



50 Years

INDIANA REPERTORY THEATRE

Clue

based on the screenplay by
Jonathan Lynn
written by **Sandy Rustin**
additional material by
**Hunter Foster
& Eric Price**

April 19 – May 20, 2023
on the OneAmerica Mainstage

STUDY GUIDE

Indiana Repertory Theatre
140 West Washington Street
Indianapolis, Indiana 46204

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Executive Artistic Director
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CLUE

BASED ON THE SCREENPLAY BY JONATHAN LYNN

WRITTEN BY SANDY RUSTIN

ADDITIONAL MATERIAL BY HUNTER FOSTER & ERIC PRICE

Invited to dinner by a mysterious host, Mrs. Peacock, Colonel Mustard, Miss Scarlet, and the rest of the usual suspects roll the dice at a gloomy mansion where blackmail and murder are on the menu. As the players become victims, the plot thickens and the noose tightens. With thrills and chills, twists and turns, and lots of laughs, it's going to be a night they'll never forget...and neither will you!

Recommended for students in grades 7-12

The performance will last about 1 hour and 45 minutes, with one intermission.

CONTENT ADVISORY

Clue is based on the Paramount movie (rated PG) and classic board game of the same name. It has broad physical comedy, sexual innuendo, 6 on-stage murders with 6 different weapons, mild profanity, and alcohol consumption on stage.

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THE STORY OF THE PLAY

Clue takes place in 1954 at Boddy Manor, “a mansion of epic proportions and terrifying secrets” near Washington, D.C. The setting is the grand hall, with doors that lead to the lounge, the dining room, the study, the billiard room, the kitchen, the library, and the conservatory. Writer Sandy Rustin notes, “It is worth noting for context that this play takes place at the height of McCarthyism and the Red Scare. By definition, McCarthyism is the practice of making accusations of subversion or treason without proper regard for evidence. How apropos. No?”

The play begins just before dinner on a dark and stormy night. Wadsworth, a British butler, is checking in with his staff: Yvette, a French maid, and the Cook, a gruff woman with a threatening presence. The doorbell rings, and Wadsworth welcomes Colonel Mustard, a puffy, pompous, dense blowhard of a military man. The doorbell rings again, introducing Mrs. White, a wealthy socialite, a morbid and tragic woman who may or may not be the murderer of her five ex-husbands. Next comes Mrs. Peacock, the wife of a senator—batty, neurotic, and quick to hysteria. Mr. Green is straight as an arrow, a timid yet officious rule follower. The final guests are Professor Plum, an arrogant academic, easily impressed by himself, and Miss Scarlet, a dry, sardonic D.C. madam, more interested in secrets than sex. The gong rings, and Wadsworth ushers the guests to the dining room.

Over dinner, the guests wonder why they have all been invited. Wadsworth is enigmatic, but he suggests they adjourn to the study. It turns out that all the guests are being blackmailed, and Wadsworth proceeds to reveal each guest’s secrets to the others. Furious, the guests try to leave, but as they discover they are locked in, their host arrives. Mr. Boddy, a slick, smooth, film noir type, threatens to expose their wrongdoings unless they kill Wadsworth—who not only knows their secrets, but his own. Mr. Boddy gives each guest a lethal weapon: a candlestick, a wrench, a lead pipe, a dagger, a revolver, or a rope. He says the police are on their way, and they have only one hour to get the job done.

Suddenly he turns off the lights. There is a gunshot in the dark, and when the lights come back on, Mr. Boddy is lying on the floor. Thus begins a night of chaos and confusion as the bodies pile up and the guests search the many rooms of the mansion for clues.



THE HEALING BALM OF LAUGHTER

BY JANET ALLEN, MARGOT LACY ECCLES ARTISTIC DIRECTOR

This 50th anniversary season has packed some diversity in all realms—genre, era, style, message. You’ve certainly been on a journey if you’ve seen them all: from 19th century Britain (*Sense and Sensibility*) and New York (*The Chinese Lady*) to pioneer Kansas (*Flyin’ West*) to ancient Greece (*Oedipus*) to 17th century Stratford (*Shakespeare’s Will*) and now to 1950s Washington in *Clue*—not to mention Dickensian London (*A Christmas Carol*). Theatre can bring us such wide-ranging imaginative travel, as well as up-close-and-personal empathy, all from the comfort of our theatre seats.



Our choice on how to close this 50th anniversary season was predicated on two things: First, we wanted to gather the maximum number of patrons—our loyal patrons as well as many new ones—to a production that would celebrate the theatre experience itself, and comedy is often a great way to do that. And second, we wanted to feature the amazing skills of our artists and artisans, and there’s no better way to do that than producing a farce. It requires virtuosic invention from all our theatre makers: big, risky acting choices, superbly timed directing, and high functioning and hilarious design.

Plus, comedy is good for you! So we are purposefully serving you a healthful tonic of communal laughter:

It’s true: laughter is strong medicine. It draws people together in ways that trigger healthy physical and emotional changes in the body. Laughter strengthens the immune system, boosts mood, diminishes pain, and protects us from the damaging effects of stress. Nothing works faster or more dependably to bring mind and body back into balance than a good laugh. Humor lightens your burdens, inspires hope, connects us to others, and keeps us grounded, focused and alert. It also helps us release anger and forgive sooner.

As children, we used to laugh hundreds of times a day, but as adults, life tends to be more serious and laughter more infrequent. But by seeking out more opportunities for humor and laughter, you can improve your relationships, find greater happiness—and even add years to your life.

—*Mental Health and Wellness Guide,*
Help Guide.org

We all know laughter to be important; but for the past three years, it's been difficult for many of us to act upon that knowledge regularly. And while laughter alone while reading or watching a screen is useful, there is no substitute for laughing in community: the community of a theatre auditorium. I know we at the IRT need that laughter and healing, and we know that many others do too. So we are delighted to welcome your healthful laughter as we close our season!

This production is also an opportunity for us to celebrate our new Margot Lacy Eccles Artistic Director, Benjamin Hanna, who directs this production. Ben will begin July 1 as the IRT's fifth artistic director, after being selected in a national search process by our board of directors. This production is an opportunity to celebrate his promotion and his promise, and I know you will all have many wonderful artistic experiences under his leadership for years to come!

As IRT heads into its second 50 years, we want to thank you who have been coming over the years, as well as those who are sitting in the theatre for the first time, for your support of live theatre made in Indiana. Here's to many more decades of thriving arts in Indiana!



THE ART OF PLAY

BY BENJAMIN HANNA, DIRECTOR

Clue is truly a multigenerational phenomenon. Many have fond memories of playing the game as a child, while others were introduced to *Boddy Manor* and its oddball cast of suspects through the iconic film. No matter how you first came to investigate the whodunit, it has become a part of our culture.



Our obsession with the genre continues as we are currently awaiting a remake of this quirky mystery with a star-studded cast. A recent flood of films has appeared that also celebrate the genre: *The Menu*, *Knives Out*, and *Glass Onion* are just a few delightful spins. Arthur Conan Doyle would be thrilled to know that Holmes and Watson's skills continue to inspire.

We love the drama of the mystery: the intrigue, the backstabbing, the subtle clues that require a keen eye. They challenge our deductive reasoning skills—and sometimes biases—to get to the truth. They reward those who can piece together the puzzle first. Who doesn't love to be the first to exclaim, "It was Mrs. Peacock, in the Study, with the Revolver!"

The stage version of *Clue* is a delightful mashup of genres and styles. It combines our love of crime novels, mystery, farce, and gaming, all while celebrating some favorite pop-culture characters. This adaptation is a blend of iconic film moments and the board game, creating a beautiful playground for our magnificent cast to contribute their own comedic genius.

We end our 50th season with this theatrical blockbuster showcasing the excellence of our artisans and staff. Designers Czerton Lim, Izumi Inaba, Jared Gooding, and Todd Mack Reishman have worked joyfully with our exceptional production teams to craft a world full of surprise. As we gather in the dark to laugh together, we honor the many artists that make live theatre a powerful, transformational art form. Here's to 50 more years of excellence!

THE PIANIST WITH A PENCIL AT THE DINING TABLE

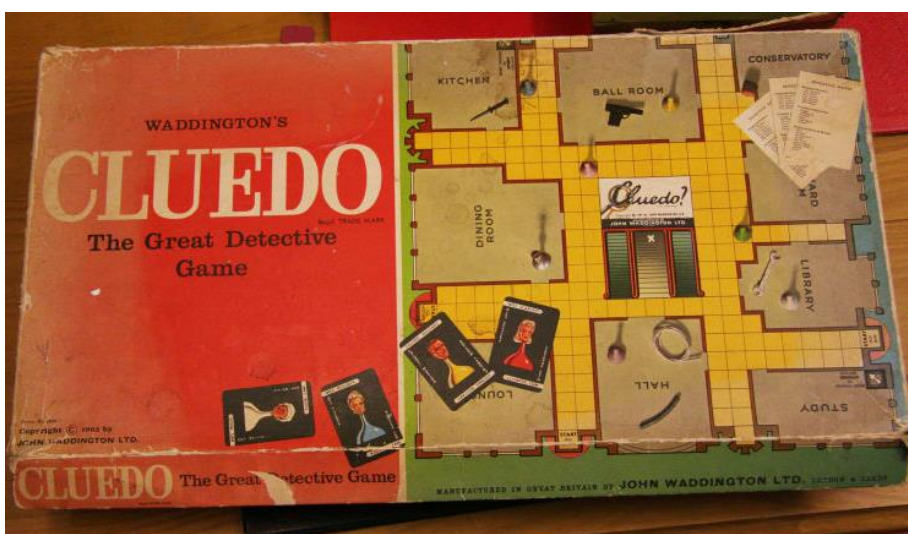
by Richard J Roberts, Resident Dramaturg

During the 1920s and 30s, British musician Anthony Pratt frequently played piano for country house weekends, where the wealthy wined, dined, danced, and played party games. This was the Golden Age of Detective Fiction: Agatha Christie, G. K. Chesterton, Dorothy L. Sayers, and all the rest. In later years, Pratt described one of the most popular country house activities as “a stupid game called *Murder*, where guests crept up on each other in corridors and the victim would shriek and fall on the floor.” What better setting than, as *Clue* playwright Sandy Rustin describes, “a mansion of epic proportions and terrifying secrets.”

During World War II, Pratt worked in a Birmingham munitions factory. At night, while holed up at home for long air raid blackouts, he developed a murder board game as a cure for boredom. His wife Elva designed the board on their dining room table. Pratt was an avid reader of murder mysteries. “He was fascinated by the criminal mind,” says his daughter, Marcie Davies. “When I was little he was forever pointing out sites of famous murders to me.”

In 1944 Pratt patented his game as *Murder!* In 1947 he sold it to Waddingtons, a British game manufacturer. Because of post-war shortages, the game was not released until 1949—as *Cluedo* in England (a play on *ludo*, the Latin word for *I play*) and *Clue* in the U.S. Parker Brothers version. Pratt’s original game featured ten characters and ten weapons, including a bomb, a shillelagh, and a syringe. The published version simplified the options to six each. In the original boxed set, the rope was an actual piece of string, and the lead pipe was a small tube of (poisonous) lead.

Over the years, characters have been updated. In 2008, Colonel Mustard became Jack Mustard the soccer star, and Professor Plum became Victor Plum, billionaire video game designer. The mansion got a spa and a home theatre. In 2016, Mrs. White was bumped off and replaced with Dr. Orchid, adopted daughter of Mr. Boddy. Dr. Orchid is a scientist with a Ph.D. and a sinister background: she was expelled from her Swiss boarding school after a near-fatal poison daffodil incident.



Paramount’s 1985 film featured an all-star cast and three different endings. Boxed game-board spin-offs have included *Star Wars Clue*, *Alfred Hitchcock Clue*, *The Simpsons Clue*, and *Golden Girls Clue*. Today the game is thought to have sold more than 150 million units worldwide. Sadly, Anthony Pratt’s descendants have not shared that wealth. In 1953 he sold the foreign rights to Waddingtons for a mere 5000 pounds.

JOSEPH McCARTHY & THE RED SCARE

Senator Joseph McCarthy (R-Wisconsin) rose to notoriety as the leader of the Red Scare in the 1950s. The term Red Scare refers to the red flag as a common symbol of communism.

Communism is a sociopolitical, philosophical, and economic ideology within the socialist movement, whose goal is the establishment of a communist society, a socioeconomic order centered around common ownership of the means of production, distribution, and exchange that allocates products to everyone in the society. Communist society also involves the absence of private property, social classes, money, and the state.

The first Red Scare, following World War I, revolved around a perceived threat from the American labor movement, anarchist revolution, and political radicalism. The House Un-American Activities Committee (HUAC) of the U.S. House of Representatives was created in 1938 to investigate alleged disloyalty and subversive activity by citizens and organizations suspected of having either fascist or communist ties. The committee is perhaps most well known for the Hollywood Blacklist. In 1947, the committee held hearings into alleged communist propaganda and influence in the motion picture industry. Eventually, more than 300 artists—including directors, radio commentators, actors, and particularly screenwriters—were blacklisted. Some left the United States or went underground to find work. Others wrote under pseudonyms or the names of colleagues. Only about ten percent succeeded in rebuilding careers within the entertainment industry.

The Second Red Scare, following World War II, was preoccupied with the perception that national or foreign communists were infiltrating or subverting American society and the federal government.



Joseph McCarthy (1908–1957) was born in Grand Chute, Wisconsin, served in the Marine Corps during World War II, and was elected to the U.S. Senate in 1946. He suddenly rose to national fame in 1950 when he asserted in a speech that he had a list of “members of the Communist Party and members of a spy ring” who were employed in the State Department. He continued to make accusations of communism in the State Department, the Truman administration, the Voice of America radio network, and the U.S. Army. He used charges of communism and disloyalty to attack politicians and other individuals in the federal government, universities, and the film industry.

Joseph McCarthy

With the highly publicized Army–McCarthy hearings and the suicide of Wyoming Senator Lester C. Hunt, McCarthy’s popularity faded. In December 1954 the Senate voted 67-22 to censure McCarthy—one of the few senators to be disciplined in this fashion. He continued to speak against communism and socialism until his death from hepatitis in 1957.

A Red Scare cartoon from 1947.



Concurrent with the Red Scare was the Lavender Scare. In 1953, President Dwight Eisenhower implemented new standards for civil servants that banned homosexuals from serving in many positions. Thousands of members of the military and civil servants were dismissed. A few anecdotal examples were used to justify the government’s reasoning that homosexuals were a grave security threat because they could be blackmailed by foreign governments. The idea was hard to counter as few homosexuals were in a position to publicly discuss their identity. In the Lavender Scare, Senator McCarthy explicitly targeted homosexuals, referred to as “inverts” or “deviants,” not only in government service, but also in Hollywood.

Joseph McCarthy is often thought of in association with HUAC’s anti-communist investigations, although as Senator he had no direct involvement with the House committee. Nonetheless, in the wake of McCarthy’s downfall in 1954, the prestige of HUAC began a gradual decline. In 1959, former President Harry S Truman referred to HUAC as “the most un-American thing in the country.”

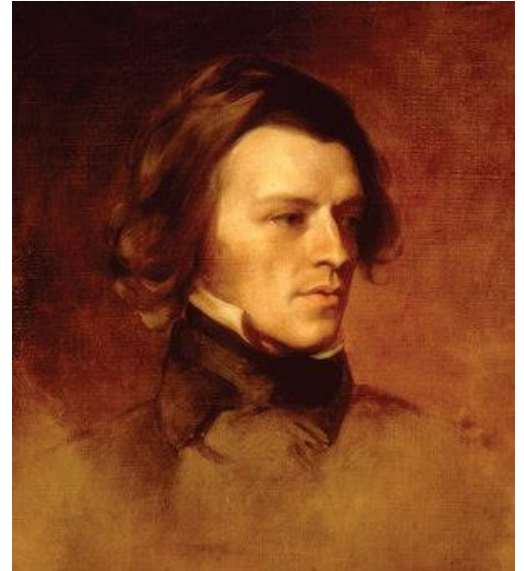
The term McCarthyism, coined in 1950, is still used to mean demagogic, reckless, and unsubstantiated accusations, as well as public attacks on the character or patriotism of political opponents.

ARTS & LITERATURE

The script of *Clue* contains numerous references to arts and literature:

Alfred, Lord Tennyson >

Alfred, Lord Tennyson (1809–1892) was Poet Laureate of England from 1850 to his death. Although described by some critics as overly sentimental, his early poetry, with its medievalism and powerful visual imagery, was a major influence on the Pre-Raphaelite artists. His most popular works include “Break, Break, Break,” “The Charge of the Light Brigade,” *Idylls of the King*, and “In Memoriam A.H.H.,” from which comes the quote “’Tis better to have loved and lost / Than never to have loved at all.” Tennyson is the ninth most frequently quoted writer in *The Oxford Dictionary of Quotations*.

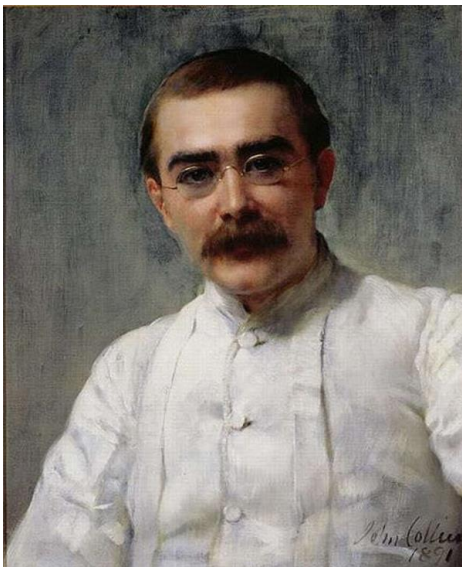


Esquemeling

John Esquemeling is the Anglicized version of the name of Alexandre Olivier Exquemelin (c. 1645–1707). He was a French, Dutch, or Flemish man who sailed the Caribbean for five years with famed pirate Henry Morgan, becoming Morgan’s confidante. Esquemeling is best known as the author of *De Americaensche Zee-Roovers (The American Buccaneers)*, one of the most important sourcebooks of 17th-century piracy, first published in Amsterdam in 1678.

“Frankly, Miss Scarlet, I don’t give a damn.”

Paraphrased from Rhett Butler’s last line in the 1939 film *Gone with the Wind*, spoken to Scarlett O’Hara: “Frankly, my dear, I don’t give a damn.” The Motion Picture Production Code of 1934 was altered six weeks before the film’s premiere to allow the use of the word “damn” in the film. This quotation was voted the number one movie line of all time by the American Film Institute in 2005.



< Kipling

Rudyard Kipling (1865–1936) was an English novelist, short-story writer, poet, and journalist, born in British India, which inspired much of his work. His works include *The Jungle Book*, “The Man Who Would Be King,” and “Gunga Din.” In the late 19th and early 20th centuries he was among the United Kingdom’s most popular writers. In 1907, at 41, he was the first English-language writer to receive the Nobel Prize in Literature, and he is still its youngest recipient. Since his death, however, Kipling has been labeled a colonialist, a jingoist, a racist, an anti-Semite, a misogynist, and a right-wing imperialist warmonger. While some scholars have argued that his views were more complicated than he is given credit for, today his work is considered politically toxic.

“Let the game begin.”

A paraphrase of the Sherlock Holmes quote, “Let the games begin.”

“The game will be afoot.”

A paraphrase of the Sherlock Holmes quote, “The game’s afoot.”

“Let there be light!”

Quoted from the third verse of Genesis in the King James Bible: “And God said, Let there be light: and there was light.”

“Ours not to reason why, ours but to do and die ...”

Paraphrased from “The Charge of the Light Brigade” (1854) by Alfred, Lord Tennyson.

Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

Pollyanna

Pollyanna is a 1913 novel by Eleanor H. Porter, considered a classic of children’s literature. The book’s success led to many sequels by Porter and other authors. “Pollyanna” has become a byword for someone who, like the title character, has an unfailingly optimistic outlook. Disney’s 1960 film version starred child actor Hayley Mills, who won a special Oscar for the role.

“the pursuit of happiness”

A quote from the second paragraph of the first article of the Declaration of Independence, written by Thomas Jefferson in 1776: “We hold these truths to be self-evident: that all men are created equal, that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness.”

Sargent >

John Singer Sargent (1856–1925) was an American expatriate artist, considered the leading portrait painter of his generation. His most famous paintings include *Portrait of Madame X*, *El Jaleo*, *Ellen Terry as Lady Macbeth*, and his White House portrait of Theodore Roosevelt. In addition to the beauty, sensitivity, and innovation of his work, his same-sex interests, unconventional friendships with women, and engagement with race, gender-nonconformity, and emerging globalism are now viewed as socially and aesthetically progressive and even radical.



PSYCHOLOGY

In this stage version of Clue, Professor Plum is a psychologist who uses the following terms:

“Civilized society is perpetually menaced with disintegration through this primary hostility of men towards one another.”

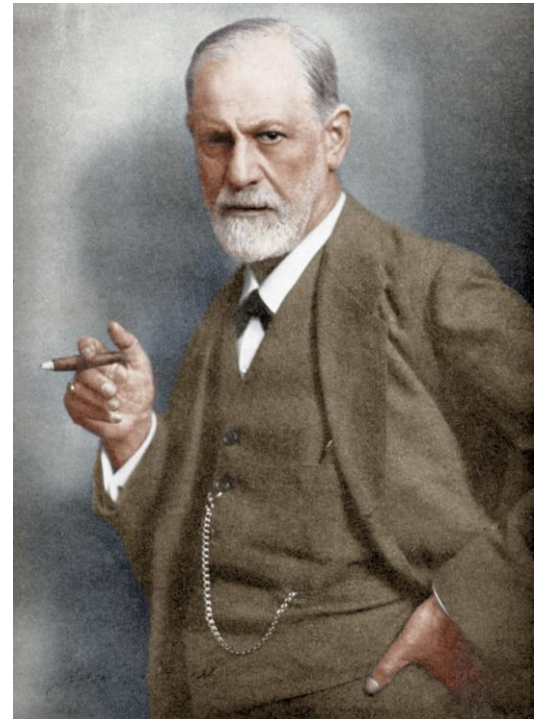
Quoted from *Civilization and Its Discontents* by Sigmund Freud. Published in 1930, the book explores what Freud sees as the inevitable clash between the desire for individuality and the expectations of society. The book is considered one of Freud’s most important works and one of the most influential books in the field of modern psychology.

defense mechanism

Defense mechanisms are psychological strategies brought into play by the unconscious mind to manipulate, deny, or distort reality in order to defend oneself against feelings of anxiety; for example, making jokes when one is uncomfortable.

Freud >

Sigmund Freud (1856–1939) was an Austrian neurologist who developed a distinctive theory of mind and human agency and founded the practice of psychoanalysis. Freud’s legacy is highly controversial; but for good or ill, he is one of the strongest influences on twentieth century thought, permeating all fields of culture so far as to change our way of life and our concept of humanity.



pathological liar

Pathological is an adjective referring to pathology, the science of the causes and effects of diseases. In this context, however, the term refers to compulsive or obsessive behaviors related to lying.

pressure of speech

Pressure of speech is a tendency to speak rapidly and frenziedly. The pace of the speech indicates an underlying thought disorder known as “flight of ideas” wherein the flow of ideas and information through one’s mind is so fast that it is difficult to follow their train of thought. Anyone experiencing extreme anxiety might exhibit pressure of speech.

psychological medicine

Clinical psychology uses psychological assessment, clinical formulation, and psychotherapy for the purpose of understanding, preventing, and relieving psychologically based distress or dysfunction, and to promote subjective well-being and personal development.

SAY IT IN FRENCH

In this stage version of Clue, Yvette, the maid, speaks French:

a l'extérieur

on the exterior; outside

Bon appetit!

literally, good appetite; a French idiom that means, "Enjoy your meal!"

C'est moi!

It's me!

oui

yes

Mon dieu!

My god!

monsieur

sir



INDIANA ACADEMIC STANDARDS

ALIGNMENT GUIDE

Seeing *Clue* at the Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key literature standards to consider on your trip would be:

READING LITERATURE

- RL.2 Build comprehension and appreciation of literature by identifying, describing, and making inferences about literary elements and themes
- RL.3 Build comprehension and appreciation of literature, using knowledge of literary structure, and point of view
- RL.4 Build comprehension and appreciation of literary elements and themes and analyze how sensory tools impact meaning

READING—VOCABULARY

- RV.1 Build and apply vocabulary using various strategies and sources
- RV.2 Use strategies to determine and clarify words and understand their relationship
- RV.3 Build appreciation and understanding of literature and nonfiction texts by determining or clarifying the meaning of words and their uses

SPEAKING AND LISTENING

- SL.1 Develop and apply effective communication skills through speaking and active listening
- SL.3 Develop and apply active listening and interpretation skills using various strategies

MEDIA LITERACY

- ML.1 Develop an understanding of media and the roles and purposes of media
- ML.2 Recognize the purpose of media and the ways in which media can have influences

THEATRE CREATING

- TH.Cr1 Generate and conceptualize artistic ideas and work

THEATRE RESPONDING

- TH.Re.7 Perceive and analyze artistic work
- TH.Re.8 Interpret intent and meaning in artistic work
- TH.Re.9 Apply criteria to evaluate artistic work

THEATRE CONNECTING

- TH.Cn.10 Synthesize and relate knowledge and personal experiences to make art
- TH.Cn.11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

MANY TECHNICAL THEATRE COMPONENTS

PSYCHOLOGY

- P.7 Students discuss the socio-cultural dimensions of behavior including topics such as conformity, obedience, perception, attitudes, and the influence of the group on the individual.

ETHNIC STUDIES

- ES.1 Cultural Self-Awareness
- ES.2 Cultural Histories within the United States Context and Abroad
- ES.4 Historical and Contemporary Contributions

SOCIOLOGY

- S.2 Students examine the influence of culture on the individual and the way cultural transmission is accomplished. Students study the way culture defines how people in a society behave in relation to groups and to physical objects. They also learn that human behavior is learned within the society. Through the culture, individuals learn the relationships, structures, patterns and processes to be members of the society.
- S.4 Students identify how social status influences individual and group behaviors and how that status relates to the position a person occupies within a social group
- S.10 Students examine the role of the individual as a member of the community. They also explore both individual and collective behavior

UNITED STATES HISTORY

- USH.6 Students examine the political, economic, social, and cultural development of the United States during the period from 1945 to 1960.



DISCUSSION QUESTIONS

BEFORE SEEING THE PLAY

Have you ever played *Clue*? How would you go about making a play out of a board game?

Have you ever seen or read a farce before? What do you know about farce? What do you expect?

AFTER SEEING THE PLAY

Wordplay is a huge part of this play. How was it used and what was its effect?

The play takes place in a mansion where most of the characters have never been before. How does unfamiliarity lend itself to the mystery and tension?

What does the play say about gender roles in the 1950s? How does that relate to gender roles today?

Did your “guess” at the answer to the mystery change throughout the play? Why or why not?

How did the set surprise you during the play? How was the set able to suggest a large mansion with many rooms in a finite stage space?

What did the costumes tell you about each character?

How did actors’ performances fulfill or contradict the stereotypes in the writing?

Most of the play’s many characters are on stage for most of the scenes. What effect did that have on the play? on the storytelling? on the staging?

How was the show similar or different from what you expected? What challenges do you think existed when trying to put this script on stage?

What was the effect of the constantly changing solutions to the mystery at the end of the play? What did you think about the final solution? What other solution(s) did you think of?

WRITING PROMPTS

REWRITE THE ENDING

Take a different direction and come up with your own solution to the murders.

HISTORY

Clue takes place at the height of McCarthyism and the Red Scare. Research more about this time period and what happened. Write a brief essay on how McCarthyism affects the characters in *Clue*. Connect McCarthyism to similar political movements you see in today's world.

WRITE A REVIEW

Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education@irtlive.com



ACTIVITIES

SOCRATIC SEMINAR

A Socratic seminar is a discussion in which students take part in an open ended dialogue. The teacher will ask a question and the students will answer the question, using the material studied. The question that you begin the dialogue with may vary depending on your focus of study, it but should be open-ended and provide material for thought.

Some potential prompts for *Clue* are as follows:

- Politics
- Gender Roles
- Ethics vs. Morality

The first question will be asked by the teacher, and the students will lead the rest of the discussion. This is a chance for students to explore the topic in depth. As part of this exercise, students are asked to bring their own questions to the discussion. Be sure to allow time for some of those points to be discussed. Review the guidelines below with your students before they begin.

GUIDELINES FOR PARTICIPANTS IN A SOCRATIC SEMINAR

Refer to the text when needed during the discussion. A seminar is not a test of memory. Your goal is to understand the ideas, issues, and values reflected in the text.

It's okay to "pass" occasionally when asked to contribute—but not every time.

It's okay to be confused at the start of a statement or idea. If you don't understand what someone is saying, ask them to explain further.

Stay on the topic currently being discussed. If another idea comes to your mind, make a note about it so that you can come back to it later.

Allow one another to take turns while you speak, versus raising your hand.

Listen carefully to what everyone has to say. Respect others; you may disagree with their points or opinions, but the seminar is for discussion, not argument.

Speak up so that everyone can hear you.

Talk to the rest of your class, not just to the leader or teacher.

GAME NIGHT

Play *Clue*.

VOCABULARY

Before seeing the play, review these vocabulary words with your students. See how many they know or can figure out using root words.

acronym

A word made up from the first letters of the name of an organization: for example, IRT is an acronym for Indiana Repertory Theatre.

antibody

A protein used by the immune system to identify and neutralize foreign objects such as pathogenic bacteria and viruses. The antibody recognizes the pathogen and tags the microbe or infected cell for attack by other parts of the immune system.

blacklisted

To be placed on a (usually secret) list of people who are to be denied employment or other opportunities because of some alleged wrongdoing.

cadaver

A dead human body.

conservatory

In this context, a room with glass ceiling and walls used as a greenhouse and/or sunroom.

forensics

The use of science in criminal investigations.

illicit

Forbidden by law, rules, or custom; from the Latin *illicitus*: *il-* (not) + *licitus* (lawful).

lascivious

Inclined to lustfulness; wanton; lewd.

pseudonym

A fictitious name; often used in reference to an author who writes under another name.

reprobates

A depraved, unprincipled, or wicked person. The word comes from the Latin *reprobare*: *re-* (meaning reversal) + *probare* (approval); in other words, the opposite of approval.

scurrilous

Making or spreading scandalous claims about someone with the intention of damaging their reputation.

PROBABILITIES

A math problem for your students: If you are playing a traditional game of *Clue*, what is the probability that it will be Professor Plum with the candlestick in the dining room?

Answer: 1 out of 324 (6 suspects X 6 weapons X 9 rooms = 324 possibilities)

DESIGN YOURSELF

Each character in *Clue* has their own distinct color palette and costume design. Take some time to think about what each color represents for the character. Now design a costume for yourself. What colors represent your personality? Would a certain headpiece or accessory help to convey your mood? Are you more neat and orderly or chaotic and free? How would you show that in your costume?

SFX

In *Clue*, there were several important sound effects like dogs barking, gunshots, thunder, lightning, rain, the doorbell, and doors creaking. In small groups, see if you can be sound artists and create sound effects using things in your classroom.

CHEF

If you were going to host Mr. Boddy's dinner party, what would be on your menu? Look up recipes and try to prepare one of them!

MUSIC

The play is meant to be musically scored. If you set this play in a different time period, what music would you use to introduce each character and each murder? Create a playlist that could be used to score the show. Keep in mind time signatures, lyrics (if desired), instrumentation, mood of the scene, and overall sound you want to evoke.

SCENIC DESIGN

The set for *Clue* is based on the board game and contains many rooms. Pick out another board game (such as *Monopoly*, *Life*, *Candy Land*, or *Battleship*) and design a stage set based on that board game. Build a model of the set using paper, cardboard, or cardstock. For an added challenge, use a ruler and make sure that all aspects of the set are made to scale (for example, 8 feet in real life = 8 inches in the model)

Rough
preliminary
sketch by
scenic
designer
Czerton
Lim.



RESOURCES

BOOKS

It's All a Game: A Short History of Board Games by Tristan Donovan

Tortured Cardboard: How Great Board Games Arise from Chaos, Survive by Chance, Impart Wisdom, and Gain Immortality by Philip E. Orbanes

Talking about Detective Fiction by P. D. James

Plotting and Writing Suspense Fiction by Patricia Highsmith

The Life of Crime: Detecting the History of Mysteries and their Creators by Martin Edwards

The Story of Classic Crime in 100 Books by Martin Edwards

Bloody Murder: From the Detective Story to the Crime by Julian Symons

How to Write a Mystery: A Handbook from Mystery Writers of America
edited by Lee Child with Laurie R. King

Murder on the Orient Express by Agatha Christie (and her 65 other novels)

the Sherlock Holmes stories & novels
by Sir Arthur Conan Doyle

the Lord Peter Wimsey series by Dorothy L. Sayers

The Da Vinci Code by Dan Brown

In Cold Blood by Truman Capote

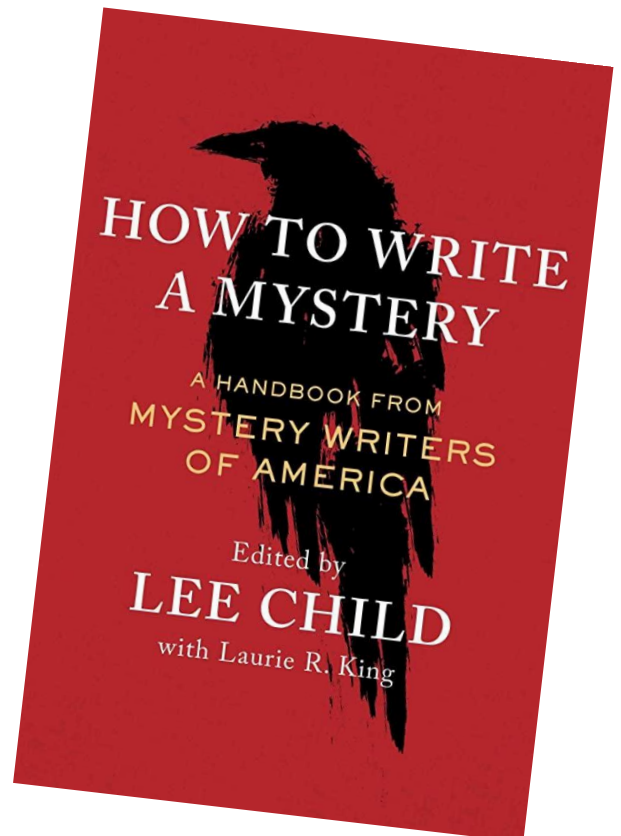
Tinker, Tailor, Soldier, Spy by John le Carré

The Eyre Affair by Jasper Fforde

The Daughter of Time by Josephine Tey

The Pelican Brief by John Grisham

The Curious Incident of the Dog in the Night-Time
by Mark Haddon



FILMS

The Thin Man, 1934 NR

The Maltese Falcon, 1941 NR

Laura, 1944 NR

The Big Sleep, 1946 NR

The Third Man, 1949 NR

Rear Window, 1954 NR

Diabolique, 1955 NR

North by Northwest, 1959 NR

Charade, 1963 NR

Murder on the Orient Express, 1974 PG

The Great Muppet Caper, 1981 G

Clue, 1985 PG

The Golden Child, 1986 PG-13

The Great Mouse Detective, 1986 G

Who Framed Roger Rabbit, 1988 PG

Sherlock, BBC-TV series, 2010-2017

Murder Mystery, 2013 PG

Knives Out, 2019 PG-13

See How They Run, 2022 PG-13

Glass Onion: A Knives Out Mystery, 2022 PG-13



GLOSSARY

Benjamins

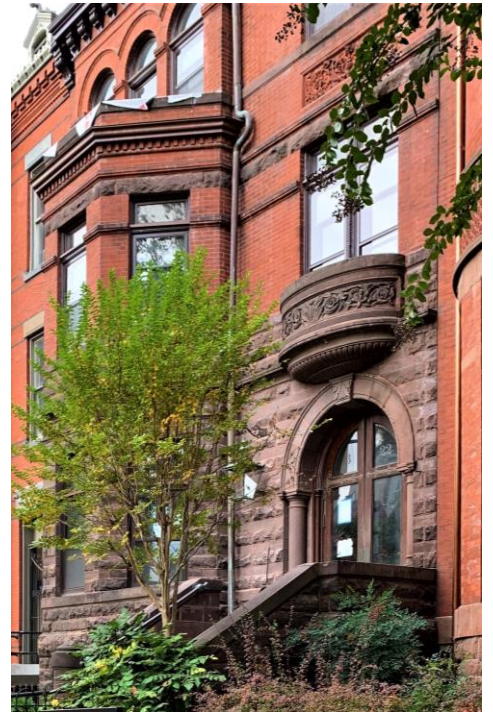
One hundred dollar bills, so called because they feature a portrait of Benjamin Franklin.

brandy

Brandy is a liquor produced by distilling wine. It is typically consumed as an after-dinner digestif.

Brownstone >

Brownstone is a brown sandstone that was a popular building material in the 19th century. The term is also used to refer to a townhouse clad in this or similar material.



Cognac

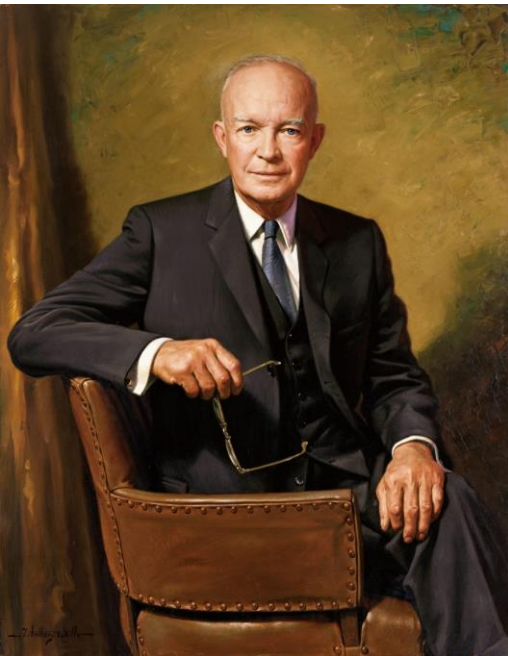
Cognac is a variety of brandy made in the region of Cognac, France. Cognac must be twice distilled in copper pot stills and aged at least two years in French oak barrels from Limousin or Tronçais.

double down

A gambling reference: to double a bet. Here, blackmail victims are asked to double their payments.

Eisenhower v

Dwight David “Ike” Eisenhower (1890–1969) served as President of the United States from 1953 to 1961. During World War II, he was a five-star U.S. Army General and Supreme Commander of the Allied Expeditionary Force in Europe.



Green card

A green card, known officially as a permanent resident card, is an identity document which shows that a person has permanent residency in the United States. It is known as a green card because of its historically greenish color.

green-card love affair

Marrying a U.S. citizen is one of the fastest and easiest ways for an immigrant to obtain a green card. A fraudulent marriage that is entered solely for purposes of obtaining legal residence is a crime for both participants.

indentured servant

Indentured servitude is a form of labor in which a person is contracted to work without salary for a specific number of years. The contract, called an indenture, may be entered voluntarily for purported eventual compensation or debt repayment, or it may be imposed as a judicial punishment.

Historically, it has been used when an apprentice agreed to work for free for a master tradesman to learn a trade (similar to a modern internship but for a fixed length of time, usually seven years or less). Later it was also used as a way for a person to pay the cost of transportation to colonies in the Americas.

Kleenex

Kleenex was first sold in 1924 as the first ever disposable facial tissue. Like Frigidaire for refrigerators or Xerox for copiers, Kleenex has come to be used as a generic term for facial tissues of all brands.



< Old Ebbitt's Grill

Old Ebbitt Grill is Washington DC's oldest saloon. It first opened in 1856 in the Ebbitt House Hotel. Congressmen and high-ranking military officials lived there, and Presidents drank at its bar. Today it is a stand-alone restaurant. Among its fixtures are a hand-carved wooden grizzly bear that belonged to Alexander Hamilton, and mounted game trophies shot by President Theodore Roosevelt.

Parker Brothers

Parker Brothers was an American toy and game manufacturer that was absorbed by Hasbro in 1991. Since 1883, more than 1,800 games were published under the Parker Brothers name, including *Clue*, *Monopoly*, *Sorry!*, *Risk*, *Trivial Pursuit*, *Ouija*, and *Scrabble*.

Pentagon

The Pentagon is the headquarters building of the United States Department of Defense, located in Arlington County, Virginia, across the Potomac River from Washington DC. It is the world's largest office building, with about 6.5 million square feet (150 acres) of floor space. v

Republican

The Republican Party was founded in 1854 by anti-slavery activists. In 1912, former Republican president Theodore Roosevelt formed the Progressive ("Bull Moose") Party, calling for social reforms. Many Roosevelt supporters left the Republican Party, and the Republican Party underwent an ideological shift to the right, beginning its twentieth century trend towards conservatism.





< shark's fin soup

Shark fin soup is served in Southeast Asia, usually at special occasions such as weddings and banquets, or as a luxury item. The fins are used for their texture, which has variously been described as gelatinous, stringy, chewy, and/or crunchy. Currently, international concerns over the sustainability and welfare of sharks have decreased consumption and availability worldwide.

single-malt Scotch whiskey

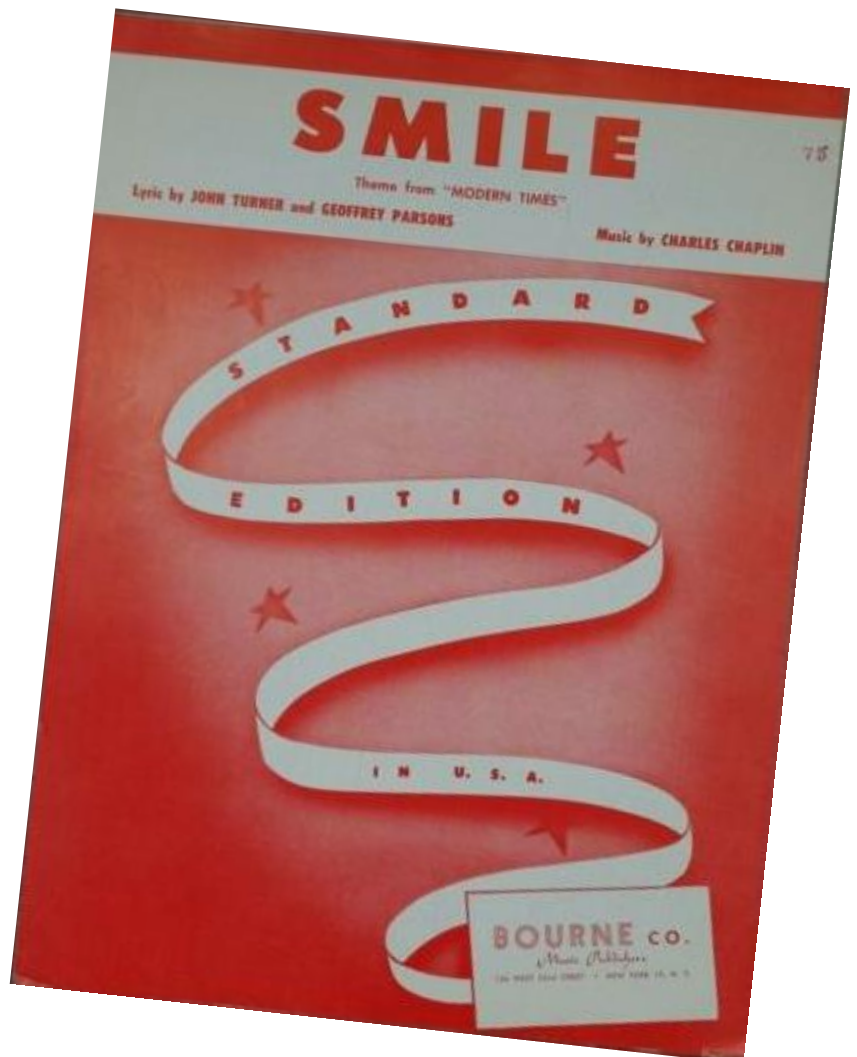
Ninety percent of Scotch whiskey is made by combining whiskies from multiple distilleries in Scotland. Single-malt scotch whiskey comes from a single distillery. It is a more traditional, artisanal, small-batch product with a wider variety of distinctive flavors.

“If I Knew You Were Comin’ I’d’ve Baked a Cake”

“If I Knew You Were Comin’ I’d’ve Baked a Cake” is a popular song written by Al Hoffman, Bob Merrill, and Clem Watts. Eileen Barton’s recording of the song spent 15 weeks on the *Billboard* charts in early 1950, reaching #1.

“Smile, when your heart is breaking”

“Smile” is a song based on the theme song used in the soundtrack for Charlie Chaplin’s 1936 film *Modern Times*. Chaplin, who composed the melody, was inspired by Puccini’s *Tosca*. John Turner and Geoffrey Parsons added the lyrics and title in 1954. “Smile” has become a popular standard and has been recorded by numerous artists.



THE ROLE OF THE AUDIENCE

You, the audience are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink are not allowed in the building during student matinees.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call; this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.

