



Presents

TENNESSEE WILLIAMS'
**The Glass
Menagerie**



Michelle Federer and Kevin Isola in a scene from
The Old Globe production of *The Glass Menagerie*
Photo by Craig Schwartz

STUDY GUIDE

This Study Guide is prepared by the Education Department for students and teachers participating in The Old Globe Free Student Matinee Program.

For more information about The Old Globe's Education programs please see our website www.TheOldGlobe.org or call the Education Department at (619) 231-1941

WELCOME

We are pleased to welcome San Diego students and teachers to The Old Globe and to this production of Tennessee Williams' *The Glass Menagerie*.

Our Teaching Artists have visited classrooms to assist in preparing students for their visit to the theatre. This Study Guide has been created to further the students' exploration of the play and its themes.

We hope that you will find the information and activities useful and that you will share your ideas and experiences with the play with us.

TABLE OF CONTENTS

Welcome and Contents	Page 1
Tennessee Williams	Page 2
Letters on <i>The Glass Menagerie</i>	Page 3
I Am More Faithful Than I Intended to Be	Page 4
About the Play	Page 6
Words to Know	Page 8
Tools for Reflection	Page 10
Questions to Consider	Page 11
Your Turn	Page 11
Resources	Page 12
Education Donors	Page 13



TENNESSEE WILLIAMS (1911 - 1983)

The following is excerpted from an article written by Mel Gussow, published in The New York Times on February 26, 1983, one day after the playwright's death.

Tennessee Williams, whose innovative drama and sense of lyricism were a major force in the post-war American theater, was the author of more than 24 full-length plays, including *The Glass Menagerie*, *A Streetcar Named Desire*, and *Cat on a Hot Tin Roof*. He had a profound effect on the American theater and on American playwrights and actors. He wrote with deep sympathy and expansive humor about outcasts in our society. Though his images were often violent, he was a poet of the human heart.

The Glass Menagerie, his first success, was his "memory play." Although seldom intentionally autobiographical, his plays were almost all intensely personal – torn from his own private anguishes and anxieties. He remembered his sister's room in the family home in St. Louis, with her collection of glass figures, as representing "all the softest emotions that belong to recollection of things past." But, he remembered, outside the room was an alley in which, nightly, dogs destroyed cats.

His basic premise, he said, was "the need for understanding and tenderness and fortitude among individuals trapped by circumstance." The most successful serious playwright of his time, he did not write for success but, as one friend said, as a "biological necessity."

Thomas Lanier Williams was born in Columbus, Miss., on March 26, 1911. His mother, the former Edwina Dakin, was the puritanical daughter of an Episcopal rector. His father, Cornelius Coffin Williams, was a violent and aggressive traveling salesman. There was an older daughter, Rose (memorialized as Laura in *The Glass Menagerie*), and a younger brother named Walter Dakin.

While his father traveled, Tom was mostly brought up overprotected by his mother — particularly after he contracted diphtheria at the age of 5. By the time the family moved to St. Louis, young Tom retreated into himself. He made up and told stories, many of them scary.

In the fall of 1929 he went off to the University of Missouri to study journalism. When his childhood girlfriend, Hazel Kramer, also decided to enroll at Missouri, his father said he would withdraw him, and succeeded in breaking up the incipient romance. It was his only known romantic relationship with a woman. In a state of depression, Tom dropped out of school and, at his father's instigation, took a job as a clerk in a shoe company. It was, he recalled, "living death."

To survive, every day after work he retreated to his room and wrote — stories, poems, plays — through the night. The strain finally led to a nervous breakdown. Sent to Memphis to recuperate, the young Mr. Williams joined a local theater group. He eventually returned to his studies at the University of Iowa in 1937, where he wrote a number of plays. Sadly, around the time of his graduation in 1938, his sister lost her mind. The family allowed — with subsequent recriminations — a prefrontal lobotomy to be performed, and she spent much of her life in a sanitarium.

At 28, Thomas Williams left home for New Orleans, where he changed his style of living, as well as his name. It was a reaction against his early inferior work, published under his real name. It was a college nickname, given because his father was from Tennessee.

In New Orleans he discovered new netherworlds, soaking up the milieu that would appear in *A Streetcar Named Desire*. He wrote stories, some of which later became plays, and entered a Group Theater playwriting contest. He won \$100 and was solicited by the agent Audrey Wood, who became his friend and adviser. "Miss Wood," as she was universally known, got him a job in Hollywood writing scripts for Metro-Goldwyn-Mayer. He began writing an original screenplay, which was later rejected.

Still under contract, he began turning the screenplay into a play titled *The Gentleman Caller*, which slowly evolved into *The Glass Menagerie*. On March 31, 1945, five days after its author turned 34 years old, it opened on Broadway and changed Mr. Williams' life, and the American theater.

His second masterpiece, *A Streetcar Named Desire*, opened in December, 1947, and was an even bigger hit than *The Glass Menagerie*. It won Mr. Williams his second Drama Critics' award and his first Pulitzer Prize. He won his second Pulitzer for *Cat on a Hot Tin Roof* in 1955.

For many years after *Streetcar*, almost every other season there was another Williams play on Broadway (and a one-act play somewhere else). Soon there was a continual flow from the stage to the screen. And he never stopped revising his finished work. For more than 35 years, the stream was unabated. He produced an enormous body of work, including more than two dozen full-length plays; all of them produced a record unequaled by any of his contemporaries.

He died in his New York apartment in 1983, one year after his final play, *A House Not Meant to Stand*, premiered in Chicago. He was 71 years old.



Vivien Leigh and Marlon Brando in *A Streetcar Named Desire* (1951)

LETTERS ON THE GLASS MENAGERIE

By Tennessee Williams

From Tennessee Williams' Letters to Donald Windham, 1940-1965. Edited with comments by Donald Windham. New York: Penguin Books, 1976, 1977.

*These excerpts were selected from the published letters of Tennessee Williams to his friend Donald Windham. In them, Williams writes about the original production of *The Glass Menagerie* which he refers to at first as "*The Gentleman Caller*."*

April 22, 1943

I am out of cigarettes and very nervous so I cannot write much of a letter. I have been writing with tigerish intensity on "*The Gentleman Caller*" every day, and today I felt like I was going to just blow up, so I quit. What I am doing to that quiet little play I don't know.

July 28, 1943

"*The Gentleman Caller*" remains my chief work, but it goes slowly. I feel no overwhelming interest in it. It lacks the violence that excited me, so I piddle around with it. My picture work is to make a scenario out of "*Billy the Kid*" material—as good an assignment I could hope for, but I am lazy about it and barely am started.

July ?, 1944

I have just finished the "*Caller*" and am slowly retyping it. I think I will submit the short version first and if people like it, will add the rest. It is not a very exciting business but it keeps me occupied while I wait for the energy to do something more important.

August 18 or 25, 1944

Have finished "The Caller." No doubt it goes in my reservoir of noble efforts. It is the last play I will try to write for the now existing theater.

December 18, 1944

(At this time, *The Glass Menagerie* was rehearsing in Chicago.)

We're having a bloody time of it here — as expected. Yesterday, Sunday evening, I thought the situation was hopeless — as Taylor was ad libbing practically every speech and the show sounded like the Aunt Jemima Pancake hour. We all got drunk, and this A.M. Taylor was even worse. I finally lost my temper and when she made one of her little insertions I screamed over the footlights, "My God, what corn!" She screamed back I was a fool and playwrights made her sick — then she came back after lunch and suddenly began giving a real acting performance — so good that Julia and I, the sentimental element in the company, wept. So I don't know what to think or expect . . .

January 11, 1945

It is four A.M. but I feel like talking to you a little. The show is doing swell now. Weekends almost capacity and other nights about fifteen hundred and still building. So it looks like we'll remain here — they're selling tickets up till Feb. 10th. Everybody except Dowling is eager to get into New York — especially Laurette. She gets better all the time. However I guess it's wise to milk Chicago a little before we face another set of critics.

March 8, 1945

"The menagerie" is no lie about this company — and neither is glass! I sometimes wonder if we'll all really get to New York in one piece. The play backstage is far more exciting than the one on!

I AM MORE FAITHFUL THAN I INTENDED TO BE

By Edwina Dakin Williams,
Mother of Playwright Tennessee Williams

Despite advice from theatrical friends that *The Glass Menagerie* would never be a success because of its fragile plot and unhappy ending, Mr. (Eddie) Dowling went ahead trying to raise money. Some of the backers wanted Tom to change the ending and allow the sister and gentleman caller to fall in love but he firmly refused. Finally Mr. Dowling persuaded Louis J. Singer, a banker who had put money into a few Broadway productions, to invest \$75,000 and the four parts of Menagerie were then cast. Mr. Dowling was to be the son, Laurette Taylor the mother, Julie Haydon the sister, and Anthony Ross the gentleman caller.

Chicago was chosen for the out-of-town opening. Tom asked me to come up and I was delighted, but at attending my first premiere and at the feeling my son needed me. . . .

. . . The evening of the premiere was the night after Christmas, Tuesday, December 26, 1944. Everything seemed against the play, even the weather. The streets were so ice-laden we could not find a taxi to take us to the Civic Theatre and had to walk. The gale blowing off Lake Michigan literally hurled us through the theater door.

This was the first of Tom's plays I had seen, unless you count *The Magic Tower*, and I was thrilled to think he had created a play without a wasted word and one in which every moment added drama. I don't think there's been a play like it, before or since.

The audience seemed spellbound throughout and particularly when Mr. Dowling stood to one side of the stage and uttered the words. "I didn't go to the moon, I went much further — for time is the longest distance between two places . . . Oh Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be! I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest stranger — anything that can blow your candles out!"

THE GLASS MENAGERIE



THE PLAYBILL
FOR THE PLAYHOUSE

At this moment, in the corner of the stage behind a thin veil of a curtain, Julie bent low over the candles in her tenement home as Mr. Dowling said sadly, "— for nowadays the world is lit by lightning! Blow out your candles, Laura and so good-bye"

And the curtain dropped slowly on the world premiere of *The Glass Menagerie*.

At first it was so quiet I thought the audience didn't like the play. . . . Then, all of a sudden, a tumultuous clapping of hands broke out. The audience had been recovering from the mood into which the play had plunged it. . . .

. . . .I wanted to congratulate Laurette, who had brought down the house with her amazing performance as Amanda Wingfield, the faded, fretful, dominating mother lost in the dream world of her past, bullying her son into finding a gentleman caller for his abnormally shy sister.

I entered Laurette's dressing room, not knowing what to expect, for she was sometimes quite eccentric. She was sitting with her feet propped up on the radiator, trying to keep warm. Before I had a chance to get a word out, she greeted me.

"Well, how did you like you'seff, Mis' Williams?" she asked.

I was so shocked I didn't know what to say. It had not occurred to me as I watched Tom's play that I was Amanda. . . .

. . . .Tom has contradicted himself when asked if the play were [sic] based on his life. Once he told a reporter it was a "memory play," adding, "My mother and sister will never forgive me for that." Then again, he denied it was autobiographical, calling it "a dream or fantasy play. The gentleman caller is meant to be a symbol of the world and its attitude toward the unrealistic dreamers who are three characters in this play."

I am not Amanda. I'm sure that if Tom stops to think, he realizes I am not. The only resemblance I have to Amanda is that we both like jonquils.

From: Remember Me to Tom. By Edwina Dakin Williams as told to Lucy Freeman. St. Louis: Sunrise Publishing Co., Inc.© 1936 by Edwina Dakin Williams, Walter Dakin Williams, and Lucy Freeman.



ABOUT THE PLAY

By Roberta Wells-Famula
Director of Education, The Old Globe

The Glass Menagerie is almost always described as a memory play. This is also the way Tennessee Williams described it. His stage directions in the script go into great detail to explain the setting and the mood he wanted for the play.

It is unusual for a playwright to provide such specific and detailed instructions in a script but Williams had a clear image in his mind and wanted to ensure that his play would be presented in the way he imagined it.

Here are some of the notes that Williams included in the script:

The Wingfield apartment is in the rear of the building, one of those vast, hive-like conglomerations of cellular living-units that flower as warty growths in over-crowded urban centers of lower middle-class population and are symptomatic of the impulse of this largest and fundamentally enslaved section of American society to avoid fluidity and differentiation and to exist and function as one interfused mass of automatism.

The apartment faces an alley and is entered by a fire-escape, a structure whose name is a touch of accidental poetic truth, for all of these huge buildings are always burning with the slow and implacable fires of human desperation.

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 predominantly in the heart.

The play begins with the entrance of the character, Tom. In Tom's first lines as he enters the stage, Williams provides even more instruction for future directors to follow when producing the play. Tom describes the sound and lighting of the play leaving no doubt in a director's mind as to what the play should look and sound like:

"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. That explains the fiddle in the wings."

Williams seems intent to ensure that the audience understands what he was up to when he created each character. Tom explains each and emphasizes the symbolism of their presence in the story:

"I am the narrator of the play, and also a character in it. The other characters in the play are my mother, Amanda, my sister, Laura, and a gentleman caller who appears in the final scenes. He is the most realistic character in the play, being an emissary from a world of reality that we were somehow set apart from.

But having a poet's weakness for symbols, I am using this character as a symbol; he is the long-delayed but always expected something that we live for.

"The fifth character in the play who doesn't appear except in a larger than life-size photograph hanging on the wall. When you see the picture of this grinning gentleman, please remember this is our father who left us a long time ago."

Williams sets the play during a particular historical period and Tom's character explains not only the time but the significance of the time and the mood of the period:

"To begin with I turn back time. I reverse it to that quaint period, the thirties, when the huge middle class of America was matriculating in a school for the blind. Their eyes had failed them, or they had failed their eyes, and so they were having their fingers pressed forcibly down on the fiery Braille alphabet of a dissolving economy.

"In Spain there was a revolution. Here there was only shouting and confusion. In Spain there was Guernica. Here there were disturbances of labor, sometimes pretty violent, in otherwise peaceful cities such as Cleveland – Chicago – St. Louis... This is the social background of the play."

The play is based on a short story that Williams had written as a sort of homage to his sister, Rose. He was quite devoted to her and her troubled existence weighed heavily on him. She had psychological problems that were not well understood at the time and she ended up having a lobotomy which left her to live a life with the mental capacity of a child. Williams was devastated by this and used his writing as a way to deal with his grief. The short story ultimately became *The Glass Menagerie* and its production made Williams a famous and wealthy man.

While the story is not truly autobiographical, it does draw on much of the author's experience and so it makes sense that he would want to control how the play would be presented. And the character of Tom, who is understood to be Williams (whose real first name was Tom), deals with the pain of his inability to help his sister. In the closing lines as he describes his inability to forget her eyes and her face, he expresses his turmoil:

"Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be! ...I buy a drink, I speak to the nearest stranger- anything that can blow your candles out! ...Blow out your candles, Laura..."

WORDS TO KNOW

The Glass Menagerie contains numerous words and phrases that may be unfamiliar or strange to student audiences. You may want to take a few minutes to familiarize yourself with these terms before attending the performance.

Guernica – Artist Pablo Picasso was inspired to create a massive painting that evoked the horrors of war. He named it after the town in which thousands of innocent people were killed in a bombing on April 26, 1937 during the Spanish Civil War.

Mastication – Chewing

Gentleman Caller – Boyfriend; Young man interested in dating a young woman. In the Old South a young man would be expected to visit a girl at her home where she might entertain a group of young people. Outright dating at the time was not acceptable so young people gathered at their homes and flirted and enjoyed each other's company in the presence of chaperones.

The Colored Boy – In the old south many white families had servants (this was after the end of the Civil War so these servants were paid laborers but were still considered of a lower class) and it was common to refer to them in this way. Today referring to a person in such a demeaning way is considered very offensive.

Business College – School for students to train for secretarial work. Typing, stenography, and other tasks needed for office work are the usual courses offered in this type of school. In the 1930s many women were joining the work force and gained valuable skills at such schools.

Victrola – An early type of record player that was wound with a crank to operate the turntable

Menagerie – A display of animals, mostly wild or exotic

Spinster – An unmarried woman. Another term often used is “old maid.” Both terms can be derogatory because the expectation in the early part of the 20th century was that a woman had not fulfilled her destiny if she was not married and raising a family.

Pirates of Penzance – One of many comic, light operas written by Gilbert and Sullivan

Pleurosis – An inflammation of the lungs

Mr. Lawrence (“that hideous book”) – D.H. Lawrence was a famous (some would have said, *infamous*) writer whose books were known for their overt depictions of sexuality – a taboo subject during the early part of the twentieth century. One of his most famous books, published in 1928, was *Lady Chatterley's Lover*. Many women professed horror at his books but they were widely read although, perhaps, in secret.

Sixty-Five dollars a month – A low, but not unusually so, salary during the 1930s. The average salary at the time was about \$1,500 so it would be a salary typical of someone fresh out of school – an entry level position.

Cathouse – House of ill-repute.

Garbo picture – Movie starring famed actress, Greta Garbo, whose movies were adored by the public. She was considered one of the great beauties of the time.

The Movies – In the 1930s a person could spend quite a bit of time in a movie theatre watching not just the movie itself, but Travelogues (short documentaries of fascinating places around the world); Newsreels (films that updated the public about current events – these were the days before television – and showed scenes of war, human interest stories, new products and inventions, etc.); and Organ Solos (at the time of silent movies theatres had an organist who would provide the soundtrack for the films. Once films had sound the organs were still in place in the theatres and for some years they continued to be played before and/or after the feature film); and vaudeville acts such as singers, dancers, comedians and magicians.

Fire escape – Tenement style houses and apartment buildings in cities have metal fire escapes that allow inhabitants to get out of the house quickly in the event of fire. Often people use these as a place to get outside without having to go all the way downstairs. For some, it is as close to a porch as they can get and they use it as such even though the landing is usually quite small.

Merchant Marine – “The Merchant Marine is the fleet of ships which carries imports and exports during peacetime and becomes a naval auxiliary during wartime to deliver troops and war materiel. According to the Merchant Marine Act of 1936: ‘It is necessary for the national defense... that the United States shall have a merchant marine of the best equipped and most suitable types of vessels sufficient to carry the greater portion of its commerce and serve as a naval or military auxiliary in time of war or national emergency...’ During World War II the fleet was in effect nationalized, that is, the U.S. Government controlled the cargo and the destinations, contracted with private companies to operate the ships, put guns and Navy personnel (Armed Guard) on board. The Government trained the men to operate the ships and assist in manning the guns through the U.S. Maritime Service.” Members of the Merchant Marine are referred to as mariners, seamen, seafarers, sailors. They are not Marines. “When training ended the person was “released from active duty” in the Maritime Service and went to sea in the Merchant Marine. Today the Maritime Service exists only in the Maritime Academies.” <http://www.usmm.org/>

Berchtesgaden – A beautiful area in Germany that was used by the Nazis for their officers’ pleasure. Hitler had a home there. There was also a famous hotel there that welcomed such guests as Goebbels and Himmler.

Chamberlain – Neville Chamberlain was British Prime Minister from 1937 to 1940. He is remembered, among other things, for his signing of the Munich Agreement in 1938 giving part of Czechoslovakia to the Nazis.

Cretonne – A printed cotton fabric usually used for upholstery, drapery, etc.

Irish – fish on Friday – In the play Amanda makes an assumption that an Irish person is Catholic and therefore eats fish on Friday – most practicing Catholics refrain from eating meat on Fridays during Lent but years ago Catholics abstained from eating meat on *all* Fridays. Fish was generally substituted.

Jonquils – A yellow flower similar to a daffodil.

Cake-walk – A light-hearted dance competition or musical chairs type game played in the late 1800s or early 1900s often in the southern states. Sweets or small cakes were offered as prizes to the winners.

Cotillion – A formal dance occasion

Malaria fever – A mosquito-borne disease that causes fever, weakness and sometimes death. It was often treated with quinine, a fever reducing drug.

Dizzy Dean – Popular baseball player of the 1930s known for bragging about his abilities although one of his most famous quotes was, “It ain’t braggin’ if you can do it.”

Southern behavior – Stereotypical idea of people from the south having particularly good manners. Southern people are often seen as more “genteel” than people from other parts of the country and some are proud of this reputation.

Domestic – Having skills (cooking, cleaning, sewing) that make one a good homemaker

Sons of planters – In the south, a “planter” was someone who owned a significant amount of property and wealth. Sons of planters inherited that wealth.

Mr. Edison’s Mazda lamp – Early light bulb standard (around 1909) for bulbs with a tungsten filament – an improvement over other bulbs of the era

Dandelion wine – Wine, often associated with southern states and summer months, made from the flowers of the dandelion

Century of Progress – A major exhibit in the 1933-34 Chicago Exposition (World's Fair), the exhibit was intended to highlight the century 1833-1933 but came to represent the modern world. The exhibit was wildly popular and helped create a feeling of hope for the future during the Great Depression.

Future of television – Television, in the 1930s, was an interesting concept but its possibilities were only beginning to be realized.

Dance “program” – In past centuries, a young lady attending a ball or dance would have a dance card or “program”. Gentlemen would ask to be included on her program and their names would be listed so that they could have a dance with the lady when it was their turn. Obviously, a young woman wanted as many names as possible on her program so that she would appear popular and so that she might meet eligible young men among whom she might find a prospective husband.

Stumblejohn – Clumsy or foolish person

Gay – Cheerful or happy. Many people today have stopped using this word to mean its original definition because they do not wish to be misunderstood to mean “homosexual.” The word is used in the play in its original definition.

Jalopy - Car

TOOLS FOR REFLECTION

Try some of the following activities before or after attending the production of *The Glass Menagerie*.

- Think about and remember something that happened years ago in your family. Write an opening paragraph about the incident briefly describing the only the characters and the setting. Read Tennessee Williams' opening description for *The Glass Menagerie*.

- Select one person who you think you will remember vividly as you grow older. Create a semi-realistic scene using real *and* imagined circumstances and events. Try using the time period or current events for symbolic effect in your dramatization of the scene. How far from your real memory of the person did your imagination take you? What elements of the event did you feel were best served by symbolism as you were imagining your dramatization? Why?

- Improvise a scene in which a parent and adult child argue over the child's eating habits. Have other students rewrite the scene as a script using some of the real conversation and anything they choose to add to make the scene more theatrical, more logical, more humorous, or more serious.

- Select one of the following sets of circumstances from *The Glass Menagerie* to be used as a basis for an improvisation:

- An extremely shy young woman prefers to stay at home and her mother wants her to go out and meet people
- A young man lies to his mother about where he has been going at night
- A young man talks back to his mother in a highly confrontational and sarcastic way
- A woman and a man meet for what they think is the first time and realize they knew each other years ago
- A young man realizes that a sweet and sensitive girl is interested in him but he has to tell her that he is dating someone else
- A woman tries to convince people over the phone to buy a product that she is selling. (try this with a second person performing as the customer on the phone)
- A man tries to convince his co-worker to take his job more seriously so he won't get fired

Perform the following given circumstances in complete silence:

- Select an object and imagine that it is your character's favorite thing. Examine the object for one minute.
- Imagine you are in a room in which all the lights have gone out. Find your way across the room in the dark.
- Imagine that you are remembering a particularly difficult moment in your life. Examine a room as if it is the place in which the difficult moment occurred.
- Select any of the scenes from the improvisation list above. Seated across from a scene partner play the scene without any words or movements. Simply look into the other actor's eyes and imagine the emotional impact of what happens in the scene.

QUESTIONS TO CONSIDER

Why does Amanda refer to Laura as "sister"?

Why does Amanda say "we" or "us" when talking about Laura's plight?

Why is it so important to Amanda that Laura have a gentleman caller?

Why might Tennessee Williams have chosen glass animals as the object of Laura's interest?

What symbolism might Williams have intended in the breaking of the unicorn's horn?

Why does Williams make a special point to have music included in the play?

How does the lighting and sound affect the audience's response to the story? How does it support the author's intent?

The scenic designer of The Old Globe's production of the play chose to symbolize the characters in his set design. What elements of the set seem to evoke each character?

YOUR TURN

On-line and Newspaper Reviews are written to comment on productions of plays and to give some insight about the show for the reader. Good reviewers learn something about the playwright and the history of the play before writing their reviews. They then watch the play with an eye for the quality of the acting, directing, and design of the production as well as the writing of the play. A reviewer analyzes the production itself not what the reviewer thinks the production *should* have been. The responsible reviewer shares his/her experience of attending the play with the reader in an effort to enlighten and spark interest in the show.

Write a carefully thought out review of The Old Globe's production of *The Glass Menagerie*. Share your review with others in your class and use the reviews as an opportunity to discuss varying opinions and how each reviewer came to her/his conclusions about the show.

Send the reviews to: The Old Globe, Education Department, P.O. Box 122171, San Diego, CA 92112. Or email to: rwells-famula@TheOldGlobe.org

FOR MORE INFORMATION

Further reading or exploration on Tennessee Williams, his writing and his life can be found in the following resources:

Memoirs, by Tennessee Williams; New York; Doubleday & C., 1975

Tennessee Williams: An Intimate Biography, by Dakin Williams and Shepherd Mead; New York; Arbor House, 1983

Tennessee Williams: Plays 1937 – 1955, by Tennessee Williams, Ed. Mel Gussow, and Kenneth Holditch, Library of America

Tennessee Williams: Plays 1957 – 1980, by Tennessee Williams, Ed. Mel Gussow, and Kenneth Holditch, Library of America

The San Diego County Office of Education has full lesson plans on *The Glass Menagerie* which can be found at: <http://www.sdcoe.k12.ca.us/score/glass/glasstg.html>



Kevin Isola, Mare Winningham and Michael Simpson in a scene from *The Glass Menagerie* at The Old Globe.
Photo by Craig Schwartz

The Old Globe's Education and Outreach Programs are supported by:

Donald and Darlene Shiley, The San Diego Union-Tribune, County Supervisor Pam Slater-Price, Bank of America, QUALCOMM, The City of San Diego Commission for Arts and Culture, The Shubert Foundation, Wells Fargo, American Express, Anonymous, California Bank and Trust, Mary Ann Blair Fund at The San Diego Foundation, Union Bank of California, AT&T, Nokia, U.S. Bank, Sempra Energy, Torrey Pines Bank, Peter Cooper and Norman Blachford, Starbucks Coffee Company, The County of San Diego Community Enhancement Program, The San Diego Foundation's Weingart-Price Fund, The Kenneth T. and Eileen L. Norris Foundation, Smith Barney, Carlos Malamud in honor of Mr. Isaac. C Malamud and Mrs. Agustina Malamud, National Corporate Theatre Fund, Samuel I. and Henry Fox Foundation, John and Marcia Price Family Foundation, WD-40, Cush Family Foundation, Nordstrom and Globe Guilders.