

StoryMakers

... And Called it Macaroni

Written and Directed by
Don Butler

BEFORE THE SHOW ACTIVITIES:

Find out about these people and places and listen for them mentioned in the play: (in order of appearance)

Salem Witch Trials
Boston Common
Lexington Green
The shot heard round the world
Paul Revere
Sam Adams
John Hancock
Liberty Tree
Andrew Jackson
Molly Pitcher (Mary Hayes)
Peter Francisco
Judge Winston
Patrick Henry
Lafayette
Nathanial Greene
Yankee Doodle
Macaroni
Uncle Sam

Geography Activity:

Draw a map of the original 13 colonies, outline New England and then locate the following places:

Salem	Brandywine
Lexington	Germantown
Concord	Camden
Valley Forge	Monmouth

Fun Facts to Find:

What did Barbers do besides cut hair in the 18th century?

What does “blow the man down” mean?

Where do “blacksmiths” get their name?

Paul Revere's Advertisement #1

ARTIFICIAL-TEETH.

Paul Revere,

TAKES this Method of returning his most sincere Thanks to the Gentlemen and Ladies who have employed him in the care of their Teeth, he would now inform them and all others, who are so unfortunate as to lose their Teeth by accident or otherways, that he still continues the Business of a Dentist, and flatters himself that from the Experience he has had these Two Years, (in which Time he has fixt some Hundreds of Teeth) that he can fix them as well as any Surgeon-Dentist who ever came from London, he fixes them in such a Manner that they are not only an Ornament but of real Use in Speaking and Eating : He cleanses the Teeth and will wait on any Gentleman or Lady at their Lodgings, he may be spoke with at his Shop opposite Dr. Clark's at the North-End, where the Gold and Silversmith's Business is carried on in all its Branches.

Paul Revere's Advertisement #2

WHEREAS many Persons are so unfortunate as to lose their fore Teeth by accident, and otherways, to their great Detriment, not only in looks, but speaking both in Public and Private :
☞ This is to inform all such, that they may have them re-placed with false Ones, that looks as well as the Natural, and answers the End of Speaking to all intents, by *P A U L R E V E R E*, Goldsmith's near the head of Dr. *Clark's Wharf, BOSTON.* ---
* * All Persons who have had false Teeth fixt by Mr. *John Baker*, Surgeon-Dentist, and they have got loose (as they will in Time) may have them fastened by the above, who learnt the Method of fixing them from Mr. *Baker*.

THE PLAY: WHERE DO YOU GET THIS STUFF?

Research. We find material in books and other media at the library and other sources and then adapt it for the stage. This play, like many of StoryMakers' plays, are part fact and part fiction. But even the fiction parts are used to illustrate something of importance about a theme or a time period.

For instance, in the story about the Devil in the Barrel, we are dealing with how superstition played a large part in the lives of regular people in the 17th and 18th centuries and how that thinking led to the Salem Witch Trials.

In the story about Lige Butterwick, Lige's toothache is a symbol of the nagging pain the colonists were feeling at the hands of the British. This kind of story is sometimes called an allegory.

We adapted an old folk tale for the story, “Uncle Sam and Yankee Doodle,” to create another kind of allegory which we call a fable. The characters of Sam and Yank are called archetypes. Throughout history fables have been told to children to teach a moral.

The story of Peter Francisco is mostly true, but we have used poetic license to condense events, time and place; and to combine his story with that of Molly Pitcher. It is possible, though, that the woman called Molly Pitcher was involved in one of the battles in which Francisco fought.

THE PLAY: HOW DO YOU DO THAT?

Playwrights, actors and directors use various techniques to make their stories come alive onstage. We call these techniques theatrical conventions. One style of theater that StoryMakers practices is called *story theater* (you can read about it in the section below) which uses a lot of different conventions. One of the first things you notice is that we create objects out of the air, which we call space objects. This is a form of pantomime. Another convention we use is slow motion, which is usually used to convey, well, fast motion or chaos and confusion. We also use a convention call split stage, so that several different things are happening on stage at one time in different places. Another is narration or direct address, which is when a character or actor speaks directly to the audience. Our actors always portray many different characters, which is a convention called doubling. We also do our own sound effects (FX) live and in view of the audience, much as a man named Jack Foley did to make effects in the earliest days of radio. Now a foley artist is a vital part of any film, television or radio performance. And a StoryMakers’ show as well! And lastly, we use a great many costume pieces instead of entire costumes, to let the audience know we are playing different characters. Things happen so quickly we don’t have time to change costumes as often as we change characters.

The Story on Story Theater

So what’s the story on Story Theater? What is it and where did it come from? Story Theater was the idea of a man named Paul Sills whose mother was a famous acting teacher named Viola Spolin. She’s called the mother of improvisation. Improvisation is when actors work without a script and usually take suggestions from the audience and then make up a play or scene right on the spot without using sets, costumes or props. Paul Sills took this idea and developed it into what we call Story Theater. Although what you see on stage has been rehearsed and the actors have used a script, a lot of what they do

comes through playing theater games and improvising on myths, folk tales or just about any good story. The magic of Story Theater happens when the actors use what we call “space objects”. They simply “find” an object in the air and make you see it. When the actors believe that what they are doing is real, and that the things they are using are real, then suddenly, they are. When the actors can “see” the invisible and “touch” the invisible, like magic, it becomes visible and you can see it too. But they have to believe so that you can believe.

AFTER SHOW DISCUSSION:

1. What is fact and what is fiction in the play?
2. How do Seamus’s beliefs about Maggie backfire on him?
3. At the end of the story, why does Lige decide to go get his gun off the wall?
4. Why do the customers complaints make Paul Revere so angry?
5. Other than the humorous line about taxation, what is the real moral of the Yank story?

AFTER SHOW ACTIVITY:

Take an event from history and adapt it for the stage with the conventions used in the play.

Vocabulary: *(in order of appearance in the script)*

Seditious
Revolution
Soda Bread
Gallows
Lobsterbacks
Artillery
Sea Shanty (chanty)
Tory
Town Crier