

INSIDE OUT

A STUDY GUIDE FOR EDUCATORS



Appoggiatura

APPOGGIATURA SYNOPSIS

“Sometimes we have to go very far away to find ourselves—literally in this case, but also metaphorically.”

—James Still in “The Missing Piece” by Tom Jacobs. *American Theatre*, March 13, 2013.

Appoggiatura: from the Italian ‘appoggiare’ meaning “to lean.” In music, an appoggiatura is a note of long or short duration creating a dissonance before resolving into a resonant or dominant note. And so it is with this play, which begins on a rainy night inside an old-world hotel room in Venice and ends on a bright sunny day outside on its streets and campos. Three family members have come to Venice to grieve the loss of Gordon, their husband, partner and grandfather. Grandmother Helen knows this journey might be her last trip to Italy. Granddaughter, Sylvie, having just graduated from college, is apprehensive about the future. Aunt Chuck, a middle-aged man, doesn’t know how to mend his broken heart. Marco, their young Italian tour guide, makes up any Italian history he doesn’t know and dreams of California. This is a play about an American family finding itself by completely losing itself in Venice.

THE PLAYWRIGHT— JAMES STILL

James Still’s award-winning plays have been produced at theatres throughout the United States, Canada, Europe, Japan, China and Australia. He is playwright-in-residence at the Indiana Repertory Theatre, artistic affiliate with American Blues in Chicago, a winner of the William Inge Festival’s Otis Guernsey New Voices in American Theatre Award, the Medallion for Sustained Achievement from the Children’s Theatre Foundation of America and the Charlotte B. Chorpensing Playwright Award for Distinguished Body of Work. He is an elected member of the National Theatre Conference and a member in the College of Fellows of the American Theatre. Three of Still’s plays have received the Distinguished Play Award from the American Alliance for

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APPOGGIATURA

World Premiere

By James Still

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RICKETSON THEATRE

Theatre and Education. His work has twice been nominated for the Pulitzer Prize. His plays have been developed and workshopped at the Sundance Playwrights Lab, the New Harmony Project and the Eugene O'Neill Theatre Center, among others.

His published plays include *The Heavens Are Hung in Black*, *The Velvet Rut*, *Iron Kisses*, *Searching for Eden: the diaries of adam and eve*, *A Long Bridge over Deep Waters*, *Looking Over the President's Shoulder*, *He Held Me Grand* and *Then They Came for Me: Remembering the World of Anne Frank*.

In addition to his work in theatre, Still also works in television and film. He has been nominated for five Emmy Awards and an award from the Television Critics Association. He also was a finalist twice

for the Humanitas Prize. Still was a producer and head writer of the Discovery Series *Paz*, head writer of the television series *Frog and Friends* for Amsterdam-based Telescreen and writer for the children's film *Miffy*. For Nickelodeon, he was a writer and story editor for Maurice Sendak's long-running *Little Bear* and the Bill Cosby series *Little Bill*. He wrote *The Little Bear Movie* and the feature film, *The Velocity of Gary*. Still grew up in a small town in Kansas, graduated from the University of Kansas and lives on the West Coast.

<http://www.dramaticpublishing.com/AuthorBio.pphp?titlelink=9905>

A BRIEF HISTORY OF VENICE

"If you read a lot, nothing is as great as you've imagined Venice is— Venice is better." —Fran Leibowitz

Venice consists of 118 small islands connected by numerous canals and bridges. In the 5th century A.D. fleeing barbarians, the Venetian population escaped to the islands of Torcello, Isole and Malamocco. The Venetians drove wooden stakes into the sandy ground and built platforms on the stakes to hold structures. The submerged wooden stakes do not decay because they are not exposed to oxygen and petrify with time.

Over the next few centuries Venice grew into a trading power. In 992 the city gained special trading rights with the Islamic world and Byzantine Empire. The population became wealthy; the city gained its independence in 1082. In the 12th century, Venice and the Byzantine Empire engaged in trading wars. Venice allied itself with a group of crusaders who captured and sacked Constantinople. As a result, Venice removed many treasures and claimed parts of Greece that became

Venetian trading ports. Venice then warred with Genoa, another trading rival, and in the 15th century captured Vicenza, Verona, Padua and the Udines. The years 1420-1450 were the high point of Venetian wealth and power.

The decline of the Venetian Empire began when Constantinople fell to the Ottoman Turks in 1453; the Turks seized many of Venice's eastern lands. This seaborne country lost commerce to Great Britain and the Netherlands who had secured the African and Atlantic trade routes.

The discovery of North and South America was harmful to Venice in that trade shifted away from the Mediterranean. During the 17th century, Venice gradually lost power and influence and became politically unimportant, although grand opera flourished there. In 1797, Napoleon dissolved the Republic of Venice; after his fall in 1815 Venice was handed to Austria.

Venice did not prosper under Austrian rule. In 1848 revolution swept Europe; Venice rebelled against the Austrians

but the Austrian forces bombarded the city; Venice was forced to surrender in 1849. However, in 1866 the Austrians were defeated by the Prussians and Venice was allowed to join the new nation of Italy.

In the late 19th century Venice flourished as a port and manufacturing center. Though the city has lost population, today the mainstay of Venice is tourism.

Boulton, Susie and Catling, Christopher. *Venice and the Veneto*. London: Darling Kindersley, 1995.

<http://www.ancient-origins.net/ancient-places-europe/construction-venice-floating-city-001750#brMP2w>

<http://europeanhistory.about.com/od/ItalyandtheCityStates/a..venicehtm>

<http://www.localhistories.org/venice.html>

THE LANDMARKS OF VENICE

“Venice is like eating an entire box of chocolate liqueurs in one go.”
—Truman Capote

The Piazza San Marco is the center of Venice and forbids all automobile traffic. The Piazza is surrounded by magnificent buildings, which are a testament to the power and wealth of the Venetian Empire. These include the Basilico San Marco, which was built on a Greek cross plan and is crowned with five domes; the Doge’s Palace, which is the seat of government; the Campanile with its sublime view of the city and where Galileo demonstrated his telescope to Doge Leonardo Dana; the Arsenale, which is the former naval nerve center of the Venetian Empire; the Santa Maria della Salute, the grand Baroque church at the entrance to the Grand Canal designed by the architect Palladio, built in thanksgiving for deliverance of the city from the plague of 1630, and the Grand Canal (known as the Canalezzo), the city’s main thoroughfare. The Canal is surrounded on both sides by beautiful palazzos such as the Palazzo Gritti and the Casa Fanetto.

According to Count Geralmo Marcello, a resident of Venice, the city’s ...“bridges are transitions; we go over them very slowly. They are the links between two

parts of a theatre, like the progression from Act I to Act II. Our role changes as we go over bridges. We cross from one reality to another reality.”¹ One of these is the Bridge of Sighs that connects the Palace of the Doges with the prison cells across the Rio de Palazzo. Another is the Rialto Bridge noted for its souvenir shops and the tourists they attract. In the play the Ponte Storto bridges are mentioned, seven bridges with the same name.

Venice can be a disorienting destination with its narrow winding streets, the serpentine course of the Grand Canal and the absence of many familiar landmarks. Nevertheless, it is an adventure to get lost there.

1. Berendt, p. 2.

Berendt, John. *The City of Falling Angels*. New York: Penguin Press, 2005.

Bolton, Susie and Catling, Christopher. *Venice and the Veneto*. London: Darling Kindersley, 1995.

<http://venice100bridges.blogspot.com/2013/09/bridge-six-what-is-a.html>

<http://europeforvisitors.com/venice/articles/piazza-san-marco-.html>

<http://www.a-viewoncities.com/Venice/veniceattractions.htm>

“APPOGGIATURA”

An appoggiatura is defined as a non-chordal or non-harmonic tone. It is approached by an upward leap (or step) and is left by a downward step. It is always on the beat.

An appoggiatura causes an emotional tension or “tearjerker effect” in the listener because of the dissonant sound. According to Martin Guhn, a psychologist at the University of British Columbia and his colleague Marcel Zentner, appoggiaturas share four features. They:

1. begin softly and then become louder;
2. include an abrupt entrance of a new voice, a new instrument or harmony;
3. involve expansion of frequencies or

vibrations and 4. all the passages contain unexpected deviations in the melody or harmony such as changes in volume, timbre or harmonic patterns.

1. Sullivan, [cassettetheory.wordpress.com](http://www.cassettetheory.wordpress.com)

<http://www.cassettetheory.wordpress.com/2012/02/15/the-apoplexy-over-appoggiaturas-an-explanation/>

<http://online.wsj.com/news/articles/S52970203646004577213010291701378>

<http://www.ars-nova.com/Theory/%200&A/Q93.html>

GONDOLAS AND GONDOLIERS

The gondola is a traditional, flat-bottomed Venetian boat, well suited to the conditions of the Venetian lagoon. The gondola is propelled like punting, except an oar is used instead of a pole. For centuries gondolas were the chief means of transportation and most common watercraft within Venice. In modern times the iconic boats still have a role in public transport in the city, serving mainly as ferries over the Grand Canal. Their primary role today, however, is to carry tourists on rides at fixed rates.

The gondola is propelled by the gondolier who stands facing the bow and rows with a forward stroke, followed by a compensating backward stroke. Until the early 20th century, as many photographs attest, gondolas were often fitted with a “feize”, a small cabin, to protect the passengers from the weather or from onlookers. Its windows could be closed with louvered shutters—the original “venetian blinds.” These can be seen in the 1950s film *Summertime*. While in previous centuries gondolas could be many different colors, a sumptuary law of Venice required that gondolas should be painted black, and they are customarily so painted now.

Historians estimate that there were eight to ten thousand gondolas during the 17th and 18th centuries. There are just over 400 in active service today, virtually all of them used for hire by tourists. Those few that are in private ownership are either hired out to Venetians for weddings or used in races. During their heyday as a means of public transport, teams of four men—three oarsmen and a fourth person, primarily shore-based and responsible for the booking and administration of the gondola—would share ownership of a gondola. Gondolas are now protected by the Institution for the Protection and Conservation of Gondolas and Gondoliers, headquartered in the center of the city.

The banana shaped modern gondola was developed in the 19th century by the boat-builder Tramontin, whose heirs still run the Tramontin boatyard. The construction of the gondola continued to evolve until the mid-20th century, when the city government prohibited any further modifications. Gondolas are handmade using eight different types of wood (fir, oak, cherry, walnut, elm, mahogany, larch and lime) and are composed of 280 pieces. The left side of the gondola is made longer than the right

side; this asymmetry causes the gondola to resist the tendency to turn toward the left at the forward stroke.

The oar or remo is held in an oar lock known as a forcola. The forcola has a complicated shape, allowing several positions of the oar for slow forward rowing, powerful forward rowing, turning, slowing down, rowing backward and stopping. The ornament on the front of the boat is called the ferro (iron) and can be made from brass, stainless steel, or aluminum.

The gondolier profession is controlled by a guild, which issues a limited number of licenses (425) granted after periods of training and apprenticeship and a

major comprehensive exam, which tests knowledge of Venetian history and landmarks, foreign language skills and practical skills in handling the gondola typically necessary in the tight spaces of Venetian canals.

<http://en.wikipedia.org/wiki/Gondola>

Littlewood, Ian. *A Literary Companion to Venice*. New York: St. Martin's Griffin, 1991.

Wells, Garry. *Venice: Lion City*. New York: Washington Square Press, 2001.

ANTONIO VIVALDI

Antonio Vivaldi was born in Venice on March 4, 1678. Though ordained a priest in 1703, within a year of being ordained Vivaldi no longer wished to celebrate mass because of physical complaints ("lightness of the chest"), which points to angina pectoris, asthmatic bronchitis or a nervous disorder. It also is possible that Vivaldi was simulating illness; there is a story that he sometimes left the altar in order to quickly write down a musical idea in the sacristy.

Baroque Venice was a musical center in Europe, due largely to its four conservatories of music. Beginning as charitable foundations, they developed gradually as seats of musical learning and by the early 1700s their excellence was unrivalled. They were called Ospedali, four music schools, all for illegitimate or orphaned girls whose parents could not support them. They were brought up at the State's expense and trained exclusively in music. They sang, played the violin, flute, organ, oboe, cello and bassoon, and each concert was composed of about 40 girls. However, while often referred to as "orphanages," these Ospedali were homes for the female offspring of noblemen and their numerous

dalliances with their mistresses. They were thus well endowed by the "anonymous" fathers. Their furnishings bordered on the opulent and they were well attended by nurses and nannies. Their musical standards were the highest in Venice.

Vivaldi was employed for most of his working life by the Ospedale della Pietà, generally accepted as being the best of the four Ospedali, and many of his concerti were indeed exercises, which he would play with his many talented pupils. The brilliance of some solo writing in his "student exercises" testifies to the extremely high standards attained by "his" ladies.

In 1713 Vivaldi was given a month's leave from the Ospedale della Pietà in order to stage his first opera, *Ottone in villa*, in Vicenza. In the 1713-14 season he was attached to the Teatro Sant' Angelo, where he produced an opera by the composer Giovanni Alberto Rostori (1692-1753). His opera *Armida* had already been performed in Mantua.

In 1720 Vivaldi returned to Venice, bringing with him the singer Anna Giraud who moved in with him. Vivaldi claimed she was his housekeeper and good friend, just like Anna's sister, Paulina, who also

shared his house. In his memoirs, the Italian playwright Carlo Goldoni gave the following portrait of Vivaldi and Giraud: “This priest, an excellent violinist but a mediocre composer, has trained Miss Giraud to be a singer. She was young, born in Venice, but the daughter of a French wigmaker. She was not beautiful, though she was elegant, small in stature, with beautiful eyes and a fascinating mouth. She had a small voice, but many languages in which to harangue.”¹ Vivaldi stayed together with her until his death.

In Rome Vivaldi found a patron in the person of Cardinal Pietro Ottoboni, a great music lover. If we can believe Vivaldi himself, the Pope asked him to come and play the violin for him at a private audience.

Between 1725, and 1728, Vivaldi was extremely active composing concertos. In 1725 *The Trial of Harmony and Invention, opus 8* was published in Amsterdam. This consisted of 12 concertos, seven of

which were descriptive, such as *The Four Seasons, Storm at Sea, Pleasure* and *The Hunt*. Vivaldi transformed the tradition of descriptive music into a typically Italian musical style with its unmistakable timbre in which the strings play a major role.

In 1738 Vivaldi returned to Venice, which was suffering a severe economic recession. He was planning to move to Vienna under the patronage of his admirer Charles VI. But he died on July 28, 1741 of “internal fire” (probably the asthmatic bronchitis from which he suffered all his life). Like Mozart 50 years later, he received a modest burial.

1. [www. baroque music](http://www.baroquemusic.org/bqxvivaldi.html)

<http://www.broquemusic.org/bqxvivaldi.html>.

Grout, Donald Jay. *A History of Western Music*. New York: W.W. Norton and Co., 1973.

STENDHAL SYNDROME

Stendahl syndrome, hyperkulturemia, or Florence syndrome is a psychosomatic illness that causes rapid heartbeat, dizziness, fainting, confusion and even hallucinations when an individual is exposed to art, usually when the art is particularly beautiful or a large amount of art is in a single space.

The illness is named after the famous 19th century French author Stendhal (pseudonym of Henri-Marie Beyle) who described his experience with the phenomenon during his 1817 visit to Florence, Italy in his book *Naples and Florence: A Journey from Milan to Reggio*.

Although there are many descriptions of people becoming dizzy and fainting while seeing Florentine art, especially at the Uffizi Museum, dating from the early 19th century on, the syndrome was only named in 1979, when it was described by Italian psychiatrist Graziella Magherini, who observed and described more than 100 similar cases among tourists and visitors to Florence.

http://www.princeton.edu/~achaney/tmve/wiki199k/docs/Stendhal_syndrome.html

BEAUTY SPOTS

Beauty spots, known to the medically minded as “melanocytic nevus,” have been used as a cosmetic enhancement since Roman times and have dipped in and out of fashion ever since. In those days they consisted of kohl marks or “patches” made from black taffeta or red Spanish leather. They were worn on the face, neck or shoulders and could be quite intricately designed patterns, increasing in size as fashion dictated.

Beauty spots were at the height of popularity in the 18th century. Historical figures such as Marie Antoinette and other well-to-do Regency ladies are forever associated with spots and wigs. Again they could be penciled onto or adhered to the face. Black silk beauty spots also had a more practical use concealing smallpox scars and disfigurements, which were hard to hide otherwise, this being the age of mercury and lead based foundations.

Popular shapes for creating a beauty spot include a simple dot, but also stars, hearts and crescent moons. As important as the shape was where one put the spot. The simple answer is wherever

one thought it looked best, but advice from Madame Du Barry, a courtesan of Louis XV, might have been helpful. She apparently defined the meaning of the placements thus:

- On the cheek—flirty
- At the corner of the mouth—kissable
- On the forehead—haughty
- By laughter lines—playful
- Above the lips— mischievous
- Lower lips—discreet
- Next to the eye—provocative
- On the nose—impudent.

Beauty spots made a major comeback in the fifties with Marilyn Monroe who wore hers on her cheek. Other stars such as Elizabeth Taylor followed suit. The post-war years saw a craving for high voltage feminine glamour and a beauty spot seemed like a playful extravagance.

<http://www.queensofvintage.com/vintage-style-tip-beauty-spots/>

ALZHEIMER’S DISEASE AND DEMENTIA

Alzheimer’s is the most common form of dementia, a general term for memory loss and other intellectual abilities serious enough to interfere with daily life. Alzheimer’s disease accounts for 60 to 80 percent of dementia cases.

Alzheimer’s is not a normal part of aging, although the greatest known risk factor is increasing age; the majority of people with Alzheimer’s are 65 and older. But Alzheimer’s can appear in people in their 40s or 50s; this is known as early onset.

Alzheimer’s worsens over time. It is a progressive disease as the symptoms increase with time. In its early stages, memory loss is mild; in its later stages individuals lose the ability to carry on a conversation or respond to their environment. Alzheimer’s is the sixth

leading cause of death in the United States. Those with the condition live an average of eight years after the symptoms become noticeable to others, but survival can range from four to 20 years, depending on age and other health conditions.

At present there is no cure, but treatments for symptoms are available and research continues. The drugs being prescribed can temporarily slow the worsening of dementia symptoms and improve the quality of life for patients and caregivers. Today there is a worldwide effort under way to find better ways of treating the disease, delay the onset and prevent it from developing.

http://www.alz.org/alzheimers_disease_what_is_alzheimer's.asp

SKYPE

Skype is voice-over-IP service and instant messaging client, currently developed by the Microsoft Skype Division and used by Sylvie in the play. The name was derived from “sky” and “peer.”

The service allows users to communicate with peers by voice using a microphone, video by using a webcam

and instant messaging over the Internet. Phone calls may be placed to recipients on the traditional telephone networks. Skype also has become popular for its additional features, including file transfer and videoconferencing.

<http://en.wikipedia.org/wiki/Skype>

COPING WITH GRIEF

Dealing with grief and loss is something most people have to do sometime in their lives. Grief is a natural response to the loss of someone or something very dear to us. Losses that may lead to grief include the death of a loved one, loss of a job, death or loss of a beloved pet, or any number of other changes in life such as divorce, becoming an “empty nester” or retirement. Anyone can experience grief, but each person is unique in how he or she copes with these feelings. Some responses are healthy coping mechanisms, while others may hinder the grieving process. The acknowledgement of grief, time and support facilitate the grieving process, allowing an opportunity for a person to appropriately mourn a loss and then heal.

Grieving is a personal and highly individual experience. How one grieves depends on many factors such as personality, life experience, faith and the nature of the loss. The grieving process takes time; healing happens gradually and it can't be forced or hurried. There is no “normal” timetable for grieving. Some individuals feel better in weeks; for some others the grieving process is measured in years.

In 1969, psychiatrist Elisabeth Kubler-Ross introduced what became known as the “five stages of grief”. They were denial, anger, bargaining, depression and acceptance. However, not everyone who

grieves experiences all these stages—and that's okay. Kubler-Ross herself never intended for these stages to be a rigid framework that applies to everyone who mourns. In her last book before her death in 2004, she said of the five stages of grief: “They were never meant to help tuck messy emotions into neat packages. They are responses to loss that many people have, but there is not a typical response to loss, as there is no typical loss.”¹

The single most important factor in healing from loss is having the support of other people. Wherever the support comes from, accept it and do not grieve alone. Turn to friends and family members; don't avoid them and in an attempt to be strong and self-sufficient. Draw comfort from one's faith and its mourning rituals. Join a support group to share the sorrow with others who have experienced similar losses. Talk to a therapist or grief counselor if the grief feels too much to bear. Most importantly, take care of yourself, both emotionally and physically.

1. www.helpguide.org.

http://www.helpguide.org/mental/grief_loss.htm

http://www.webmd.com/mental-health/mental_health-coping-with-grief

FAMILY LIFE IN THE 1950S

In the 1950s, America underwent some major changes in the political and economic sphere, which in turn were responsible for its social makeover. Family became a powerful unit, sufficient enough to subdue the demons of war that were haunting the common man. The public sentiment was to live a peaceful and a less complicated life.

In the context of the United States, the year 1950 was a revolutionary period. It was marked by major events such as the Cold War, rise of capitalism and consumerism, the civil rights movement and anti-communism, which changed the mood of the country. This was a period of economic boom that followed World War II, marked by tremendous economic growth particularly in the manufacturing and consumer goods industry.

American society of the 1950s was very conservative and materialistic in nature. People living in the post-war era wanted to liberate themselves from the past and were in search of a smoother and more secure future. The impact of the ravages of World War II were so deep-rooted in the mind of the returning veterans that they were in search of a safe haven, a place where they could live peacefully with their families. This was precisely how the concepts of close-knit families and domestic containment arose. Numerous servicemen who returned home after the war wanted to get married and raise children as they had experienced the uncertainties of life in war. This sudden rise in the marriage rate also happened because of the economic boom. As the number of marriages rose at an unprecedented rate, a housing boom followed. Around 13 million new homes were built in the 1950s, which would house the new families being planned.

A standard structure of an American family in the 1950s was comprised of a breadwinner male, his wife who did household chores and looked after the children, and the children. The return of women to domesticity after the war seems to have been a consequence of gender bias that prevailed as families adopted the patriarchal lifestyle. The rewards of married life were the children, and so a family with children became a standardized format accepted by the society. The family of the celebrated TV series "Father Knows Best" was a creation of the 1950s.

The decade of the 1950s has been called the "age of innocence," after which American culture changed drastically from being conservative to being more liberal and progressive. In the 50s, families dined together, went on outings together, met and talked with their neighbors regularly, and did many things together that supposedly brought peace and harmony to society. Discipline for children was a major concern; kids were to do their homework daily and attend church regularly. Disrespect of elders was out of the question and was dealt with severely. All in all, there was a safe atmosphere outside the house as kids could roam the streets after sunset without fear.

With the rise in popularity of television and AM radio, a new kind of music known as "rock and roll" emerged; it gathered a tremendous fan following. Elvis Presley and Marilyn Monroe became youth icons, with more and more teens wanting to be like them. This resulted in major changes in clothing styles. For the boys, jeans and leather jackets became popular, whereas girls were wearing full skirts, pedal pushers and scarves. However, the basic conservative morals of the families did not seem to change with the new trends, although freedom inside the house differed from freedom outside the house.

Historical documents portray the 1950s as a period when everyone worked together to achieve a common end. Society was advancing positively and discontents seemed rare. It seemed to be a perfect model of a utopian social order, where birthrates increased, marriages became more long-lived with the decline in the number of divorces and the new trend of nuclear families began.

But in this middle class utopia white Americans were struggling with anxiety. Outside their suburban refuge lurked the threat of communism and nuclear war. Inside their minds lurked doubts about how they were living their lives. All this angst would erupt into social protest in the 1960s when the children of white suburbia would bring out the discontents of their parents.

<http://kclibrary.lonestar.edu/decade50.html>

<http://www.buzzle.com/articles/family-life-in-the-1950s.html>

BROWNIE CAMERAS

In 1900, the Eastman Kodak Company introduced a low-priced, point-and-shoot, hand-held camera called the Brownie. The Brownie camera, simple enough for even children to use, was designed, priced, and marketed to have wide appeal. It made photography accessible to the masses.

The Brownie camera was a simple, black rectangular box covered in imitation leather with nicked fittings. To take a “snapshot,” all one had to do was hold the camera waist high, aim and turn a switch. Kodak claimed in its advertisements that Brownie cameras were “so simple that they can easily be operated by any school boy or girl.”¹ Though simple enough for even children to use, a 44-page instruction booklet accompanied every Brownie camera.

The Brownie camera was very affordable, selling for one dollar each. Camera owners could buy a six-exposure film cartridge that could be loaded in daylight for only 15 cents. Kodak promised to develop the film for the camera owner, rather than the owner having to invest in materials and a darkroom.

No longer was taking photographs just for the professionals or for taking pictures at grand events. In just the first year, the Eastman Kodak Company sold over a quarter of a million Brownies, forever changing the future of photography.

1. <http://history1900s.about.com>

<http://history1900s.about.com/od/1900s/p/brownie.htm>

STUDY QUESTIONS

Pre-Performance Questions

- 1) If you could visit anywhere in the world, where would you go? If you could return to a place that you once visited, where would you go and why?
- 2) How do humans deal with grief and loss?
- 3) Define the word “appoggiatura.” What expectations do you have about the play?

Post-Performance Questions

- 1) How do the set and costumes help tell the story of the play?
- 2) Explain why you think this play is or isn't a love story?
- 3) How does time and space shift in the play? What signs are given that let the audience know that a shift in time and space has occurred?
- 4) How would you describe the relationships between Helen, Aunt Chuck and Sylvie? How does Gordon fit into this group?
- 5) How do the characters deal with love, grief and loss?
- 6) What is the purpose of Marco? How does he fit into the story? Why do we see different tour guides with the different tour groups?
- 7) How does the character Vivaldi support the story?
- 8) How is the Kate and Sylvie's relationship portrayed in the play? How did each character react to the situation that occurs?
- 9) How do the characters react to meeting the other Helen and Gordon?
- 10) How is technology used in this play? How does it further the story?

UNFORGETTABLE EXPERIENCES

Make your experience unforgettable when you join us for one of these insightful, educational events:

Page to Stage Book Club

Read the book, see the play and join the discussion. Held at the Tattered Cover, 2526 E. Colfax Ave. Free.
Jan 14 | 5:30pm

Insider Perspectives

Get an exclusive insider's perspective of each play when you join us for a professionally-moderated discussion with our creative team. Held at The Jones at Speer & Arapahoe. Free.
Jan 16 | 6pm

Talkbacks with Higher Education Advisory Council

Participate in a topical discussion led by members of our academic community held directly after select performances. Free.
Jan 25

Page to Stage Discussions

Delve into the creative process behind our shows when you join our actors, playwrights and directors for an in-depth discussion about their work. Held at the Tattered Cover, 2526 E. Colfax Ave. Free.
Jan 24 | 12pm

Theatre & Theology Talkbacks

Join Pastor Dan Bollman of the Rocky Mountain Evangelical Lutheran Synod to examine each show through a theological lens directly after select performances. Free.
Jan 27 | 8:30pm

Theatre Thursday

Enjoy a complimentary cocktail, tasty bar bites, live music and a ticket to the show.
Jan 29 | 8:30pm | Ricketson Theatre | \$50 with code THURSDAY

Talkbacks with the Cast

Join a fun and engaging discussion with the actors directly after select performances. Free.
Feb 8 | 9pm

WANT TO KNOW MORE?

The Denver Public Library recommends:

Read!

Venetian Bestiary by Jan Morris.

This slim travelogue will show you a Venice that most tourists overlook, certainly the type of information you wish your “Travel Guider” would impart to you. With intimate details of the city Morris will make you want to lean in to better experience the magic and history of Venice.

Watch!

The Red Violin (Le Violin Rouge) (Alliance Vivafilm, 2008)

A story told over the course of four centuries (or the span of an afternoon depending on how you look at it) the history of “the Red Violin” gets revealed through the lives of those it affected. From Italy to England, China to Canada the story of the Red Violin is as beautiful and compelling as the notes that can be wrung from its body.

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The Four Seasons (Le Quattro Stagioni) by Antonio Vivaldi.

These are arguably Vivaldi’s most famous concertos, which helped define the form itself. Move through the seasons in this thematic work that captures the essence of each season from Winter’s chilly rains to Summer’s sweeping thunderstorms. These four works are certainly among the most famous and internationally recognizable pieces of Baroque classical music.

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Death at La Fenice (Commissario Brunetti #1) by Donna Leon.

Venice is a peaceful city, full of beauty and mystery, magic and decay. Commissario Brunetti loves his family and he loves his city, wry and sophisticated Brunetti navigates the ins and outs of the murder of famously difficult Maestro Helmut Wellauer with the aplomb of a gondolier navigating the city’s famous canals. Download the eBook from downloadmedia.denverlibrary.org



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