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ALL AMERICA'S OUR STAGE

Murder by POE



the acting company

ALL AMERICA'S OUR STAGE

Margot Harley

Producing Artistic Director

Stephen Alemán, Director of Education

Murder by POE

Written by **Jeffrey Hatcher**

Adapted from the stories of **Edgar Allan Poe**

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The Acting Company!
See page 26 for info!**

Teacher Resource Guide
by **Paul Michael Fontana**

**It is strongly suggested that students read at least some of
Murder by Poe
before seeing the performance if possible.**

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Section 1: Introduction

Thanks for taking some of your classroom time to work on *Murder By Poe*! Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the workshop production. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, Actor-driven **Workshops and Master Classes**, post-performance **Question and Answer Sessions**, teacher training workshops called **Partners in Education**, and a variety of specially-designed outreach programs for high school students, college students, and adults. We also provide **The Student Workshop Series**, a series of performance-based workshops for young theatergoers meant to introduce them to Poe. This year, the other play in this series is William Shakespeare’s *Richard III*.

If you need more information on any of these programs, please call Stephen Alemán, Director of Education at 212-258-3111 or e-mail him at saleman@TheActingCompany.org. We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

Paul Michael Fontana
The Acting Company Curriculum Specialist
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Section 2: Who was Edgar Allan Poe?

- **Overall Objective:** The students will know the facts of the life and career of Edgar Allan Poe and his work.

Interviewing Edgar Allan Poe

Objective:

- The students will learn about Poe's life
- The students will write interview questions based on Poe's life.

Edgar Allan Poe is regarded as one of the most brilliant and original writers in American literature. His skillfully wrought tales and poems convey with passionate intensity the mysterious, dreamlike, and often macabre forces that pervaded his sensibility. He is also considered the father of the modern detective story.

Edgar Allan Poe, son of Actress Eliza Poe and Actor David Poe Jr., born in Boston on January 19, 1809, was mostly known for his poems and short tales and his literary criticism. He has been given credit for inventing the detective story and his psychological thrillers have influenced many writers worldwide. These detective stories and thrillers are the basis of *Murder By Poe*.

Edgar was the fourth generation of Poes in America. His paternal great-grandfather, John Poe, came to America from Northern Ireland before the American Revolution. Young Edgar, his brother and sister were orphaned before Edgar's third birthday. While his brother William Henry and sister Rosalie were sent to live with other families, Poe was taken in to the home of John and Fanny Allan in Richmond, Virginia. The Allans lived in England for five years (1815-1820) where Poe began his education. In 1826, Poe entered the University of Virginia. Although a good student, he began to gamble heavily to earn money because John Allan, his guardian, did not financially support him. Allan refused to pay Poe's debts and Poe had to leave the University after only one year.

In 1827, Poe published his first book, Tamerlane and other poems anonymously under the signature "A Bostonian". Literary critics note the influence of Lord Byron on Poe's early verse. Later in 1827, Poe enlisted in the Army under the name Edgar A. Perry while his quarrels with John Allan continued. Poe did well in the army but in 1829, he left and decided to apply for a cadetship at West Point.

Before he was able to enter West Point, Poe published a book entitled Al Aaraaf, Tamerlane, and minor poems, this time the book was published under the name Edgar A. Poe, where the middle initial acknowledged John Allan's name. Before Poe left West Point, he received financial aid from his fellow cadets to publish a third edition of the book. The revised edition was entitled Poems by Edgar A. Poe and included his famous poems "To Helen" and "Israfel". As a tribute to his friends who had helped him publish the volume, it was dedicated to "To the U.S. corps of cadets".

Later Poe moved to Baltimore to live with his aunt, Maria Clemm, and his first cousin Virginia. In 1832, he won a \$50 prize for his story "MS. Found in a Bottle" in the Baltimore Saturday Visitor. In 1835, Poe brought his aunt and cousin to Richmond, Virginia where he worked at the Southern Literary

Messenger. He also married his cousin Virginia, only thirteen years old. To marry a first cousin was not unusual at the time but to marry at such a young age as Virginia was extremely rare. Edgar's way of calling her "sissy", "sis", or "my darling little wife" and that he had flirted with his fourteen-year-old cousin Elisabeth suggest that Edgar had a preference for child-like women rather than a mature or simply a young woman.

Most of Poe's work with the Messenger was as a literary critic, but he also published some literary work such as "Berenice". His work with the writing and the editorial departments of the Messenger increased the circulation of the magazine. However, his drinking forced White to eventually fire Poe.

Edgar moved around to New York and Philadelphia, trying to establish a reputation in literary journalism but without any major success.

In January 1847, his wife Virginia died. Poe was devastated. Poe kept on writing until the day he died in Baltimore October 7, 1849.

Exercise: Provide each student a copy of the biography of Edgar Allan Poe above (a copy is found on page 29 in the Reproducibles Section at the end of this Resource Guide). After everyone has read it, discuss what aspects of his life the students think contributed to his ultimate career as an interviewer and oral historian.

Ask each student to look, again, at the biography of Poe. Have them individually devise a list of 8-10 interview questions that they might ask him about his life.

As an extension, have a volunteer play Edgar Allan Poe and, with the help of the class, answer some of the questions on the other student's lists.

Exercise: Look up Poe's grave at Find-a-Grave (www.findagrave.com) and examine the different headstones. Note the Raven on one of them.

Poe, Drugs and Alcohol

The idea that Poe was a user of opium and a chronic alcoholic have been an unfortunate obsession with his fans and detractors alike for over one hundred years. Teachers should cover these issues with caution and as deeply or lightly as you feel is appropriate for your class.

"By wine some vow Poe's wit inspired to be,
And say that they can prove his verses show it;
More likely, I should fancy, it was tea,
For clearly it is *t* turns Poe to poet."
from *The Essence of Fun*, 1872

Choral Reading

Objective:

- The students will read excerpt from Edgar Allan Poe's prose
- The students will create a poem using the excerpt as inspiration

Exercise: Provide each student with the passage from "Shadow — a Parable" (a sheet with both excerpts it is found on page 30 in the Reproducibles Section of this guide). Ask one student to read the entire passage aloud.

"Ye who read are still among the living, but I who write shall have long since gone my way into the region of shadows. For indeed strange things shall happen, and many secret things be known, and many centuries shall pass away, ere these memorials be seen of men. And, when seen, there will be some to disbelieve, and some to doubt, and yet a few who will find much to ponder upon in the characters here graven with a stylus of iron." — *from Edgar Allan Poe's "Shadow — a Parable" (1835).*

Discuss the passage's meaning, use of literary devices, words that might be interesting to say aloud (like the repeated "long e" sound of "Ye", "read", "region", "indeed", etc.), and delightfully odd words and phrases (like "graven with a stylus of iron"). You may wish to make mention of how this passage is typical of Poe's writing with its focus on death and those left behind, illusion, inquisition, and imagination.

Divide the class into two groups (they can remain in their seats for this exercise) and ask volunteers to be Solo 1, 2, and 3. Then read it using the soloist-group divisions as indicated. Have someone read the title as well. Remind them that they have to listen to one another and create a common value for the punctuation.

from "Shadow — a Parable" by Edgar Allan Poe

Solo 1: Ye who read are still among the living,
Solo 2: But I who write shall have long since gone my way
Solo 3: Into the region of shadows.

Group 1: For indeed strange things shall happen,
Group 2: And many secret things be known,
Group 1: And many centuries shall pass away,
Group 2: Ere these memorials be seen of men.

All: And, when seen, there will be some

Solo 3: To disbelieve,

All: And some

Solo 2: To doubt,

All: And yet a few who will find much

Solo 1: To ponder upon

All: in the characters here graven with a stylus of iron. (1835)

Using the quote as a base, the students will write a short poem in free verse. Each poem must contain words or phrases from the original passage. Remind them of some of the literary devices they have studied (alliteration, repetition, metaphor, etc.) that you want them to use in their poem.

Your class might enjoy working on breaking down a poem by Poe into a Choral Reading. **Annabel Lee** is a perfect choice.

Recommended for Teachers

The Edgar Allan Poe Society of Baltimore Website has much more information and links about the life and works of Edgar Allan Poe:
<http://www.eapoe.org>

Section 3: What to Look for in Murder by Poe

Overall Objective: The students will have an introduction to the world of *Murder By Poe* which was inspired by the fiction of Edgar Allan Poe

Brainstorm from the Title: Jeffrey Hatcher's Play

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will explore the title of Poe's *Murder By Poe*

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *Murder By Poe*. Write the list on newsprint. Post it before seeing the play

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their expectations of *Murder By Poe* from looking at the words and images on the poster for The Acting Company production and on books of Poe's works.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in a copy of Edgar Allan Poe's stories or poetry. Ask the students to look at the cover of the book.

Is there a picture or image? What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the play? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Why did Poe choose this title? Did he feel the title would help sell copies of the book?

Do the same exercise with the poster or handbill for The Acting Company production which you can get from the theater. You can also show them the image on our website: www.theactingcompany.org.

Post Performance follow up: Ask the students to create a poster or book cover for *Murder By Poe*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

Characters in Murder By Poe

This exercise is designed to be used **BEFORE** seeing the play!

Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.

Exercise: Reproduce the following page for the class from the Reproducibles in the Appendix, page 31. Discuss what each of the names makes us feel about them. Predict which characters might have the most important roles in the play.

CHARACTERS in Murder by Poe

The WOMAN
RODERICK USHER
C. AUGUSTE DUPIN
The INSPECTOR
The PARISIANS
The ZOO MAN
HEART
CAT
The OLD MAN
The WIFE
“PLUTO”
Two POLICEMEN
WILLIAM WILSON
The PREFECT
The GOVERNMENT MINISTER
The QUEEN
Two TORTURED MEN
Two DEAD WOMEN
MRS. CLEMM

Have each student choose one of the names on the list. Pondering that character from his or her name, the students can imagine what that person’s Mystery might be and write it out as a speech in the voice of that character.

The Structure of the Production

This exercise is designed to be used **AFTER** seeing the play!

Objective:

- The students will discuss their reactions to the storytelling in *Murder By Poe*

Facts: Poe’s short stories, including those featured in *Murder By Poe*, are written individually, each standing on its own. What adapter Jeffrey Hatcher accomplished was to create a “frame story” to link all of the stories together. The “frame story” is based in both fact and conjecture about the life of Poe himself.

Exercise: Discuss whether the play had a plot or if it was made up of many short stories. Did the play tell a story through the multiple stories? How did Jeffrey Hatcher connect or link the stories? As the “frame story” is revealed, do some elements of the production make better sense?

Was Hatcher trying to make a point about the relationship between authors' lives and their works? Is there ALWAYS a connection between the artist's life and his work? Discuss this quote from a minister who was a friend of Poe's:

"That perfection of horror which abounds in his writings has been unjustly attributed to some moral defect in the man. But I perceive not why the competent critic should fall into this error. Of all authors, ancient or modern, Poe has given us the least of himself in his works. *He wrote as an artist.*"

C. Chauncey Burr

Were the students surprised by the non-linear storytelling? Was anyone confused by it? In the end, how did the non-linear storytelling style mirror the disorientation of the Woman?

Themes of the Play

Objective:

- The students will look for underlying themes in *Murder By Poe*
- The students will discuss themes in literature

Exercise: When the students see *Murder By Poe*, they might find it fun and thrilling. Ask them to find some deeper meaning or message in the play, beyond just the stories of suspense. What are some of the themes that the students see in the play? Can a piece of art or literature have different meanings to different observers?

Some themes the students might watch out for in The Acting Company production include: Marriage, Madness, Grief, Obsession, the Relationship between an Author's Life and his Works.

Research Paper Topics

If you are interested in having your students write research papers on topics related to *Murder By Poe*, we can suggest the following: the Life and Times of Edgar Allan Poe, Poe's Baltimore, Poe's Boston, Poe's New York, Poe's Family, the Detective in Literature, Horror Literature, Primates, Felines, the Heart (as biology), the Heart (as symbol), Jack the Ripper, Obsessive Compulsive Disorder, Alcoholism (and famous writers?), Opium in the 1800s, Madness in the 1800's, The Stages of Grief, or True Crime (in your city or town?).

Stories Included in Murder By Poe

- "The Fall of the House of Usher"
- "William Wilson"
- "Murders in the Rue Morgue"
- "Mystery of Marie Roget"
- "The Purloined Letter"
- "The Black Cat"
- "The Tell-Tale Heart"

Section 4: The Mystery Genre

Overall Objective: The students will know the history and structural elements of Mystery Stories

The Mystery genre is so associated with Edgar Allan Poe that the Mystery Writers of America Awards for mystery fiction, non-fiction, television and film are called the Edgar Allan Poe Award or the “Edgars.”

What is a Mystery?

Objective:

- The students will know the basic elements of a Mystery Story
- The students will create a Mystery Story as a class

A mystery is "a way of examining the dark side of human nature," says *Writing Mysteries* editor Sue Grafton.

Like other stories, the Mystery genre relies on realistic characters, a strong plotline, and clear writing. The mystery story must be written in a VERY detailed way. Every element, important to the solution or not, must have the same detailed quality. The reader’s enjoyment relies on his ability to sift through the details to figure out the mystery. Here are some of the elements of a Mystery:

BASIC ELEMENTS of a MYSTERY STORY

The Plot (usually very detailed)

The Setting (including the social milieu or “world” of the story
– are they rich? poor? farmers? teachers?)

The Crime

The Detective (professional or amateur)

The Suspect Pool (usually diverse, all with a motive)

The Clues - including the “Red Herrings” (distracting information that seem like clues)

The “Reveal” – when the solution is revealed by the detective.

Motive (reason for the crime)

Means (proper weapons, tools, knowledge, or technology)

Opportunity (open time when crime would not be noticed)

Legal – Criminal Justice System (aspects)

Exercise: As a class, discuss people’s favorite Mystery stories: books, movies, TV show episodes, etc. Then brainstorm a list of the unique elements of the Mystery genre. Give each student a copy of the list above. The list is found on page 32 in the Reproducibles section of this guide. As a class, outline a mystery story using the elements from the list above.

Note: Due to sensitivity about school violence and weapons, you may wish to steer the class toward an imagined world (tropical island estate, rural primeval

forest, etc.) and away from a school setting. Similarly, a theft is a less-violent substitute for a murder (although *Murder By Poe* contains several murders)

History of Mystery

Objective:

- The students will understand the development of the Mystery Genre
- The students will look for Poe's model in modern television
- The students will examine the public's continued fascination with "true crime"

Facts:

Some say it started with the Roman orator **Cicero**. As he was rising in his fame in Rome in the 70's BCE, he tried two murder cases that (because of a combination of lurid details and his eloquent oratory) caught the fancy of everyone in the city.

However, it was **Edgar Allan Poe**, who published "The Murders in the Rue Morgue" in 1841, that set the fictional detective story on its current path. The story featured C. Auguste Dupin, the first-ever fictional detective. His stories of suspense furthered the appeal of the mysterious to the book-buying public. When "The Raven" was published in 1845, Poe's fame and the demand for his work was high.

Sir Arthur Conan Doyle studied to be a doctor. It is suggested that his lack of success as a doctor gave him the time to create one of the most popular character ever introduced in the history of fiction, Sherlock Holmes. He based the deductive reasoning of Holmes on one of his Medical School professors who taught the students the use of deductive reasoning to diagnose disease.

Agatha Christie created Hercule Poirot, a Belgian eccentric who often speaks of solving crime by using his "little grey cells". Her other beloved character is amateur detective Miss Jane Marple, who in contrast to Poirot, is very low-key and quiet. Both Doyle and Christie were British.

American **Dashiell Hammett** was the father of "hard-boiled" detective fiction. His characters are cynical and inhabit complex plots. Hammett's stories inspired others whose work was found in pulp fiction magazines. The style was popularized in movies, radio and television. Thus the "private eye" was born.

Teens and pre-teens in the first half of the 20th Century enjoyed **Nancy Drew**, **The Hardy Boys**, **Bobbsey Twins**, and **The Rover Boys**. Although published as being written by a syndicate of writers, these stories of brave teen detectives seem to be written by one author as did the books "by" **Ellery Queen** (actually written by the writing duo Lee and Dannay).

Film director **Alfred Hitchcock** set the standard for suspense in movies in the 1950 and the 1960's, during which he created four masterpieces: "Rear Window", "Vertigo", "North by Northwest", and "Psycho".

Exercise: Have students list (on their own or in pairs) TV shows, movies, stories, books, and songs that are current examples of Mystery Fiction. Currently, the most popular television programs are those in which Dupin-like detectives solve crimes in one-hour dramas (like “Monk”, the “CSI” franchise and the “Law & Order” franchise). Bring in a TV Guide or television listing and count how many crime-related programs there are (And don’t forget “reality” shows and “E! Hollywood True Story”)

Exercise: Discuss how the public’s interest in lurid “true crime” stories has been demonstrated in recent Court TV and other media coverage of trials. Recall the Laci Peterson case, OJ Simpson, the Menendez Brothers, Enron and Martha Stewart.

Recommended for Teachers

Court TV has amazing curriculum resources based on its programming, including a look at the expanding and fascinating world of forensic science with Court TV's Forensics in the Classroom:
<http://www.courttv.com/choices>

Finishing a Tale of Suspense

Objective:

- The students will read part of a mysterious story
- The students will write their own endings for the story

Exercise: After reviewing the elements of a Mystery story, ask the students to read the following excerpt from “The Oval Portrait” by Poe and have each of them write a paragraph or two to conclude the tale. The text below is found on page 33 in the Reproducibles section of this guide.

You may wish to prompt them with some of these questions: Who is the young girl in the portrait? How did she happen to be painted in such a lifelike fashion? What is her relation to the abandoned chateau? Are the narrator and his valet, Pedro, alone in the house? Is the narrator imagining the life-like quality of the portrait because of his wound-induced delirium?

THE OVAL PORTRAIT

By Edgar Allan Poe

The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its

walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary -- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room -- since it was already night -- to light the tongues of a tall candelabrum which stood by the head of my bed -- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticize and describe them.

Long -- long I read -- and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought -- to make sure that my vision had not deceived me -- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

Comparison Reading

Objective:

- The students will read two Poe short stories
- The students will identify elements that are similar in the two stories

Materials: Each student should have a copy of “The Black Cat” and “The Tell-Tale Heart”. If you do not have access to copies of these stories, they can be found in the “Works” section of the E. A. Poe Society of Baltimore website: www.eapoe.org.

Exercise: Ask the students to read the two stories and see if they identify any similarities in them. Is the husband in “The Black Cat” similar in attitude and temperament to the young man in “The Tell-Tale Heart”? Are they insane as they both claim not to be? How does Poe wrap up each of the stories? Why would a writer duplicate the structure of the two works (both originally published in 1843)? Does the plotting work better in one story than in the other?

FYI: "Kids Love A MysterySM"

“Kids Love a Mystery” is a literacy outreach program of Mystery Writers of America. There are many ways you and your students can participate! Although the official events are over for the 2003-04 Academic year, you can still employ some of their classroom-based ideas. Write to the Mystery Writers of America for free support material

Events

- Sponsor a mystery writing program
- Sponsor a mystery reading program
- Invite an author to visit your school or local library
- Organize a mystery book discussion group
- Have students dramatize and solve a favorite mystery

Contact them:

Janet Riehecky, National Director
Kids Love A MysterySM
Phone: 847-695-9781

Section 5: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theater.

"Never sing the Nine [Muses] so well as when penniless."
Edgar Allan Poe

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *Murder By Poe* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play meets their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations and grants to do its work. A "Profit Making" or "For-Profit" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. Edgar Allan Poe the author of the short stories that make up *Murder By Poe* and Jeffrey Hatcher is the playwright who adapted his book for The Acting Company both played roles in creating this script.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of the Stage Manager. In the case of *Murder By Poe*, director John Miller-Stephany wanted to create a world of mystery and intrigue in which paranoia and violence lurk under the surface.

The Actor

The Cast is the group of people who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Stage Manager

According to Carissa Dollar’s stage management website, “there is no single definition or job description for the tasks performed by the person who accepts the title of Stage Manager for any theatrical production.” However, according to Actor’s Equity Association (AEA) this person performs *at least* the following duties: organizes all rehearsals, before or after opening; assembles and maintains the Prompt Book; works with the Director and the Creative Team to schedule rehearsal and outside calls; assumes active responsibility for the form and discipline of rehearsal and performance and is the executive instrument in the technical running of each performance; maintains the artistic intentions of the Director and Producer after opening; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc.; and maintains discipline.

The Costume Designer

Costumes in a play help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They often do historical or sociological research to make the world of the play come to life. In this production of *Murder By Poe*, the costumes are from the nineteenth century. They were all researched for accuracy and made to create a unified look for the play. Each costume also has “add-on” pieces so actors can play several different characters.

The Staff and The Crew

The theater staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. In a large-scale performance, Stage Managers and the running crew are backstage running the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail, education@theactincompany.org.

Casting

This exercise is designed to be used **AFTER** seeing the play!

Objective:

- The students will create a cast list for a movie of *Murder By Poe*

Exercise: Ask the students, “If you were casting a movie of *Murder by Poe*, what stars would you get to be in it?” Ask each to work independently and cast the frantic man in “The Tell-Tale Heart”, the noble Queen in “The Purloined Letter”, the haunted Roderick Usher, the clever Dupin, and the disoriented Woman whose arrival begins the play. While considering the film, where would each of the segments be filmed?

Types of Theater Buildings

This exercise is designed to be used **AFTER** seeing the play!

Objective:

- The students will be able to identify different types of theaters
- The students will weigh the benefits of each type of performance space
- The students will use The Acting Company website as a resource
- The students will write a report about a theater

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theater was **The Acting Company's** production of *Murder by Poe* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theater:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theater-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theater-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the “Itinerary” page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Still Images

Objectives:

- The students will do a close reading of a poem by Poe
- The students will create tableaux based on images in the poem
- The students will create a movement piece based on a poem

Exercise: Provide each student with the following poem (a page with the poem can be found on page 34 in the Reproducibles section of this guide). Ask eight students to each take one of the sections of the poem.

Introduce the idea of “tableau” to the class. Tableaux are living sculptures or frozen images made up of living actors’ bodies. Tell them that the poses they adopt in their tableau should be both easy to maintain for a few minutes (avoid one foot off the floor, for example) and easy to recreate.

Begin with each reader reciting his part in order so the class can get a sense of the whole poem. Break the class into separate groups by section, so in the end you have eight groups. The readers and the others in their group should prepare a series of still images to illustrate the passage. Allow them about five minutes for this process. Give a warning to the group when they have a minute left and ask the groups to rehearse what they are going to present to the class.

Reconvene the class as a whole and place them in a circle with a playing space in the center. Ask the readers to read the passages in order while the other members of each group present their tableaux. Follow the presentation with a discussion. You may wish to show the whole piece a second time before discussing.

THE CONQUEROR WORM by Edgar Allan Poe

LO ! 'tis a gala night
 Within the lonesome latter years!
An angel throng, bewinged, bedight
 In veils, and drowned in tears,
Sit in a theatre, to see
 A play of hopes and fears,

While the orchestra breathes fitfully
 The music of the spheres.

Mimes, in the form of God on high,
 Mutter and mumble low,
And hither and thither fly —
 Mere puppets they, who come and go

That motley drama — oh, be sure
 It shall not be forgot !
With its Phantom chased for evermore,
 By a crowd that seize it not,

But see, amid the mimic rout
A crawling shape intrude !
A blood-red thing that writhes from out
The scenic solitude!

It writhes ! — it writhes ! — with mortal pangs
The mimes become its food,
And the angels sob at vermin fangs
In human gore imbued.

Out — out are the lights — out all !
And, over each quivering form,
The curtain, a funeral pall,
Comes down with the rush of a storm,

And the angels, all pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy, "Man,"
And its hero the Conqueror Worm.

Why Theater?

This exercise is designed to be used BEFORE seeing the play with a follow-up section AFTER the performance.

Objective:

- The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote (found on page 35 of the Reproducibles section of this guide) from George Cram Cook (1873 –1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill). Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in our time. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *Murder By Poe* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped."

George Cram Cook, founder of New York's Provincetown Playhouse, 1918

How is seeing theater different from watching TV or seeing a movie (either at home or in the theater)?

Theater Etiquette

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will know standard rules of behavior in the theater

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct.

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theater lobby.
- ❖ Turn off all cellular phones and pagers.
- ❖ Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.

- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Are any of the students aspiring actors? Are they seeking advice?

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How long have the actors lived there? And where are they from originally? (Have any of the students ever been in NYC?) How has New York City survived the September 11th Tragedy? What is the best part of living in New York? What is the worst?

What about ***Murder By Poe***, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? Is fun working on the set with all its trap doors and tricks? What do the actors think the themes of the play are? How is working on an original play different from a play by Shakespeare (which is a lot of what The Acting Company does)?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you!

"Mr. Clark once did me the honor to review my poems, and — I forgive him. . . .
Mr. C. [Lewis Gaylord Clark], as a literary man, has about him no determinateness, no distinctiveness, no saliency of point; — an apple, in fact, or a pumpkin, has more angles. . . . he is noticeable for nothing in the world except the markedness by which he is noticeable for nothing."
Edgar Allan Poe, responding to a critic

Section 6: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, P.O. Box 898, New York, NY 10108-0898 or fax 212-258-3299**. We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

Write

- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down.
- Write a monologue for one of the characters in *Murder By Poe*.
- Write a scene for two of the characters in the play that you think should have been seen but were not in Hatcher's play.
- Write an epilogue. For example, what happens to the characters after the story ends?
- Write a review of our production.
- Write a theatrical adaptation of another piece of literature, perhaps a poem.

Draw

- Draw the world of one or more of the characters.
- Draw images from the production.
- Draw a poster for our production of *Murder By Poe*.
- Create a collage of images from magazines in response to the play.

Create a Performance of Sections from Murder by Poe

Get a copy of some of a Poe short story like "The Murders in the Rue Morgue", "The Black Cat", "The Tell-Tale Heart" or one of the others and distribute them to small groups of students. Have each group write a short play based on the story. The plays can be an adaptation of the source material, a reflection on the themes in the story, or whatever the students devise. Ask them to present their work to the other groups. Send us copies of the plays if you wish.

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108-0898
Telephone: 212-258-3111
Fax: 212-258-3299

By E-Mail

Paul Fontana, Curriculum Specialist
Pfontana@ TheActingCompany.org
Stephen Alemán, Director of Education
Saleman@ TheActingCompany.org
Education@TheActingCompany

On the Internet

www.TheActingCompany.org

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 36 and 37 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Murder By Poe*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 7: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- + By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- + By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- + By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- + By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- + By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.

2003 TONY Honor for Excellence in the Theater

In the professional theater, the highest honor one can achieve is to be recognized by the American Theatre Wing with an Antoinette Perry Award, called the "Tony"®. This year, The Acting Company was presented with a special Tony Honor celebrating our 30 years touring America with classical plays and newly commissioned works. Thank you for celebrating with us!

To learn more about the Tony Awards, go to the Tony website, www.tonys.org.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

Section 8: Cast List and Information

THE ACTING COMPANY

In

MURDER BY POE

Written by Jeffrey Hatcher

Adapted from the stories of Edgar Allan Poe

Directed by **John Miller-Stephany**

Costume Design by James Scott
Vocal Coaching by Wendy Waterman
Sound Design by Michael Roth
Fight Direction by Felix Ivanov
Set Design by Narelle Sissons
Lighting Design by Michael Chybowski
Dramaturgy by Doug Langworthy

Production Manager, Rick Berger

Stage Manager, Martin Lechner

Staff Repertory Director, Jason King Jones

CAST

(in alphabetical order)

Dupin / Ensemble	Spencer Aste
Usher / Ensemble.....	Craig Baldwin
Queen / Ensemble.....	Aysan Çelik
Cat / Ensemble	Bryan Cogman
Heart / Ensemble.....	Jeff Cribbs
Woman.....	Jenn Miller Cribbs
Understudy	Michael Gotch
Understudy.	Cedric Hayman
Wife / Ensemble	Carine Montbertrand
Marie Roget / Ensemble	Erin Moon
Will Wilson / Ensemble	Glenn Peters
Understudy	Josh Pohja

Appendix: Reproducibles

For use with **Interviewing Edgar Allan Poe**, p. 4

Edgar Allan Poe, son of Actress Eliza Poe and Actor David Poe Jr., born in Boston on January 19, 1809, was mostly known for his poems and short tales and his literary criticism. He has been given credit for inventing the detective story and his psychological thrillers have been influences for many writers worldwide. These detective stories and thrillers are the basis of *Murder by Poe*.

Edgar was the fourth generation of Poes in America. His paternal great-grandfather, John Poe, came to America from Northern Ireland before the American Revolution. Young Edgar, his brother and sister were orphaned before Edgar's third birthday. While his brother William Henry and sister Rosalie were sent to live with other families, Poe were taken in to the home of John and Fanny Allan in Richmond, Virginia. The Allans lived in England for five years (1815-1820) where Poe began his education. In 1826, Poe entered the University of Virginia. Although a good student, he began to gamble heavily to earn money because John Allan, his guardian, did not financially support him. Allan refused to pay Poe's debts and Poe had to leave the University after only one year.

In 1827, Poe published his first book, Tamerlane and other poems anonymously under the signature "A Bostonian". Literary critics note the influence of Lord Byron on Poe's early verse. Later in 1827, Poe enlisted in the Army under the name Edgar A Perry while his quarrels with John Allan continued. Poe did well in the army but in 1829, he left and decided to apply for a cadetship at West Point.

Before he was able to enter West Point, Poe published a book entitled Al Aaraaf, Tamerlane, and minor poems, this time the book was published under the name Edgar A. Poe, where the middle initial acknowledged John Allan's name. Before Poe left West Point, he received financial aid from his fellow cadets to publish a third edition of the book. The revised edition was entitled Poems by Edgar A. Poe and included his famous poems "To Helen" and "Israfel". As a tribute to his friends who had helped him publish the volume, it was dedicated to "*To the U.S. corps of cadets*".

Later Poe moved to Baltimore to live with his aunt, Maria Clemm, and his first cousin Virginia. In 1832, he won a \$50 prize for his story "MS. Found in a Bottle" in the Baltimore Saturday Visitor. In 1835, Poe brought his aunt and cousin to Richmond, Virginia where he worked at the Southern Literary Messenger. He also married his cousin Virginia, only thirteen years old. To marry a first cousin was not unusual at the time but to marry at such a young age as Virginia was extremely rare. Edgar's way of calling her "sissy", "sis", or "my darling little wife" and that he had flirted with his fourteen-year-old cousin Elisabeth suggest that Edgar had a preference for child-like women rather than a mature or simply a young woman.

Most of Poe's work with the Messenger was as a literary critic, but he also published some literary work such as "Berenice". His work with the writing and the editorial departments of the Messenger increased the circulation of the magazine. However, his drinking forced White to eventually fire Poe.

Edgar moved around to New York and Philadelphia, trying to establish a reputation in literary journalism but without any major success.

In January 1847, his wife Virginia died. Poe was devastated. Poe kept on writing until the day he died in Baltimore October 7, 1849.

For use with **Choral Reading**, pp. 5-7

"Ye who read are still among the living, but I who write shall have long since gone my way into the region of shadows. For indeed strange things shall happen, and many secret things be known, and many centuries shall pass away, ere these memorials be seen of men. And, when seen, there will be some to disbelieve, and some to doubt, and yet a few who will find much to ponder upon in the characters here graven with a stylus of iron." — *from Edgar Allan Poe's "Shadow — a Parable" (1835).*

From "Shadow — a Parable" by Edgar Allan Poe

Solo 1: Ye who read are still among the living,

Solo 2: But I who write shall have long since gone my way

Solo 3: Into the region of shadows.

Group 1: For indeed strange things shall happen,

Group 2: And many secret things be known,

Group 1: And many centuries shall pass away,

Group 2: Ere these memorials be seen of men.

All: And, when seen, there will be some

Solo 3: To disbelieve,

All: And some

Solo 2: To doubt,

All: And yet a few who will find much

Solo 1: To ponder upon

All: in the characters here graven with a stylus of iron.

(1835)

CHARACTERS in Murder by Poe

The WOMAN
RODERICK USHER
C. AUGUSTE DUPIN
The INSPECTOR
The PARISIANS
The ZOO MAN
HEART
CAT
The OLD MAN
The WIFE
“PLUTO”
Two POLICEMEN
WILLIAM WILSON
The PREFECT
The GOVERNMENT MINISTER
The QUEEN
Two TORTURED MEN
Two DEAD WOMEN
MRS. CLEMM

BASIC ELEMENTS of a MYSTERY STORY

The plot (usually very detailed)

The setting (including the social milieu or “world” of the story – are they rich? poor? farmers? teachers?)

The crime

The detective (professional or amateur)

The suspect pool (usually diverse, all with a motive)

The clues including the “red herrings” (or distracting information that looks like a clue)

The “reveal” – when the solution is revealed by the detective.

Motive (reason for the crime)

Means (proper weapons, tools, knowledge, or technology)

Opportunity (open time when crime would not be noticed)

Legal – criminal justice system – aspects

THE OVAL PORTRAIT

By Edgar Allan Poe

The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary -- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room -- since it was already night -- to light the tongues of a tall candelabrum which stood by the head of my bed -- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them.

Long -- long I read -- and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought -- to make sure that my vision had not deceived me -- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

THE CONQUEROR WORM by Edgar Allan Poe

LO ! 'tis a gala night
 Within the lonesome latter years!
An angel throng, bewinged, bedight
 In veils, and drowned in tears,
Sit in a theatre, to see
 A play of hopes and fears,

While the orchestra breathes fitfully
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Out — out are the lights — out all !
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George Cram Cook,
founder of New York's Provincetown Playhouse, 1918

Theater Etiquette

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct.

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- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Murder by Poe*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

I have been to see plays before.

None

Some

Many

1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree

Agree

1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *Murder by Poe*, please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *Murder by Poe*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

Murder by Poe was better than other plays I have seen before.

Disagree

Agree

**I have
never
seen a
play.**

1 2 3 4 5 6 7

I want to see more theater.

Disagree

Agree

1 2 3 4 5 6 7

Seeing *Murder by Poe* taught me something about life.

Disagree

Agree

1 2 3 4 5 6 7

Some Lessons in Murder by Poe are:

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials: