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Part I: The Play

The Characters

Jack, the narrator
Red Hen
Cow Patty Boy
Surgeon General
Legal Guy

“The Story of Chicken Licken”
Chicken Licken
Ducky Lucky
Goosey Loosey
Foxy Loxy

“The Princess and the Bowling Ball”
Prince
Queen
King
Princess

“The Really Ugly Duckling”
The Ugly Duckling
Cruel Neighbors

“The Other Frog Prince”
Frog
Princess

“Little Red Running Shorts”
Little Red Running Shorts
Wolf

“Jack’s Bean Problem”
Giant

“Cinderumpelstiltskin”
Cinderella
The Stepmother
The Stepsisters
Rumpelstiltskin

“The Stinky Cheese Man”
Little Old Man
Little Old Lady
The Stinky Cheese Man
Cow
Fox

“The Tortoise and the Hair”
Tortoise
Rabbit
Owl

The Story

We all know fairy tales. They’re the stories full of wonder, magic and enchantment that usually have a happy ending: the good guys live happily ever after, and the bad guys get what they deserve (hence the phrase “a fairy tale ending”). The Stinky Cheese Man doesn’t have any of those. Instead, it’s full of fairly stupid tales.

Join Jack, the narrator, and a slew of wacky characters as they tell ridiculous stories including “The Princess and the Bowling Ball,” “Little Red Running Shorts,” “Cinderumpelstiltskin” and, of course, “The Stinky Cheese Man.” But along the way, Jack will have to deal with a couple of chickens who never know when to enter, a few unexpected songs—and a giant who wants nothing more than to get his revenge.
Once upon a time there was a beautiful girl named Cinderella who lived with her wicked stepmother and two ugly stepsisters. These steprelatives were not only wicked and ugly—they also made Cinderella clean the house every day.

One day the local prince announced that he was holding a fabulous ball at his castle. Everyone was invited.

The stepmother and stepsisters got all dressed up to go. But, as usual, they made Cinderella clean the house, so she didn’t have time to get ready. After the stepmother and stepsisters left for the ball, Cinderella sat down and began to cry.

Just then a little man appeared. “Please don’t cry,” he said. “I can help you spin straw into gold.”

“I don’t think that will do me much good,” said Cinderella. “I need a fancy dress, glass slippers, and a coach.”

“Would you like to try to guess my name?” said the clever little man.

Cinderella looked at him. “No. Not really.”

“Come on. Do you think it’s ‘Chester’?”

“If you don’t have a dress, it doesn’t really matter.”

“Oh, just guess a name, any name.”

“I’m not supposed to talk to strangers,” said Cinderella. Then she closed the door and left the little man standing outside screaming, “RUMPELSTILTSKIN! RUMPELSTILTSKIN! RUMPELSTILTSKIN!”

When the stepmother and stepsisters got home from the ball, Cinderella told them about the strange little man. They still made her clean the house. And meaner still, they changed her name to Cinderumpelstiltskin. The end.

“Cinderumpelstiltskin, or The Girl Who Really Blew It”

“Going by the Book: an Excerpt from The Stinky Cheese Man and Other Fairly Stupid Tales

“RUMPELSTILTSKIN! RUMPELSTILTSKIN! RUMPELSTILTSKIN!”

The Stinky Cheese Man and Other Fairly Stupid Tales deconstructs and parodies fairy tales that became popular in the Romantic era that straddled the 18th and 19th centuries. Because of its lack of rigid moral absolutes, its inconsistent narrator, its interactive nature and the way it even sends up the expectations of a physical book, The Stinky Cheese Man is praised as the epitome of postmodern children’s literature.

Here are some of the many awards the book has won:

• The New York Times Best Illustrated Book (1992)
• Caldecott Honor (1993)
• Parents’ Choice Award, Silver Story Books United States (1992)
• ABC Children’s Booksellers Choice Award (1993)
Meet the Playwright

John Glore, SCR’s associate artistic director, is an award-winning playwright whose produced plays include On the Jump, The Company of Heaven, City Sky (scenario for a dance piece), Wind of a Thousand Tales, Folktales Too, Rhubarb Jam, The Day After Evermore and an adaptation of The Night Fairy by Laura Amy Schlitz, which premiered at SCR in May 2013. His adaptation of Madeleine L’Engle’s A Wrinkle in Time debuted at SCR in 2010 and has since moved on to more than a dozen productions nationwide. With the performance trio Culture Clash he has co-authored adaptations of two plays by Aristophanes, The Birds and Peace. His work has been produced at South Coast Repertory, Berkeley Rep, Actors Theatre of Louisville, The Children’s Theatre Company, the Coterie Theatre, the Getty Villa Outdoor Theater and elsewhere. He received a 2000 Playwrights Fellowship from the California Arts Council and has occasionally taught playwriting and related subjects at UCLA and Pomona College.

Meet the Authors

Jon Scieszka (pronounced She-ska; it rhymes with Fresca) was born in Flint, Mich., on Sept. 8, 1954. His dad’s parents, Michael and Anna, came to America from Poland. “Scieszka” is a word in Polish. It means “path.” Jon thought about being a doctor and studied both science and English at Albion College in Albion, Mich., but decided to write instead. In 1980, he earned his MFA in fiction from Columbia University in New York, then painted apartments.

Not knowing what he was getting into, Jon applied for a teaching job at an elementary school called The Day School in New York City. Teaching school, Jon rediscovered how smart kids are, and found them to be the best audience for the weird and funny stories he had always liked to read and write. He took a year off from teaching to write stories for kids. He sent these stories around to many publishers, and got rejected by all of them. He kept painting apartments and writing stories.

Through his wife Jeri, who was working in NY as a magazine art director, he met a funny guy named Lane Smith. Lane was painting illustrations for magazine articles, and working on his first children’s book. Jon gave Lane his story—A Wolf’s Tale. Lane loved it. Lane drew a few illustrations for the story and took it to show many publishers. He got rejected by all of them. Finally, Regina Hayes, an editor at Viking Books, said she thought the story and the illustrations were funny. She said she would publish the book. And she did, in 1989, with the title changed to: The True Story of the 3 Little Pigs!

3 Pigs! has now sold more than three million copies and has been translated into 14 different languages. Over the last 19 years, Jon and Lane have worked together on eight picture books and eight Time Warp Trio books. Lane’s wife Molly Leach has designed all of their picture books.

Jon’s books have won a whole mess of awards, and sold more than 11 million copies all around the world. (Bio adapted from Jon Scieszka Worldwide: http://www.jsworldwide.com/index.html.)

Lane Smith has written and illustrated a bunch of stuff. Most recently Grandpa Green, which was a 2012 Caldecott Honor book, and It’s a Book which was on The New York Times best-seller list for over six months and has been translated into more than 20 languages. His other works include the national bestsellers Madam President and John, Paul, George & Ben. His titles with Jon Scieszka have included the Caldecott Honor winner The Stinky Cheese Man; The True Story of the 3 Little Pigs; Math Curse; and Science Verse. Lane’s other high-profile titles include Hooray for Diffendoofer Day! by Dr. Seuss and Jack Prelutsky; The Very Persistent Gappers of Frip by George Saunders; Big Plans by Bob Shea; and James and the Giant Peach by Roald Dahl. In 1996, Lane served as conceptual designer on the Disney film version of James and the Giant Peach. His books have appeared on The New York Times Best Illustrated Book of the Year list four times.
The Stories of *The Stinky Cheese Man*

*The Stinky Cheese Man* parodies a number of famous children's stories. Many of these stories are fairy tales—fantastic stories that often contain magic—which generation after generation passed down orally before writers like Charles Perrault (aka Mother Goose), the Brothers Grimm and Hans Christian Andersen finally recorded, reimagined and published them during the 17th, 18th and 19th centuries. Fables (namely those of Aesop), which are simple stories that contain a clear moral, also inspired some of *The Stinky Cheese Man*’s tales. While none of the original stories are fairly stupid—some of them are altogether strange! Check out the original stories.

“*The Story of The Little Red Hen*”
This folktale teaches the value of perseverance and a good work ethic. In it, The Little Red Hen finds a grain of wheat, which she hopes to plant in order to make bread. She asks a variety of animals for help throughout the process—planting, growing, harvesting, baking—but all refuse to help. When The Little Red Hen finally finishes the bread, everyone wants to help eat it, but The Little Red Hen enjoys it all by herself.

“*The Story of Chicken Little*”
The story of a chicken who believes the sky is falling when an acorn falls on her head. She decides to warn the king, and a variety of other animals join her along the way. In the end, Chicken Little and her comrades meet a fox, and he lures them back into his den. In some versions, the fox eats them all; in other versions, they escape. Whatever the outcome, the story warns of being too much of a “chicken.”

“*The Princess and the Pea*”
Hans Christian Andersen first published this tale in 1835. It tells the story of a prince who can’t seem to find a suitable princess. One stormy night, a young woman arrives at the castle looking for shelter. She claims to be a princess, so as a test, the Queen places a pea under the 20 mattresses on which the girl is to sleep. In the morning, the girl, who has the delicate skin of a true princess, complains of a sleepless night because of a lump in her bed. The prince, convinced, marries the princess.

“*Goldilocks and the Three Bears*”
In the best-known version of this story, Goldilocks, a young girl, ventures into the woods and finds the home of a family of bears. The bears aren’t home, so Goldilocks goes inside. She tries the bears’ porridge, chairs and bed—always finding Baby Bear’s things a perfect fit for her. When the bears return home, they find Goldilocks asleep in Baby Bear’s bed. Goldilocks awakens, sees the bears, runs from the house and is never seen by the bears again.
“The Ugly Duckling”
Hans Christian Andersen’s 1843 tale tells of a little duckling whose flock ridicules him for being ugly until he finally runs away. After a long and difficult winter, the ugly duckling spies some swans and approaches them, hoping they’ll kill him and put him out of his misery. But then he sees his reflection in the water and realizes he’s grown into the loveliest swan of them all.

“Jack and the Beanstalk”
This folktale tells the story of Jack, a poor lad whose mother sends him to market to sell their cow. Along the way, Jack exchanges the cow for magic beans, from which a giant beanstalk grows. Jack climbs the beanstalk and finds a giant and his wife. The giant’s wife likes Jack and helps him steal a variety of riches from the cruel giant. On Jack’s third and final visit, the giant pursues the lad down the beanstalk. But the clever Jack chops it down, and the giant dies. Jack and his mother, now rich, live happily ever after.

“The Gingerbread Man”
This folktale tells of a little old woman who bakes a gingerbread man who escapes before she can eat him and then he her as he’s running away. As he travels the countryside, he evades each creature trying to eat him. Finally, a fox catches the cookie man—and devours him.

“The Frog Prince”
The Brothers Grimm popularized this folktale about a princess who meets a frog when she loses her gold ball in a pond. The frog promises to bring it to her if she lets him eat off of her plate and sleep on her pillow for three nights. After the third night, the princess awakens to find a prince. The food from her plate and the three nights on her pillow ended the magic spell that made him a frog. The prince and princess marry, and they live happily ever after. In other versions of the tale, only a kiss from the princess can break the spell.
“Little Red Riding Hood”
Little Red Riding Hood, a young girl with a red cloak, travels through the woods with a basket of food for her ill grandmother. Along the way she meets a wolf. Little Red tells the wolf where she is headed and then stops to pick some flowers. The wolf arrives at the grandmother’s house, eats the grandmother and then waits—disguised by the grandmother’s nightgown—for Little Red. In the first published version by French author Charles Perrault, the story ends after the wolf devours Little Red, as well. In subsequent versions, a lumberjack cuts the unharmed Little Red and her grandmother out of the wolf’s stomach.

“Rumpelstiltskin”
First published by the Brothers Grimm in 1812, “Rumpelstiltskin” tells the tale of a miller who lies to the king and says his daughter can spin straw into gold. The king means to test her ability and locks her in a room full of straw. A strange little man visits the distraught woman and spins the straw into gold for her in exchange for her first-born child. Years later, the maiden, now married to the king, has a child. The little man returns to claim his reward and says that he’ll change his mind only if the queen can guess his name. Eventually she learns the man’s name is Rumpelstiltskin, and when she guesses it, Rumpelstiltskin flies into a rage and stamps his feet so hard that he splits in two.

“Cinderella”
“Cinderella” tells the story of a young maiden whose father remarries a woman with two daughters of her own. The stepmother and stepsisters are jealous of the maiden’s beauty and force her to become a maid. They nickname her Cinderella because of how dirty she becomes after cleaning the fireplace. When the kingdom’s prince throws a ball, Cinderella arrives in a beautiful gown given to her by her fairy godmother. No one recognizes her—not even her stepmother and stepsisters. Cinderella leaves the ball at midnight under strict instructions from her fairy godmother. The prince pursues her, but only finds one of her glass slippers. He decides to search the kingdom for...
the beautiful maiden using the shoe, but it fits no one. But when Cinderella tries on the glass slipper, it fits. Cinderella and the prince marry and live happily ever after.

“The Tortoise and the Hare”
In this fable written by ancient Greek storyteller Aesop, the hare, known for his speed, insults the slow-moving tortoise. The tortoise challenges the hare to a race, and the hare accepts. During the race, the hare stops for a short nap since he’s so far ahead of the tortoise. But when he awakens, he sees the tortoise cross the finish line and win the race. The fable teaches that the “slow and steady win the race.”

“In Harrison Weir’s 1867 illustration of Aesop’s fable, the hare sleeps as the tortoise keeps walking

“The Boy Who Cried Wolf”
“The Boy Who Cried Wolf” is one of Aesop’s most famous fables. In it, a young shepherd sounds the alarm on multiple occasions to alert his fellow villagers that a wolf is attacking his flock. Each time, the villagers discover the boy is lying, and eventually they no longer trust him. So when a wolf really does attack the flock, no one from the village comes to help the shepherd; they believe he’s merely “crying wolf.”

Eleanor Abbott’s 1920 illustration of Cinderella

Francis Barlow’s 1687 illustration of “The Boy who Cried Wolf”
Costume designer Ann Closs-Farley has a big job—creating the look for more than 20 costumes for *The Stinky Cheese Man*, many of which are animals or other fairy tale creatures. Despite her busy schedule, she took a few moments to answer some questions about her process and what she likes best about the job.

**What's your favorite part of designing costumes?**
I love collaborating with the director and the actors on character development. I find the process of creating the character’s story through clothes to be fun. It is always fascinating to combine your thoughts and experiences into a visual translation for an audience.

**How do you come up with your designs?**
There are many ways I do this, but my favorite way is keeping up with current fashion, revisiting great art and animation and people-watching at crowded locations. Sometimes, if I work too hard at trying to design something unusual, it comes out unsurprising. So when I feel this way, I’ll look up what exhibits are in town at our many California museums or go to a local fashion show or art fair to be inspired.

In *The Stinky Cheese Man*, seven actors play more than 30 characters. How do you make costumes that the actors can get in and out of with enough time to get back on stage?

It’s called quick-rigging. The use of velcro, snaps and fast zippers help an actor get in and out of costumes more easily. Or sometimes I’ll use a base costume and switch a few pieces here and there for a new look. Dressers backstage also help to speed up the process.

**Do the designs ever change throughout the process?**
All the time. A designer’s job is to make the best choice for the character. Sometimes a design ends up on stage and doesn’t play as you intended—but then you actually find what’s right for the character or actor right in the moment. I am in the business of designing for a live human being who performs in my art. I have to be willing to explore my design until it is functionally finished. What works on the page sometimes doesn’t work on stage.

If you were to write your own fairy tale in the style of *The Stinky Cheese Man*, what would it be called?

“The Sob Story of the Missing Pajama Pant.” A very sad tale about a princess’ journey to find her favorite pajama pants that were donated to a very lucky thrift store by an evil queen.

Costume designer Ann Closs-Farley’s concept drawings for Cinderum-pelsiltskin and the Cow (look closely, and you’ll see that the cow costume uses two people!).
Part II: Classroom Activities

Before the Show

1. Ask the students about their favorite fairy tales. What was the main character’s goal and what obstacles did they overcome? What did you like most about the story and why? Did it teach you any lessons?

2. *The Stinky Cheese Man*’s stories are a new spin on many different folktales, including fairy tales and fables. Talk to the students about folk literature and oral stories. Discuss the differences between a fairy tale, a fable, a myth, a legend and a tall tale.

3. Help the students research some of the writers who recorded the famous fairy tales and fables featured in *The Stinky Cheese Man*, including Charles Perrault (“Mother Goose”), The Brothers Grimm and Hans Christian Andersen.

4. Ask the students which story from *The Stinky Cheese Man* they’re most excited to see come alive on stage.

Activities

1. Assign one of the original fairy tales parodied in *The Stinky Cheese Man* book to each of your students. Have the students report on the original story, and then compare it to the parody version. If the stories aren’t available in the library, most can be found easily online.

2. Read another book by Jon Scieszka and Lane Smith (*The True Story of the Three Little Pigs, Math Curse*) and ask the students how it’s similar to *The Stinky Cheese Man*. How are they different?

3. Discuss the use of illustrations in fairy tales, including Lane Smith’s distinctive style. Have the students illustrate a cover for their favorite fairy tale.

4. Have the students create their own take on fairy tales. Have them come up with a few silly titles first, and then have them pick their favorite one and write the story or tell it aloud.
Words, Words, Words!

Have the students match these vocabulary words with the correct definition and then listen for them during the performance.

1. Porridge  a. Courage and determination
2. Prejudiced  b. Not permitted or allowed
3. Frantic  c. A soft, thick food made from boiling grains
4. Fowl  d. To think unfairly that a group of people or things are the same based upon certain similarities.
5. Stereotype  e. Having a dislike for a person or a group of people based on assumptions
6. Lackey  f. To talk nonstop in a monotonous tone
7. Visage  g. One who pretends to be something they are not
8. Homely  h. A face
9. Bowels  i. An organ in the body that helps to digest food; also used to describe the deep, inner parts of something
10. Misbegotten  j. Physically repulsive
11. Vile  k. A bird; usually one that is raised for food
12. Quirky  l. The jaw and cheeks of an animal or human
13. Pluck  m. A big, clumsy person
14. Quack  n. A spicy or salty taste, as opposed to a sweet taste
15. Savory  o. Not attractive
16. Jowls  p. Deformed; badly planned
17. Drone  q. Displaying unusual habits or behaviors, often in a charming way
18. Lug  r. Showing fear and worry
19. Bowels  s. A servant


Word Scramble

Try to unscramble the vocabulary words below!

1. Sebwol ____________
2. Gesavi ____________
3. Noerd ____________
4. Ropegird ____________
5. Jedurciped ____________
6. Tonveerb ____________
7. Ryukqi ____________
8. Vosyar ____________
9. Moyhel ____________
10. Rifcant ____________

After the Show

DISCUSSION ABOUT THE THEATRE

Hold a class discussion when you return from the performance and ask students the following questions about their experience at SCR.

1. What was the first thing you noticed when you walked into the theatre? What did the stage look like?

2. What did the set look like? How was it used throughout the play? Did it change or move? Was there any space other than the stage where the action of the play took place?

3. How did the lights set the mood of the play? How did they change throughout?

4. What did you think about the costumes? How did the actors use them to establish their different characters? Which costume was your favorite?

5. How did the songs add to the performance?

6. Ask the students what they thought of the actors’ performances. Discuss the different ways in which the actors created their many characters. What did they do with their voices? What did they do with their physicality? Which performance was your favorite and why?

7. How was the play different from what you thought it would be?

8. How is being at the theatre different from being at the movies?

DISCUSSION ABOUT THE PLAY

Now turn the discussion to the content of The Stinky Cheese Man.

1. Talk to the students about adapting a book for the stage. How did the play differ from the book? How were the stories different? How did watching actors perform the characters live on stage change what you thought of the stories? Were there any characters in the play that aren’t in the book?

2. What story did you like best and why? Was your favorite story on the stage the same as your favorite story in the book?

3. What other fairy tales would you like to have seen poked fun at in The Stinky Cheese Man?

4. Did you like having Jack speak directly to you as audience member? How did that change the storytelling for you? Did it feel like you, the audience, were involved in the story?

Activities

1. Have the students illustrate their favorite scene in The Stinky Cheese Man from memory.

2. All the songs in The Stinky Cheese Man were set to familiar melodies. Have the students write an additional song for the show set to their favorite tune.

3. The Stinky Cheese Man is made out of cheese, bacon and olives. What other ingredients could you make a tiny man out of? Have the students write their own creative recipes.

4. Choose a fairy tale not featured in The Stinky Cheese Man and read it as a class. Have the students then collaborate on a humorous theatrical adaptation in the style of The Stinky Cheese Man. Maybe there’s a narrator who tries to keep things on track—and don’t be afraid to have characters from other fairy tales interrupt the action!

LETTERS OF THANKS

Write letters of thanks to SCR describing the most memorable aspects of attending a performance of The Stinky Cheese Man and what they enjoyed most about their visit to SCR.

South Coast Repertory
Attn: TYA
PO Box 2197
Costa Mesa, CA 92628-2197
Part III: At The Theatre

Welcome to the Argyros

The 336-seat Julianne Argyros Stage opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy, with no seat more than 39 feet from the stage.

Theatre Etiquette

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will feel that behind the curtain lies the secret of that new world which is about to come to life before your eyes. Sometimes it’s so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you’re all in the same room. They can SEE you, HEAR you, and FEEL you, just as you can SEE, HEAR, and FEEL them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

Student Tips for Theatre Trips

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen carefully to the SCR staff member who will board your bus with last-minute tips.
- Take your seat in the theatre before going to the bathroom or getting a drink of water.
- Make yourself comfortable while keeping movement to a minimum.

- Please do not stand up, walk around, or put your feet on the seat in front of you.
- Absolutely no chewing gum, eating or drinking in the building.
- No backpacks, cameras, or electronic devices are permitted in the theatre.
- Feel free to talk quietly in your seats before the show.
- Show your appreciation by clapping for the actors at the end of the play.
- After the lights come back up, wait for the ushers to escort your group out of the theatre.

Programs

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. Patrons at weekend public performances receive their programs from the ushers upon entering the theatre. At the conclusion of each weekday matinee, teachers will be given programs for their students which can be distributed back in the classroom. In addition to the customary information about the play and the players, the program contains features and activities that students will have fun working on after the show, either in class or at home on their own.
Basic Theatre Vocabulary

**Acting** The process by which an individual interprets and performs the role of an imagined character.

**Action** The core of a theatre piece; the sense of forward movement created by the sequence of events and the physical and psychological motivations of characters.

**Ad-Lib** To improvise stage business or dialogue; to make it up as you go along.

**Apron** The area of the stage that extends toward the audience, in front of the main curtain.

**Backstage** The space behind the acting area, unseen by the audience.

**Balcony** An upper floor of seats projecting out over the main seating area of a theatre.

**Blocking** The movement and stage business, designed by the director and performed by the actors.

**Boxes** Seats separated from the main seating area located on the upper level near the stage.

**Box Office** A windowed space at the front of the theatre building where tickets are sold.

**Business** Any action performed on stage.

**Character** The role played by an actor as she or he assumes another’s identity.

**Choreography** The art of creating and arranging dances onstage.

**Conflict** The problem or incident that creates the action and is resolved by the end of the play.

**Costume** The carefully selected or specially designed clothing worn by the actors.

**Cross** The actor’s movement from one stage location to another.

**Cue** The last words or action of an actor immediately preceding the lines or business of another actor.

**Dialogue** The stage conversation between characters.

**Diction** The clarity with which words are pronounced.

**Director** The person who oversees the entire process of staging a theatrical production.

**Downstage** The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower (“down”) part closest to the audience, and the higher (“up”) part further away.

**Ensemble** A cast of actors working together effectively to present a theatrical performance.

**Flats** Canvas or wood-covered frames that are used for the walls of a stage setting.

**Green Room** A room near the stage where actors await entrance cues and receive guests. The room’s name comes from Elizabethan times, when actors waited on a real “green” (or patch of grass).

**Improvisation** The spontaneous use of movement and speech, made up by an actor to create a character.

**Lobby** The public waiting area outside the theatre space.

**Mezzanine** Lower level seating area beneath the balcony overhang.
**Monologue** A solo speech during which the character reveals personal thoughts.

**Narrator** A character who tells the story of the play directly to the audience.

**Orchestra** Lower-level seating area immediately in front of the stage.

**“Places”** Direction given by the Stage Manager for actors to be in position before each act begins.

**Plot** The “what happens” in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

**Project** To speak loudly so the entire audience can hear you.

**Props** All the stage furnishings, including furniture, that are physically used by the actors.

**Proscenium Stage** A traditional theatre with the audience seated in front of a proscenium arch framing the stage. SCR’s Julianne Argyros Stage is a proscenium stage.

**Run** Length of time the play will be presented (i.e., two weeks, two months, two years).

**Script** The text of the play, including dialogue and stage directions, all written by the playwright.

**Set** All of the scenery that makes up the physical environment of the world of the play.

**Stagecraft** The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, props and recorded sound and music.

**Stage Left** That part of the stage to the actor’s left when the actor faces the audience.

**Stage Manager** The person who supervises the physical production of a play and who is in charge of the stage during the performance.

**Stage Right** That part of the stage to the actor’s right when the actor faces the audience.

**Strike** Dismantling the set, costumes and props at the end of the run of a show.

**Theme** The central thought, idea, or significance of the action of a play.

**Upstage** The area of the stage farthest way from the audience and nearest to the back wall.
PART IV: Resources

Other books by Jon Scieszka and Lane Smith

The True Story of the Three Little Pigs
Math Curse
Squids Will Be Squids
Baloney, Henry P.
Science Verse
Seen Art
Cowboy & Octopus

The Time Warp Trio series:
Knights of the Kitchen Table
The Not-So-Jolly Roger
The Good, The Bad, and The Goofy
Your Mother Was a Neanderthal
2095
Tut, Tut
Summer Reading is Killing Me!
It’s All Greek to Me!

For More About the Authors

Jon Scieszka’s website: http://www.jsworldwide.com/
Lane Smith’s website: http://www.lanesmithbooks.com/LaneSmithBooks/Lane_Smith_Books.html

More about Jon Scieszka’s Fractured Fairy Tales from Scholastic:
http://teacher.scholastic.com/writewit/mff/fractured_fairy.htm

For More About Fairy Tales

A Scholastic guide to teaching fairy tales: http://teacher.scholastic.com/writewit/mff/tguide/teaching_1.htm

The fairy tales of the Brothers Grimm: http://germanstories.vcu.edu/grimm/grimm_menu.html

The Hans Christian Andersen Center: http://www.andersen.sdu.dk/index_e.html

Charles Perrault’s Mother Goose Tales: http://www.pitt.edu/~dash/perrault.html

Other Study Guides for The Stinky Cheese Man and Other Fairly Stupid Tales

Oregon Children’s Theatre Study Guide of The Stinky Cheese Man: