



In partnership with
the Pittsburgh Glass
Center



presents...

The Glass Menagerie



*By Tennessee Williams
Directed by Rich Keitel
March 5-13, 2011
New Hazlett Theater*

Generously funded by

The Heinz Endowments

Howard Heinz Endowment and Vira I. Heinz Endowment

PENNSYLVANIA
COUNCIL
ON THE



Where energy meets innovation.SM



and supporters like you!



FOR TEACHERS

EDUCATOR PREVIEWS

Come join Prime Stage Theatre for our *FREE* Educator Previews during our final dress rehearsals! All attendees are allowed to bring one adult guest, also free of charge. Previews begin at 8 pm and take place at the New Hazlett Theater in Pittsburgh's Historic Northside (www.newhazletttheater.org). Please RSVP to studentmat@primestage.com.

The Legend of Sleepy Hollow

Friday, October 29, 2010

The Glass Menagerie

Friday, March 4, 2011

Antigone

Friday, May 13, 2011



PROFESSIONAL DEVELOPMENT WORKSHOPS

Prime Stage Theatre is thrilled to announce its next professional development workshop, "Activating the Classics" on **Monday, March 14, 2010** from 8 am-3 pm at the New Hazlett Theater. This workshop will provide practical improvisational exercises to use in your classroom that can work on any classic curriculum text to explore characterization, tone and mood, and plot development. To register for the workshop, please download a brochure at www.primestage.com/workshops.htm.



PERUSAL SCRIPTS

Excerpts from scripts of all our productions are available for your perusal. Please email the Education Director, aherzog@primestage.com, to request a copy.

Generously funded by

The Heinz Endowments

Howard Heinz Endowment and Vira I. Heinz Endowment

PENNSYLVANIA
COUNCIL
ON THE



EQTSM
Where energy meets innovation.SM



THE PITTSBURGH
FOUNDATION

THE GRABLE FOUNDATION
dedicated to improving the lives of children



and supporters like you!



FOR TEACHERS & STUDENTS

POST-SHOW CHAT SESSIONS

Stay after the school matinees to ask questions of both the actors and the characters! During the 20-minute post-show chat sessions, delve into the minds and reasoning of the characters and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required.



ADOPT-A-SCHOOL PROGRAM

Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this **FREE** program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, www.primestage.com.



TECHNICAL MENTOR PROGRAM

Prime Stage Theatre's technical mentor program is open to any student interested in learning about sound, lights, costumes, set design, props, back stage crew and even box office management! Through hands-on experience during the production process and attentive guidance by Prime Stage artists, students leave the program with workforce skills and a deeper appreciation for the theatrical craft. For more information, contact mentoring@primestage.com.



IN-SCHOOL EXPERIENCES—**NEW OFFERING**

Want to explore acting exercises with your students? Learn about set or sound design? Find out about theatre movement or fight choreography? Dive into the text through improvisation and writing? Prime Stage now offers in-school workshops to meet your needs. Prime Stage artists come to your classroom to show and teach their craft. Topics are tailored to each individual show and are subject to availability. For more information, contact aherzog@primestage.com.

Generously funded by

The Heinz Endowments

Howard Heinz Endowment and Vira I. Heinz Endowment

PENNSYLVANIA
COUNCIL
ON THE



ARTS

EQTSM
Where energy meets innovation.SM



THE PITTSBURGH
FOUNDATION

THE GRABLE FOUNDATION
dedicated to improving the lives of children



and supporters like you!

The Glass Menagerie

Production Guide

Welcome to Prime Stage Theatre: where literature comes to life!

Dear Educator,

Welcome to the 2010-11 season at Prime Stage Theatre! It's been my pleasure during my first year with Prime Stage to meet many educators from the Western Pennsylvania region and to make connections with local youth through the power of live theatre. We had a very successful season last year with acclaimed productions of *Our Town*, *Tuesdays with Morrie*, and *Romeo and Juliet*. We are thrilled to be back with new, challenging, and relevant productions of three classics: *The Legend of Sleepy Hollow*, *The Glass Menagerie*, and *Antigone*.

We are excited to announce something new based upon feedback from teachers like you. Prime

Stage Theatre will now be producing two useful guides for you to use in the classroom. The first is what you are reading right now—the Resource Guide. You told us you wanted the resource guides as soon as you could get your hands on them, and we've delivered. Filled with historical background and context, classroom activities, and other curricular content, the resource guides are meant to be used when teaching the text of our production.

The second guide we will be publishing is a Production Guide. The production guide will include information such as actor bios, design information, rehearsal notes, and



Our Town
PST 2009

other information to help you and your students enjoy and understand our unique and artistic interpretations of the texts. The production guides will be up on our website 4 weeks prior to the opening of a production. So check the website often during the year—www.primestage.com. We look forward to seeing you soon at the theatre!

~Alyssa Herzog Melby

Curriculum Connections Corner

Prime Stage Theatre is committed to directly correlating our programs to the PDE Academic Standards. *The Glass Menagerie* and this resource guide may be used to address the following curriculum content standards:

Arts and Humanities:
9.1-9.4

**Reading, Writing,
Speaking, & Listening:**
1.4-1.5



Volume 1, Issue 2

2.10.2011

Resource Guide created by Alyssa Herzog Melby for Prime Stage Theatre. Please do not reproduce any part of the study guide for publication without permission.

Did you know...

- **Prime Stage Theatre** has been in existence for over 13 years.
- **Prime Stage Theatre's** very first production was *A Woman Called Truth* about Sojourner Truth.
- **Prime Stage Theatre** first performed at the Station Square Playhouse (now Hard Rock Café).

Check out what's inside!

Menagerie in 30 seconds...or Less!	5
Tennessee Williams	5
Who's Who in the Theatre	6
Directing Menagerie	7
Designing Menagerie	8
Rehearsing Menagerie	11

Before the Show

The Glass Menagerie in 30 seconds...

The story begins with Tom, our narrator, describing what we are about to see as an unrealistic "memory play." He introduces us first to himself—a struggling poet working in a shoe factory with big dreams for the future—and then to the family members he supports: Amanda, his domineering mother, and Laura, his extremely introverted sister who is labeled as a "cripple" by her mother for a slight deformity. It is 1937 in St. Louis when Tom then steps back into his memories. A dinner scene takes place between the family members where Amanda reveals both her adherence to the rules of Southern Gentility and her fond memories of being courted by 17 suitors, something she wishes would happen for her daughter. A few days later, Amanda returns home from the local

Business College where she has just learned that her daughter dropped out. Laura says that school made her too nervous. Without a job prospect for Laura, Amanda becomes obsessed with finding her a mate. She hounds Tom to bring home a friend of his for Laura to meet. In return, she promises to let Tom pursue his dream of being a Merchant Marine once they have found a husband for Laura. Shortly thereafter, he brings home a friend for dinner—Jim O'Connor. Amanda tirelessly prepares the house for his arrival. When he arrives, Laura is surprised to discover he is the same Jim whom she admired in high school. Immediately she becomes so nervous she makes herself ill. During dinner, the lights go out abruptly, and Amanda seeks the opportunity to light candles and leave Jim and Laura alone. They reminisce about high school, and gradually Jim coaxes Laura out of her shyness. She

shares with him her beloved glass collection, including her favorite: a unicorn. He tries to teach her to dance, only they end up knocking the unicorn over and breaking its horn. Jim then compliments Laura on her looks, only to quickly reveal that he is engaged to someone else. Heartbroken, Laura keeps her composure, but only until Jim leaves. Amanda blames Tom for the disaster, and he leaves. The play ends with Tom being haunted by the image of his sister.

...or less!

In this memory play, Amanda, a desperate mother, tries to find a husband for Laura, her shy, crippled daughter. Her high hopes in her son, Tom, and the gentleman caller he has brought home, are dashed at news of his engagement to another woman.

Tennessee Williams

Born Thomas Lanier Williams III on March 26, 1911 in Columbus, Mississippi, Tennessee Williams' life seemed almost destined to become the stuff of which stories are made of. His mother was the daughter of a minister and brought up with Southern manners. He had an older sister, Rose, and a younger brother, Dakin. His father was a traveling businessman until the family moved to St. Louis when Tennessee was 7 years old. The move was tough on all the family members, but particularly for Tennessee. He was immediately hired at the local shoe factory, was teased incessantly by classmates for his Southern accent, and overall found St. Louis to be a dirty, polluted city. His father turned to alcohol, his parents started fighting, and his sister began to withdraw from the world. To deal with the depressing new situation, Tennessee turned to writing. While he began writing poetry at the age of 12 and won his first prize (\$5) for a short story at the age of 16, it was many years until he earned a living from writing. He held many menial

jobs in-between while continuing to write on the side, but eventually graduated from the University of Iowa's theatre program and became a screenwriter for MGM. During this time, he completed his breakthrough hit, *The Glass Menagerie*. After *Menagerie* transferred to Broadway in 1945 and played for two years, he followed up with his most well-known play, *A Streetcar Named Desire* in 1947. This play won 2 Pulitzer Prizes and catapulted Williams to superstar status. *Streetcar* was later immortalized in film by director Elia Kazan and launched the career of actor Marlon Brando. Other notable works of his catalog—70 plays, two novels, two books of poetry, 15 screenplays, an autobiography, and numerous essays—include *Cat on a Hot Tin Roof*, *Summer and Smoke*, *The Night of the Iguana*, and *The Rose Tattoo*. His personal life remained as tumultuous as his early childhood. After *The Night at the Iguana* ran on Broadway in 1961, he struggled for critical acclaim. He battled for many years with drug and alcohol addiction, was haunted by his



A photo of Tennessee Williams celebrating the 20th Anniversary of *The Glass Menagerie*.

sister's Rose turn towards insanity, and was devastated when his long-term partner, Frank Merlo, passed away in 1963. Although Williams continued to write up to 8 hours a day every day until he died, he never matched his earlier successes. He died in 1983 at the age of 71 in a hotel room in New York City from choking on a pill bottle

Who's Who in the Theatre *PDE Academic Standards 9.1*

PLAYWRIGHT: writes the script for a play or musical.

DIRECTOR: tells actors where to move onstage and synthesizes designs in order to tell a complete visual story

ACTOR: the performers onstage who portray characters and say lines from the script

SCENIC DESIGNER: plans the physical background, or scenery, for the play, including the floor, drops, and set pieces

COSTUME DESIGNER: plans what clothes, or costumes, that the actors will wear. Costumes often give clues about the time period of the play and reflect a character's personality.

LIGHT DESIGNER: plans what lights to use in order to establish the mood and setting of the play.

SOUND DESIGNER: plans what sounds and music to use in order to underscore or establish the mood of the play.

PROP MASTER: finds, makes, and takes care of the objects that the actors handle onstage throughout the play.

SCENIC ARTIST: prepares and paints the scenic elements that were designed by the scenic designer

STAGE MANAGER: calls light and sound cues throughout the show and is responsible for the technical crew.

CREW: assists backstage with costume, set, and prop changes during a show

TECHNICAL DIRECTOR: builds the set from plans designed by the scenic designer

HOUSE MANAGER: assists audience during the show, ensuring safety and handling disruptions

BOX OFFICE: handles purchasing of tickets for a show

What's unique about this production? *PDE Academic Standards 9.4*

Prime Stage Theatre is excited to announce a collaboration with the Pittsburgh Glass Center for this production of *The Glass Menagerie*. For the production, the Glass Center has created glass unicorns—one for every performance because the unicorn breaks during the course of the show!

Artist Billy Guilford describes the process of making the unicorns from start to finish: "the unicorn is made out on one single piece of molten glass. I use a solid steel rod to gather glass out of our furnace that is kept at 2125 degrees. After getting the glass out of the furnace I start to shape the unicorn. I start by pulling out the mouth, then the horn. I take a quick reheat, and then pull the mane and establish the neck. The next step is pulling out the legs; I start with the front legs, and then work on the back legs. Finally the tail is pulled out and the unicorn is now free from the steel rod. After the piece is complete I make sure it stands and then put it in the annealer that is held at 920 degrees. The pony takes 12 hours to cool down to room temperature."

The Pittsburgh Glass Center opened its doors in 2001 and is a public access school, gallery and state-of-the-art glass studio dedicated to teaching, creating and promoting glass art. World-renowned glass artists visit the studio to make glass art, while people interested in learning more about glass take a class, explore the contemporary glass gallery, and watch live hot glass demonstrations. The Pittsburgh Glass Center is one of the top glass art centers in the world.

The Pittsburgh Glass Center offers classes for local youth and adults all year round through multiple week courses and summer intensives. Class topics include glassworking, flameworking, surface decorations, and beadmaking, and are taught at Beginner, Intermediate, and Advanced levels. For more information on classes, visit their website at www.pittsburghglasscenter.org.



Directing *The Glass Menagerie* PDE Academic Standards 9.4

Director Richard Keitel is a Professor of Theatre at Point Park University. He holds a BA in Theatre and Philosophy from SUNY Oneonta and an MFA in Directing from University of Pittsburgh. A proud member of Actors Equity, he is currently performing with Pittsburgh Playback Theatre, where he serves as Associate Artistic Director. In 1996, Pittsburgh Magazine recognized Rich with the "Harry" award for theatrical excellence. Selected professional directing credits include *Collected Stories* and *American Buffalo* for City Theatre; *Wild Duck* for Quantum Theatre; *Of Mice and Men*, *Great Expectations*, *To Kill a Mockingbird*, *Twelve Angry Men* and *Tuesdays With Morrie* for Prime Stage, and the world premiere of Shirley Barasch's *Mary Shelley's Frankenstein* for Tuesday Musical Club. Rich dedicates these performances to his sons, the eldest of which will be departing for University next fall and his youngest who plays him such beautiful songs. His family makes him realize that his "Glass" is always, always, half full!

Describe your experiences with Prime Stage - how long you've been involved, past productions, how you found out about PST, etc.

I have been involved with Prime Stage Theatre for over half a decade. I started in the 2005-2006 season directing Charles Dickens's *Great Expectations*. In 2006-2007 I directed *To Kill A Mockingbird*. In 2007-2008 I directed *Of Mice and Men*, then in 2008-2009 *Twelve Angry Men* and last year *Tuesdays With Morrie*. I have fond memories of each production. I always try to put my heart and soul into each play and I loved working with the casts and designers. If you are interested in more information about any of these previous productions, I encourage you to check out Prime Stage's archives where there are cast videos and resources on all aspects of the shows. I am currently proud to serve as Prime Stage's resident director. I found out about Prime Stage through my contacts in Pittsburgh theatre and through my conversations with Wayne Brinda.

What made you want to direct *The Glass Menagerie*?

Tennessee Williams is one of the world's greatest playwrights. 2011 marks the 100th anniversary of his birth. I have always loved *The Glass Menagerie*, and when I knew that I could assemble this incredible cast, I jumped at the chance.

What is your artistic vision for *The Glass Menagerie*? (images, themes, etc.)

My artistic vision for any production is to reveal the heart of the play with honesty and simplicity, so there aren't any strong artistic concepts with which I plan to overlay this production, because I think this can get in the way of what the author is trying to say. As Tennessee Williams said, "I have only one major theme in my work, which is the destructive impact of society on the non-conformist individual." I'm good with that.

Describe how you feel about directing a play by a famous American playwright.

As I note above, Tennessee Williams is one of the world's greatest playwrights. I would put him in a very select group of Shakespeare, Moliere, Ibsen, Chekov, O'Neill, Miller, and Kushner. We all feel very excited and honored to work on this production.

How has the rehearsal process gone so far? What have been unexpected successes? What have been unexpected challenges?

The rehearsal process is going fantastic so far. One of the things that I love about theatre is that is a collaborative art. I take input from my actors and designers which helps us to come up with creative solutions. There have not been any unexpected challenges because we strive to challenge ourselves in rehearsal every day. There are not challenges; there are only opportunities.

What do you expect audience members to leave this production with?

I hope audiences leave this production with a profound appreciation of the beauty of Tennessee William's artistry. I hope they recognize the quality of the acting, and design in the show. I hope they are encouraged to read *The Glass Menagerie*, and Tennessee William's other great works: *A Streetcar named Desire*, *Cat on a Hot Tin Roof*, and *Night of the Iguana*. I hope they view this as the greatest production that they have ever seen, and that they will remember this play for the rest of their lives. I like to aim low!

Designing *The Legend of Sleepy Hollow*

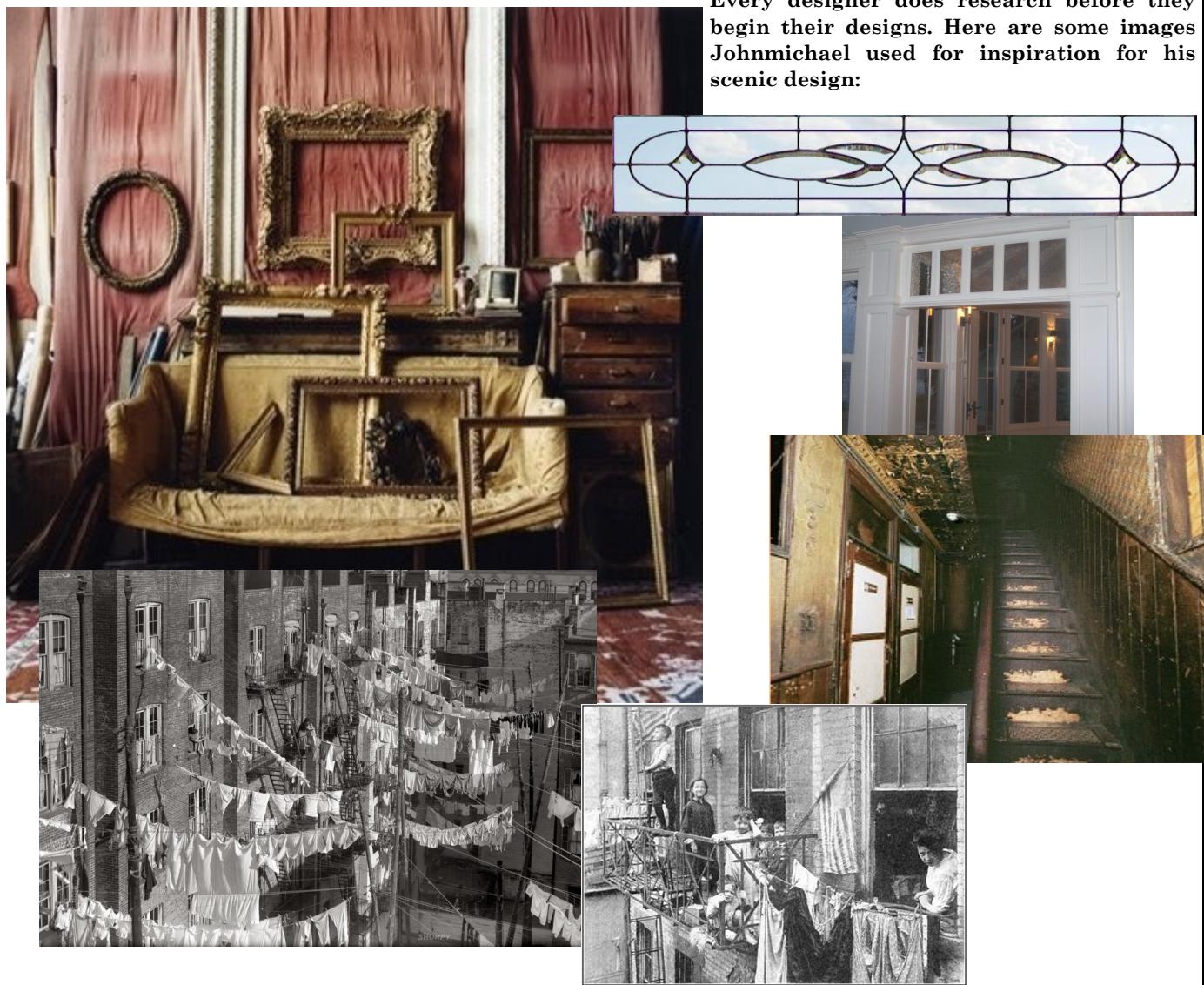
Set Design

Johnmichael Bohach is now in his fifth season working with Prime Stage Theatre. During this time he has designed sets for *Romeo and Juliet*, *Tuesdays with Morrie*, *Our Town*, *The Westing Game*, *Of Mice and Men*, and *Jack and Rochelle*. He has also worked with various companies such as Pittsburgh Opera, Pittsburgh Irish and Classical Theatre, PittRep, Theatre Factory, and Stagedoor Manor of Loch Sheldrake, NY in capacities ranging from scenic design, props, and scenic painting. Johnmichael graduated from the University of Pittsburgh with BAs in theatre arts and architectural studies and is currently employed as Pitt's prop shop supervisor.

How do you want the audience to experience the story through your design?

When the director and I first started discussing the setting for *The Glass Menagerie*, we decided we wanted to play up the fact that this is a memory play. The surrounding should only suggest toward realism instead of trying to be overly realistic. Our environment instead would be made up of central areas with very specific and lucid reminders to the narrator Tom: the corners of the apartment, such as where Laura sits for hours studying her typewriter chart, the chair that his mother Amanda sits in when trying to sell magazine subscriptions, or where Laura kneels by her menagerie of glass figurines. These areas are all void of the common bric and brac that would fill up a room but rather focus on the key icons of Tom's memory - the upright typewriter, the black candlestick phone, and Laura's tiny fragile glass animals. Memory is specific in the details it recalls leaving the rest unfocused and unclear at its edges.

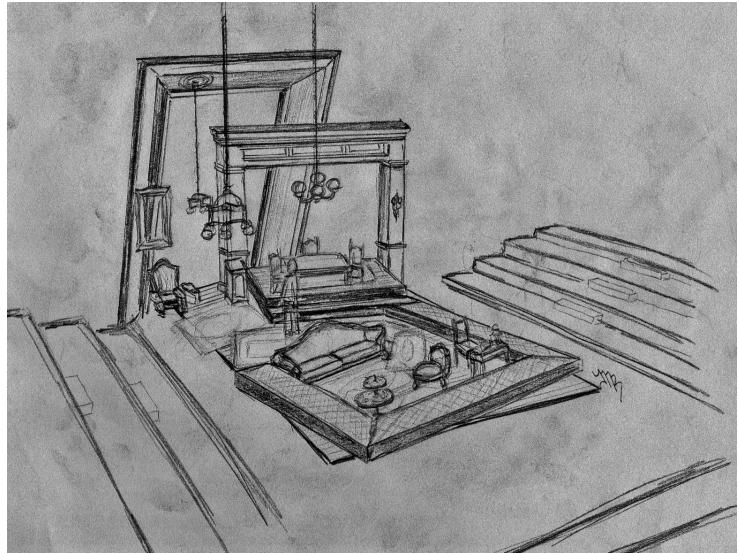
Every designer does research before they begin their designs. Here are some images Johnmichael used for inspiration for his scenic design:



Designing *The Glass Menagerie*

Set Design

Here is a preliminary sketch Johnmichael drew for his scenic designs:



Here is a model of the set that Johnmichael constructed:

Designing *The Glass Menagerie*

Lighting and Projection Design

J.R. Shaw has been living and working in Pittsburgh for five years. Previously, he lived in Ohio and attended college at Ashland University where he had the honor of taking his lighting design for *The Maids* to the regional American College Theatre Festival. Locally, he has designed for The Heritage Players of Bethel Park, Stage 62, and South Park Theatre in addition to Prime Stage Theater where he is currently the Resident Lighting Designer. He is also to Production Manager and a founding member of Phase 3 Productions.

Projection Concept

Central to the structure and themes of *The Glass Menagerie* is that it is a Memory Play. Instead of an objective, distant narrator telling the story, everything we know about the world on stage is given through Tom's perspective. He opens and closes the show with his narration and comments on the action several times, thus changing the audience's perception of events. Ultimately, the story is not meant to be the complete truth. Instead, we are shown the truth from Tom's perspective. The projection design is taking that notion of memory as its driving force. Projections represent memories that Tom subconsciously associates with the action taking place on stage. Rather than provide explicit commentary, they add depth of understanding and emotion from Tom's perspective. For example, utilizing authentic period newsreels before the show illustrates the context from the outside world that influences Tom's actions. The still images during the show being of more personal significance to Tom and his family. The images themselves are influenced by Tom's subconscious, with most images being black and white with a few select images of special importance gaining some color and clarity. The projection design for Prime Stage Theatre's production of the *The Glass Menagerie* differs from Tennessee William's suggestions in the text.



Every designer does research before they begin their designs. Here are some images J.R. used for inspiration for his lighting design:



Rehearsing *The Glass Menagerie*

Every play goes through a rehearsal period where actors memorize their lines and “get into character,” the director refines the play’s action, and the designers see their ideas come to fruition. Here’s a sneak peek at real rehearsal notes from *The Glass Menagerie* as documented by our company Stage Manager, Kiera Philips!

~*The Glass Menagerie*~ Tennessee Williams

:Rehearsal log:

Director: Richard Keitel

Date: 2-2-11	Weekday: Wednesday
Time: 6-10pm	Space: Oakland School

Start: 6pm	7:33	9:05		
Stop: 7:22	8:55	9:38pm		

Scheduled to rehearse:
Work and run Act I
Actually rehearsed:
Worked act 1, no run
To be rehearsed tomorrow:
Act 2. Adding Tom + Amanda @7:30
Friday – no rehearsal

Director:	Sets and Paint:	Props:
Remember to work improve		Are we getting rehearsal props soon?
Moment w/tom next week		Magic scarf should be the sm. colorful kind.
		Cups for coffee, no liquid.
		Pennies in coffee can
Lighting:	Sound:	Costumes:
	Any rehearsal music for us yet?	Go ladies measurement sheet
		Filled out, men tomorrow

Rehearsing *The Glass Menagerie*

The Actors

Amanda Wingfield



Robin Walsh (Amanda) is grateful for the chance to do this terrific play. Favorite roles include Stevie in *The Goat*, and Hamlet in *Hamlet* for The REP, Hedda in *Hedda Gabler*, and Regan in *King Lear* for PICT, Terese in *Terese Raquin*, Madwoman in the Attic in *After Mrs. Rochester*, Goodie Proctor in *The Crucible*, Flora in *Indian Ink*, Hapgood in *Hapgood* for Quantum, Lady Macbeth in *Macbeth*, Abby in *Desire Under the Elms*, Stella in *Streetcar Named Desire*, and Sylvia in *Sylvia* for Starlight Productions, Annie in *The Real Thing*, Frankie in *Voice of the Prairie* and Sheila in *The Boys Next Door* for Saint Vincent's Theatre. She's also been seen locally at CLO, City Theatre and the Pittsburgh Public. Robin has been a Post-Gazette Performer of the Year, won a Harry Schwalb Excellence in the Arts Award and a Pittsburgh Foundation Award. Robin currently heads the MFA Acting program at Point Park University. *Appears courtesy of Actors' Equity Association under a special Pittsburgh guest artist contract.*

Tom Wingfield



Justin Fortunato (Tom) is a senior BFA Musical Theatre major at Point Park University. Credits for the Conservatory and Playhouse Junior include Georg in *She Loves Me*, Horton in *Seussical*, Gordon Miller in *Room Service*, Creon in *Antigone*, Gander in *Charlotte's Web*, Luther Rosser in *Parade*, Boris Adzinidzinadze in *Can-Can*, and Father Frog in *A Year with Frog and Toad*. Some other favorites include Sweeney Todd in *Sweeney Todd* and Mitch Albom in Prime Stage's production of *Tuesdays with Morrie* last season.

Laura Wingfield



Juliana Carr (Laura) is honored to be making her Prime Stage Theatre debut. She is a BFA graduate from The Conservatory of Performing Arts at Point Park University where she portrayed Lucille Frank in *Parade* and Julie Jordan in *Carnousel*. Juliana most recently appeared on the New Hazlett stage as Mother in *Ragtime* and as Johanna in *Sweeney Todd* (Carrnivale Theatrics). Many thanks to the brilliant minds that made this production an incredible and truly humbling experience. For Rose.

The Gentleman Caller



John Steffenauer (Jim) was most recently seen as The Poet in *La Ronde* with the REP at the Point Park Playhouse and as Chris Smith in Barebones Productions' much-acclaimed *Killer Joe* last summer. John is a graduate of the University of Pittsburgh and has worked locally with Pitt Rep, PICT, Unseam'd Shakespeare, and Echo Theatre. With New York's Bakerloo Theatre, favorite roles include Cleante in *The Imaginary Invalid*, Julius Ceasar in *Julius Ceasar*, and Macduff in *Macbeth*.



Phone: 412-841-7353
E-mail: studentmat@primestage.com

new hazlett theater
center for the performing arts

Prime Stage Theatre
New Hazlett Theater
6 Allegheny Sq. East
Pittsburgh, PA 15212

House rules (...and we don't mean your mama's house!)

It goes without saying that when most children today hear the word "theatre" they think "oh, MOVIE theatre." And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there. But live theatre is just that: it's LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one.

Please review the following "house rules" with your students prior to attending our production:

- Please stay together with your group and wait for the ushers to help you all find your seats.
- Please turn all cell phones and pagers **completely off** before the performance. If you are texting during the performance, you will be asked to leave.
- No photography or video taping.
- No eating, drinking, or chewing

gum during the performance or inside the theatre house.

—While we encourage active listening and appropriate responses to the play such as laughing or clapping, please do not talk to your neighbors during the performance.

—Please stay in your seat until the intermission or the end of the show.

—Be polite and attentive. Show your appreciation by clapping—the actors love to see how much you enjoyed the show!

BOOKED YOUR TICKETS YET???

Prime Stage Theatre's student matinees for *The Glass Menagerie* will be held from March 8-10. All performances begin at 10 AM at the New Hazlett Theater and are followed by a brief post-show chat session. Tickets are \$10 per student. Book now by [emailing studentmat@primestage.com](mailto:studentmat@primestage.com) or calling 412.841.7353. Matinees fill up quickly so BOOK NOW!

Thinking Like a Critic

Critics play a very important role in theatre. They are often the first to see the show and can write a wonderful—or a horrendous—review for all the world to see. Prepare your students to attend the show by "thinking like a critic."

Read the following questions before the show.

Think about the questions as you're watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

"I would rather be attacked than unnoticed. For the worst thing you can do to an author is to be silent as to his works. An attack upon a town is a bad thing; but starving it is still even worse." ~author Samuel Johnson (1709-1784)

1. Actor choices—How did they move and speak? Did they seem like people we know? How did they relate to other characters?
2. Designer choices—What design element captured your attention the most—the set, costumes, lights, or sound—and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? Were the design elements more descriptive or suggestive? What symbols were in the design elements?
3. Director choices—What was the style, pace, and rhythm of the play? What stage pictures helped to tell the story? How did the director unify all the elements of the production?
4. Interpretation—Did the director make a statement about life now? How did the characters, design, and play make you feel? What did the play mean to you? What might it mean to others?
5. Evaluation—Why do you suppose the playwright wrote the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?