

THE PREMIERE PLAYHOUSE
PRESENTS



THE
GLASS
MENAGERIE

BY TENNESSEE WILLIAMS

PERHAPS I'M
WALKING
ALONG A
STREET
AT NIGHT.
IN SOME
STRANGE CITY

March 14 - 17, 2024

March 14 - 17, 2024



Presents

Tennessee Williams'
THE GLASS MENAGERIE

Director, Producer, Lighting Curator
Oliver Mayes

Scenic & Properties Curator
Amber Sumner

Stage Manager
Elizabeth Wintering

Costume, Hair & Makeup Curator
Brittney Lewis

Sound Curator
Malia Lukomski

Assistant Director
Abby Schwedhelm

Assistant Stage Manager
Joseph Karnof

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WARNINGS

Please be aware that this production contains the use of adult humor/themes and some dated terms.

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THE GLASS MENAGERIE

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Managing Artistic Director's Note




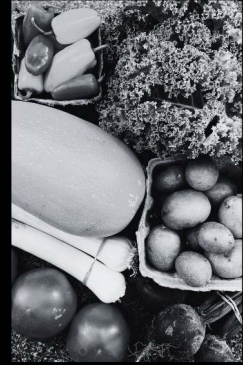
The Glass Menagerie was one of my first backstage experiences in a rehearsal room for a non-musical play, and was definitely my introduction to one of my favorite playwrights, Tennessee Williams. My freshman year of high school our theatre department was taking their previous year's production of *The Glass Menagerie* to the state conference, a performance I had seen and admired. I got to become Tom's personal quick change dresser, which was just the beginning of my exploration into this character's mind. Since this experience, I have seen this play in production countless times (two of which were life-changing Broadway revivals) and have re-read it several times, in addition to devoting a portion of my graduate studies uncovering the magic of Tennessee Williams' repertoire of poetic plays.

There is much to think about and uncover from *The Glass Menagerie*, but what I find to be one of the most helpful lessons in this play is learning to honor the past, live in the present, and look forward to the future without finding yourself stuck in one of these concepts of time for too long. Our major characters in *The Glass Menagerie* are struggling with their attachments to their own personal desires and protections, and it isn't until one of them flies from the nest that their authentic interaction with present reality is activated. It is definitely an eye-opening experience for the spectator, one I ask you to embrace.

Our production looks to honor Williams' original intent for the piece to be a "memory play", which means that it is dimly lit, sentimental, and not so realistic. He believed in the power of "plastic theatre", which uses symbolism as a focus for the collaboration of stage designs and effects in order to tell a story that focuses on conveying a closer sense of truth, but again, not necessarily reality – he thought just reality on stage was boring, and frankly, I agree. I hope that you enjoy our iteration of *The Glass Menagerie*, the first performance of our Passion Projects program, an annual creative endeavor driven by our community of artists' passion for storytelling. This team of actors, managers and creatives have worked together to bring you something unique, and I think it shows



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Oliver Mayes
Managing Artistic Director



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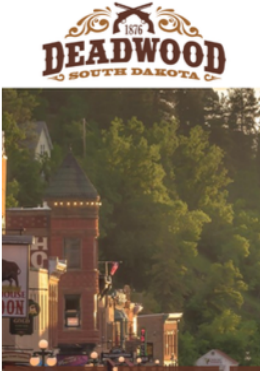
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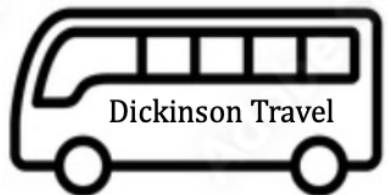


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Meet The Cast



Kjerstin Smith / *Amanda*

Kjerstin Smith is honored to be a part of the inaugural TPP Passion Project and is grateful to work with a stupendous team. She started acting in her basement, directing (bossing) her sisters and taking all the good parts for herself. Local productions include *Mamma Mia!*, *The Odd Couple*, *It's A Wonderful Life*, *Stop Kiss* and *A Christmas Carol*. She thanks her parents for giving her the gift of imagination.



Mo Hurley / *Laura*

Mo is excited to be part of the first Passion Projects production. Previous experience with The Premiere Playhouse includes writing *The Theater at Night*, directing *Annie Jr.*, and performing in shows such as *The 39 Steps* (Clown #2) and *Lend Me a Tenor* (Maggie Saunders). Mo is the writer and producer of Fear Falls Radio Theatre, a collaboration with local performers sharing original monster stories in the style of '40s radio plays.



Ryan Harrison / *Tom*

Ryan is thrilled to be in the first Passion Project production with The Premiere Playhouse. Previously he was in *The Odd Couple: Female Version* as Monolo. *The Little Mermaid* in the ensemble and is looking forward to being a part of *Hair's* ensemble. Ryan is excited to bring life to one of Tennessee Williams' great works with his fellow cast members.



Tony Falk / *Jim*

Tony Falk is thankful to be involved with the first annual Passion Project with The Premiere Playhouse. Tony is fresh from the cities and hopes to continue to be involved in future productions with The Premiere Playhouse. Tony hopes you enjoy this timeless classic.





Production Team

Abby Schwedhelm / *Assistant Director*

Abby is thrilled to be a part of The Premiere Playhouse's first annual Passion Project as the assistant director. Abby has previously directed *Shrek Jr.* with TPP's educational program and is honored to continue her passion for directing in this very special project. You have seen Abby before on stage in *The Little Mermaid*, *Grease*, and soon to be *Hair* as a dancer. She hopes you feel the passion behind this breathtaking play.

Amber Sumner / *Scenic & Properties Curator*

Amber is enjoying being a part of TPP's first Passion Project as the Set & Props Designer. This is her first production at The Premiere Playhouse on production crew, but has been on staff for almost 3 years. Through this experience she has been able to come back to her skills from her college degree in Interior Design and her love of antiques. She hopes you enjoy the play!

Brittney Lewis / *Costume, Hair, & Makeup Curator*

Brittney graduated from the University of South Dakota in May 2022 with a degree in Costume Design and Construction. Her most recent credits are directing the world premiere of *The Theater at Night* and costume designing *Grease*, The Penguin Project's *Seussical Jr.*, *The Little Mermaid*, and *A Christmas Carol*.

Joseph Karnof / *Assistant Stage Manager*

Joseph is ecstatic to be a part of the first production of the TPP Passion Project! He's been seen in the first ever Premiere Premieres as the Director of *Theater at Night*. He also ASM for this year's *Premiere Premieres*. When not doing theatre Joseph is either writing short scripts or enjoying time with his girlfriend Sam and cat Mochi!

Elizabeth Wintering / *Stage Manager*

Elizabeth is thrilled that TPP's inaugural Passion Project is her first production as Stage Manager. She's been behind the scenes of *Premiere Premieres* ('23, ASM) *Cinderella* (crew), *Grease* (ASM), *The Little Mermaid* (ASM), *A Christmas Carol* (ASM), and ASM of *Premieres* again this February. When she's not orchestrating backstage elements, Elizabeth orchestrates preschoolers at HopeCare. Many thanks to this cast, team, and my husband. You make it fun!

Malia Lukomski / *Sound Curator*

Malia (they/he) is ecstatic to be part of the inaugural Passion Projects as Sound Designer. You have heard their work in *The Theatre at Night*, *Grease*, and *A Christmas Carol*, as well on the podcasts *Class Action*, *Divided Families* and *Edge Case*. For more information on their work, visit malialukomski.com

Oliver Mayes / *Director, Producer, Lighting Curator*

Oliver's first adventure directing a Tennessee Williams play was *The Eccentricities of a Nightingale* at the University of South Dakota, a production that earned him a Commendation of Achievement in Direction from the Kennedy Center American College Theatre Festival. He is thrilled to be directing a Williams piece again, the one that got him hooked. Oliver is the recipient of several theatrical honors, a scholarship alumnus of the Kennedy Center Directing Intensive and an associate member of the Stage Directors & Choreographers Society. He holds an MFA in Theatre Directing from University of South Dakota and a BFA in Music Theatre from AMDA College of the Performing Arts.

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Dated Terms



This play is a memory of the 1930's, and in turn, consists of dated language that is not relevant or welcome in today's society, particularly at The Premiere Playhouse. One example of this is Amanda's reference to a "colored boy", an indication of the time period and class level she was brought up in. Audience members will recognize her delusional anecdotes in the dialogue as a lesson in the missteps our country historically has made in the sphere of slavery. Because of this, the term has not been omitted from the dialogue. Another example of dated terminology in the script are the references to Laura being "crippled". A word that, thankfully, became unacceptable in the 1970's was unfortunately of use in the 1930's. Believed to have suffered from a spinal cord infection at a young age, Laura is left with one leg slightly longer than the other. Her temporary illness but permanent, slight spinal misalignment was apparently a signal during this decade for folks to call her "crippled", which in today's society we understand to be inappropriate, but also, inaccurate. In order to accurately depict this important topic, the word has not been omitted from the dialogue. We thank our audience members for engaging in an enlightening performance with us!



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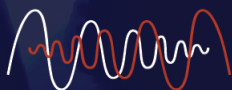


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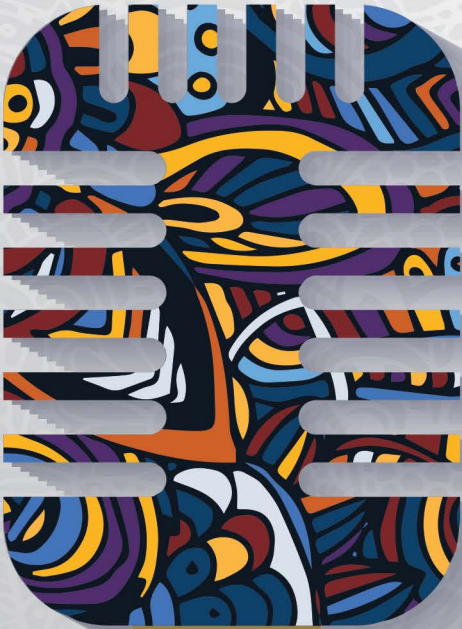
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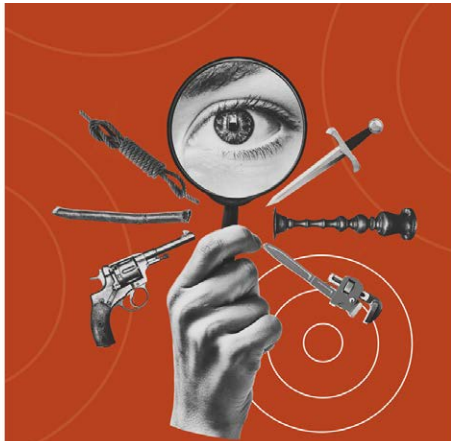
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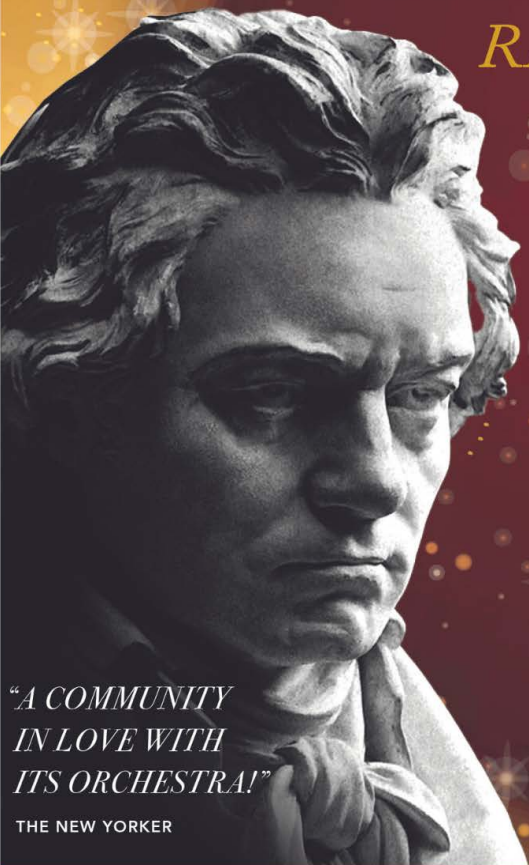
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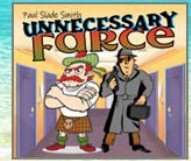
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