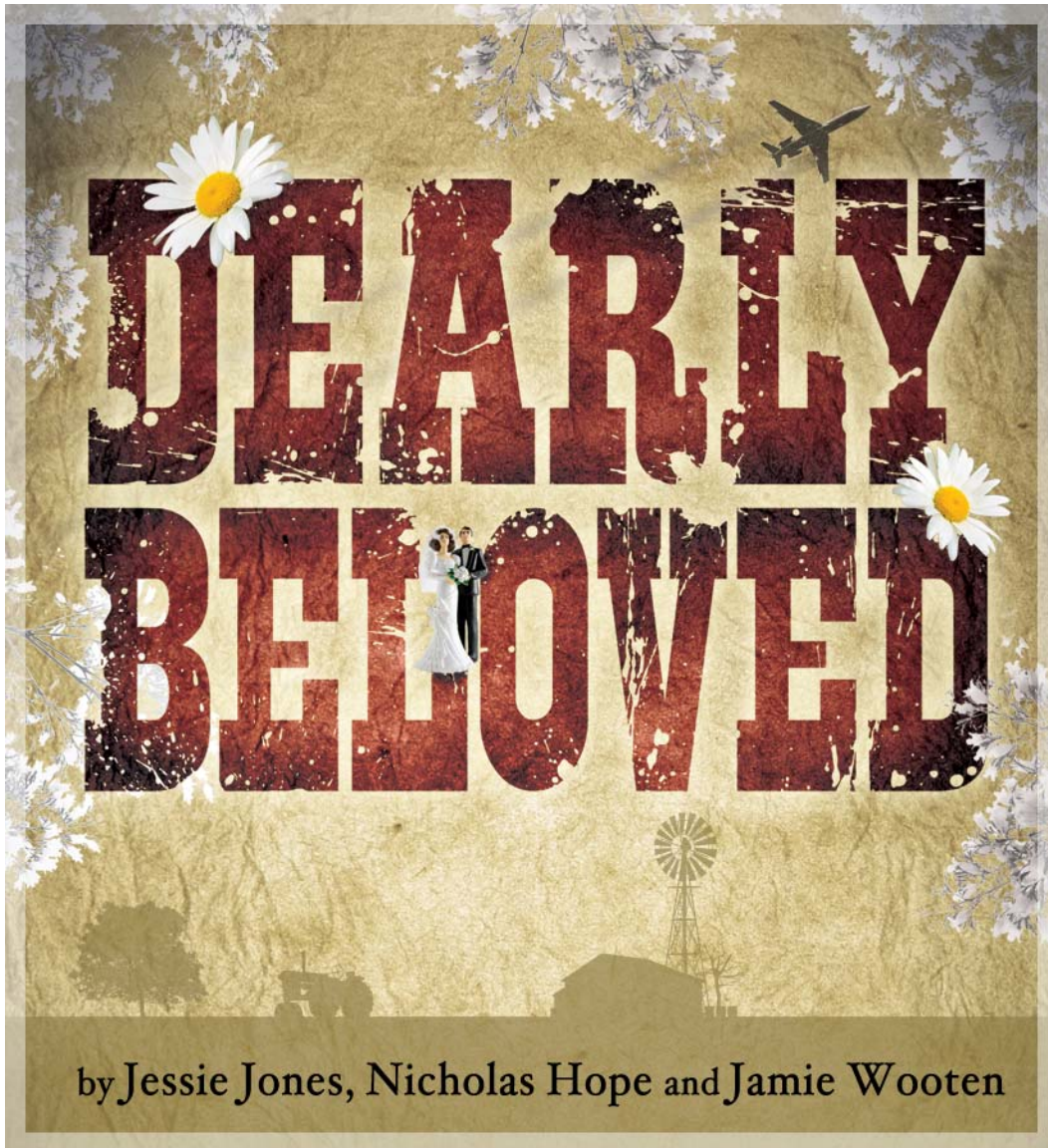


THEATRE JACKSONVILLE PRESENTS



STUDY GUIDE 2009-2010



Little Theatre. Big Voice.

THEATRE JACKSONVILLE
2032 San Marco Boulevard
Jacksonville, FL 32207
904.396.4425
www.theatrejax.com

Table of Contents

ABOUT THEATRE JACKSONVILLE	3
A GUIDE TO THEATRE ETIQUETTE.....	3
DEARLY BELOVED	4
THE PLAY	4
THE PLAYWRIGHTS.....	4
THE CAST	4
THE SETTING	4
THE DIRECTOR.....	4
MARRIAGE RITES	5
HISTORY OF MARRIAGE CUSTOMS	6
TERMS AND CULTURAL REFERENCES	8
STUDY QUESTIONS.....	9
STUDYGUIDE SOURCES.....	9

ABOUT THEATRE JACKSONVILLE

Since its inception in 1919, the Little Theatre (which became Theatre Jacksonville in 1972) has thrived in good times as well as through some of the 20th Century's worst – the Depression, a Second World War, political assassinations, the Korean and Vietnam Wars, and most recently, the threat of terrorist activities. Today, Theatre Jacksonville has the distinction of being one of America's oldest continually producing community theatres and one of Jacksonville's most cherished cultural treasures.

At this writing, Theatre Jacksonville is celebrating its 90th season. The theatre still resides at 2032 San Marco Boulevard, a building that was named to The National Register of Historic Places in 1991. Maintaining the vision of the Theatre Jacksonville pioneers, the theatre produces a season of high quality plays and musicals as well as offerings like the annual Shakespeare production, a performing arts Training Center for youth and adults, and an annual Creative Arts Summer Camp for children. The theatre is also dedicated to providing opportunities for the Jacksonville community to become involved in the artistic process – whether onstage, behind the scenes, in workshops, in the classroom or in the audience. Since 1919, Theatre Jacksonville's volunteers, patrons and staff have been the backbone of the theatre's success.

Because of this vital community involvement, the theatre has forged a remarkable legacy that continues to make a long-lasting impact on the First Coast.

— *Staci Cobb, Development Director*

A GUIDE TO THEATRE ETIQUETTE

Theatre, unlike movies or television, is a LIVE performance. This means that the action unfolds right in front of an audience. The performance, though well rehearsed, is constantly evolving. The actors respond to the audience: laughter, clapping, gasps and general reactions. Therefore the audience is a critical part of the theatre experience. In fact, without the audience, the actors would still be in rehearsal!

As an audience member, it is important to observe certain etiquette so that you may enjoy the best theatre experience possible.

When the performance is about to begin, the lights will dim. This is a signal for the actors and the audience to put aside concerns and conversation and settle into the world of the play.

The performers expect the audience's full attention and focus. This is the time for the audience to think inwardly, not a time to express your thoughts aloud. Talking to neighbors (even whispering) carries easily to others in the audience and to the actors onstage.

There is no food allowed in the theatre: soda, candy, and other snacks are noisy and therefore, distracting. (Not to mention messy!)

Walking through the aisles during the performance is disruptive. Actors occasionally use the aisles and stairways as entrances and exits. The actors will notice any movement in the performance space.

Please use the restroom and take care of all other concerns before the show, or at intermission.

Cell phones, pagers, watch alarms and other electronic devices must be turned off before the performance begins. When noisy objects of this type go off it is very distracting for the actors and audience. Absolutely no text messaging.

Again, attending a live performance is a time to sit back and look inward, question what is being presented to you and be curious about worlds that are different than yours. As theatre artists we approach our audiences with respect and expect the same in return. Live theatre offers the opportunity to experience new ideas and discover people and lives previously unknown to you. Your open mind, curiosity, and respect will allow a whole other world to unfold right before your eyes!

DEARLY BELOVED

THE PLAY

The Futrelle Sisters, Frankie, Honey Raye and Twink, are throwin' a wedding, y'all! Frankie has almost made herself sick with elaborate preparations, and the rumor mill in their small town of Fayro, Texas is working overtime. No surprise there... the Futrelle Sisters have never been strangers to gossip. After all, they did survive the scandalous breakup of their almost-famous gospel-singing trio, The Sermonettes. Then there are Twink's desperate attempts to get her boyfriend of 15 ½ years down the aisle, Frankie's ongoing conversations with their dead mother, and Honey Raye's tendency to race to the altar at every opportunity. Yep, it's a nice day for a down-home wedding... southern style!

THE PLAYWRIGHTS

JESSIE JONES co-authored the award-winning play, *Dearly Departed*, and its feature film adaptation, *Kingdom Come*, which was released by Fox Searchlight Films. Her short stories have been published in literary journals and she has written for television sitcoms and an animated series for Walt Disney Productions. As an actor, Jessie has appeared onstage in New York and in regional theatres as well as in television and film.

NICHOLAS HOPE won the Southwest Regional Playwrights Competition for his first play, *A Friend of the Family*. He has written episodic television for Warner Bros. and Walt Disney Studios. As a casting director, Nick was Director of Casting for Theatre Communications Group in New York, The Goodman Theatre in Chicago and ABC Television in New York and Los Angeles.

JAMIE WOOTEN wrote or produced nearly four hundred episodes of network television, won the Writers Guild of America award and spent many seasons with Dorothy, Blanche, Rose and Sophia as a writer/producer on the classic television series *The Golden Girls*.

THE CAST

Miss Geneva Musgrave	GAYLE FEATHERINGILL
Tina Jo Dubberly	SOMMER FARHAT
Honey Raye Futrelle.....	BETH LAMBERT
Frankie Futrelle Dubberly	TONI D'AMICO
Dub Dubberly	STEVE PHILLIPS
Twink Futrelle	TERESA ARNOLD-SIMMONS
Nelda Lightfoot.....	TERRA PATTERSON
Gina Jo Dubberly.....	SOMMER FARHAT
Justin Waverly	JOSH TAYLOR
John Cuyrtis Buntner	JACK BISSON
Wiley Hicks	THOMAS TRAUGER
Patsy Price.....	JAN WILLIAMS

THE SETTING

In and around The Tabernacle of the Lamb church, located in the town of Fayro, Texas

THE DIRECTOR

JASON COLLINS was born and raised in Sarasota, Florida. He has a bachelors degree from Ferrum College in Theatre and Dramatic Arts. Jason has been fortunate enough to continue his life in the theatre after all these years. Jason resides here in Jacksonville and teaches World History. Jason's has been fortunate enough to direct such shows here in Jacksonville: *Visiting Mr. Green*, *Blues in the Night*, and *Keely and Du*.

MARRIAGE RITES

A rite of passage can be defined as a ritual or ceremony signifying an event in a person's life indicative of a transition from one stage to another. One of the oldest and universal examples of a rite of passage is that of marriage. Although the exact date of the first wedding has never been discovered, the necessity of grouping together in order to protect one another began in the nomadic ages.

The history of marriage is as long and varied as the history of human beings. For that matter, it can be said that the history of marriage is a reflection on the evolution of human civilization. While the practice of forging a union through marriage dates to ancient cultures, there is little evidence that the custom ever originated from a romantic viewpoint. In fact, the history of marriage is very much a commentary on the political, social, and economic status at various points in time.

As society grew and changed, tribes settled and formed agricultural communities, and began to trade. This advancement allowed for a mixing of peoples without conflict. The first civilization that recognized the idea of marriage in law was ancient Egypt, which recognized marriage as both a civil and legal relationship. Egyptian laws organized the marriage relationship and indicated all rights and duties for the couples.

Other cultures adopted their own marital customs and duties. The ancient Greeks had marriages that were arranged by the parents of the intended bride and groom. A financial arrangement known as a dowry was made between the families, usually with the bride's family paying the groom's family. Girls married between the ages of fourteen to eighteen, while typically men married in their twenties or even thirties. For the wife to be fully accepted into the groom's family, a child had to be conceived from their union.

The ancient Romans view on marriage was that of a free and freely dissolvable union of two partners for life, but only the man was granted the right of divorcing his wife. Being a class dominated society, the rules about who could marry whom were quite specific - patricians could not marry plebeians, and a free person could not marry a former slave. As with most societies up to the modern era, women went from being the property of their fathers to being the property of their husbands

By the medieval period, marriage customs began to shift with the rise of Christianity and were largely dictated by religious doctrine. Between the ninth and twelfth centuries blessings and prayers were offered during the wedding ceremony and the priests asked that an agreement be made in their presence. In 1563 the Council of Trent required that Catholic marriages be celebrated at a Catholic church by a priest and before two witnesses. By the eighteenth century the wedding had become a religious event in all countries in Europe.

In Colonial times in North America the customs of the old countries were followed, but there were some who only wanted a civil ceremony and not a religious ceremony. The Colonists who wanted civil marriages passed laws to this effect.

In European countries today, civil marriage ceremonies are legal as in America. Even in England, the couple can choose to have either a religious or civil ceremony.]

HISTORY OF MARRIAGE CUSTOMS

BEST MAN In cultures where marriages were accomplished by capture (the groom would kidnap the woman), a warrior friend was often employed. This Best Man would help the groom fight off other men who wanted the captured woman, and would also help in preventing the woman's family from finding the couple.

BRIDAL PARTY When the groom was about to abduct his bride, he needed the help of many friends, the "bridesmen" or "brideknights." The "gentlemen" would make sure the bride got to the ceremony on time and to the groom's house afterwards. The bride also had women to help her. These were known as the "bridesmaids" or "brideswomen."

BRIDAL SHOWERS The Bridal Shower originated with the intent to strengthen friendships between the bride and her friends. In this gathering, the bride's friends would give her moral support and help her prepare for her marriage. The idea to give gifts is fairly new; originating circa the 1890's. At one shower, the bride's friend placed small gifts inside a parasol and opened it over the bride's head so that the presents would "shower" over her. When word of this hit the fashion pages, people were so taken with the idea that they decided to do the same at their showers.

BRIDE ON THE LEFT, GROOM ON THE RIGHT When the groom fought off warriors who also wanted his bride, he would hold onto her with his left hand, while fighting them off with his sword in his right, which is why the bride stands on the left, and the groom on the right.

DIAMOND ENGAGEMENT RINGS Though there are examples of these lavish gifts given throughout history, the norm for a "betrothal ring" was a birthstone. The DeBeers company almost single-handedly started the custom of a diamond engagement ring in the 1930's and 40's with its ad campaign "A diamond is forever."

GARTER TOSS/BOUQUET TOSS The garter tradition originates back to the 14th century. In parts of Europe the guests of the bride and groom believed having a piece of the bride's clothing was thought to bring good luck. They would actually destroy the bride's dress by ripping off pieces of fabric. Obviously, this tradition did not sit well with the bride, so she began throwing various items to the guests – the garter being one of them. It became customary for the bride to toss the garter to the men. But this also caused a great problem for the bride.... sometimes the men would get drunk, become impatient and try to remove the garter ahead of time. Therefore, the custom derived at having the groom remove and toss the garter to the men. With this change, the bride began to toss the bridal bouquet to the unwed girls who were eligible for marriage.

HONEYMOON There seem to be two different traditions about the origination of the honeymoon tradition. One says that after a bridal abduction, the groom would put himself and his bride into hiding – so that by the time the bride's family found them, the bride would already be pregnant. Another suggests that the newlywed couple would drink mead (a wine made from honey) for a month after the nuptial.

SHOES ON THE BUMPER Tying shoes to the bumper of the car represents the symbolism and power of shoes in ancient times. Egyptians would exchange sandals when they exchanged goods, so when the father of the bride gave his daughter to the groom, he would also give the bride's sandals to show that

she now belonged to the groom. In Anglo-Saxon times, the groom would tap the heel of the bride's shoe to show his authority over her. In later times, people would throw shoes at the couple. Now, thankfully, folks just tie shoes to the new couple's car.

SOMETHING BLUE In Biblical days blue represented purity. Thus the bride and groom would wear a blue band around the bottom of their wedding attire, hence something blue.

STAG PARTIES Ancient Spartan soldiers were the first to hold stag parties. The groom would feast with his male friends on the night before his wedding. In this event he would say good-bye to the carefree days of bachelorhood and swear continued allegiance to his comrades.

TIE THE KNOT This expression originated from Roman times when the bride wore a girdle that was tied in knots which the groom had the fun of untying.

VEIL During arranged marriages, often times the groom and bride will not have seen each other prior to the wedding. The father of the bride would give the bride away to the groom who then lifted the veil to see his wife of all eternity for the first time.

WEDDING Often the bride was exchanged for land, political alliance, social status and/or currency. The Anglo-Saxon word "wedd" meant the groom would vow to marry the woman – and that the bartered goods and/or currency would go directly to the bride's father.

WEDDING BANDS It is unknown when wedding bands were first worn. They were probably made of a strong metal such as iron. As far back as the ancient Romans, there was a belief that the vein in the third finger ran directly to the heart, so the wearing of rings on that finger joined the couple's hearts and destinies.

WEDDING CAKE Ancient Romans would bake a cake made of wheat or barley and break it over the bride's head as a symbol of her fertility. Over time, it became traditional to stack several cakes atop one another, as tall as possible. The bride and groom would then be charged to kiss over this tower without knocking it over. If they were successful, a lifetime of good fortune was certain for the new couple. Finally, during the reign of King Charles II of England, it became customary for cake to be a palatable palace iced with sugar.

WHITE WEDDING DRESS Anne of Brittany made the white wedding dress popular in 1499. Before that, a woman just wore her best dress

TERMS AND CULTURAL REFERENCES

Airstream | 1950's era, silver colored camper

Aura | field of subtle, luminous radiation surrounding a person or object

Carpal Tunnel | compression of the median nerve at the wrist, which may result in numbness, tingling, weakness, or muscle damage in the hand and fingers



Chakras | in traditional Indian medicine, psychic energy centers or vortices, which connect between human psychic and physical energy systems

The Change | menopause

Cottage Industry | industry where the creation of products and services is home-based, rather than factory based

Dialysis | treatment for patients with severe, chronic kidney failure

Job | righteous man tempted by Satan to curse God

Knights of Pythias | non-sectarian fraternal order dedicated to universal peace that was founded in Washington DC in 1864



Napalm | powder mixed with gasoline that is used as a tactical weapon to remove vegetative cover. Napalm was used extensively during the Vietnam Conflict

Sciatica | pain, weakness, numbness, or tingling in the leg caused by injury to or compression of the sciatic nerve

Tomcatting | to promiscuously pursue women

Unity Candle | candle lit during a wedding ceremony to symbolize the merging of two lives into one



Vitalis | men's hair tonic

STUDY QUESTIONS

1. In modern times we tend to think of marrying only for love. Can you think of other reasons people marry for? Do you think that marriages that are not founded on a love bond can be successful?

2. Describe your idea of the perfect wedding.

3. In the play, Tina Jo and Parker decide to elope. Why do you think they make that decision? Why do you think over 30% of people decide to either elope or have a civil ceremony?

STUDYGUIDE SOURCES

WisegEEK.com	pythias.org	google.com/health
Wikipedia.com	answers.com	thinkquest.org
Essortment.com	urbandictionary.com	globalsecurity.org
investorwords.com	slate.com	nytimes.com
hudsonvalleyweddings.com	aomdj.com	psychologytoday.com
about.com		