

ENRICHMENT GUIDE



SEXUAL MISCONDUCT OF THE MIDDLE CLASSES


By Hannah Moscovitch

ROYAL
MTC
MANITOBA THEATRE CENTRE

TOM HENDRY WAREHOUSE

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Sexual Misconduct of the Middle Classes

Enrichment Guide

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The Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1 territory, the lands of the Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/mp3 player /gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

Playwright Biography



Photo: Alejandro Santiago

Prolific playwright Hannah Moscovitch is from Ottawa, Ontario. She graduated from the National Theatre School of Canada in 2001. Her rise to prominence came in 2007 with her play *East of Berlin*. Moscovitch is known for coming-of-age tales that can use dark humour to examine questions of morality, often through a feminist lens. In 2021, she won the Governor General's Award for *Sexual Misconduct of the Middle Classes*. While her many plays have been garnering recognition since the early 2000s, Moscovitch also writes for film, television, and radio. Today, she is the playwright-in-residence at Toronto's Tarragon Theatre.

Related Resource Links: Read more about Hannah Moscovitch's life and work in the [Canadian Theatre Encyclopedia](#) and [The Toronto Star](#), and listen to readings and interviews on the CBC PlayME podcast of her plays [Bunny](#) and *Secret Life of a Mother* ([Interview](#), [Part 1](#), [Part 2](#), and [Part 3](#)) – please note that these plays may not be suitable for all audiences.

Content Overview

This section may contain spoilers.

Strong language; mature themes. A sexual affair is central to the plot.

Plot Summary

Acclaimed playwright Hannah Moscovitch received the Governor General's Literary Award for Drama for this provocative response to the #MeToo conversation.

"Writerfamous" star professor John is in between wives when he begins to notice Annie, the girl in the red coat. Even when the faculty handbook makes it pretty clear: thou shalt not enter into a relationship with a student, Annie is old enough to know her own mind. When the affair has run its course, though, versions of events differ. Its end is not the end of the story.

Synopsis

This section contains spoilers.

Jon, a 41-year-old author who teaches at a university, is struggling to focus on work. Annie, a nineteen-year-old student in a red coat, walks into his classroom as though out of his imagination. He later has an encounter with Annie while mowing his lawn and learns that she lives nearby. She is a fan and compliments his work, but alludes to feelings of loneliness.

Jon is drawn to learn more about Annie. He reflects on his failed marriages, as he is recently separated. Following a sexual encounter with his estranged wife, she confirms that their marriage is over. Jon runs into Annie again as she is locked out of her place. She cut herself trying to climb through a window, so he offers her a Band-Aid. During this awkward exchange, they discuss their past love lives.

While working outside, Jon reflects that "he'd never gotten into the 'college girl' fantasy," yet he seems to be momentarily attracted to another college girl. Annie stops by and they discuss the sexuality in the book he is working on. She says she is not a writer because she is too inexperienced in life. She noticed him sitting there most of the day, looking at her window, so she decided to come say "hi." They go inside and discuss literature. During this conversation, Jon mentions his wife, and Annie seems uncomfortable. He accuses her of coming on to him and tells her she should go home, but then kisses her.

After having sex with Annie, Jon sees her in class again and contemplates his actions, somewhat regretfully. She returns to his home where he apologizes and points out he is not allowed to have a relationship with her. He says this could put his job at risk, but she says she will not tell. They talk about his lecture in class that day and he admits he was distracted by her.

Annie and Jon continue their affair. She eventually brings up her writing, but he is unwilling to look at it, which leads to more awkwardness. Once he does read her work, he is impressed. He compliments her and she is overwhelmed. This leads to him encouraging a sexual encounter with her in his office.

Jon anxiously awaits Annie in a hotel. When she arrives, he is aggressively drawn to her, but she does not reciprocate. She seems uncomfortable with their arrangement to meet in a hotel instead of at his house, but eventually starts to undress so he can “do whatever” since the hotel is “paid for.” Annie is angry but cannot identify the source of her feelings. They end up driving home and having sex in his car. The next day when he sees her in class, he recognizes her for what she is: nineteen years old.

Jon discovers that his wife is pregnant and breaks it off with Annie to reunite with his wife. Annie seems to take it well, but Jon cries. He asks her to buy a new coat, but she leaves.

Four years have passed, and Jon is a father, but he arranges a meetup with Annie while on a book tour. It is a post-“me too” society, and Jon has been reflecting on his relationship with Annie. Once Annie arrives, she does not reply to his questions in a friendly way. She wonders why he wanted to meet her, and says that she is working as a TA and sees her 19-year-old students as young. He says she was talented at that age, and she replies he could have mentored her. He points out she has recourse if she did not like what happened, but this leads to more confusion on Annie’s part. She still has not told anyone about what happened between them. Jon gets up to leave and she is confused about why he is mad at her.

Another eight years have passed, and Annie has a successful career. She contacts Jon to ask for a meeting. She tells him she has written a play about their relationship but changed identifying details.

It is one year later, and Annie sits amongst the audience, watching the play and reveals that it was therapeutic for her.

Context and Related Resources

Sexual Misconduct at Canadian Universities

Canadian statistics are readily available on sexual assault. According to Statistics Canada, there were 34,200 reports of this crime in 2021, but it is important to note that only about 6% of sexual assaults are reported.

However, the figures around sexual misconduct at Canadian universities are difficult to find. There could be several reasons for this, chief among them being that universities across the country have used non-disclosure agreements (NDAs) when handling reports of sexual misconduct between faculty and students, while other universities do not have a policy that prohibits romantic relationships between professors and their students. In recent years, there has been increased pressure for universities to drop NDAs when handling these cases, which would likely make it more difficult for purveyors of sexual misconduct to be hired at other educational institutions.

Additionally, women advocacy groups state that NDAs can further harm victims because they are not allowed to speak about their experiences. According to Jane Ledwell, the executive director of the PEI Advisory Council on the Status of Women, “there's an imbalance of power when an institution enters into a legal agreement with an individual who may have been a victim of abuse, and it's up to institutions to ensure that imbalance of power not be used as power over someone to silence them into the future.”

Canadian law professor Julie MacFarlane has founded the “Can't Buy My Silence” campaign to prevent NDAs from being used by the powerful to protect themselves. MacFarlane has been advocating for victims' rights and lobbying governments for years. Amongst other objectives, MacFarlane's organization aims to prove that NDAs can create dangerous environments and that their use is immoral.

#MeToo

Tarana J. Burke is an advocate for survivors of sexual violence, particularly for people of colour, and as such, she founded the “me too” movement in 2006. At that time, the organization's goal was to bring resources and support to survivors of this often-nameless crime. The organization also set out to “interrupt sexual violence wherever it happens.” In 2017, the movement went viral with a hashtag campaign that exposed our society to the prevalence of this issue.

The movement aims to change the dialogue around consent, body autonomy, and the spectrum of sexual violence. They believe in empowerment through empathy and that healing is a journey. “This philosophy has inspired millions of survivors who previously had to live in isolation to deal with the pain, shame and trauma of their experience.”

Even though the movement is no longer in the spotlight the same way it was a number of years ago, the work is ongoing. According to Burke, “We're here to help each individual find the right point of entry for their unique healing journey. But we're also... working to disrupt the systems that allow sexual violence to proliferate in our world. This

includes insisting upon accountability on the part of perpetrators, along with the implementation of strategies to sustain long term, systemic change.”

A recent article in Elle Magazine discussed the impact of the #metoo movement in Hollywood. It stated that thanks to the survivors who came forward in 2017, many perpetrators who were in positions of power have resigned or have been terminated from their employment. Across our society there have been changes to facilitate the process for survivors to share their experiences, either by increasing sexual harassment protections or ending NDAs.

Still, there are concerns that even though companies take public stances and pledge accountability, they sometimes continue to punish accusers for being “difficult” and protecting the perpetrators behind closed doors. A survey conducted for the article published interesting findings. Of the 800 respondents:

- 45% said that “high profile people engaging in harassment are more likely to be held accountable for their actions today, compared with five years ago.”
- 55% stated that “colleagues will ‘rarely’ or ‘never’ take responsibility for problematic behavior.”
- 50% indicated that “‘moderate’ progress has been made overall”
- 73% said “leaders place a ‘low’ or ‘medium’ priority on addressing sexual harassment.

The Maiden Archetype

Jon’s character mentions the “‘young girl’ as an object of fiction”. This reference seems to point to the maiden archetype, which Jon later states can come across as cliché depending on its use. This characterization can also carry the title of “the innocent” or “the child.” In Greek mythology, the term “maiden” is often used to describe an unmarried woman or a young girl.

These characters are feminine in nature, trusting, uncorrupted, powerless, authentic, and believe others to share their pure and unselfish intentions. They often draw other characters to them and see the world in a child-like way. These characters can be naturally curious, emotional, creative, and eager to learn.

The downfall of this character can be that they are vulnerable to exploitation and have difficulty in recognizing their errors. The maiden archetype can also be seen as a phase of development that most women experience at one time or another. While this archetype is often attributed to the trope of a “damsel in distress,” it is important to note that she can also find herself imprisoned mentally because she still lacks knowledge. Another notable characteristic of the maiden archetype is that she is wronged by the villain.

Little Red Riding Hood

The connection between the motif of Annie's red coat and the fairy tale "Little Red Riding Hood" cannot be missed. The colour of the coat itself is significant as red is often associated with lust and danger in literature. The well-known children's story tells the tale of a young girl who wears a red cape and befriends a wolf while on her way to her grandmother's house. After sharing her destination with the wolf, he arrives before her and disastrous consequences follow, which vary according to the version of the story. Various depictions of the classic fairy tale carry subtle undertones or blatant references to young women being preyed upon by more powerful men.

In French writer Charles Perrault's version of the story, he closes by including this moral: "Children, especially attractive, well bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a wolf. I say "wolf," but there are various kinds of wolves. There are also those who are charming, quiet, polite, unassuming, complacent, and sweet, who pursue young women at home and in the streets. And unfortunately, it is these gentle wolves who are the most dangerous ones of all."

When read through that lens, other lines in Perrault's tale particularly stand out, including, "The poor child, who did not know that it was dangerous to stay and talk to a wolf", and "He then shut the door and got into the grandmother's bed, expecting Little Red Riding Hood." Once Red arrives, the story continues as the wolf says, "come get into bed with me," so she "took off her clothes and got into bed." Finally, the ominous final line reads that the "wolf fell upon Little Red Riding Hood, and ate her all up."

Intimacy Onstage

We asked Intimacy Director Sharon Bajer some questions about her job and role in a show like this one!

Can you tell us a bit about your job as an intimacy director?

I have been working as an intimacy director (theatre) and intimacy coordinator (film and television) for almost three years now. Just as a fight or stunt director is called in to create realistic fights in a safe way, I do this for scenes of intimacy. I ensure that the actors have all of the information they need to feel empowered, and with that information we work with the directors/costume designers/producers to create intimacy on stage (or screen) that looks real, but is completely consensual and safe for the actors. I am trained in intimacy choreography, consent work, mental health first aid, directing and of course my 30+ years as an actor in theatre, film and television. I love my job! I get to help actors navigate really vulnerable situations and do my part to help create a culture of mutual respect and consent in our workplace, which has been a real focus for theatre companies and media producers since the #MeToo movement.



Why is it important for certain shows to have this kind of professional around?

A big part of my job is to initiate and facilitate the conversations around intimacy so that everyone is on the same page and to create choreography that can remain consistent throughout a run. I have one agenda and that is to make sure the intimacy is consensual, choreographed and looks great with all parties being enthusiastically happy with it. Because of the perceived power dynamic in the room, actors tend to agree to anything the director asks of them (they worked hard to get there). Directors are aware of this dynamic and most don't want to overstep. By being a neutral party in the room, I can help negotiate these dynamics by assuring that the director isn't coercing actors unintentionally and if the actors do feel unsafe with anything, then we can address that as it comes up. In my experience, the presence of an intimacy director seems to put people at ease because everyone knows that someone is going to take care of those scenes in an open, clear and supported way.

What kind of scenes involve an intimacy director?

In our professional agreements; Canadian Actors Equity Association and the Alliance of Canadian Cinema, Television and Radio Artists, "intimacy" is defined as any scene involving kissing, simulated sex, sexual violence, nudity, implied nudity or highly exposed scenes. I define it as any time bodies are engaged in any type of intimate touching. A "highly exposed" scene could be something that may trigger a trauma response (some examples could be a near sexual assault, a birth, being in a confined space, humiliation, racist language - the list goes on!). The objective is to "create safe spaces for dangerous work" and to help support the human beings that have chosen to put themselves in these stories for our entertainment.

How do you approach a scene to create a safe environment?

I start by reading the script and having a preliminary meeting with the director to find out in detail what they envision for the scene. I will then facilitate a meeting with the actors and the director (where I am present) for a conversation about the scenes. I follow this up with a private conversation with each actor to assess their comfort levels with the plan and to identify where their boundaries are and what they do or do not consent to. When the scenes are staged, I work with the director on the choreography based on all of the communication that preceded it. I try to communicate with everyone in the rehearsal hall - it's not always just the actors that could be affected by intimate material so it's important to ensure that the hall feels safe for everyone. I never make the promise that the scenes will be "comfortable" because by their very nature, they are uncomfortable and awkward to work on, but doing them in a supported way so that everyone involved feels heard, empowered and safe is the essential part of my role.

How does someone become an intimacy director?

I received my training and certification through Intimacy Directors and Coordinators in the US. When I began, they were one of the only organizations offering training and

certification. Their Canadian counterpart is Intimacy Coordinators Canada out of Toronto. They are the only Canadian organization offering certification. It is very hard to get into these programs, but they offer many excellent classes and seminars for people who might be interested and want to know more. There are a lot more programs popping up, but these are the two I would recommend. They have very clear paths for certification and all kinds of resources on their websites.

Anything else you'd like to add?

In 2018 when I started to explore this work, I had no idea that it would be embraced by our communities in Winnipeg so quickly. I feel very proud that we are known for our desire to take care of our performing communities and I am honoured to be part of this huge cultural shift in how we tell these stories.

Related Resource Links: Explore the [Intimacy Directors and Coordinators website](#), read an article about the [role and founding of Intimacy Directors International](#), and [“why every production should hire an intimacy director”](#) from Playbill.



An intimacy director works with actors on a scene.
www.intimacycoordinatorscanada.com

Glossary

Words with listed sources do not come from the script, but have been included to facilitate discussion around the play.

Angling: to present information to have a particular focus

Auto-fiction: a blend of autobiography (an account of a person's life written by that person) and fiction (literature that describes imaginary events and people)

Cipher: a person or thing of no importance, especially a person who does the bidding of others and seems to have no will of their own

Cliché: an opinion or phrase that is overused and betrays a lack of original thought

Consent: Consent takes place when someone agrees, gives permission, or says “yes” to sexual activity with another person or persons. Consent is always freely given and all people in a sexual situation must feel that they are able to say “yes”, or “no”, or stop the sexual activity at any point. Consent can be withdrawn by either party at any point. Consent to engage in one sexual activity, or past agreement to engage in a particular sexual activity, cannot be presumed to constitute consent to engage in a different sexual activity or to engage again in a sexual activity. Consent cannot be validly given by a person who is incapacitated, which includes intoxication or any other hindrance to clear communication. (Source: UNIVERSITY OF MICHIGAN POLICY & PROCEDURES ON

STUDENT SEXUAL AND GENDER-BASED MISCONDUCT AND OTHER FORMS OF INTERPERSONAL VIOLENCE)

Healing: The process of becoming whole again. Healing is the pathway to restore well-being for those who have experienced trauma and suffering. Healing from trauma is found in awareness and actions that address the conditions that created the trauma in the first place. Moreover, healing is experienced collectively and in relationship with others. (Source: SHAWN GINWRIGHT, THE FUTURE OF HEALING: SHIFTING FROM TRAUMA INFORMED CARE TO HEALING CENTERED ENGAGEMENT)

Histrionics: overly theatrical or melodramatic in character

Pedagogy: a method and practice of teaching, especially as an academic or theoretical concept

Post-modernism: a late-20th-century style and concept in the arts that represents a departure from modernism and has at its heart a general distrust of grand theories and ideologies as well as a problematical relationship with any notion of “art”

Sculptural: relating to or resembling sculpture

Sexual misconduct: any kind of unacceptable sexual behaviour

Survivor: A survivor has been hurt but is capable of healing. They're someone who has been impacted by destructive or injurious, acute or chronic mental, emotional or physical harm, derived from real or perceived threats or actions. Survivors can suffer from the effects of one or more traumas. Survivors recognize their circumstances and issues, and are actively working on them. They may experience renewed moments of crisis, and are able to identify the issue that triggered their relapse, in order to meet basic needs for wellness, or create space for meaningful reflection, either by working with a mental health professional, or by seeking support in their community. (Source: UNIVERSITY OF TOLEDO CECILIA WILLIAMSON PHD IN CONJUNCTION WITH THE LUCAS COUNTY HUMAN TRAFFICKING COALITION)

Trans-realism: a literary mode that mixes the techniques of incorporating fantastic elements used in science fiction with the techniques of describing immediate perceptions from naturalistic realism

Trauma: Trauma is the response to a deeply distressing or disturbing event, series of events, or set of circumstances that can be experienced as emotionally or physically harmful and life threatening with lasting adverse effects on an individual's functioning and mental, physical, emotional and spiritual well-being. Trauma often overwhelms an individual's ability to cope, causes feelings of helplessness, diminishes one's sense of self, and hinders one's ability to feel the full range of emotions. (Source: SAMHSA-HRSA CENTER FOR INTEGRATED HEALTH SOLUTIONS)

Vestigial: Forming a very small remnant of something that was once much larger or more noticeable

Wunderkind: a person who achieves great success when relatively young. This word is a combination of two German words: *wunder* meaning "wonder" and *kind* meaning "child"

Questions for Consideration

Pre-Show

1. What is your definition of “consent?”
2. Should romance be taboo when there is a power imbalance between the people involved?
3. From your perspective, how did the viral #metoo movement of 2017 change or not change society?
4. Reflect on a past situation in which you and others involved had a different perspective of the same events. What caused these differences? Was anyone “right” or “wrong” about what took place?
5. How can writing be a tool to affect societal or personal transformation?

Post-Show

1. The play’s script includes an epigraph that can be found below. An epigraph is a short quotation or saying at the beginning of a work, intended to suggest its theme. Why might the playwright have chosen to include this particular epigraph? “‘He’s just another man who wants to teach me something’, she said.” - Sheila Heti, *How Should a Person Be*
2. Did Jon do anything wrong other than violate a policy? Did anything illegal occur? Is this a love story? Did Jon love Annie?
3. There is a pattern to Jon’s behaviour in the play. For example, he acknowledges that he could lose his job because of this relationship and he insists Annie come over even though she is studying for exams. What does this reveal about his character?
4. Jon refers to Annie as a “wunderkind” (term can be found in the glossary section). What does this, and other terms he uses to describe women, indicate?
5. Jon uses the quotation “I greet you at the beginning of a great career” when giving feedback to Annie. Is this noteworthy for any particular reason?
6. While Annie is chewing on something, Jon says, “It was annoyingly sexual and right in his goddam eye-line.” Who made this into a sexual act?
7. Jon uses the following analogy when explaining how his separation occurred, “she was withdrawing his right to reach out and touch her tits.” Later, when Annie tries to leave, he pulls on her skirt and exposes her. Towards the end of their relationship, he describes Annie as, “the age-old object of fiction.” What does this show about how Jon views women and consent?
8. Does the story being told from Jon’s perspective impact how you view his character?
9. Is Annie innocent or a seductress?
10. Years after their romantic relationship ends, Annie tells Jon “I would have done anything to have you like me” and “It felt like it happened from your point of view.” What do these statements indicate about the relationship and Annie’s character?
11. Discuss how Annie does or does not fit into the “maiden” archetype (information on this can be found in the “Context” section of this enrichment guide). Discuss why writers are drawn to use this popular archetype.

12. Discuss the motif of Annie's red coat. What does this call to mind?
13. What does it say when survivors are blamed for a sexual trauma?
14. What can be the impact when someone in a position of authority becomes romantically involved with someone who has less power?
15. Discuss the significance of the play's timeline. It begins in 2014 and ends thirteen years later. In other words, the initial events take place before the viral #metoo movement of 2017 and the other events occur after. More information on the "Me too" movement can be found in the "Context" section of this enrichment guide.
16. Discuss whether or not the play would be received differently in a pre-#metoo movement society.
17. Discuss the significance of the play's title.

Related Resource Links: Listen to Hannah Moscovitch and the cast of the show's premiere at Tarragon Theatre speak on [CBC's *The Sunday Edition*](#) about the writing and performing process and content of the show (31 minutes).

Mental Health Resources

If this production brings up difficult feelings that are overwhelming for you, please access some of the following resources.

For immediate help in a mental health crisis:

KLINIC Crisis Line: Winnipeg 204-786-8686; toll-free Manitoba 1-888-322-3019 24/7

Manitoba Suicide Prevention and Support Line: 1-877-435-7170

Manitoba Farm, Rural, and Northern Support Services: 1-866-367-3276 24/7

Hope for Wellness Indigenous Peoples Helpline: 1-855-242-3310 24/7

Winnipeg Crisis Stabilization Unit: 204-940-3633 24/7

Winnipeg Mobile Crisis Service: 204-940-1781 24/7

Winnipeg Youth Mobile Crisis Team: 204-949-4777, 1-888-383-2776

Seneca Warm Line: 204-942-9276 (24/7)

Kids Help Phone: 1-800-668-6868 or text 686868 24/7

Manitoba regional contacts and mental health services by region -

<https://www.gov.mb.ca/mh/mh/crisis.html> Crisis and non-crisis services

KLINIC Community Health - <http://klinik.mb.ca>

Provides health care, counselling, and education as well as a crisis line for people of every age, background, ethnicity, gender identity, and socio-economic circumstance. Klinik's crisis line (number above) is open to people of all ages, genders and backgrounds. You do not have to be in crisis or suicidal to call Klinik; this can be a good place to start when trying to sort out a problem. Klinik can also refer you to other services or programs.

Hope for Wellness Helpline is available to all Indigenous people across Canada. Experienced and culturally competent counsellors are reachable by telephone and online chat 24 hours a day, 7 days a week. Both telephone and online chat services are available in English and French. Telephone support is also available upon request in: Cree; Ojibway (Anishinaabemowin) and Inuktitut. <https://www.hopeforwellness.ca/>

Manitoba Suicide Prevention and Support - www.reasonstolive.ca

A project of Klinik Community Health, this website has resources for getting help, helping someone else, and dealing with loss as well as running a crisis and support line.

Mental Health Education Resource Centre of Manitoba - <http://www.mherc.mb.ca>

A provincial resource promoting the exchange of knowledge including reducing mental illness stigma. Electronic resources, an online catalogue and free library, and links to various specialized services within Manitoba and across Canada.

MB Farm, Rural and Northern Support Services besides the 24/7 number above, offers free, confidential, non-judgemental counselling and resources for anyone living on a Manitoba farm or in a rural or northern community. Live chat and resources online at <https://supportline.ca>

Wellness Together Canada - <https://www.wellnesstogether.ca/en-CA> offers free and virtual support related to mental health and substance use for anyone in Canada, 24/7.

Mental Health America - <https://www.mhanational.org/live-b4stage4>
Information and tips on living a mentally healthy life, recovery and support for yourself, and others, and mental wellness tools.

Canadian Mental Health Association - <https://mbwpg.cmha.ca/?lang=2>

Rainbow Resource Centre - <https://rainbowresourcecentre.org>
Serving Manitoba's Lesbian, gay, bisexual, transgender, two spirit, and queer + communities. Provides education, events, counselling, library, programming and events, and resources.

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Enrichment Guide Contributor Biography

Desirée Pappel began teaching English Language Arts in Manitoba high schools in 2008. During that time, she also taught the occasional dramatic arts class and was involved with improvisation, both inside and outside of school. In 2010, she began her involvement with Royal MTC's Winnipeg Fringe Theatre Festival and started working as a volunteer team leader at venues soon after. Creating study guides for Royal MTC fuses her love of education and theatre. She has written multiple enrichment guides for Royal MTC.

After listening to the soundtrack and watching the production on Disney+ countless times, Pappel finally saw *Hamilton* on a recent trip to the United States. It goes without saying that experiencing the “booms” of a war cannon on stage is far more engaging than hearing them from home speakers while sitting on a couch, so she is glad to be back to the theatre in person.