

DIAL M FOR *MURDER* PLAY GUIDE



Your education guide to
understanding the show





Welcome to Pittsburgh Public Theater!

Did you know that The Public first opened in September 1975? We are celebrating our 50th season this year! We have not always been at this location. The Public Theater spent 24 years on the North Side (in what's now the New Hazlett Theater) before moving to its current home — the O'Reilly Theater — in the heart of Downtown Pittsburgh's Cultural District. The new performance space, which was built by the Pittsburgh Cultural Trust, opened with the world premiere of August Wilson's *King Hedley II* in December 1999. The ground on which we currently stand, at the confluence of the Allegheny, Monongahela, and Ohio Rivers, is home to the Seneca People. More information about our land acknowledgement and why it's important to honor those who came before us can be found here: [PPT.org/Mission](https://www.pittsburghpublictheater.org/mission)

The mission of Pittsburgh Public Theater is to provide artistically diverse theatrical experiences of the highest quality. We also strive to challenge and entertain our audiences through unique and captivating storytelling. We look forward to continuing to expand and diversify our audience and enrich our Pittsburgh community and beyond. Visit our website to learn more: [PPT.org](https://www.pittsburghpublictheater.org)

Our theater is unique in that it is a thrust stage which means the audience sits on three sides of the stage. This creates a really fun and inclusive environment to experience our shows. In fact, because of this design, there isn't a bad seat in the house!

So, whether it's your first time joining us, or you have visited many times, thank you for being here. We hope you have a wonderful time!

Theater Etiquette

Attending a student matinee at Pittsburgh Public Theater is an exciting event. Everyone in the audience has been looking forward to seeing the performance just as much as you have, so it's very important to remember the rules of theater etiquette. Live theater is much different from going to the movies or streaming a show at home. The one big difference is that the actors are performing for you live onstage, and they can see and hear what goes on in the audience just as you can see and hear them. Because of that, the way people behave at a play is different from when they're at the movies or at home. Here are some things to keep in mind to guarantee that everyone has a fun, safe, and enjoyable time.

- Please be on time. Do your best to arrive on time and with enough wiggle room to use the restroom before the show starts.
- Stay with your group and wait to be seated — we want to make sure everyone is in the right place.
- All cellphones and electronics must be turned off or silenced before the show starts. We will usually make an announcement before the show as a reminder. The light and motion of these devices can be distracting to the audience and performers so refrain from texting as well. If your phone rings during the performance, turn it off and don't answer. Allow yourself to fully experience the performance without any distractions.
- Be polite, attentive, and respectful. Our Student Matinee audience includes teachers and students from all areas of the city and disciplines of study. Remember, your behavior affects the experience for the entire audience as well as the actors.
- Be mindful of side conversations: Don't talk during the performance, as this can disturb the audience and performers.

- However, don't be afraid to react appropriately to the performance: laugh when something is funny, cry when it's sad, or gasp if it's shocking. This is what makes live theater so much fun!
- Use the restroom before the show, after the show, or at intermission. If you get out of your seat during the performance, it is distracting to the students around you. If you need to use the restroom during the performance, please do your best to wait and exit during a break, such as between musical pieces or scene changes.
- Please keep entrance aisles clear for the performers and crew.
- Don't chew gum, drink beverages, or eat during the performance.
- Stay for the curtain call! Not everyone stays to watch movie credits roll, but in theater, applauding for the actors is a way you can show them how much you enjoyed their performance.

Additional tips for educators:

- Review theatre etiquette with your students and chaperones and set definite guidelines before attending any performance.
- Make sure that your chaperone to student ratio makes it possible for you to enforce your instructions and that your chaperones know what is expected of them.
- Let your students know that improper behavior will not be tolerated and follow through.
- If the show is performed with an intermission, it will generally be just long enough for the audience to use the facilities and stretch their legs.
- We do not serve concessions during student matinees.



Here's our main entrance
at 621 Penn Ave.

CAREER HIGHLIGHT:

Interview excerpt with Director, Céline Rosenthal

You were a Tony-nominated producer, but now you ended up in the director's chair. How did you end up where you are now?

ROSENTHAL: It was so very much by accident. And by the time that it happened, it felt inevitable. It felt like the thing that my heart was calling to and I didn't have a name for it.

I started my adult life as a New York City paramedic. That was the way that I worked my way through school because I was a terrible waiter. Truly, truly terrible. And then I lived for a while in Mumbai, India, working with a program called Pankhudi creating after school programs that were mixed with theater curriculum to teach young people English and other skills. And when I came back, having had that experience, I was really interested in how I could be part of the greater ecosystem as opposed to solely an artist.

So I attended the CTI producer's training program, and I started to produce commercially in theater. I was a producer on *Seminar*, which starred Alan Rickman. He had given me a play to read and we were chatting about it over lunch and he sort of stopped and looked at me and he said, "Have you ever considered being a director?" And when Alan Rickman tells you to do something, you do it. So I started applying to graduate programs and I, in my time at NYU, had been directed by the absolutely wonderful Julian Lee, who gave me the opportunity to assist her when she was up at Barrington Stage Company.

So I got to watch her in her process and figure out that that really was what I wanted to do. And I ended up going to grad school and learning to be a director that way. And again, it's very much by accident. But it turns out that that's really what I love.

I guess I'm curious because I love intersectionality – from either your time in Mumbai or your time as a New York City paramedic, how did those things inform where you ended up landing as a director and a producer?

ROSENTHAL: I think radical empathy is something that you either have to develop or turn off as a paramedic. You're dealing with an awful lot of human tragedy and you're dealing with people in sometimes the worst moment of their life, and you're there to hopefully make it better. And you see a lot. There's also the creative problem solving that turns on in

your brain for the way that you have to step into a situation and do a critical analysis about interventions that can be done.



That mindset sometimes comes about when we are in the theater — things can get tense and exciting and the stakes can be very high for what we feel. But all in all, nobody's actually dying in front of you. And I think sometimes that perspective is useful, to take a breath and think about it and also to embrace the joy of what we're doing. That all comes from my life as a paramedic, and those skills that I learned about creative problem solving and leadership of a team of people and radical empathy serve me really well.

When I was working in India with the Pankhudi Foundation, I learned that I can make just about anything out of tape at this point. Medical tape, duct tape, you name it. There are some small practical things that are very useful. But there's also approaching a situation with gratitude, approaching a situation with the idea that if we all come together, we can find a way to make it better and we can find a way to uplift everybody who's involved. My foundation comes from those two formative experiences that I had over those years.

I want to mention a different group you're a part of — Ring of Keys. Can you tell us a little about that?

ROSENTHAL: Ring of Keys, for those who are not terribly familiar with lesbian culture, is a reference specifically in musical theater to the song Ring of Keys in *Fun Home*. And my friend Andrea Prestinario is one of the co-founders of this organization. It's a group of non-binary and trans artists, both on and off stage, who come together to support one another.

The group's work happens in so many different practical ways. Sometimes it's in terms of lasting connections, sometimes it's in terms of directors wanting to find specifically trans or lesbian designers to work with on certain projects or directors. And it's been a lovely way to move through this artistic world and this pretty surreal world, knowing that there's a community to come back to, to support one another, and a place where we can come together and problem-solve some of the challenges that the community faces and find ways that we can advocate for more inclusive spaces.

About the Play

SYNOPSIS

While in London promoting her new murder mystery, Maxine drops in on her former lover Margot who shares some distressing news: She's being blackmailed for a love letter from Maxine that went missing after their affair ended. Margot thinks her husband Tony is none the wiser, but he knows everything — and then some. In fact, his yearlong plan to have Margot murdered will commence the next night, thanks to an airtight alibi. But when Margot kills her assailant in self-defense, Tony's plot takes an unexpected turn. This clever, fast-paced adaptation adds extra layers to the iconic tale, making the "Will he get away with it?" question even more thrilling.

SETTING DESCRIPTION

The living room of the Wendice flat in London, 1952.

CHARACTER DESCRIPTIONS

MARGOT WENDICE: A wealthy socialite. She has recently been blackmailed via a mysterious letter, claiming to have incriminating evidence of her past affair with Maxine.

MAXINE HADLEY: An American murder mystery novelist, back in London to promote her new book, and see Margot.

TOBY WENDICE: Margot's husband, a failed writer himself and now a publicist promoting Maxine's book. He is aware of Margot's infidelity, and has a devious plan.

LESGATE: An old school friend of Toby's, and a serial scammer.

INSPECTOR HUBBARD: Chief Inspector from London's Metropolitan Police, sent to investigate the goings on at the Wendice Residence.

CONTENT RATING

Dial M for Murder is rated PG-13. It is a psychological thriller play that contains mature themes, violence. Details from the play (*warning, may contain spoilers):

VIOLENCE: The play includes moments of violence, including a tense murder scene.

SMOKING: The play includes electronic and herbal cigarette smoke.

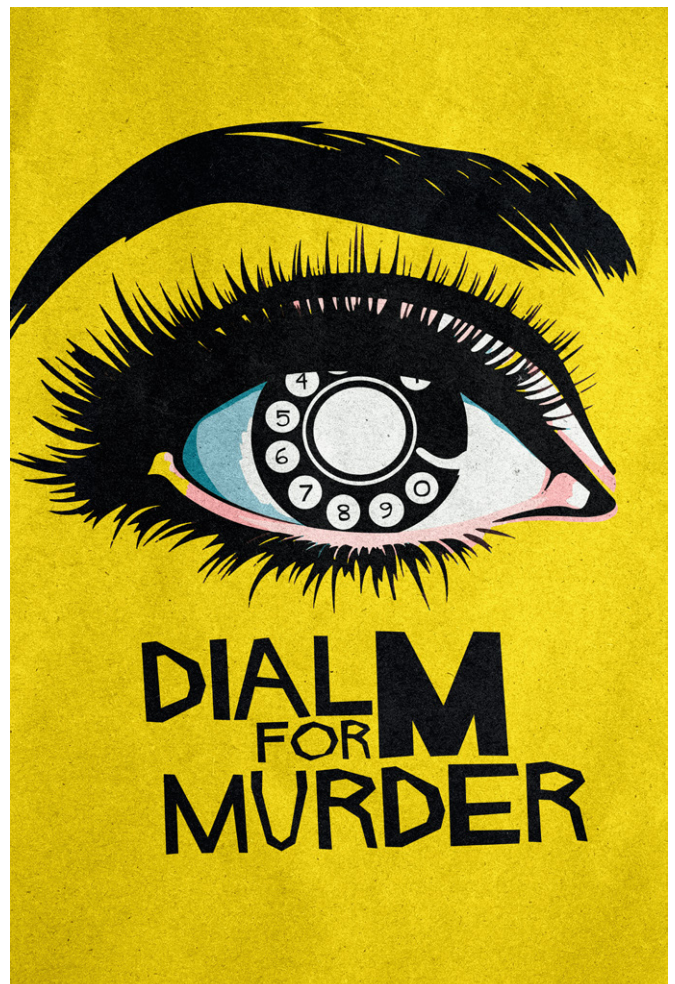
STROBE LIGHTS: The play includes strobe lighting.

HAZE: The play includes haze.

DOMESTIC VIOLENCE: The play includes discussion of domestic violence.

ALCOHOL: The play includes drinking alcohol depicted on stage.

ROMANCE: The play includes brief romantic moments shared between couples, including one same-sex couple.



FIND THE CAST
AND OTHER INFO
ABOUT THE
PRODUCTION IN THE
[DIGITAL PROGRAM](#)

HATCHING A PLAY:

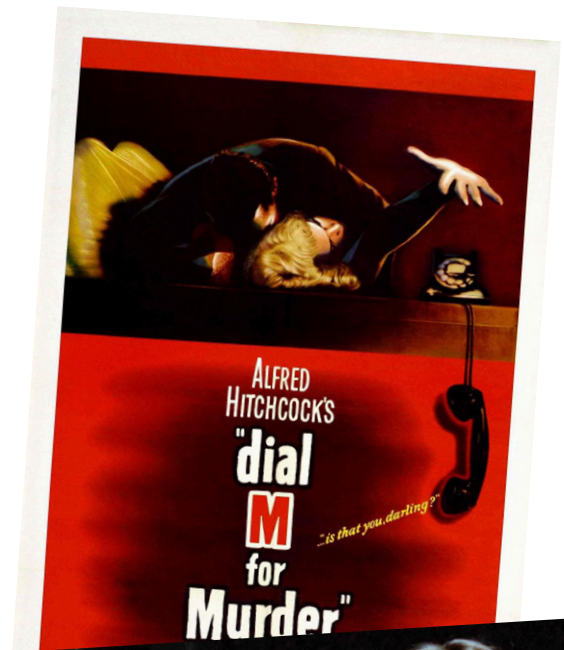
A brief history of *Dial M for Murder* — from Knott to Hatcher

March 23, 1952: The original *Dial M for Murder*, by British playwright Fredrick Knott premiered first on television with a live studio recording for the British Broadcasting Corporation (BBC) Sunday Night Theater program.

June 19, 1952: *Dial M for Murder* premiered in London at the Westminster Theater

October 29, 1952: *Dial M for Murder* premiered on Broadway in New York City at the Plymouth Theater. Actor John Williams won a Tony Award for his portrayal of Inspector Hubbard, and went on to reprise his role in the 1954 film adaptation. * Fun Fact, the 1953 Tony Award for Best Play went to Arthur Miller's *The Crucible*

1954: *Dial M for Murder* the movie, directed by Alfred Hitchcock, premieres. It stars Ray Milland, Grace Kelly, Robert Cummings, Anthony Dawson and John Williams. The movie was originally filmed to be shown in 3-D. However, the 3-D projection technology of the time was not very reliable, and most audiences preferred the 2-D version.



John Tufts, Ruibo Qian, Kate Abbruzzese, and Nathan Darrow in *Dial M for Murder* at The Old Globe. Photo Jim Cox.



2021: A new adaptation of *Dial M for Murder* by playwright Jeffrey Hatcher premieres at The Old Globe in San Diego, CA.

2024: *Dial M for Murder* opens at Pittsburgh Public Theater, directed by Céline Rosenthal. Read on to check out Céline's thoughts on our version of the play.



Brooke Turner in *Dial M for Murder* at Asolo Rep. Photo Sorcha Augustine.

The Call is Coming from inside the O'Reilly Theater...

Director Céline Rosenthal's perspective and process

Let's dig into *Dial M for Murder* for a second. So you are returning to the script for us... I'm curious what about this play first interested you.

ROSENTHAL: I have always been a little bit of a Hitchcock nerd. My dad is not a sports dad. My dad is an old movies dad. So that was how we would bond, watching old movies together — and I always loved the Hitchcock films. I always loved to be just a little scared, but in a nice, safe way. So, thriller is a genre that I was always excited about and that interested me. And when I heard about this adaptation that Jeffrey Hatcher was working on at the Old Globe, I got really excited because I heard about the gender switch that was going to happen.

For those who don't know the basics of the plot, Margot is the lead character. She is married to a man and has been having an affair. In the original, she's been having an affair with a man, but in this version she's having an affair with a woman. Her husband, unbeknownst to her, finds out and begins to blackmail her. But then that blackmailing turns into a plot to murder her so that he can inherit her money.

And this is sort of where our show kicks us off. And in the original, as is the case with a lot of thrillers, the character of Margot has a tendency to be this damsel in distress. Lots of things happen to her, and she's not necessarily so much a participant as she is a very beautiful object.

So when I talked to Jeff (Hatcher) about it and about the reasons that he was excited to adapt this

piece for today, he had said that when he and Barry Edelstein at the Old Globe were talking about it the brief was, "How do you reexamine this piece and give Margot agency? How do you turn her into an active participant in her own rescue?"

From there this adaptation was born. By keeping the setting in the 1950s and changing the gender of the person that Margot is having an affair with, it heightens the stakes so beautifully, because in the 1950s, a wealthy woman having an affair with a man who she's not married to? It's certainly frowned upon, but I don't know that it's necessarily ruinous in that time period.

However, a woman having an affair with a woman in the 1950s? That is something that is disastrous. That's career-ending for them. It's something that would ostracize them from society. It's grounds for prosecution. It's definitely a much more grave outcome were they to be discovered. And I think that that just gives the story so much more meat.

Uncovering queer history is a personal passion of mine. Especially given that we lost an entire generation of elders in the late eighties and nineties through the AIDS epidemic, there's so much history that just hasn't been passed down to us as younger queers. We need to preserve it and to be able to do that research and to look back at what lesbian culture was like in the 1950s. To remember that and recall that and then be able to sprinkle it in and present it on stage is really exciting.



From Pittsburgh Public Theater's podcast: *PARTICIPATE*.

Check out the full interview [here](#).

The THRILL of Genre

MAXINE: Wilkie Collins called his books “sensation novels,” because they caused the reader to feel the sensations of dread, horror, suspense. But I think all novels should have those sensations, at least to a degree.

BBC INTERVIEWER: What’s the difference between a thriller and a mystery?

MAXINE: In a murder mystery, the question is something like who killed Lord Frumfry in the library? In a thriller, the questions are will this or that character commit murder, what’s the killer after, will he kill again?”
—*Dial M for Murder*

Like any genre, thrillers make use of a unique set of elements. Common elements of the Thriller Genre include:

PLOT TWISTS	DRAMATIC IRONY
COVER-UPS	CLIFFHANGERS
RED-HERRINGS	FORESHADOWING

Stock Characters or Character Tropes you commonly see in Thrillers include:

VILLAINS	FEMME FATAL
UNRELIABLE NARRATORS	PRIVATE INVESTIGATOR
DAMSEL IN DISTRESS	POLICE

What is a GENRE? A genre is a category or style of a story. We can use the elements of a story such as plot, tone, and literary devices to identify the genre of a story

Thriller is a genre of storytelling that focuses on how it makes its audience feel. Because of this, there are infinite sub-genre’s you can create by placing the characters in different settings and circumstances. You can have a crime thriller, legal thriller, spy thriller, medical thriller, etc. What makes them a thriller is the feeling and tension they create.

“But what gives the variety of thrillers a common ground is the intensity of emotions they create, particularly those of apprehension and exhilaration, of excitement and breathlessness, all designed to generate that all-important thrill.” —Author James Patterson, June 2006, “Introduction,” *Thriller*

POPULAR EXAMPLES OF THRILLERS



LITERARY DEVICES

Which ones can you find in *Dial M for Murder*?

FORESHADOWING: Foreshadowing is a narrative device in which suggestions or warnings about events to come are dropped or planted.

RED HERRINGS: A Red Herring is a literary device where a clue is given that purposefully misleads or distracts us from finding the real answer.

CLIFFHANGER: A Cliffhanger occurs when the audience is left in suspense, not knowing what will happen next, when a story ends or takes a pause (such as an intermission of a play, or end of a chapter of a book)

DRAMATIC IRONY: Dramatic irony occurs whenever a character in a story is missing an important piece of information that the audience knows.

Translating suspense for the Stage

How can you “read” something that has no words? You might not realize it but you are doing it all the time. For example: A red traffic light means stop, and green means go. Designers use our shared understanding of color and shape to communicate important information, like:

YELLOW	Caution
BLUE	Confidence and trust
GREEN	Health and nature



ON SET AND BEHIND THE SCENES

Color, texture, and shape are very important in a set design. **Why do you think the set designer used the colors and shapes that they did? What do these elements remind you of, or what do they make you feel?**



Photo Antonio Ferron.



Designers often create a digital model to explain their design before the technical team builds the final product. This production was produced at the Asolo Repertory Theater in Florida. Take a look at the digital rendering next to a picture of the final product. **What do notice? Similarities? Differences? After you see our production, what differences and similarities did you notice after seeing it in person?**



Photo Antonio Ferron.

Lighting Designer James E. Lawlor III and Scenic Designer Antonio Troy Ferron work together to bring the story to life. **How do they use contrast, angles, and architecture to set the tone?**



Photo Sorcha Augustine.

Adaptation and Perspective

As director Céline Rosenthal explained, this play is an adaptation. An adaptation is a fresh take by a new team of artists re-imagining an existing work of art, in this case Alfred Hitchcock's movie *Dial M for Murder*. When making an adaptation, it's important to have a compelling reason for revisiting the source material instead of writing something new. In the case of Jeffery Hatcher's version of *Dial M for Murder*, he was interested in adding a new dimension to the story by changing the gender of Margot's lover from a man to a woman — Max to Maxine. While it doesn't change the core of the story, it adds new character dynamics, historical perspectives, and design opportunities.

When designing the set for the show, it was important to scenic designer Antonio Ferron that the space feels like it belongs to Margot. It is her money after all. With the added dimension of her relationship with Maxine, Antonio was able to add some nod's towards historic and famous queer women of the time. **Can you find these on the set when you see the show?**



Portrait of the Duchess of La Salle. 1925. Tamara de Lempicka

Lempicka was a Polish born artist, who was famous for her cutting edge artistic style, and her openness about her bisexuality. As seen in this portrait, she was unafraid of depicting women as powerful, dressing and posing in stereotypically masculine ways. **Does this portrait remind you of anyone in the play?**



Untitled Landscape, c. 1900. Nan Hudson

Anna (Nan) Hope Hudson was an American-born painter who lived and worked between France and England. Through her art studies in Paris she met Ethel Sands, a fellow artist and British Socialite. Hudson and Sands went on to be partners in art and life, living together and traveling between France and England, for 65 years until Hudson's death in 1957.



Sappho and Erinna in a Garden at Mytilene, 1864. Simeon Solomon

Solomon was Jewish British artist and part of the Pre-Raphaelite movement, who revived the popularity of History Painting (depictions of the ancient past in art). The subjects of this painting, the Ancient Greek poets Sappho, and Erinna, are popularly considered to have been Lesbians. The word Lesbian comes from Sappho's home island of Lesbos. At a time when it was not socially acceptable to be open about your relationships, art like this could give you a way to express your identity while having the safety of plausible deniability. Maybe you just really like Greek poetry.

Art Detective: What can you find out about the rest of the art and artists featured on the set?



Portrait of Fidelma Cadmus Kristein, 1950.
George Platt Lynes



Cut Melons, c.1931. Frances Hodgkins



Young Girls, c. 1911. Marie Laurencin



Sea, 1910. Maria Dulebianka

1950s London: Innovation and Nostalgia

London in the 1950s was very dynamic. An explosion of innovation and excitement after the austere years of WWII, the decade saw new construction, inventions, fashions and art. Central to *Dial M for Murder* are two pieces of technology, the Radio and the Telephone. Neither were new inventions, but they became more popular and available after the war.

Telephones had been available to businesses and the very wealthy since the end of the 1800s. However, they only became popular with the general population in the 1930s as Britain's Post Office nationalized the phone network. The combination of more efficient technology and creative advertising meant everyone wanted a phone, and by the late 1930s the network was at capacity.

Through much of the 1940s many customers lost access to the phone network as resources were reallocated for the war effort. It wasn't much better after the war, as large parts of the network had been damaged or destroyed in the bombings. Into the '50s, when our show takes place, phone service was back but fragile. Capacity was still a problem, and many users would use a "party line," a phone line that was shared by multiple households. The Wendice's in our show are well enough off to have their own private line.

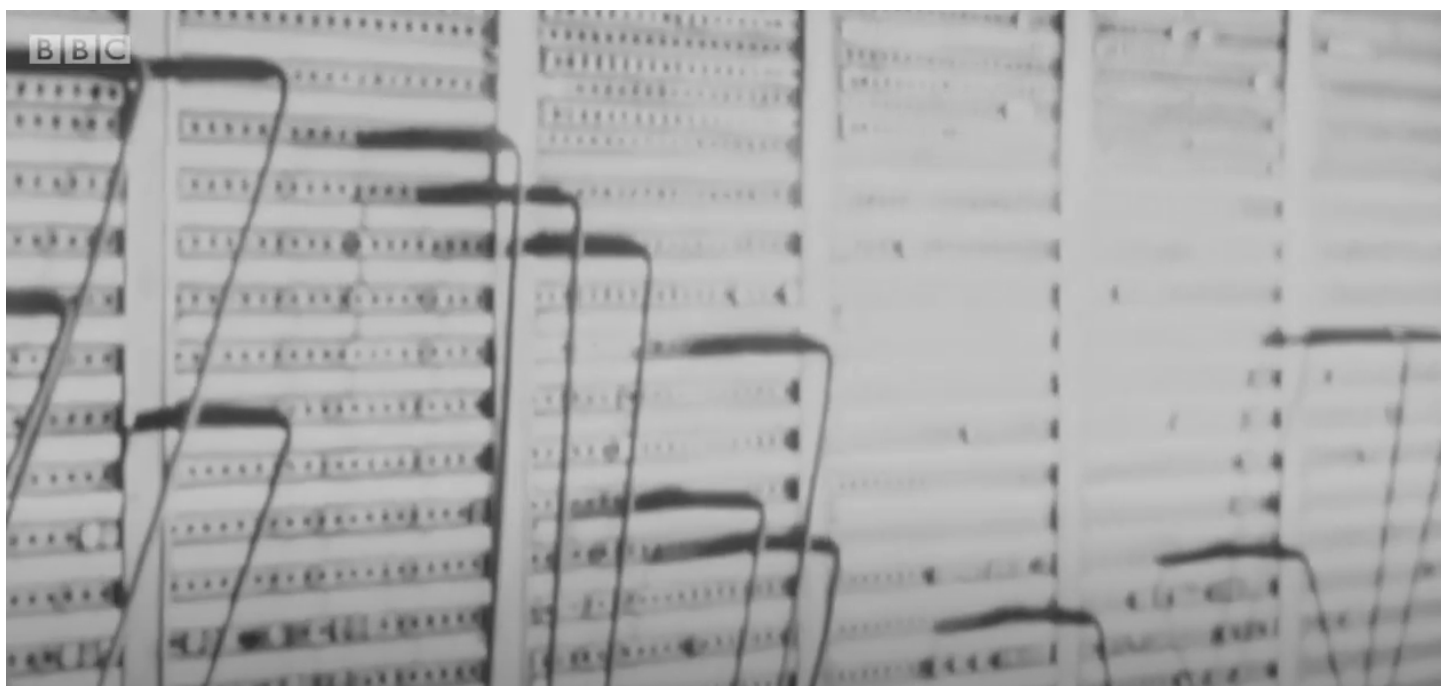
Learn more about the development of the telephone network in the UK with this documentary by the BBC Dial B for Britain <https://www.youtube.com/watch?v=S5qBZtSK4ng>



1950s London



1940s telephone

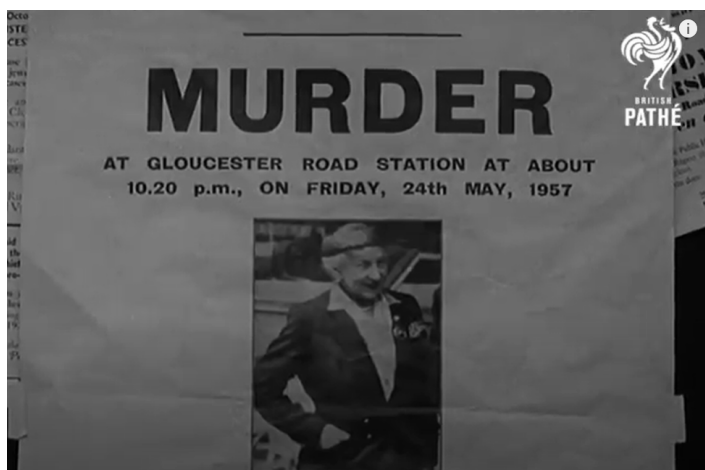


Similar to the telephone, the radio had become popular and available throughout the 1920s and 1930s, and critical to the war effort in the 1940s. However, where the telephone continued to grow in popularity for decades, the radio was rapidly being overshadowed by the latest technology — the television. Queen Elizabeth II's coronation in June 1953 was the first televised event to have more viewers than radio listeners at nearly 20,000,000 people.

PRIMARY SOURCE: London: The City in the '50s
https://www.youtube.com/watch?v=xUdoi_aTx1Q&t=11s

Before television, people went to movie theaters to watch the news. Short videos called “newsreels” would play before movies instead of the advertisements we see now. This is London: The City in the '50s is a newsreel produced by Pathé News and the British Travel Association in the 1950s. As a primary source, we get to see how people of the past viewed themselves. After viewing the video, consider what you saw and learned using the [observe, reflect, and question](#) method from the Library of Congress.

https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf



Crime and Punishment

This source is recommended for 10th grade and above. Teachers please preview with discretion.

PRIMARY SOURCE: Hanging: Capital Punishment in UK Legislation

<https://www.youtube.com/watch?v=qyNQPgxmELg>

This is a compilation of Pathé newsreels from throughout the 1950s featuring Britain's perspective on crime and capital punishment. After viewing, discuss the similarities and differences you notice between their perspective, and our modern one.

Activities

THEATRICAL DESIGNS

What does it take to costume a show? Especially for a show from a different time period, a lot of research goes into deciding what these characters wear. Here's what costume designer Tracy Dorman has to say about her research and design process.

Dial M for Murder is set in 1952 Post-War London and we want the costumes to reflect that era. It's important that we communicate the social status of Margot and Tony to our audience immediately — the costumes are meant to reflect their economic status — they have money and Margot is a bird in a gilded cage.

Her clothes are couture creations — made for her, exquisite, tasteful with sheen and in harmony with her environment. In the first two scenes, she is dressing for Maxine, to go out to the theater and then in a playful/ more relaxed “bohemian” style dress for her evening at home.

Once thorough research has been done, the costume designer sketches renderings to share with the costume shop. These renderings aid the costume shop team as they begin to build and assemble each costume by hand.

Keep these questions in mind when you see the show:

What do you notice about Tracy's design? What colors and types of fabric might be used? What environment or weather are they dressed for? What do these costumes say about the characters and the lives they live? Can you tell the character's social and economic status, job, age? What other character or story details can you tell by studying the costume choices?

Do you have an idea for a costume design for this show? Try doing some research of your own by looking at pictures from the 1950s. Using the figure templates below, see if you can draw a costume for one of the characters in *Dial M For Murder*. If you had to make a presentation about your design, how would you talk about the choices you made?

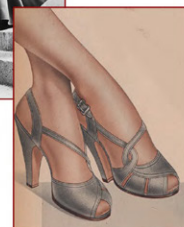
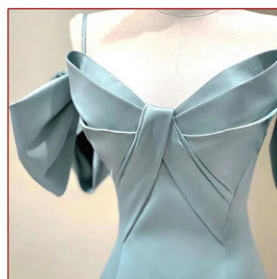
Dial M for Murder

Margot Wendice Act I, sc. 1

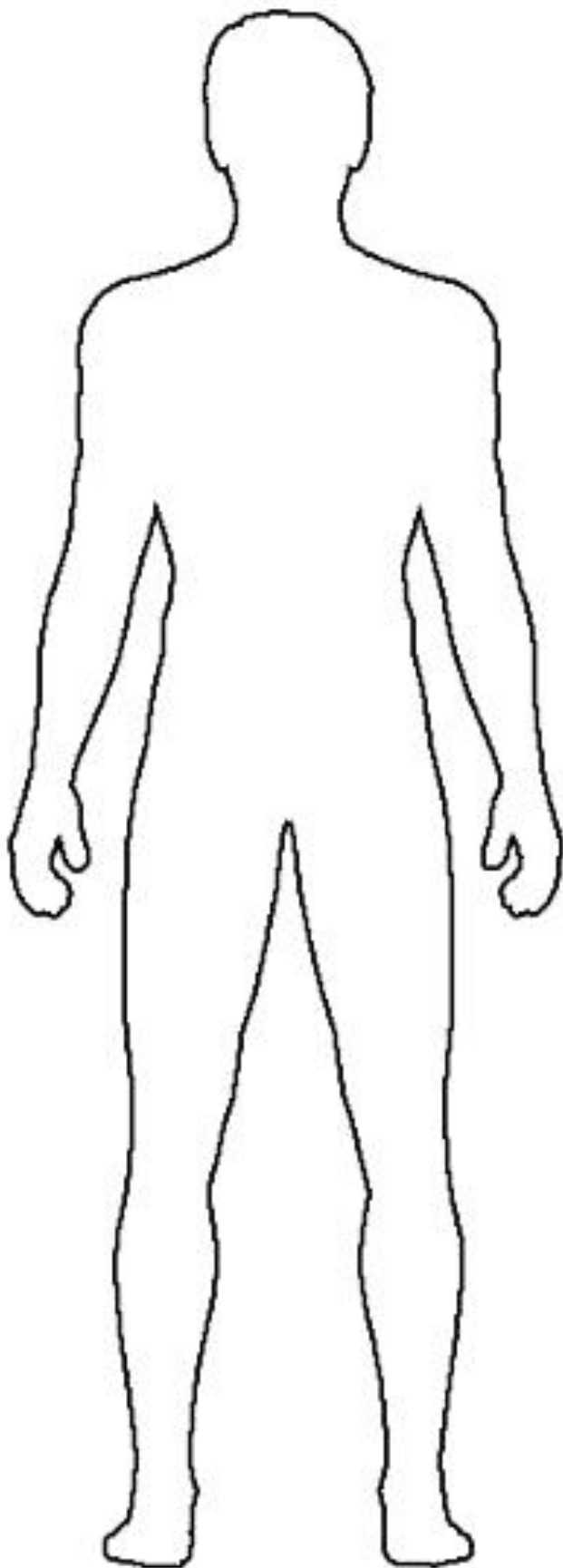


PITTSBURGH PUBLIC 2024 Tracy Dorman Costume Designer

ACT I, sc. 1 *Dressed for theater*



Tracy Dorman Costume Designer



COSTUME DESIGN BY:

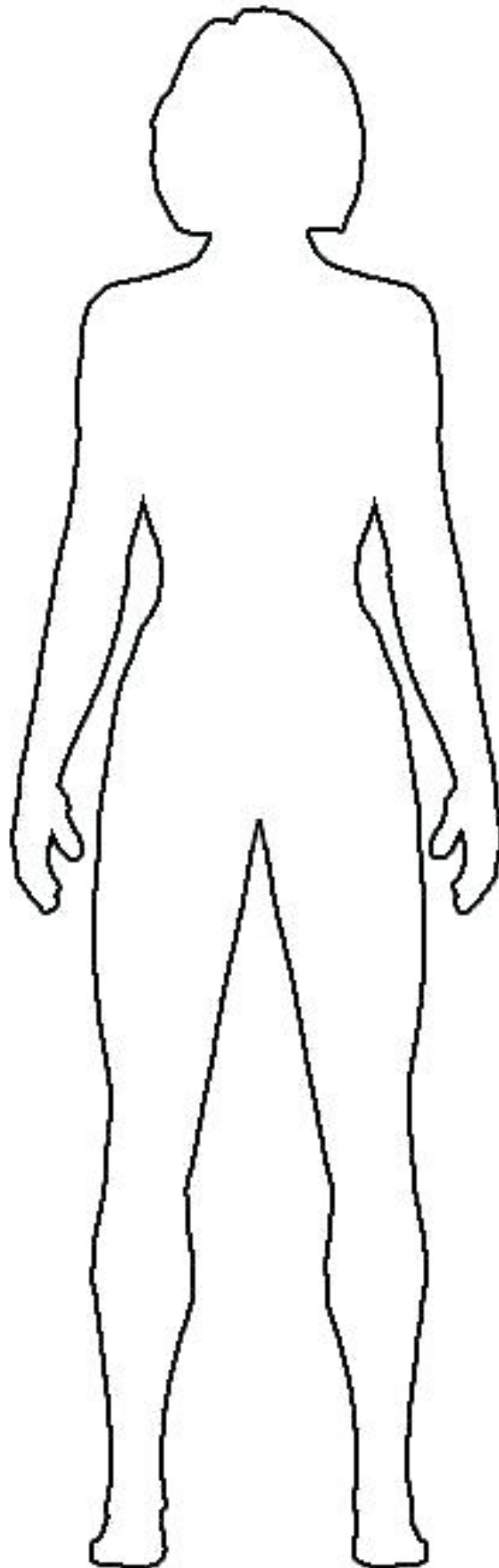
CHARACTER:

PLAY TITLE:

COSTUME DESIGN BY:

CHARACTER:

PLAY TITLE:



Mystery Mad Lib – Step 1

Start by simply filling in the blanks below. Then insert these words, in order, into the accompanying Mystery Madlib story. Read the story aloud with your friends and enjoy what you have created. Have fun!

1. An object _____
2. A room of a house _____
3. An adjective _____
4. A place where you spend time _____
5. Part of a house _____
6. A last name _____
7. An adverb _____
8. A color _____
9. An object (plural) _____
10. A part of a house _____
11. An object _____
12. A room in a house _____
13. Object from #11 again _____
14. First name of a person _____
15. An object _____
16. First name from #14 again _____
17. Adjective _____
18. An emotion _____
19. A verb _____
20. An adverb _____

The Mystery of the _____ in the _____!
(an object) (room of a house)

On a cold and _____ day, I was walking home from the _____.
(adjective) (a place you spend time at)

Then I saw the _____ was open at the _____ house. "That's odd" I
(part of a house) (a last name)

said, so I approached the house as _____ as I could. But once I got to the front
(an adverb)

door, I noticed it was open. I peeked inside and the floor was covered with

_____, _____. All of a sudden, I heard a noise come from behind
(color) (an object, plural)

the _____. I looked around and grabbed whatever I could. "Great," I said, "I
(part of a house)

guess this _____ will have to protect me." Then I heard footsteps coming from the
(an object)

_____, I swung around holding my _____ ready to fight,
(a room in a house) (most recent object again)

but it was only _____. Not knowing what else to say, I explained "Sorry to
(first name of a person)

bother you, I just stopped by to borrow your _____. I like what you've done with
(an object)

the place!" _____ gave me a(n) _____ look that made
(same first name again) (adjective)

me feel _____ so I _____ out of there as _____ as I
(an emotion) (a verb) (an adverb)

could.

THE END!

DIAL M FOR MURDER Glossary

ALCOVE: a recess or small room adjacent to or opening out of a room:

ALIBI: a person used as one's excuse or in Law, the defense by an accused person of having been elsewhere at the time an alleged offense was committed.

ANONYMOUS: without any name acknowledged, as that of author, contributor, or the like.

ASPHYXIATION: the condition of being stifled or suffocated; a lack of oxygen.

AVOCATION: something a person does in addition to a principal occupation, especially for pleasure; hobby. Or a person's regular occupation, calling, or vocation.

THE BBC: stands for "British Broadcasting Corporation". The BBC is the largest public broadcaster in the world, reaching over 438 million people globally. It was originally established in 1922. It is a British organization that broadcasts on television, radio, and the internet.

BERTRAND RUSSELL: was a British mathematician, logician, philosopher, and public intellectual. He had influence on mathematics, logic, set theory, and various areas of analytic philosophy.

BLACKMAIL: any payment extorted by intimidation, as by threats of injurious revelations or accusations.

BLUDGEON: to strike or knock down with a bludgeon which is a short, heavy club with one end weighted, or thicker and heavier than the other.

BLUNTLY: starkly and directly, with no attempt to be tactful or diplomatic.

CHARWOMAN: a woman hired to do general cleaning, especially in an office or large house.

CLEMENCY: an act or deed showing mercy or leniency.

CLOD: a lump or mass, especially of earth or clay. Or a stupid person; blockhead; dolt.

CONSTABLE: chiefly British. a police officer.

COURTED: the act or process of trying to win the favor or attention of a person or group: the act of seeking or cultivating someone's love or affection; wooing.

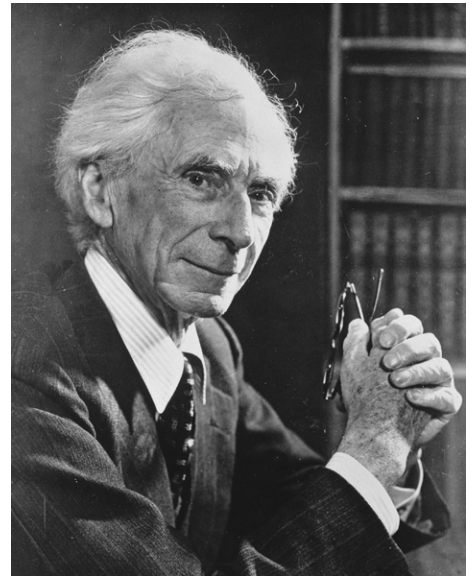
COURT-MARTIALED: try (someone) by a court-martial. Court-martials are used to try serious breaches of martial law, criminal offenses, and military-specific crimes.

DARNED: (of a garment, especially a knitted one) mended by means of rows of stitches that cross each other:

DEGENERATE: a person who has declined, as in morals or character, from a type or standard considered normal. Having fallen below a normal or desirable level, especially in physical or moral qualities; deteriorated; degraded.

DELIBERATELY: on purpose; with clear intent.

DIPSOMANIAC: (no longer in technical use) a person with alcoholism or alcohol use disorder, especially characterized by an irresistible, typically periodic craving for alcoholic drinks.



BERTRAND RUSSELL



DARNING PROCESS

FLAT: (as in housing term) (also apartment especially in North American English) a set of rooms for living in, usually on one floor of a building

FRENCH DOORS: a pair of casement windows extending to floor level and opening onto a balcony, garden, etc. Also called (in Britain and certain other countries) French windows.

GARROTING: a method of execution by strangulation. Or an implement (such as a wire with a handle at each end) for strangulation.

GINNED-UP: (Slang) drunk; intoxicated; inebriated. Or to increase or make more active.

HANDKERCHIEF: a small piece of linen, silk, or other fabric, usually square, and used especially for wiping one's nose, eyes, face, etc., or for decorative purposes.

HAVANA (CIGAR): a cigar made in Cuba or of Cuban tobacco.

HOME SECRETARY: is a senior minister of the Crown in the Government of the United Kingdom and the head of the Home Office. The Home Office is a ministerial department of the Government of the United Kingdom. It is responsible for immigration, security, and law and order.

IMPLICATE: to show to be also involved, usually in an incriminating manner.

INCRIMINATING: to charge with or show evidence or proof of involvement in a crime or fault.

INHERITANCE: something that is or may be inherited; property passing at the owner's death to the heir or those entitled to succeed; legacy.

JAUNTS: a short journey, especially one taken for pleasure.

JIMMIED THE LOCK: to force (something, such as a lock, door, or window) open with a metal bar or a similar tool.

LATCHKEY: a key for releasing a latch or springlock, especially on an outer door.

LOATHE: to feel disgust or intense aversion for; abhor.

LURID: gruesome; horrible; revolting; glaringly vivid or sensational; shocking; terrible in intensity, fierce passion, or unrestraint.

MADAME TUSSAUD'S: is a wax museum founded in London in 1835 by the French wax sculptor Marie Tussaud. A major tourist attraction in London since the Victorian era, Madame Tussauds displays the waxworks of famous and historical figures, as well as popular film and television characters played by famous actors.

MAIDA VALE: is an affluent residential district in West London, England.

MILQUETOAST: a very timid, unassertive, spineless person, especially one who is easily dominated or intimidated.

MOTIVE: something that causes a person to act in a certain way, do a certain thing; incentive.

NIGHTCAP: Informal. an alcoholic drink taken at bedtime or at the end of a festive evening.

OLD BAILEY: the main criminal court of London, England.



FRENCH DOORS



LATCHKEY



MAIDE VALE

OPERATOR: A person who operates a telephone switchboard, especially for a telephone company.

“OUT, OUT DAMN’D SPOT”: is a line spoken by Lady Macbeth in Shakespeare’s play *Macbeth*. Lady Macbeth is walking and talking in her sleep about the assassination of King Duncan, in which she is implicated. This is a famous Shakespeare quote.

“PLOTS HAVE I LAID, DECEPTIONS TREACHEROUS”: Is reference to a line from William Shakespeare’s *Richard III*, spoken by Richard in Act 1, Scene 1: “Plots I have laid, inductions dangerous”. In this line, Richard is referring to his plots to turn his brother Clarence and the king against each other through the use of drunken prophecies, libels, and dreams.

PREDILECTIONS: a tendency to think favorably of something in particular; partiality; reference.

PRIVATE DETECTIVE: a detective who is not a member of an official force but is employed by private parties.

PUB: a bar or tavern.

POUNDS: (monetary) the standard unit of money used in the UK and some other countries.

QUID: British Informal. one pound sterling.

SOLICITOR: (in England and Wales) a member of that branch of the legal profession whose services consist of advising clients, representing them before the lower courts, and preparing cases for barristers to try in the higher courts.

THRILLERS: an exciting, suspenseful play or story, especially a mystery story.

VICTORIA STATION: also known as London Victoria, is a central London railway terminus and connected London Underground station in Victoria, in the City of Westminster, managed by Network Rail.

VIVISECTIONED: the cutting of or operation on a living animal usually for physiological or pathological investigation. Or a minute or pitiless examination or criticism.

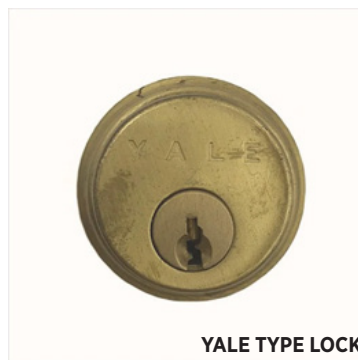
VOCATION: a particular occupation, business, or profession; calling.

WANTON: done, shown, used, etc., maliciously or unjustifiably: without regard for what is right, just, humane, etc.; careless; reckless.

YALE-TYPE LOCK: is a lock commonly found on home front doors; they are mounted to doors that open inwards and mounted to the inner surface of the door.



QUID



Pennsylvania Core Standards

English Language Arts: Grades 6-12

CC.1.2.8.G: Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

CC.1.2.9-10.G: Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

CC.1.2.11-12.G: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CC.1.3.8.A: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CC.1.3.9-10.A: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.1.3.11-12.A: Determine and analyze the relationship between two or more themes or central ideas of a text including the development and interaction of the themes; provide an objective summary of the text.

CC.1.3.8.C: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CC.1.3.9-10.C: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CC.1.3.11-12.C: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.

CC.1.3.8.G: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by directors or actors.

CC.1.3.9-10.G: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

CC.1.3.11-12.G: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

CC.1.4.8.H: Introduce and state and opinion on a topic.

CC.1.4.8-12.M: Write narratives to develop real or imagined experiences or events.

National Core Arts Standards

GRADE 8

TH:Cr1.1.8

- a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/ theater work.
- b. Imagine and explore solutions to design challenges of a performance space in a drama/theater work.
- c. Develop a scripted or improvised character by articulating the character's inner thoughts, objectives, and motivations in a drama/theater work.

TH:Re7.1.8

- a. Apply criteria to the evaluation of artistic choices in a drama/theater work.

TH:Re8.1.8

- a. Recognize and share artistic choices when participating in or observing a drama/theater work.
- b. Analyze how cultural perspectives influence the evaluation of a drama/theater work.
- c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theater work.

TH:Re9.1.8

- a. Respond to a drama/theater work using supporting evidence, personal aesthetics, and artistic criteria.
- b. Apply the production elements used in a drama/ theater work to assess aesthetic choices.
- c. Assess the impact of a drama/theater work on a specific audience.

GRADE HS PROFICIENT

TH:Cr1.1.HSI

- a. Apply basic research to construct ideas about the visual composition of a drama/theater work.
- b. Explore the impact of technology on design choices in a drama/theater work.
- c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theater work.

TH:Re7.1.HSI

- a. Respond to what is seen, felt, and heard in a drama/theater work to develop criteria for artistic choices.

TH:Re8.1.HSI

- a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theater works.

- b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theater work.

- c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theater work.

TH:Re9.1.HSI

- a. Examine a drama/ theater work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- b. Consider the aesthetics of the production elements in a drama/theater work.
- c. Formulate a deeper understanding and appreciation of a drama/theater work by considering its specific purpose or intended audience.

Additional Sources

<https://www.historic-uk.com/CultureUK/Britaininthe1950s1960s/>

<https://www.nationalarchives.gov.uk/education/resources/platinum-jubilee/life-in-1950s-britain/>

<https://www.broadwayworld.com/article/Look-Back-at-Mass-Culture-Language-and-Culture-of-Britain-in-the-1950s-20120112>

<https://www.standard.co.uk/lifestyle/london-life/photos-of-1950s-london-a3768851.html>

<https://libguides.usc.edu/primarysources/evaluate>