

# Arden

T H E A T R E C O .

SUPPLEMENTARY STUDY GUIDE  
for

## Something Intangible

WORLD PREMIERE  
By BRUCE GRAHAM  
Directed by TERRENCE J. NOLEN  
On the Arcadia Stage  
**April 9 - June 7, 2009**

*Additional copies of this study guide are available online at [www.ardentheatre.org](http://www.ardentheatre.org).*

**Something Intangible**  
By Bruce Graham  
Directed by Terrence J. Nolen

**Cast:**

Dale.....Scott Greer  
Sonia.....Sally Mercer  
Tony.....Ian Merrill Peakes  
Bartelli/Von Meyerhoff.....Walter Charles  
Leo.....Doug Hara

**Direction:**

Director.....Terrence J. Nolen  
Stage Manager.....Stephanie Cook  
Dramaturg.....Michele Volansky  
Asst. Director.....Matt Rosenbaum  
Asst. to the Stage Manager.....Gary A. Thayer  
Casting.....Amy Dugas Brown

**Designers:**

Scenic Designer.....Jim Kronzer  
Lighting Designer.....Mitch Dana  
Costume Designer.....Rosemarie McKelvey  
Sound Designer.....Jorge Cousineau



## Plot Synopsis

The show opens with Dale Wiston sitting in a Psychiatrist's office. It is the late 30's, early 40's Hollywood. Across from him sits Sonia, the psychiatrist. This is Dale's first session. He starts by nervously describing himself, however this isn't what Sonia wants to hear. Dale changes the subject and asks which people in the movie business see her, as that is the business in which Dale works. Sonia suggests that Dale start by discussing why he has come to see her. He admits that he isn't sure. Dale begins to explain that he is a "number persons," and is having difficulty figuring out why he feels the need to see a psychoanalyst. Dale and Sonia begin to compare the history of psychiatry with that of movies, but when she refers to Dale's work in movies with his brother as that of "pioneers," Dale corrects her. He says that it is his brother who is the pioneer because of his work in animation and the creation of the character, Petey Pup.

Lights shift. Tony Wiston, Dale's brother, is on stage reading reviews of his latest movie, *The Ugly Duckling*. They are all very positive, however Tony laments about his movie being called a "cartoon." After a brief discussion with Dale about how to sell the movie in Europe, Tony decides that he wants to make his office 70 feet wide and have it connect directly to the story room. Dale tries to reel Tony in by reminding him that *Ugly Duckling* went over budget, but Tony starts talking about building a fountain in front of the lot in the shape of Petey Pup. Just to push his brother's buttons further, Tony then brings up his desire to build a "village". Dale nips this in the bud and attempts to redirect the conversation back to the shorts.

Lights shift and we see a flash back of Dale talking with Mr. Bartelli, a distinguished man in his 60s, about funding for *The Ugly Duckling*. Bartelli is quite skeptical and wishes that Tony would stick to what works. He is nervous about *The Ugly Duckling* not featuring Petey Pup, however Dale assures him Petey will be in the movie as the Ugly Duckling's friend. Bartelli agrees to fund the movie; however warns Dale that the Wiston name is synonymous with family entertainment. He is concerned that Tony has been involved as a client of "Miss Polly and her girls"—an action that would reflect poorly on the production company if he is caught.

Lights shift as Dale returns to Sonia's office. At the suggestion of Sonia, Dale begins to discuss his family. We learn that he is married and has a wife, Edna, and a twelve year old son named Danny who he describes as having "mental retardation." He discusses the time he spends at home as some of his happiest. He discusses how he and his brother grew up in a coal mining town, and all he wanted as a child was to be like the general store owner and have clean hands. He admits that he never wanted to meet anyone famous and he is nervous around them. Sonia admits that she is a little star struck working in Hollywood and that she loves going to the movies.

We now see Dale and Tony talking in the Tony's office. Tony unveils his plan for the next movie. It will be *Sinbad the Sailor* and for the first time, Tony would like to animate a human being. He tells Dale that they will need to first film a low budget live action movie for the animators to study in order to make the animation as real as possible. While Tony elaborates on the details of the new film, Dale begins to notice a bulldozer out side of the lot. Tony reveals that he has hired a construction company to renovate his office without Dale's approval or any thought regarding the financial repercussions of a massive construction project. Dale tells Tony that this shows his lack of respect, and Tony seems to feel remorseful but does not actually apologize. The tense moment is broken by the phone ringing. Tony's answers and brings Leo, a young animator, in to throw some ideas for short cartoons at Tony. His idea is to make a short called "Patrolman Petey," based off of a comedy film where a person inadvertently

breaks up a bank heist and is made into a cop. Tony immediately asks where Petey's shorts are in the sketches. When Leo suggests that Petey not wear the shorts with his police uniform, Tony lectures him on how Petey always wears his shorts. Tony quickly becomes heated, but a look from Dale calms him down a bit. As they return to discussing the short, Tony feels like something is missing. Dale suggests that the idea of Petey playing a cop is hard to believe. Leo begins to argue his point, but Tony insists that Dale's opinion represents the audience's opinion. Leo persists until Tony fires him in a fit of rage, smashing a tennis racket on his desk. Dale follows Leo out of the office and reassures him that he will be able to get his job back and to call back on Monday.

When Dale arrives at the studio again, he finds Tony looking at Leo's sketches. Dale lets Tony vent out his anger for a few minutes, but slowly begins to manipulate Tony into realizing that Leo was actually quite talented. Tony starts to regret his decision firing Leo and stating that the kid had class and that he shouldn't have been punished for defying convention. Tony decides to turn the short into "Bellboy Petey" and to hire Leo back, which Dale volunteers to take care of.

Lights shift, and we see Dale in Sonia's office. After she comments on him seeming buoyant, he tells her that Danny has found a friend in the neighborhood. Both children are of the same condition. He tells Sonia about a nest egg that he has set up for Danny in case anything should ever happen to him.

Lights fade again, and we see Tony on the deck of a yacht, looking at the stars. Dale enters wearing a life vest and looking very uncomfortable. Tony begins to speculate on how he would be able to recreate a star on paper when Dale confronts him about not having life insurance. Mr. Bartelli and the bank will not refinance *Sinbad the Sailor* without Tony being insured. Tony is the driving force of the company, and the banks know it. Dale lets Tony know that should he die, the banks would get 4 million dollars, but some of it might be left over. Tony decides that he wants any left over money put into the village he dreams of building. Tony then confronts Dale about seeing Sonia. He wants to know what Dale talks about and why he doesn't go to a "real doctor." Dale wants to change the subject and go home. After some silence, Tony begins to talk about his obituary and wonders what it will say.

Lights fade. Dale is in Sonia's office talking about his brother. When Sonia asks him to describe his character, Dale jokes that he feels like Tony would really like to invent a time machine because he feels like Tony would want to change the past. He is a perfectionist, and wants everything done right. That is why, Dale says, he feels like Tony is uncomfortable around Danny. It's the imperfection staring back at him.

Lights shift and we see Dale and Tony sitting in a concert hall. Dale complains of the classical music, however Tony is enjoying it. The brothers are at a concert which is conducted by Gustav Von Meyerhoff. Upon his entrance, the crowd goes wild. Dale, skeptical about the ovation, asks why everyone is clapping even though the music hasn't started yet. "He's 'Von Meyerhoff!'" Tony says. The music begins and Tony closes his eyes and is in another world. Dale, bored with the music keeps shifting in his seat. As "The 1812 Overture" plays Tony starts to get an idea. He begins seeing colors and actions happening along with the music. He stands as he is moved by the music, disturbing the other patrons at the concert. As the music grows, so do his ovations. Finally, at the climax of the piece, he is totally out of control, embarrassing Dale.

Lights shift and we see Tony's office the day after the concert. He is still wearing the same clothes he was the night before and his office is a mess. Dale arrives in the office looking very upset. Dale has a policy where he is only to be called into the office on a Sunday if it is on fire, but Tony had forgotten and called him in anyway. Sunday is Dale's day to make pancakes for Danny. Despite Dale's obvious annoyance, Tony announces that he wants to cancel "Sinbad." Dale, not surprised by Tony's

change of heart, asks what changed his mind. Tony has decided that he wants to create an animation which illustrates classical music. He wants the audience to see what the composer saw when they wrote the music. During his explanation, Dale discovers a pill bottle on Tony's desk. It contains Benzedrine, a stimulant Tony is using to stay awake so he can work. Just then, Leo runs into Tony's office and turns on the radio. Japanese planes have attacked Pearl Harbor. The news seems to bother Tony much less than the others, as he continues to work on his new idea. He tells Dale that he plans on using Von Meyerhoff for the film.

Lights fade and we see Dale in Sonia's office. He starts his session by saying that he does not feel that he is important to the studio. He tells Sonia that he and Tony are protective of one another ever since their mother's death at a young age. He also says that he envies his brother's ability to put aside the troubles of the world for the sake of the movies.

Lights shift, and Dale is in Bartelli's office. Bartelli's has some concerns with the movie. He is having difficulty understanding what the movie is about and if it would sell. Bartelli would rather go ahead with the 'Sinbad' film, arguing that it is a better bet in a time of war. Dale tries to persuade Bartelli by letting him know that Von Meyerhoff is going to join the project, but Bartelli has concerns about using a German composer while America is at war with the Germans. Bartelli agrees to give 480 thousand dollars, which was to be spent on Sinbad to the Wiston brothers; however he refuses to commit the bank any further. Dale, knowing that these funds would be insufficient, finally convinces Bartelli to review the proposal after he has seen a reel of footage from the movie.

Lights shift and we see Tony and Leo working in the studio. Leo is showing Tony his boards for the movie. Tony is obviously very excited by the project and is having many ideas come at once. When Dale enters, Tony shows Dale the drawings thus far. Dale, is very impressed, however must break the news to Tony about how they will only have 480 thousand dollars for the movie. Tony is upset and says that he needs 2.3 million for the movie. Dale tries to reassure him, but is unable to. He explains that Bartelli will reconsider after seeing a reel for the movie but Tony refuses saying that he does not feel like he should have to audition for the money. Tony is beginning to become irate over the issue when Dale discovers another bottle of Benzadrine on Tony's Desk. Tony's ranting becomes much more frantic. Eventually, Tony collapses onto the couch sobbing. Lights rise on Sonia's office. She asks Dale why he comes see her despite his lack of psychosis and busy schedule. He looks at his sobbing brother and admits, "I envy my brother."

At the rise of Act II, we see Dale in Sonia's office. Dale is discussing his distaste for classical music. He is wondering what make some music "great" and other music popular.

Lights shift to Tony's office. He is wearing the same suit as Dale. He looks very nervous. Von Meyerhoff is coming to talk about the project, and Tony wants to impress him. Dale, however, is very unimpressed with his visit and asks Tony to leave money conversations to him, as Von Meyerhoff is asking for a very large amount of cash. When Meyerhoff enters, he does so with a flourish. He is a very theatrical man, who begins stroking Tony's ego instantly. He tells him how much Petey means to him, and how Petey is "America." When Tony and Meyerhoff begin discussing the movie, lights shift to Sonia's office.

Dale is talking about Tony and his ability to make a story better every time he tells it. He is having difficulty explaining this subject because Sonia has never see one of the Wiston cartoons. She requests a screening of "Ugly Ducking," and he obliges under the condition that it happen when Tony is not around. "It will be easier that way."

Lights fade back to the studio. Leo has entered with some drawings, but Tony is unhappy with them. He rips the drawings in half and tells Leo to do more research. He apologizes to Meyerhoff, saying that he has to be stern with his employees. Meyerhoff understands, saying that he too must be strict with his musicians. Tony, believing that he has found another man of vision, unveils his plans for "Wistonville, USA." He has created a model for a theme park he would like to create where everyone can relive their childhood in the perfect small town. Von Meyerhoff seems to understand, and suggests different music he hears throughout the village. When asked if he would like relive his childhood, Meyerhoff tells Tony about how his father was a General in Napoleon's Army and how he would host the Army's orchestra on his lawn in Germany. Dale describes his own childhood as gleeful, and praises his father for working in a coal mine 12 hours a day, then raising two boys by himself. Tony's depiction is one in which his father is very supportive of his art. Meyerhoff asks which of the vignettes Petey will be in, but Tony does not want Petey in any of them. He would like to try something other than Petey and be known for something other than kid's cartoons. When the subject of money comes up, Tony offers Meyerhoff any amount he would like, upsetting Dale.

Lights shift and we see Dale back in Sonia's office. He is upset at Tony not only for offering Meyerhoff a lot of money, but also because of his description of their father. According to Dale, their father had wanted Tony to go to work in the mines at the age of twelve to help pay the bills. When Tony refused, their father ripped Tony's drawings and told him that he never had a choice. That night, Tony ran away from home. He would write to Dale, but never to their father. Tony had never told Dale what happened after he left, but they became reunited in their late teens when Tony wanted Dale to join him in California. When Sonia seems upset by the story, Dale confronts her on her upbringing. He correctly guesses that she was raised in an upscale setting, and she could never guess what it would be like living in a poor mining town. Sonia then asks Dale to describe his mother, and he has difficulty with the topic. As a boy, he was told that she died of consumption; however he remembers seeing her in an insane asylum as a young child. After some silence, Sonia offers Dale some candy, but he turns it down because he doesn't like the flavor. She dumps many varieties of candy out of her purse, and tells him to help himself. She explains that she goes to the movies almost every night; any buys the candy, but never finishes it. She finds the ritual of going to the movies comforting, and reiterates that she is a little start struck living in Hollywood.

Lights fade, and we are back in Tony's office. Tony is asking what Dale thinks of Meyerhoff. Dale feels like Meyerhoff is a phony, but does not know why. Dale confronts Tony about his lies regarding their father and Tony says that he likes his version better. Dale, addressing Sonia, says that he feels like the movie is being blown out of proportion as Tony and Meyerhoff now want to "elevate the common man".

Lights fade and we are back in Bartelli's office. Bartelli is concerned that the movie does not yet have a title. Dale desperately tries to defend the project, saying that Bartelli's mind would change if he saw some of the footage. Bartelli tells Dale that Tony already showed him some footage and that he feels it is magnificent. He is more concerned about selling it. He promises Dale another two hundred and fifty thousand dollars under the condition that Petey appears in one of the scenes. Lights fade to Tony as Dale begins to play mediator, trying to talk Tony into including Petey in the film. Tony, insistent not to use Petey, tells Dale that he sold the ponies and plans to sell his yacht and house in order to make more money for the film. Dale, fed up, also begins to complain to Tony about Von Meyerhoff's affair with Greta Garbo and its reflection on their company. Tony, thinking that Von Meyerhoff will be just as reluctant to use Petey, asks for his opinion. Much to Tony's surprise, Von Meyerhoff loves the idea,

saying that Petey will make the music more accessible. As Tony thinks the prospect over, Von Meyerhoff pressures Dale for more money, pointing out that with the new character he will have to 'renegotiate'.

Lights shift to show Leo, Tony and Von Meyerhoff brainstorming for the film. Tony asks Von Meyerhoff for a cut of Carmen, but Von Meyerhoff seems put off by the idea of cutting such an important piece of music. Von Meyerhoff eventually concedes and Tony leaves. Von Meyerhoff pulls Dale aside and confides in him that he doesn't feel that Tony is able to appreciate the music.

Lights change and Dale is once again in Sonia's office. He expresses to her how much he hates Von Meyerhoff and how annoyed he gets at people like Von Meyerhoff for their lack of appreciation for his brother. He doesn't want Tony to be the butt of people's jokes. He also feels angry at Von Meyerhoff's infidelity to his wife. Dale speaks to how comfortable his marriage is with Edna, comparing it to the fast and loose style of Tony's celebrity life.

Lights shift to Tony's office as Tony is struggling with something 'intangible' that is missing from the film. He also seems stressed about their quickly dwindling funds, and Dale suggests firing Von Meyerhoff. Dale tries to convince Tony that Von Meyerhoff is no longer necessary, but Tony feels that Von Meyerhoff is elevating his art in the minds of the American public.

Lights shift as Dale moves to Bartelli's office. Dale proposes the title "*Grandioso*" and gives a signed poster to Bartelli. Bartelli is thrilled until Dale tells him that the film will not be ready by Christmas as previously planned, but rather by summertime. Bartelli seems thoroughly annoyed, but is held by his contract to wait until June 15<sup>th</sup>. Dale tries to push the date back even further, but Bartelli threatens to chop the film into vignettes and release them individually. Dale begs for more time and money, and Bartelli refuses.

Dale returns to Tony with the bad news. He explains that they only have until June 15<sup>th</sup>. Tony agrees but tells Dale that he signed Von Meyerhoff for another three weeks.

Lights fade to Sonia's office once more and we find out that Dale has invested Danny's nest egg into the film. Dale admits that he is scared about this risky move, but that he felt he owed it to his brother who brought him into this business.

Scene shifts back to the studio as Tony notices Dale's reaction to a scene in the film. Dale suggests that Petey looks feminine in a scene and Tony realizes he is right. Tony demands that Leo fix it, but Leo is tired and would rather put it off until tomorrow. Tony insists and feeds Leo a pill. Later, Sonia explains that it is an amphetamine which provides a false sense of energy.

Scene shifts to Tony, Dale and Von Meyerhoff as 'Hoffy' declares that he is leaving the project. He criticizes the film process, stating that it is hurried and overly-concerned with money. He threatens that he will publicly declare *Grandioso* as a bad film in order to hurt its box office sales and then leaves the office.

Dale turns out of this scene to see Leo drunk and climbing the water tower. Leo declares that he is quitting the film. He is tired of being treated badly by Tony and feels that he would be happier working on a lower pressure project. Dale tries to reassure Leo, and Leo reveals that his roommate left. It is strongly implied that his roommate was also his gay partner and that he is distressed about the break-up. He tells Dale that he feels picked-on by Tony, who always has to point out what makes people different. He also tells Dale that Tony is taking credit for parts of the movie that Leo did. Dale, surprised by this news, assures Leo that he will get his credit. He assures Leo that it will all be worth it and Leo climbs down from the tower.

Dale returns to Sonia and asks her about the film that she has started working on with Selznick. She is the advisor for a female psychiatrist character in his film and explains that she accepted it to help

people take her profession more seriously. Dale says he understands the desire for one to re-write their obituary.

Throughout the following sequence, the scene shifts back and forth between Sonia and Tony's offices. Tony continues to work feverishly on the film, while Sonia continues to discuss how excited she is to work on a movie. Finally, Dale tells Tony that he only has five days left to work on the movie no matter what. Tony begins to become angry as he tries to buy himself a few more days of work. He threatens to call Bartelli himself, but Dale tells him that Bartelli's funding stopped and that the last money was Danny's nest egg. Tony is confused as Dale becomes more angry, accusing Tony of not being able to stand Danny. He confronts Tony about Tony's closed-mindedness and as the argument escalates, Von Meyerhoff, who has just been watching the screening of the film, enters silently. When the brothers realize his presence, he declares that he cannot endorse the film. He accuses them of butchering the great composers, and starts to leave when Dale stops him. Dale tells Von Meyerhoff that he knows about some unpleasant facts of Von Meyerhoff's family and implies that he will reveal these facts if Von Meyerhoff denounces the film.

We are transported to the premier where Von Meyerhoff proclaims that he endorses the film. Dale tells Sonia that he watched the audience during the film and noticed some people crying. We see Tony taking a bow from a roaring audience and Tony waves for Dale to join him, but Dale declines. Sonia asks why Dale turned Tony down, but he begins to try and avoid the question. Sonia does not let him, and pushes him to tell her the truth. He finally reveals that he didn't care about the ovations from the audience, but that it was enough that his brother acknowledged him.

Headlines from the reviews are read, revealing that the movie is a hit. Tony and Dale share in the success, and Tony begins to contemplate the next project. Dale encourages him to take some time off, as he has finally accomplished his masterpiece. Tony concedes and the conversation fades out as Tony dreams of the village as his next big hurrah.

Dale turns to Sonia one last time and confesses that he sees now the torture of his brother, and that he knows now that Tony will never be able to find satisfaction or joy. As the lights fade, he tells Sonia that, at last, he feels sorry for his brother.

## About the Playwright



Bruce Graham has written many plays, including: *Burkie, Early One Evening at the Rainbow Bar & Grille, Moon Over The Brewery, Champagne Charlie Stakes, Minor Demons, Desperate Affection, Belmont Avenue Social Club, According to Goldman, Dex and Julie Sittin' in a Tree* and the one man show, *The Philly Fan*. His play entitled *Coyote on a Fence* won the '98 Rosenthal Prize, was nominated for two Drama Desk Awards, and ran on London's West End starring Ben Cross. Mr. Graham has also written for the following feature films, Television movies, and Television series: *Dunston Checks In, Anastasia, Steal This Movie, Hunt for the Unicorn Killer, The Christmas Secret, Right on Track, Tiger Cruise, Ring of Endless Light*. (Humanitas Award Winner – Best Children's Screenplay.) *The Most Wonderful Time of the Year, Roseanne, and Legwork*. The co-author (with Michele Volansky) of *The Collaborative Playwright*, Mr. Graham has received awards from the Pew Foundation, the Theater Association of Pennsylvania, the Rockefeller Foundation and was the 1992 Princess Grace Foundation Statuette recipient. Mr. Graham's anti-elitist stance on playwriting states that one doesn't have to go extremes to find drama or hope in life. He believes that the most important element of a well-written play is that it have an interesting world that can engross any audience member regardless of whether they are a part of that world or not. When writing, Graham says that he doesn't even begin to write a play until he has the end of the first act planned out. According to Graham, "the end of the first act is going to drive the rest of the play. Then I want at least two conflicts or twists or something in the second act. Once I have all those ingredients, I think I have a play that will work". His plays have been produced both regionally and nationally including at the Arden Theatre Company, Philadelphia Festival Theater, the Lois Pope Theater in Palm Beach, the Arizona State Theater in Tucson, and the Royal Flemish Theater in Belgium. Both the Dramatist Play Service and Samuel French have published his work. Mr. Graham has also written screenplays for movies, which he says is similar to writing plays. However, Mr. Graham prefers to write plays, as he prefers the ways that plays are produced as opposed to films. Nevertheless, Mr. Graham has had screenplays produced by Jaffee/Lansing Productions and Universal Studios. Mr. Graham received a B.A. in theater from Indiana University and currently teaches film and theatre courses at Drexel University. He lives in Philadelphia with his wife Stephanie and their daughter, Kendall.

## Costume Sketches by Rosemarie E. McKelvey



### Tony Wiston's Signature

DALE

Want to know the worst kept secret in Hollywood?  
(points to the tower)  
That's not his real signature.

DALE

It's not. He didn't like his real signature so he designed a new one.

SONIA

Why do you think he did that?

DALE

His wasn't "whimsical" enough. Oh, and speaking of names...yours was mentioned last night.

In the play, Dale mentions that Tony designed his whimsical signature. Well you may not realize that this signature is actually designed—by the scenic designer, Jim Kronzer and his assistant. Once they read the script, Jim Kronzer knew that there had to be a signature on a water tower, and so he had to design it as part of the set. Just like Tony, he thought of what he wanted it to look like and created it with computer programs. Then, the technical director at the Arden took that drawing and cut out the same shape on a piece of bendable wood. He then lined the inside of the water tower with Plexiglas followed by this cut-out so that the signature would not be visible when lit from the front. Then, the lighting designer put a light inside of the water tower. This way, when the scenic element is illuminated from inside, the signature is visible to the audience. So, just like Tony designed the signature in the story, Jim Kronzer and his assistant designed the signature here at the Arden! Below you can see the signature that they designed.

A red, stylized cursive signature that reads "Tony Winston". The signature is written in a fluid, handwritten style with a thick red outline. The word "Tony" is on the left, and "Winston" is on the right, with a large, sweeping loop at the end of the word.

## A Timeline of American Animation

**1831:** Phenakistoscope is invented by Dr. Joseph Antoine Plateau and Dr. Simon Rittler. This machine consisted of a rotating disk with small slits cut into it with another rotating disk behind the first containing a sequence of images. When the two disks rotated at the correct speed, the synchronization of the windows with the images created an animated effect.



**1889:** Thomas Edison announces his Kinetoscope, an upgraded version of a Phenakistoscope where a viewer could watch a 50 foot length of film in approximately 13 seconds through an individual viewing window.

**1898:** The vitascope is invented by Charles Francis Jenkins and Thomas Armat. This projector became the father of most subsequent movie projectors.

**1905:** The first animated film, entitled "Humorous phases of funny faces", is released by J. Stuart Blackton, featuring drawings of funny faces on a blackboard. The film was made with stop motion style animation where Blackton stopped the camera while he erased one face and drew a new one, causing the illusion of the faces changing before the viewers' eyes.



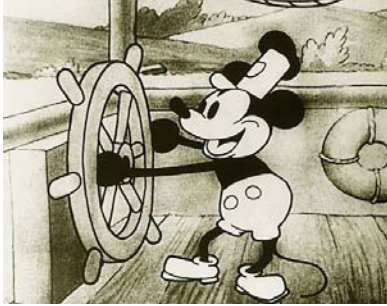
**1913 (approx.):** American cartoons, "Felix the Cat", "Colonel Heeza Liar" and "Old Doc Yak" are created by Pat Sullivan, JR Bray and Sydney Smith respectively. These silent cartoon series mark the start of American animation characters.

**1914:** Earl Hurd applies for a patent in the Cel Animation technique. This technique consists of drawing the animated portion on a clear celluloid sheet and later photographing it with its corresponding background. This method is what Disney used primarily for many years.

**1920:** John Randolph Bray produces the first known color cartoon, "The Debut of Thomas Cat"

**1923:** Walt and Roy Disney found Disney Brothers Cartoon Studio. Also, Max Fleischer makes two short educational features explaining Albert Einstein's Theory of Relativity and Charles Darwin's Theory of Evolution. Both features used a combination of animated special effects and live action.

**1925:** Max Fleischer is the first to synchronize sound and animation using the Phonofilm sound-on-film process. Fleischer introduced this innovation in his "Song Car-Tunes" where audiences could sing along, following the very first 'bouncing ball'.



**1928:** Disney produces "Steamboat Willie," often mistaken as the first cartoon with synchronized sound and picture. This film was also the birth of Mickey Mouse.

**1930:** Betty Boop makes her first appearance in "Dizzy Dishes" and "Barnacle Bill".

**1932:** The First three-strip cartoon "Flowers and Trees" wins the Academy Award for best animation. This technique, which could portray cartoons in the full color spectrum of Technicolor, was quickly contracted exclusively for Disney. Due to this exclusive contract, no other animation studios could release any films using this process until 1936.

**1936:** Max Fleisher releases his first extra length short cartoon "Popeye the Sailor meets Sinbad the Sailor".

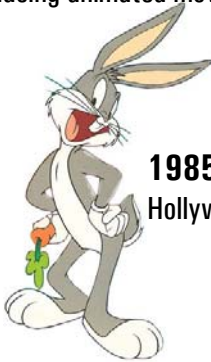
**1937:** Disney releases "Snow White and the Seven Dwarfs", the first of his famous full-length animated musicals.

**1944:** Live action and animation are married together in "Anchors aweigh", where Gene Kelly dances with the animated Jerry Mouse.

**1953:** Donald Duck and Woody Woodpecker both appear in 3-D cartoons, introducing 3-D process to films.

**1957:** John Whitney used 17 Bodine motors, 8 Selsyns, 9 different gear units and 5 ball integrators to create analog computer graphics.

**1964:** Ken Knowlton, working at Bell Laboratories, started developing computer techniques for producing animated movies.



**1985:** Bugs Bunny becomes the first cartoon to be honored with a star on the Hollywood Walk of Fame.

**1990:** "The Rescuers Down Under" becomes the first Disney film completed with computerized ink and paint.

**1995:** "Toy Story", the first feature length, fully computer animated film is released by Pixar Animation Studio.



## People, Places and Lingo of 1940s Hollywood



**Cel:** Short for celluloid, a cel is a transparent sheet on which objects are drawn or painted for hand drawn animation. Generally, the technique was to draw the characters on cels and lay them over a background.

**Short:** Refers to a short cartoon film as opposed to a full length feature.

**Reel:** The motion picture or video equivalent of an artists' portfolio. A reel is typically used as a tool to promote the artist's skill.

**Frames:** One of the many single photographic images in a motion picture, separated by frame lines. Approximately 24 frames are required for one second of film.

**Variety:** A weekly entertainment trade newspaper founded in New York in 1905. In 1933, Silverman founded a daily edition entitled *Daily Variety* in Hollywood.

**The Brown Derby:** A landmark restaurant in Los Angeles, California frequented by celebrities during the Golden Age of Hollywood. The restaurant gets its name from being shaped like a brown derby hat.

**Cocoanut Grove:** A popular Los Angeles, California night club located in the landmark Ambassador Hotel. This nightclub became most well known for being the location where presidential candidate, United States Senator and former US Attorney General Robert F. Kennedy was shot on June 5, 1968.

**RKO:** An American film production and distribution company that started as Radio Pictures Inc. and later became RKO Radio Pictures Inc. This production company was considered one of the 'big five studios' during Hollywood's Golden Age.

**David O. Selznick:** An iconic Hollywood producer in the Golden Age, Selznick is best known for producing *Gone with the Wind*, which not only earned the highest amount of money at the box office of any film ever (adjusted for inflation), but it also won eight Oscars including Best Picture. In addition to his stellar filmography, Selznick will be remembered for introducing American movie audiences to Fred Astaire, Katharine Hepburn, Ingrid Bergman, and Alfred Hitchcock. Selznick was a larger-than-life

Hollywood presence due to the passionate, creative and obsessive qualities he brought to his devotion to motion pictures.

**Ben Hecht:** An American screenwriter, director, producer, playwright and novelist, Hecht received screen credits for the stories or screenplays of some 70 films. He is sometimes referred to as the "Shakespeare of Hollywood". Hecht is said to have been able to write a screenplay in two weeks, and to have never spent more than eight weeks on a script.

**Frank Nugent:** An American journalist, film reviewer, script doctor and screenwriter, Nugent wrote 21 film scripts in his lifetime. Nugent wrote many Westerns, and later served as the President of the Writers Guild of America, West.

**Graham Greene:** A well-known American novelist, Greene also spent the better part of the 1930s and early 40s as a reviewer of books, films and plays for *The Spectator*. His vivid and often brutal reviews of films are well-respected to this day, though he is more widely recognized as an author.

**Spence Tracy:** A two-time Academy Award winning actor of stage and screen, Tracy appeared in 74 films from 1930 to 1967.

**Zanuck:** An Academy Award-winning producer, writer, actor, director, and studio executive who played a major part in Hollywood. In addition to his numerous writing and acting credits, Zanuck was also a founder of Twentieth Century Studios (later to become Twentieth Century-Fox).

**Max Fleisher:** A pioneer in the development of animated cartoons who served as the head of Fleischer Studios. Fleischer is responsible for bringing such characters as Betty Boop, Koko the Clown, Popeye and Superman to the movie screen as well as developing a number of technological innovations. Fleischer is regarded as a pioneer for Jewish-Americans.

**Greta Garbo:** A Swedish-American actress throughout Hollywood's silent film era and Golden Age. Garbo is regarded as one of the greatest and most inscrutable movie stars ever produced and has been ranked as the fifth greatest female star of all time by the American Film Institute.

**Fred Astaire:** An American Academy Award-winning film and Broadway stage dancer, choreographer, singer and actor.

**Frank Capra:** An Italian-American film director and major creative force behind a number of highly popular films of the 1930s and 1940s.

**John Ford:** An American film director of Irish heritage famous for both his westerns as well as adaptations of 20<sup>th</sup>-Century American Novels.

**Andrews Sisters:** An American close-harmony singing group who became the best-selling female vocal group in the history of popular music.

**Gary Cooper:** An American film actor and iconic star, known particularly well for the Westerns he made, and renowned for his quiet, understated acting style.

**Captain America:** A fictional character that has appeared in Marvel comic books since 1941; Captain America is the alter ego of Steve Rogers, a sickly young man who was enhanced to the peak of human perfection by an experimental serum in order to aid the United States war effort.

**Rin-Tin-Tin:** A German Shepherd dog featured in fictional stories on film, radio and television, primarily in the 1920s and 30s.

**Walter Winchell:** An American newspaper and radio commentator who invented the “gossip column” while at the *New York Evening Graphic*.

**Abbott and Costello:** An American comedy duo whose work in radio, film and television made them the most popular comedy team during the 1940s. Abbott and Costello’s rapid-fire word play and comprehension confusion (used in their famous “Who’s on First?” routine) was the framework for their most well-known routines.

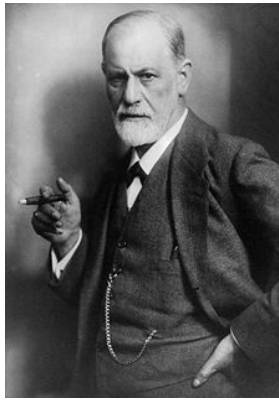
**Hedy Lamar:** An Austrian-born American actress and scientist. Contracted with MGM until 1945, Lamar made 18 films between 1940 and 1949, usually cast as glamorous and seductive.

**Groucho Marx:** A Jewish American comedian and film star famed for his signature vaudeville-esque style, and as a master of wit. Marx made 13 films with his siblings, the Marx Brothers, and also had a successful solo career as the host of several radio shows.

**Charlie Chaplain:** An Academy Award-winning English comedic actor and filmmaker during the Classic Era of Hollywood and particularly in silent films.

**Ingrid Bergman:** A Swedish three-time Academy Award-winning and two-time Emmy Award-winning actress widely known for her performance in the 1942 classic *Casablanca*. Bergman was ranked as the fourth greatest female star of American cinema by the American Film Institute.

**Claudette Colbert:** A French-born American stage and film actress, well known for her performances in *It Happened One Night* and *Cleopatra*



## Sigmund Freud

Sigmund Schlomo Freud (6 May 1856 – 23 September 1939), was an Austrian psychiatrist who founded the psychoanalytic school of psychology. Freud is best known for his theories of the unconscious mind and the defense mechanism of repression and for creating the clinical practice of psychoanalysis for curing psychopathology through dialogue between a patient and a psychoanalyst. Freud is also renowned for his redefinition of sexual desire as the primary motivational energy of human life, as well as his therapeutic techniques, including the use of free association, his theory of transference in the therapeutic relationship, and the interpretation of dreams as sources of insight into unconscious desires. He was also an early neurological researcher into cerebral palsy. While of significant historical interest, many of Freud's ideas have fallen out of favor or have been modified by Neo-Freudians, although in the past ten years, advances in the field of neurology have shown evidence for many of his theories. Freud's methods and ideas remain important in clinical psychodynamic approaches. In academia his ideas continue to influence the humanities and some social sciences.

Perhaps the most significant contribution Freud made to Western thought were his arguments concerning the importance of the unconscious mind in understanding conscious thought and behavior. Freud's advance was not to uncover the unconscious but to devise a method for systematically studying it. Freud called dreams the "royal road to the unconscious". This meant that dreams illustrate the "logic" of the unconscious mind. Freud developed his first topology of the psyche in *The Interpretation of Dreams* (1899) in which he proposed that the unconscious exists and described a method for gaining access to it. One key factor in the operation of the unconscious is "repression." Freud believed that many people "repress" painful memories deep into their unconscious mind. Although Freud later attempted to find patterns of repression among his patients in order to derive a general model of the mind, he also observed that repression varies among individual patients. Freud also argued that the act of repression did not take place within a person's consciousness. Thus, people are unaware of the fact that they have buried memories or traumatic experiences.

Freud hoped that his research would provide a solid scientific basis for his therapeutic technique. The goal of Freudian therapy, or psychoanalysis, was to bring subconsciously repressed thoughts and feelings into consciousness in order to free the patient from the suffering caused by the repetitive return of distorted forms of these thoughts and feelings. Classically, the bringing of unconscious thoughts and feelings to consciousness is brought about by encouraging the patient to talk in free association and to talk about dreams. Another important element of psychoanalysis is a relative lack of direct involvement on the part of the analyst, which is meant to encourage the patient to project thoughts and feelings onto the analyst. Through this process, "transference", the patient can reenact and resolve repressed conflicts, especially childhood conflicts with (or about) parents.

Freud's theories were not always immediately accepted, but actually much more frequently caused quite a bit of controversy. Much of the controversy is due to Freud's casually blunt view on sex and his ideas of the unconscious. It was horrifying for people to learn that humans have sexual desires at ages as young as five years old. The other fact about Freud that was frightening to society was the

theory that people do not have complete control over what goes on in their head. Many people refused to accept his ideas, leading to a long and difficult process coming to terms with them. Now, Freud has become a legend in the world of psychiatry. At the time Freud lived, nobody knew how huge his ideas would become, but it has become clear that this man was way ahead of his time.

## Discussion Questions

1. Tony considers himself to be a great artist working on his masterpiece. However, Von Meyerhoff accuses both Dale and Tony of “butchering” great art. Do you think Tony is an artist? Why or why not?
2. The play talks a little bit about Tony and Dale’s childhood and their relationships with their father. How do you think those relationships shaped the adults they became? How did it shape their relationship to one another?
3. Sonia shares with Dale her own personal views about Hollywood and stardom. Based on how Dale approached the sessions at the beginning of the play, why do you think she would do this? How do you think her method of psychology helped Dale?
4. Dale considers himself “a numbers man.” Why do you believe that a pragmatic man such as Dale would visit a psychologist in a time when psychology was considered bizarre?
5. Throughout the play, we listen to Dale talk about his brother Tony. We learn that he secretly envies his brother, however we never learn how Tony might secretly feel about Dale. What do you think?
6. Do you agree with Dale’s decision to use Danny’s money for the movie? Why or why not?
7. The scenes of this play move fluidly throughout time and space, as well as through Dale’s memory. What kinds of challenges do you think this created for the actors? What kind of challenges did it create for the lighting and scenic designers?