



INDIANA REPERTORY THEATRE

CHRISTEL DEHAAN
STUDENT MATINEE PROGRAM

at the Indiana Repertory Theatre



STUDY GUIDE FOR
THE GLASS MENAGERIE
BY TENNESSEE WILLIAMS, DIRECTED BY JAMES STILL

March 18 - April 1, 2025 | Janet Allen Stage



Lilly Endowment Inc.
A Private Philanthropic Foundation



Access/VSA
The Kennedy Center
A Jean Kennedy Smith Arts and Disability Program

Program Site 2024-2025



ALLEN
WHITEHILL
CLOWES
CHARITABLE FOUNDATION



THE GLASS MENAGERIE

by Tennessee Williams, directed by James Still



Content Spotlight

The Glass Menagerie contains:

Mild profanity; frequent references to Christianity; antiquated language about race, culture, and gender; smoking and drunken behavior on stage.

For more information, contact:

Anna Barnett
Education Manager
education@irtlive.com
317.916.4841

140 W. Washington Street
Indianapolis, Indiana 46204
irtlive.com

EDITOR

Anna E. Barnett
Education Manager

STAFF

Devon Ginn
Director of Inclusion & Community Partnerships

cara hinh
Associate Artistic Director

Richard J Roberts
Resident Dramaturg

Claire Wilcher
Education Assistant

Original Artwork
by Kyle Ragsdale

DESIGN

Noelani Langille
Multimedia & Design Manager

Faded Southern belle Amanda shares a cramped apartment with her two adult children, the painfully shy Laura and the restless poet, Tom. Perhaps a gentleman caller will bring the one thing they all desperately crave: hope. This colorful cast of outcasts and escapists invents beautiful language to survive their drab lives. **Looking back at his own family with bittersweet tenderness, Tennessee Williams probes the depths of inescapable memory.**

Recommended for students in grades 7-12

The performance will last approximately 2 hours and 30 minutes, including a 15 minute intermission.

INSIDE

Planning Your Visit.....	3
Indiana Academic Standards.....	6
The Playwright.....	6
Synopsis.....	7
Williams’s Theatrical Innovations.....	8
The Williams Family and the Wingfield Family.....	9
Art Glass.....	9
Disability as seen in <i>The Glass Menagerie</i> : Moral, Charity, & Medical Assumptions about Disability.....	10
The 1930s.....	11
St. Louis.....	12
Discussion Questions.....	13
Writing Prompts.....	14
Activities.....	14
Resources.....	15
Glossary.....	16

PLANNING YOUR VISIT

GOING TO THE THEATRE



You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Please leave mobile phones, cameras, and other electronic devices at home or switch them off in your bag. While texting might seem private, the light and motion can be distracting for those nearby and on stage. Please wait to text until after the show.

For student matinees, you are welcome to enjoy food and drinks in the lobby areas. There will be concessions sold for \$1 apiece in the lobby at intermission.

When you notice the house lights dimming and going out, it is a gentle signal to settle into your seats before the start of the play.

While the play unfolds, please refrain from chatting with your neighbors. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. Your focus on the play helps ensure an uninterrupted experience for both the audience and the actors.

For the safety of everyone in the room, please remain in your seat and keep all hands, feet, and other items to yourself and away from the actors onstage or in the aisles.

To minimize disruptions, please remind yourself to use the restroom before the show or at intermission. You don't want to miss any exciting moments!

We encourage you to express your emotions during the play: laugh, cry, sigh, gasp! The more emotionally involved you are, the more you will enjoy the play.

Lastly, please remain at your seat and join in the applause during curtain call. This is a moment to show your appreciation for the performance, and it allows the actors a chance to express their gratitude for your attention.

Thank you for being part of our Theatre community, and enjoy the show!

PLANNING YOUR VISIT

STUDENT MATINEE ARRIVAL & PARKING INFORMATION

ARRIVAL & DISMISSAL

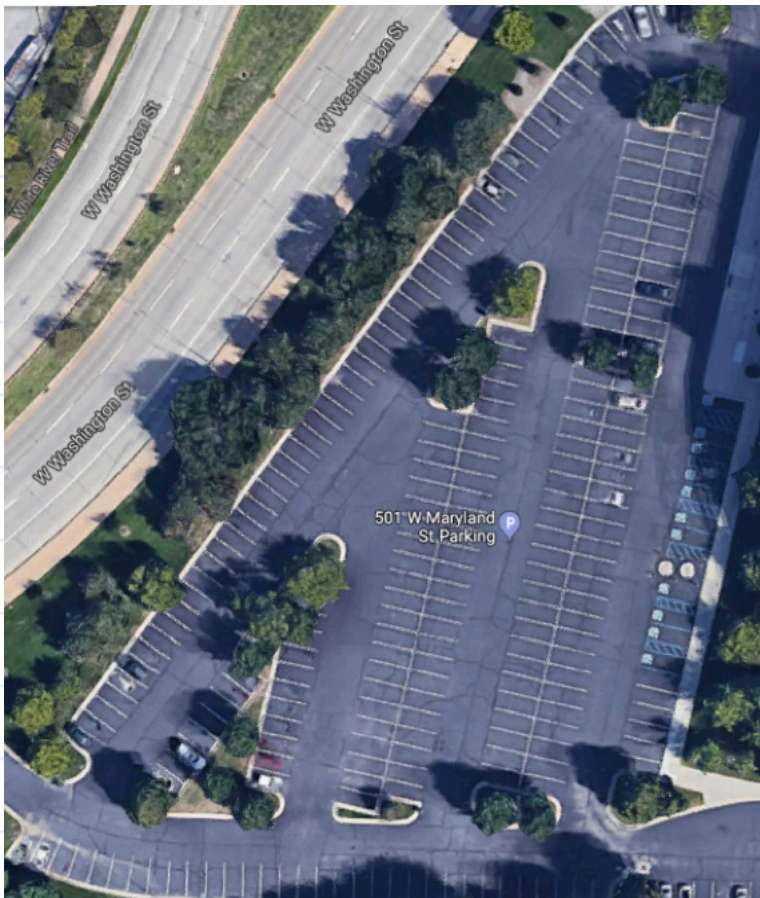
- IRT is located one-half block west of Circle Centre Mall on Washington Street, between northbound Illinois Street and southbound Capitol Avenue
- The physical address of IRT is 140 West Washington Street, Indianapolis, IN 46204.
- Groups should unload and load directly in front of the Theatre. (Do not block the entrance to Embassy Suites garage.) Please plan to arrive 20-30 minutes before your performance is scheduled to begin.
- You will be greeted at the curb by an IRT Staff Member and directed to the correct entrance.
- For shows on the Janet Allen Stage, students and teachers will take the stairs to the 4th floor.
- The teacher named on the reservation should check in with the IRT Education staff member stationed in the lobby.
- Your group will be ushered to your assigned seats.
- Students and chaperones should follow instructions of all IRT Staff for your safety.

LATE ARRIVAL

- If you believe that you are going to be late, please contact the IRT House Management at 317.635.5277. Provide a phone number and the name of the school so that Education staff may be in contact with you.
- You can contact IRT Education (education@irtlive.com) with non-emergency information on the day of the show.

PARKING

- Buses may park for free at Victory Field unless they are having an event - we will inform you if that is the case. The House Manager will give you a parking pass for each bus when you arrive. It should be displayed in the windshield.
- Continue east on Washington Street past the JW Marriott and turn left across Maryland Street into the Victory Field lot.
- **PLEASE NOTE that Victory Field no longer has public restroom spaces available. We apologize for any inconvenience.**
- See the map on the next page for full details.
- Additional parking options are located on the next page.
- **While IRT will make every effort to communicate parking information in advance, it is the responsibility of schools and drivers to make alternate arrangements.**



VICTORY FIELD PARKING MAP

Victory Field parking lot is located on the West side of the stadium. From IRT, continue west on Washington Street past the JW Marriott. Turn left on Schumacher Way, and cross Maryland Street into the Victory Field lot.

Some buses may need to double park in the lot. The image is of the Victory Field parking lot.

PLEASE NOTE that Victory Field no longer has public restrooms available to drivers. This is a change from years past. We apologize for any inconvenience.

Thank you,
Indianapolis Indians and
Indiana Repertory Theatre

ADDITIONAL PARKING OPTIONS

In the event that Victory Field is unavailable for free parking, here are some other potential options. **While IRT will make every effort to communicate parking info in advance, it is the responsibility of schools and drivers to make alternate arrangements.**

White River State Park: Paid surface parking is located on Washington Street, across from Victory Field. May require advance notice; event rates may apply. *(Approximately .6 mi from IRT.)*



Indianapolis Zoo: Paid parking is available on Washington Street, west of White River State Park. First come, first served. *(Approximately 1.2 mi from IRT.)*



Downtown Indy: Explore all available parking options at the Downtown Indy website. Buses are welcome to utilize street parking if all used spaces are paid.

CAR AND VAN PARKING OPTIONS

Ask a Theatre employee for a voucher that will reduce your parking fee to \$10. This voucher is available at Court Street Garage when attending an IRT show. This is only valid during the IRT's season.

Address for the Court Street Garage: 110 West Washington Street

PUBLIC TRANSPORTATION

IndyGo's Red Line, the city's rapid bus transit system, connects Broad Ripple and Fountain Square to the heart of downtown and other neighborhoods in Indianapolis. With buses running every 10-20 minutes and a stop directly next to the IRT on Capitol Avenue, the Red Line provides another convenient option for your transportation to the Theatre.

To plan your trip or for more information about the Red Line and other nearby routes, visit IndyGo.net or call IndyGo Customer Service at 317-635-3344.

INDIANA STATE STANDARDS

Seeing a performance of *The Glass Menagerie* at Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key academic standards to consider on your trip can be found by scanning this QR Code:



PLAYWRIGHT TENNESSEE WILLIAMS



Scan to see a list of his awards!



Check out this 1975 interview!



Thomas (Tennessee) Lanier Williams was born in Columbus, Mississippi, in 1911, the second of three children born to Cornelius Coffin (C. C.) Williams and Edwina Dakin Williams. The Williams's marriage was abusive and unhappy. C.C. was an alcoholic and physically violent to both his wife and children. When young Thomas was 8, the family moved to St. Louis, Missouri. This move was isolating to the boy and was the beginning of his lifelong battle with depression.

By high school Williams had begun to write poetry and stories. After graduation, he attended several colleges, with breaks to work in a factory and a period of hospitalization for a nervous breakdown. During his time in school, he received awards and publications for poems, short stories, and articles. After graduating from the University of Iowa with a B.A. in English in 1938, he adopted the name

Tennessee as a nod to his father's home state and his own Southern origins.

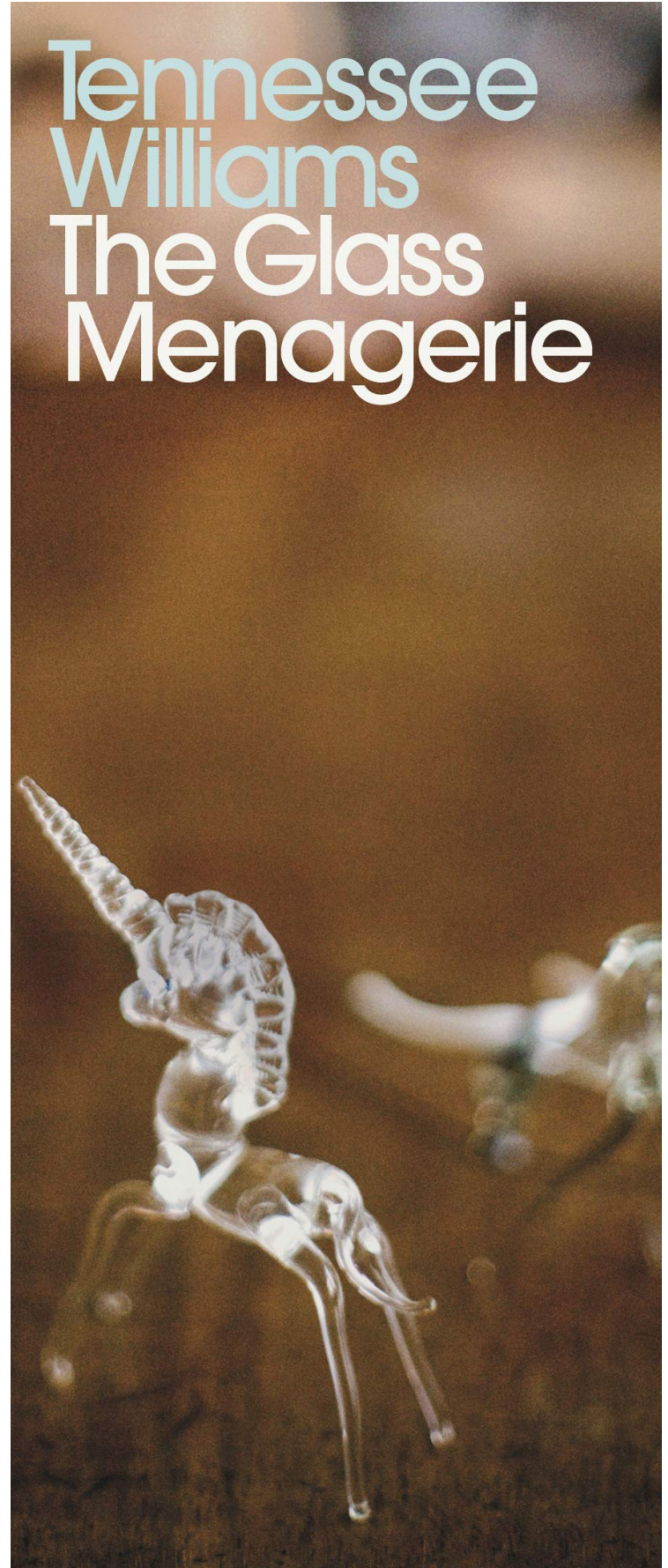
Upon winning a \$1000 Rockefeller Foundation grant in 1939, Williams moved to New Orleans, a town that would become a major influence in his work, to write for the Works Project Administration (WPA) and later as a contract writer for MGM studios. In 1945, Williams's first major play, *The Glass Menagerie*, earned critical success in both Chicago and New York, winning the New York Drama Critics' Circle Award. He repeated this success with his next work *A Streetcar Named Desire* (1948). This drama also garnered the Pulitzer Prize. His success continued with the Tony Award-winning *The Rose Tattoo* (1952) and *Cat on a Hot Tin Roof* (1955), the latter also earning a second Pulitzer. His play *The Night of the Iguana* (1961) won both a Tony and a New York Drama Critics' Circle Award. All of these plays were adapted into highly acclaimed movies starring the biggest actors of the day. Williams wrote the screenplays for all of the above films except *The Night of the Iguana*. His later plays were not as well received, but in 1980 Williams was awarded the Presidential Medal of Freedom for his body of work. While Williams is known as a Southern writer, he lived in various locations around the world.

Williams had a series of serious relationships, the longest and most stable being with Frank Merlo, his personal secretary. While they both had periods of infidelity, they lived with and cared for each other until Merlo's death from lung cancer in 1963. Throughout his adult life, but especially after Merlo's death, Williams battled depression, alcoholism, and drug abuse. He died in 1983, choking on a bottle cap while under the influence of drugs at the age of 71.

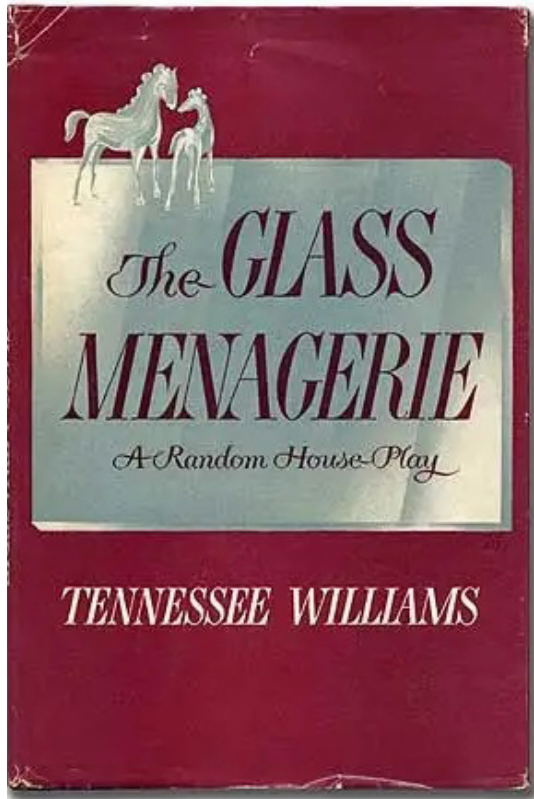
— THE STORY OF *THE GLASS MENAGERIE* —

The Glass Menagerie by Tennessee Williams is considered a masterpiece of 20th century American theatre and was the playwright's first major commercial and critical success. Set in a St. Louis tenement during the Depression, this memory play draws heavily from Williams's own life. The Wingfield family consists of mother Amanda, who was once a popular southern belle; son Tom, a disillusioned writer who supports the family by working a menial factory job; and daughter Laura, a painfully shy young woman whose physical impairment and childhood poor health make her a self-imposed recluse. The father abandoned the family long before the play begins, but remains a looming presence in their thoughts and from a large portrait on the wall.

As the play opens, Tom sets the stage with background about the sentiments of the country and his family at the time of the action. He is both narrator and participant in the memories that form the show and "breaks the fourth wall" by moving out of the story line at times to speak directly to the audience. Tom takes the audience to a time in his past when the family's finances are particularly low. Their mother learns that Laura has quit business college because her shyness makes it too difficult to be with the other students. Laura is content to listen to her phonographs and play with her collection of glass animals. Amanda continually talks of her own vivacious and privileged young adult life in the South, and she does not understand why her children do not behave like the people she knew in the past. Aware of her son's increasing unhappiness at his job and desperate to secure a future for her daughter and herself, she convinces Tom to invite a coworker to dinner in the hopes that this "Gentleman Caller" will find Laura attractive and want to date and eventually marry her. As the day of the dinner approaches, all three Wingfield family members are anxious for its success, but for very different reasons. Will the Gentleman Caller be the savior for which they all hope?



– WILLIAMS’S THEATRICAL INNOVATIONS –



In the production notes of *The Glass Menagerie*, Williams wrote:

Being a “memory play,” *The Glass Menagerie* can be presented with unusual freedom of convention. Because of its considerable delicate or tenuous material, atmospheric touches and subtleties of direction play a particularly important part. Expressionism and all other unconventional techniques in drama have only one valid aim, and that is a closer approach to truth. 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. The straight realistic play with its genuine Frigidaire and authentic ice-cubes, its characters who speak exactly as its audience speaks, corresponds to the academic landscape and has the same virtue of a photographic likeness. Everyone should know nowadays the unimportance of the photographic in art: that truth, life, or reality

is an organic thing which the poetic imagination can represent or suggest, in essence, only through transformation, through changing into other forms than those which were merely present in appearance.

These remarks are not meant as a preface only to this particular play. They have to do with a conception of new, plastic theatre which must take the place of the exhausted theatre of realistic conventions if the theatre is to resume vitality as a part of our culture.

—from *The Glass Menagerie: A Play*
(New York: Random, 1945) ix-xii.

This move away from realism was new to the American theatre in the 1940s, and reading through the script, the stage directions continue to direct this dreamlike quality. Williams felt that every aspect of a production was equally as important as the lines spoken to invoke the message of the play. The set, lighting, sound, props, and costumes all need to be considered as part of the production, not merely as a service to the acting. While this emphasis is common now, this was a new idea when *The Glass Menagerie* was written and is one of the many reasons why Williams is still studied today. When you come to the IRT to see our production, be sure to take time to look at the design display in the lobby that shows how our production teams integrate all these elements into the show.

To learn more about Williams’s influence on structure and theme in 20th century playwriting, please see the following articles:

The Poetry
Foundation



The Tennessee Williams
Annual Review



The Kennedy Center



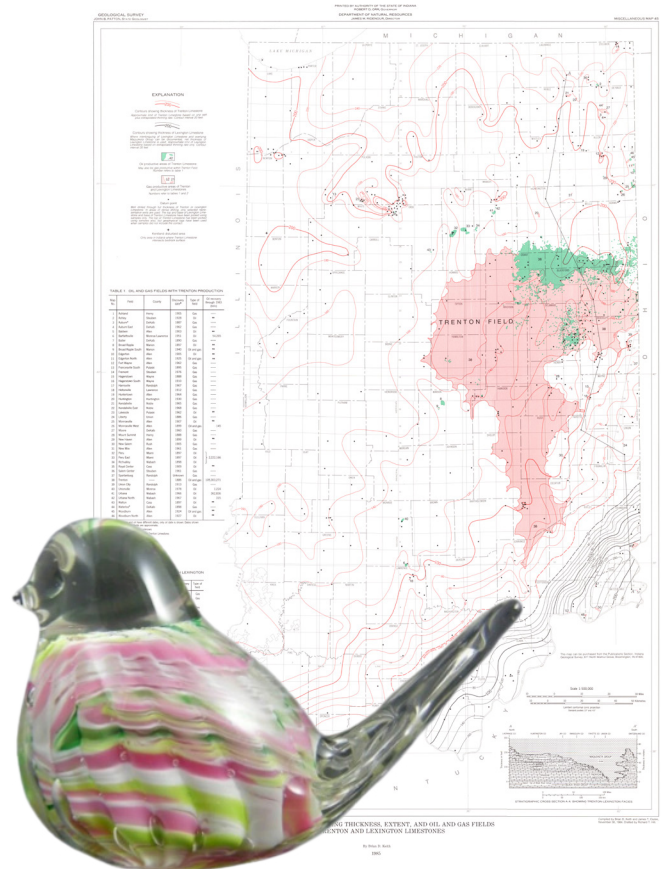
THE WILLIAMS FAMILY AND THE WINGFIELD FAMILY



While Tennessee Williams was known to put many aspects of his own life in all of his plays, *The Glass Menagerie* is his most autobiographical. To begin with, Williams and Tom share the same first name (Williams's birth name was Thomas) and the same initials. Like Tennessee Williams, Tom Wingfield works in a shoe factory in the 1930s, a job he hates, while longing to be a writer. Both the Wingfields and the Williamses moved from the Deep South to St. Louis, and both have absent fathers. Like Tennessee's mother, Edwina Williams, Amanda Wingfield comes from a more affluent families than her husband, and she struggles to keep her ideals of what makes a "good" home with reduced circumstances. Tennessee had an older sister named Rose who had schizophrenia and was eventually forced to have a frontal lobotomy which left her unable to care for herself. While it is not stated in the play that Laura has a mental illness, she is happiest in the dream world she has created for herself, and Williams stated that Laura was inspired by Rose. This play is clearly very personal to Williams, but his genius as a storyteller takes very personal memories and transforms them into a story that carries universal truths.

ART GLASS

Central Indiana has an interesting connection with this play: glass! In 1876 the Trenton Gas Field, an underground deposit of natural gas and oil the size of Connecticut, was discovered in Eaton, Indiana. Ten years later entrepreneurs from around the country began swarming the area to take advantage of the gas and the sand around the Great Lakes to make glass. Towns like Gas City and Gaston sprang into existence, and Muncie's population quadrupled in a decade. Not only were practical items like the iconic Coca Cola bottles and Ball canning jars made in Indiana, but dozens of artists produced art glass items as well. In Kokomo, there was a factory making opalescent glass for Tiffany lamps. Elwood became known for blown art glass pieces, including animals, and has an annual festival celebrating its history of decorative glass. While much of the gas was wasted during the boom and commercial production of glass products has mostly moved out of the state, the art of decorative glass remains an Indiana tradition, and you can still find artists creating beautiful pieces today. There is even a self-guided tour of art glass studios and factories that you can take to see the art in process.



DISABILITY AS SEEN IN *THE GLASS MENAGERIE*: MORAL, CHARITY, & MEDICAL ASSUMPTIONS ABOUT DISABILITY

by **Talleri A. McRae**, *IRT Access Consultant*

Many of society’s views or “models” of disability assume that having a disability is a bad thing to be judged, pitied, or fixed. For example, disability or difference has sometimes been judged through a “moral model” as a character flaw. Throughout history, people with disabilities have often been regarded as evil or morally flawed.

Using a “charity model,” disability is often reduced to being an object of pity in need of philanthropy to survive. This view of disability objectifies disabled bodies and minds, perhaps to make nondisabled audiences feel better about themselves—even subconsciously. (Think of any movie, TV show, or article where a disabled person exists primarily to help a nondisabled person grow or “be better.”)

Today, many people use a “medical model” to understand disability or difference as a problem to be fixed or cured. While it is true that medical differences and impairments can be challenging, the “medical model” of disability often focuses on “fixing” people and denies that being disabled can be complex. It might be frustrating at times to navigate inaccessible environments, perhaps, but being disabled can also be a happy, creative, joyful, even cultural experience. In *The Glass Menagerie*, the characters’ attitudes reflect the “medical model” of disability prevalent in the society at the time the play was written (the 1940s). The assumption was that having a disability was a bad thing, and that disabilities needed to be either “overcome” or “fixed.”

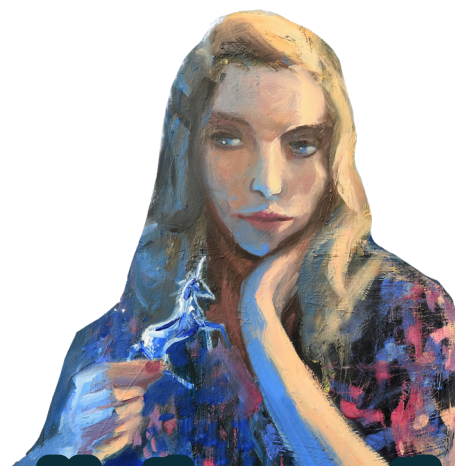
These three views define disability through a deficit lens. Furthermore, representations of disability that show up often in literature, television, and film typically focus only on disability identity. Popular culture frequently leaves out the intersectional experiences of disabled people who experience other marginalizations: identities like race, class, and gender identity. Yet, many disabled advocates

who identify as Black and/or Brown and/or Queer and Disabled offer an alternate to the models above.

Check out *The 10 Principles of Disability Justice* by Sins Invalid.



These principles acknowledge the intersectionality of disability in a broader societal contexts. The principles remind us that disabled people are whole, and that having a disability is not inherently a bad thing. Rather, disability is largely created by inaccessible systems and structures. Finally, the principles encourage all of us to work together to make a world that is more accessible for all people, whether or not they are disabled.



Consider these questions:

- 1) How are the members of the Wingfield family disabled by their environment in different ways?
- 2) What if Laura’s named disability is, in part, a creative, innovative, and joyful experience?
- 3) How does each character treat disability and difference during the play?
 - As a problem to be fixed?
 - As a nuisance to be ignored?
 - As a curiosity to be explored?
 - As something else?
- 4) How might a shift in attitudes and environment make the world less disabling for this family?

THE 1930S



The Glass Menagerie is set in the 1930s, the era of the Great Depression. During this period in history, the United States, and much of the world, was in financial crisis. Millions of people were out of work, and those that had jobs in factories or farms were often underpaid. One common belief at the time was that increased industrialization was the cause of these problems, leading to the “dehumanization” of the workforce. People such as Tom Wingfield spent long hours in jobs that afforded little if no creative thought, and believed that they were seen as nothing more than replaceable factory parts rather than humans. There were multiple uprisings for worker’s rights, and Communism was gaining footholds in the Americas and Europe. Fascism took advantage of economic depression to spread fear of the “other.” Many writers and artists of the time, including Tennessee Williams, felt passionately about the rapidly changing landscape of work and politics and used these themes in their work.

The play contains several references to news events of the time:

Berchtesgaden: an area in Germany where Adolf Hitler built his mountain fortress “the Eagle’s Nest.”



Century of Progress: Chicago’s 1933-34 World’s Fair that celebrated the city’s centennial.

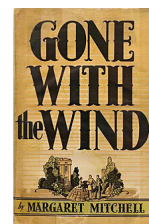
Neville Chamberlain was the Prime Minister of the United Kingdom from 1937 to 1940. He advocated for peace through appeasing the Nazi government in a series of treaties. This approach did nothing to stop the oncoming World War.

“Franco Triumphs” – This newspaper headline refers to General Francisco Franco’s successful overthrow of the Spanish Republic during the Spanish Civil War. He became the head of state in 1936.



Guernica: During the Spanish Civil War, the Basque town of Guernica was destroyed by German and Italian bombers on April 26, 1937. While foreign countries dropped the bombs, it was done at the request of Spanish General Francisco Franco. This was the first instance of Nazi terror bombings that would continue throughout World II. Pablo Picasso painted a cubist mural depicting this event.

“A Mickey Mouse and a travelogue and a newsreel”: In the 1930s there was constant entertainment at many movie theatres. Between the featured movies, there would be cartoons (Mickey Mouse), short documentaries about foreign places and interesting topics (travelogue), and news of the day (newsreel). Sometimes live musicians or dancers would perform during the intervals as well.



Gone with the Wind is the wildly successful 1936 novel by Margaret Mitchell. Set during the American Civil War and Reconstruction periods, this historical romance chronicles Scarlett O’Hara’s love life and determination to keep her family’s plantation. The 1939 movie based on the book also garnered praise, and the story is embedded into the cultural narrative of the United States.

Above: *Man, Controller of the Universe* by Diego Rivera, 1934

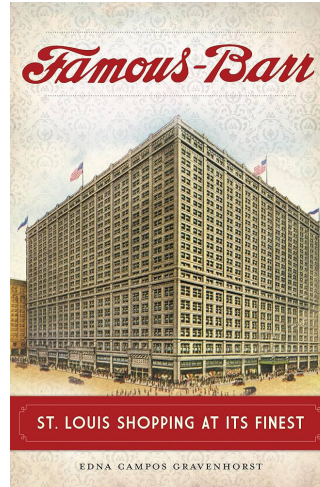
ST. LOUIS

The *Glass Menagerie* takes place in St. Louis, Missouri, and the play makes reference to a number of local people, places, and things:

Continental Shoemakers: Tom and Jim's place of employment. While this is a fictitious business, it is modeled after the International Shoe Company of St. Louis, where Tennessee Williams worked in the 1930s.



Dizzy Dean: Jay Hanna "Dizzy" Dean (1910-1974) was a professional baseball pitcher for the St. Louis Cardinals and the Chicago Cubs. He was well known for his colorful personality and his fastball.



Famous-Barr: At the time of the play, the Famous-Barr Co. was a large department store in downtown St. Louis, similar to L.S. Ayres in Indianapolis, or Macy's in New York City.

The Hogan Gang was a nationally known gang led by Edward "Jelly Roll" Hogan that operated out of St. Louis in the 1920s and 1930s, selling illegal liquor and committing violent and criminal acts.

The Post-Dispatch is the largest daily paper published in St. Louis. It began publication in 1878.



Rubicam's Business College was a technical, post-secondary school founded in 1891 in St. Louis, teaching secretarial and accounting skills such as typing and short hand.



Soldan is the public high school in St. Louis that Tom and Laura Wingfield and Jim O'Conner attended. Tennessee Williams attended Soldan for a year before transferring to University City High School.

DISCUSSION QUESTIONS

Before Seeing the Play

1. What have you read or seen by Tennessee Williams? What do you remember about it?
2. What does the term “a memory play” suggest to you?
3. What collections do you have that are special to you? Why do you collect that item?
4. What do you know about America and the world in the 1930s?

After Seeing the Play

1. How did this play fulfill its designation as a memory play?
2. What does the unicorn represent? And what does its breaking symbolize?
3. Is Jim cruel or kind to Laura?
4. Who is the protagonist and who is the antagonist of the play?
5. How does Amanda help the family? How does she hinder them?
6. How did the choice of using IRT’s smaller stage affect the storytelling?
7. What part does the father play in the story?
8. Describe how the tension grows throughout the play.
9. Discuss the lighting choices in the play. How is that design element particularly important in this play?
10. Give examples of illusion in the play and what they symbolize.
11. Do you think Tom does the right thing by leaving? Why or why not?
12. In some productions of this play Laura’s disability is more pronounced than in others. How did you feel about the depiction in this production? What did the characters’ treatment of Laura suggest about their feelings about her disability? How might this situation be different if the play were written today?

WRITING PROMPTS

1. Write futures for the 4 characters. Will their hopes and dreams come true? Will they be more or less successful? Do they stay in touch with each other? Does what they dream about give them happiness?
2. Write a letter from the father to each of the children.
3. Research pleurosis and write an informative paper on the cause and effects of the disease.
4. Rewrite a scene in a different time period. Think about the setting, props, and language to change the time period, while keeping the themes the same.
5. Write a backstory for Amanda. Are the stories she tells about her youth the truth?
6. Read or watch another Tennessee Williams play. Compare and contrast themes from the two works.
7. Write a scene from the play with Laura, Amanda, or Jim as the narrator.
8. Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performances of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education@irtlive.com.

ACTIVITIES

1. Create an ad for the Merchant Marines that would attract Tom.
2. Make a bulletin board display about the work of Tennessee Williams.
3. Create your own costume renderings for Amanda and Laura for the dinner scene.
4. Do a presentation about a collection you or someone in your family has. Be sure to tell why it is important.
5. Interview different people about their versions of the same story (ex. The sectional basketball finals, a memorable Christmas, a first date, a car accident). What parts of the story are same, what parts are different? How do different people view the story through their lens of history?
6. Choose one of the characters and pick three objects that represent that character. Create a class display with the images for each character.
7. When Williams chose his professional name “Tennessee” he had never lived in the state. Create your own professional or pen name and explain why you chose it.

RESOURCES

Articles, Poems and Short Stories

- "Can a Good Wife be a Good Sport?" from *Smart Set* by Tennessee Williams 1927
- "The Vengeance of Nitocris" by Thomas Lanier [Tennessee] Williams, published in *Weird Tales*, 1928
- "Portrait of a Girl in Glass" by Tennessee Williams 1943
- *Hard Candy: A Book of Stories* by Tennessee Williams, 1954
- "The Night of the Iguana" by Tennessee Williams, 1948
- *The Collected Poems of Tennessee Williams*, 2002

Books and Plays

- *Beauty is the Word* by Tennessee Williams, 1930
- *A Streetcar Named Desire* by Tennessee Williams, 1947
- *The Rose Tattoo* by Tennessee Williams, 1951
- *Cat on a Hot Tin Roof* by Tennessee Williams, 1955
- *Garden District* by Tennessee Williams, 1958
- *The Roman Spring of Mrs. Stone* by Tennessee Williams, 1950
- *Tennessee Williams: Mad Pilgrimage of the Flesh* by John Lahr, 2014
- *The Great American Playwrights on the Screen* by Jerry Roberts, 2005
- *A Critical Introduction to Twentieth-Century American Drama: Volume 2, Williams, Miller, Albee* by C.W.E Bigsby, 1984
- *The Glass Menagerie* by Tennessee Williams, 1945
- *Summer and Smoke* by Tennessee Williams, 1948
- *Camino Real* by Tennessee Williams, 1953
- *Orpheus Descending* by Tennessee Williams, 1957
- *Sweet Bird of Youth* by Tennessee Williams, 1969
- *Memoirs* by Tennessee Williams, 1975
- *Playwrights on Playwriting: The Meaning and Making of Modern Drama from Ibsen to Ionesco* Publisher Farrar Straus & Groulx, 1961

Movies

- *The Glass Menagerie* 1987, PG
- *A Streetcar Named Desire* 1951, NR
- *Cat of a Hot Tin Roof* 1958, NR
- *Suddenly Last Summer* 1959 NR
- *American Masters Season 9 Episode 2 – Tennessee Williams: Orpheus of the American Stage* 1994, TV-14



GLOSSARY

“The accent of a coming foot” | A line from Emily Dickenson’s poem “Elysium Is as Far as to the Very Nearest Room.”

annunciation | An announcement of something important.

archetype | A perfect example or ideal from which all others are measured against.

Ave Maria | A Catholic prayer to the Virgin Mary, popularly set to music by both Schubert and Gounod.

beaux | The plural of “beau” (French), meaning someone beautiful. The term is used here to mean suitors—gentleman callers.



blancmange | A sweet, opaque, molded dessert whose ingredients include cornstarch, gelatin, and milk: similar to a panna cotta or American pudding.

cabinet in a washroom | Stall in a public bathroom.

cakewalk | A dancing contest in which the prize is a cake.

cat houses | Places where prostitutes live and work.

Centralia | A town in Missouri.



Celotex | Manufactured construction and insulation products once made of asbestos-filled fiberboard.



chintz | Polished cotton fabric featuring printed colorful designs, usually floral.

Christian martyr | A person who was killed because of their devotion to the Christian religion.

cotillion | A formal dance where young ladies (debutantes) announce publicly that they are ready to be married.

cutting a rug | Dancing.

czar of the underworld | A czar is king or leader, and in this connotation the underworld refers to those who secretly commit crimes.

“Dardanella” | A popular song by Felix Bernard and Johnny S. Black published in 1919.

D.A.R. | Daughters of the American Revolution. This is a social group whose membership is restricted to females who can verify through genealogical records that at least one of their ancestors fought for the United States during the Revolutionary War. The mission of the group is to promote historic preservation, education, and patriotism.

delicatessen | A store that specializes in cold sandwiches and ready-to-eat foods.

depot | Train station.

dish | Slang for something or someone a person likes or finds desirable.

doping | Taking drugs.

Durkee's dressing | A mayonnaise-and-mustard-based sauce made by Durkee Famous Foods.

electro-dynamics | A branch of physics that studies magnets and electrical fields.

emissary | Someone who is sent on a mission, often diplomatically.



Etruscan Sculpture | Figurative sculpture made by the people who inhabited northern and central Italy from the 9th to the 1st centuries BCE. While their art is quite varied, their depictions of women are particularly celebrated.

El Diablo | (Spanish) the devil.

fiasco | Disaster or horrible event

Fish on Friday | When Tom mentions that the Gentleman Caller's last name is O' Conner, Amanda says, "That, of course, means fish - tomorrow is Friday!" Amanda assumes that Jim is an Irish Catholic, and as such would not eat meat on Fridays as was custom for many Catholic people of that time.



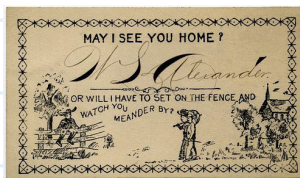
Clark Gable (1901-1960) | An American actor who was one of the most popular stars of the 1930s.



Greta Garbo (1905-1990) | A Swedish American actor who was one of the most popular stars during the 1920s and 1930s.

"La Golondrina" | A song written in 1862 by Narciso Serradell Sevilla with lyrics inspired by an Arabic poem. The title is translated from Spanish to English as "The Swallow."

gassing | Slang for talking.



gentleman caller | A man who comes to the house to visit a woman with the object of dating her. To call on someone means to personally and socially visit another.

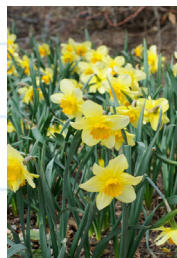
hold the wire | Stay on the phone while the person on the other end moves away from the phone. This phrase was said when phones were literally connected to wires.

horsey set | Wealthy people who have the means to keep horses for entertainment.

insolence | Disrespect.

jiggered | Slang for surprised.

Gypsy Jones | A fictional traveling preacher such as those who moved from town to town holding religious services, called revivals, that encourage people to give up "sinful" behavior and renew their commitment to Christianity. The "sins" were often behaviors like dancing, playing cards, or wearing clothing that revealed the shape of the body.



jonquils | Members of the narcissus family of flowers, also known as daffodils.

D. H. Lawrence (1885-1930) | When Amanda refers to "that hideous book by that insane Mr. Lawrence," she might mean any of his most famous novels: *Sons and Lovers* (1913), *The Rainbow* (1915), *Women in Love* (1920), or *Lady Chatterley's Lover* (1928). All were the subject of censorship trials for their radical portrayals of romance, sexuality, and use of explicit language. Williams was heavily influenced by Lawrence's work.

GLOSSARY CONT.

limelight | The center of attention. This term refers to a stage lighting technique that burned a cylinder of lime equipped with a lens to direct a beam of light.

malaria fever | A parasitic disease caused by infected mosquitoes. The symptoms often include a high fever and shaking chills.

mastication | Chewing.

matriculation | To matriculate is to attend or enroll in a school, usually a college or university.

matrons | Married women.



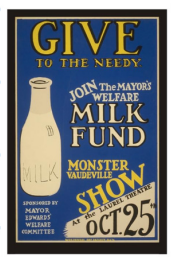
menagerie | A collection or group of animals, usually kept for exhibition.

Merchant Sailor | (also known as a Merchant Marine) a private job as a sailor on a ship registered to a specific country. They transport goods for that country. During war times (as was happening when Williams wrote the play), the US Merchant Navy helps the US Navy deliver members of the armed forces and supplies where needed, but the Merchant Sailors do not engage in fighting themselves.

Metropolitan | A reference to the Metropolitan Opera in New York City, one of the most elite opera houses in the world.



the Midas Touch | Midas was a Greek mythological character who was granted a wish by the god Dionysus, the result of which is that everything he touched turned to gold. To have the Midas Touch means that everything goes one's way, especially in financial matters.



Milk Fund | A charity that collected money to support impoverished families, specifically making sure that children were able to have fresh milk.



Mazda lamp | Thomas Edison patented the tungsten filament light bulb with the trademark Mazda brand. Mazda lamps are electric lamps that use this type of bulb.

negligence | Neglect, failure to take care of something.

opium dens | Locations where people would go to purchase and smoke opium or other recreational drugs.

paragon | The best or highest quality.

Personal Section: | The part of the newspaper that announces information submitted by individuals about the lives of its readers. Births, engagements, visits from out-of-town guests, and personal messages and inquiries are all found in this section of the newspaper.



phonograph | A machine that reproduces sounds by means of the vibration of a needle following a groove on a rotating disk called a phonograph record.

quinine | The most common treatment for malaria until the 21st century. It is derived from the bark of the cinchona tree.

old maid | A woman who is not married. This is usually used as a derogatory term, since historically, women in Western societies who are married are seen as “better” than those who are not.

operetta | A form of musical theatre that is between an opera and a musical. It has spoken dialogue and is often satirical in its subject matter.

“Ou sont les neiges d’antan” | A French phrase that literally translates to “where are the snows of yesteryear?” It comes from the 1533 poem “Testament” by Francois Villon and refers to memories of days gone by.

The Pirates of Penzance | One of the most popular comic operettas written by W. S. Gilbert and Arthur Sullivan, first performed in 1879.

pleurosis | An inflammation of the pleura; the tissue between the lungs and chest which makes breathing painful. There are many causes of pleurosis, including many types of infection.

program | At some dances, women received programs or dance cards with spaces for men to write their names beside specific musical numbers. When Jim asks, “Is your program filled up,” he means, do you already have a partner for every dance that evening.



Purina | Any of the several whole grain breakfast cereals made by the Ralston Purina Company of St. Louis.

right hand bower | The highest card in several card games, including euchre; metaphorically, the most important or powerful person in a situation.

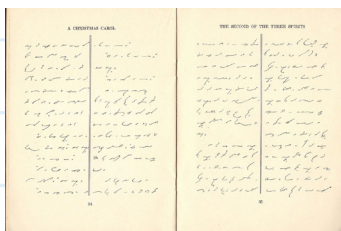


roulette | A game of chance in which gamblers place bets on where a marble will land on a spinning wheel.

sashayed | Danced.

serial | a work of fiction that is printed in several issues of a magazine, one chapter at a time.

shank of the evening | Early or best part of the evening. A shank is the lower part of a leg and is often thought to be a desirable cut of meat.



shorthand | A type of symbolic alphabet that allows a person to quickly take notes or dictation. There are several systems in practice, but the Gregg Shorthand method was most popular in the United States during the 1930s and 1940s.

GLOSSARY CONT.

Skipped the light fantastic | To dance lightly and well, to dance in a fancy way. This phrase is originally attributed to John Milton in his 1645 poem “L’Allegro”.

Spartan endurance | To survive with self-discipline and few resources. The people of ancient Sparta were known for their lack of material objects and their fighting spirit.

specter | A ghost or spirit.



Sphinx | A mythical creature with the head of a human, body of a lion, and wings; known for its riddles.

spinster | Originally it was a woman who spun fibers professionally. Since these women were often unmarried, it came to mean any unmarried woman, and by the 1930s had a negative connotation.

stumblejohn | Slang for a foolish or clumsy person. **supercilious** | Acting as if one is superior to others.



Tommy gun | A slang term for the Thomson submachine gun; a weapon favored by gangsters in the early 20th century. They were often carried in musical instrument cases to conceal them in public.

tribulations | Hardship or difficulties.

unobtrusive | Quiet; not attracting attention.

vestige | A very small amount.

vivacity | Full of life.

“The World Is Waiting for the Sunrise” | A popular song by Eugene Lockhart and Ernest Seitz published in 1919.



Wrigley Building | A skyscraper in Chicago that was built in 1920 to house the headquarters of the Wrigley company.