



THE GLASS MENAGERIE

Turning his attention from the strictly classical drama to the characteristic modern drama Father Arsenault selected as his third production for the year Tennessee Williams' famous Broadway hit, the "Glass Menagerie," which was presented in the college gymnasium on the evening of April 13. The play though simple in structure is a poignant revelation of delicate contrasts and hence derives much of its stirring appeal and effectiveness from the melodramatic atmosphere in which it was cast. In this sense then the play with its deep symbolism and shades of meaning was perhaps the most difficult attempted this year.

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

conventional techniques in this drama have only one valid aim, and that is a closer approach to truth.

Another extra-literary accent in the play is provided by the use of music. A single recurring tune, *The Glass Menagerie*, is used to give emotional emphasis to suitable passages. 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 in the play is not realistic. In keeping with the atmosphere of memory, the stage is dim. The free imaginative use of lights was of enormous value in giving a mobile, plastic quality to the play which was more or less of a static nature.

THE CAST:

Amanda Wingfield, portrayed by Francis Doiron.
Laura Wingfield, by Anna MacAdam. **Tom Wingfield**,
 Played by Hubert MacKenna. **Jim O'Connor**, portrayed by Vince McIntyre.