

Sacramento Theatre Company

Study Guide



Disaster!

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Sacramento Theatre Company

Mission Statement

The Sacramento Theatre Company (STC) strives to be the leader in integrating professional theatre with theatre arts education. STC produces engaging professional theatre, provides exceptional theatre training, and uses theatre as a tool for educational engagement.

Our History

The theatre was originally formed as the Sacramento Civic Repertory Theatre in 1942, an ad hoc troupe formed to entertain locally-stationed troops during World War II. On October 18, 1949, the Sacramento Civic Repertory Theatre acquired a space of its own with the opening of the Eaglet Theatre, named in honor of the Eagle, a Gold Rush-era theatre built largely of canvas that had stood on the city's riverfront in the 1850s. The Eaglet Theatre eventually became the Main Stage of the not-for-profit Sacramento Theatre Company, which evolved from a community theatre to professional theatre company in the 1980s. Now producing shows in three performance spaces, it is the oldest theatre company in Sacramento.

After five decades of use, the Main Stage was renovated as part of the H Street Theatre Complex Project. Features now include an expanded and modernized lobby and a Cabaret Stage for special performances. The facility also added expanded dressing rooms, laundry capabilities, and other equipment allowing the transformation of these performance spaces, used nine months of the year by STC, into backstage and administration places for three months each summer to be used by California Musical Theatre for Music Circus.

Sacramento Theatre Company can accommodate 292 patrons in the proscenium-style auditorium of its Main Stage, while the Pollock Stage offers a more intimate experience with only 87 seats in a black box-style theatre. Both provide good acoustics and sight-lines. This professional, Equity theatre presents seven professional productions per season with a reputation for excellent stage adaptations of classic literature. Three annual productions in the Cabaret Stage, which seats 100, round out the experience with high-quality Broadway musical revues.

The Young Professionals Conservatory, a training program for young theatre artists, was founded in 2003. The program, as well as the entire STC School of the Arts, is directed by Michele Hillen-Noufer.

For further information about the Sacramento Theatre Company please visit us online:

<http://www.sactheatre.org>

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About the Writers: *Disaster!*

Seth Rudetsky

Seth Rudetsky is an American musician, actor, writer, and radio host, best known as the host of *Seth Speaks* and *On Broadway* for Sirius XM and as a weekly columnist on Playbill.com. As a writer he has been nominated for three Emmy Awards for his work on *The Rosie O'Donnell Show*, and has written the non-fiction [The Q Guide to Broadway](#), and the novels [Broadway Nights](#), [My Awesome/Awful Popularity Plan](#), and [The Rise and Fall of a Theatre Geek](#), in addition to writing *Disaster!*. As an actor, he's appeared on Broadway as Sheldon in *The Ritz* at the Roundabout Theater Company and off-Broadway in *Rhapsody in Seth* and as Ted Scheider in *Disaster!*, both of which he also wrote. He's also appeared in several television shows and has performed as a pianist for more than a dozen Broadway shows, including *Ragtime*, *Les Miserables* and *The Phantom of the Opera*.

Jack Plotnick

Jack Plotnick has built a career as an award-winning actor, director and performance coach. He has performed in countless TV shows, commercials, and feature films, including *Grace and Frankie*, *Buffy the Vampire Slayer*, *Reno 911*, *Meet the Fockers*, *Down With Love* and *Gods and Monsters*. Plotnick co-wrote and directed the Sony Pictures feature film, *Space Station 76* and also co-wrote and directed the Broadway musical *Disaster!*.

Drew Geraci

Drew Geraci is a comic book creator from Pittsburgh, Pennsylvania. An Art Institute of Pittsburgh graduate, he spent years in advertising before turning to comics. His work has been published internationally for DC, Marvel, Disney, Golden Books and others. Credits include work for projects attached to Marvel Studios' *The Avengers* and *Guardians of the Galaxy*. He's also been a contributing writer for *Sketch Magazine* and taught creative writing workshops. Comic book highlights include *Star Wars*, *X-Men*, *Batman*, *Superman*, *Birds of Prey*, *Nightwing*, *JLA*, *Thor* and *Mass Effect*, based on the popular video game series.

Synopsis: *Disaster!*

Act 1

It's 1979 and the opening night for *The Barracuda*, the first floating casino in New York City. Chad decides to join his best friend Scott as a waiter at the casino while also looking for women ("Hot Stuff"). On the pier, Professor Ted Scheider attempts to determine whether the casino's new pier has drilled into a dangerous fault line, while Marianne, a freelance reporter, has accepted an invitation for a drink on board by the casino's owner Tony Del Vecchio, hoping to get a scoop on rumors that Del Vecchio has gone bankrupt and has cut corners on the casino's construction. Also on the pier is Sister Mary Downy, collecting money for orphans and warning of the dangers of gambling ("The Lord's Prayer"); Shirley and Maury Summers, a middle-aged couple celebrating Maury's retirement; and Levora Verona, a faded disco singer hoping to win back her fortune gambling at the casino ("Theme from *Mahogany*"). Shirley buys Sister Mary a ticket and Levora sneaks onboard with her dog Baby.

Onboard in her dressing room, lounge singer Jackie Noelle discusses the possibility of her boyfriend Tony proposing to her with her 11-year-old twins Ben and Lisa. Tony enters as a tremor shakes the boat, explaining that it was probably due to nearby construction and admonishing Ben to never cry. While Jackie performs for the opening night audience ("Saturday Night"), Ted warns Tony that the vibrations from the guests dancing will trigger an earthquake, to which Tony responds by kicking Ted off the ship.

In the casino, Sister Mary is drawn to a "Hawaii 5-0" slot machine, but denies having a gambling addiction to Shirley. Marianne tries to interview Tony ("Do You Wanna Make Love"), accusing him of installing a trap door at the bottom of the ship to dump illegal contraband and overlooking safety guidelines during construction, but is distracted by Chad, her former fiancé whom she left at the altar years ago. Tony slinks away and Marianne apologizes to Chad, who tells her he's fine, but secretly still holds a torch for her ("Without You"). Marianne is hurt by Chad's seeming indifference and after drinking a bottle of wine, tries to convince Lisa that a woman's independence supersedes anything else in the world ("I Am Woman/That's the Way I've Always Heard It Should Be"). Ted hides from Tony in Jackie's dressing room, describing the looming earthquake and enlisting Ben and Lisa to warn the ship's captain. Tony enters and Jackie disguises Ted as a backup performer she hired to sing with her ("Mockingbird"). Shirley and Maury encounter Marianne, who is impressed with their loving relationship ("Still the One"), and pines for Chad, while Chad pines for Marianne and Ted pines for his dead wife Wo-Ching ("Feelings"), whose death in a volcanic explosion drove him to become a disaster expert.

Back in the casino, Sister Mary's out of tune guitar upsets Levora's dog and she insults Levora by not knowing any of her disco hits. Levora storms off after Baby and drops a quarter, which Sister Mary uses in a slot machine in the hopes of winning a fortune for the orphans ("Never Can Say Goodbye"). She ends up gambling away all of the money she'd raised, and meets Shirley on the elevator ("Feels So Good"). Shirley reveals that she is fatally ill, with symptoms like uncontrollable winking and outbursts of profanity that will soon manifest, and is afraid to tell Maury lest she ruin the time they have left together. Sister Mary warns her away from suicide. Ben and Lisa warn Chad of the earthquake and he in turn runs to warn Marianne.

A wealthy woman offers a large sum to Levora for her dog Baby, but her love for her dogs leads her to gamble her last quarter in an attempt to win her fortune back. She knocks on the slot machine for luck ("Knock on Wood") and soon the casino patrons are knocking along with her. Tony tries to kick Marianne off the boat for pressing him about his cutting corners, and

thinks Tony has sent Chad to kick her off as well when he tries to warn her off the ship. Ted rushes to the casino and stops the crowd from knocking, but Levora has played her quarter and won ("Hawaii 5-0"), causing coins to pour out of the slot machine and triggering the earthquake.

Act 2

Act Two opens ("All Right Now") to reveal massive destruction in the casino as well as the "Hawaii 5-0" slot machine lever impaled in Scott's stomach. Chad arrives and tries to get Scott to safety but Scott dies. In a deserted hallway, Tony explains to his right-hand man that the earthquake has been a huge benefit to him- as an act of force majeure, the earthquake will ensure that his insurance will pay off all of his debts. Chad gives Scott a burial at sea and meets a wealthy man whose wife was killed by an ice sculpture in the earthquake ("Three Times a Lady").

Shirley, Maury, Jackie and Lisa are all in Jackie's dressing room but Jackie soon leaves to find a missing Ben. Shirley begins having inappropriate verbal outbursts (a symptom of her fatal disease) and Lisa finds Ben passed out due to his diabetes. Maury and Shirley accompany the twins to the infirmary for insulin. They meet Sister Mary, who's convinced the earthquake is God's punishment for her gambling, but Shirley convinces her that she can still help people. Lisa finds the infirmary and revives Ben ("Ben").

The survivors in the casino panic because the ship has detached from the pier, but Tony calmly directs them to lifeboats. Ted arrives to warn of a tidal wave and ushers everyone into the hallway. Marianne warns Chad off his lifeboat and back into the ship ("Baby Hold On To Me"). The tidal wave hits and flips the ship upside down. Ted cautions the survivors to remain where they are, but Tony claims they'll be able to escape via an exit ladder in the kitchen, which is protected by a set of fire doors. Some survivors, including Jackie, Ben and Lisa follow Tony, while the others wait it out with Ted ("25 or 6 to 4"). An explosion comes from the kitchen and only Tony returns, indicating that he lied about the fire doors. The survivors express their anger toward Tony and Chad tells how Marianne left him at the altar ("Sky High"). Jackie and the kids survive the blast but are hanging from a wall. Jackie hopes Tony will rescue them, but the kids know better ("When Will I Be Loved"). Ted decides to brave the fire and rescue them ("Nadia's Theme"). They find Tony trapped in a flooded room with sharks ("Don't Cry Out Loud"), while Sister Mary helps Levora find Baby by playing her guitar ("Come to Me"). Tony thanks Ted for rescuing him and tells Ben that it's okay to cry sometimes, but Jackie breaks up with Tony ("I Will Survive").

While trapped in a flooding room filled with piranhas, Marianne confesses that she did love Chad but was scared of turning into her miserable parents. Chad regrets never calling Marianne ("I Really Want to See You Tonight") and when they hear sounds on the other side of the locked hatch, they start banging for help ("Knock Three Times"). Shirley hears the knocking and tap dances the instructions to open the door ("A Fifth of Beethoven"). Chad and Marianne are saved and pledge their love to each other, but the exertion is too much for Shirley, who dies in Maury's arms. An attack by a swarm of rats forces everyone into Tony's office, where he reveals his secret trap door to the bottom of the ship. Since the ship is upside down, the trapdoor is on the ceiling, allowing everyone to escape as the sun rises ("Daybreak"). A helicopter arrives to rescue them and as they strap in, Ted reveals his feelings for Jackie ("Hooked On A Feeling").

Characters: *Disaster!*

- **Chad Rubik:** A caterer at the casino who was previously engaged to Marianne.
- **Scott:** Friend of Chad's and another caterer at the casino.
- **Ted Scheider:** A professor and "disaster expert" who tries to warn the others of impending doom
- **Marianne Wilson:** Reporter and ex-fiancée of Chad. She left him to pursue her career.
- **Tony Delvecchio:** The deceitful owner of the casino.
- **Jackie Noelle:** Lounge singer and girlfriend to Tony.
- **Ben & Lisa:** Jackie's twins. Played by one actor.
- **Sister Mary Downey:** A nun with a gambling addiction.
- **Shirley Winters:** A visitor to the casino, with her husband Maury.
- **Maury Winters:** A visitor to the casino, the devoted husband of Shirley.
- **Levora Verona:** A washed up singer hoping to hit it big in the casino.
- **Jake:** Tony's personal bodyguard.
- **Wealthy Man:** A patron of the casino, along with his wife.

The Songs of *Disaster!*

As a "jukebox musical," *Disaster!* is composed of pre-existing songs from pop culture; in this case, the songs of *Disaster!* all come from the 1970s, reflecting the era of the disaster films that the musical is parodying. Below is a list of the songs used in the musical as well as the artists that originally wrote or performed the songs and the year they debuted. If the most popular version of the song was by a performer other than the original, they are noted below as well.

Act 1

- "Hot Stuff" by Donna Summer (1979)
- "Theme From *Mahogany* (Do You Know Where You're Going To)" by Diana Ross (1975)
- "Saturday Night" by Bay City Rollers (1975)
- "Do You Wanna Make Love" by Peter McCann (1977)
- "Without You" by Badfinger (1970)/Harry Nilsson (1971)
- "Torn Between Two Lovers" by Mary MacGregor (1976)
- "I Am Woman" by Helen Reddy (1972)
- "That's the Way I've Always Heard It Should Be" by Carly Simon (1971)
- "Mockingbird" by Inez and Charlie Foxx (1963)/ Carly Simon and James Taylor (1975)
- "Still the One" by Orleans (1976)
- "Never Can Say Goodbye" by The Jackson 5 (1971)
- "Feelings" by Morris Albert (1974)
- "Feels So Good" by Chuck Mangione (1978)
- "Knock on Wood" by Eddie Floyd (1966)/ David Bowie (1974)
- "Hawaii Five-O" by Morton Stevens/The Ventures (1968)

Act 2

- "All Right Now" by Free (1970)
- "Three Times a Lady" by Commodores (1978)
- "Ben" by Michael Jackson (1972)
- "Baby Hold On" by Eddie Money (1977)
- "25 or 6 to 4" by Chicago (1970)
- "Sky High" by Jigsaw (1975)
- "When Will I Be Loved" by Everly Brothers (1960)/Linda Ronstadt (1975)
- "Nadia's Theme (Theme to *The Young and the Restless*)" by Barry DeVorzon and Perry Botkin Jr. (1971)
- "Don't Cry Out Loud" by Elkie Brooks (1978)/ Melissa Manchester (1978)
- "Come to Me" by France Joli (1979)
- "I'd Really Love to See You Tonight" by England Dan & John Ford Coley (1976)
- "I Will Survive" by Gloria Gaynor (1978)
- "Knock Three Times" by Tony Orlando and Dawn (1971)
- "A Fifth of Beethoven" by Walter Murphy (1976)
- "Reunited" by Peaches & Herb (1979)
- "Muskrat Love" by Willis Alan Ramsey (1972)/ Captain & Tennille (1976)
- "Daybreak" by Barry Manilow (1977)
- "Hooked on a Feeling" by BJ Thomas (1968)/ Blue Swede (1974)

The Disaster Film Craze of the 1970s

Disaster-themed films have existed since the dawn of the medium, but the smash box-office success of *Airport* in 1970 exploded the genre into new heights of popularity. The following is a brief look at some of the more popular disaster films that directly inspired *Disaster!*:

- *Airport* (1970): When a suicidal bomber plots to blow up a Boeing 707 mid-flight during a snowstorm, an airport manager must deal with the situation as well as the operations of the airport. *Airport* established the disaster-movie trope of multiple plotlines and characters, bolstered by an all-star cast, playing out against the backdrop of a disaster. The film grossed over \$100 million against a \$10 million budget and was nominated for ten Academy Awards, including Best Picture, and won one for Best Supporting Actress for Helen Hayes. The success of *Airport* kicked off the golden-age of disaster films, including the sequels *Airport 1975*, *Airport '77* and *The Concorde...Airport '79*, the first two of which were well-received commercially and critically and all of which followed the same blueprint set by the first film
- *The Poseidon Adventure* (1972): The SS *Poseidon*, an aged luxury liner, is on her last voyage from New York City to Athens when a New Year's Eve tsunami overturns her, trapping the passengers and crew inside. *The Poseidon Adventure* was another box office hit and featured no less than five Oscar winners in its ensemble cast. A sequel followed seven years later but was a failure, and the film was remade twice for television and as a feature in 2006. The events of this film are directly referenced in *Disaster!*, both in its setting aboard a ship and in the flipping upside-down of the ship at the midway point of the musical.
- *The Towering Inferno* (1974): During the dedication ceremony of the world's tallest building, a fire starts due to shoddy electrical engineering and spread throughout the building, trapping people inside. This was yet another critical and commercial success, grossing \$140 million and racking up eight Oscar nominations and winning three, and the all-star cast was led by Paul Newman and Steve McQueen, two of the era's biggest stars. The concept of shady construction practices and cutting corners to save money leading to a nightmarish disaster is directly referenced in *Disaster!*, namely in the character of Tony Delvecchio and his shoddy casino plans.
- *Earthquake* (1974): A disparate group of people struggles to survive in the aftermath of a devastating earthquake in Los Angeles. The cast was led by Charlton Heston and Eva Gardner and was yet another huge commercial success for the disaster film genre, as well breaking new ground in visual and sound effects. The inciting incident, including the well-meaning scientist attempting to warn the public of impending catastrophe, are both replicated in *Disaster!*.

The disaster film genre continued well into the decade, but few films could replicate the success of the above four. The genre ultimately went dormant until the 1990s, when advances in visual technology, including the use of CGI, allowed filmmakers to more fully and accurately realize disasters on the big screen. Films like *Twister* (1996), *Independence Day* (1996), dueling volcano films *Dante's Peak* & *Volcano* (both 1997), and dueling asteroid pictures *Deep Impact* & *Armageddon* (both 1998) successfully revived the genre and culminated in the critical and commercial hit *Titanic* (1997) which swept the Oscars and is to date the highest-grossing film in history.

Cultural Anxiety and the Horror Genre: Why Disaster Movies Thrived During the 1970s

By Anna Miles

While our modern associations with "horror" primarily align with horror *movies*, the genre existed long before the blossoming of the film industry- authors such as Edgar Allan Poe, Bram Stoker, and Mary Shelley were writing spooky ghost stories and grisly crime novels as early as the 1800s, and ghost stories in their most basic form have been orally passed down across generations for as long as humans have been able to communicate. But the invention of the "moving picture," or, as we know it today, the "film," in 1878 paved the way for the horror genre to pervade the common social psyche in a way it hadn't in decades prior. From the very first horror films, such as the German vampire film *Nosferatu* made in 1922, filmmakers have been using the genre to explore cultural fears and anxieties; in 1950s America, it was war and powerlessness, examined with classic "monster movies" (*Dracula*, *Frankenstein*, *The Creature of the Black Lagoon*)...in the 1960s, it was nuclear war and the fear of foreign communist invasion, often explored through alien invasion movies (*War of the Worlds*, *Invasion of the Body Snatchers*). And in the 1970s, the fears were terrorism and a lack of control over a rapidly changing world- fears which gave rise to the "disaster" movie.

Reeling from the social upheaval in the 1960s, when traditional family and suburban values were challenged by the counterculture movement, when legislation finally mandated Civil Rights for African Americans, and when several prominent leaders were assassinated in rapid succession (JFK, Bobby Kennedy, Martin Luther King, and Malcolm X), America found itself a country caught in frightening transition. "This [was] the decade when things start[ed] to unravel," says Harvard historian Charles Maier in the book *The Shock of the Global: The 1970s in Perspective*. Henry Kissinger, who was Secretary of State under President Nixon and President Ford during this period, has said about the decade: "the world [had] become interdependent in economics, in communications, and in human aspirations." The world was bigger than it ever had been before- suddenly everything seemed possible, and everything seemed scarier. Small-scale terror attacks became semi-commonplace, especially in larger cities like New York, Chicago, and San Francisco, as radical underground groups set off bombs in protest of various issues. With the Watergate Scandal, Americans were confronted with the terrifying reality that their leaders could not always be trusted and relied upon.

This changing, growing, unpredictable new world, marked by a new threat of foreign terrorism and a distrust in the government, perfectly paved the way for the "disaster movie" to become a popular cathartic entertainment experience for the American public. During the news coverage of the Vietnam War, the common citizen was exposed to much more graphic and realistic depictions of violence than they ever had been before; this primed the population to desire more realistic depictions of horror and violence in their fictional films as well, hence the invention of horror movies that feature more real-world threats, rather than mythical monsters or space aliens, at their center. Indeed, the United States felt on the cusp of disaster for most of the 1970s- turning the fear into a corny form of entertainment likely helped many Americans cope with these growing anxieties of the decade.

Activity: *If horror movies of any given era reflect the larger cultural anxieties of that era, how might our modern-day horror movies reflect our social fears?*

What is "Parody"?

By Anna Miles

Merriam-Webster defines "parody" as "a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule"; in other words, a "parody piece," whether that piece is a song, a movie, a TV show, a book, or, in this case, a musical stage play, exaggerates a well-known style with humor as the goal- and often with the intention of poking fun at the subject matter.

You may have heard of such popular contemporary parodies (also known spoofs, send-ups, caricatures, or farces) as *Scary Movie* and its sequels, which mock the horror movie genre, or the music of Weird Al Yankovich. Mel Brooks made an entire career of making film parodies: his canon includes *Blazing Saddles* (a parody of western films), *Young Frankenstein* (a spoof of *Frankenstein*), *Spaceballs* (parodying *Star Wars*), and *Robin Hood: Men in Tights* (a comedic version of the classic "Robin Hood" tale).

These examples are all very different from each other: watch *Blazing Saddles*, and you will experience older jokes, many of which seem much more at home in 1974 than in 2017. *Scary Movie*, on the other hand, reads as much more modern. And if you listen to a Weird Al album from the 90s, you will hear very different styles of music imitated than you would hear in a Weird Al album from 2015. But these differences are also what makes these works similar to each other: a good parody exploits the shared cultural icons, images, and history of the time and place in which it is made. Parody, while intended primarily to make its audience laugh, often aims to provide some kind of larger commentary. But while satire, parody's distant cousin, ridicules familiar genres and cultural touchstones with the intention of engaging in social or political criticism, parody comments on the genre itself, and on how we, as the audience, consume a well-known genre. A parody takes what is familiar and subverts it- it uses an audience's expectations and flips them on their head, so that the audience sees not only the parodied genre in a new way, but also themselves and the way they receive information.

John Gross, author of the [Oxford Book of Parodies](#), argues that parody most often flourishes on territory somewhere between pastiche ("a composition in another artist's manner, without satirical intent") and burlesque (which "fools around with the material of high literature and adapts it to low ends"). *Disaster!* does exactly this: it exploits our perceptions of the disaster film genre as "low brow" and "melodramatic" entertainment just enough to call attention to the genre's absurdities while simultaneously critiquing the ways in which we place value judgments upon popular forms of entertainment and celebrating the things we love about those forms.

So, now that you know more about parody- what exactly do you think *Disaster!* has to say about the disaster film genre and the way we watch it?

Study Guide Questions: Engage With the Play

By Anna Miles

Take charge of your theatre-going experience and make it your own by asking yourself questions before, during, and after watching a play.

Questions to ask before the play:

If you **HAVE** read the play:

How did you envision the set, or the visual world of the play, while reading?

How did you imagine the characters looked while reading the play?

What themes did you notice repeating throughout the play?

What images jumped out at you while reading the play?

How would you describe the central theme of the play in one sentence?

If you **HAVEN'T** read the play:

Do you know anything about the play? If so, what do you know?

In General:

When you think about "theatre," what impressions come to mind? What does "theatre" mean to you?

What do you expect your experience to be when you watch a play? Do you expect to be bored? Excited? Engaged? Curious? Angry? Tired?

Questions to ask after the play:

If you **READ THE PLAY BEFORE SEEING IT:**

How did the production set differ from what you had imagined while reading the play? How was it similar? How did these changes affect your understanding of the story?

Did the characters look different from how you envisioned them looking while reading the play? Did they sound different? Act differently? How did these changes affect your understanding and

opinion of each character? How did these changes affect your understanding of the overall story?

How did the themes and images you noticed while reading translate to performance? Did the same themes and images jump out at you? Did you notice new ones?

Did this particular production seem to have the same central theme, or a different central theme from the one you discovered while reading? What elements of the staging, acting, or design helped convey the theme?

Did they play gain or lose anything in performance? Did you enjoy reading it more, or watching it?

If you **DIDN'T READ THE PLAY BEFORE SEEING IT:**

How did the play live up to your expectations? Did it turn out the way you thought it would? Was your knowledge of the play correct?

Were you able to follow the story?

Which part of the story did you most respond to? What themes and images jumped out at you?

Which character did you most relate to? Why?

In General:

How did this production change or confirm your original impressions of "theatre"?

How did your experience watching the play differ from how you expected it would go?

In your own words, how would you summarize the plot of the play? How is the plot different from the story, or the thematic implications, in the play?

Did you feel the story was relevant to your life? How and why?

Did you feel the story said something about our society, or about the world at large? If so, what?

Do you feel this story is an important one to tell and keep telling? How and why?

What kind of stories do you most respond to?

Theatre Etiquette

- Arrive at the theater on time.
- Visit the restroom before the performance begins.
- Turn off your cell phone. Do not speak on the phone or text during the performance.
- Pay attention to announcements that are made prior to the show about the rules of the theater you are attending and the location of the fire exits.
- Don't speak during the performance unless you are encouraged by the performers to participate.
- Remember that the Overture (introductory music) in musical theater is part of the performance, so be quiet when it begins.
- Do not take pictures during the performance. It can be very distracting to the actors and can cause a mishap. It can also be a violation of an actor's contract.
- Remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, wait for an appropriate break in the show. It is rude to get up in the middle of a quiet moment.
- Do not eat or drink in the theater.
- Do not put your feet up on the seats or balcony and do not kick the seat in front of you.
- Don't put or throw anything on the stage.
- Do laugh when the performance is funny.
- Do applaud when it is appropriate during the performance.
- Do applaud when the performance is over... this tells the performers and crew that you appreciate their work.
- Stand and applaud if you really thought the show was great (a standing ovation).
- Do not whistle, stomp your feet, or scream out to the performers except for a Bravo or Brava.

Additional Resources

***Oh, That Seventies Feeling* by Christian Caryl for Foreign Policy Magazine**

<https://foreignpolicy.com/2010/06/01/oh-that-seventies-feeling/>

Fear and Now: How Horror Movies Reflect Societal Unease

<http://www.trovestudio.net/blog/fear-and-now-how-horror-movies-reflect-societal-unease>

***Screams on Screens: Paradigms of Horror* by Barry Keith Grant for Brock University**

<http://journals.sfu.ca/loading/index.php/loading/article/viewFile/85/82>

The 1970s: The Decade of the Disaster Movie

<https://www.syfy.com/syfywire/the-1970s-decade-of-the-disaster-movie>

Trends in 1970s Cinema: Disaster Movies

<https://www.cineline.com/movie-stuff/item/8289-trends-in-70-s-cinema-disaster-movies.html>