

PRODUCTION CHAIRMEN

*Business Manager* . . . . . MARGARET YAMATO  
*Stage Manager* . . . . . TAMOTSU SAHARA  
*Publicity* . . . . . MITCHELL ERICKSON  
*Properties* . . . . . MARTHA STENBERG  
*Costumes* . . . . . BETTY ELLIOTT  
*Sound* . . . . . WILHELMINA JENKINS  
*Make-up* . . . . . ARLENE KIM  
*House Manager* . . . . . WILHELMINA JENKINS  
*Program Editor* . . . . . ANN KOGA

PRODUCTION CREWS

BACKSTAGE Glenn Alana, Zella Argenbright, Jordan Bayless, Arthur Caldeira,  
 Beatrice Chang, Thomas Luis, Laura Morgan, Eddie Nakamura,  
 Sam Isokane, Philip Wax

BUSINESS AND PUBLICITY Thelma Ching, Stanley Yamamoto, Dorothy Yamasaki, Irene Yamato

THEATRE GUILD COUNCIL

Mitchell Erickson	Don Mayo	Jane Steen
Eddie Fernandez	Eddie Nakamura	Martha Stenberg
Arlene Kim	Tamotsu Sahara	George Wago
Bette Kondo		Philip Wax
Jack Krushell		Margaret Yamato

Joel Trapido and Earle Ernst (Directors)  
 Emma Bohnenberg (Wardrobe Custodian)

ACKNOWLEDGMENTS

With this, the last production before graduation, the Guild says Aloha to a number of seniors. All have contributed in various degrees to the work of the Theatre Guild since the war. Some have given so fully of their time and talent that they have been given special awards for their services to the organization. These include Tamotsu Sahara, without whose work in staging many of this year's sets would not have been what they were; Mitchell Erickson, whose talent for publicity will be missed next year; George Wago, whose graduation will leave a great gap in set designing and painting; Betto Kondo, whose work as head of costumes has already begun to be missed; and Wilhelmina Jenkins, whose faithfulness as house manager is rare in university theatres. Many other seniors have given only less generously of their time and talents. They include Eddie Nakamura, ASUH representative and general utility man; Ann Koga, program editor; Jack Krushell, box office; Laura Morgan, properties; Raymond Ho, acting and properties; Patsy Takemoto, acting; Louise Kishinami, costumes and acting; Henry Oyasato, acting; Margaret Danley, tickets; and Chijo Kobayashi and Jennett Tohara, costumes.

This is also the place, too, to say a word about the work done by Dr. Elbert Smith of the chemistry department during much of this year. One of Dr. Smith's hobbies, fortunately for the Theatre Guild, has long been stage lighting. Beginning with "The Defeated," he has contributed most generously of his time and talent in the supervision of the Guild's lighting. It is he who is responsible for the lighting of "The Glass Menagerie," as well as for much of the sound.

The Theatre Guild also wishes to acknowledge the assistance of others, including both students and members of the University faculty and administration, who have made this production possible; and to thank the White Elephant Bazaar, Bentley's Studio, Cecil G. Benny, "Da Kind" Used Furniture, the Honolulu Community Theatre, and Oscar Erickson for furniture, photographs, and properties.

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THE UNIVERSITY OF HAWAII  
 THEATRE GUILD

presents

TENNESSEE WILLIAMS'

THE GLASS MENAGERIE



June 12, 15, 16, 17, 18, 19, 1948  
 FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GUILD

presents

THE GLASS MENAGERIE

by Tennessee Williams

THE PLAYERS

THE MOTHER . . . . . BONNIE BLOMFIELD  
HER SON . . . . . MITCHELL ERICKSON  
HER DAUGHTER . . . . . JANE STEEN  
THE GENTLEMAN CALLER . . . . . DICK PHILLIPS

SCENE: An alley in St. Louis

TIME: Now and the past

ACT I: Preparation for a gentleman caller

INTERMISSION

ACT II: The gentleman calls

Original music composed by Paul Bowles for the  
New York production

Directed and designed by JOEL TRAPIDO

TONIGHT'S PLAY

"The Glass Menagerie" opened in New York on March 31, 1945, with Laurette Taylor playing the Mother, Eddie Dowling the Son, Julie Haydon the Daughter, and Anthony Ross the Gentleman Caller. The play had come to New York with a three-month Chicago "opening" and superlatives from critics and audiences alike. On the New York opening night, for the only time that season, the audience demanded the author. Within a short time thereafter, the play was given the Drama Critics' Circle Award as the best American play of the season; more, for the first time in its history, the Drama Critics' Circle made its selection on the first ballot. Subsequently, the Catholic monthly *The Sign*, gave its annual award for the best play of the year to "The Glass Menagerie," and the Playwrights' Company gave the Sidney Howard Memorial Award to Williams. In June the play set a new record for advance sales, accepting orders for tickets for the following December. In August, 1946, the play closed after 563 New York performances, began to tour the country in two road companies, and was ultimately sold to the movies. By last summer it had played in translation in Norway,

Sweden, Switzerland, France, Italy, Greece, Finland and Australia, and was scheduled for production in Poland, Holland, Czechoslovakia, South Africa, and a number of South American countries.

In spite of this record, perhaps the most remarkable impact made by a new play since the greater work of O'Neill, critics and reviewers agreed that "The Glass Menagerie" has faults. They included a certain amount of overwriting, an occasional verbosity, and an overemphasis upon the Narrator: Some feel that his speeches, if needed at all, are probably not needed in the quantity in which William uses them. In spite of these weaknesses, critics also agreed that "The Glass Menagerie" is a remarkably moving and powerful play. The Drama Critics' Circle Award was given for the play's "... sensitive understanding of four troubled human beings." Critics generally have talked of the fine qualities of "The Glass Menagerie" in something like the same terms—its penetrating, three-dimensional characterizations of its four people.

"The Glass Menagerie" is essentially the story—perhaps *picture* is a better word—of a mother's efforts to bring up her two children by her standards, and of their incapacity for such an upbringing. Williams tells this tale through the mouth of the Son, who as the play opens has been a seaman for a number of years. He keeps remembering his past and, through his memories, which are put before the audience in a number of scenes, tells the story of his mother, his sister, and himself. He remembers his mother, frustrated by her inability to make her poor St. Louis tenement into the Southern plantation in which she lived her girlhood—and in which she still lives imaginatively. He remembers her nagging, her stories of her girlhood suitors, her anxious fussing, her pathetic desire to marry off her daughter. He remembers his sister's shyness, the glass menagerie in which she lives her only meaningful moments, the wornout records she plays. He remembers his own dull job at a warehouse, his quarrels with his mother, his inability to do very much for his sister, his friend the Gentleman Caller. All these things he remembers and sets before the audience.

The principal incident around which these memories center is the visit of a Gentleman Caller. It is, however, no more accurate to say that the plot of "The Glass Menagerie" is that of the Gentleman Caller, the Sister, and the Mother than it is to say that the plot of Chekhov's "The Three Sisters" is that of three sisters who want to go to Moscow and never get there. In both plays the point is not so much the external incidents involved as the characterizations of the people involved in the incidents. It is, thus, a picture of four people rather than a story of them that Williams has written. This is made even clearer by a remark of Williams himself: "Every artist has a basic premise pervading his whole life and that premise can provide the impulse to everything he creates. For me the dominating premise has been the need for understanding and tenderness and fortitude among individuals trapped by circumstances."

Whatever the ultimate judgment of Williams' work, to which this year has been added the very successful "A Streetcar Named Desire," everyone agrees that at present he is by far the most promising young playwright writing in English. Perhaps typical of the kind of thing being said of him is Howard Barnes' recent remark in the *Herald Tribune*: "Williams is certainly the Eugene O'Neill of the present period on the stage. . . . It is not unlikely that he will lead the theatre to a new and exciting era."