock, and Wescott in 1932 after several years of experimenting with color and projection. Kalmus goes on to become co-founder and president of Technicolor Motion Picture Corporation, which becomes the most widely used color process until 1952. In the 1930s, colors were added to film to make them appear more like the “real” world, however, the colors were so vibrant they were surreal. (Using Technicolor raised a film's budget by nearly 50%).

### 1940s - 1950s



The years following World War II, theater attendance grew higher than ever (63% of the US population attending movies weekly). Films became more modern with advances in special effects, lighting, color, and sound. Additionally, movies produced during this time had a more realistic tone as compared to the 1930s.

Drive in theaters and outdoor screens take off across the country. TV enters homes and changes cinema forever.

# SOCIAL ANXIETY

Social anxiety plays a dominant role in the relationships of the play, just as it does in our society today. Laura's isolationist tendencies, difficulty participating in school, and unwillingness to communicate with Amanda, Jim, and Tom highlight the troubling affects of social anxiety.

When left unchecked, social anxiety manifests in a fear that can turn people off completely from social situations. Through the Department of Psychology of Stockholm University, a study was conducted on Social Anxiety Disorder (SAD), characterized by the fear of being scrutinized by others, with concepts closely linked to shame. The aim of the study "was to investigate: 1) if persons with SAD differ from healthy controls on shame and guilt, 2) if shame, guilt, depressive symptoms, and social anxiety are associated in persons with SAD, and 3) if CBT (cognitive behavioral therapy) can reduce internal shame in patients with SAD" (Hedman, Strom, Stunkel, and Mortburg). Through the study, they learned that the habits and fears developed through SAD manifest differently based on the individual and their circumstance, but may

present themselves as solitary, isolationist, internal habits or external habits such as drinking to temporarily quiets anxiety. They found that most cases of SAD stem from a negative self-image. Through cognitive behavioral therapy, patients learned to deal with the negative anticipatory reactions during social interaction. Ultimately the study revealed that cutting down on the negative thought process at the beginning of social interactions benefitted those affected by the disorder.



CELIA KEENAN-BOLGER AS LAURA WINGFIELD IN THE 2013 BROADWAY REVIVAL OF THE GLASS MENAGERIE, IMAGE: THE PARIS REVIEW

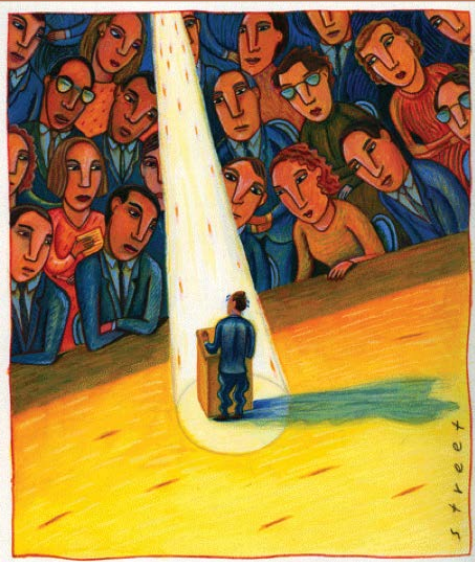


Image: Maundaythinking Wordpress

Resources today vary greatly from those present early 1930s, when doctors referred to the disorder as "peculiarities" in patients. Rather than a complex condition, it was listed as a "social neuroses". Research in the 50s and 60s isolated social phobias from simpler ones, and saw breakthroughs in behavioral therapy. The disorder was not listed in the DSM (Diagnostic and Statistical Manual of Mental Disorders) until the 1980s, and was only listed as a fear of performance situations until 1994, when social anxiety was listed in the manual as a unique condition separate from generalized phobia. Modern resources continue to grow, and a wealth of information about group sessions, helpful articles, control groups, and exposure therapy are available at [SocialPhobia.org](http://SocialPhobia.org).

*Social anxiety can increase paranoia and alter a person's perception of others around them. Outsiders look more watchful and larger-than-life to people with anxiety issues, and fear can lead to the paranoia of emotional harm.*



# GLOSSARY

## of Terms & Historical References

### TERMS

**BEAU** A boyfriend of a woman or girl. Amanda is very concerned with Laura finding a beau. Amanda claims she had many beaus when she was young.

**COTILLION** A ball at which young ladies are presented to society. Amanda puts on the dress she wore when she led a cotillion years ago when preparing for the gentleman caller to come to dinner.

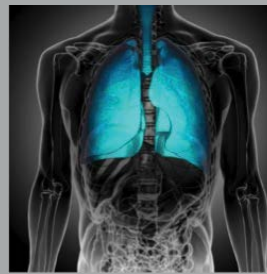
**LIGHT FANTASTIC** Taken from the phrase "trip the light fantastic" meaning to dance. Tom claims that his father skipped the light fantastic out of town, which is a light way of saying that their father left them.

**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 his jalopy.

**MENAGERIE** A collection of wild and exotic animals encaged and on display. Laura's most prized possession is her glass menagerie.

**VICTROLA** An antique record player. Laura loves playing the family's Victrola, but Amanda yells at her to not play it.

**PLEURISY**, referred to in *The Glass Menagerie* as Pleurosis, is an inflammation of the lungs' outer layer of tissue. While presented in the play as a shortening of Laura's leg, the condition originates usually from a viral infection in the pleural lining. The condition causes pain as the lungs expand during inhalation. Modern cases of the infection require a variety of x-rays, blood work or even EKG scans, as some cases stem from a heart condition. While the source of the disease varies from person to person, traditional treatment includes antibiotics, as well as chemotherapy if scanning finds tumors in the pleura. The condition is not connected to Laura's leg; the inflammation makes her a little more fragile due to its crippling effect on the lungs, and the healing process further isolates her from society.



This diagram shows dramatic effects of pleurisy on the lungs.  
Image: Medical News Today



An x-ray showing a transparent, healthier lung on the left, and a lung inflated with Pleurisy on the right.  
Image: Info Health.net

### HISTORICAL REFERENCES

**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 Caucasian and African-American 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 World's 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 (1937-1938) and the Chicago Cubs (1938-1941) and later became 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."

**HOGAN GANG** The Hogan Gang was an Irish crime gang in St. Louis, led by "Jelly Roll Hogan", who were 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.



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Film strip (icon) by Diego Naive from the Noun Project



# VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.

The Ticket Office is visible on the left upon entering the Wells Street doors. The Quadracci Powerhouse is located on the second level and can be accessed via the escalator or elevator.



## THE REP VALUES YOUR SUPPORT



### Financial support enables The Rep to:

- ★ Advance the art of theater with productions that inspire individuals and create community dialogue;
- ★ Provide a richer theater experience by hosting Rep In Depth, TalkBacks, and creating PlayGuides to better inform our audiences about our productions;
- ★ Educate over 20,000 students at 200+ schools in the greater Milwaukee area with Rep Immersion Day experiences, student matinees, workshops, tours and by making connections with their school curriculum through classroom teaching programs such as Reading Residencies and School Subscriptions;
- ★ Maintain our commitment to audiences with special needs through our Access Services that include American Sign Language interpreted productions, captioned theater, infrared listening systems and script synopses to ensure that theater at The Rep is accessible to all;
- ★ Educate the next generation of theater professionals with our Emerging Artist Program which gives newly degreed artists a chance to hone their skills at The Rep as they begin to pursue their theatrical careers.

We value our supporters and partnerships and hope that you will help us to expand the ways Milwaukee Rep has a positive impact on theater and on our Milwaukee community.

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