

Milwaukee Repertory Theater Presents

January 11 to February 13, 2011

Quadracci Powerhouse Stage

Adapted by Patrick Barlow from the
Novel by John Buchan and the film by
Alfred Hitchcock

THE 39 STEPS



This study guide is researched and designed by the Education Department at Milwaukee Repertory Theater and is intended to prepare you for your visit. It contains information that will deepen your understanding of, and appreciation for, the production. We've also included questions and activities for you to explore before and after our performance of **THE 39 STEPS**.

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Running Time: 2 hours 15 minutes

Weekday Matinees

January 26 at 1:30 pm

February 2 at 1:30 pm

**February 9 at 10:30 am -
Student Matinee**

SYNOPSIS

Spoiler Alert: This synopsis reveals crucial plot points



*Costume
Rendering for
Richard Hannay*

The play begins with Richard Hannay in his apartment in London. He explains his current situation and then decides to see a show in the West End. While Richard is watching Mr. Memory, a man with a photographic memory, he meets Annabella Schmidt. As they chat, Annabella catches something out of the corner of her eye. She pulls out a revolver and shoots into the air and then quickly hides it. Annabella convinces Richard to take her home with him, despite his resistance. After arriving at Richard's, Annabella admits that she is a spy and is being chased by assassins. She reveals that she has uncovered a plot to steal important British military secrets. Annabella says that the man behind the plot is missing the top joint from his pinky finger and is the leader of the organization called the 39 Steps and lives at Alt na Shellach. After hearing this, Richard is shocked but

comforts Annabella and eventually they say their goodnights. Richard awakes in the middle of the night as Annabella comes back into the living room. She is carrying a map of Scotland and comes over to Richard. Annabella reaches for him and falls into his lap with a knife in her back. Richard quickly realizes the seriousness of the situation and knows he has to do something.

The next morning, Richard is in the lobby of his apartment building and convinces the milkman to give him his clothes in order to make a quick getaway from the spies around his building. Richard gets on a train to Edinburgh where he meets two salesmen in his compartment. One buys a paper and reads about a woman (Annabella) who is murdered in the West End and they realize that Richard is the suspected

killer. At one stop, the police come aboard the train to search for Richard, but he escapes them by entering a random compartment that holds Pamela, another beautiful woman. He sweeps her into his arms and kisses her as the policemen walk by. He releases her and explains his situation, only to have Pamela give him up to the police. Richard opens the train door and jumps onto a passing bridge.

After Richard escapes, he meets an old farmer and asks him where he is and whose big house is in the distance. The farmer informs him that it is Professor Jordan's house, also known as Alt na Shellach, and then invites him to spend the night at their house. Richard comes in and meets Margaret, the farmer's younger, beautiful wife and converses with her as the farmer takes care of his cows. There is definitely an attraction between the two, but is interrupted when the farmer comes in and breaks them apart. Richard asks for a copy of the paper and begins reading it during their dinner prayer. Margaret then realizes that he is wanted for murder. Later in the night, Margaret wakes Richard to tell him that the police are at their house searching for him. The farmer comes in and accuses them of cheating on him; but Richard explains his situation and asks to cover for him. The farmer agrees but double crosses him. Margaret helps Richard by giving him her husband's dark overcoat. They kiss and he exits through a window.

Richard eventually makes it to Alt na Shellach and is greeted by Mrs. Jordon, Professor Jordon's wife. She takes Richard to his study and he meets with the Professor. Richard informs him that Annabella has been murdered and he is



*Costume
Rendering for
Pamela*

looking for the 39 Steps. Professor Jordan continues to ask questions and Richard tells him that he needs to be careful of a man missing a joint from his pinky. The professor raises his hand only to reveal the missing joint and then pulls a gun on Richard. He tries to convince Richard to join his side and Richard agrees, but not before crossing his fingers behind his back. As Richard asks what the 39 Steps are, the professor realizes Richard is lying and shoots him.

At the beginning of Act II, we see Richard sitting in an arm chair speaking with a sheriff. We find out that a hymn book from the farmer stopped the bullet and protected Richard. He has informed the sheriff of Professor Jordan being a spy but then the sheriff accuses him of murdering Annabella. As he is being handcuffed, Richard punches the Inspector and escapes through another window into a crowd where he is mistaken for a keynote speaker at a political rally. Here, he sees Pamela, from the train, in the audience. She hurriedly leaves as Richard gives a speech about something he knows nothing about. As he finishes his speech, Pamela enters with the Inspector. We cut to an assembly hall where two officers, Pamela and Richard are conversing and are to go to the police station in Inverary. They all climb in a car to travel to the station, but Pamela realizes that they are going the wrong way. The car screeches to a halt due to sheep in the road. As the officers get out to clear the road, they handcuff Richard and Pamela together. Richard jumps from the car, pulling Pamela with him, against her will, and they escape into the dark. They continue their trek, as Richard whistles the Mr. Memory theme, and they reach a hotel.

Richard and Pamela register as newlyweds and are taken to their room with one bed. As they settle in, Richard heads to the bed to get some sleep and Pamela resists, not wanting to be next to him in such a small space. Richard begins to hum the same tune, wondering why he can't get it



*Costume
Rendering for
the Professor*

out of his head. Richard falls asleep, and Pamela is able to get her hand out of the handcuff. She slips out of the bedroom and downstairs where she hears the two officers, who really are spies, speaking on the phone with Mrs. Jordan. Pamela finds out that Richard has been telling the truth all along and heads back upstairs.

The next morning Pamela apologizes for not believing Richard and informs him of everything she heard the night before. He becomes upset with her for not stopping them and leaves her behind to find the spies. We are back in London at the theater with Richard in the audience of the Mr. Memory show. Pamela also shows up, surprising Richard. He informs her that he has spotted Professor Jordan. As the show starts, the Mr. Memory theme music begins and Richard realizes it's the song that's been stuck in his head. A detective enters Richard's box to arrest him, but Richard is able to sneak out

yet again and then back on without the detective noticing. Richard asks Mr. Memory what the 39 Steps are, and Mr. Memory freezes up. Richard jumps on to the stage and continues asking what the 39 Steps are. Professor Jordan appears in his box, draws a gun and shoots Mr. Memory as he begins reciting the answer. Richard yells to the police that that is the man they want. The Professor is then shot by an unknown person. As Mr. Memory lies dying backstage, he recites the full information for the 39 Steps in front of Richard and the detective.

The play closes with Richard and Pamela reconciling. But Pamela walks away and Richard regretfully doesn't ask her to come back. We then see Richard in his flat and, suddenly, the door opens to reveal Pamela. She comes in, kisses him and wishes him a Happy Christmas as snow begins to fall.

*All Renderings drawn by Martha Hally,
Costume Designer for THE 39 STEPS.*

ABOUT THE AUTHORS



Patrick Barlow, also known as Desmond Olivier Dingle, his alter ego, was born March 18, 1947. He is an English actor, playwright and comedian who also founded the National Theatre of Brent in 1980 under his alter ego. Barlow has acted and written for the stage, screen, radio and TV.

Barlow has been in many notable films including *Shakespeare in Love*, *Notting Hill*, *Bridget Jones's Diary* and *Nanny McPhee*. His adaptation of *THE 39 STEPS* premiered at West Yorkshire Playhouse in June of 2005.



Born August 26, 1875

John Buchan was a Scottish novelist. He grew up in Pathhead, Fife and was encouraged by his father to be creative. Due to financial restraints, Buchan did not receive conventional schooling but did go on to attend Glasgow University on a scholarship in 1892. There he studied classics, wrote poetry and published essays in

the Glasgow University Magazine. A year later, Buchan attended Brasenose College at Oxford University to study law.

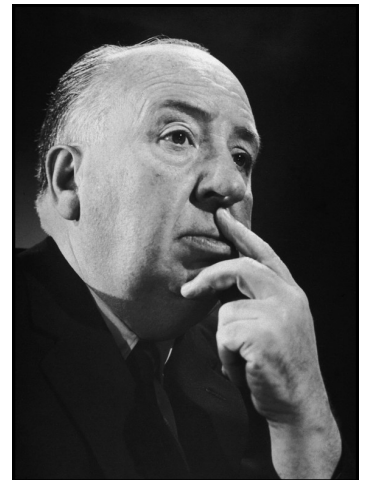
In 1902, during the Boer War, Buchan traveled to South Africa as a private secretary to Lord Milner, the colonial administrator. When he came back to London, he was elected Member of Parliament for the Combined Scottish Universities and continued to write, including writing war propaganda for World War I. Buchan wrote the novel, *The 39 Steps*, in 1915 while suffering from an ulcer. The novel focused on Richard Hannay, a

character found in many other of Buchan's works, based on his good friend Edmund Ironside. Buchan continued becoming involved in politics and eventually, in 1935, he became Canada's Governor General. While he continued to write during his time as governor general, Buchan was very invested in serving his political office. He traveled all over Canada in order to have more knowledge of the land and people.

In 1940, Buchan suffered a fainting spell and hit his head causing a concussion. He underwent three brain operations after a brain embolism formed and Buchan died five days after the initial accident. In his life, Buchan wrote over 100 fiction and non-fiction works.

Born August 13, 1899 **Alfred Hitchcock** is considered to be one of the most influential film directors of our time. Born in England, Hitchcock moved to Hollywood after having a successful career in silent films and early talkies in England. In 1956 he became an American citizen, yet still remained a British subject.

Hitchcock is best known for his suspense and psychological thrillers. Over a span of more than 50 years, he pioneered many distinctive directorial techniques in over 50 feature films. His techniques include using the camera to mimic a person's gaze, framing shots to manipulate the feelings of the audience and using various editing techniques in order to demonstrate different points of view of the various characters in his films (see page 8). Many of his stories feature fugitives on the run, twist endings and his own cameo appearances. Hitchcock is regarded as the greatest British filmmaker and one of cinema's most significant artists.



THE ADAPTATIONS

An adaptation is a new work of art influenced by a previous work of art. There are three major versions of THE 39 STEPS and two of them are adaptations. The original novel was first adapted into a film and then a play. When an adaptation is created, usually certain aspects change in order to accommodate the new work of art.

When Hitchcock adapted the novel, there was much that was changed. If a novel were to be completely adapted into a film, it would probably be very long-- maybe more than four hours! So Hitchcock had to pick and choose what he would and would not include in the film. Hitchcock also

chose to add and change some characters, including adding Mr. Memory.

When Barlow adapted the film into a play, he too made many changes. This adaptation is also known as a pastiche: an imitation of a certain genre that jokingly mocks the original. The major change that Barlow made was to only have four actors with two of the actors portraying many different roles, sometimes within seconds of one another. The plot line is essentially the same as Hitchcock's; however, the play is filled with comedy as well as references to other Hitchcock films (see page 9).

NOVEL	FILM	PLAY
Set in 1914	Set in 1935	Set in 1935
Opens with Hannay's speech about boredom, then he meets Scudder	Opens with Hannay at Mr. Memory's performance	Opens with Hannay's speech about boredom, then Mr. Memory's performance
Hannay has been in Rhodesia	Hannay has been in Canada	Hannay has been in Canada
The Secret Agent is Franklin P. Scudder	The Secret Agent is Annabella Schmidt	The Secret Agent is Annabella Schmidt
No romantic subplot	Hannay and Pamela subplot	Hannah and Pamela subplot
Authentic Spy Thriller	Authentic Spy Thriller	Tongue in cheek Spy Thriller
The 39 Steps are the steps leading to a drop-off point	The 39 Steps is a secret network of spies	The 39 Steps is a secret network of spies

PRE-SHOW ACTIVITY: Before seeing THE 39 STEPS, watch Hitchcock's adaptation. Make note of anything that you think will carry over into the play or things that might be left out. Compare your ideas with a small group.

POST-SHOW ACTIVITY: Compare the play with the film. Look back at the notes you made after viewing the film. What similarities and differences are there? Which version did you enjoy more? Which version do you consider more suspenseful? Discuss your answers with your classmates.

GLOSSARY OF TERMS

There are many terms in THE 39 STEPS that you might be unfamiliar with. Below are many of the terms and their definitions.

Liverish: unhappy

Tanganyika: an East African territory made up of Rwanda, Burundi, and Tanzania until the 1960s

Bulawayo: a city of Zimbabwe in Africa

WC1: a postcode district in central London

Buffers: British slang for foolish, incompetent people

The West End: an area of central London containing many major tourist attractions and businesses

Wunderbar: German for 'wonderful'

Itinerant: a person who travels from place to place with no fixed home

Loch: a lake

Box bed: a box spring for a mattress

Harris Tweed: a loosely woven tweed used for clothing made in the Outer Hebrides

Mein leibling: German for 'my dear'

Scotland Yard: the detective department of the metropolitan police force of London

Rob Roy McAlister: a famous Scottish folk hero and outlaw of the early 18th century, who is also known as the Scottish Robin Hood

Vertigo: a type of dizziness, where there is a feeling of motion when one is stationary

Manacles: a device for confining the hands; similar to handcuffs

Madame Tussauds: a wax museum in London with branches in other popular cities

Piccadilly Circus: a famous road junction and public space of London's West End in the City of Westminster, built in 1819 (picture)

Blimey: British slang – used to express one's excitement or alarm

Forth bridge: a suspension bridge in east central Scotland (picture)

Bunk: British slang – to absent oneself from; i.e. "I can't stand math class. I think I'll bunk it today!"

Lavatory: British word for bathroom

BBC: British Broadcasting Corporation; the largest broadcasting network in the world

Constable: a person holding a particular office, most often in law enforcement

Corker: a remarkable or outstanding person or thing



CRIME FICTION

THE 39 STEPS is considered to be a type of crime fiction. Crime fiction has been around for many decades, but has only been considered a serious genre since the early 1900s. Edgar Allan Poe is considered the catalyst for real crime fiction with his work *The Murders in the Rue Morgue*. Demand for crime fiction was not as high as hoped until Sir Arthur Conan Doyle began producing works featuring Sherlock Holmes. It is believed that these mysteries spiked the interest in crime fiction and ever since has become a major literary genre.



There are several subcategories of crime fiction with each subcategory having slightly different themes. Some of these subcategories are:

- **The Whodunit:** This is usually a complex, plot driven form of crime fiction. Clues are provided along the way in order for the main character, and the reader, to solve a mystery.
- **Police Procedurals:** This subcategory follows the police force as they investigate and solve crimes. While most crime fictions follow one crime, many police procedurals follow multiple crimes.
- **Spy Thriller:** These stories incorporate espionage and secret agents.
- **Criminal Novels:** These stories are told from the point of view of the criminals, providing a completely different experience for the reader.

THE 39 STEPS is a prime example of a spy thriller. The rise of this type of crime novel arose from the establishment of government intelligence agencies such as the CIA and became especially popular during World War I. John Buchan indeed set a standard for the spy novel because he moved away from mere adventure and created characters that were believable and shared common moral attitudes with readers. Spy novels usually have similar themes and characteristics including:

- **Disguise:** Heroes and villains commonly camouflage their identity for various reasons including gaining information about a crime or mystery
- **Hero on the Run:** The hero runs away from the danger while still trying to save the girl/country/etc...
- **Big Job:** The hero must undertake a daunting task, even if they are not always qualified for it.
- **Providence:** The hero being in the right place at the right time in order to gain more information or to save the girl/country/etc...
- **Narrow Escapes:** The hero finds them self in a tight situation, but is able to escape through trickery, physical strength or luck.
- **The Chase:** A fast paced chase which usually puts the hero in danger. Also known as 'the close call.'

PRE-SHOW ACTIVITY: Research other crime fiction subcategories and their characteristics. What else do you find? Where do we see crime fiction in our culture today? What films and television shows are crime fiction? What subcategory would they fit into? Why do you think the crime fiction genre is still so popular today? Discuss your answers with your classmates.

POST-SHOW ACTIVITY: After seeing the play, what characteristics of the Spy Thriller did you see? In a small group, make a list of the examples and discuss how they helped tell the story. Research other characteristics as well and find examples from the play that correspond to what you found. Share your ideas with the rest of the class.

THE ART OF SUSPENSE

Alfred Hitchcock is considered to be at the forefront of creating suspense in movies. Suspense arises when the viewer knows something bad is going to happen and cannot prevent it. This is aided by the director giving the audience more information than the characters. Hitchcock was able to take suspense and elevate it for the audience proving that suspense is truly an art form. He paved the way for future film directors with strong images, innovative filming techniques and placing everyday people in frightening situations. Many of the techniques that Hitchcock used are still used today and continue to help produce psychological thrillers and terrifying films.



MANIPULATING THE AUDIENCE

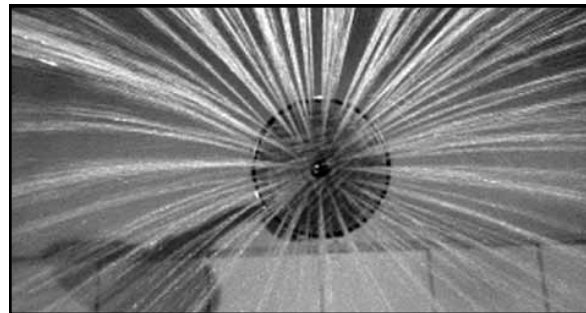
By using certain images, Hitchcock was able to put the audience in a certain emotional state. A good example of this is *The 39 Steps*. At the beginning of the film, we see a man purchase a ticket, give the ticket to an usher and sit down in a crowded

theater. However, the audience is unable to see the face of the man and we can't help wonder who it is. By doing this, Hitchcock has created much anticipation in the audience, pulling us into the film right away and the viewer is much more connected to the material. This connection makes it much easier to manipulate the viewer's emotions.

CAMERA POSITIONING AND MOVEMENT

Much of the suspense that is created in films

is made by how the camera is positioned. Instead of using the camera to just shoot the film, Hitchcock took a much more active approach and used the camera in various positions to create different pictures and to affect how the viewer receives a scene. For example, a close up usually is a much more intimate and emotional moment than a wide shot. In Hitchcock's *Psycho*, the shower scene is a prime example of camera positioning. As the character Marion looks towards the nozzle of the shower, the camera cuts to that position as if the audience were looking directly at the nozzle. Hitchcock also used the camera to produce life-like movement. The camera moves about the room just as a person would creating a more personal connection between the film and the viewer. Positioning of the camera and movement allows the audience not only to view things from the characters perspective but also creates interesting and realistic pictures to look at.



RELATABLE PEOPLE

Hitchcock believed that everyday people can have terrifying experiences on a daily bases. He used this idea and created characters that the viewer could easily relate to. In *The 39 Steps*, Richard Hannay is a simple man, someone who has problems just like the majority of people. He is not a professional spy, but is thrown into a espionage scandal

through sheer luck (or lack thereof). By using characters such as these, Hitchcock is able to initiate even more terror in the audience as they think "That could be me!"

"Always make the audience suffer as much as possible."

- Alfred Hitchcock

audience constantly engaged in the story. In the beginning of *The 39 Steps*, Annabella is killed in Hannay's apartment. As the cleaning lady finds Annabella, she screams and the scream is blended into the sound of a train whistle as the

EDITING

Editing was very important to Hitchcock. He believed that smooth transitions were key to telling the story. His scene cuts were always carefully planned as he wanted to keep the

scene shifts to Hannay escaping on a train. By editing the transition like this, the audience is led from one scene to another quickly and captivatingly.

PRE-SHOW ACTIVITY: Research other techniques that Hitchcock used in order to create suspense in his films. Where do you see these techniques used in films or television today? Why do you think that these are so effective in creating suspense for the audience? Discuss your answers with your classmates.

POST-SHOW ACTIVITY: Look at the production of *THE 39 STEPS*. Are there any of these techniques used in the show? Since editing and camera angles can't be used in live theater, are there other techniques that the director used to create suspense in the play? Think about movement and staging of the actors as well as the technical elements used. Share your ideas with a small group.

POST-SHOW ACTIVITY: There are six Hitchcock films that are referenced in *THE 39 STEPS*. Get a list of all of Hitchcock films and see if you can pick out the six that are referenced. Think not only about the action and staging, but also of the lines the characters spoke. (See below for answers.)

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Films Referenced: *North by Northwest*, *Strangers on a Train*, *Vertigo*, *The Birds*, *Psycho*, *Rear Window*

AN INTERVIEW WITH GERRY NEUGENT, ACTOR

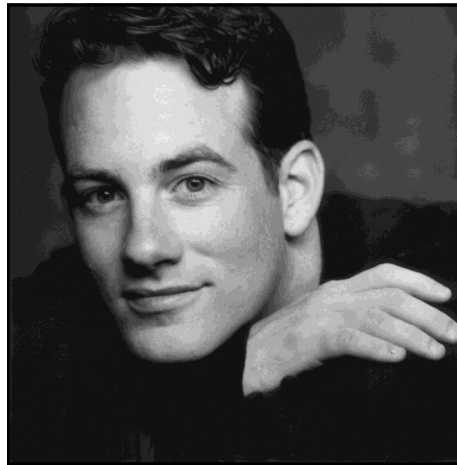
Gerry Neugent has been working with The Rep since 2003 and has been a Resident Acting Company Member since 2007. Neugent is playing the role of one of the Clowns in THE 39 STEPS.

How did you get into acting and being a part of the Resident Acting Company?

When I was in third grade my music teacher Ms. Golden said that there was going to be an audition for AUNTIE MAE at the Des Moines Community Playhouse. I said "I'll go, that sounds interesting." And there was one other guy from school that was going to try out: Ross Verba, who ended up being a Green Bay Packer. Anyway, I went home and told my mom that I wanted to audition for a play and she said ok. I think that's a parent's job, to encourage their kids and expose them to everything. So I went and auditioned and got called back and called back and called back and ultimately I was too young for the role, but I had so much fun. I just fell in love with it immediately and by fourth grade I auditioned again and became a flying monkey in the WIZARD OF OZ. It was my first role. I got to fly and everything and my first line was "Ork!" So, I kept doing a couple plays a year at the Des Moines Community Playhouse and eventually, about eighth grade, I decided that I wanted to go to college for acting. So, I went to high school and then I went to Marquette [University] and that's how I became an actor.

I interned for the American Players Theater out of college and my first audition for them was in this building [The Rep]. Lee [Lee E. Ernst, Resident Acting Company Member] and Sandy

[Sandy Ernst, Associate Artistic Director] were in my audition, along with the APT people and that's how I met Sandy. A lot of the people that worked out there also worked here including [Jonathan] Smoots and that's how I met Laura [Gordon]. I came back from APT and I was working as a non-equity actor around here at



Chamber Theater, Next Act, First Stage, etcetera, but I was always in touch with Sandy. She got me into THE FOREIGNER [2003] and that was my first show here. After THE FOREIGNER, I did three shows and the year after that two. After being around and having family in Milwaukee it was important to me to stay in one place and not go to APT over the summer anymore. Eventually they asked me to be a part of the Resident Company and I jumped at the

chance.

What has the process been like so far for rehearsing THE 39 STEPS?

It's been very crazy. It's been very challenging. I'm not playing one character all the way through. I'm playing a whole lot of characters. And sometimes I'm not even playing speaking characters; I'm playing the Scottish moor: a rock, a tree, a puddle, a bog and a river. Because of the amount of speaking and non-speaking roles that I'm playing in the show, there are a lot of different characters to learn. There are lots of different centers to learn. The style of the piece itself is very crisp comedy, very polished bits and so from the very beginning of rehearsal we were installing bits and movement and hat exchanges and character changes that we didn't understand, so it was really hard. Now that we've been in rehearsals for a while and we've been running the show,

some of those bits are becoming second nature because we've been pounding them so much from the beginning. Now we're able to make them our own and expand on them and really polish them up. It's a lot different than playing one role all the way through. Sometimes when you're playing a serious role or a big role that's hard in itself. This is a different challenge because it's very physical. You'll catch yourself running off stage and freezing because you have no idea what's next. And then "Oh!" and you're running across to the other side of the stage to get the other hat. It's been difficult, but JR [JR Sullivan, Director] has really specific things that he wants us to do and because of that it allows us to jump off of that to come up with new ideas on our own. It's very collaborative in that respect.

So, how closely do you work with JR and John Pribyl [the other clown] to work on these different changes and creating these characters?

Well as far as costume changes, that will be with the dressers and I don't know yet how fast some of the stuff we're envisioning will translate. All the time we're like, what if we do this? Just yesterday we were getting notes and John and I were talking about how we make a little river on the stage and how I say "gurgle" and he says "burble." And then we have to make the river get bigger and JR didn't give us anything so we were like what other sounds can a Scottish river make? And so we came up with "rish" and "roush" and then "rush" and "roar" when it gets even bigger.

The most important thing that I find through my own process is that I have to go off the reservation and try something way out here so I know that it doesn't work and then come back. You can't be afraid to hear no, in fact you want to hear no because you want to keep asking and keep creating because then you find stuff. Both of us offer ideas to each other and try them on our own and JR either says "That's great!" or "Nah" or "Ooo, that's funny. Try this now," and adds to the bit. So it's a constant dialogue and the more ideas John and I can offer, the easier it is for the director to shape it.

Since you are playing so many roles, have you been able to use your past experiences, theatrical or personal, to

help shape the characters?

All the time. I have two boys—sometimes I'm parenting on stage, sometimes I'm emulating them on stage. I rubbed somebody's head on stage once because I did it to my son that day. While getting notes the other day for one of the characters, I play a woman, Mrs. McGarrigle, and I was too angry at this bad guy. And he [JR] said, "Less angry, more stern." What's the difference between angry and stern? And I thought about it and thought, "My mom." Think about those mother eyes or my grandma when she looks at me and says "Gerry..." (stern look from Gerry). Now I haven't taken this onto stage yet, but that was what I thought of immediately from my past that I can apply. I steal everything. Every bit, every little idea comes from your past. Even if it's a new idea, you're

taking it from past experiences. They say writers eat up other people's lives and put it on the page and that's what I do. I always feel like the more experiences you have you can take those and throw them back on stage.

How do you think the audience is going to react to this piece?

First and foremost it's a spy story. It's a great and original spy story all the way through. So, if we're true to that story we have a substance. But then in order to be true to the spy story we only have four actors and we become all these people. What makes it work is that we are not trying to be funny, we are trying to tell the spy story and that makes it funny. I think people are really going to enjoy it. There are a few insider Hitchcock things, but they're just kind of dropped in there. Some people are going to be on it and watch for it, but I think overall people are going to enjoy the acrobatics and the earnestness of the piece. We appear to take it seriously, so when we mess up on stage we *really* want to fix it, even though it's designed in the show. We forget a prop, so let's use this chair and that's part of the joy of it. We create windows and doors and seats out of air. I think people are going to love it.

And to wrap up, give me three words that summarize your experience thus far.

Laughter. Creativity. Energy.

"You can't be afraid to hear no, in fact you want to hear no because you want to... keep creating..."

VISITING THE REP

Milwaukee Repertory Theater is housed in the Milwaukee Center at the corner of Wells and Water Streets, downtown. Our building was formerly the home of the Electric Railway and Light Company. This name is still carved on the wall outside.

You'll enter on the Wells Street side into a large, open space. Our Ticket Office will be visible on your left as you come through the front doors. The large space is the main hub for the businesses that share this building: a bank, an office tower, the Pabst Theater and the Intercontinental Hotel. If you walk into the center of this area, you'll see a staircase on your left. You will take this staircase to the Quadracci Powerhouse lobby.

Inside the lobby are restrooms, water fountains, and a coat check. If you decide to bring a snack, please know that food and drink are NOT permitted in the theater. However, you can leave things (at your own risk) at the coat check and enjoy them outside the theater during intermission. Most plays have one intermission that is about 20 minutes long. You might also want to look for signs in the lobby which give the full "running time" of the play.

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"You need three things in the theatre – the play, the actors and the audience – and each must give something." – Kenneth Haigh

Theater is described as a collaborative art form. The success of a production relies upon every member of the process: playwrights, directors, designers, technicians, actors and the audience. Plays require audiences to give a new life to performances through their careful attention and enthusiastic reactions. The audience has an active role to play and the actors rely on you to be respectful and attentive. Through your observation of sets, costumes, lighting and the work of the actors, you'll be better able to follow the story and enjoy its live presentation. You are important in the final performance and your participation is what makes this process worthwhile.

Milwaukee Repertory Theater Education Department

<http://www.milwaukeerep.com/education/outreach.htm>

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