



April 27 – May 16, 2010
Ahmanson Theatre

ILLUSTRATION BY MARK THOMAS

Welcome to
Center Theatre Group,
the Ahmanson Theatre
and *Alfred Hitchcock's
The 39 Steps*.

Mix a Hitchcock masterpiece with a juicy spy novel, add a dash of Monty Python and you have...(mystery chords!) *Alfred Hitchcock's The 39 Steps*, Broadway's most intriguing, most thrilling, most riotous, most UNMISSABLE comedy smash!

The mind-blowing cast of 4 plays over 150 characters in this fast-paced tale of an ordinary man on an extraordinarily entertaining adventure.

Before we tell you more, take a moment and imagine 4 actors playing over 150 characters. How do you think the actors transform from one character to the next? Do they use costumes, hats, wigs, their body, their voices? What is the skill, stamina and training needed to perform this type of physical theatre? Why is it fun to watch actors transform before our eyes? What do you imagine the stage manager and crew are doing backstage to make this onstage magic possible?

Turn the page to explore the artists involved in the many incarnations of *The 39 Steps*, from novelist John Buchan, to filmmaker Alfred Hitchcock, to theatre artist Patrick Barlow.

Think about spy fiction and heroes and why we are attracted to these types of stories. Read about London in 1935, between two World Wars. How might this uncertain time period contribute to a desire for a story about an everyday hero?

Theatre raises questions and challenges audience members to discover their own answers. See what questions this information raises for you and what questions and answers the performance provides. Thank you so much for joining us for *Alfred Hitchcock's The 39 Steps*. We look forward to seeing you at the theatre!

“Beautiful,
mysterious
woman pursued
by gunmen.
Sounds like
a spy story...”



L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

601 West Temple Street
Los Angeles, CA 90012

Performing for Los Angeles
Youth (P.L.A.Y.)
CenterTheatreGroup.org/
Education

Audience Services
213.628.2772
CenterTheatreGroup.org

Theatre Locations
Mark Taper Forum
Ahmanson Theatre
at the Music Center
135 North Grand Avenue
Los Angeles, CA 90012

Kirk Douglas Theatre
in downtown Culver City
9820 Washington Blvd.
Culver City, CA 90232

Synopsis

Richard Hannay has a problem: he's bored. "I'd been back three months in [London] and frankly wondering why...I was bored. No, more than bored. Tired. Tired of the world and tired of life frankly." Looking for a distraction and perhaps some excitement, he goes to the local theatre where he meets a beautiful, mysterious stranger, Annabella Schmidt. When gunshots ring out during the performance and the audience flees, she convinces him to take her to his apartment.

Once there she reveals that she is a spy, tracking a villain who is plotting to steal valuable military secrets and sell them to a dangerous foreign power. Later that night, after someone breaks in and kills Annabella, Hannay's problem is no longer boredom: now not only is he wanted for murder, he is the only one left who can stop the villainous plot. He decides to pick up where Annabella left off, unravel the mystery of "The 39 Steps," clear his name and, hopefully, save his country.

THE ARTISTS

The play *Alfred Hitchcock's The 39 Steps* started out as a pre-World War I espionage novel written by John Buchan in 1915 and was adapted by Alfred Hitchcock into a spy/romance film set in 1935.

In 2006, Patrick Barlow re-imagined the Hitchcock film as a comedic stage-play. The distinct mark of each of these artists is clear in the production you are seeing.

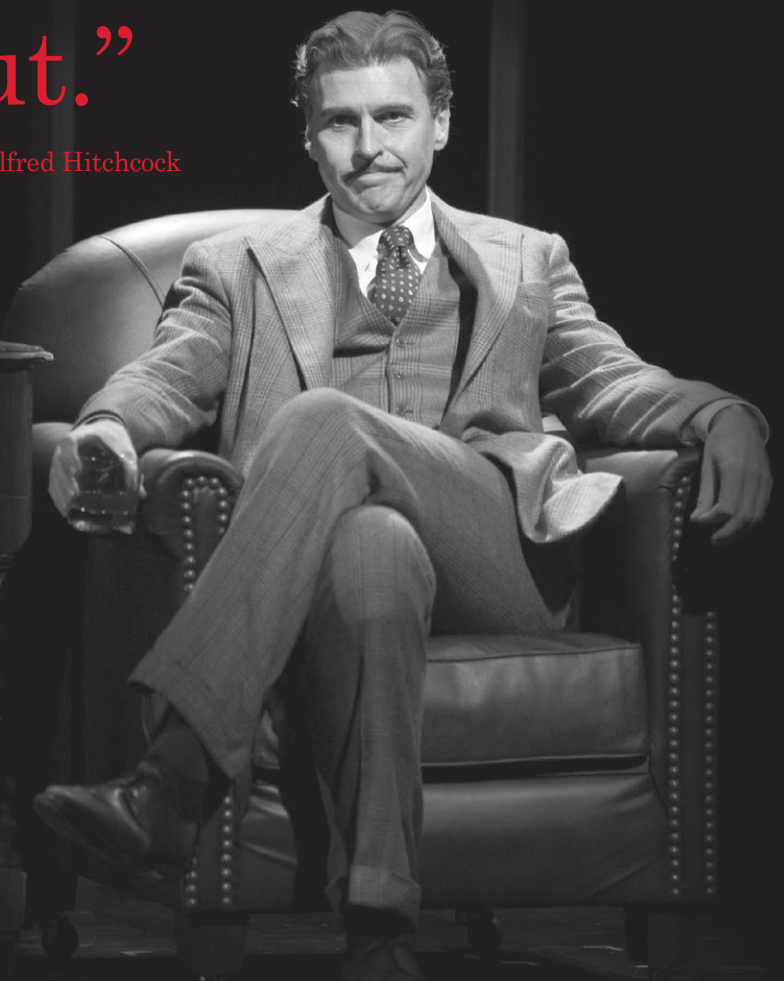
JOHN BUCHAN'S rich and varied life experiences reveal themselves in his writing, particularly "The Thirty-Nine Steps" and six follow-up novels featuring Richard Hannay. The lessons of World War I, learned both at the front and with the Propaganda Bureau, made Buchan keenly aware of the deep anxieties felt not just in England, but around the world – fear of the enemy, and more importantly, fear that the enemy might be someone you know and trust. His commitment to politics, which he saw as a mean to "give actual human beings the chance of a worthy life" and "ensure peace and cooperation between nations," is represented by Hannay's pursuit of justice and unwillingness to cave in to outside influences.

ALFRED HITCHCOCK'S preferred medium was film, and it is nearly impossible to imagine what modern cinema would be without him. Often referred to as the "Master of Suspense," his imagination and craftsmanship set the bar for the psychological thriller genre. In many of his nearly seventy films and television shows, Hitchcock explored the theme of the innocent everyman, falsely accused of a crime, who must find the courage to clear his name and heroically save the day. This would have naturally drawn him to John Buchan's novel *The Thirty-Nine Steps* and the tribulations of its hero Richard Hannay.

PATRICK BARLOW, the well known British actor, writer, and director has made his mark in practically every medium. His largest and most accomplished body of work is that of The National Theatre of Brent, a two-man acting troupe famous for taking on the largest and most complicated epics of human history, and reenacting them with minimal backgrounds, props, and costumes. Barlow's comedic dexterity, his skill in making a lot from very little, and his ability to tell stories that are both hilarious and moving, made him ideally suited to the job of adapting *Alfred Hitchcock's The 39 Steps*.

"Drama is life with the dull bits left out."

—Alfred Hitchcock



Ted Deasy as Richard Hannay in *Alfred Hitchcock's The 39 Steps*. PHOTO BY CRAIG SCHWARTZ.

Discovery Guide

Writer
Megan Matthews

Associate Director
of Education
Debra Piver

Teaching Artists in
Residence
Lynn Clark
Leslie Ishii
Marcos Najera
Omar Ricks

Proofreader
Douglas Woods

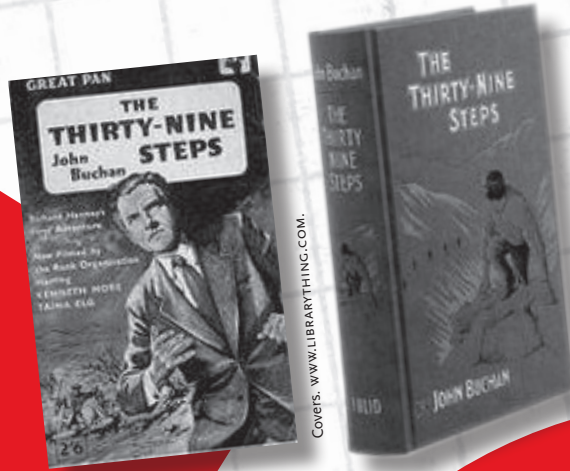
Graphic Designer
Irene Kaneshiro

FROM PAGE, TO FILM, TO STAGE

Rarely has a story been retold so many times and in so many different mediums as John Buchan's novel, *The Thirty-Nine Steps*. On television, in films, on the radio, and on stage, there are more than twenty different versions of *The Thirty-Nine Steps*, and each tells the story in a different way. This is partly because the artists who spearhead the adaptations have their own points of view and opinions about the story's essence. It is also because the mediums themselves are different, with different strengths and limitations. These two elements combine to create vastly different ways of telling the same story.

BOOK

A book's content has no boundaries. It can be very short or very long; it can span centuries and galaxies, have one character or one million. The only limitation is the author's concept and descriptive ability. And what the author does (and doesn't) describe, the readers' imagination will fill in, each creating their very own "film" of the story. In a book, an author can tell us exactly what is going on inside the characters' minds. As readers, we have access to what the characters think and feel about themselves, other characters, their experiences and their environments. Because of this, the medium of the novel is well suited to show a character's inner transformation, where the events of the story cause a psychological change.



FILM

A film can't tell us what's going on inside a character's head, and no matter how epic the story, how many characters or how many locations, it can only be a certain length (or the audience will start to walk out!). But in just a few seconds, a film can show the world around the character in a way that would take countless pages in a book. We may not have direct access to a character's thoughts, but we learn how they feel by seeing them respond to things and people around them. While a novel is silent, a film has the benefit of sound. Tone of voice, background noise and musical scoring all enhance the audience's comprehension and overall experience. Film's greatest strength is the way it captures sight, sound and action. Imagine the difference between being told about someone jumping from a moving train and actually seeing them jump. Because we see it happen, even though we know it's a set and an actor, it feels real. The impact of that is very different than that created by words printed on a page.



Alfred Hitchcock, 1956. Library of Congress Prints and Photographs Division. New York World-Telegram and the Sun Newspaper Photograph Collection. Author Fred Palumbo. Wikimedia Commons.

PLAY

A play has the unique challenge of making one space – a stage – into something it's not, and doing so in a way that the audience will believe. Often, that stage has to quickly become many different places. Unlike a movie that can take months to make and has editors who put it together in one seamless piece, every new setting in a play is created while the audience watches. When the illusion is successful, and the audience is taken on a journey where they forget the stage and the theatre, it's extremely exciting. This excitement is compounded by the fact that the story is being performed by real people in real time, and anything can happen. When we read a book or watch a film, we know that the story is set, it will never change, and it will never be influenced by how we react to it. In a play however, when we laugh, the actors hear us and this affects their performance. We can re-read or re-watch a favorite book or movie, and it will always be the same; a play, on the other hand, is never the same twice.

- Do you prefer seeing live theatre, watching a movie or reading a book. Why?
- Is there a movie or a book that you would like to see adapted into theatre? Why?

TOP TO BOTTOM: Ted Deasy and Claire Brownell in Alfred Hitchcock's *The 39 Steps*. The cast of Alfred Hitchcock's *The 39 Steps*. PHOTOS BY CRAIG SCHWARTZ.



Theatricality

“The whole point about the production is that it is an homage not only to the Hitchcock film but also to the theater itself. It’s done simply with smoke, four trunks, three ladders, and overworked and daring actors - and that’s it. Audiences love it. They’re tired of trillions spent on the set. Some sort of magic is made out of nothing, or apparently nothing. Audiences love to be part of this experience... Plus actors playing so many parts - changing so fast, parts and locations - there’s definitely a sort of a ballet going on there that audiences find exciting to watch.”

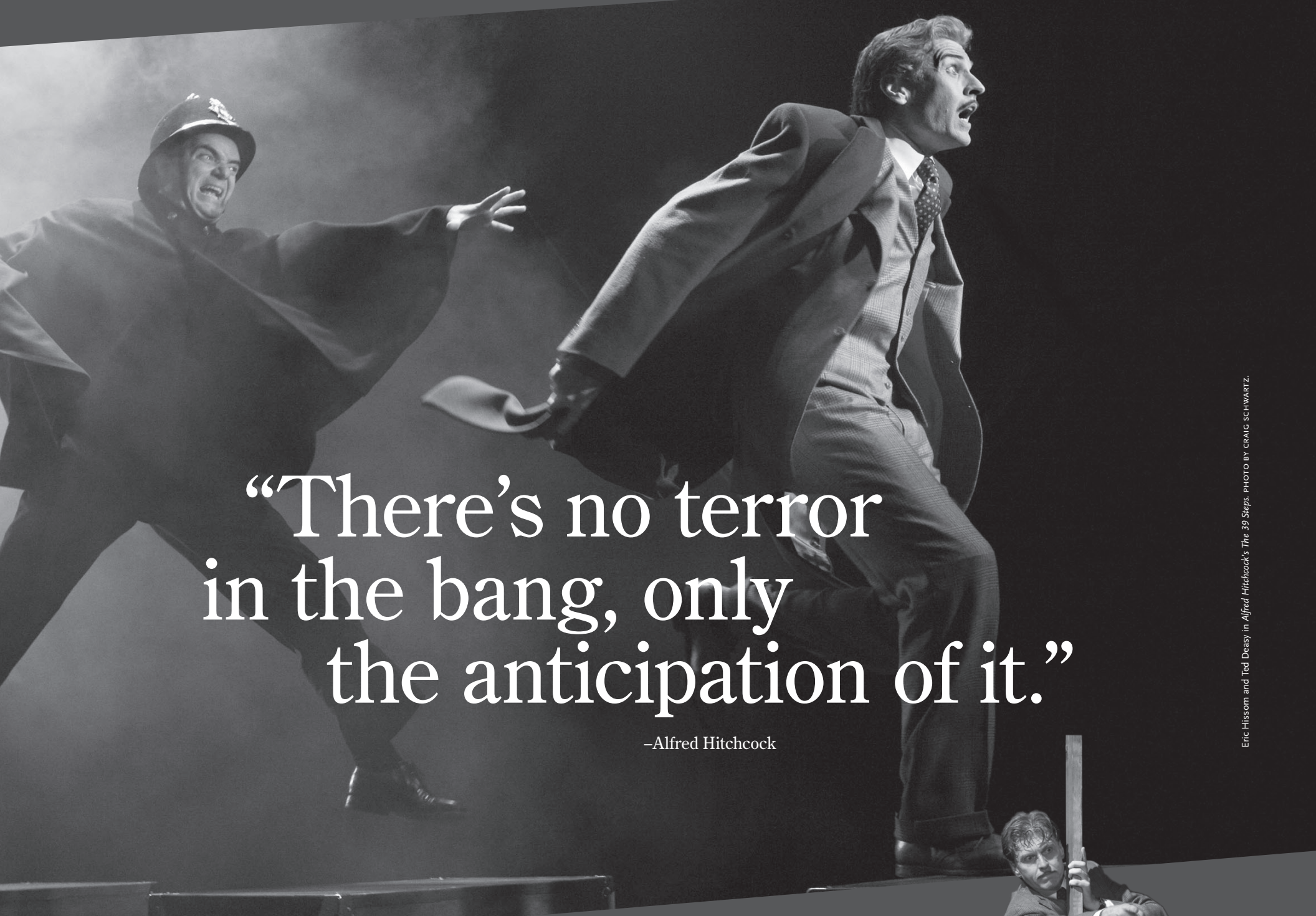
—Maria Aitken, Director, *Alfred Hitchcock’s The 39 Steps*

“The brilliance in the creation ... of a lot from very little, so that with minimal set or costume (or indeed cast), complex or even epic stories can be both hilariously and movingly told. This is achieved through fearless engagement with the audience, and a full embracing of theatricality. An approach to theatre that says “look, we know we’re in a theatre, and we know you’re there, so let’s just have a good time shall we?”

—*The 39 Steps Teaching Resource Pack*, Dick Johns, The Mousetrap Foundation

● Why is it so fun to embrace theatricality and to make it obvious that we are doing a play and you know it and we know that you know it? Why is this fun for the performers? Why is this fun for the audience?

● Can you remember a time when you were able to make something out of nothing or with very little? How did you accomplish this? What did you create? What was the satisfaction in creating something out of next to nothing?




“There’s no terror in the bang, only the anticipation of it.”

—Alfred Hitchcock

Physical Theatre

“Creating” a moving train with only a few small props? Lightning-fast, expertly timed costume changes? Madcap antics that leave the spectator nearly as breathless as the performer? You are probably watching physical theatre!

In Western theatre traditions, physical theatre is a name given to performances and performance styles that use significant bodily movements on stage, as opposed to primarily written narrative, to tell a story. Physical theatre includes Asian and European traditions of mask and clowning, Asian forms of dance-drama, circus arts, stage combat and stunts, dance-theater, contact improvisation, and many more forms. Theatre is physical if the enjoyment of the story comes at least as much, if not more, from its physical movements as from its text. Many people rightly say that all theatre is physical. After all, actors always use their bodies to communicate. Shows like *Alfred Hitchcock’s The 39 Steps*, however, take this embodiment to the extreme: actors become different characters by turning their bodies, using shadow puppetry, costume changes, and lots of clowning.



Claire Brownell and Ted Deasy in *Alfred Hitchcock’s The 39 Steps*. PHOTO BY CRAIG SCHWARTZ.

● Have you seen a play where the actors communicated more with their bodies than with their words? How did their body language and movement communicate the story?

● How are actors similar to athletes? How are they different? What skills, stamina and training do you imagine actors need to perform this type of physical theatre? Do you agree that all theatre could be called physical theatre? Why or why not?

Interview with Harold Goldfaden

A Conversation with Stage Manager Harold Goldfaden and Center Theatre Group Teaching Artist Marcos Najera

[We've called Harold at 7:06 PM EST while he is in Florida on tour with *Alfred Hitchcock's The 39 Steps*. He is backstage and he has just over 20 minutes left before he calls "Half Hour" at 7:30 PM. That's when the "house opens" which means the audience is allowed to start entering the theatre 30 minutes before the show starts at 8:00 PM.]

Marcos Najera: Thanks for taking the time to talk Harold, with just 24 minutes before the half-hour show call! What did we catch you doing right before 7 o'clock, right before we talked?

Harold Goldfaden: I was giving the actors, that have arrived early, some notes and getting my book out, my script, which I "call the show" from. [I was] doing my prep work, checking in with my assistant who goes around and checks all the props. Checking with each department—they come in 30 minutes before me and start setting up the show. Then I come in behind them and see what each department needs from me, what the issues are for the evening. That's what you caught me doing!

Harold, can you help us understand what a stage manager is and what a stage manager does?

I start from the front of the stage. . . oops, let me move here so I can have a little privacy. [He finds a quieter place backstage] The director is the artistic person who creates. The stage manager is the implementer of that and the one keeps the creation alive.

On the road, I run the lighting. I coordinate all the departments. I am the representative for the designers and for the creative staff—the directors or choreographers, if it is a musical. I am the head honcho. The buck stops here. I make the decisions if there is something different when we hit a different venue on the tour.

I also rehearse the understudies. I have a degree as a director. So I prepare the understudies to go on. In this case, we have one male understudy who covers all three roles, which is incredible. You should be talking to him! He's got three scripts in his head!

On this tour, [my job] encompasses a little more. The responsibility for me is to go out and see that the ushers are being presented for the show properly, see that the marquee is correct for the show. People pay a lot of money to enjoy theater and I turn the lights off on them and make them watch. So you'll find me out in the lobby on the first day we arrive to a theater. Checking and seeing. And when I am not calling the show, I am out watching the show to see how the patrons are being treated.

So you are managing what is happening on stage, but it also sounds like you are managing the overall experience for an audience.

Exactly. Exactly, that is what it is with live theatre. That's my job and that's what I enjoy about it being live. You don't just turn it over [like a movie] to a man to push the button to turn the film on or click it on the TV screen.

What do you want students to walk away from *Alfred Hitchcock's The 39 Steps* with, since you are managing their experience?

If this is their first live production, I want them to experience what good, live actors do with a clever script. And to see how they can create something from basically nothing. What they are going to see is four trunks, a chair, a table, and some bits and pieces—and the magic that happens.

Can you tell us a little bit about what's happening around you?

Well, the actors have just arrived to the theatre. It is 15 minutes before 'half hour', which is the time they have to be here. They have to be here 30 minutes prior. I have a prop person fixing some maps that were torn yesterday during the performance. We're trying to come up with a solution so these big maps don't keep getting torn because they are used so physically. And the dressers are taking the clothes to the dressing room that the actors will start with in the show. And they're taking the other costumes and putting them on stage and in baskets and on chairs where the actors run and change and then run back on stage.

My assistant is going around checking to see that all the props are in the right place to start the show. And the lighting man is running through all the moving lights to make sure those are working. And the soundman is doing his sound check. So that's what's happening around me right now prior to us opening the house in twelve minutes!

Did you study stage management when you were at college at the University of Texas at Austin?

I started as a dancer. But I switched from dancing and studied all elements—costume, directing, lighting. I didn't take a stage-managing course. They didn't have that at the time. But I studied all those design elements. *39 Steps* has over 200 sound cues. It's sort of like cueing an orchestra to make the music happen, the slaps happen, and all that happen at the same time-- and the light cues to make those coordinate correctly.

What we actually do is we "call" the show. Which is sort of like [being] a pilot. You are flying the plane. You're in charge during the performance that you are "calling."

What would a student see if they were sitting backstage during a show?

They would see 20 people making 4 actors look like they were doing all this. There are 20 of us to make it all happen.

And are you like Captain Kirk at a big giant space desk console?

I am at a desk with TV monitors and lights, yeah; I'm like the pilot on the plane.

Very cool. Is there a moment on stage that students can watch for that if they see this moment come off without a hitch, they know that you are totally in control of the ship? Like "Ah ha! That moment worked because Harold was commanding the ship."

That's an interesting question. I think it's probably the shadow play. Which I won't give away. But there is a play that has shadow puppets, which has all the actors working. And you do realize it's the actor doing the puppetry. But all 20 of us are working at that point.

OVERTURE

A bare stage. just the bare bricks of the backstage area.
A fire extinguisher. an exit sign.

Stopwatch @ 0:09 *QL DR ↓

The clowns run on. One blows a whistle and they bow. They proceed to hurtle about at breakneck speed, pulling on the set for scene 1. They set up decorators ladders, three unpacked trunks, a freestanding window, an armchair, a table and a standard lamp. On the table a half empty bottle of scotch and an empty glass.

Crescendo/ on ct 9 LQ 5

Richard Hannay appears. He waits rather rigidly till they have finished. The Clowns just manage to set the stage as the Overture finishes. They bow and rush off.

Hannay drops into his armchair. Lights change.

As H x legs in chair LQ 7

Opening cues *Alfred Hitchcock's The 39 Steps* from Harold Goldfaden's cue book.

That's fantastic! What do you think makes a good stage manager, Harold?

I think being able to work with people. Understanding actors' needs. Being able to understand stagehands' needs, and [you need] a good temperament because you are working with all kinds of people. I'm going to walk out on stage so I can open the theatre. Oh! They are all waiting for me out here so...

I love it. Will you describe what you are doing?

The lights are ready . . . I just need to check . . . [Talking to lighting crew] Are you good to go with that? Thank you. So the lights are ready to go. I just need to get some of these work lights killed. What I am doing is walking around the stage and just double-checking before we hand it over to the house manager. [Talking to crew] Hey John, can we get the work lights stage left please? Get some lights taken out. [Talking to crew member] How are you tonight Kerry? So we are checking ... we getting a few more lights turned off so that we are into the first cue mode before the audience walks in. We don't have a curtain. So they walk in and see the open stage.

And can you help our students understand what "first cue" means?

The "first cue" that they are going to see when they walk into the theatre is some light on the back curtain, some light from the floor, and I'm about to start the music so that the audience can come in. [Talking to crew] I think we are good. Hey Rick! We're good! Thank you. So the "first cue" music is going to be pre-show music. [Music begins playing] There we go! [Talking to the House Manager] And the house is yours! We can open!

So there we go. They are opening the doors and I'm going to call the "half hour" for the cast so they know it is 30 minutes before it's time to start and that the house is open. Give me just a second.

[Talking on loud speaker] Welcome back everyone. This is your half-hour call. Half hour. Half hour!

So that's my job!

Calling the Show: The process of giving verbal cues to the crew during the performance. Usually done from the booth by the Stage Manager over headset.

Cue: Words or actions at which an actor is expected to deliver a line or a crew member is expected to perform a task.

½ Hour: A call given by the stage manager to the actors and crew to let them know it will be 30 minutes until curtain. Typically followed by "15 minutes," "5 minutes," and "Places." Based on these calls, not the clock, everyone knows how much time they have to prepare before the performance begins.

Work Lights: Lights used to illuminate the stage during rehearsals and while the technical crew is working on the set. They can consist of a single standing lamp to a series of lamps hung from the same battens as the stage lighting instruments.

London 1935

London may have seemed boring to Richard Hannay, but in the years between World War I (1915-1919) and World War II (1939-1945), the city experienced tremendous highs and lows. World War I left deep scars, both psychological and financial, on all of Europe, but London weathered the Depression better than most British cities. Unemployment did rise significantly (close to 13.5%), but the city's established industries – engineering, electrical goods, furniture, paper, printing, clothing, food and drink – employed 1.6 million people and prospered. As the decade came to a close, economic pressures may have lessened, but they were replaced by the fear of what was to come, a seemingly unavoidable war with Nazi Germany.



TOP TO BOTTOM: Petticoat Lane, London, ca. 1920s. George Grantham Bain Collection (Library of Congress). Wikimedia Commons • Sir Winston Churchill. United Nations Information Office, New York. Wikimedia Commons • Scales Tanks on parade in London at the end of World War I, November 1918. Royal New Zealand Returned and Services' Association Collection, Alexander Turnbull Library, National Library of New Zealand. PHOTO BY THOMAS FREDERICK. Wikimedia Commons • Cover of Airways magazine, June 1925.



PROFESSOR: You see you're just the kind of man we need. Sharp. Intelligent. Utterly Ruthless. When the war comes these will be the exact qualities we need.

HANNAY: And what if I don't believe in those qualities?

PROFESSOR: What other qualities are there?

HANNAY: Loyalty, selflessness, sacrifice, love.

—Alfred Hitchcock's *The 39 Steps*

Do you agree with the Professor about the qualities needed during War?

What qualities do you believe in? Why are those qualities important to you? Is it hard or easy to live the qualities you value?

“Let's just set ourselves resolutely to make this world a happier place! A decent world! A good world! A world where no nation plots against nation! Where no neighbor plots against neighbor, where there is no persecution or hunting down, where everybody gets a square deal and a sporting chance and where people try to help and not hinder! A world where suspicion and cruelty and fear have been forever banished! That is the sort of world I want! Is that the sort of world you want?”

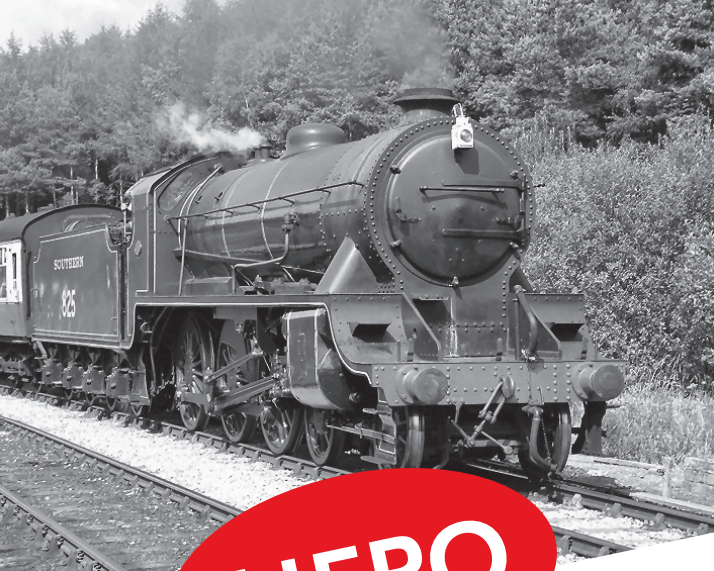
—Hannay in Alfred Hitchcock's *The 39 Steps*

The cast of Alfred Hitchcock's *The 39 Steps*. PHOTO BY CRAIG SCHWARTZ.



Do you think Hannay's vision of the world he wants is obtainable? What would need to change in our present world to make his vision come true?

Imagine the world you want to live in. What does it look like? Feel like? Sound like? What would need to change in our present world to make your vision come true? How can you as an individual help create that change?



Richard Maunsell's Southern Railway S15 locomotives, introduced to service around 1920, were a regular sight on London and South Western Railway. They spent most of their lives on parcels and freight trains on the main lines from London to Southampton and the West Country. Wikimedia Commons.

HERO

The Oxford English Dictionary defines a hero as someone "of super human strength, courage, or ability...distinguished by extraordinary valor and martial achievements, one who does brave or noble deeds... who exhibits extraordinary bravery, firmness, fortitude, or greatness of soul, in any course of action, or in connection with any pursuit, work, or enterprise; a man admired and venerated for his achievements and noble qualities." (1)

In classical mythology a hero was originally considered a demigod – favored by the gods, and sometimes the bridge between themselves and humans. Some were even immortal. Later, the term came to refer more generally to any character who showed courage and a willingness to sacrifice their own well-being for the good of others, especially in the face of danger or a stronger opponent. (2)

Both John Buchan and Alfred Hitchcock were drawn to a more modern concept of the hero. For them, as we see in the character of Richard Hannay, a hero can be a regular person who finds themselves in a situation they don't understand and can't control, a crisis much larger than the normal events of their everyday lives. Despite their average-ness, their fears, doubts, and sometimes outright unwillingness, these heroes meet and overcome the challenges presented them, no matter how extraordinary, often displaying skills they never knew they had.

- Richard Hannay is the hero of Alfred Hitchcock's *The 39 Steps*, but when we first meet him he is preoccupied by loneliness and boredom and longs for an interesting life. Does he fit your idea of a hero? Do the traditional definitions of "hero" describe him? What about at the end of the play – has he changed? Why? How? Is he more heroic?
- How would you define a hero? Who is a hero in your life? Have you ever been someone's hero or acted heroically? What were the circumstances? What inspired you?

MAP OF HANNAY'S JOURNEY

- 1 Portland Place, the West End, London, England
- 2 The London Palladium, London, England
- 3 On the Edinburgh/Highland Train, traveling north from London across the border into Scotland. It passes through Halifax, Durham, Berwick-Upon-Tweed, & Edinburgh

- Edinburgh/Highland Train
- ⋯ On foot in the "Moors"
- Road to London



CIA map of the United Kingdom. Central Intelligence Agency's World Factbook. Wikimedia Commons.

Spy Fiction

“Every man at the bottom of his heart believes that he is a born detective.”

– John Buchan

Stories of spies and deception have been popular for as long as humans have told each other stories. Betrayal and redemption tales are found from Shakespeare to the television series *24*. We know the spy story has vast appeal, but why?

Looking closely, we see these stories reflect what we as a society are most afraid of – whether that be an outside enemy, an ideology, or even ourselves. And the popularity of these stories seems to rise and fall according to how afraid or unsettled we are. In the 1990s, spy fiction faded into the background when the world experienced a period of relative safety and stability. But since 2001, with new conflicts seeming to arise every day all over the world, spy stories have dominated the bestseller lists and box offices. There is an element of fantasy in these stories that provides us with an escape when times are tough. Unlike real life, these stories give us the satisfaction of a solution – everything gets wrapped up in the end, and (usually) good prevails.

The hugely popular kinds of spy stories preferred by John Buchan and Alfred Hitchcock, in which normal, everyday people are pulled into complicated capers where they must rely on their own wits to survive, allow us to ask the question, “What would I do? Would I be able to jump from a train, outsmart and fight trained killers, or take a bullet, like Richard Hannay?” By reading a spy novel, watching a spy movie, or playing a spy video game, we imagine ourselves in those situations without ever being in real danger.

- Why do you think humans enjoy spy novels or thrillers?
- Do you have any spy stories that you read, watch or play? What do you enjoy about this genre?



Scott Parkinson as Man #2 and Eric Hissom as Man #1 in Alfred Hitchcock's *The 39 Steps*. PHOTO BY CRAIG SCHWARTZ.

“Mr. Memory commits to memory fifty new facts and remembers every one of them! Facts from history and from geography, from newspapers and scientific books.”

—Alfred Hitchcock's *The 39 Steps*



The cast of Alfred Hitchcock's *The 39 Steps*. PHOTO BY CRAIG SCHWARTZ.

In Alfred Hitchcock's *The 39 Steps*, we meet a character named Mr. Memory and individual and national memories play a role in the unfolding of the story.

Memory

- Why is memory important? Or is it important? As an individual, what is important for you to remember about your life? How do you want others to remember you? How do your memories, both happy and sad, contribute to the person you are today?
- What are things a nation should remember? What are the things a nation likes to remember? What are the things a nation would rather forget?
- We often use the term “memory” in relation to computers. We now rely on machines to hold much of our memory for us. Is this good, bad or neutral?

Alfred Hitchcock's *The 39 Steps*

- What does the title make you think the story is about?
- What are the 39 Steps?

“It’s rather exhilarating, isn’t it?”

—Alfred Hitchcock's *The 39 Steps*

About Us

CENTER THEATRE GROUP'S MISSION is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

Education and Engagement

THEATRE IS AN ENDURING and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

Center Theatre Group's education and engagement programs advance the organization's mission in three key ways:

- Audiences:** Inspiring current and future audiences to discover theatre and its connection to their lives
- Artists:** Investing in the training, support and development of emerging, young artists and young arts professionals who are the future of our field; and
- Leadership:** Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.

Performing for Los Angeles Youth (P.L.A.Y.)

Leslie K. Johnson, Director of Education and Outreach
Debra Piver, Associate Director of Education
Traci Cho, Director of School Partnerships
Patricia Garza, Department Manager
Dan Harper, Educational Programs Associate
Shaunté Caraballo, Educational Services Coordinator
Eric Hamme, Interim Communications Coordinator
Janine Salinas, Assistant to the Director of Education and Outreach

Funder Credits

The Los Angeles engagement of *Alfred Hitchcock's The 39 Steps* is generously supported in part by Artistic Director's Circle members June & Gareth Hughes. Performing for Los Angeles Youth (P.L.A.Y.) receives generous support from the Center Theatre Group Affiliates, a volunteer organization dedicated to bringing innovative theatre and creative education to the young people of Los Angeles. Major support is also provided by The William Randolph Hearst Foundation.

Additional support for P.L.A.Y. is provided by The Sheri and Les Biller Family Foundation, the Employees Community Fund of Boeing California, The Sascha Brastoff Foundation, the Brotman Foundation of California, the James A. Doolittle Foundation, the Ella Fitzgerald Charitable Foundation, the Lawrence P. Frank Foundation, The Rosalinde and Arthur Gilbert Foundation, the William Randolph Hearst Education Endowment, the City of Los Angeles Department of Cultural Affairs, the MetLife Foundation, the Music Center Fund for the Performing Arts, the Kenneth T. & Eileen L. Norris Foundation, Laura & James Rosenwald & Orinocco Trust, The Simon Strauss Foundation, the Dwight Stuart Youth Foundation, and the Weingart Foundation.



Center Theatre Group Affiliates



Sources

Time & Place – London 1935: (4) Wikipedia, Great Depression in the United Kingdom, (1) Exploring 20th Century London, 1930-1939, www.20thcenturylondon.org.uk/server.php?show=nav.41

Spy Fiction: (1) Wikipedia, “Spy Fiction,” www.en.wikipedia.org/wiki/Spy_fiction, (6) “Spy Fiction: Illian, Henry V, The Spy, The Riddle of the Sands, The Thirty-Nine Steps, Greenmantle,” www.jrank.org/literature/pages/6994/Spy-Fiction.html, (10) “Kids Spy Fiction With Their Little Eyes,” www.guardian.co.uk/books/booksblog/2009/jun/18, (11) Game Spot, “Spy Fiction Review,” www.gamespot.com/ps2/adventure/spyfiction/review.html (12) “The Spy in the Computer,” by Souvik Mukherjee, www.literature-study-online/essays/spy-computer.html

Hero: (1) Oxford English Dictionary Online, Hero/Heroic <http://dictionary.oed.com/cgi/entry>, (2) Wikipedia, Hero, <http://en.wikipedia.org/wiki/hero>, Hitchcock Quotes, (4) www.alfred-hitchcock.com/biography.html, (6) <http://hitchcock.tv/quotes/quotes.html>