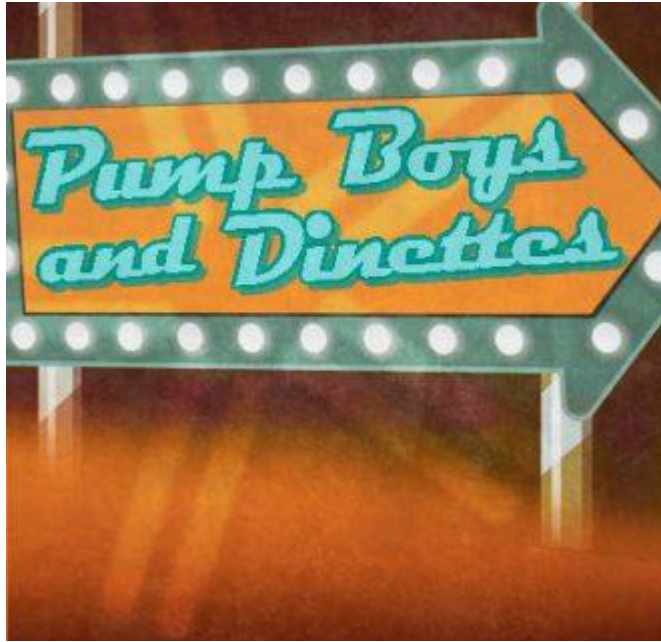


Sacramento Theatre Company

Study Guide



Pump Boys and Dinettes

By Jim Wann, Mark Hardwick, Debra Monk, Cass Morgan, John Schimmel, and John Foley

Study Guide Materials Compiled by Anna Miles

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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Contents:

Information on the Play

About the Playwrights	4
Characters	5

Scholarly Articles on the Play

The Story Behind the Story: <i>Pump Boys and Dinettes</i>	6
The Concept Musical (and accompanying activity)	7
Country Music: An Overview	8

Interactive Materials

You Gotta Get a Gimmick: America's History with Theme Restaurants and Nostalgia (and accompanying activity)	9
Study Guide Questions: Engage With the Play	11
California State Standards	13
Theatre Etiquette	18
Additional Resources	19

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About the Playwrights: *Pump Boys and Dinettes*

Jim Wann is the chief composer and creator of *Pump Boys and Dinettes*, and also starred in the original production. Wann graduated A Morehead Scholar from UNC Chapel Hill with Honors in Writing and created his first show, the Off-Broadway hit *The Life of Jesse James, A Saloon Musical* along with co-author Bland Simpson. His other off-Broadway and regional shows include *King Mackerel* and *The Blues Are Running: Songs and Stories of the Carolina Coast* and *The People vs. Mona: A Musical Mystery of Screwball Comedy*.

Mark Hardwick is a pianist and actor who co-created *Pump Boys and Dinettes*. Hardwick grew up in Texas and attended Southern Methodist University in Dallas. Other musicals Hardwick has co-created include *Oil City Symphony*, a musical about four middle-aged high school alumni reuniting for a concert in a small-town high-school gym, which earned both a Drama Desk and Outer Critics Circle award.

Debra Monk is an actor, singer, writer, and Tony Award winner best known for her work on Broadway. She graduated from Frostburg State University as well as earned an MFA from Southern Methodist University in Dallas, Texas. In addition to the original production of *Pump Boys and Dinettes*, Monk has appeared in Broadway shows including *Picnic*, *Steel Pier*, *Curtains*, and *Redwood Curtain*, for which she won a Tony Award in 1993. Monk has also been featured in many films, including *Prelude to a Kiss*, *The Bridges of Madison County*, and *The Devil's Advocate*.

Cass Morgan has had a successful and long-spanning acting career with many credits including the original production of *The Bridges of Madison County* (Marge), the original production of *Memphis* (Mama), and the original Broadway production of *Mary Poppins* (Bird Woman.) Other credits include *Beauty and the Beast* (Mrs. Potts) and *Ring of Fire*.

John Schimmel, in his producing career, has served as President of Further Films and Ascendant Pictures and as an executive at Douglas-Reuther Productions, Belair Entertainment, and Warner Brothers. As a writer, Schimmel has published nonfiction and fiction in addition to co-writing *Pump Boys and Dinettes*. Schimmel currently teaches creative producing at the University of North Carolina School of the Arts Film School and is part of the core screenwriting faculty at the University of California Riverside's MFA Program in Creative Writing and Writing for the Performing Arts.

John Foley co-wrote and co-starred in the original production of *Pump Boy and Dinettes* and carried on the show's legacy by directing a ground-breaking production at the Papermill Playhouse in 2016.

Characters: *Pump Boys and Dinettes*

Jackson- one of the music-playing, gas-pumping Pump Boys, Jackson is called "Lover Boy" by the other characters, because of his universal appeal to the ladies.

Jim- the front man of the Pump Boys and the first in line with communication to the audience. Jim is a true storyteller with a bit of a crush on Rhetta.

Eddie- the bass player of the Pump Boys, who lets his fellow boys take the spotlight

L.M.- while not quite as much a ladies' man as Jackson, L.M. attracts the girls in his own way.

Rhetta Cupp- one of the Dinettes at the Double Cupp Diner, a full-of-life single mother of two.

Prudie Cupp- Rhetta's younger sister, also a Dinette at the Double Cupp Diner. Full of character and fun, Prudie dreams of catching some one-on-one time with Lover-Boy Jackson.

The Story Behind the Story: The History and Creation of *Pump Boys and Dinettes*

Pump Boys and Dinettes is a concert-style musical that centers around the story of four men—L.M., Jim, Eddie, and Jackson, who work at a gas station and two sisters, Rhett and Prudie Cupp, who work at a diner called the Double Cupp— all in an isolated, small-town roadstop somewhere between Frog Level and Smyrna, North Carolina. The show focuses on spotlighting its quirky characters and knee-slapping songs, and doesn't feature much plot-wise; the boys play music to get them through working on Uncle Bob's Winnebago, the sisters bake their famous pies and flirt with the guys, and the boys take a fleeting trip to Florida. But what the play itself lacks in story, the journey of how the play came to be makes up for it with story to spare.

The musical premiered off-Broadway in 1981 and on Broadway in 1982 at the Princess Theatre, and closed in 1983 after running for 573 performances. It became Chicago's longest running theater production, running for many years at the Apollo Theatre on Lincoln Avenue. *Pump Boys and Dinettes* has also enjoyed a long production history at countless regional theaters across the country, including a landmark 2016 production directed by co-creator John Foley at Papermill Playhouse, and, of course, a production at the Sacramento Theatre Company in 2020. But the story of the show starts long before 1981 and a theater stage, in a Western-themed steak restaurant in New York City.

Although *Pump Boys and Dinettes* seems like an account of real experiences in the American south, it's actually a fiction based on another fiction: the show was conceived when Jim Mann and Mark Hardwick met playing music in the theme restaurant "The Cattleman" in New York City, and is a dramatization of their experiences working in this restaurant. As Jim Wann said in a 2010 interview, "I was a scuffling songwriter/guitarist and Mark Hardwick was a piano player/actor.... Mark and I were unemployed and happy to take a job playing five nights a week in the Cattleman Lounge, attached to a restaurant on one of the darker blocks west of Grand Central. Our mission was to play country standards to entertain the "tired businessman" who had come for the drinks, the steaks, and the waitresses in classic Western saloon girl attire. On slow nights we'd play original songs I was writing for Mark's emerging comic persona.... Mark came in one night wearing a matching dark blue twill shirt and trouser outfit [and] I went out and bought one just like it. By and by we had oval patches over the pockets with our names in them.... So we became guys who worked at the gas station. ... Our imaginations were taking over and our Pump Boys repertoire began to grow. The Cattleman management soon grew tired of this nonsense and showed us the saloon door."

And when Mann and Hardwick combined forces later with their three fellow co-creators, the hit concert musical was born to the delight of audiences everywhere.

The Conception (and Explanation) of the "Concept Musical"

A "concept musical" is the term that has come to mean any musical theater show that centers its script and score around a central theme or message (or, a central "concept"), rather than a traditional narrative plot. Concept musicals take the focus away from traditional action-based story lines and instead aim to provoke certain feelings, images, and ideas in the audience by focusing on the music and the characters as they exist outside of a typical narrative structure.

The genre was born in the 1940s, though there is some debate about which specific musical actually started the trend. Critics and historians are torn between *Allegro*, a 1947 musical by Rodgers and Hammerstein, and *Love Life*, a 1948 musical by Weill and Lerner. Neither of these musicals use a linear plot, and use musical and theatrical elements to continuously interrupt the plays' narratives and disrupt their senses of time continuity. But regardless of which musical started it all, the concept musical really took hold as a genre in the 1960s, when musical theater was a dying art form which required some serious innovation in order to be revitalized. In 1961, *The Fantasticks* and *Stop the World -- I Want to Get Off* premiered, both of which challenged audience's ideas of what musical theater was supposed to be. In 1967, the revolutionary musical *Hair* premiered Off-Broadway at the Public Theater, and became the first example of a concept musical that also used popular music (rock and pop) as part of its themeing.

In 1975, *A Chorus Line*, a musical compiled of disparate songs and monologues about individual characters, became the first musical to actually be called a "concept musical," thus coining the official term for future generations to come. It was on the heels of this production that *Pump Boys and Dinettes* premiered in the early 1980s, a concept musical centered not around any kind of plot, but around a kind of pastiche-concert, prioritizing the music and the atmosphere ahead of the storyline and action.

Activity: What do you think is the central theme or "concept" behind the creation of Pump Boys and Dinettes?

Country Music: An Overview

Pump Boys and Dinettes is a performance and celebration of traditional American country music, or "country and western" music- a genre most of us are pretty familiar with. But country music has a longer, more interesting history than any of us give it credit for- it has roots in American folk music, Appalachian music, and the blues, and thus is one of the oldest forms of music we experience today.

The term "country music" was popularized in the 1940s when people started using it to refer to what was previously called "hillbilly music"- but regardless of what it was called, the music originated with the folk music of early working class Americans who combined new popular music with old Irish and Celtic fiddle tunes, English ballads, and a melting pot of musical traditions from a variety of European immigrant groups. The music is characterized by the highlighting of string instruments like banjos, guitars (both electric and acoustic), and fiddles, as well as harmonicas and pianos.

Despite these early roots, Tennessee has been officially recognized as the "Birthplace of Country Music," because of the historic 1927 Bristol recording sessions. These sessions introduced the music that had previously been somewhat isolated to the American south to the entirety of the country, popularizing the genre by producing 76 country songs recorded by 19 different performers and grounds and creating two new country superstars, The Carter Family and Jimmie Rogers. The Grand Ole Opry, a county music concert in Nashville, Tennessee, has also played a major role in the development and popularization of the genre since its opening in 1925, and has featured many famous country stars, including Dolly Parton. Even now, country music remains extremely popular in the United States, being the most listened to radio genre during the rush hour evening commute as recently as 2009.

You Gotta Get a Gimmick: America's History with Themed Restaurants and Nostalgia

As you learned above in “The Story Behind the Story: The History and Creation of *Pump Boys and Dinettes*,” the show was born while co-creators Jim Wann and Mark Hardwick were playing music at The Cattleman restaurant in New York City. The Cattleman was one of the earliest examples of a theme restaurant in the US- that is, restaurants that aim to provide a specific themed experience centered around one dominant concept in addition to dining. The Cattleman, for example, was a Western-themed steakhouse, inspired by a Kansas City steer palace: waitresses wore their “classic Western saloon girl attire” (as described by Jim Wann), the walls were decked in old-West style decor, and the building was decorated with real life-size stagecoaches, with stagecoach rides around the city offered to the restaurant’s guests. After opening its doors in 1959, The Cattleman set the stage for a long and storied American tradition of serving dinner with a gimmick- a tradition that continues to this day.

While The Cattleman was one of the first modern theme restaurants, theme restaurants actually date back all the way to the late 1800s, when even regular restaurants were just becoming popular in America. In Paris, where the restaurant had been around a little longer, owners were decking out their dining areas using elaborate general themes like death, hell, and heaven.

By the early 20th century, the themes that had started indoors made their way outdoors, with restaurant buildings themselves taking on the shapes of the themes- buildings shaped like vehicles, animals, and even food started popping up alongside roadways, with the goal of attracting motorists driving by in their newly-invented automobiles. In the 1930’s, after Hollywood movies introduced audiences to the idea of traveling to the exotic Pacific, the first tiki themed bars opened across California, including Don the Beachcomber in Los Angeles and the famous Trader Vic’s in Oakland.

In 1955, the landmark opening of Disneyland introduced the country to the idea of heavily and intricately themed “lands,” inspiring the term “theme park.” As the restaurant industry saw how popular the revolutionary park became, more and more restaurants began incorporating theming into their storefronts. Some of these early theming entrepreneurs included Nolan Bushnell, who opened the first Chuck E. Cheese’s in San Jose in 1977, and Jose Montaner, who created the first Medieval Times show and dining experience in Spain in the 1970s. From these sprouted the well-known Hard Rock Cafe in 1979, known for displaying music memorabilia, followed closely by Planet Hollywood in the 1990s who followed the Hard Rock model by displaying movie memorabilia.

One of the most quintessential and most intensely themed theme restaurants, the Rainforest Cafe, was conceived by Steven Schussler in the early 1990s. Schussler turned his own house into a faux jungle to present the idea to investors, and eventually opened the first location in the Mall of America in 1994.

Today, the trend of pop-up immersive restaurant and bars have taken over the tradition of themed restaurants, bringing the concept into the modern world by creating highly aesthetic and nostalgic experiences custom-built to serve as backdrops for the best Instagram photos.

The tradition of themed restaurants is a tradition built on nostalgia, and its intersection with fantasy. These attractions create worlds that, even when they loosely resemble something in our real world, more accurately depict a fictional, more fun version of that world. Disneyland’s Frontierland, and The Cattleman Restaurant, don’t depict the old west as it actually was, but rather, as the romanticized version we want to imagine it was. In this way, *Pump Boys and Dinettes* was not only born in a theme restaurant, but also carries on the themed tradition itself: the musical creates a sketch of a Southern road stop that is both history and fantasy, both a slice of real life and a fictionalized

experience. If our long love of themed restaurants teaches us anything, it's that we always love our historical facts laced with a little bit of fun fiction.

Activity: Pick a historical period or specific historical event and come up with a themed restaurant idea to celebrate that period or event. How is the restaurant decorated? What food are you serving? What entertainment will you have? How will you intertwine fact with fantasy?

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?

California State Standards

Giving students the chance to experience live theater at the Sacramento Theatre Company not only gives them the chance to enrich their understanding of literature, humanity, and the world, but also includes the added benefit of fulfilling several of California's State Standards for Education, including:

California Arts Standards in Theater:

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

6.TH:Re7	7.TH:Re7	8.TH:Re7	Prof.TH:Re7	Acc.TH:Re7	Adv.TH:Re7
Describe and record personal reactions to artistic choices in a drama/theatre work.	Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.	Apply appropriate criteria to the evaluation of artistic choices in a drama/theatre work.	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes

PK.TH:Re7	K.TH:Re7	1.TH:Re7	2.TH:Re7	3.TH:Re7	4.TH:Re7	5.TH:Re7
With prompting and supports, recall an emotional response in dramatic play or a guided drama experience .	With prompting and supports, express an emotional response to characters in drama experience	Recall choices made in a guided drama experience .	Recognize when artistic choices are made in a guided drama experience .	Understand and discuss why artistic choices are made in a drama/theatre work.	Identify artistic choices made in a drama/theatre work through participation and observation.	Explain personal reactions to artistic choices made in a drama/theatre work

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

Essential Question: How can the same work of art communicate different messages to different people?

Process Component: Interpret

PK.TH:Re8	K.TH:Re8	1.TH:Re8	2.TH:Re8	3.TH:Re8	4.TH:Re8	5.TH:Re8
a. With prompting and supports, explore preferences in dramatic play , guided drama experience or age-appropriate theatre performance.	a. With prompting and supports, identify preferences in dramatic play , a guided drama experience or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer’s response in a guided drama experience or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.
b. With prompting and supports, name and describe characters in dramatic play or a guided drama experience .	b. With prompting and supports, name and describe settings in dramatic play or a guided drama experience .	b. Identify causes of character actions in a guided drama experience .	b. Identify causes and consequences of character actions in a guided drama experience .	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural contexts .	b. Explain responses to characters based on cultural contexts when participating in or observing drama/theatre work.

- c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in **dramatic play** or a **guided drama experience**.
- c. With prompting and supports describe how personal emotions and choices compare to the emotions and choices of characters in **dramatic play** or a **guided drama experience**.
- c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a **guided drama experience**.
- c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a **guided drama experience**.
- c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.
- c. Identify and discuss physiological changes connected to emotions in drama/ theatre work.
- c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

RESPONDING—Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

Essential Question: How do analysis and synthesis impact the theatre artist’s process and audience’s perspectives?

Process Component: Evaluate

PK.TH:Re9	K.TH:Re9	1.TH:Re9	2.TH:Re9	3.TH:Re9	4.TH:Re9	5.TH:Re9
a. With prompting and supports, discuss and make decisions about dramatic play	a. With prompting and supports, discuss and make decisions with others in dramatic play or a guided drama experience .	a. Build on others’ ideas in a guided drama experience .	a. Collaborate on a scene in a guided drama experience .	a. Understand how and why groups evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Develop multiple criteria to evaluate drama/theatre work.
n/a	n/a	b. Compare and contrast the experiences of characters in a guided drama experience .	b. Describe how characters respond to challenges in a guided drama experience .	b. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	b. Analyze and evaluate characters’ choices in a drama/theatre work from an audience perspective.	b. Analyze and evaluate a character’s circumstances in a drama/theatre work from an audience perspective.
n/a	n/a	c. Identify props and costumes that might be used in a guided drama experience .	c. Use a prop or costume in a guided drama experience to describe characters, settings, or events.	c. Consider and analyze technical theatre elements from multiple drama/theatre works.	c. Explore how technical theatre elements may support a theme or idea in a drama/theatre work.	c. Assess how technical theatre elements represent the theme of a drama/theatre work.

California Reading Standards in Literature:

Standards in Integration of Knowledge and Ideas for grades 6-12: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Grade 6 students: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

Grade 7 students: Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Grade 8 students: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

Grade 9-10 students: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

Grade 11-12 students: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

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

Country Music: A Film by Ken Burns, PBS

<https://www.pbs.org/kenburns/country-music/>

The History of Country Music, Shine Music School

<http://www.shinemusic.com.au/musicresources/CountryMusic.aspx>

The History of Rest Areas

<http://restareahistory.org/History.html>

The Birth of the Theme Restaurant

<https://restaurant-ingthroughhistory.com/2010/04/01/birth-of-the-theme-restaurant/>