

Prime Stage Theatre
Seriously!

presents...

The Legend of Sleepy Hollow

Written by
Washington Irving

Adapted by
F.J. Hartland

Directed by
Mark Calla



October 30-November 7, 2010
New Hazlett Theater

Generously funded by

The Heinz Endowments
Howard Heinz Endowment and Vira I. Heinz Endowment



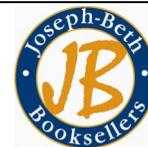
PENNSYLVANIA
COUNCIL
ON THE



Where energy meets innovation.™



THE PITTSBURGH
FOUNDATION



THE GRABLE FOUNDATION
dedicated to improving the lives of children

and supporters like you!



FOR TEACHERS

EDUCATOR PREVIEWS

Come join Prime Stage Theatre for our *FREE* Educator Previews during our final dress rehearsals! All attendees are allowed to bring one adult guest, also free of charge. Previews begin at 8 pm and take place at the New Hazlett Theater in Pittsburgh's Historic Northside (www.newhazletttheater.org). Please RSVP to studentmat@primestage.com.

The Legend of Sleepy Hollow

Friday, October 29, 2010

The Glass Menagerie

Friday, March 4, 2011

Antigone

Friday, May 13, 2011

PROFESSIONAL DEVELOPMENT WORKSHOPS

Prime Stage Theatre is thrilled to announce its next professional development workshop, "Improvising the Classics" on **Monday, March 14, 2011** from 8 am-3 pm at the New Hazlett Theater. This workshop will provide practical improvisational exercises to use in your classroom that can work on any classic curriculum text to explore characterization, tone and mood, and plot development. To register for the workshop, please download a brochure at www.primestage.com/workshops.htm.

PERUSAL SCRIPTS

Excerpts from scripts of all our productions are available for your perusal. Please email the Education Director, ahertzog@primestage.com, to request a copy.

Generously funded by

The Heinz Endowments

Howard Heinz Endowment and Vira I. Heinz Endowment



PENNSYLVANIA
COUNCIL
ON THE



EQTSM

Where energy meets innovation.SM



THE PITTSBURGH
FOUNDATION



THE GRABLE FOUNDATION
dedicated to improving the lives of children

and supporters like you!



FOR TEACHERS & STUDENTS

POST-SHOW CHAT SESSIONS

Stay after the school matinees to ask questions of both the actors and the characters! During the 20-minute post-show chat sessions, delve into the minds and reasoning of the characters and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required.

ADOPT-A-SCHOOL PROGRAM

Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this **FREE** program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, www.primestage.com.

TECHNICAL MENTOR PROGRAM

Prime Stage Theatre's technical mentor program is open to any student interested in learning about sound, lights, costumes, set design, props, back stage crew and even box office management! Through hands-on experience during the production process and attentive guidance by Prime Stage artists, students leave the program with workforce skills and a deeper appreciation for the theatrical craft. For more information, contact mentoring@primestage.com.

IN-SCHOOL WORKSHOPS—**NEW OFFERING**

Want to explore acting exercises with your students? Learn about set or sound design? Find out about theatre movement or fight choreography? Dive into the text through improvisation and writing? Prime Stage now offers in-school workshops to meet your needs. Prime Stage artists come to your classroom to show and teach their craft. Topics are tailored to each individual show and are subject to availability. For more information, contact ahertzog@primestage.com.

Generously funded by

The Heinz Endowments
Howard Heinz Endowment and Vira I. Heinz Endowment



PENNSYLVANIA
COUNCIL
ON THE



Where energy meets innovation.™



THE PITTSBURGH
FOUNDATION



THE GRABLE FOUNDATION
dedicated to improving the lives of children

and supporters like you!

The Legend of Sleepy Hollow Production Guide

Welcome to **Prime Stage Theatre:**
where literature comes to life!

Dear Educator,

Welcome to the 2010-11 season at Prime Stage Theatre! We are thrilled to be back with new, challenging, and relevant productions of three classics: *The Legend of Sleepy Hollow*, *The Glass Menagerie*, and *Antigone*.

We are excited to announce something new based upon feedback from teachers like you. Prime Stage Theatre will now be producing two useful guides for you to use in the classroom. The first is what has been up on our website for awhile—the Resource Guide. You told us you wanted the resource guides as soon as you could get your hands on them, and we've delivered. Filled with historical background and context, classroom activities,

and other curricular content, the resource guides are meant to be used when teaching the text of our production.

The second guide is what you are reading right now—the Production Guide. The production guide includes information such as actor bios, design concepts, rehearsal notes, and other information to help you and your students enjoy and understand our unique and artistic interpretations of the texts. The production guides will be up on our website 4 weeks prior to the opening of a production. We look forward to seeing you soon at the theatre!

~Alyssa Herzog Melby
Education Director

Volume 1, Issue 1

10.8.2010

Production Guide created by Alyssa Herzog Melby for Prime Stage Theatre. Please do not reproduce any part of the study guide for publication without permission.



Tuesdays with Morrie
Prime Stage Theatre
2010

Did you know...

- **Prime Stage Theatre** has been in existence for over 13 years.
- **Prime Stage Theatre's** very first production was *A Woman Called Truth* about Sojourner Truth.
- **Prime Stage Theatre** first performed at the Station Square Playhouse (now Hard Rock Café).

Check out what's inside!

<i>LOSH in 30 seconds...or Less!</i>	5
<i>Washington Irving</i>	5
<i>Who's who in the Theatre</i>	6
<i>Adapting LOSH</i>	7
<i>Directing LOSH</i>	8
<i>Designing LOSH</i>	9
<i>Rehearsing LOSH</i>	13
<i>Just for Teens</i>	15

Curriculum Connections Corner

Prime Stage Theatre is committed to directly correlating our programs to the PDE Academic Standards. *The Legend of Sleepy Hollow* and this production guide may be used to address the following curriculum content standards:

Arts and Humanities:
9.1-9.4

Reading, Writing, Speaking, & Listening:
1.3-1.8



Before the Show

The Legend of Sleepy Hollow in 30 seconds...

This short story begins with the narrator, the late Diedrich Knickerbocker, describing the area of Tarrytown, a Dutch settlement, in the late 18th century. A dreamlike quality pervades the atmosphere, and this ethereal characteristic of the town's surroundings have given rise to many stories of supernatural sightings, beings, and occurrences. The narrator recounts how one being in particular—the Headless Horseman, a Hessian trooper killed during the Revolutionary War—dominates local storytelling. The narrator then begins to weave his own tale about Ich-

abod Crane, who came to Sleepy Hollow to instruct the local children. A superstitious and greedy fellow, Ichabod devoured the stories of Sleepy Hollow with relish, until he became enamored with Ms. Katrina Van Tassel, daughter of the wealthiest man in town. Rivaling him for Katrina's heart was the town brute, Brom Bones. They traded verbal barbs for weeks until the fateful night of Van Tassel's party. After much dancing and Brom's frightful stories, Ichabod waited to talk with Katrina, only to overhear how she was using Ichabod to make Brom Bones jealous. Ichabod left the party in despair. On his way back to his home, however, he thought he saw something in the

trees and heard a moan on the wind. Sure enough he met the infamous Headless Horseman face-to-face, and from that night forward was never seen again in Sleepy Hollow.

...or less!

A superstitious and greedy schoolmaster, Ichabod Crane, arrives in Sleepy Hollow and falls in love with the local belle, Katrina Van Tassel. He is battling to win her heart with Brom Bones, who delights in scaring Ichabod with stories. Upon hearing of her wily ways, Ichabod storms out of the party, only to meet his deeper fear—the Headless Horseman!

Washington Irving

Washington Irving was born on April 3, 1783 in New York City to wealthy merchant parents. Often sick as a child and the youngest of 11 children, Irving was spoiled. He was not forced to attend college, which could have adversely affected his health, and instead was encouraged to be outdoors as much as possible. He traveled often to the Hudson River Valley, and these experiences fostered his imagination and love of nature. He eventually studied law and passed the bar in 1806, although he never had much passion for law. Instead, he turned to his calling—writing. His breakthrough satiric novel, *The History of New York*, introduced one of his most well-known characters, Diedrich Knickerbocker, who later appears as the narrator of *The Legend of Sleepy Hollow* and *Rip Van Winkle*. This character spawned an entire group of literary writers from New York called “The Knickerbockers” and would later become the namesake for the NBA team, “The Knicks.” Irving fought as a Colonel in the War of 1812 and traveled to London in 1815. His comfortable lifestyle abruptly came to an end

in 1818 with the closure of his family's business. Irving then earnestly put all his efforts into making a viable living off his writings. His efforts paid off with the international success of his fake travel essays, *The Sketchbook of Geoffrey Crayon, Gent.* (1820), which contained two of his classics, *Sleepy Hollow* and *Rip Van Winkle*. Irving would stay in London until 1832 and arrive back in America as a famous literary hero. In his later years, Irving lived peacefully at his home, “Sunnyside,” and took a brief stint as the U.S. Minister to Spain from 1842-46. His last great masterpiece was a biography of his namesake, *The Life of George Washington*. Irving died of a heart attack in 1859. Irving's legacy as a “Founding Father of American Literature” attests to his attempt to meld the Old World literary traditions with a New World viewpoint and sensibility. With his descriptions of “local color” and

relaxed warm tone, he gave America literature of its own, literature which it could be proud of.



Image from Evert A. Duykinck's *A Portrait Gallery of Eminent Men and Women of Europe and America, with Biographies* (New York: Johnson, Wilson, and Co., 1873)

Who's Who in the Theatre *PDE Academic Standards 9.1*

PLAYWRIGHT: writes the script for a play or musical.

DIRECTOR: tells actors where to move onstage and synthesizes designs in order to tell a complete visual story

ACTOR: the performers onstage who portray characters and say lines from the script

SCENIC DESIGNER: plans the physical background, or scenery, for the play, including the floor, drops, and set pieces

COSTUME DESIGNER: plans what clothes, or costumes, that the actors will wear. Costumes often give clues about the time period of the play and reflect a character's personality.

LIGHT DESIGNER: plans what lights to use in order to establish the mood and setting of the play.

SOUND DESIGNER: plans what sounds and music to use in order to underscore or establish the mood of the play.

PROP MASTER: finds, makes, and takes care of the objects that the actors handle onstage throughout the play.

SCENIC ARTIST: prepares and paints the scenic elements that were designed by the scenic designer

STAGE MANAGER: calls light and sound cues throughout the show and is responsible for the technical crew.

CREW: assists backstage with costume, set, and prop changes during a show

DRAMATURG: conducts research about a play and provides historical, social, and artistic links between a text, the production, and the audience.

TECHNICAL DIRECTOR: builds the set from plans designed by the scenic designer

HOUSE MANAGER: assists audience during the show, ensuring safety and handling disruptions

BOX OFFICE: handles purchasing of tickets for a show

What's unique about this production? *PDE Academic Standards 1.3-1.8, 9.4*

There are a few aspects to Prime Stage Theatre's production of *The Legend of Sleepy Hollow* that make it unique! When you attend the show, be on the lookout for the following:

- **Modern frame**—the play does not take place all in 18th century Tarrytown. Instead, the play is framed by a group of modern teenagers who are telling stories in a cemetery late at night. And one of their stories? You guessed it—the Headless Horseman! How effective is this modern frame in telling the story? Why do you think the playwright made this decision?
- **Emphasis on urban legends and superstitions.** What urban legends do the modern teenagers tell in the graveyard? Which have you heard before? Which are new to you? What other urban legends do you know? Why do you think urban legends exist? Why do you think the playwright chose to use urban legends? Research and share urban legends in your classroom, culminating in an “oral storytelling day” or in posters.
- **The Singular, informal 2nd person pronoun**—what is this, you might ask? If you've ever read an older version of the Bible or a Shakespearean play, you might have noticed the words “thou,” “thee,” “thy,” and “thine.” These are all the singular, informal version for the 2nd person pronoun, “you.” Around the 18th century, English stopped using the two forms and just went to “you,” “your,” “yourself,” and “yours.” Who uses “thou,” “thee,” “thy,” and “thine” in the play? Why do you think the playwright made this choice?

Adapting *The Legend of Sleepy Hollow* PDE Academic Standards 9.4

Pittsburgh playwright F.J. Hartland is a playwright, actor, and director. He was a 2008 recipient of a Pennsylvania Council on the Arts Fellowship for Playwriting. In May of 2010 his full-length play *Mother Tongue* was performed as part of GayFest NYC and starred Kevin Spirtas (Dr. Craig Wesley on *Days of Our Lives*). Another play *Shuffle, Ball Change...and DIE!* had its world premiere at Duquesne University in April 2010 and won rave reviews in *Pittsburgh City Paper*. F. J.'s work has been performed at South Park Theatre, Cup-A-Jo, Pittsburgh Playwrights, Pittsburgh Pridefest, Bricolage, Future Ten, Rage of the Stage Theatre, Pyramid Productions and a record-setting ten times in the Pittsburgh New Works Festival, where his play *Postcards From a Dead Dog* was named "Best Play" in 2005. *Postcards From a Dead Dog* went on to be performed at NYC's Emerging Artists Theatre, which also debuted another one of his plays *Onions*. Samuel French has published two of his scripts: *Auto-Erotic Misadventure* and *12:21 PM*. A native of Johnstown, PA, F. J. holds a BA in English from Westminster College and an MFA in Playwriting from Carnegie-Mellon University. He is an adjunct college instructor for CCAC (South) and Robert Morris University.

How did you get involved with creating this adaptation of *The Legend of Sleepy Hollow*?

Wayne Brinda had asked me sometime ago if I would be interested in working on it, and I jumped at the chance. I was already familiar with the story and was anxious to work on adapting something for the stage.

What were the challenges of adapting Irving's story?

Irving's story is very narrative. There's a great deal of description but very little dialogue. He describes how places and characters look, but not much in terms of what makes these characters "tick." I had to put myself into the minds of the characters and create their "internal life."

What makes your dramatic adaptation of LOSH unique and new?

One is the element of telling ghost stories. It becomes the framework of the script and also serves as the impetus for telling the story of the Headless Horseman. Another new slant is that we look at the psychology of Ichabod Crane. Irving doesn't tell you much about Crane, other than he's from Connecticut, is a school teacher, and is musically inclined.

What is your favorite moment in the script and why? Who is your favorite character and why?

I really enjoyed working Ichabod's parents into the story; I am really proud of the parallel scenes where Ichabod is being tormented by Brom Bones and then you also see how the same thing happened to Ichabod when he was a boy.

My favorite character is Granny deGroot. She is not in Irving's story, but Irving does talk about old women sitting around the fire, telling stories of ghosts. I created Granny deGroot as a kind of composite of those women.

Describe the process of adapting a story to a play (including writing and production). How does it feel to have the play in rehearsals?

First, I had to have discussions with Wayne and Mark Calla (the director) to understand what their concepts were in bringing the story to the stage. I made copious notes, which I took home with me and poured over. Next, as a writer, I spend a great deal of time allowing ideas to "simmer" in my mind. Once I had a strong vision of which direction to go and what the characters were like, the next step was to get a first draft on paper.

We then had actors read the script so that Mark, Wayne, and I could hear it. This is really the first "test." Does the dialogue ring true? Does the story hold together? Do the characters behave in believable ways? I then did a final draft based on notes and comments from the reading. Finally, comes the most difficult part—turning the script over to the vision of the director, cast and designers. But that's what theatre is all about—the collaboration of the talents of many people.

Directing *The Legend of Sleepy Hollow* PDE Academic Standards 9.4

Mark A. Calla Local audiences have seen Mark's work as a director, technical director, performer, scenic designer, and lighting designer with many companies, including (in no particular order): Pyramid Productions, Little Lake Theatre, Pittsburgh Playhouse, Axiom Theatre, The Red Barn Theatre, Open Stage Theatre, The Summer Company, The Upstairs Theatre, Clovenhoof Productions, The Pittsburgh New Works Festival, The Penn Avenue Theatre, Thoreau, NM, New Teeth, Dogs in the Night, and Prime Stage. He has been contributing to theatre in Pittsburgh since he arrived here in 1983 as a student at Duquesne University, where he earned his B.A. This summer he directed two plays about the process of adapting literary works into other media, *Moonlight and Magnolias* and *City of Angels*. Now, thanks to Prime Stage, he finds himself engulfed in that process himself...weird how sometimes your life seems to have a theme... Favorite directing projects include *Escanaba in da Moonlight*, *The Hound of the Baskervilles*, *Some Girl(s)*, *Apartment 3A*, *Recent Tragic Events*, *The Fever*, *The Fantasticks*, *Danny and the Deep Blue Sea*, *Man of La Mancha*, *The Caine Mutiny Court-Martial*, *As You Like It, 2*, *Lloyd's Prayer*, *A Funny Thing Happened on the Way to the Forum*, *Book of Days*, *Of Mice and Men*, and *Jesus Christ Superstar*.

Describe your past experience with Prime Stage Theatre.

This is my third Prime Stage production, following *The Hound of the Baskervilles* and *Our Town*. I've known Wayne Brinda, the Artistic Director, for a long time; we used to be on the staff of the Pittsburgh Playhouse together, and he had asked me a couple times to work with his company, and the timing hadn't worked out. But when *Baskerville* came along, I had to do it - it's one of my favorite books. And I had a good time, so I stayed.

What made you want to direct *The Legend of Sleepy Hollow*?

The funny thing is at first I really didn't. I'm not a huge Washington Irving fan, and I always felt like it was a story that was impossible to successfully adapt for the stage. There have been dozens and dozens of attempts, and I didn't like any of them. In fact, we did *Our Town* last year because we couldn't find a *Sleepy Hollow* script that we liked. I really didn't get interested until playwright F.J. Hartland got involved, because I thought he was a good choice—someone who could write something true to the source material, but with a life and a purpose of its own.

What is your artistic vision for *The Legend of Sleepy Hollow*?

With a new play, you're still developing it. It's growing as you work with it. And a first production truly belongs to the writer. Yes, I try to add my own perspective to it, but really, my vision is to make a production that will, through visual and audible means, enhance what's on the page. I want to go where the script goes - we're talking about legends and superstitions, and about the effects they have on people, especially the ones who take it (and themselves) too seriously. I've tried to work with the design team to make a world populated with the ingredients of those things.

Describe the process of collaborating with the playwright, F.J. Hartland.

Every collaboration is different. Wayne and I talked about this for months, throwing ideas around before F.J. got involved. I think at the beginning we both made it difficult for him - a lot of history that he wasn't part of, and then to be suddenly asked to write something that included all that stuff? But he's good - he came up with some stuff better than anything we tried to feed him. In terms of the work itself, it was casual; he'd work for a while, then send a draft. We did a reading with some actors (some of whom are still with the project!), and that helped us both. We emailed questions back and forth, and now we have the draft we're working with in production, the third full draft. I trust his writing - the goal for me now is to put it on its feet as strongly as we can, then let him decide what changes, if any, he wants to make.

How has the rehearsal process gone so far? What have been unexpected successes? What have been unexpected challenges?

The rehearsal process is a lot of fun. It's hard, but it's a good time, too, y'know? One reason I grew into directing instead of being an actor (aside from the fact I was not very good!) is because I love rehearsing a lot more than performing. It's a process, it moves, it grows, it's organic, it's ever-changing. The product we all want to create requires a lot of precision, and that's our main challenge - we have to create something in a rehearsal room, then transfer it to a stage set that is very different from the rehearsal space, and finally be prepared to do it quickly and with the same, or greater, degree of precision we did it with in the first location. Our challenge is preparedness for that moment.

What do you hope audience members leave the production remembering?

You can't have expectations of your audience. Every person is going to get something different, something personal, out of every performance they experience. You can't tell them what they see or what they should or shouldn't feel or think. The real hope is that you won't bore them, and your job is to give them something that moves them in some way; if you make them feel or think something, consider some possibility, or understand another point of view better, in their own way, than before, that should be enough. I always think of directing as saying to an audience, "Here is the way I interpret the play this writer made; talk among yourselves..."

Designing *The Legend of Sleepy Hollow*

Set Design

Johnmichael Bohach is now in his fifth season working with Prime Stage Theatre; during this time he has designed sets for *Romeo and Juliet*, *Tuesdays with Morrie*, *Our Town*, *The Westing Game*, *Of Mice and Men*, and *Jack and Rochelle*. He has also worked with various companies such as Pittsburgh Opera, Pittsburgh Irish and Classical Theatre, PittRep, Theatre Factory, and Stagedoor Manor of Loch Sheldrake, NY in capacities ranging from scenic design, props, and scenic painting. Johnmichael graduated from the University of Pittsburgh with BAs in theatre arts and architectural studies and is currently employed as Pitt's prop shop supervisor.

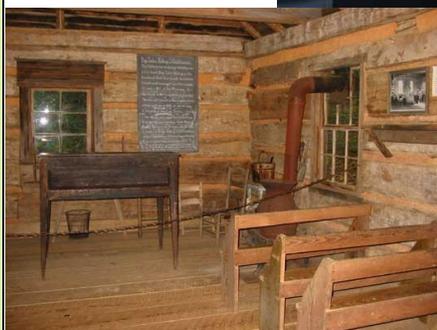
How long have you been working for Prime Stage Theatre?

This will be my 4th season working with Prime Stage Theatre. I first got involved with the company by being an assistant designer and scenic painter on *To Kill a Mockingbird*. After that I was hired to paint more shows in the following season, and eventually worked my way up to designing sets of my own for various productions.

How do you want the audience to experience the story through your design?

With *Sleepy Hollow*, I want to fully immerse the audience in the atmosphere of the story and make them feel as if they are in the world of the play along with the actors. The scenic elements will creep out in the audience's space and surround them, bringing them directly into the action of the play.

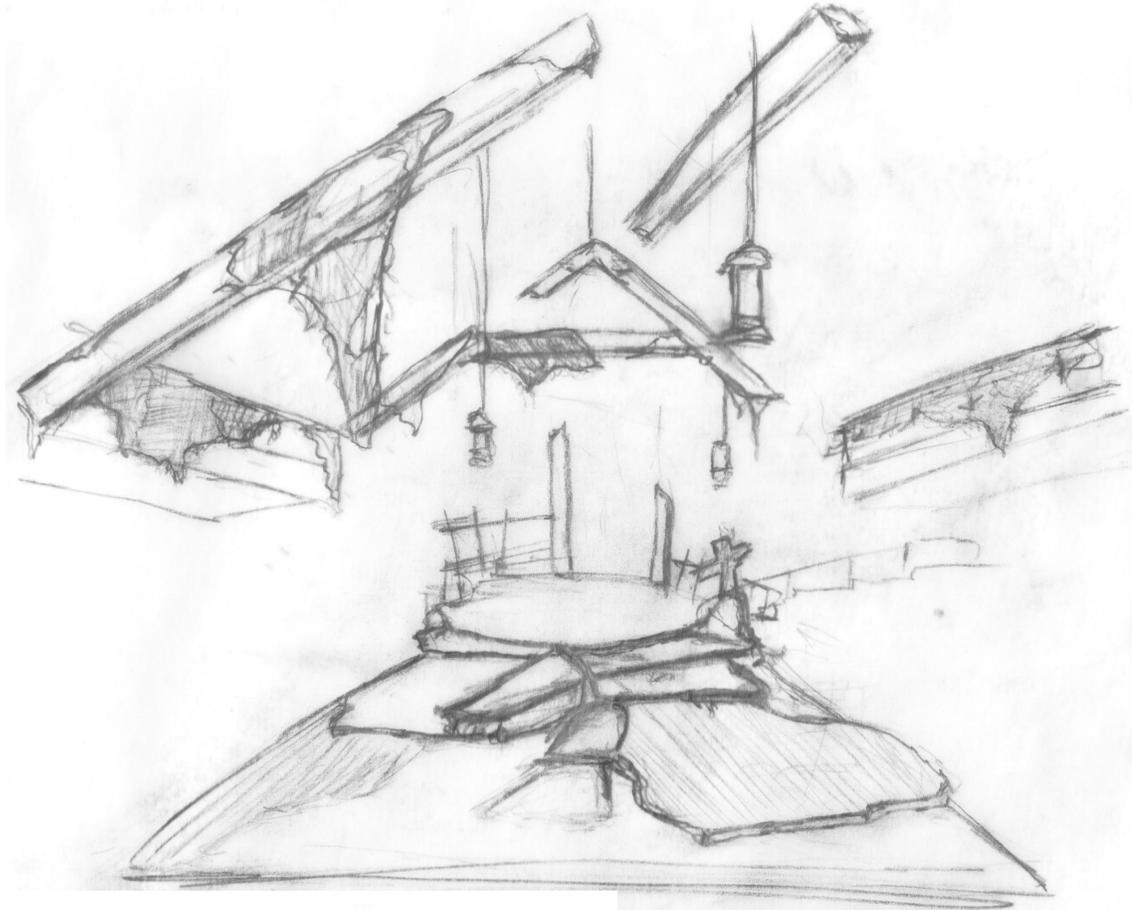
Every designer does research before they begin their designs. Here are some images Johnmichael used for inspiration for his scenic design:



Designing *The Legend of Sleepy Hollow*

Set Design

Here are preliminary sketches Johnmichael drew for his scenic designs:



THE LEGEND
OF SLEEPY HOLLOW

Designing *The Legend of Sleepy Hollow*

Costume Design

Paula Parker worked with Prime Stage from 1998 - 2003 as Prop Mistress. She returned in October 2005 to costume *Gathering in Graveyards* and *The Crucible* in October 2006. Since Fall 2007, she has been the Resident Costume Designer for Prime Stage. Other costume design credits include: *Anne of Green Gables*, *Fiddler on the Roof*, *Pirates of Penzance*, and *Arabian Nights* for Saltworks Theatre and *Seussical*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Honk* for Act One Theatre School.

What is your artist vision for your part of the production?

Many ideas are going into the costumes for *The Legend of Sleepy Hollow*. First, Mark Calla, the director, and I spent a lot of time thinking about how to costume this ensemble cast. Many actors play more than one part! We ultimately decided that since everyone was a spectre, we would have the "spectre" costume be the base costume. I didn't want to make the base costumes huge and cumbersome, but more like the black and camouflage "ghillie suits" my sons use in paintball. We also thought it would be pretty cool if the spectre costumes blended in with the set. We will be using many of the same materials that Johmichael Bohach, the scenic designer, is using in the set, including moss and an open-weaved fabric called erosion cloth (similar to burlap). Lastly, the spectres are supposed to be "other worldly." I researched superstitions and ghosts in other cultures, especially the Dutch culture, which closely resembles the myths of Roman, Nordic, and Celtic cultures. Some figures that kept popping up were Odin, the king of the hunt; the White Women, and the Moss people. Elements of these myths will be incorporated into the costumes!

Every designer does research before they begin their designs. Here are some images Paula used for inspiration for her costume design:



Here are preliminary sketches Paula drew for her costume designs:



Designing *The Legend of Sleepy Hollow*

Lighting Design

J.R. Shaw has been living and working in Pittsburgh for five years. Previously, he lived in Ohio and attended college at Ashland University where he had the honor of taking his lighting design for *The Maids* to the regional American College Theatre Festival. Locally, he has designed for The Heritage Players of Bethel Park, Stage 62, and South Park Theatre in addition to Prime Stage Theater where he is currently the Resident Lighting Designer. He is also a Production Manager and a founding member of Phase 3 Productions.

How long have you been working for PST? How did you find out about PST?

This is my third season designing lights for PST. I started with *12 Angry Men* and have kept coming back! In addition to lights, I've had the pleasure of using my interest in graphics and technology to design projections for several PST shows. I had first heard about Prime Stage when I moved into the area and was doing research on local arts and theatre. I jumped at the chance to interview with them when I heard they had an opening.

What is your artist vision for your part of the production?

The lighting design for *The Legend of Sleepy Hollow* focuses on the conflict and contrast of the spiritual and the physical. The physical forces are represented with light and the spiritual by shadows and darkness. There should always be a sense that the light is holding back darkness which surrounds, encroaches and threatens to overwhelm it. The end result will be more expressionistic (meant to evoke a specific mood) than naturalistic (meant to closely resemble the real world). To accomplish this, lighting focus will be very tightly focused on the action. The emphasis will be on small pools of light. Light will move with the action to give the sense that darkness and shadow devour any ground given. Even in bright scenes, textured lighting to suggest tree branches or other elements to create shadows will overlap into the light. Any full stage lighting will come from extreme angles to create stark shadows across the actors' faces and bodies. The color palette for the show will be pale and cool to resemble a faded photograph. However, this will be contrasted with the occasional deep color (such as the red of the fire place) in order to heighten a scene's tension.

Every designer does research before they begin their designs. Here are some images J.R. used for inspiration for his lighting design:



Rehearsing *The Legend of Sleepy Hollow*

Every play goes through a rehearsal period where actors memorize their lines and “get into character,” the director refines the play’s action, and the designers see their ideas come to fruition. Here’s a sneak peek at real rehearsal notes from *The Legend of Sleepy Hollow* as documented by our company Stage Manager, Kiera Phillips!

The Legend of Sleepy Hollow

By FJ Hartland

Prime Stage

@ The New Hazlett Theatre

SM: Kiera Phillips

Director: Mark Calla

Rehearsal Report 9

Thursday, October 02, 2010

Attendance: Kiera, Mark, Jillian, Tom, Ken, Monte, Lynne, Sara, Brian, Margie, Meagan, Owen, Jonny, Caley, Catherine	Time: 1-4pm
Pages covered: Worked movement for p60 sequence and did a sit down run thru practice for sunday	Next Rehearsal: Sunday Oct.3 6pm @ Hazlett
Schedule updates/changes: No rehearsal Monday, as-per the calendar.	General notes: Handed out contracts to cast, gave deadlines.
Oakland School: x When we came in this morning, Jason discovered that the door inside of the men’s room was off of its hinges and the light in the larger stall in the ladies room is burned out. The outside light by the side stairs has been burned out. Makes descending those in the dark very dangerous for us.	Director:
Front of House: x	Set/Paints: If the horse piece is gonna be wood, and the top of the crypt is wood, can we add rubber bottoms to the feet of the horse to reduce slipping on the incline?
Props: Thank you so much for the box-o-goodies!	Lights/Electrics:
Costumes:	Sound:
Production Manager:	Injuries: none
Stage Management: Research crash pads cost! Add Jill’s email and other new mentees to list.	Miscellaneous:

Rehearsing *The Legend of Sleepy Hollow*

The Actors

This production features an **ensemble cast**, which means that most of the actors play multiples roles. Below are the three main characters from story that you will likely be most familiar with—Ichabod, Katrina, and Brom Bones—as well as the cast list.

Ichabod Crane



Brian Czarniecki (Ichabod) is happy to be returning to Prime Stage and excited to work on a new script with old friends! Audiences may remember his portrayal of George in *Of Mice And Men* from 2008. He's performed with City Theatre, Unseam'd Shakespeare Co, Quantum, Bricolage, and many others. He recently created the title role in *Gravity + Grace*, a multimedia dance opera by artist Frank Ferraro, illuminating the experiences, perceptions and challenges of Frank's life with Parkinson's Disease. In addition to his work in theater, film and voice-overs, Brian is the host of *The Block Party*, Monday nights on WYEP, 91.3 FM.

Katrina Van Tassel



Catherine Gallagher (Katrina/Kate/Spectre) is delighted to make her Prime Stage debut. She was most recently seen as Apple Betty in the touring company of *Amish Burlesque*. Favorite roles include Nijo/Winn (Caryl Churchill's *Top Girls*) and Featured Vocalist (*Thou Shalt Not*) for the Playhouse Conservatory Company, Katrin (*I Remember Mama*), Daisy (*Biloxi Blues*), Baker's Wife (*Into the Woods*), and Dodger (*Oliver!*). Catherine has also performed locally and nationally with RWS and Associates, Inc. She is thrilled to be included among such an immensely talented ensemble, and especially excited to be working once again with her fiance, Tom Kolos.

Brom Bones



Thomas Kolos (Brom/Bo/Spectre) is an alumus of Duquesne University and Point Park University's Conservatory of Performing Arts. Favorite roles include Tybalt (*Romeo and Juliet*, Prime Stage Theatre), Nick Cristano (*Over the River and through the Woods*, McKeesport Little Theatre), and Cain (*Children of Eden*, Stage 62). Tom is a Certified Instructor of Ballroom and Latin Dance for Pittsburgh Dance and Theatre Arts and holds a First-degree black belt in American Freestyle Karate. Tom is the brother of singer/songwriter Paul Kolos, and is engaged to actress Catherine Gallagher.

Cast List

The Legend of Sleepy Hollow

Adult 1: Played by	<i>Ichabod Crane</i> Brian Czar- niecki
Adult 2: Played by	<i>Katrina, Kate, Spectre</i> Catherine Gallagher
Adult 3: Played by	<i>Brom, Bo, Spectre</i> Thomas Kolos
Adult 4: Played by	<i>Granny deGroot, Ghostly Spirit, Depressed Woman, Widow, Spectre</i> Lynne Franks
Adult 5: Played by	<i>Mother Crane, Woman in White, Beautiful Woman, College Girl, Spectre</i> Margie Johnson
Adult 6: Played by	<i>Jurgen, Balthas, Father Crane, Man, Spectre</i> Ken Lutz
Adult 7: Played by	<i>Kees, Staas, Old Brouwer, Irving, Spectre</i> Monte Howell
Adult 8: Played by	<i>Janice, Anika, Spectre</i> Sara Fisher
Child 1: Played by	<i>Willy, Willem</i> Owen Scoville
Child 2: Played by	<i>Young Ichabod, Jakob</i> Johnny Sommers
Child 3: Played by	<i>Beth, Elizabeth, Lizzy</i> Caley Donovan

Just for Teens

Technical Mentor Program

Prime Stage Theatre's technical mentor program is open to any student interested in learning about sound, lights, costumes, set design, props, back stage crew and even box office management! Through hands-on experience during the production process and attentive guidance by Prime Stage artists, students leave the program with workforce skills and a deeper appreciation for the theatrical craft.

TorrieLee Chapman is one of this year's Technical Mentees. She is a senior at Pittsburgh CAPA (Creative and Performing Arts) High School majoring in Literary Arts. In college she plans to major in directing and continue to be active in community theatre. She currently takes dance and voice lessons, and plays softball for Mount Washington. She enjoys photography and playing piano and guitar! Here is what she had to say about being part of the technical mentee program!

How did you get involved with Prime Stage Theatre's technical mentor program?

I became involved with Prime Stage Theatre in 2007 when I moved to Pittsburgh and looked into joining a local theatre. Through Prime Stage, I learned alternatives to acting and have had the opportunity to run projections, operate light board, serve as run crew, and this year, to work as assistant stage manager.

What have you learned through the technical mentor program?

It's difficult to "sum up" what I've learned over four years. Most importantly, I realized theatre is my passion and so I plan to earn a BFA in directing in college.

What has been your favorite moment while working with the technical mentor program?

My favorite "moment" is probably a time last year during *Tuesdays with Morrie* before the show started. The entire crew was on headset and we were making ridiculous jokes. It's amazing how you bond with the people you work with and become a family.

What has been your biggest challenge while working with the technical mentor program?

The biggest challenge for me has always been balancing show production with school work and other activities. When you have school from eight in the morning till four, then a tech rehearsal from six to eleven, things can get super stressful. I've definitely learned great time management skills!

Why do you think other teens should join the technical mentor program?

The Technical Mentor program allows teenagers to learn about the professional theatre world in a casual environment. Even if you don't know much about theatre or don't think it's your "thing", you would be surprised what you'll discover!

What are your future plans? How has the technical mentor program helped you prepare for these future plans?

I mentioned earlier I want to go to college for directing. Prime Stage has given me a great foundation to build my career. I'm excited to start my college education because I believe in what I'm doing and have a passion for the arts.

WE ARE ALWAYS LOOKING FOR NEW MENTEES! TO FIND OUT MORE ABOUT PRIME STAGE THEATRE'S TECHNICAL MENTOR PROGRAM, PLEASE VISIT OUR WEBSITE AT WWW.PRIMESTAGE.COM/MENTOR.HTM OR EMAIL MENTORING@PRIMESTAGE.COM.

Just for Teens—Acting!

Prime Stage Theatre, along with producing shows for adolescents, *often includes adolescent youth actors in its productions!* For *The Legend of Sleepy Hollow*, there are 3 adolescents in the production. One of them is **Caley Donovan**. She is a sophomore at Obama High School. Besides acting, she likes to play tennis, read, write, and listen to music. She is also a member of the Prime Stage Teen Board.

How did you find out about Prime Stage? How long have you been acting?

I found out about Prime Stage when I was searching for auditions nearly five years ago. I found the audition for *A Little Princess* and decided to give it a whirl. I got the role of Lottie. I've been acting for almost as long as I can remember, though not seriously.

How has the process been for you so far?

The process has been amazing. I've stayed involved with Prime Stage since then and am on the Teen Board. I'm really excited to perform at the Hazlett and to see our set and costumes. Honestly? I'm nervous about the spelling test in the school room scene. I'm terrible at spelling out loud and in the play I, unfortunately, play the know-it-all!

Why should people come to see *The Legend of Sleepy Hollow*?

You should come see *The Legend of Sleepy Hollow* because it is a great, spooky Halloween story. There are plenty of funny bits and something for everyone. If you don't come, you'll be sorry!! And remember, "Beware the Headless Horseman..."

Just for Teens—Teen Advisory Board

Prime Stage Theatre remains committed to involving adolescent youth in the company's mission. In 2000, Prime Stage initiated its Teen Advisory Board.

PRIME STAGE TEEN ADVISORY BOARD

dont u luv me?

A play about teen dating violence that will empower teens to recognize potentially dangerous relationships so they can take steps to help someone in trouble or maybe even themselves.



February 25, 2010



Location: New Hazlett Theater
Tickets: \$10 per person at the door (cash or checks only)
Time: 7:30 PM

All proceeds from the production will support the Demi Cuccia Memorial Fund

For more information contact Prime Stage Theatre at www.primestage.com or 724.773.0700

Teen Advisory Board: Mission Statement

We are committed to enhance the appeal and success of Prime Stage aiding in the development of productions and promotions that will attract teens to experience literature through live theater and to give back to the community by engaging in-service projects that benefit area youth.

Teen Dating Violence - TAB Service Project

Our goal is to make teens and parents aware of the warning signs and prevent someone you love from being hurt. In February 2009, the Teen Advisory Board produced *dont u luv me*, a play about teen dating violence that benefited the Demi Brae Cuccia Awareness Organization which is committed to raising awareness of and ending teen dating violence. Demi was a 16-year old student at Gateway High School (Monroeville, PA) who was brutally murdered by her ex-boyfriend in 2007.

More Information

For general information about the Teen Advisory Board, please visit our website at <http://www.primestage.com/tab.htm>. To join the Teen Advisory Board, please contact Connie Brinda at 724-773-0700 or email tab@primestage.com.

House rules (...and we don't mean your mama's house!)

It goes without saying that when most children today hear the word "theatre" they think "oh, MOVIE theatre." And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there. But live theatre is just that: it's LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one.

Please review the following "house rules" with your students prior to attending our production:

—Please stay together with your group and wait for the ushers to help you all find your seats.

—Please turn all cell phones and pagers **completely off** before the performance. If you are texting during the performance, you will be asked to leave.

—No photography or video taping.

—No eating, drinking, or chewing gum during the performance or inside

the theatre house.

—While we encourage active listening and appropriate responses to the play such as laughing or clapping, please do not talk to your neighbors during the performance.

—Please stay in your seat until the intermission or the end of the show.

—Be polite and attentive. Show your appreciation by clapping—the actors love to see how much you enjoyed the show!

PDE Academic Standards 1.6, 9.1

BOOKED YOUR TICKETS YET???

Prime Stage Theatre's student matinees for *The Legend of Sleepy Hollow* will be held from Nov. 2-6. All performances begin at 10 AM at the New Hazlett Theater and are followed by a brief post-show chat session. Tickets are \$10 per student. Book now by [emailing studentmat@primestage.com](mailto:studentmat@primestage.com) or calling 412.841.7353. Matinees fill up quickly so BOOK NOW!

Thinking Like a Critic

"I would rather be attacked than unnoticed. For the worst thing you can do to an author is to be silent as to his works. An attack upon a town is a bad thing; but starving it is still even worse." ~author Samuel Johnson (1709-1784)

Critics play a very important role in theatre. They are often the first to see the show and can write a wonderful—or a horrendous—review for all the world to see. Prepare your students to attend the show by "thinking like a critic."

Read the following questions before the show.

Think about the questions as you're watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

1. Actor choices—How did they move and speak? Did they seem like people we know? How did they relate to other characters?
2. Designer choices—What design element captured your attention the most—the set, costumes, lights, or sound—and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? Were the design elements more descriptive or suggestive? What symbols were in the design elements?
3. Director choices—What was the style, pace, and rhythm of the play? What stage pictures helped to tell the story? How did the

- director unify all the elements of the production?
4. Interpretation—Did the director make a statement about life now? How did the characters, design, and play make you feel? What did the play mean to you? What might it mean to others?
5. Evaluation—Why do you suppose the playwright wrote the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?
6. Sleepy Hollow specific: What choices did the playwright make in adapting Irving's story? How successful was the production at capturing the spookiness?