STUDY GUIDE
for
PLAYHOUSE ON THE SQUARE'S
Touring production of



Tour: October 20-November 13, 2015
April 26-May 20, 2016
School Matinees: October 23, 2015 and April 29, 2016

The Circuit Playhouse
51 South Cooper St.
Memphis, TN 38104

Theatre Education: (901) 728-5631

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1 The Play

Synopsis

JUNIE B. JONES The Musical opens on an empty stage with a huge "top secret personal beeswax journal" that opens and serves as the backdrop. Junie B. Jones pops out from behind it and begins skipping, with a journal in her hand. She explains that her mother bought her this journal at the store and told her that she can fill it with anything she wants. As the rest of the cast enters, she tells them how she got her name - Junie for the month of June and B for Beatrice. Then she introduces her family - Mother, Daddy, Baby Ollie and her pet dog Tickle. Junie B. goes to Clarence Somebody or other elementary school and is getting ready for first grade. She plans to fill her journal with all of her upcoming adventures ("Top Secret Personal Beeswax".)

When Junie B. arrives for her first day of first grade, she realizes that it's going to be a bit different from kindergarten. Her kindergarten best friend, Lucille, has ditched her for two new best friends - Camille and Chenille, in part because their names all rhyme ("Lucille, Camille and Chenille".) Junie B. laments that nothing rhymes with Junie.

On the school bus, Junie B. finds that her other best friend, Grace, has found a new seatmate, Bobbi Jean Piper. Junie B. makes a fuss and gets yelled at by the bus driver, Mr. Woo. Junie B. ends up sitting next to Herb, he is new to this school and doesn't have any friends. Herb offers to be her friend, just for today, but Junie B. soon realizes that she and Herb have a lot in common and she wants to be long term friends ("You Can Be My Friend".)

Back at school, Junie B. is getting to know the kids in her class. There's bossy head May, Jose who speaks Spanish and English, and Lennie. Their teacher, Mr. Scary (Junie B. thinks he made that name up) instructs them to choose a word from the list on the chalkboard



Randy Aaron, Shannon Antalan, Jennifer Cody, Sarah Saltzberg and Blake Ginther in the Off-Broadway premiere of the show

and draw a picture of it. As Junie B.'s classmates happily work on their drawings, she realizes something is wrong - she can't make heads or tails of the words on the chalkboard. This can only mean one thing, Junie B. Jones needs glasses! ("Time To Make A Drawing".)

With her new purple glasses, Junie B. worries that the kids at school will make fun of her. Her mother tries to tell her that true friends don't worry about what you look like. In Mr. Scary's class, Junie B. brings her glasses out for show and tell ("Show and Tell".) When May begins to make fun of her, Herb says Junie's glasses look really cool and everyone agrees ("Now I See".)

Junie B.'s next adventure starts when she finds a surprise her mother has left for her in the kitchen - a brand new lunch box. Junie B. excitedly takes it to school and shows it off ("Lunch Box".) However, she quickly learns that she and Sheldon are the only two people who brought lunch today; everyone else is buying hoagies. Herb gets a cookie

with his lunch, and Junie B. is jealous, so Herb shares with her. The cookie tastes just like the kind they used to get in kindergarten, made by the legendary lunch lady Mrs. Gutzman, the Queen of Snacks. The kids tell Herb all about her ("Gladys Gutzman".)

Mrs. Gutzman appears and explains that while kindergartners get cookies, the first graders have to buy them with their lunches. Junie B. wants to know what why the children who bring their lunches are supposed to do about cookies, and Mrs. Gutzman has an idea. She gives Junie B. a chance to help her out working in the kitchen. Junie B. is excited at the idea of becoming the "Boss of Lunch," but it soon becomes clear that she doesn't know much about working in the kitchen. When Mrs. Gutzman asks Junie B. to introduce the lunch to the other kids, Junie B. announces to everyone that the lunch smells "stinkle." The kids get upset and rush out of the cafeteria without lunch. Everyone is very unhappy.

Mrs. Gutzman comes looking for Junie B. in the classroom. Junie B. tries to hide, but May points out where she is to Mrs. Gutzman. Mrs. Gutzman explains she has something for the class, but she needs an experienced helper to pass it out. Junie B. is concerned because the children are still mad at her from the lunchroom incident. Mrs. Gutzman solves that - she has brought sugar cookies for the class and she tells everyone that Junie B. Jones gave her the idea. Junie B. joyfully hands out the cookies, having learned a lesson that even if you goof up sometimes, you can make things better with kind words, good friends, and sugar cookies ("Beeswax Cookie Reprise".)

Next, Junie B. and her classmates prepare for the kickball tournament ("Kickball Tournament".) While practicing, Junie B. kicks a full watering can and hurts her toe; she won't be able to play in the tournament. Mr. Scary tries to think of another way Junie B. can play in the tournament. Sheldon, who also can't play in the tournament, is going to perform the halftime show and invites Junie B. to join him ("Sheldon Pott's Halftime Show".)

After school, Mother and Daddy learn that Junie B. is not excited about the halftime show. She wanted to play in the kickball tournament so she could be the star and get all of the attention. Mother points out that no one can be the star all the time, but this does not satisfy Junie B. Daddy knows that Junie B. is disappointed, but he and Mother encourage her to try and take her sour situation and make it sweet ("When Life Gives You Lemons".) It turns out Daddy knows how to juggle, and he will teach Junie B. how to do it, so she can perform at the halftime show.

A week later, when the big day arrives, despite lots of hard work and practice, Junie B. still can't juggle. The kickball tournament begins ("Kickball Tournament - Reprise".) Suddenly, it's halftime and Sheldon is too nervous to perform. He runs offstage. Junie B. is left alone in front of the crowd, with nothing to do but play the wooden block. The spectators are not impressed, and begin throwing food at her. As Junie B. tells them off, she realizes that she has three biscuits in front of her and she begins to juggle them. Everyone is impressed, especially Mother and Daddy, who are proud of Junie B. because she practiced and practiced and never gave up, which makes her a star! ("When Life Gives You Lemons - Reprise".)

Junie B. comes to the last page of her journal, and gets upset. There's no more room, so that means she can't have any more adventures. Herb rips out some pages from his notebook and gives them to her, so they can keep having more adventures together. Before joining Herb on the bus, Junie B. tells the audience what she has learned from her adventures - growing up is scary, but it's also really fun, so she's writing down the story of her life. As Junie B. gets on the bus with Herb, everyone joins in, telling her to keep writing ("Writing Down the Story of My Life".)

Characters



Jennifer Cody in the Off-Broadway premiere

Junie B. Jones:

A quirky, energetic first grader with comedic flair. Loves having adventures and writing about them in her journal. Gets upset when things don't go her way. Wildly precocious, yet completely endearing.

Lucille:
Junie B.'s former best friend, also in first grade. The ultimate child diva. Rich girl, well-dressed. In Mr. Scary's class with Junie B. Enthusiastic

Herb:
Junie B.'s new best friend. A cute boy, slightly shy. Endearing and charming.

May:
Another first grader in Mr. Scary's class with Junie B. Bossy, know-it-all. Junie's nemesis

Sheldon:
Another first grader in Mr. Scary's class with Junie B. Nerdy, lactose intolerant, and gets a bit of stage fright. Excited about playing music.

Camille and Chenille:
Twin sisters that have become Lucille's new best friends. Camille is a follower. Chenille is coordinated and cute.

Grace:
Junie B.'s other former best friend. She rides the bus with Junie B. and is now best friends with Bobbi Jean Piper.

Bobbi Jean Piper:
Grace's new best friend.

Jose:
Another first grader in Mr. Scary's class. Speaks both Spanish and English.

Lennie :
Another first grader

Mr. Scary:
Junie B.'s first grade teacher, a warm man, despite his name.

Mother:
Junie B.'s mom. Exasperated, but understanding

Daddy:
Junie B.'s dad. Encouraging and knows how to juggle.

Mrs. Gutzman:
The kids' favorite lunch lady at Junie B.'s elementary school, also known as "Gladys Gutzman, Queen of Snacks."

2 Background

About the Playwrights

Marcy Heisler and Zina Goldrich

Bookwriter/Lyricist Marcy Heisler and Composer Zina Goldrich have been collaborating since 1993. They were recently voted "Best Knocking on Broadway's Door Songwriting Team" in the Village Voice Best of NYC edition, and were the 2002 recipients of ASCAP's Richard Rodgers New Horizons Theatre Award. For Theatreworks USA, they have just completed Top Secret Personal Beeswax: The Life and Times of Junie B Jones, which will begin 2 national tours, and be featured Off-Broadway at the Lucille Lortel in July 2004. They are also the authors of Dear Edwina and Dear Edwina Junior, which have been performed around the world, and are set to be featured in the Chicago Humanities Festival later this year. In April 2000, they teamed with bookwriters Charlie Shanian and Shari Simpson to premiere their full-length musical Adventures in Love at St. Paul's Ordway Music Theatre. In 1998 they joined Off-Broadway's Second Stage Theatre as Joseph Papp Artists-in-Residence, where they workshopped Allison Under The Stars with bookwriter Susan Kim. Together and apart, they have provided original songs for CBS Television's Murphy Brown, NBC's Three Sisters, Disney, PBS and others.

As performer/writers, Goldrich and Heisler have appeared at Carnegie Recital Hall, The Kennedy Center Millennium Stage, and The Ford Center of the Performing Arts, and are veterans of the Toyota Comedy Festival, Chicago Humanities Festival, and Montreal's prestigious "Just Pour Rire" Comedy Festival, and New York's 24-hour A Train Musicals. They are MAC (Manhattan Association of Cabarets and Clubs) and Bistro Award winners in the categories of Outstanding Special Material, Outstanding Songwriters, and Song of The Year. Heisler is currently working with Disney Theatricals, penning new adaptations of 101 Dalmatians, Cinderella, and The Jungle Book for young audiences.



Zina Goldrich



Marcy Heisler

Origins of the Play

Barbara Park:

Barbara Park was best-known as the creator and author of the New York Times bestselling Junie B. Jones series, the stories of an outrageously funny kindergartener who has kept kids (and their grown-ups) laughing—and reading—for over two decades. Published by Random House Books for Young Readers, the series has sold over 60 million copies in North America alone, has been translated into multiple languages and is a beloved and time-honored staple in elementary school classrooms around the world. The series was consistently a #1 New York Times bestseller, spending over 180 weeks on the list, and Barbara and her books were profiled in such national outlets as Time, Newsweek, USA Today, The New York Times, and Today. Park died on Friday, November 15, 2013 after fighting ovarian cancer heroically for seven and a half years.



Barbara Park

Barbara Park arrived at the writing profession through an indirect route. Before becoming a bestselling and beloved children's author, she originally intended to teach high school history and political science. She got her secondary education degree but quickly realized that her calling was to be a writer. She said, "My senior year of high school, I was voted 'Wittiest.' So several years later, I decided to try my hand at writing humor and see if I could be witty enough to make some money."
After several rejections, Alfred A. Knopf Books for Young Readers acquired her first manuscript, *Operation: Dump the Chump* and two others. *Don't Make Me Smile* was published first in 1981, followed by Operation: *Dump the Chump* (1982) and *Skinnybones* (1982).

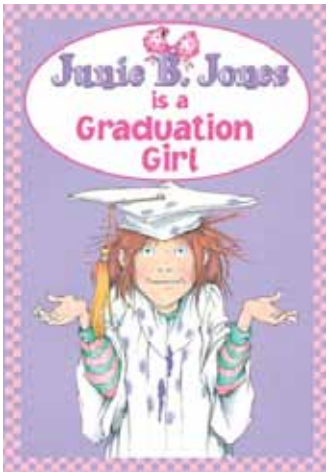
Inspiration:

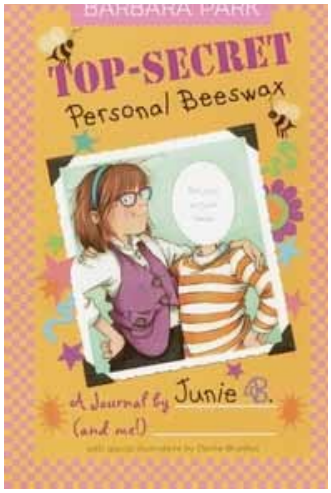
Junie B. Jones The Musical is adapted from the popular book series by Barbara Park. The show features material from the books Junie B. Jones is a Graduation Girl, Junie B. Jones First Grader At Last!, Junie B. First Grader Boss of Lunch, Junie B. First Grader Toothless Wonder and Top Secret Personal Beeswax, A Journal By Junie B. (and Me).

Original Production:

Junie B. Jones premiered Off-Broadway at the Lucille Lortel Theatre in July 2004. The musical was produced by TheatreWorks/USA, America's foremost not-for-profit professional theatre for family audiences, with book and lyrics by Marcy Heisler and music by Zina Goldrich. It was directed by Peter Flynn. Heisler and Goldrich are also known for a number of other titles in the MTI TYA catalogue including *Dear Edwina, Disney's Cinderella KIDS, Disney's Jungle Book KIDS*.

The Stories:

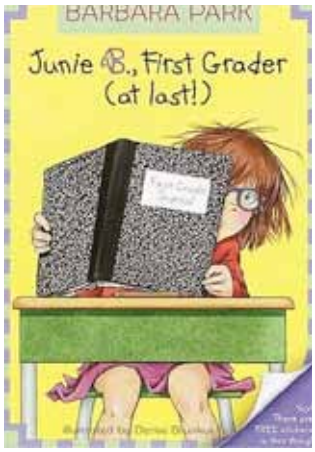




These five books were used together to form the plot of *Junie B Jones the Musical*

JUNIE B JONES IS A GRADUATION GIRL
Junie B. Jones, our irrepressible heroine, is set to graduate from kindergarten. Her teacher hands out new white graduation gowns, with a warning not to touch them until graduation day. Unfortunately, Junie B. can't resist trying hers on for an adoring audience of stuffed animals. Disaster strikes when grape juice spills and Junie B. has to find a way to make things right so she can graduate.

TOP-SECRET PERSONAL BEESWAX: A JOURNAL BY JUNIE B (AND ME!)
Our musical opens with Junie celebrating her new top-secret personal beeswax journal, a gift from her mother, in which she can write and doodle anything, from her unique observations about the world, to drawings of wiener sausages.



JUNIE B, FIRST GRADER (AT LAST!)
It's Junie B's first day of first grade, and a lot of things have changed for her: Junie's kindergarten best friend, Lucille, doesn't want to be her best pal anymore, and on the bus Junie makes friends with the new kid at school, Herb. Also, Junie has trouble reading the blackboard and needs glasses. She is afraid of being teased by the other children because of her new eyewear, until Herb borrows Junie's glasses and declares that her eyes "must be very special" if she can see through them.



JUNIE B, BOSS OF LUNCH
While basking in the joy of having a brand new lunch box, Junie B. notices that in first grade, most of the other children buy their lunches from Gladys Gutzman, who brought her kindergarten class cookies last year. When Junie B. complains about no cookies in first grade, Mrs. Gutzman offers her an assistant position, folding napkins and welcoming the other schoolchildren to the lunchroom. But when Junie B. smells lunch and loudly announces her distaste for the smell of tuna noodle casserole, the entire class foregoes their meal, and is angry at Junie B. Mrs. Gutzman arrives at Junie B's class that afternoon, and asks her help in distributing cookies, and her class forgives her.



JUNIE B, ONE MAN BAND
Junie B. prepares for the first grade kickball tournament by kicking her mother's watering can and badly stubs her toe. Since she and her injury-prone classmate Sheldon can't play, the teacher, Mr. Scary, suggests that they perform a halftime show. Junie's father suggests that she make the best of an unfortunate situation, and learn to juggle for the halftime show. As much as she practices, she can't get the hang of it. On the day of the tournament, the large crowd intimidates Sheldon, and he runs away, leaving Junie B. by herself. The restless crowd throws biscuits at her, and Junie tries to juggle one more time, and is successful! Her proud family and friends rush onto the field to congratulate her.

VOCABULARY



Beeswax: (Noun) Someone's personal business

Fascinating: (Adjective) Of great interest or attraction.

Rythmn: (Noun) Movement or procedure with uniform or patterned recurrence of a beat

Frustrated: (Adjective) Disappointed

Acceptable: (Adjective) Pleasing to the receiver

Marvelous: (Adjective) Excellent

Goony: (Adjective) Foolish, stupid or awkward

Shenanigans: (Noun) Mischief

Crisis: (Noun) A dramatic emotional or circumstantial upheavel in a person's life.

Saunter: (Verb) To walk at a leisurely pace.

Development: (Noun) The act or process of growth.

Tournament: (Noun) A trial of skill in some game, in which multiple games are played.

Regulation: (Noun) A law or rule

Glum: (Adjective) Sad; dejected

Spectacular: (Adjective) Dramatically daring or thrilling

Intolerant: (Adjective) Unwilling to deal with a person or situation

Wreck: (Noun) Something that has been reduced to the state of ruin

Themes



Kindness:

Throughout the play, Junie B. has to learn to show kindness to others. When Lucille decides to not be her friend anymore, Junie B. tries to still be kind. She also extends kindness to Herb, and gains a great relationship out of it.

Responsibility:

Junie B learns to take initiative and be responsible by helping Mrs. Gutzman in the cafeteria. She helps Mrs. Gutzman in the kitchen as well as sponging off all the tables.

Perserverence:

Junie B. learns to keep a positive attitude, even when things don't go her way. When Junie B. hurts her toe, she is unable to play in the kickball tournament. Her parents teach her that "when life gives you lemons, make lemonade." This means to find the positivity even in a negative experience.

Friendship:

Junie B. , along with the other children in the play, struggle with maintaining healthy friendships. Junie B. learns throughout the play to not only respect her friendships, but to value them.

Commitment:

Junie B. is a great example of a commited person. Everything she does in the play, she tackles head on and gives it her all. From working in the kitchen, to playing in the kickball tournament, she is passionate about everything she does.

3 Activities & Discussion

Before Seeing the Play

1. Go over the vocabulary and background information on the playwirght and the story.

2. Discuss with your students the etiquette of being an audience member at a live theatrical performance. Items for discussion: don't talk during the play, appropriate responses, no chewing gum, going to the bathroom before the performance, etc.

3. Discuss what it is like seeing a live play. What are the differences between seeing a play and a movie? Discuss how the elements of a live play contribute to telling the story. How do the costumes and sets enhance the audience's understanding of the characters and plot?

4. Have students fill out the Theatre Crossword on page 11 of the study guide to better familiarize them with theatre terms.



After Seeing the Play

1. Have you ever had a friend who decided they didn't want to be your friend anymore? How did you deal with it? How can we learn from Junie's friendship struggles?

2. Junie's parents teach her that when "Life gives you lemons, you need to make lemonade". Is there a time you were able to turn a bad situation into a good one? How so?

3. Junie B. has to acclimate herself to many changes in first grade: a new teacher, a new bus friend, and new glasses.What kind of changes have you experienced (for example, getting a new baby in the family, or moving to a different city or school)? Compare your adventures to Junie B's. Can change be good? Bad? Both at the same time?

Show and Tell

In *Junie B Jones*, Show and Tell is a very special activity to Junie and her peers. Invite students to bring in an important item from their home. (You may decide a picture is a better idea.) Ask them what makes this item so special? Encourage the students to share a story or memory that explains why this item is speccial.

Look at the Lunch Boxes!

Junie B. thinks "brought" lunches are way better than "bought" lunches. (May does not agree. But, of course, May does not agree with *anything*.) Look at the lunch boxes below. Only two of them are the same. Can you find and circle them?



Getting to Know You!

Read all about Junie B.! Then write something about Y-O-U, you!

Me, Junie B.!

My middle name is: Beatrice.

If I could have a different name, it would be: Pedro.

My birthday is: Junie the first.

The thing I like best about my family is: They seem to enjoy me.

My best friends at school are: Herb, Lennie, José, and not May.

Me, _____!

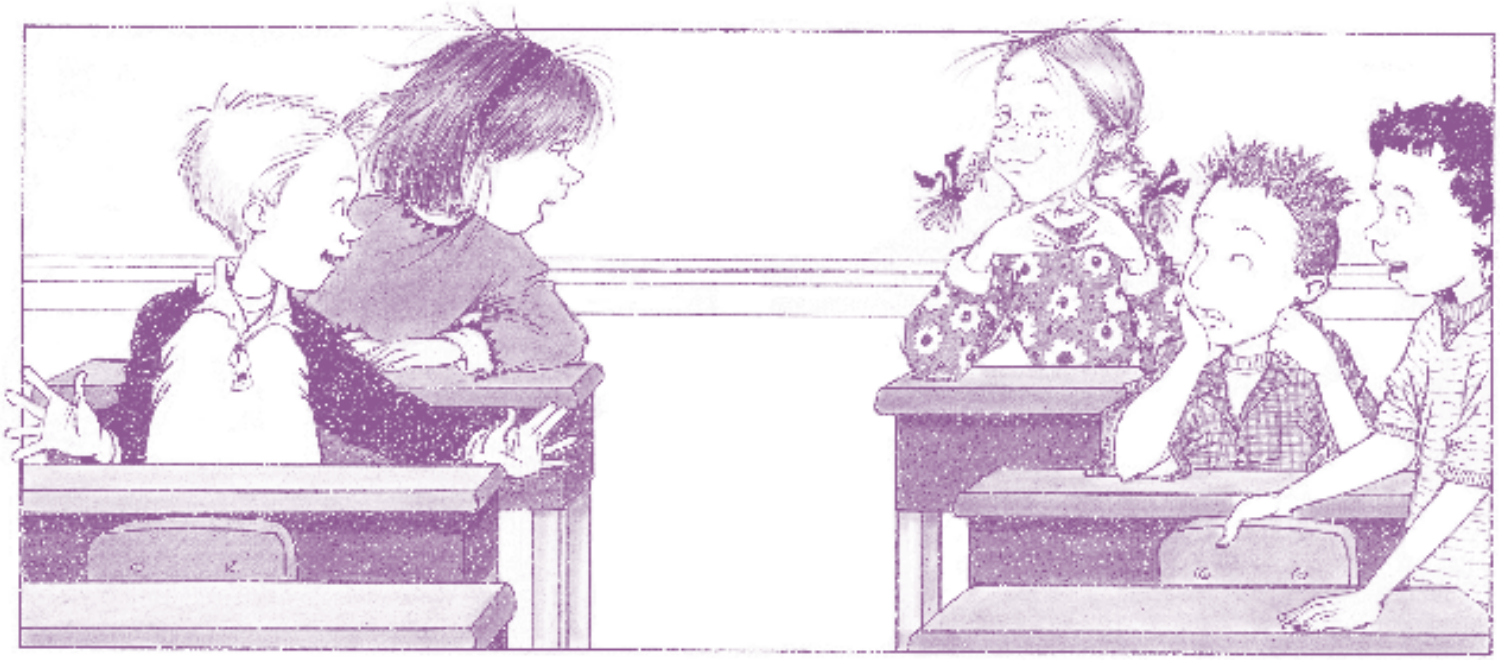
My middle name is: _____

If I could have a different name, it would be: _____

My birthday is: _____

The thing I like best about my family is: _____

My best friends at school are: _____



Junie B. Spelling B.!

Sometimes Junie B. makes spelling mistakes, just like the rest of us. Can you draw a line from her misspelled word to the correctly spelled one?

nikname	interesting
lite	instead
insted	explorers
disapeer	supposed
woud	would
interecting	disappear
beleeve	nickname
sposed	light
xplorers	believe

Theatre Arts

CURRICULUM TIES

Kindergarten

Standard 4 - Theatrical Presentation

4.1 Recognize other art forms used in theatre.
4.2 Utilize other art forms in dramatic activities.
4.3 Recognize the role of the audience and demonstrate appropriate audience etiquette.

Levels 1, 2, and part of 3 are applicable.

Standard 5 - Scene Comprehension

5.1 Experience creative drama, formal theatre, film, and/or television.

Levels 1 - 3 are applicable.

Standard 6 - Context

6.1 Explore similarities and differences between real life and theatre, television, etc.
6.2 Develop an awareness of real life experiences and fantasy through guided dramatic play.

Levels 1 - 3 are applicable.

Grade 1

Standard 4 - Theatrical Presentation

4.1 Discuss other arts forms used in theatre
4.2 Utilize other art forms in dramatic activites.
4.3 Explore the role of the audience and demonstrate appropriate audience ettiquette.

Levels 1, 2, and part of 3 are applicable.

Standard 5 - Scene Comprehension

5.1 Respond to creative drama, formal theatre, film, and television.

Levels 1 - 3 are applicable.

Standard 6 - Context

6.1 Examine similarities and differences between real life and theatre, television, and multimedia.
6.2 Explore real life experiences and fantasty through creative drama.

Levels 1 - 3 are applicable.

Grade 2

Standard 4 - Theatrical Presentation

4.1 Identify other art forms used in theatre.
4.2 Incorporate other art forms into the creation of dramatic projects.
4.3 Examine the role of the audience and demonstrate appropriate audience etiquette.

Levels 1, 2, and part of 3 are applicable.

Standard 5 - Scene Comprehension

5.1 Explore and respond to creative drama, formal theatre, film, and/or television.

Levels 1 - 3 are applicable.

Standard 6 - Context

6.1 Explore how various cultures are reflected through theatre, film, and television.
6.2 Explore the role of theatre, film, television, and electronic media in daily life.

Levels 1 - 3 are applicable.

Grade 3

Standard 6 - Theatrical Presentation

6.1 Identify ways in which other art forms contrast and/or relate to theatre.

Theatre Word Search & Play Review

Search the letter grid below and circle the theatre terms listed.
How many can you find?
Words may be listed left-to-right, right-to-left, top-down, bottom-up, and diagonally up-or-down.

T	A	L	F	P	T	V	V	Q	G	N	M
H	O	U	N	O	R	P	A	L	R	U	S
E	G	P	A	C	R	O	U	E	I	O	S
S	N	S	S	J	V	L	D	N	D	T	M
P	I	T	G	W	G	R	E	U	H	W	X
I	K	A	N	X	O	C	V	G	C	J	S
A	C	G	I	B	S	L	I	X	S	E	T
N	O	E	W	O	V	L	L	A	Q	J	R
A	L	B	R	X	T	Q	L	O	G	E	I
A	B	P	H	O	U	S	E	A	F	K	K
J	P	D	O	W	N	S	T	A	G	E	E

APRON
BLOCKING
BORDER
DOWNSTAGE
FLAT
FOLLOWSPOT
GEL
GRID
HOUSE
LOGE
PIT
PRODUCER
PROSCENIUM
SET
STRIKE
THESPIAN
UPSTAGE
VAUDEVILLE
WINGS

ACTIVITY:
Write a Play Review

HEADING

1. Title, playwright, and type of play
2. Date, place, and name of performing group
3. Include a play program with review

ESSAY OUTLINE

I. Theme of play (main subject or message)

II. Atmosphere (how it was expressed in the scenery, lighting, and sound)

III. Brief summary of story or plot

IV. Technical evaluation
- A. Setting/Scenic design
- B. Lighting
- C. Costumes
- D. Sound design

V. Acting evaluation
- A. Were actors convincing in their roles?
- B. Did all characters work together to create an ensemble?
- C. How did voice/movement impact believability?
- D. Did actors underplay/overplay the parts?
- E. Any outstanding performances? Be specific.

VI. Directorial evalutaion
- A. Did the stage stay balanced?
- B. Did all the aspects communicate the same concept or were some distracting?
- C. Did the production interpret the script to your satisfaction?
- D. Was the director true to what you think the playwright intended?
- E. Were any aspects of the show confusing?

VII. Personal opinion (Discuss any aspect of the play you wish, but give reasons to justify your beliefs.)

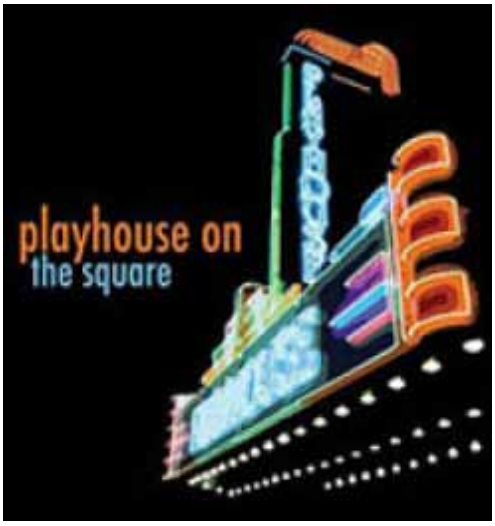
4 The Theatre

In the summer of 1965, Jackie Nichols was a rising senior at Overton High School. He teamed up with fellow students to form a troupe of actors to perform shows in churches and civic centers. They called themselves The Circuit Players, and for the next four years, they performed a variety of musicals and straight plays wherever they could.

Circuit Playhouse, Inc. was born on November 20, 1969 near the University of Memphis when the company rented a former home that had been converted to a ballet academy. In 1971, the space was sold, and the company relocated to 1947 Poplar across from Overton Park. When Circuit Playhouse, Inc. moved to this larger building, it rented an adjacent building to be used for a costume shop and a new performance space known as Workshop Theatre. It was a venue for new, original, and one-act plays. Two years later, another adjacent building was used to create Theatre II; a space for producing little known plays. This helped to spearhead a widespread revitalization of Midtown Memphis. For the next several years, the three theatres operated on an annual budget of approximately $30,000 with no paid staff.

Recognition of the organization's well-established position in the community came at this time with the first funding grant from the Greater Memphis Arts Council.

In 1975, Circuit Playhouse, Inc. acquired a building in Overton Square in Midtown Memphis. With $30,000 provided by Overton Square Investors for renovation, and with increased funding from the Greater Memphis Arts Council, Playhouse on the Square was born. It was an offspring of Circuit Playhouse, Inc., which continued to produce the kind of adventurous theatre its audience had come to expect. Playhouse on the Square opened on November 12, 1975 with a production of Godspell. It also had a resident company of professional actors and a paid staff. The first season was graced with the performances of many fine actors including Larry Riley and Michael Jeter, who would later achieve notable careers in New York and Hollywood.



In 1979, Circuit Playhouse, Inc. bought and moved to the former Guild Movie theatre at 1705 Poplar. It was a 10,000 square foot building and included space for a larger costume shop, its first dedicated scene shop, rehearsal space, improved dressing facilities, and storage for costumes and props. The two theatres continued to pursue their own directions. The Circuit Playhouse initiated the MidSouth Playwright's Contest, offered a Foreign Film Series, and staged Off-Broadway and experimental works. Playhouse on the Square began to offer weekday matinees for school groups in addition to its regular season.

In 1981, Playhouse on the Square initiated the Intern Program. The program was begun to enable emerging theatre artists to explore every avenue of the profession and apply their education in the real world. Today it includes twelve college graduates hired to assist in all phases of production.

By 1985, Playhouse on the Square was again feeling growing pains. The student matinee series had outgrown the theatre's capacity, and seating for many productions was limited. The Memphian Movie Theatre just down the street (a favorite after-hours screening facility for Elvis) was available. Circuit Playhouse, Inc. purchased the building and solicited three-year pledges from individuals and corporations and was able to complete a $150,000 renovation of the building.

1986 saw the inception of the Playhouse on the Square's Theatre for Youth program, which expanded into a full-scale Summer Youth Conservatory, TnT (Teens in Theatre), a touring program, and a full season of school matinees. In 1990, Playhouse on the Square instituted the city's first independent Theatre School with theatre classes for children, teens, and adults. From the five classes offered during the first season, the school has expanded to a total of twenty courses.

Having been concerned for some time that arts events were beyond the financial means of the city's poorest citizens, Jackie Nichols suggested to the Arts Council that they arrange some way of making art, theatre, music, and dance available to the disadvantaged. In January 1990, Arts Access came into being making free tickets to arts events available to those on food stamps. In addition, Jackie Nichols instituted the Pay What You Can program in 1991. Every show produced at both The Circuit Playhouse and Playhouse on the Square

has a Pay What You Can night, ensuring that those who cannot afford the full price of a ticket will not be denied the pleasures of an evening at the theatre.

In 1992, Playhouse on the Square acquired an adjoining building adding 6,000 square feet in which to build a new scene shop, a large multi-purpose room with bar, a meeting room, and wheelchair-accessible restrooms. To finance this expansion and ensure the financial stability of the theatres into the 21st century, Jackie spearheaded the Silver Challenge, a $350,000 fund-raising effort. Again, the Memphis community responded by producing the needed revenue in a matter of months.

In 1994, construction began on TheatreWorks, a building near Playhouse on the Square, which was built to house a variety of small performance groups unable to afford quarters of their own. The following year saw the inception of a program that has had national impact in the theatre world—the Unified Professional Theatre Auditions. In February 1995, Playhouse on the Square hosted twenty-five theatres and two hundred actors from around the country. Since then, the growth has been phenomenal. 95 theatres and nearly nine hundred actors and production personnel attended in 2015.

With a view to ensuring a new generation of theatre patrons, Jackie Nichols launched the After School Acting Program (ASAP) in 1997. Several months were spent developing this program for 7-12 year-olds. Churches, schools, and community centers all over the metropolitan area host sites for troupes of children for the twice-weekly activity, which, under the guidance of a director, creates an original theatrical piece to be performed at a festival at the end of each semester.

In December 1997, long-time supporters of the theatre donated to Circuit Playhouse, Inc. a building adjacent to The Circuit Playhouse. This building, now known as the Jeanne and Henry Varnell Theatre Arts Education Building, was refurbished to house all of our Theatre For Youth programs. In order to refurbish the building, Circuit Playhouse, Inc. created the 21st Century Challenge: Building for Generations, a capital funds drive that raised $600,000.

The growth in artistic capability and maturity of the theatres has resulted in an expanded awareness and appreciation in the local community and beyond. This is reflected in the numerous Memphis theatre awards presented to Circuit Playhouse, Inc. in recent years. In December 1990, Circuit Playhouse, Inc. was honored by the Tennessee Arts Commission with the Governor's Award in the Arts. In October 1993, Jackie Nichols was awarded the Gordon Holl Award for Outstanding Arts Administration at the Governor's Conference on the Arts, and in June 1999, Jackie Nichols received the Rotary Club Community Service Award. Circuit Playhouse, Inc. celebrated its 35th anniversary in 2004.

The stimulus for "Breaking New Ground," the Capital Campaign to build a new state-of-the-art theatre came from a strategic planning retreat attended by Board and staff over four years ago. The realization evolved that Playhouse on the Square could not move to the next professional level without a quality space in which to present its productions. The drive began for the $15 million campaign and was greeted enthusiastically by foundations, corporations, and individual supporters. With Playhouse on the Square occupying the new location at 66 S. Cooper, The Circuit Playhouse moved to the old Playhouse location at 51 S. Cooper. In keeping with the organization's attitude of support for all of the arts in our community, the new Playhouse on the Square and The Circuit Playhouse have performance time set aside for other groups such as Ballet Memphis, The Memphis Symphony Orchestra, Opera Memphis, and others, creating a fantastic new synergy for performing arts in the Midtown area of Memphis.

As we move toward the half-century mark, our vision of "enriching lives through theatre" remains constant. As artists that make up Circuit Playhouse Inc., we will continue to bring a challenging and diverse repertoire of theatrical work that speaks to the intelligence, soul, and imagination of the Memphis community.

OUR MISSION

To produce a challenging and diverse repertoåire of theatrical work that speaks to the intelligence, the soul, and the imagination of the Memphis community;

To provide a nurturing artistic home for actors, directors, designers, and staff in which they can practice their craft and share their talent; and

To make all of our productions available through access, outreach, and educational activities to everyone in the community regardless of financial circumstances.

DID YOU KNOW?

Playhouse on the Square is proud to be Memphis' Professional Resident Theatre Company. That means that the artists you encounter in our theatre, onstage and off, are professionals.

Nearly all of the actors, the designers, technicians, and administrators do this as a full-time job. People interview from all over the country to be hired for these coveted career opportunities. Nearly all of the artists have been to college, trained, and earned degrees specializing in their field.

Together, we work very hard to produce season after season of quality work; serving our community with art, as well as education and outreach programs.

Most importantly, this is our home. We are honored to open our doors to you and share the excitement of the performing arts. To show respect for our home, we ask that teachers prepare students for their theatrical experience, aided by the use of our free study guides.

The skills and guidelines herein enhance students' cultural literacy. We encourage educators to integrate these principles into further study throughtout their curriculum. Thank you for supporting the arts!

Elements of Production

Creative Team

No production would be possible without the imagination and inspiration of its **playwrights.** Many times, the idea for a show grows from an existing book, article, or movie. Other times, playwrights write plays from an original idea or concept. The playwright must first create a world. The world may be true to real life or fantastical, that mixes mundane with magical. Either way, there is a specfic set of rules established in the world that everyone must follow. Then, the playwright creates characters that all have specific goals and obstacles to acheiving those goals. The playwright writes dialogue to illuminate the characters and advance the plot at the same time. The **director** has the job of interpreting the story and establishing the overall artistic vision of the show.

The Cast

The director works to cast both the **principal performers** and the **ensemble** or **chorus** members. Each performer must have appropriate acting skills to support the character and also the right look or "type" for the character. These elements are all evaluated during the audition process. Actors are asked to bring a headshot and either perform a monologue, prepare a scene, or do a cold read. (A cold read is when the actor is asked to perform the scene without prior rehearsal or memorization of the piece.) Once the actors are chosen for the principal roles and for the ensemble, they become the cast, and begin working with the director during the rehearsal process.

The Rehearsal

The cast will do an initial **readthrough** of the script. Often, the director will meet with actors and do **table work** where the actor and characters can talk through who they think their character is, what they want, and how badly they want it. Table work can help establish the foundation upon which the actors begin their character analysis. Then, actors and directors meet for rehearsals in rehearsal spaces where the director coaches the actors' reading of the lines and emotions and also gives them their **blocking**, line by line, scene by scene. Throughout the rehearsal process, actors are given props to work with and eventually take the stage. Once on the stage, the actors have a **spacing rehearsal** where they review their blocking in the new space. Next, the lighting crew adjusts their lights to where the actors will be standing, which starts the **technical rehearsal** process. The technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a dress rehearsal incorporating all the different elements: **costumes, lights**, and **sound** together. Once all the elements are working harmoniously together, the show is ready to open!

Crew: The **set designer** creates the locale and period in which the play occurs. While some sets are very simple and focus the audience's attention on the show itself, some are lavish and extravagant providing visual appeal. The **master carpenter** is responsible for building the actual set. The **lighting designer** decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time. The **master electrician** implements the lighting designer's work and makes sure the lights are set properly and safely. The **property (props) master** is in charge of obtaining or making and maintaining all props used in the show. He or she also sets the props in their proper places before the show begins. The **stage manager** is responsible for the overall integrity of a production. He or she assists the director, and **"calls the show,"** making sure each performance runs as smoothly as possible.

Sound: The **sound designer** plans the layout of all sound playback, effects, and equipment for the show. Often, there is pre-show music, intermission music, and post-show music to help establish the feel of the play or help inform the audience of the world of the play. The sound effects are created by the sound designer and manned by the **sound operator**. Adjustments in volume and intensity are made using the **soundboard**.

Costumes and Make-up: The **costume designer** first researches the setting of the play. Costumes must be appropriate for the time period and culture of the show, beautiful and elaborately designed, while also practical enough for movement and possible dancing. He or she then decides which styles and fabrics to use, and draws the costumes in **renderings.** Through costume fittings, the costumes are adjusted to fit each individual performer. During dress rehearsals and performances, actors have **dressers** to help put on and/or change their costumes. The **make-up artist** is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition to make-up, certain roles call for a specific hairstyle. The **wig master/mistress** obtains the wigs, styles and shapes them, and helps the actors put them on.

Q: What Makes Theatre Magical? A: The Audience!

Going to see a production at the theatre is an exciting experience! You will be watching live actors perform onstage. This makes each performance very special. No two shows are alike, due to the spontaneity of live performance.

Each time you come to the theatre, it is like making a promise to come inside the world of the play we have made for you. We agree to create a theatrical world for you to visit, and you agree to step inside it for awhile. That agreement is the last step in the process of making a play happen!

So, when you walk into a theatre, you can feel a sense of impending discovery. Something important is about to happen. It's exciting to be in the room. That stage holds the secret of what is about to come to life as you find the seats reserved for you. Sometimes, it is so thrilling you want to get wiggly, laugh, and shout. But remember that once the play begins, everbody in the theatre has a responsibility. Everbody is part of the play - including you.

Theatre is an art form that depends on both the artists and the audience. As members of the audience, **you play an important part** in the success of a theatrical performance. Audience reaction strongly affects the actors.

They certainly don't want a passive audience; they thrive on the audience's response - the laughter and the applause. When appropriate, such reactions "fuel the fire" - but that response must be in co-operation with the action onstage, or it is off-putting and distracting for the performers and other audience members.

Students accustomed to watching television in their homes or attending movies are used to eating snacks, moving around, getting in and out of their seats, or sharing comments aloud during a show. Movies and TV shows are not affected by the audience, **but theatre performances are!** Students may not be aware of how disturbing such behaviors can be in live theatre. As a courtesy, prepare students for their theatre experience. Discuss behaviors that are problematic and why they are a problem.

You are connected with the other people in the audience as well as the ones onstage. They can **see** you, **hear** you, and **feel** you; just as you see, hear, and feel them. Your laughter, your responses, your attention, your imagination, and most especially your energy are important. They are a real part of the performance, and the wonderful truth is that the play can be better because of YOU!



Peter Pan 2010
Playhouse on the Square

- ***Theatre is entertaining, as much as it is educational, mirroring society in all its complexity artistically through conflict and resolution.***
- ***Audiences are able to observe and celebrate society's heroes who overcome life's obstacles to a prosperous or detrimental end.***
- ***Audiences enjoy live theatre because it provides an escape from the outside world. Within the walls of the theatre, moral dilemmas are more easily grasped, and its characters can be scrutinized according to society's mores.***
- ***Delving into moral dilemmas elicits an emotional response from the audience for any one of the particular charaters, thus encouraging the audience to critically become aware of their own prejudices and suppositions of human behavior.***

Theatre Education

Born in 1985, Playhouse on the Square's Theatre Education Program now serves close to 30,000 young people every year in Memphis, Shelby County and beyond. From preschoolers to young adults, they all are engaged and enlightened, either as audience members or as active participants.

ASAP

After School Acting Program (ASAP) sites are meeting at various locations throughout the Mid-South for children **ages 7-12**. Classes meet **twice a week for twelve weeks**. Instruction in the elements of Acting, Improvisation, Movement, Music, and Design are taught through a Style of Theatre. Students also receive a ticket to a Playhouse production to enrich their aesthetic awareness. These skills are then utilized in the Troupe's creation of a short production that is performed at Playhouse on the Square on the final day. More information about Fall A.S.A.P. will be announced at a later date.

Teens iN Theatre (TNT)

Teens In Theatre provides a performance and learning venue for **12-17 year olds** from around the Mid South. Teens may audition to be involved in the Fall and Spring productions which perform at Evergreen Theatre, 1705 Poplar Avenue.

School Matinees and Touring

An opportunity for students, **K-12**, to attend live performances, either at Playhouse, Circuit, or brought to their school. We offer school matinees this coming season for *The Matchmaker, Peter Pan,* and *Pinkalicious.* We will also tour productions of *The Garden of Rikki Tikki Tavi* in the Winter and *Junie B. Jones* in the Fall and Spring.

Summer Youth Theatre Conservatory

Playhouse on the Square's Summer Youth Theatre Conservatory is open to any student interested in theatre regardless of experience. Self-esteem is of primary importance to our program. Theatre is the perfect environment for a child to find their voice. Sessions are taught by professional artists and split by age group. Enrollment is limited to allow for maximum individual attention and development. Offering:

- ***One-week*** sessions for **ages 5-6**
- ***Two-week*** sessions for **ages 7-11**
- ***Three-week*** sessions for **ages 12-17**

Please call for specific dates.

Theatre School Classes

Celebrating over 20 years, the Theatre School offers classes for both **Youth *and* Adults**. Classes, taught by professional artists, meet for 9 weeks in both Fall and Spring and end with a final showcase on one of our stages. Children **ages 7-17** can take classes in Acting, Singing, or Dance.



For more information about any of our Theatre Education programs listed above, please call (901) 728-5631, or email theatreforyouth@playhouseonthesquare.org.

You can also visit our website at www.playhouseonthesquare.org/education.

A Glossary of Theatrical Terms

A

Act (v) to perform or play a role; (n) a division of a drama

Action the core of a theatrical piece; the sense of forward movement created by a sense of time and/or the physical and psychological motivations of charaters

Articulation clear pronunciation of words

B

Blocking the pattern actors follow in moving onstage, usually determined by the director.

Box Office where ticket sales are handled, usually located in the theatre's lobby

C

Cast (v) to choose the actors to play specific roles in a play; (n) the group of actors who take the roles in a play

Catharsis an emotional purification or relief (Greek)

Character one of the people who figures in a play; a part played by an actor

Choreographer an artist who designs (choreographs) dances for the stage

Climax the turning point in a plot when conflict comes to an emotional crest

Conflict struggle between opposing ideas, interests, or forces in a play. The existence of conflict, either external (between two or more characters) or internal (within one character), is central to drama.

Costume any clothing an actor wears onstage for a performance

Costume Designer the person who decides what the actors will wear, he/she designs costumes to build or chooses costumes to rent, borrow, or buy for a production

Cue a final line or action that signals an actor to begin the next speech

Curtain call the return of the cast to the stage after the end of the perofrmance, when the actors acknowledge applause

D

Denouement the final resolution of the conflict in a plot

Dialect language features specific to the speech of a particular region

Dialogue the lines of the play spoken by the actors in character

Director the person who oversees the entire production

Downstage the part of the stage closest to the audience

Dramatic conflict the conflict in which the main character in a play engages. There are four types of dramatic conflict: 1) person vs. person; 2) person vs. society; 3) person vs. self; 4) person vs. nature/fate

E

Ensemble the interaction and blending of the efforts of the many artists involved in a theatrical production

Exposition the beginning of a plot that provides important background information

F

Falling action the series of events following the climax of a plot

Fight director a movement and combat specialist who choreographs both armed and unarmed fight scenes and stunts onstage

Fourth wall an imaginary wall between the audience and actors in a representational play

G

Gesture an expressive movement of the body or limbs

H

House the auditorium or seating of a theatre

I

Improvise to speak or to act without a script

Inciting incident the event that sets in motion the action of the plot

L

Lighting Designer the person who develops a lighting concept and design for a production, he/she oversees installation and operation of lighting for the production

M

Monologue a story, speech, or scene performed by one actor alone

Motivation a character's reason for doing or saying things

O

Objective a character's goal or intention

Obstacle something that stands between a character and his/her ability to meet an objective or achieve a goal

Open to keep the face and front of the body visible to the audience as much as possible

P

Pantomime to act without words through facial expression and gesture

Performance a representation before an audience; entertainment

Playwright a person who writes plays

Plot the sequence of events; the structure of a play

Producer the person or company who oversees the business details of a theatrical production

Project 1) to make your voice fill the performing space; 2) to cast an image or patterned light onto a screen or other surface

Property or Prop anything that an actor handles onstage as well as furniture and other items used to enhance the set

Proscenium stage performance space in which the audience views the action as if through a picture frame

Protagonist the main character of a play; the charater with which the audience identifies most strongly

R

Rising action the middle part of a plot, consisting of complications and discoveries that create conflict

Role a part in a play that is written by the playwright; the basis of an actor's characterization

S

Scene the basic structural element of a play; each scene deals with a significant crisis or confrontation

Scenery onstage decoration to help establish the time and place of a play

Script the text of a play

Set the onstage physical space and its structures in which the actors perform

Set Designer the person who develops the design and concept of the set

Sound Designer the person who determines the kinds of sound needed for a production, recorded or live

Stage Manager director's technical liaison backstage during rehearsals and performances

Stage Picture the succession of tableaux created by a director through blocking

Strike 1) to remove something from the stage; 2) to take down the set

Symbol a concrete image used to represent a concept or idea

T

Tableau a silent and motionless depiction of a scene, often from a picture

Theatre 1) the imitation/representation of life, performed for other people; 2) the place that is the setting for dramatic performances

Theme underlying meaning of a literary work

Thespian an actor (named after the first actor, "Thespis")

Tragedy a play that ends in defeat or death of the main character

U

Understudy an actor who learns the part of another actor playing a major role, able to replace the original actor in case of emergency

Upstage 1) (n) the stage area away from the audience; 2) (v) to stand upstage of another actor on a proscenium stage, forcing the downstage actor to turn away from the audience; 3) (v) to steal the focus of the scene

W

Wings the sides of a stage just outside the scenery, unseen by the audience

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