



THE OLD GLOBE



Dr. Seuss' How the Grinch Stole Christmas!

Study Guide

Prepared by The Old Globe Education Department
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Welcome to The Old Globe's
Production of
*Dr. Seuss' How the Grinch Stole
Christmas!*



We are delighted that you are joining us for this wonderful play. We hope that you enjoy the show. The Old Globe's Education Department is committed to supporting educators in their work. This Study Guide is designed to give teachers ideas that can enhance the experience and provide opportunities for extended learning. Educators can use the days leading up to the trip to prepare their students in many ways. Here are some tips to help make this a fantastic event and one your students will remember for years to come.

Plan the trip

- If you're not planning on having lunch in the park after the show, you might want to consider bringing some kind of snack for the children. Even a small snack before the show can help control those growling tummies and help the children relax for the whole morning.

- If you do bring lunches, the Theatre staff will show you where to store them during the show. Audience members are not permitted to bring food into the theatre. After the show, the lunches will be right where you left them and you and your students can enjoy them anywhere you like in Balboa Park. Sorry, we cannot refrigerate your lunches and they will be stored in our outdoor theatre. Please put all of the lunches in a few large bags or boxes rather than having the children carry them separately. This will make storage simpler and will better protect their lunches.
- Remind students that they may not have food or beverages in the theatre. This includes candy. Those treats are best left for consumption out on the plaza after the show.
- Be sure to have your students use the rest rooms before they go into the theatre. The show is not long (about 90 minutes) but sometimes that's just too long for some young children to wait if they haven't remembered to go to the bathroom ahead of time. It is very distracting to the cast and to audience members for people to leave their seats during the show and the house manager may not be able to allow you to return to your seats once you've walked out so please try to avoid this situation by planning ahead.
- Please be aware that there are a few times that the Grinch interacts with the audience and it can be a bit intimidating to some children (especially before his heart grows three sizes...). You may want to seat your more timid students toward the middle of a row rather than on the aisle if you think they might be upset by close contact with the Grinch.
- Remind your students that the actors on stage are live (this is not a movie) and that they can see and hear the audience. Laughter, applause, etc. are appreciated by the cast but talking and making noise are not. A live production is a partnership between the actors and the audience. The actors do their part by giving the best performance they possibly can. The audience does its part by watching and listening attentively and avoiding distracting the actors and other audience members during the show. The applause at the end is the audience's way of saying "thank you" to the actors for their hard work. (*VAPA Standard 3.3, History of Theatre, Describe the roles and responsibilities of audience and actor*)

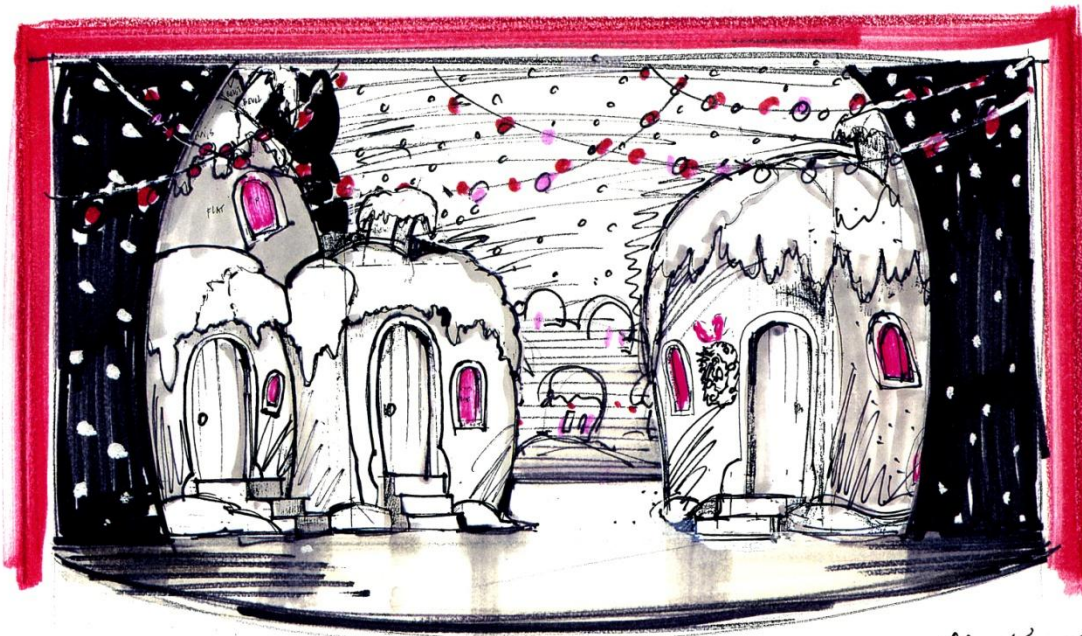
Prepare beforehand and follow-up in class

In the days before the trip, the teacher can prepare the students by doing some of the following activities that will help students to understand something about the play, the production, the story and its themes. Try some of these activities, especially those that will enhance something that you are already teaching.

After the trip, use the excitement of the experience to extend the learning. Children will be eager to perform and to express themselves after seeing the show. You can use their enthusiasm to try out new ideas and to reinforce lessons in all content areas. Please share your ideas with us for future Study Guides.

Learning about Theatre

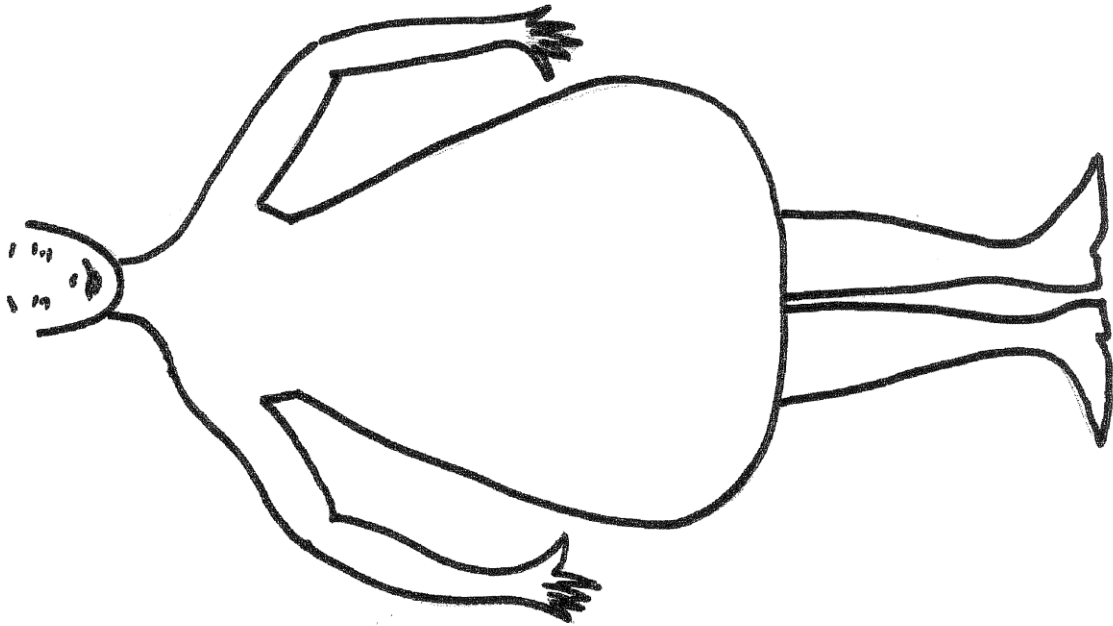
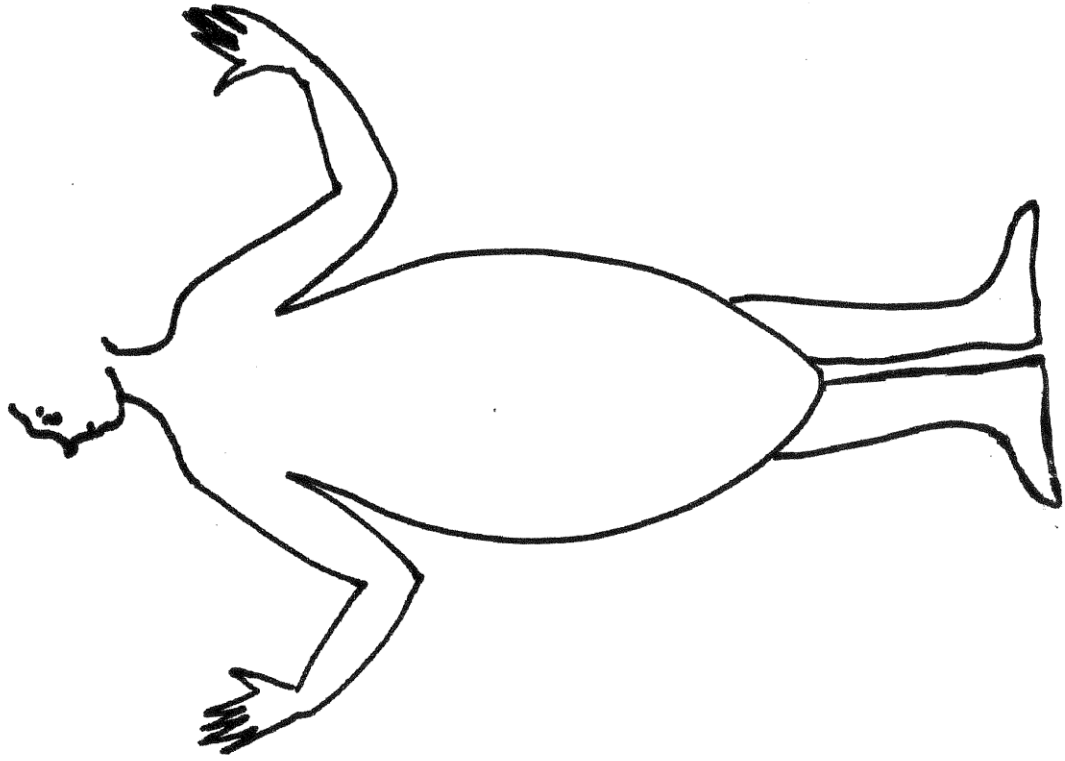
- Design/create a set model for a familiar story. Read the story and think about the place in which it takes place. Remember that the audience only sees the set from the front so students should imagine their picture being inside a picture frame (the proscenium). (*VAPA Standard 2.0, Creating, Performing, and Participating in Theatre. VAPA Standard 3.2, History of Theatre, Identify theatrical conventions, such as props, costumes, masks, and sets*).



③ Who Wants to Be a Millionaire

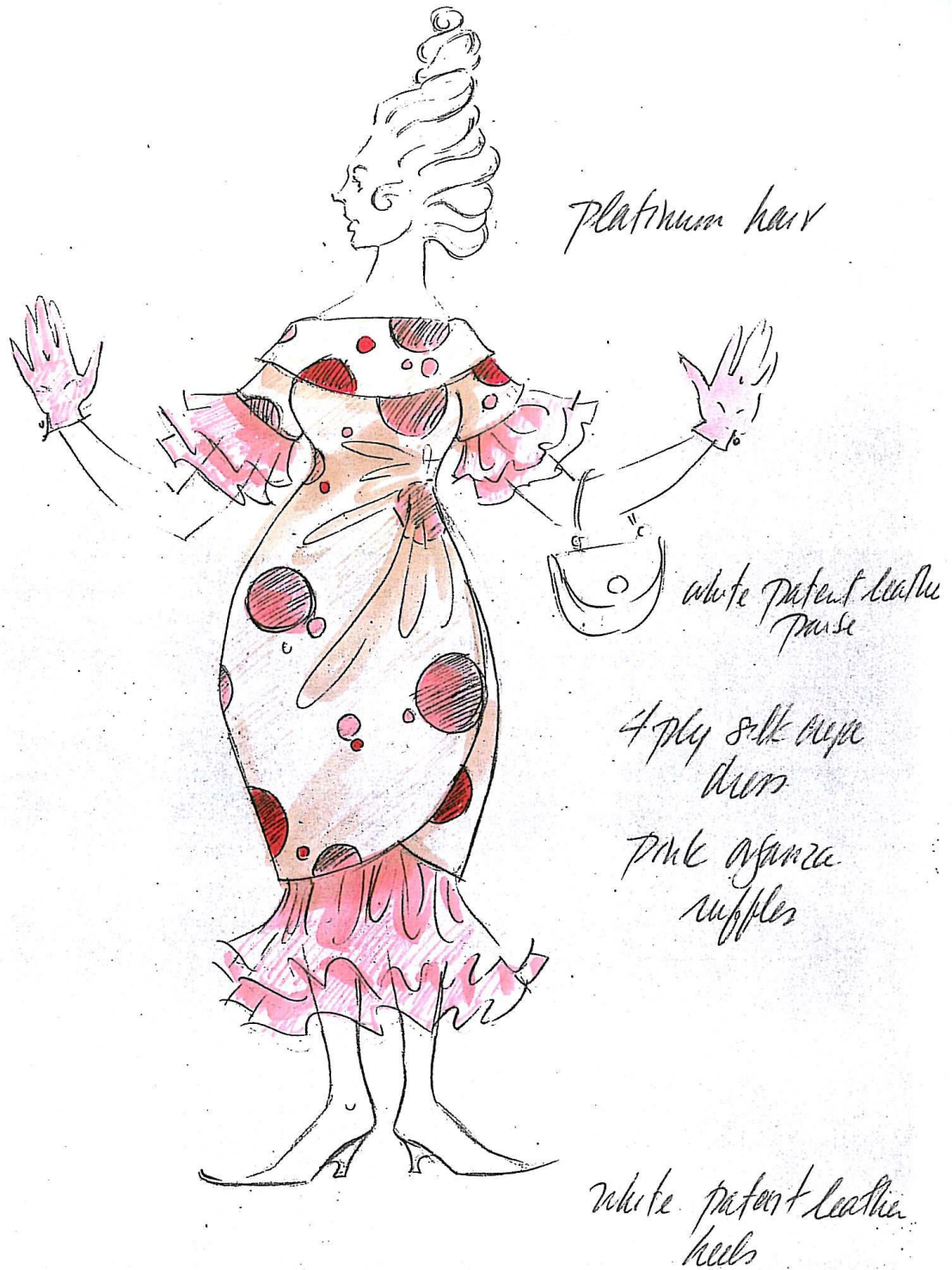
Here's a picture of one of the original drawings for The Old Globe's set by designer John Lee Beatty.

- Have students create a small model (shoebox size is great) using a backdrop and other scenic elements such as furniture, trees, etc. (*VAPA Standard 2.0, Creating, Performing, and Participating in Theatre. VAPA Standard 3.2, History of Theatre, Identify theatrical conventions, such as props, costumes, masks, and sets*).
- Design costumes for a familiar story. Have students draw simple characters and the clothing they think would be appropriate to each character. Consider color, texture, hair, hats, shoes, etc. (*VAPA Standard 2.0, Creating, Performing, and Participating in Theatre. VAPA Standard 3.2, History of Theatre, Identify theatrical conventions, such as props, costumes, masks, and sets*)
- Design a Who costume using the blank "Who" drawings on the next page. Just as Dr. Seuss created his drawings with only black, red and pink, the Globe's designer, Robert Morgan, did the same when designing the costumes for the show. Have students try creating a costume using only three colors. Refer to the cover picture of this Study Guide to see The Old Globe's costumes. (*VAPA Standard 2.0, Creating, Performing, and Participating in Theatre. VAPA Standard 3.2, History of Theatre, Identify theatrical conventions, such as props, costumes, masks, and sets*)





A Who costume rendering by designer, Robert Morgan. Note the designer's notes and fabric swatches which aid the costume department in bringing the drawings to life.



A Who costume rendering by designer, Robert Morgan. Note the unusual shape of the Who characters. In The Old Globe's production, the actors wear specially built "pods" which are made out of foam. These pods create the distinctive Who body shape. The costumes are made to fit over the pods.

- The production has lots of music and dance. Pick another story and create a song or dance for a part of that story. Why did you choose that particular part of the story for song or dance? Or create a song or dance for The Grinch and then compare your creation to those in the actual production. (*VAPA Standard 2.2, Development of Theatrical Skills, Dramatize or improvise familiar simple stories from classroom literature or life experiences, incorporating plot and using tableau or a pantomime*)
- Block a scene from the story. Blocking is the movement of the actors from place to place on stage. You can teach stage directions by having your students block a scene from a familiar story. Here is a diagram of a stage with each area shown as Stage Right (SR), Stage Left (SL), Upstage (US), Downstage (DS), and Center Stage (CS). Stage left and stage right are the *actors' left* and right as they face the audience. Upstage is the area furthest from the audience and Downstage is the area closest to the audience. This designation goes back to the days when stages were "raked" (sloped, with the lowest part near the audience and the highest part at the back of the stage). Upstage was literally, up, because it was uphill! (*VAPA Standard 1.1, Development of the Vocabulary of Theatre, Use the vocabulary of the theatre. Also VAPA Standard 2.2 Dramatize or improvise familiar simple stories...*)

UR Upstage Right	UC Up Center	UL Upstage Left
CR Center Right	C Center	CL Center Left
DR Downstage Right	DC Down Center	DL Downstage Left

AUDIENCE

- Discuss the various people involved in the production. Use the program to find out how many people were involved and what they do. (*VAPA Standard 5.0, Connecting and Applying What is Learned in Theatre... to Other Art Forms and Subject Areas and to Careers ... learn about careers in and related to theatre. And VAPA Standard 1.1, Use the vocabulary of the theatre*)
- Read the book and identify the Beginning, Middle and End of the story. Talk about what is happening in each part of the story and discuss the characters, place, etc. Divide into groups and have students create a tableau (frozen moment or scene) of each segment of the story. Have students perform their tableaux and point out the various elements of their work that make it effective such as varied heights/levels, interesting groupings, well-defined characterizations, expressive physicalization and facial expression. (*VAPA Standard 5.2, Careers and Career Related Skills, Demonstrate the ability to work cooperatively in presenting a tableau, an improvisation, or a pantomime. VAPA Standard 1.1, Development of the Vocabulary of Theatre, Use the vocabulary of the theatre, such as play, plot, improvisation, pantomime... VAPA Standard 2.1, Development of Theatrical Skills, Demonstrate skills in pantomime, tableau, and improvisation. Language Arts Content Standard, Literary Response and Analysis, 3.1 Identify and describe the elements of plot, setting, and character(s) in a story, as well as the story's beginning, middle, and ending.*)
- Write a review of the production detailing the set, costumes, lighting, sound, direction, acting, singing, dancing, etc. What was your emotional response to the play? Would you recommend the play to someone else? Why or why not? (*VAPA Standard 4.1, Responding to, Analyzing, and Critiquing theatrical Experiences, Describe what was liked about a theatrical work or a story. VAPA Standard 4.2, Derivation of Meaning from Works of Theatre, Identify and discuss emotional reactions to a theatrical experience*)

Send the reviews to: Education Department, The Old Globe, P.O. Box 122171, San Diego CA 92112-2171

Themes in the story

- Dr. Seuss wrote *How the Grinch Stole Christmas* to point out how the media and marketing had created a holiday focused on over-consumption. Analyze how the media has changed holidays and how they are celebrated (*VAPA Standard 3.1, Role and Cultural Significance of Theatre, Identify the cultural and geographic origins of stories*)
- Analyze how our shopping habits are steered by the media. Look at some advertisements from newspapers and magazines. Have students note the various methods advertisers use to make us want their products. Discuss the difference between need and want. (*VAPA Standard 3.1, Role and Cultural Significance of Theatre, Identify the cultural and geographic origins of stories*)
- Discuss the message or moral of the story. (*VAPA Standard 4.2, Derivation of Meaning from Works of Theatre, Identify and discuss emotional reactions to a theatrical experience. History-Social Science Content Standard 1.1, Students describe the rights and individual responsibilities of citizenship. Understand the elements of fair play and good sportsmanship, respect for the rights and opinions of others, and respect for rules by which we live, including the meaning of the "Golden Rule."*)
- In the play, Old Max asks, "I hated to watch the Grinch swagger and strut, but what could I do? I was just a young mutt." What *could* Max have done? Discuss how even young children can take control of how they respond to the way other people act. Discuss bullying and how bystanders passively participate by not interceding. (*VAPA Standard 4.2, Derivation of Meaning from Works of Theatre, Identify and discuss emotional reactions to a theatrical experience. VAPA Standard 1.2, Comprehension and Analysis of the Elements of Theatre, Observe and describe the traits of a character*)
- In the play, the Grinch asks, "What is a Who?" and then defines it himself: "Is a Who whoever...can be of...good cheer? It couldn't be, could it? Could it really be true? Could I be a - maybe - Am I a Who too?" What is a Who and are we, or can we be, Whos? (*VAPA Standard 1.2, Comprehension and Analysis of the Elements of Theatre, Observe and describe the traits of a character*)
- In the play, Cindy Lou has an important role in the outcome of the story. What does she do that helps to change the Grinch? (*VAPA Standard 1.2, Comprehension and Analysis of the Elements of Theatre, Observe and describe the traits of a character*)
- The Grinch has a serious character flaw, experiences a crisis, and then changes for the better. Describe the Grinch's character flaw at the beginning of the story. What crisis changes him? How did he change? (*VAPA Standard 1.2, Comprehension and Analysis of the Elements of Theatre, Observe and describe the traits of a character*)

Relating to the story

- What holiday rituals do you and your families follow? Why do you do these things? Draw a picture or write a story about your family at your favorite holiday. (*History, Social Science Content Standard, 1.5, Compare the beliefs, customs, ceremonies, traditions, and social practices of the varied cultures, drawing from folklore*)
- Plan a holiday feast. Using grocery store ads, calculate the amounts you'll need to buy and what it will cost for the feast. (*Algebra and Functions Standard 1.1 Write and solve number sentences from problem situations that express relationships involving addition and subtraction and 1.3 Create problem situations that might lead to given number sentences involving addition and subtraction..*)

Dr. Seuss

- Research Theodore Geisel and create a timeline of his books. What was happening in history at the time of these books? How was Geisel inspired by current events to create his stories? What social issues did he tackle in his plots? Chart the stories and their messages. (*Language Arts Content Standard, Literary Response and Analysis, 3.2 Describe the roles of authors and illustrators and their contributions to print materials*)

Adapting a story

- The play and the book, the movie and the cartoon are all different. Compare and contrast the three versions of the story. Create a Venn diagram to make comparisons. Compare and contrast the characters found in the play and the book. (*VAPA Standard 1.2, Comprehension and Analysis of the Elements of Theatre, Observe and describe the traits of a character. Language Arts Content Standard, Literary Response and Analysis, 3.2 Describe the roles of authors and illustrators and their contributions to print materials*)



- In the book, Dr. Seuss used only a few colors to create his drawings. Illustrate a story using only black, pink, and red. (or any two colors plus black). How does this limit you? How does it free you? (*VAPA Visual Art Standard 1.3, Analyze Art Elements and Principles of Design. Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture. 4.1 Aesthetic Valuing, Derive Meaning, Discuss works of art created in the classroom, focusing on selected elements of art (e.g., shape/form, texture, line, color.)*)

Classroom Activity – READERS THEATRE

A fun way to experience HOW THE GRINCH STOLE CHRISTMAS in the classroom is through an activity called “Readers Theatre.” Converting a story into Readers’ Theatre format is very simple. Whether it is a student-written original tale or a story chosen by the teacher to support and enhance the curriculum and utilize the Language Arts and Visual and Performing Arts standards, the process is the same:

- 1- **SELECT-** Choose a story (in this case, HOW THE GRINCH STOLE CHRISTMAS)
- 2- **ADAPT-** Convert to Readers Theatre format: Using the complete text of the story type it out with the character name on the left side of the page and the words the character says immediately following (see example on pages 11-12 of this Study Guide). Because this story is in verse you will need to include things like, “he said” or “he grinned” so that the rhyme scheme is preserved in your reading. This is why it works best to include a narrator when this story is performed. Other books can be adapted to omit those reported speech elements of the story.
- 3- **COPY -** Make sufficient copies to cover all roles
- 4- **CAST-** Select students who will read roles. Students can even “audition” for their roles. When casting, tell the students that you will be considering the following important acting skills:
 - Speaks clearly and distinctly
 - Speaks loud enough to be heard from a distance (without shouting)
 - Speaks expressively (in a way that emotions can be understood even without being able to see the person’s face)
 - Uses facial expressions and physicalization to show the characteristics of the role
- 5- **WARM UP-** Do **breathing and vocal projection exercises** with the students (described below)
- 6- **REHEARSE-** Direct the students as they read the story several times through. Coach students on making interesting vocal and facial choices that help to express the characters’ personalities and emotions. Even narrators have a personality so encourage fun vocal choices for all performers.
- 7- **READING-** Have students (as cast) read the story aloud to the class

BREATHING/VOCAL PLACEMENT AND PROJECTION EXERCISES

- 1- **BELLY-BREATHING** – Standing up, place hands on stomach, breathe deeply “into belly,” and then exhale slowly. Do not raise shoulders, do not strain neck. Keep throat muscles relaxed.
- 2- **SILENT “HA-HA’S”** – Take deep breath (again, into belly; shoulders and neck relaxed, throat open as in a YAWN), place hands on stomach, then release in short, voiceless breaths whispering “ha-ha-ha” until lungs are empty.
- 3- **VOICED “HA-HA’S”** – Take deep breath (again, into belly; shoulders and neck relaxed, throat open as in a YAWN), place hands on stomach, then release in short, breaths saying out loud “ha-ha-ha” until lungs are empty.
- 4- **EXTENDED “HOMM”** – Take deep breath, lifting arms to both sides like a bird spreading wings, then slowly release breath as arms drop slowly until hands meet at hip level, voicing an extended “HO” and saving the “MM” until the last bit of breath. Again, no shoulder or head movement, open “yawn” throat.
- 5- **WALL-TOSS “HELLO”** – Students stand at one end of the classroom facing the most distant wall, take a deep breath, and “throw their voice” to the opposite wall, using one arm making an imaginary ball-toss so that they visualize their voice actually traveling with the imaginary ball. **Variation:** Have students “toss their voice” to the center of the room, then to the far wall, then to the level of a person standing directly in front of them. Help make them aware of the need for volume adjustments to reach an audience.
- 6- **FOUR-CORNER ‘HELLO’** – Place one student in each corner of the classroom and have them breathe deeply and speak the word “hello” as a ball being tossed to the student in the opposite corner, and back again. Repeat corner to corner in an “X formation” as if they were playing ping-pong with their “hello” being the ball.
- 7- **BALL-TOSS “HELLO”** – Students stand in a circle, and toss the word “hello” to someone else, that person repeats, and so on. This is to be done rapidly, and keep them aware at all times of how far that voice is “traveling.” Did the “hello” reach the other student? Of did it fall flat in the center of the circle?

CHARACTERIZATION EXERCISES

1. **Walk like a...** - Let students know that they’ll be moving around the room so they’ll need to be aware of the furniture and objects and other people in the room and must not touch or bump into any of them. Once the ground rules are set, tell the children that they’ll be “acting” like several different characters and will change characters at your command. They will also walk around in a “neutral” or “normal” way when you call the “neutral” command and will freeze like a statue at your cue (“Neutral” and “Statue” are good ways to regain control if the students get too excited). Students walk around the room in a “neutral” manner. Now call out, “walk like a dog.” Then, “neutral.” Then, “the Grinch.” “Cindy Lou” “A Who” “Grandpa Who” “Freeze” “Neutral”
2. **Show it on your face** – Seated at their desks, have children show various emotions with just their faces. Call out each emotion and let the children make various faces. Next tell them that sometimes you can be happy and you can also be ecstatic. Give the emotions a number range with 1 being “slightly” (happy, sad, etc.), 2 = very, 3 = extremely. Then call out an emotion and give a number to go with it to help the children to show a wider range of expression.
3. **How do you say that?** – Give students one line of text to memorize. Ask each student to say the line as if they are feeling a certain emotion. Use a simple line like: “I’m going to the store later.” Try saying it as if you are tired, angry, excited, bored, thrilled, sleepy, silly, sad, scared, etc.

Sample Readers Theatre adaptation

Narrator #1: All the windows were dark.

Narrator #2: Quiet snow filled the air.

Narrator #3: All the *Whos* were all dreaming sweet dreams without care.

Narrator #4: When he came to the first little house on the square,

Grinch: This is stop number one,

Narrator #4: ...the old Grinchy Claus hissed, and he climbed to the roof, empty bags in his fist.

Narrator #1: Then he slid down the chimney -

Narrator #2: ...a rather tight pinch. -

Narrator #1: ...but if Santa could do it, then so could the Grinch.

Narrator #3: He got stuck only once, for a moment or two.

Narrator # 4: Then he stuck his head out of the fireplace flue where the little *Who* stockings all hung in a row.

Grinch: These stockings...

Narrator #1: ...he grinned...

Grinch: ...are the *first* thing to go!

Narrator #2: ...then he slithered and slunk, with a smile most unpleasant, around the whole room, and he took every present!

Narrator #3: Pop guns!

Narrator #4: And bicycles!

Narrator #1: Roller skates!

Narrator #2: Drums!

Narrators # 3 and #4: Checkerboards!

Narrators #1 and #2: Tricycles!

Narrators #1, #2, #3 and #4: Popcorn!

Grinch: And plums!

Narrator #2: ...and he stuffed them in bags.

Narrator #3: Then the Grinch, very nimbly, stuffed all the bags, one by one...

Narrators #1, #2, #3 and #4: ...up the chimbley!

Narrator #1: Then he slunk to the icebox.

Narrator #2: He took the *Whos'* feast!

Narrators #3 and #4: He took the *Who*-pudding!

Narrators #1 and #2: He took the roast beast!

Narrator #3: He cleaned out that icebox as quick as a flash.

Narrator #4: Why, that Grinch even took their last can of *Who*-hash!

Narrator #1: Then he stuffed all the food up the chimney with glee...

Grinch: And NOW!...

Narrator #1: ...grinned the Grinch,

Grinch: ...I will stuff up the tree!

Narrator #1: ...and the Grinch grabbed the tree, and he started to shove when he heard a small sound like the coo of a dove.

Narrator #2: He turned around fast, and he saw a small *Who!*

Narrator #3: Little Cindy-Lou *Who*, who was not more than two.

Narrator #4: The Grinch had been caught by this tiny *Who* daughter who'd got out of bed for a cup of cold water.

Narrator #1: She stared at the Grinch and said,

Cindy-Lou: Santy Claus, why, *why* are you taking our Christmas tree? WHY?

Narrator #2: But you know, that old Grinch was so smart and so slick, he thought up a lie, and he thought it up quick!

Grinch: Why, my sweet little tot,

Narrator #3: ...the fake Santy Claus lied...

Grinch: ...there's a light on this tree that won't light on one side. So I'm taking it home to my workshop, my dear. I'll fix it up *there*. Then I'll bring it back *here*.

Narrator #3: ...and his fib fooled the child.

Narrator #1: Then he patted her head and he got her a drink and he sent her to bed.

Narrator #2: And when Cindy-Lou *Who* went to bed with her cup, HE went to the chimney...

Narrators #1, #2, #3 and #4: ...and stuffed the tree up!

Classroom Activity: Try some dance steps

Children love to dance and they'll love to learn some steps that they'll later see the actors perform on stage. (*VAPA Standard 2.0, Creating, Performing, and Participating in Theatre.*)

The original choreography for the show relied heavily on some very basic movements that the choreographer, John DeLuca, and director, Jack O'Brien, imagined that Whos make. No one really knows how a Who moves but they used Dr. Seuss' illustrations and their own creativity to guide them.

Typically:

- Whos stand with their toes pointed out (like First Position in ballet).
- When they're standing still they often rest their arms at their sides with their hands held out with palms parallel to the ground.
- Whos smile a lot.
- Look at pose # 3 below. Try that pose and say, "Whoooo" in a high pitched voice. Whos say that when they're happy.

Now try following the pictures of 2010 ensemble member Allison Ma below to learn some very basic steps that the Whos will do on stage in the show.



1



2



3



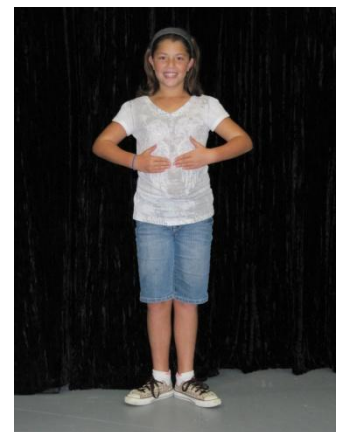
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5



6



7

Fascinating Facts about the Production

GENERAL: Director: **James Vasquez**
Set Designer: **John Lee Beatty**
Costume Designer: **Robert Morgan**
Sound Designer: **Paul Peterson**
Lighting Designer: **Pat Collins**
Original Staging: **John DeLuca/Bob Richard**

1 light board operator, 2 follow spot operators, 1 sound operator, 1 microphone runner, 1 fly man, 1 automation technician, 1 prop man and 1 assistant prop man, and 8 dressers.

ACTORS/

STAGE MGRS:

14 Equity Actors, 20 children divided into 2 groups (so the children do not have to perform every night). Because there are 2 groups of children that need to learn the show, it requires 2 technical rehearsals and 2 dress rehearsals - all done within the same amount of time we would normally tech one production. We have one Stage Manager and One Assistant Stage Manager.

REHEARSAL:

4 weeks of rehearsal (10/25/11 – 11/23/11)

OPENS/CLOSES:

11/25/11 – 12/31/11

SCENIC:

The scenic design by John Lee Beatty was inspired by Dr. Seuss' original artwork; it features the same simple pen and ink style of drawing. Everything is designed directly from the original book and miniature models that were made by the Design Staff. The set is designed to look exactly like the pages from the book. The associate designers went to the UCSD Geisel Library to gather information because of its extensive collection of Theodor Seuss Geisel's works. Due to the fragile materials in his collection, entrance is restricted to researchers who have obtained permission from the Library's director of special collections. Various elements from the book have been incorporated as rolling wagons: The Grinch's Cave, the Who family home, Mount Crumpet, and "Who Hill" (an imaginative collection of Whoville houses seen from a distance.)

The action moves quickly from scene to scene, requiring the scenery to move with the action. In order to keep the show moving swiftly and safely, most of the scenic pieces have been motorized, which means that they are attached to winch cables buried in what we call the "show deck", a temporary floor installed just for this show. It incorporates winch tracks, (the guides for the wagons) electrical circuits, and traps (holes in the stage floor the who kids to pop up through during "Whachamawho". Both the Cave and the Who House are also mounted on motorized turntables (known as "turtles"). This means that as the units travel onstage they can also spin. All of the mechanical effects are automated so that the operator merely presses a button and the motion controller carries out the desired effect.

The set is quite large for a Globe production and stores in 3 tractor trailers offsite.

The load-in (the process of bringing the set into the theatre) requires 14 people and 4 days. The heaviest set piece (the cave) is made from polyurethane foam over a steel armature and weighs nearly 1500 lbs. Each year we repaint portions of the set to keep it looking fresh. The glittery effect of the snow on the set pieces is a combination of glass beads, commonly used for reflective highway stripes, and square cut Mylar glitter in three colors, green, red and clear.

PROPS:

The Prop shop built almost all the 250 props. Most props are not square but have trapezoid shapes. There are 6 different sleighs built in 6 different scales. The Christmas trees are made out of neoprene

(which is a synthetic rubber) covered in canvas and took 2 months to design and build. Generally, the color palette is limited to black, white, red, and pink and *Grinch* green – just like the book.

COSTUMES:

The actors wear “pods” that are made out of foam and metal hoops. The actors wear the pods in rehearsal to get used to moving around and dancing in the “oversized” costumes. Once the dress rehearsals begin, the clothes are dressed directly onto the pods allowing the actors to simply slip on the pods to get dressed prior to each performance. All the shoes are built from dance shoes and they have added foam bumps and toe extensions to give them the shape. Then the shoe and extension is covered in leather and often painted. Young Max’s tail has a steel rod base with a leather extension on the end so it wiggles. There is a fur and feather cover that goes over the base. The Grinch costume is made out of acrylic hair and he wears a special padded suit under it to give him the correct shape. The gloves the Grinch wears consist of an inner glove with foam finger tip extensions with nylon rods inside to prevent them from breaking. They also have an outer custom glove that fits over the finger tip extensions and has hair applied to the back of the hand and suede applied to the palms. Both layers can then be separated for cleaning.

One of the ensemble children plays the Grinch at one point during the play when the Grinch and Young Max are up on a roof dumping presents. Having a child dressed as the Grinch illustrates the Grinch’s relative size in perspective.

SOUND:

There are 9 musicians in the pit playing flute, clarinet, tenor sax, percussion, bass, synthesizer, violin and cello. The actors use 19 Shure wireless UHF microphones. Each Shure transmitter is paired with a Sennheiser MKE-II microphone which is then hidden on the heads of the cast; the transmitters themselves are worn on a belt around the waist. The Grinch himself is double-mic’d as there is no easy way to put a fresh mic on him should there be problems during the show. This year, we have updated the sound system with many state-of-the-art improvements. The show is now mixed on a Yamaha PM5D, a digital console that gives both the designer and engineer a greater degree of flexibility, as well as a marked improvement in signal quality. We also replaced the front-fill speakers with EAW JF 60’s, which have helped improve intelligibility in the first few rows. Onstage, we replaced the monitors with EAW JF 80’s, creating a better mix for the cast onstage to follow. The PA is processed using XTA 224’s and controlled by Audio Core software. Our mic runner and engineer are also now able to monitor all of our wireless microphones on their computer screens. The Shure software allows them to see radio signal strength, strength of audio signal, and even battery life on the transmitters! Lastly, we tuned the room this year using SpectraFoo analysis software, which measures time alignment between speakers up to one one-thousandth of a milli-second. There are 18 sound cues played back via SFX show control software. All reverb in the show is processed through either a Lexicon PCM91 or the PM5D’s internal effects processor. On deck, all of our stage hands are in communication with each other and the stage manager using a wireless PRO 850 system provided by HME of San Diego.

LIGHTING:

There are 203 light cues, 28 slides, smoke machines and 2 dry ice machines that will use 5150 pounds of dry ice during the run of the show. We use 2 snow machines that use soap to produce the falling snow. We use 357 lights and 2 follow spots which total 205,000 potential watts of firepower or the same as 3421 sixty watt light bulbs or 164 – 1250 watt hairdryers.

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