

Coming Fine Arts Events

DRAMA

George Bernard Shaw's "Pygmalion"
Missouri Vanguard Theatre
8:15 p.m., Friday, March 8

"The Adventures of Tom Sawyer"
Jefferson College Players
10 a.m., Thursday and Saturday, April 4 and 6
Noon, Thursday, Friday and Saturday, April 4, 5, and 6

MUSIC

8 p.m., Monday, April 8, "Seven Last Words of Christ,"
Community Chorale
First Baptist Church, De Soto

8:15 p.m., Wednesday, April 24, Stage Band Clinic and Concert
Fine Arts Theatre

April 25-27, Spring Tour with Chamber Singers and Madrigalians
(De Soto, Ironton, Ellington, Walnut Ridge, Ark., Poplar Bluff, Farmington)

10:30 a.m. and 8:15 p.m., Thursday, May 2, Spring Choral Concert
Fine Arts Theatre

10:30 a.m. and 8:15 p.m., Thursday, May 9, Spring Band Concert
Fine Arts Theatre

FILMS

Bergman's "The Passion of Anna"
7:30 p.m., Tuesday, March 19
Lecture Halls 3&4, Academic Building

Resnais' "Hiroshima Mon Amour"
7:30 p.m., Thursday, April 25
Lecture Halls 3&4, Academic Building

Fellini's "La Dolce Vita"
7:30 p.m., Tuesday, May 7
Lecture Halls 3&4, Academic Building

ART

Student Art Exhibit
March 4-8
Art Gallery, Fine Arts Center



The Glass Menagerie

Excerpts from Author's Production Notes

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. 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 MUSIC

A single recurring tune is used to give emotional emphasis to suitable passages. This tune is like circus music, not when you are on the grounds or in the immediate vicinity of the parade, but when you are at some distance and very likely thinking of something else. When you look at a piece of delicately spun glass you think of two things: how beautiful it is and how easily it can be broken. Both of those ideas should be woven into the recurring tune It is primarily Laura's music and therefore comes out most clearly when the play focuses upon her and the lovely fragility of glass which is her image.

THE LIGHTING

The lighting in the play is not realistic. In keeping with the atmosphere of memory, the stage is dim. Shafts of light are focused on selected areas or actors, sometimes in contradistinction to what is the apparent center.*** A certain correspondence to light in religious paintings, such as El Greco's, where the figures are radiant in atmosphere that is relatively dusky, could be effectively used throughout the play.***

NOTES ON THE CHARACTERS

Amanda Wingfield (the mother): A little woman of great but confused vitality, clinging frantically to another time and place She is not paranoiac, but her life is paranoia. There is much to admire in Amanda, and as much to love and pity as there is to laugh at. Certainly she has endurance and a kind of heroism, and though her foolishness makes her unwittingly cruel at times, there is tenderness in her slight person.

Laura Wingfield (her daughter): Amanda, having failed to establish contact with reality, continues to live vitally in her illusions, but Laura's situation is even graver. A childhood illness has left her crippled, one leg slightly shorter than the other, and held in a brace Stemming from this, Laura's separation increases till she is like a piece of her own glass collection, too exquisitely fragile to move from the shelf.

Tom Wingfield (her son): And the narrator of the play. A poet with a job in a warehouse. His nature is not remorseless, but to escape from a trap he has to act without pity.

Jim O'Connor (the gentleman caller): A nice, ordinary, young man.

T. W.

8:15 p.m.

Fine Arts Theatre

Jefferson College

CAST

Tom Phil Stanton
Amanda Jan TenBroek
Laura Melissa Politte
The Gentleman Caller Greg Higginbotham

SCENE

An alley apartment in St. Louis

TIME

Then and Now

SYNOPSIS OF ACTS

Act I: Preparation for a Gentleman Caller

Act II: The Gentleman Calls

PRODUCTION STAFF

Director Joe Wilson
Set Design Dale Faulstich
Costume Designs Linda Larson
Lighting Design Jack Fuchs
Stage Manager Krista Kelam
Assistant to the Director Sue Eimer
Set Construction Ron Roberts, Greg Higginbotham, Sue Eimer,
Jack Fuchs, Sheila Haverstick, Colleen Fitzpatrick, Phil Stanton, Jan TenBroek
Costume Construction Mary Ann Jackson, Linda Larson
Lighting Crew Drew Faulkner, John Eyres, Jack Fuchs
Sound Winsor Rose, Steve Gegg
Properties Sue Rustige
House Manager Nicki Burd
Box Office Manager Janet Bins
Make-up Christina Raeber

Produced by special arrangement with Dramatists Play Service Inc.