For over 130 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC's Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President, Area Executive
Middle Tennessee Area
A Note to Teachers:

TPAC Education is happy to present Studio Tenn’s *The Glass Menagerie*. This American classic remains relevant and thought-provoking. Students will relate to *The Glass Menagerie* because the scenes depict true moments in family relationships with realistic conversation. The actors will relay struggles that may be similar to those taking place within your students’ own living rooms and kitchens at home. They may relate to the mother giving “advice” on life and trying to make decisions for her children, or the sister’s feelings of awkwardness, or the brother’s desire to get away and follow his dreams. Whatever the personal connection may be, *The Glass Menagerie* never fails to move an audience.

This guidebook will give you information about the play, its author, and Studio Tenn theatre company, as well as activities and discussion questions for you to use as you prepare students to see *The Glass Menagerie* in February. We hope you will use this guidebook along with your own lesson plans as part of your comprehensive study unit so your students will have a meaningful and satisfying experience when they see the play.

Table of Contents:

- About Studio Tenn – Page 2
- A Note From The Director – Page 3
- Tennessee Williams and *The Glass Menagerie* – Pages 4-6
- Vocabulary Words and a Note about Language – Pages 7-8
- Activity: Reading Scenes – Page 9
- Activity: A Memory – Pages 10-11
- Discussion: Symbolism – Page 12

This guidebook was compiled, written and edited by Kristin Dare-Horsley. Much of the information was used and updated from past HOT presentations of *The Glass Menagerie*. All of the production photos are from Studio Tenn and used by permission.
About Studio Tenn

Studio Tenn is a professional regional theatre company and a nonprofit organization based in Franklin, Tennessee. Its programming centers around innovative, custom-designed presentations of classic plays and musicals as well as an original “Legacy” series of theatrical concerts celebrating the work of time-honored musicians.

Studio Tenn was founded in 2009 by nationally recognized director and designer Matt Logan, Emmy Award-winning producer Philip Hall and Broadway and film actress Marguerite Lowell Hall. The company debuted with Thornton Wilder’s *Our Town*, staged in the Loveless Cafe Barn. That show’s enormous success convinced the founders that Studio Tenn could—and should—continue.

Following that first pivotal production, Broadway veteran Jake Speck left cast of *Jersey Boys* to join Studio Tenn in 2010. Speck as Managing Director and Logan as Artistic Director together produced the company’s first four seasons of plays and musicals to wide critical acclaim, including three seasons as the resident professional theatre company of the newly renovated Franklin Theatre.

Just prior to the start of its fifth season, Studio Tenn relocated to The Factory at Franklin, which now houses its administrative offices, rehearsal space, and primary performance venue, Jamison Hall. The company has also staged productions at Nashville’s Schermerhorn Symphony Center and the Tennessee Performing Arts Center.
A Note From The Director

I was first introduced to The Glass Menagerie in the same way as many of you: it was part of my high school coursework.

I was captivated by how words on a page could be transformed into such vibrant and complex characters—and further, I was astonished at how familiar these characters seemed.

From the first few pages, I felt like I knew them.

And over the years, as I have seen this play performed and directed productions of it myself, I have witnessed other audience members react in much the same way.

Amanda reminds many people of their own mothers—not necessarily because of her Mississippi drawl, her folksy Southern expressions or the way she wears her hair. No, there’s something more fundamental about her that hits close to home, wherever home might be.

I believe that’s an important key to this play’s initial success when it debuted in 1944 as well as its longstanding status as a staple of American theatre and literature for generations since.

It’s the universals of Tom, Laura and Amanda—not their specifics—that make them so enduringly powerful to us yet today.

At Studio Tenn, we have designed our production to emphasize the ethereal and surreal qualities of memory and let Williams’ masterfully crafted characters shine, rather than to conjure a textbook representation of the historical place and time in which the play’s events are set.

As the narrator and character Tom suggests at the beginning of the play, sometimes distortion and abstraction can be more effective at conveying truth than realism.

Our aim is to allow the characters and all their respective desires and struggles come to life in a way that you, the audience, can relate to, here in our own place and time.

As I have returned to The Glass Menagerie in different capacities, at different stages of my own life, I have endeavored to always remain faithful to that powerful first impression that I had as a young student—to put myself back in the shoes of an audience member experiencing the piece for the first time, and to be true to the emotional core that make this play a potent and timeless classic.

- Matt Logan, Studio Tenn
Tennessee Williams and *The Glass Menagerie*

*The Glass Menagerie* is often considered an autobiographical play. Read the following about Williams, and compare details of the play to the author’s real life.

Tennessee Williams was born in Columbus, Mississippi, in 1911. The name given to him at birth was Thomas Lanier Williams III. He acquired the nickname Tennessee in college, when classmates began calling him that in honor of his Southern accent and his father’s home state. The Williams family had produced several illustrious politicians in the state of Tennessee, but Williams’ grandfather had squandered the family fortune.

Williams’ father, C.C. Williams, was a traveling salesman and a heavy drinker. Williams’ mother, Edwina, was a Mississippi clergyman’s daughter and prone to hysterical attacks. Until Williams was seven, he, his parents, his older sister, Rose, and his younger brother, Dakin, lived with Edwina’s parents in Mississippi. After that, the family moved to St. Louis. Once there, the family’s situation deteriorated. C.C.’s drinking increased and the family moved sixteen times in ten years. During these years, he and Rose, the model for Laura in *The Glass Menagerie*, became extremely close. Rose suffered from mental illness later in life and eventually underwent a prefrontal lobotomy, an event that was extremely upsetting for Williams.

An average student and social outcast in high school, Williams turned to the movies and writing for solace. At sixteen, Williams won five dollars in a national competition and was published in *Smart Set* magazine. The next year, he published a horror story in a magazine called *Weird Tales*, and the year after that he entered the University of Missouri as a journalism major. While there, he wrote his first plays. However, before Williams could receive his degree, his father, outraged because Williams had failed a required ROTC program course, forced him to withdraw from school and go to work at the same shoe company where he himself worked.

Williams worked at the shoe factory for three years, a job that culminated in a minor nervous breakdown. After that, he returned to college, this time at Washington University in St. Louis. While he was studying there, a St. Louis theater group produced his plays *The Fugitive Kind* and *Candles to the Sun*. Personal problems led Williams to drop out of Washington University and enroll in the University of Iowa. While he was in Iowa, his sister, Rose, underwent a lobotomy, which left her institutionalized for the rest of her life. Despite this trauma, Williams finally graduated in 1938. In the years that followed, he lived a bohemian life, working menial jobs and wandering from city to city. He continued to work on drama, receiving a Rockefeller grant and studying playwriting at the New School in New York. During the early years of World War II, Williams worked in Hollywood as a scriptwriter.
Around 1941, Williams began the work that would become The Glass Menagerie. The play evolved from a short story entitled “Portrait of a Girl in Glass,” which focused more completely on the character of Laura than The Glass Menagerie does. In December of 1944, The Glass Menagerie was staged in Chicago, with the collaboration of a number of well-known theatrical figures. When the play first opened, the audience was sparse, but the Chicago critics raved about it, and eventually it was playing to full houses.

In March of 1945, the play moved to Broadway, where it won the prestigious New York Drama Critics’ Circle Award. This highly personal, explicitly autobiographical play earned Williams fame, fortune, and critical respect, and it marked the beginning of a successful run that would last for another ten years. Two years after The Glass Menagerie, Williams won another Drama Critics’ Circle Award and a Pulitzer Prize for A Streetcar Named Desire. Williams won the same two prizes again in 1955, for Cat on a Hot Tin Roof.

The impact of success on Williams’ life was colossal, but in his estimation far from positive. In an essay entitled “The Catastrophe of Success,” he outlines, with both light humor and a heavy sense of loss, the dangers that fame poses for an artist. For years after he became a household name, Williams continued to mine his own experiences to create pathos-laden works. Alcoholism, depression, thwarted desire, loneliness in search of purpose, and insanity were all part of Williams’ world. His life’s work adds up to twenty-five full-length plays, five screenplays, over seventy one-act plays, hundreds of short stories, two novels, poetry, and a memoir. Five of his plays were also made into movies.


The dialogue in The Glass Menagerie seems very real, and perhaps it is. Read this excerpt about Williams’ family life:

“During his last years of high school, Williams and his family moved to five small rooms at 6254 Enright Avenue. Though Williams went off to the university in Columbia in 1929, he returned to the apartment for summers and to live in 1932, when his father could no longer afford to finance his education. It was events at this address that Williams depicted in The Glass Menagerie. His older sister, Rose, who suffered from phobias and hysteria and had twice been hospitalized, was living at home and retreating more and more into herself. The social call that is at the heart of The Glass Menagerie occurred in 1933, when Tennessee’s mother tried unsuccessfully to set Rose up with one of her son’s college friends. Williams’ younger brother, Dakin, later recalled that ‘the events of The Glass Menagerie are a virtually literal rendering of our family life at 6254 Enright Avenue.”’ (http://queerestplaces.wordpress.com/2009/01/21/tennessee-in-st-louis/)
Tennessee Williams

Given name: Thomas
Setting: Family moved to St. Louis, Missouri in 1918.

- Grandfather squandered family fortune.
- Father a travelling salesman, worked for a shoe company.
- Father had a drinking problem.
- Mother is a faded southern belle.
- Brother named Daken.
- Sister’s name is Rose.
- Sister develops mental illness later in life, undergoes a frontal lobotomy and is institutionalized for the rest of her life.
- Williams turns to movies and writing for solace.
- Williams goes to college, but is forced by his father to quit for a time and work for a shoe company.
- Tennessee’s mother tries to arrange a date for Rose with one of Tennessee’s college friends.
- Williams graduates from college and spends time wandering from city to city.
- Williams becomes a multi-award winning playwright.

The Glass Menagerie

Character and narrator: Tom
Setting: St. Louis, Missouri tenement housing in the 1930s.

- Father left the family, leaving them in poverty.
- Tom works in a shoe warehouse. A job he despises.
- References to the father drinking, and Tom abuses alcohol.
- Mother is a faded southern belle.
- No brother character in the play.
- Sister’s nickname is Blue Roses, a mispronunciation of the illness pleurosis.
- Sister is crippled, fragile, painfully shy, and retreats into her own world.
- Tom goes to the movies for solace and writes poetry at home and work.
- Tom does not go to college but must work in a shoe warehouse to provide for the family.
- Tom’s mother asks him to arrange a gentleman caller for Laura with one of his co-workers from the warehouse.
- Tom gets fired from his job at the shoe warehouse, abandons the family, and joins the merchant marines.

Essay topics:

- Compare and contrast Tennessee Williams’ life to the story and characters in The Glass Menagerie.
- Tennessee Williams seems to lean heavily toward “write what you know” advice for The Glass Menagerie. Why do you think he relayed some real-life facts and changed others for the characters Tom and Laura? Be specific about what aspects of the characters are similar and different from Williams’ real life and why you think he made the decisions he did.
Vocabulary Words

Act 1, Scene 1

1. “Ou sont les neiges d’antan?” – French, “Where are the snows of yesteryear?”; poet Francois Villon’s lament about the passage of time
2. mastication – n., to chew food well so that it breaks down easily in the stomach
3. planters – n., owners of large farms
4. beaux – n., gentlemen callers, suitors, potential boyfriends

Scene 2

1. cloche hat – n., a close-fitting women’s hat
2. D.A.R. – n., Daughters of the American Revolution; group whose members can trace their ancestry to a soldier in the Revolutionary War
3. Victrola – n., phonograph; record player
4. The Pirates of Penzance – n., a comic opera by Gilbert and Sullivan
5. pleurosis – n., a disease of the lungs
6. vivacity – n., the quality of being attractively energetic and happy

Scene 3

1. fiasco – n., a complete failure or disaster
2. archetype – n., an original model after which similar things are patterned
3. allusion – n., an indirect reference to something
4. spectre – n., ghost
5. sublimations – n., changes of an expression to a more socially acceptable form
6. Mr. Lawrence – n., the novelist D.H. Lawrence, author of Sons and Lovers and other works sometimes judged as sexually explicit
7. impudence – n., being disrespectful or rude
8. Hogan gang – n., a mob-like criminal organization
9. czar – n., one with great power and authority over an organization or activity
10. menagerie – n., a collection of animals organized for display or people to see

Scene 5

1. bower – n., a shelter or retreat
   “Right hand bower” probably refers to Amanda’s dependence on Tom to be her strong support.
2. brood – v., to worry for a long time about something
3. Spartan endurance – n., referring to people of Sparta and their reputation for being courageous and disciplined. Amanda pleads for Tom to be strong for a long time.
4. Merchant Marine – n., a nation’s ships that are engaged in commerce
Vocabulary Words, continued

Scene 6
1. “Berchtesgaden . . . Chamberlain’s . . . Guernica” refer to events occurring in the world preceding U.S. involvement in World War II.
2. sphinx – n., a creature from Greek mythology, a winged monster that destroyed all who could not answer its riddle; has come to mean a mysterious person
3. cretonne – n., a thick linen or cotton fabric usually used for curtains or upholstery
4. supercilious – adj., arrogant

Scene 7
1. vitality – n., quality of being strong, energetic, lively
2. unobtrusive – adj., not asserting oneself, inconspicuous
3. cotillion – n., a formal ball to introduce a girl to society
4. quinine – n., fever and pain reducer
5. jonquils – n., yellow flowers, similar to daffodils
6. paragon – n., a model of excellence
7. vestige – n., a trace of something
8. tribulations – n., big problems

Scene 8
1. candelabrum – n., a decorative candlestick that holds several candles
2. beleaguered – surrounded by, pressed upon
3. gay – adj., happy, cheerful
4. jalopy – n., a car that is in bad condition

A Note about Language

Don’t let your students be surprised when they hear racial epithets, curse words, and religious references during the performance. If you are not reading the entire play as a class before you attend the performance at TPAC, please take the time to read a few of the excerpts that include these elements, and explain them to your students. Prepare your students so they will be able to concentrate on the story and message of the play instead becoming distracted by the dialogue.

Examples:

Act 1, Scene 1

These Northern Episcopalians! I can understand the Southern Episcopalians, but these Northern ones, no.

Episcopalian: A member of the Episcopal Church - a branch of the Christian faith that has a long history in America. The Episcopal Church was organized after the American Revolution.

You sit down. I’m going to be the colored boy today and you’re going to be the lady.

Referring to Southern history of house servants, most of which were African-American.
Activity: Reading Scenes

A great way for your students to experience *The Glass Menagerie* is to read it aloud as a class. The following activity will prepare your students for the style and vocabulary of *The Glass Menagerie* as well as help them practice reading aloud and listening. The entire play may be read aloud over three 50-minute class periods. If you do not have that kind of time to devote to this activity, choose one or two scenes to read during one class period.

Assign a different “cast” of students for each scene so more may participate by reading aloud. Review vocabulary words (included in this guidebook) for each scene so students may appreciate the fullness of the text.

**Objectives:**
Students will read or listen to scenes from *The Glass Menagerie*.
Students will practice respectful behavior and positive theatre etiquette.

**Materials needed:** Excerpts or copies of *The Glass Menagerie*.

**Set:** To your students: After a play is cast, the first rehearsal usually consists of the cast and stage manager reading the play aloud while seated together at a table. Today, we will conduct a play reading of scenes from *The Glass Menagerie*.

**Procedures:** As the teacher/director of this activity, you may assign characters or let your students volunteer.

- Each scene should include the appropriate number of characters and a stage manager. For example, if you choose to read scene 1, you will need 4 students, 3 to portray the characters and 1 to act as the stage manager and read the stage directions. All other students should read along at their desks.
- Position the students reading the parts in the front of the classroom either at a table or at their desks, side by side. Students should remain seated during the reading. Ask the first student acting as stage manager to read the character descriptions which should be listed before Scene 1.
- To your students: You may choose to “act” by using voice inflection, but you should not use that as a distraction or to be funny for the class. The purpose of a reading is to help the cast gel in their respective roles and to better understand the meaning of the story.

**Questions for Closure:** After each scene is read aloud, ask students to recap the scene in their own words. What happened? What did this scene disclose about the characters? Why did Tennessee Williams include this scene in the play?

**Assessment:** Teacher will assess reading fluency (including accuracy and proper expression) and student “audience” behavior during scene readings.

**After the performance at TPAC:** Ask students if the characters in the performance were what they expected. Were their own characterizations different from the actors’? How so?

Ask your students how they would rate the audience behavior during the performance? How did audience behavior enhance or distract from their personal viewing experience?
Activity: Memory Play

The play opens and closes with monologues from the character and narrator Tom, who places himself in both past and present as he tells the story. The following writing activity is designed to help your students gain insight and interest in the idea of a memory play and may be assigned as a lesson for a class period or as homework for your students.

Objectives:
- Students will analyze the opening monologue in the play The Glass Menagerie.
- Students will use their own experience and history to write three scenes describing an event in their past.
- Students will write short opening monologues as part of their own memory “play.”


Set: Read the opening monologue aloud to your students. Ask them to notice that Tom begins in the present time, he is a narrator and character in the play, and he declares the play to be a memory play.

The play is memory. Being a memory play, it is dimly lighted, it is sentimental.
- The Glass Menagerie

To your students: How is Tom setting up the story? What is he telling us? (The time period, the characters in the play.) Tom also tells us something important - that he is about to tell a true story “in the pleasant disguise of illusion.” From this we realize that the events probably really happened, but it “being a memory play, it is dimly lighted, it is sentimental...” – it has been romanticized and/or dramatized to a certain degree. Tom then jumps into character and into the past where the action of the play begins. Notice Tom’s style. It is conversational? Mysterious? How does do you think he perceives the audience? Consider ideas for your own memory play.

To your students:
1) Think of a major event in your life, a time when you or your parents made a distinct change or decision that changed the course of your life. Was it a happy and/or peaceful time? Was it traumatic or hard? What was the decision? Who was involved? If you had to list a cast of characters, who would they be? Take a moment to write down the memory of the major event and the people that were involved. For example, your parents decided to uproot the family and move out of state, or you decide to hang out with a different group of friends, or you make a good or bad decision about something at home or school. It is a major event or decision that changed things for you.

2) Now think of three things that we’ll call scenes regarding this memory of a major event in your life. The first being the moment in time or the scenario leading up to the decision. What happened to make you or your parents even think of the decision? For example, did one of your parents get a job offer out of state? Is this change something you’ve always wanted to do or were you inspired by something? Did something happen that made you think differently than you ever thought before. Who is in this picture and what are they doing? Take a moment to jot down details of your first scene.
The second moment or scene to think about is what happened when the decision was being made. For example, how did your parents tell you the family would be moving away? Who was there and what was the conversation like? What would your decision scene look like? Were you alone or in a group? Take a moment to write it down.

The third scene or picture is years later or sometime after the decision was made. Did it turn out the way you imagined? Are you happy? Do you have regrets? Make a note of your third scene.

To recap, the first scene or picture is the moment or scenario leading up to the major event or decision, the second scene is the action of the decision being made, and the third scene is years later and the consequences, good or bad, of the decision. Take another look at your three scenes and re-write them as short paragraphs titled Scene 1, Scene 2 and Scene 3. Pay attention to the tone you want to convey, and write with your own style and voice.

3) Think of your scenes as three scenes in a play. Consider The Glass Menagerie and the opening monologue. Write an opening monologue for your scenes including the same types of details Tennessee Williams used for his memory play - introducing time period and characters, as well as leading us into the action of the first scene. How will you introduce your memory? Take the next five minutes to write your opening monologue considering the style and voice you wish to convey as well as paying attention to grammar and spelling.

**Closure:** To your students: What are the benefits of being both the present narrator and a character in the past retelling the story? How have your perspective and feelings changed from the time of your personal story? If you could go back and do it over again, what would you change about your situation or decision?

**Assessment:** Students should turn in their scenes and written monologues. Assessment should include analysis of grammar, spelling, clear explanation of the story, as well as recognition of narrator style or personal voice.

**Additional activity:** Read aloud the closing monologue from The Glass Menagerie and analyze it in the same way as you did the opening monologue. Ask your students to consider their memory scenes and write a closing monologue. The closing monologue should include what they now think of the characters in the story and how they feel about the decision now that time has passed. Are they haunted by a person in their story or a choice they made?

*Life is all memory, except for the one present moment that goes by you so quickly you hardly catch it going.*

-Tennessee Williams
Discussion: Symbolism

In Scene 1 while setting up the story, Tom describes himself as having a “poet’s weakness for symbols.”

Ask your students to list and discuss some of the symbols in The Glass Menagerie.

- How is Laura’s glass menagerie a symbol?
- What is the importance of the broken unicorn?
- What does the fire escape symbolize?
- What does the character Jim O’Connor symbolize?
- What other things in the play are symbolic? (The typewriter, the movies, Amanda’s dress)

Ask your students, if they had to choose an object, what would symbolize them? Why?

Post-Show Discussion Questions

(from the Walnut Street Theatre Company study guide)

- Who do you think is the main character of the play—Tom, Laura, or Amanda? Why? Is the main character the protagonist? Is there an antagonist?
- What might happen to Laura after Tom’s departure? What might happen to Amanda?
- How does the fact that Tom is the narrator affect the style and content of the play? Would your appraisal of the events be different if there were no narrator?
- In what ways might The Glass Menagerie be a different play if Williams had chosen one of the other characters to tell the same story? What story might Laura tell? Amanda? The gentleman caller? How would their stories differ? What would you say is the “truth” of memory?
- How has Williams used humor in The Glass Menagerie? What does this suggest about the Wingfield family?
- In what ways does Jim O’Connor reflect the reality of the 1930s? What are his ambitions and values? How is Jim different from the other characters in the play?
TPAC’s mission is to lead with excellence in the performing arts and arts education, creating meaningful and relevant experiences to enrich lives, strengthen communities, and support economic vitality. TPAC Education is funded solely by generous contributions, sponsorships, and in-kind gifts from our partners.

Anonymous
511 Group, Inc.
Adams & Reese LLP
Aladdin Industries Foundation, Inc.
Julie and Dale Allen
Altria Companies Employee Community Fund
AT&T
Athens Distributing Company
The Atticus Trust
Bank of America
Baulch Family Foundation
Best Brands, Inc.
BlueCross BlueShield of Tennessee
Bonnaroo Works Fund
Mr. and Mrs. Jack O. Bovender Jr.
Bridgestone Americas Tire Operations, LLC
Bridgestone Americas Trust Fund
The Broadway League
Brown-Forman
Butler Snow
CapStar Bank
Anita and Larry Cash
Caterpillar Financial Services Corporation
CMA Foundation
Coca-Cola Bottling Company Consolidated
Eva-Lena and John Cody
The Community Foundation of Middle Tennessee
Community Health Systems
Corrections Corporation of America
Creative Artists Agency
Delek U.S. Holdings
Delta Dental of Tennessee
Dollar General Corporation
Dollar General Literacy Foundation
Earl Swenson Associates, Inc.
East Tennessee Foundation
Enterprise Holdings Foundation
Ernest and Selma Rosenblum Fund for the Performing Arts
Ernst & Young LLP
Ezell Foundation
Samuel M. Fleming Foundation
ForceX, Inc.
Gannett Foundation
Joel C. Gordon & Bernice W. Gordon Family Foundation
Grand Avenue
Grand Central Barter
Green Door Gourmet
Landis B. Gullett Charitable Lead Annuity Trust
HCA — Caring for the Community
HCA Foundation on behalf of HCA and the TriStar Family of Hospitals
Martha R. Ingram
Ingram Industries
Ironhorse Farms
JohnsonPoss
Kraft CPAs
Liberty Party Rental
MEDHOST
The Memorial Foundation
Crispin and John Menefee
Metro Nashville Arts Commission
Middle Tennessee Performing Arts H.O.T. Support Fund
Minuteman Press
Monell’s Dining and Catering
Nashville Convention and Visitors Corporation
Nashville Predators Foundation
National Endowment for the Arts
The NewsChannel 5 Network
Nissan North America, Inc.
NovaCopy
OnSomble
Patricia C. & Thomas F. Frist Designated Fund*
Premiere Properties Group, LLC
Premiere Speakers Bureau, Inc.
Publix Super Markets Charities, Inc.
Mary C. Ragland Foundation
Raymond James
The Rechter Family Fund*
Regions Bank
Ryman Hospitality Properties Foundation
Sargent’s Fine Catering
Irvin and Beverly Small Foundation
South Arts
SunTrust Bank, Nashville
The Tennessean
Tennessee Arts Commission
Travelink, American Express Travel
Vanderbilt University
Waller
Washington Foundation
Woodmont Investment Counsel, LLC
XMi Commercial Real Estate
Yaara and Uzi Yemin
* A fund of the Community Foundation of Middle Tennessee

ADDITIONAL ACKNOWLEDGEMENTS

TPAC Education extends our thanks to The Factory at Franklin.