

TW FEST STL 2020: EN AVANT!



NOVEMBER 5-15 ON CLASSIC 107.3 & TWSTL.ORG

THE
GLASS
MENAGERIE

BY TENNESSEE WILLIAMS

GLASS · YOU LIED TO ME ABOUT CENTRALIA · TOM & ROSE · THE MAN IN THE OVERSTUFFED CHAIR



PRESENTED
BY



EMERSON

ARTHUR OSVER



Arthur Osver, *Salvo*, 1982, oil on canvas, 65 x 65 inches



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En avant, onward, finding strength through fragility.

This reflects not only the essence of the programming for this year's Festival, but also what we have experienced as an organization since the major turn of events we were met with in March. We have been pirouetting through Spring, Summer and now, Fall, to bring Tennessee Williams to our audience first through a series of Facebook poetry readings, then through our successful Classic 107.3 radio series of Williams' one-act plays, "Something Spoken: Tennessee Williams on the Air," and now through our Fifth Annual Festival.

The theme of this Festival, *En Avant*, captures Tennessee Williams' resiliency as he uncertainly works through hardships and inches up on fame. We see this same forward-looking mindset all around us as we all, uncertainly, look beyond our current hardships towards the chance to benefit from the lessons.

While we miss performing live, we have found that Williams' beautiful, poetic language translates well to our current medium. These are fully produced plays brought to life by an impressive company of directors, actors and sound designers. We are finding great joy in being able to provide employment to artists during a period of time when options are limited. In a time of fragility, I do believe we have found our strength. En Avant!!!

My Very Best Wishes to You All,

Carrie Houk
Executive Artistic Director

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**A Special Acknowledgement to the Casts,
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our summer series, “Something Spoken”;
and our Fifth Annual Festival,
“Tennessee Williams St Louis, En Avant!...
Until we meet again...**

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STATEMENT OF SOLIDARITY FROM TWSTL

George Floyd has been callously and unjustly murdered, only the most recent in a heartbreakingly long list that extends back...through Ahmaud Arbery, Breonna Taylor, Philando Castile, Sandra Bland, Tamir Rice, Michael Brown, Eric Garner, Trayvon Martin...through Dr. Martin Luther King, Medger Evers, Addie Mae Collins, Cynthia Wesley, Carole Robertson, Carol Denise McNair, Emmett Till...through the Jim Crow lynchings...to the countless other Black people who died as a result of this evil system of oppression that formed the economic foundation of this country and guarantees the privilege of white Americans. We must eradicate it.

Theater suddenly seems trifling when society must be changed, injustice must be reversed, and racism—individual, institutional, systemic—must be stamped out. Why theater?

We offer the only answer we can offer. We all must do what we know how to do best, but do it with a renewed commitment to change. Art is not the solution, but it can be part of the solution. Art touches what is most human within us all, and thereby unites and elevates us. Through out art and with our voice we pledge to stand in solidarity with those who seek justice and change. We pledge to be a part of the solution.

The board, the staff, and the key stakeholders and friends of Tennessee Williams St. Louis are actively engaged in discussions to identify the actions we can take to make this a reality. Our pledge is that diversity, inclusion, and racial equity will be reflected in every element of our organization.

We must do the work because we believe that Black Lives Matter and we ask that you hold us accountable as we do.

Tennessee Williams St. Louis

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THE GLASS MENAGERIE

By Tennessee Williams / Directed by Brian Hohlfeld

Williams' greatest, most famous, and most personal play. The narrator recalls late in life how his youthful devotion to his sister Rose (Laura in the play) conflicted with his creative passions as he was about to escape from St. Louis for good.

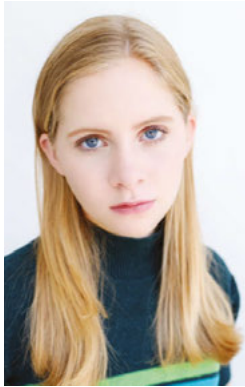
Starring



Brenda Currin
as Amanda Wingfield



Bradley James Tejada
as Tom Wingfield



Elizabeth Teeter
as Laura Wingfield



Chaunery Kingsford
as The Gentleman Caller

The Glass Menagerie is performed by special arrangement with Concord Publishing, Inc.

THE GLASS MENAGERIE: DIRECTOR'S NOTES

A man on a crutch and a woman in a slip. Another man in a dirty ripped T-shirt howling under a window. A man in a pea coat smoking on a fire escape as a young woman kneels next to a display of tiny glass animals. It's a mark of Tennessee Williams' genius that his plays affect us not only with their poetic and musical language, but with memorable images that encapsulate their characters and central themes. The challenge, then, becomes: how to translate that to the airwaves? As a fan of old radio shows, I appreciate the power of sound to draw the audience in. Music and some effects, yes, but with Williams it's first and foremost those words. They turn the lack of a physical set into an opportunity to focus on the language, and use it to create theatre on an even larger stage—the imaginations of our listeners.

And the words in “The Glass Menagerie” are among the most beautiful and evocative that Williams ever wrote. Amanda, Tom, Laura, and Jim deal with emotions that are at once both specific and timeless, making us laugh and breaking our hearts. The play is a blueprint for the themes that Williams continued to explore throughout his career: the brutality in the world that can numb and overwhelm us; but also the redemptive power of love and laughter and hope. Our desire for connection requires that we be open to life, but doing so puts us square in the crosshairs of hurt and pain. We're all just fragile glass figurines on a wobbly table, ready to either catch the sunlight and sparkle, or fall and shatter. It's on the edge of that table that Williams lived, and why he wrote about it so well. It helps to have fantastic actors, and we have an amazing cast that understands the language and how to use it. It was a pleasure and privilege to work with them (even over Zoom), and I thank Carrie Houk for the opportunity.

Sit back, close your eyes, enter your own private theatre, and enjoy “The Glass Menagerie.”

Brian Hohlfeld



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YOU LIED TO ME ABOUT CENTRALIA

By John Guare / Directed by Rayme Cornell

This play picks up the story of Jim, the Gentleman Caller, immediately after he leaves the Wingfield home to meet Betty, his fiancée. It further illuminates the themes of *The Glass Menagerie*, leaving us to ponder how a step or two in another direction might have changed everyone's lives.

Starring



Chauncy Thomas
 as Jim



Julia Crump
 as Betty

You Lied to Me About Centralia is performed by special arrangement with Dramatists Play Service.

GLASS

By Michael Aman / Directed by Gary Wayne Barker

This new play takes us forward in time to when *The Glass Menagerie* is about to open in Chicago, on the way to Broadway. In this multi-layered one-act play, the budding playwright meets the lead actress before she goes on. Williams, having spurned his mother, wants to be famous. She, broken by addiction, is about to portray his own mother's character and wants to be famous again. Can this premiere possibly succeed?

Starring



Kari Ely
as Laurette Taylor



Bradley James Tejada
as Tennessee Williams

GLASS: DIRECTOR'S NOTES

In GLASS, playwright Michael Aman plays tribute to and enlarges upon Tennessee Williams' THE GLASS MENAGERIE. Like a prism, we see reflections of structure, dialogue, and theme drawn from Williams' masterpiece. The imagined opening night encounter between leading-lady Laurette Taylor and Tennessee Williams parallels the emotional refraction between "Amanda" and "Tom". At first sight, both plays are profound portraits of the artists' quest for clarity of vision. But with closer scrutiny, we see images of us all seeking the approval of those we love and respect. And glimpses of what it means to live in the sometimes-shattered consequences of that search.

Gary Wayne Barker

Glass is performed by special arrangement with Barbara Houghton Agency.



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Pictured, from left: Jacque Phillips RN, BSN, President/Founder, Dana Phillips RN, BSN.,

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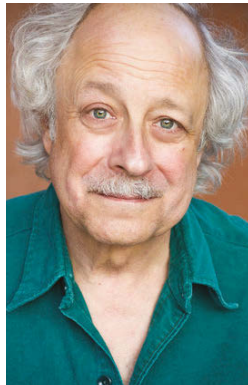
From the words and works of Tennessee Williams

Arranged and performed by Jeremy Lawrence

Cornelius Coffin Williams (C.C. as his cronies called him) famously referred to his son as “Miss Nancy.” Theirs was an uneasy relationship at best and yet in “The Glass Menagerie”, Williams idealized the absent father as “the man who fell in love with long distance.” And late in his life Williams said his father’s story. This newest piece created by Jeremy Lawrence in the playwright’s words captures a son’s struggle to love the unloveable man who was his father.

Presented by special arrangement with The University of the South, Sewanee, Tennessee

Starring



Jeremy Lawrence

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FROM JEREMY LAWRENCE

It all began in a “literary cabaret”: a reading of selected excerpts from Tennessee’s essays entitled *Where I Live* put together by the then Assistant Literary Manager at the Mark Taper Forum, William Storm. The Taper, a major regional theatre in Los Angeles was producing Tennessee’s *Cat on a Hot Tin Roof* in memory of the playwright who had died February 25, 1983. Tennessee would have been 72 on March 11, 1983. *Where I Live* was an auxiliary production to the main stage revival of *Cat*. Sitting on stools and reading from scripts were a young Tennessee, an older Tennessee, and a woman referred to as “the public.” I read the lines assigned to the “young” Tennessee. I wore a white suit. I knew next to nothing about Tennessee though, in preparation I had studied Tennessee’s melodic voice read the one extant biography – but there was more information in the essays themselves. Written over a period of many years, the essays documented the life of a disciplined writer who wrote every morning of his life from around fifteen until his death. It was a very different image than that which had been developed by the press of a self-destructive homosexual who abused drugs and alcohol.

Years earlier, I had my one and only viewing of Tennessee in person at a preview of his play *Out Cry* in previews at the Shubert Theatre in New Haven, CT in the winter of 1973. I was at the performance with a collection of young actors working in children’s theatre at New Haven’s Long Wharf Theater. Midway in the performance, Tennessee arrived with a coterie of young men and sat in one of the box seats in the majestic theatre. They stayed for a short while and left. And we snotty young actors all murmured that all that we had read about Tennessee was true. The play we were watching was incomprehensible; his entrance and exit were erratic. We quickly jumped to the conclusion that he was “washed up” just as the Press had taught us. My devotion to Tennessee from 1983 until the present has been a repentance for my thoughts that day.

FROM JEREMY LAWRENCE CONT.

It took me until 1994 to put together my first one-man show of his Tennessee speaking in his own words. Over the past 26 years, I have put together some ten of these glimpses of Tennessee talking about his life. The sources of this material expanded from published to unpublished works (including letters, fragments, stories, and poems) once I began doing work in the various research libraries that house Tennessee's writings.

What I have found is that Tennessee's work is so consistent on certain themes that it is easy to put the puzzle together. Having said this, I will contradict myself because there are times Tennessee is in denial or is magnifying or forgetting facts for effect. He betrays what is the truth for something he is more comfortable with, but this is, for me, all the more revealing about the truth of Tennessee.

The two pieces I am recording for the Festival were written in different periods of my life which reflect something about my relationship with Tennessee because there is something very strong of Tennessee in me and of me in Tennessee which has evolved over the years. This has affected my ability to deal with certain subjects in his life. I had wanted to write something about Tennessee and his sister for many years but had avoided it. I could not find an entry into this most painful and somewhat unsympathetic part of Tennessee's life which was so central to it. Finally on the occasion of Tennessee's centenary in 1911, I thought I had found a way catching Tennessee in three separate moments of time. And place. But for me, in performance, the result was confusing and unsatisfactory and I rewrote the piece for the Delta Tennessee Williams Festival in Clarksdale, MI, having had the experience of writing Rose's biography just last year. Similarly I have wanted to write about the relationship between Tennessee and his father for many years. It took me until 2020 to do it. It is a great pleasure to revisit these works and share them with you.

Jeremy Lawrence

Tennessee Williams Biography

Tennessee Williams was born in 1911 in Columbus, Mississippi, where his grandfather was the Episcopal clergyman. When his father, a travelling salesman, moved with his family to St Louis some years later, both he and his sister found it impossible to settle down to city life. He entered college during the Depression and left after a couple of years to take a clerical job in a shoe company. He stayed there for two years, spending the evenings writing. He entered the University of Iowa in 1938 and completed his course, at the same time holding a large number of part-time jobs of great diversity. He received a Rockefeller fellowship in 1940 for his play BATTLE OF ANGELS, and he won the Pulitzer Prize in 1948 for A STREETCAR NAMED DESIRE and in 1955 for CAT ON A HOT TIN ROOF. Other plays include SUMMER AND SMOKE, THE ROSE TATTOO, CAMINO REAL, BABY DOLL, THE GLASS MENAGERIE, ORPHEUS DESCENDING, SUDDENLY LAST SUMMER, THE NIGHT OF THE IGUANA, SWEET BIRD OF YOUTH, and THE TWO-CHARACTER PLAY. Tennessee Williams died in 1983.

University of the South

The University of the South, a national ranked liberal arts college and Episcopal seminary, is the beneficiary of the Tennessee Williams' estate, including the copyrights to all his works. This gift was made as a memorial to Williams' grandfather, the Reverend Walter E. Dakin, who studied at the University's seminary in 1895.

The Walter E. Dakin Memorial Fund is used to support the Sewanee Writers' Conference, the Sewanee Young Writers' Conference, and the School of Letters. The Fund also supports scholarships for students who wish to pursue creative writing and fellowships which are granted annually to budding playwrights or authors. Those fellows include Ann Patchett, Claire Messud, Tony Early, and Mark Richard. The Tennessee Williams Center houses the University's theater department, and a portion of the Fund supports the department and its theatrical productions.

Visit www.sewanee.edu for more information.



In September 2020 we presented LIVE performances of plays by Tennessee Williams

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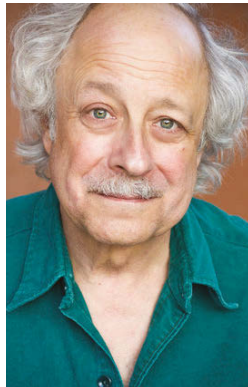
TOM AND ROSE

From the words and works of Tennessee Williams
Arranged and performed by Jeremy Lawrence

“My sister was a much more vital person than Laura. Terribly vital.” Tennessee once wrote. In this new one-man piece by Jeremy Lawrence based on Williams’ works and words, Rose emerges not as the victim but as the life force who was at the very center of so much of Tennessee’s work as Tennessee follows his thoughts into the various incarnations of the great love of his life whose candle would never blow out.

Presented by special arrangement with The University of the South, Sewanee, Tennessee

Starring



Jeremy Lawrence

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PANELS

Adaptations and Tennessee Williams Today
Thomas Keith & Annette Saddik

The Original Production of The Glass Menagerie
Robert Bray & Eric Colleary

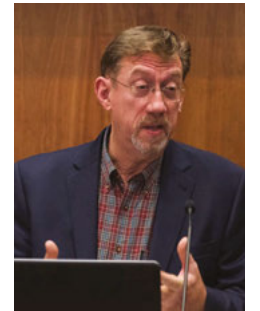
The Glass Menagerie and Tennessee Williams’s St. Louis
Eric Colleary & Henry I. Schvey



Dr. Robert Bray
Professor Emeritus of English
Middle Tennessee State University,
Editor Emeritus of The Tennessee
Williams Annual Review



Eric Colleary
Cline Curator of Theater and
Performing Arts, Harry Ransom
Center, University of Texas at
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Thomas Keith
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James Laughlin, Acting Teacher
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Annette Saddik
Professor of English and Theatre
at CUNY



Henry Schvey
Memoirist of The Poison Tree,
author of *Blue Song: St. Louis in
the Life and Work of Tennessee
Williams*, Professor of Performing
Arts at Washington University

SCHEDULE

Week One

THURSDAY, NOV. 5 7:00 pm	<i>Something Wild</i> with Ken Page
	<i>Tom and Rose</i> with Jeremy Lawrence Commentary by Tom Mitchell

FRIDAY, NOV. 6 7:00 pm	<i>The Man in the Overstuffed Chair</i> with Jeremy Lawrence Commentary by Tom Mitchell
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SATURDAY, NOV. 7 7:00 pm	<i>Glass</i> by Michael Aman Commentary by Tom Mitchell
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SUNDAY, NOV. 8 7:00 pm	<i>The Glass Menagerie</i> by Tennessee Williams Commentary by Tom Mitchell
	<i>You Lied To Me About Centralia</i> by John Guare Commentary by Tom Mitchell

Week Two

SATURDAY, NOV. 14 3:00 pm	<i>Glass</i> by Michael Aman Commentary by Tom Mitchell
	<i>You Lied To Me About Centralia</i> by John Guare Commentary by Tom Mitchell

SUNDAY, NOV. 15 3:00 pm	<i>The Glass Menagerie</i> by Tennessee Williams
	Festival closing remarks with Ken Page

MOVING FORWARD... TWSTL 2021

While no one knows what the next year will bring, we look forward to continuing our production of works written by or influenced by Tennessee Williams. We are determined to keep as many creative artists working as we possibly can. Whether it be on a stage, in a tent, in a park, or over the airwaves, we will come back to you. That I can promise.

In the meantime, stay healthy, positive, and strong. Continue to move forward. Most of all...be kind. We'll be looking at the moon, but we'll be seeing you...

Carrie Houk

Carrie Houk
Executive Artistic Director



**THE
MUNY**

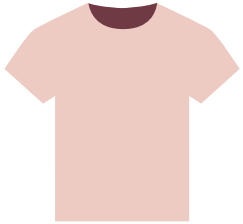
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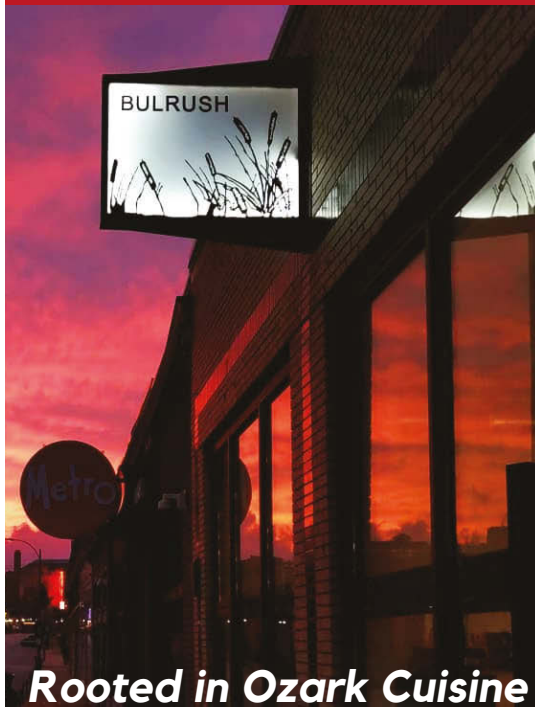
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Michael Aman
Glass

Michael Aman has written over 40 plays and musicals. *POZ* was nominated for Best New Work for the 2015 Carbonell Awards in Southern Florida and has been produced around the country. 2019 premiere: *Step Three*, Kalamazoo, Michigan. 2017 premieres: *Muscle Bears the Musical*, *Stalker Bob and His Mother*. His play *Feeding the Bear* was produced at Island City Stage in June, 2016. *The Unbleached American* won best play for the African American Playwrights' Exchange (AAPEX) in 2012 and had its premiere at The Stoneham Theatre in Massachusetts in 2014.



Gary Wayne Barker
Glass

An active STL actor and director, Gary is thrilled to join Tennessee Williams Festival St. Louis. Local directing credits include *The Diary of Anne Frank* and *The Last Night of Ballyhoo* at The New Jewish Theatre, *Dancing at Lughnasa* at Mustard Seed Theatre, and Shakespeare Festival St. Louis' touring show. Gary's local acting highlights include Milton in *The Immigrant* (2011 Supporting Actor Kevin Kline Award) and Boolie in *Driving Miss Daisy* (2005 Supporting Actor Kevin Kline Award) both at The New Jewish Theatre. He was recently awarded Outstanding Lead Actor in a Drama by the 2020

St. Louis Circle Awards. Regional (selected): The Repertory Theatre of St. Louis, Shakespeare Festival STL, Avalon Theatre Company, Arrow Rock Lyceum Theatre, HotCity Theatre, Upstream Theatre Co., Ozark Actors Theatre. Represented by TalentPlus. Education: MFA in Acting from Michigan State University; Actors Center NY; Central School of Speech and Drama, London. Resident Artist with Mustard Seed Theatre. Professor of Acting and Associate Dean for Undergraduate Affairs at Saint Louis University.



Dr. Robert Bray
Panelist

Dr. Robert Bray is the founding director of the Tennessee Williams Scholars Conference, now in its 25th year as part of the Tennessee Williams Festival. Bray is also the founding editor of The Tennessee Williams Annual Review. The author/editor/coauthor/coeditor of four books, he has also written dozens of articles, interviews, entries, and reviews of Williams.

With R. Barton Palmer, Bray coauthored Hollywood's Tennessee: The Williams Films and Postwar America (U Texas P, 2009), the only full-length book that examines the Williams films in their cultural context. Bray retired

from teaching in 2017 and is Professor Emeritus of English at Middle Tennessee State University.



Eric Colleary
Panelist

Eric Colleary is the Cline Curator of Theatre & Performing Arts at the Harry Ransom Center, an international humanities research library, archive, and museum at the University of Texas at Austin. In this position, he is responsible for the interpretation, management, and growth of the center's extensive performing arts collections, which includes a large collection of papers from Tennessee Williams. Eric holds a Ph.D. in Theatre Historiography from the University of Minnesota. He currently serves on the boards for the American Theatre Archive Project and the Theatre Library Association.



Rayme Cornell
You Lied to Me About Centralia

Rayme has been a Professional Actor for over 25 years. Rayme is a member of the Screen Actors Guild, American Federation of Television and Radio Artists and Actors Equity Association. Rayme is an Associate Professor at The Conservatory at Webster University. She began her teaching career as an Assistant Professor in the Stage & Screen Acting program at the University of Nevada Las Vegas, where she taught Acting, Shakespeare, Modern Styles, Audition Techniques, and Voice-Overs, in the MFA and Undergraduate Acting programs. She was the host of the national award-winning PBS show Real Moms, Real Stories, Real Savvy. She has worked in film, television, Off Broadway and with some of the nations' most prestigious Regional Theatres. Her favorite roles include;

Cassandra in Trojan Women at *The Old Globe*, directed by Seret Scott; *The Greek Chorus*, in the World Premier of Trevor Nunn and John Barton's seven hour play, *The Greeks*, at *The Alley Theatre* directed by Gregory Boyd; *Louise Marie Therese*, in the Premier of Lynn Nottage's play *Las Meninas* at *Crossroads*, directed by Daniela Veron; *Elmire in Tartuffe* directed by Garland Wright and *Olivia in Twelfth Night* directed by Penny Metropulos with *The New York Acting Company*; *Olivia in Twelfth Night* directed by Marco Barricelli at *Shakespeare Santa Cruz*; Aunt Cora in the World Premier of the John Henry Redwood play 'No Niggers, No Jews, No Dogs' at *The Philadelphia Theatre Company* and *New York's Primary Stages* directed by Israel Hicks; *Titania in Midsummer* directed by Michael Weller and *Queen Margaret in Richard III* directed by Jan Powell at the *Lake Tahoe Shakespeare Festival*. *Odessa in Water by the Spoonful* directed by Christopher Edwards, *Lady Macbeth in Macbeth* directed by Darren Weller, *Diane in Little Dog Laughed*, *Arkadina in the Seagull* and *Mrs. Muller in Doubt* at the *Nevada Conservatory Theatre*. Other regional theatre credits; Arizona Theatre Company, Vinyard Playhouse, The O'Neill, Missouri Repertory Theatre and The Unicorn Theatre. Rayme is also known for her extensive voice-over work. Rayme is a Master Teacher at the Don LaFontaine Voice Over Lab at the Screen Actors Guild Foundation in Los Angeles and New York. Her greatest role to date is that of being Brick's Mom.



Julia Crump
You Lied to Me About Centralia

Julia Crump is so excited to be returning to the Tennessee Williams Festival! A graduate of Saint Louis University, she has appeared in many productions around the city. Favorite productions include: *The St. Louis Rooming House Plays* and *Stairs to the Roof* (Tennessee Williams Festival), *Moscow!* and *Snow White* (ERA), and *The Importance of Being Earnest* (Insight Theatre). She can be seen in a number of feature films. She is a proud member of SAG-AFTRA.



Brenda Currin
The Glass Menagerie

NY theater (extensive): Obie Award for *My Sister in This House*. Film: *In Cold Blood*, *The World According to Garp*, *Reds*, *Taps*, and cult classic *C.H.U.D.*, *Out of Blue* starring Patricia Clarkson, *Gossamer Falls*, *The Friend*, *Claws*. New Orleans: Thelma Toole in the Tennessee Williams N.O. Literary Festival's *Confederacy of Dunces*, *Dividing the Estate*, *To Kill a Mockingbird*, *Orpheus Descending* and *Suddenly Last Summer*. With David Kaplan: adaptations of Eudora Welty's stories, *Sister and Miss Lexie* and *A Fire Was in My Head*, *Mother Yaws* by Tennessee Williams. Brenda is

beyond thrilled to take part in the Tennessee Williams Festival St. Louis.



Kari Ely
Glass

Kari Ely happily returns to the Tennessee Williams Festival having received the Circle Award for Outstanding Director of a Comedy for last season's acclaimed production of *A Lovely Sunday for Creve Coeur*. Kari is best known as an Award Winning actress whose roles include: Martha (*Who's Afraid of Virginia Woolf*), Mary Tyrone (*Long Day's Journey Into Night*), Regina (*The Little Foxes*), Violet (*August: Osage County*), and Desiree Armfeldt (*A Little Night Music*). Kari has worked for virtually every professional theatre in St. Louis and is especially proud of her 28 seasons with Stages St. Louis and her 30+ shows at The Muny. She thanks you for supporting the arts.



Brian Hohlfeld
The Glass Menagerie

Brian Hohlfeld started in the theatre as an actor and playwright at the groundbreaking Theatre Project Company in St. Louis before beginning his career writing feature films (*He Said, She Said; The Second Day of Christmas*; uncredited work on *The Mighty Ducks* and *Elmo in Grouchland*) and as a writer/producer in pre-school TV animation (*Piglet's Big Movie; My Friends Tigger and Pooh; Transformers: Rescue Bots, The Rocketeer*). Honors include 4 Daytime Emmy nominations, the 2008 Humanitas Prize for writing the MFTP episode entitled "Eeyore's Sad Day," and a second

Humanitas nomination 10 years later for an episode of *My Little Pony*. Theatrical credits include writing and directing several musical adaptations of fairy tales commissioned by the St. Louis Rep's Imaginary Theatre Company. His first play, *Road Movie*, was produced by the Unicorn Theatre of Kansas City, and he has just finished his latest play, the historical fiction *Walt & Orson*. As a fan of old time radio shows, Brian is delighted to bring *The Glass Menagerie* to ears near you, and is grateful to TWSTL and Carrie Houk for the opportunity and privilege of working with this amazing cast.



Thomas Keith
Panelist

Thomas Keith has edited the Tennessee Williams titles for New Directions since 2002, including two full-length late plays and four volumes of previously unpublished or uncollected one-acts. Editor of a collection of original LGBTQ essays about New York, Love Christopher Street, as well as co-editor of *The Letters of Tennessee Williams* and James Laughlin, Keith served as dramaturg for Lee Breuer and Maude Mitchell on their Glass Guignol at The Sundance Institute Theater Lab and has taught theater and acting at Ohio University, Lee Strasberg Institute, Atlantic Theater Company

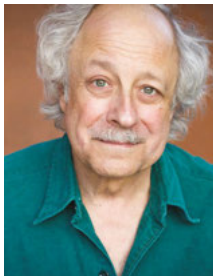
School, University of North Carolina Greensboro, and currently at Pace University in Manhattan.



Chaunery Kingsford
The Glass Menagerie

Chaunery Kingsford (Jim O'Connor) is overflowing with joy to be returning to the Tennessee Williams Festival after appearing with the German Family Troupe in last year's *Night of the Iguana* as 'Woolfgang'. Chaunery is a recent graduate of The Conservatory of Theatre Arts at Webster University in St. Louis where he appeared in *Picnic* (Hal Carter), *Twelfth Night* (Sir Toby Belch), *Three Sisters* (Solyony), *Love's Labour's Lost: The Musical* (Costard), and *Brigadoon* (Archer Beaton). Chaunery currently lives in Branson, Missouri performing almost daily on the Showboat Branson Belle.

Other works include *Oslo* (Repertory Theatre of St. Louis) and *Hamlet* (Repertory Theatre of St. Louis). ChauneryKingsford.com @ChauneryKingsford



Jeremy Lawrence
Tom & Rose, The Man in the Overstuffed Chair

Jeremy Lawrence has been involved in the work of Tennessee Williams for some 26 years. He has crafted more than eight one-man shows from the playwright's interviews, memoirs, letters and the works themselves. He has performed these shows at all the major Williams festivals in this country, at universities across the country and at theatres in New York and Los Angeles. With Zachary Clause and Rob Kendt, Jeremy created a musical theatre piece from Williams' poems, *He Knew He Would Say It...* Of the plays themselves, Jeremy has appeared in productions of *Small Craft Warnings* (here in St. Louis), *The Traveling Companion* and *Chalky White Substance*. He is proud to have been a part of New York City's 92nd Street "Y" centenary celebration

of Tennessee and the ceremony marking Williams' induction to The Poets Corner at St. John the Divine. He has just completed a biography of Williams' sister entitled *Rose Isabel: The Remarkable Journey of the Sister of Tennessee Williams*. His most recent TV appearance was on *New Amsterdam*. He was the voice of Tennessee for *The Marvelous Mrs. Maisel*. Other TV: *Dickinson, The Blacklist, Shades of Blue*. New York: Troilus and Cressida and Edward III for Play On! Doric Wilson's Street Theater, Manhattan Theatre Club, 4 shows at the Mint Theatre. Regional: Fiddler (Goodspeed, the MUNY), Noises Off (Actors Theatre of Louisville), Into The Woods (Baltimore Center Stage and Westport Country Playhouse) also Tartuffe at Westport. He is the perennial "Scrooge" for the 2300 seat Hanover Theater, Worcester, MA. Film credits: Critters, work with Stephen Daldry, Ron Howard and Brian DePalma. "Jeremy Lawrence's uncanny and unsentimental depiction of Tennessee Williams as a playwright and man at the end of his life is thrilling, eerie, on target and life-affirming." – John Guare

www.jeremylawrence.net



Ken Page
Host, Something Wild

Ken Page, the voice of Mr. Oogie Boogie in Tim Burton's, *The Nightmare Before Christmas*, made his Broadway debut as Nicely-Nicely Johnson in the all-black revival of *Guys And Dolls* (Theatre World Award). New York credits: *Cats, Ain't Misbehavin'* (Drama Desk Award), *The Wiz, It Ain't Nothin But The Blues, Happiness, etc. London: Children of Eden*. Films: *Dreamgirls* (Max Washington), *Torch Song Trilogy* (Murray). His one-man concert, *Page By Page*, is performed nationally (also on CD). With THE MUNY, Ken was seen as King Herod in *Jesus Christ Superstar* (Kevin Kline Award)

among many roles. His production of *Café Chanson* (writer/ director) received four St. Louis Theatre Circle Award nominations. Mr. Page's new play *Sublime Intimacy*, was nominated for best new play by SLTC.



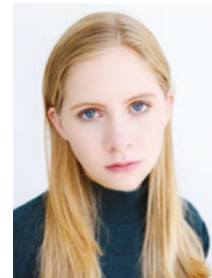
Annette Saddik
Panelist

Annette Saddik is Professor of Theatre and Literature at the City University of New York, specializing in 20th- and 21st-century drama, particularly the work of Tennessee Williams. She has published four books: *Tennessee Williams and the Theatre of Excess: The Strange, The Crazy, The Queer* (2015); *Contemporary American Drama* (2007); *The Politics of Reputation: The Critical Reception of Tennessee Williams' Later Plays* (1999); and an edited collection of Williams's late plays, *The Traveling Companion and Other Plays* (2008). Dr. Saddik also lectures regularly on and off- Broadway, has published numerous essays, and serves as a voter for the Lortel Awards.



Henry Schvey
Panelist

Henry I. Schvey, scholar, playwright, memoirist and director, has taught in the Performing Arts Department at Washington University in St. Louis since 1987. Recent publications include the memoir *The Poison Tree*; the essay "The Place I Was Made For": Tennessee Williams in New Orleans," published in *New Orleans: A Literary History* (Cambridge U. P., 2019); and the forthcoming book *Blue Song: St. Louis in the Life and Work of Tennessee Williams* (U. of Missouri Press), scheduled for publication in spring 2021.



Elizabeth Teeter
The Glass Menagerie

Elizabeth Teeter was last seen in New York as "Lily" in Atlantic Theater Company's 2019 Off-Broadway production of *The Secret Life of Bees*. Broadway credits include "Betty" in Ivo von Hove's 2016 Tony nominated revival of *The Crucible*; "Young Elizabeth" in *The Audience*, starring Helen Mirren; and "Jane Banks" in the closing company of *Mary Poppins*. Other NYC credits include workshops of *Merman's Apprentice* with Desi Oakley, *Lord Tom* with Phillip Boykin, *Ever After* directed by Kathleen Marshall, and more. Regional credits include performances with The Muny, The Rep, Opera Theatre St. Louis, The Tennessee Williams Festival, and Variety Theatre. TV/Film: *Leaving* (short film) and upcoming guest on *The Last O.G.* on TBS. Special thanks to Lisa Campbell Albert for her endless vocal wisdom & guidance and to Katie Britton at Buchwald. @elizabethteeterofficial



Bradley James Tejeda
The Glass Menagerie, Glass

Bradley is a native south Texan born and raised in San Antonio. He recently understudied for the Broadway Production of *The Inheritance* by Matthew Lopez, and played Biron in the Shakespeare Festival of St. Louis' *Love's Labours Lost*. He is a graduate from Yale School of Drama ('16) and The University of the Incarnate Word ('13).



Chauncy Thomas
You Lied to Me About Centralia

Chauncy is a former St. Louisan, currently residing in New York City. He received BAs in Drama and Psychology from Washington University. New York Theatre: *Romeo and Juliet* at Lincoln Center Education, *Hamlet* at RIPT Theater Company. Regional Theatre: *A Raisin in the Sun* at Bay Street Theatre, *Clybourne Park* at the St. Louis Rep, *Our Town* at Alabama Shakespeare Festival, *Topdog/Underdog* at St. Louis Actors' Studio (STL Circle Award Lead Actor Drama Nominee), *As You Like It* at Illinois Shakespeare Festival, *The Real McCoy* at The Black Rep (Kevin Kline

Award Supporting Actor Nominee), and *Intimate Apparel* at New Jewish Theatre (STL Circle Award Supporting Actor Nominee). Television: "Madam Secretary."



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