



## STUDY GUIDE

# Bang Bang

By Kat Sandler

A co-production with Belfry Theatre  
Directed by Kelly Thornton

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# Bang Bang

By Kat Sandler

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Compiled by Sarah Farrant

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## PLAYWRIGHT



Kat Sandler is a Canadian playwright and director. Kat always loved writing stories. Specifically, she loved the idea of being able to realize an idea that came from your imagination. If not hereditary, this gift was at least supported by her parents. Her mother had been a TV writer in the 80s and her father, an epic story-teller according to Sandler.

She attended University of Toronto Schools, an independent secondary school affiliated with the University of Toronto. While it has a strong reputation for being a rigorous and specialized academic curriculum, it did not have a drama program, so for her final project she wrote, directed, produced, and starred in a musical. From a young age, Sandler realized she needed to create her own opportunities and that initiative and industriousness has been reflected in her career thus far.

She pursued theatre arts at a post-secondary level, graduating from Queen's University Drama Program. It was there she met Tom McGee, with whom she co-founded Theatre Brouhaha. They explored acting for about two years following university, but concluded the parts they were auditioning for weren't speaking to them, and they weren't seeing themselves on stage as much as they would have liked. Through Theatre Brouhaha, their aim is to "create relevant theatre for the next generation of theatre audiences...to entertain, to challenge, to energize, to arouse, to confuse, and in general, to give audiences something to talk about afterward."

Kat serves as the Artistic Director of Theatre Brouhaha while also taking on other projects. Kat was a member of the 2014 Tarragon Playwrights Unit through which she developed *Mustard*, a production about the imaginary friend of a teenage girl that won the 2016 Dora Mavor Moore Award for Outstanding New Play (General Division), and she is currently a Canadian Council Playwright in Residence at Tarragon Theatre. In 2015, Kat received the NOW Magazine's Audience Choice Award for Best Director and Best Playwright.

Kat prefers to write and direct her pieces. She explained, "I don't separate the two. I think of the whole process of making a play as one thing. I direct while I'm writing and I write while I direct." This is partly attributed to the fact that she needs to hear her dialogue which she said is "overlapping, and it's written to sound as realistic and conversational as possible."

Kat wrote the first thirty pages of *Bang Bang* at a Stratford writers retreat in 2015 and it was then commissioned by Nina Lee Aquino, Artistic Director of Factory Theatre. They had six days of workshops throughout the year and it premiered at Factory Theatre in 2018. Of the play, Kat exclaimed, “I think we’ve tried to create a challenging play that shows multiple perspectives and that is entertaining.”

Currently, Sandler is writing and directing *Yaga* for the Tarragon Theatre, a black comedy about the supernatural being, Baba Yaga, from Slavic folklore. *Yaga* premieres in September 2019.

## CHARACTERS

LILA HINES, late 20s, an ex-cop

KAREN HINES, 50s-60s, her mother, a psychologist

TIM BERNBAUM, 30s, a writer

JACKIE SAVAGE, late 20s, a child star

TONY CAPPELLO, 40s-50s, a bodyguard

## SETTING

A living room.



Royal MTC / Belfry Production of *Bang Bang* | Photo Credit: Dylan Hewlett © 2019

## SYNOPSIS

Here is a synopsis given by Kat Sandler in her *Stageworthy* Interview:

*“On like a larger level, it’s about the impact of being inspired by true events and what kind of responsibility, if any, we as artists have in story-telling and the process of creating stories...”*

*Plot-wise, it’s about a white playwright who reads about a shooting in a newspaper in which a black female police officer shoots an unarmed black boy and he uses that as a jumping off point for a play that he writes and is staged, and that play is then optioned by a major American studio, and the star of the movie wants to meet the person that they think the play is based on, and of course the female cop has no idea that there is a movie so it all kind of verges on the living room of this female cop and her mother.”*



Royal MTC / Belfry Production of *Bang Bang*  
Photo Credit: Dylan Hewlett © 2019

The play is divided into forty scenes between two acts:

### ACT 1

#### 1. THE GUN

This is the beginning (opening monologue) of Tim’s play, in which WOMAN describes a gun.

#### 2. I JUST LIVE HERE

Karen is in her living room. Lila is upstairs. There is a knock at the door that is hard for Karen to hear over the film soundtrack she’s listening to.

### 3. THE GUEST

Timothy Bernbaum arrives. He introduces himself as a writer, specifically a playwright, hoping to speak with Lila whom he addresses as Officer Hines. Karen knows who he is and insists he leave. However, in her attempts to eject him by slamming the door on his foot, he ends up having to stay to ice it.

### 4. PAIN

Lila identifies Tim from a Google search and invites him in. Karen begrudgingly offers him an Advil and water. Lila requests a beer.

### 5. TIM'S PLAY

Tim's play is called *Hands Up*. Lila has not seen it. Tim gives her rum and a copy of the play. The dedication is to his father, who is a deceased cop like Lila's father.

She asks for "the Coles notes." His summary is, "A woman...makes a mistake...that's not her fault, and it...affects...people. Sort of." The back cover, meanwhile, declares it "a play about family, loss, pain, duty, guilt, fear, honour, and responsibility." Lila inquires as to how many people have seen it and he speculates approximately twenty thousand.

His earlier plays include one where a woman going through a divorce thinks she's turning into a pineapple, appropriately called *Pineapple*.

He explains that he has come to get on the same page and so she can ask any questions she may have. What Lila would "really love to know" is why he wrote a play about her. Tim denies that it was about her, instead claiming that it was "inspired by *many, many, many, too many* events, *including* the one that happened to [her]. He refers to it as "The Incident."

### 6. THE INCIDENT

Tim explains that he was inspired by an article headline: "Shots fired at Bell and McGibbon: Unarmed youth mistaken for suspect shot by police." He had reached out in an attempt to become informed, but Lila couldn't talk at that point. He also contacted the Chambers Family. The article said Derrick Chambers had been drinking and ran a red light. When a police officer (Lila) pulled him over, she shot him when she thought he might be reaching for a weapon. She shot him twice in the chest. He did not have a weapon.

### 7. SYMBOLS

Lila believes the fact it was a black woman and black kid makes the incident juicy. He claims "the people, the circumstances, the names are DIFFERENT," but in an attempt to make a statement, he names the characters "The Woman" and "The

Boy.” The Woman is allegedly a symbol for all police, who reflect the values of the dominant society, which is racist.

**8. BORING**

The outcome of *Hands Up* is different because the boy dies.

**9. GOODBYE LUNCH**

Tim has come as a professional courtesy to talk to her about the movie. It is clear Lila has not heard of the movie.

**10. THE MOVIE**

Warner Bros. is producing a movie based on the play. Tim expresses surprise that they didn’t know about the production. An actor, Jackie Savage, is going to join them to conduct general research for the movie. Tim initially thought it was a bad idea because Jackie can be insensitive and now that he knows how Lila and Karen feel, he thinks they should be not home when Jackie arrives. He even suggests going out for lunch to avoid an encounter with him. Karen calls him out, saying he knew “VERY WELL” we didn’t know about the movie.

**11. THE SCREENWRITER**

Lila absorbs what a big deal this is. Tim confirms it’s been a dream of his. He emphasizes the movie’s plot differs from what happened to Lila even more than the play. Tim requests to stay and facilitate the conversation with Jackie.

**12. SECRETS WITH KAREN**

In an attempt to make conversation with Karen while Lila is showering, Tim says it’s “pretty great about Jackie, though.” He started at Disney as “L’il D” on *The Deeps*, a kids’ show about a family in Malibu that ran a surf shack and adopted a Black kid who became a pop star. His catchphrase was “Hey L’il D, see you on the beach!” Tim says it’s a big deal that Jackie is doing the movie and doesn’t want anything to jeopardize that. Karen thinks he doesn’t understand the impact, but he says it *should* have an impact. They have a heated conversation about who has the right to write what and when, which ends with her slapping him.

**13. MEET JACKIE**

Tony arrives and introduces himself as the security detail for Jackie Savage and asks if they can come in. Jackie says not to worry about taking a quick look around the house for apparent threats.

**14. L’IL D**

Lila comes downstairs and immediately recognizes Jackie as L’il D. He is hoping to chat with Lila if she feels up to it.

**15. THE ITALIAN FUNERAL SPECIAL**

Tony delivers a giant basket full of fruit, flowers, and jams, which Tony refers to as the “Italian funeral special.”

**16. JAMAL**

If Jackie signs on to the movie he will be playing the cop who shoots the boy, who is a man in the movie.

**17. THE POSTER**

Tony is an ex-cop, so he’s teaching Jackie trash talk. The “action-movie-y” poster of Jackie is revealed.

**18. A MAN IN THE MOVIE**

In the movie, the man’s name is Ray, the Boy is Jamal, and the Mother is Latisha. Apparently, the studio wanted to change a lot of things. Karen explains that they’re playing catch-up, as they did not know about the movie.

**19. COMPLICATED**

The studio wants to focus on race and not gender. Lila is confused as to why the cop is a man in the movie. Tony suspects it’s because women are complicated. Ray does have a cop dad but the dad is white. Jackie thinks it creates an interesting complication and he identifies with the character because his own mom is white.

**20. VIGILANTE**

Jackie didn’t see the play but he read it. He recently saw *The Vigil*, another play about a boy who had been shot by a cop.

**21. LUNCH**

While Lila is out for a cigarette, Karen and Tony make lunch using the goodies from the basket.

**22. DUDES**

Before he signs on, Jackie wants to understand Lila’s motivations so he knows the story he’s telling.

**23. LEVEL WITH LILA**

Tim levels with Lila. It’s a big deal for him. He says he understands what she’s going through and that he doesn’t think she’s a bad person. He claims the play makes her look better. She’s intrigued and wants to read it.

**24. KAREN SAW THE PLAY**

Karen insists the play does *not* make her look better and she can say this confidently because she saw the play.



## **25. PLAY READING**

Lila suggests they all read it out loud. Tim conveniently has extra copies, which Lila distributes. Jackie is The Woman, Karen is the Mother, and Tony insists on being the narrator. Lila will play The Boy.

## **Blackout. Intermission. ACT 2**

### **26. THE GUN TAKE 2**

They begin to read through the script, working through some complications, including how long to pause for beats and when and what props to use.

### **27. TONY'S GUN**

Tony suggests using his gun as a prop but everyone else is opposed to the idea.

### **28. GUN CONTROL**

Tim announces he believes guns give people too much power. He brags about his research, which seems to have mostly consisted of Google searches rather than first hand sources. He claims to have spoken to people from the Black community at large.

### **29. THE LIFE**

Tim adds he also watched a lot of YouTube videos featuring shootings and proclaims he got "woke."

### **30. THE LIFE**

Lila is disturbed by the fact that, in *Hands Up*, The Boy is portrayed as a saint because, in real life, Derrick Chambers is not that great. Jackie counters that just because he's not *that* great doesn't mean he deserves to die.

### **31. THE TRIAL**

The Woman is on trial for manslaughter. Lila clarifies that Chambers did not actually have his hands up, that's just what he said after.

### **32. COPS**

Although she did not know this in the moment, Lila explains Derrick had just gotten his drivers' license that month, he gave her his learner's permit by mistake and he wanted her to have the right one. She didn't know whether or not he was a potential deadly threat. He was acting suspicious and resembled the other suspect. Tim said that this is his call to action for more or better police training. Jackie says she made a bad call, while Tony said it was just the wrong call.

### **33. LADY COPS**

There is discussion surrounding the difficulties surrounding being a Black female cop. Tony quit the police force after his partner took a bullet.

### **34. THE APOLOGY**

In the play, The Woman apologizes to The Mother. Lila explains *she* can't speak to Derrick Chambers because of lawyers, but if she could she would say, "Don't run red lights."

### **35. MOM FIGHT**

Tim reveals Mrs. Chambers relayed that Karen spoke to the family. Lila was unaware of this. Karen explains she spoke on Lila's behalf; she wanted the Chambers to understand they both felt remorse. Lila is depressed. Karen and her deceased husband didn't think she was cut out for being a police officer. Lila runs upstairs. Tony and Karen think it's time for Tim, Jackie, and Tony to go.

### **36. LILA'S INCIDENT**

Lila comes back down. She wants to keep reading, as does Jackie. However, when they get to the shooting scene, Jackie complains - he doesn't feel like getting shot today. Lila asks Tim to pop in so they can finish because everyone wants to go home, echoing Tony's earlier statement that a police officer's job is to go home at the end of the day. She says she has something funny to add to the scene. Everyone wants to stop, as they are feeling uncomfortable. She makes them believe she is going to pull a gun on them, but ultimately pulls out cigarettes.

### **37. THE WAITING**

Lila attempts to describe how she feels. She recounts the events of The Incident: After she shot Derrick Chambers, she radioed the ambulance, cuffed him, and performed CPR when she didn't feel a pulse. Jackie resents her describing it as "what happened" because it was a choice she made. Lila, meanwhile, admits she wishes she had blown her brains out after the second shot because it would be easier than feeling this way. She doesn't want him to make the movie, as she imagines it will only make her feel worse.

### **38. DON'T MAKE THE MOVIE**

Tim, however, wants to make the movie. He's not claiming to be "THE" person to tell the story, but a person doing it right now. He wrote something to make a difference. He realizes they think he stole her story to get famous. Lila yells, "you know what's hard? Shooting someone!" to which Tim screams in reply, "well, don't shoot people then, you ever think about that?" Lila punches him.

### 39. JACKIE'S CHOICE/ JACKIE MIC DROP

Tim doesn't know whether they're mad because he stole their story or didn't tell it right. Lila threatens she'll get a lawyer and sue the studio if they pursue the movie. Tim says she has no legal rights, as he has investigated this. He adds their approval means nothing. Jackie demands, "how about mine?" Jackie is going to recommend Tim's removal from the project because he's an "asshole." Tim offers to fix this but Jackie denies him, saying he just wasn't a good fit. Tim argues that he defended Jackie when studio executives said he was on the "L'il D-...list." Jackie counters that all of this will ultimately help sell the movie. Tim charges at Jackie, but Tony intercepts.

### 40. SHITTY TIMMY'S GOT A GUN

Tony and Jackie say it's time to go home. Tim said nobody is going anywhere as he pulls out Tony's gun. Karen gets Tim to look at her and talk to her. He pleads that he just wanted to make a movie and to help. Karen slowly goes over to him and calmly takes the gun. As soon as it is safely in Tony's jacket, Lila tells Jackie to get out. Karen says Jackie and Tony should go, too. Jackie invites Lila to consult on the movie, but she's not open to that. The play closes with Lila saying that she's kind of hungry and Karen saying she'll make her something.



Royal MTC / Belfry Production of *Bang Bang* | Photo Credit: Dylan Hewlett © 2019

## CONTEXTUAL BACKGROUND

Kat Sandler discusses in her interview with PlayME the context within which *Bang Bang* was written:

Prior to the inception of the Factory Theatre production, Kat and her friend Tom McGee started their company, Theatre Brouhaha, “aimed at creating what we called theatre for the HBO generation but now we would call it the Netflix generation... meant to be more cinematic and marketed more like a television show or really exciting movie.” Her vision for theatre is realized more literally in *Bang Bang*, a play about a play being turned into a movie. She summarizes, “A young white male writer reads in the newspaper about a police shooting that involved a young black female cop and she shot an unarmed black youth, and he is inspired by this event to write a play that takes off and is then optioned by a major American studio, and the star of that film then wants to come and meet the person that he thinks the play and the movie is based on.”

Her synopsis reveals the major themes in the play—artistic license, and police brutality as a result of systemic racism. The play itself is self-aware as these issues are identified within the script:

TIM: Well, we don't have time, the movie has a schedule, and this issue is time sensitive! (to LILA)

KAREN: Which issue? Gun violence? Police brutality? Systemic racism?

TIM: ALL OF THEM.

In *Bang Bang*, Tim concedes that the “jumping off point” for *Hands Up* is “The Incident,” in which Lila is involved.

LILA: Great. That's great. Well, I guess what I'd really love to know... is how or... why you wrote a play about me, without talking to me.

TIM: I... okay, first off, it wasn't/about you

LILA: Sorry, based on me, based on/what happened to me.

TIM: Not based on

LILA: Not based on.

TIM: I wrote a play, inspired by many many, many, too many events, including the one that happened to you, which I used as a jumping off point.

LILA: A jumping off point.

During the interview, Kat says: “What your play is about is really just the starting point.” She says that her own jumping off point for *Bang Bang* was the “debate around excessive force and racism in shooting deaths caused by police” and the death of a young man in Toronto in 2013. She addresses a point raised by Lila in the play:

LILA: I thought you were supposed to write what you know.

Sandler maintains the position that “anyone can write about anything” but “there are better ways to try and tackle subjects like this.” Even though Tim is arguably the antagonist or “anti-hero” of the play, Sandler can relate to him. “As writers we’re always collecting little tidbits of the world and then holding onto them like squirrels, saving nuts for the winter.” Tim’s intentions are good, but the execution of his ideas may not be to some despite his insistence that he “researched” and “reached out to people.” To avoid the mistakes made by this character, Sandler surrounded herself with knowledgeable people she could consult with.

Throughout the play, Sandler questions how “our perception of arguments change if it’s not who we expect to be saying them.” It offers five very different perspectives on these topical issues, which are complex and controversial. Thus, she exclaims, the greatest compliment she can be given by an audience member is, “I couldn’t pick a side!”

## **POLICE BRUTALITY**

As Tim says in the play, sadly, the issue of police brutality is “topical.” CBC compiled an analysis of the 460 fatal interactions between police and civilians in Canada from 2000 to 2017. The overall trend is that said violence has been increasing. There is a correlation between the sizes of police force and population and fatalities, since Toronto, Montreal, Edmonton, Vancouver, and Calgary recorded the most. Members of the Black community, who comprise 3.4% of Canada’s population, represented 9% of the fatalities, which indicates that they are disproportionately affected by police violence.

## **ARTISTIC LICENSE**

When Lila accuses Tim of telling a story that isn’t his, he defends himself by invoking “artistic license.” Artistic license refers to the liberties an artist can take in his or her interpretation of something without being held accountable for the accuracy of the representation. Thus, the play begs the question, “Is there a duty for historical fiction to be factually accurate?”

The priority of any Hollywood studio is to produce a film that is viable to an audience. There are individuals who encourage audiences to embrace historical fiction as an opportunity to critically analyze and assess the material with which they are presented. In contrast, some argue that artists use artistic license as an excuse for minimal research; others maintain that artists should not deliberately present false information;

while still others insist that artists should be transparent about what has been fabricated.

The phrases “based on” and “inspired by” are commonly used to indicate that some artistic license has been exercised. Real people have been used as central characters for centuries, such by Shakespeare in his play, *Julius Caesar*.

A famous example of a movie that was not true to life is James Cameron’s *Titanic*, as Jack and Rose were characters created by the director. More recently, the Oscar-nominated film *Detainment* generated controversy. The film depicts the 1993 murder of two-year-old James Bulger by two ten year-olds, Jon Venables and Robert Thompson. There are a few issues associated with its production that parallel those raised by Lila in *Bang Bang*. The movie was made without contacting or getting permission from James’ family, which means they had to relive the tragedy unwillingly. The film also jeopardized the lifelong anonymity that Venables and Thompson were granted upon their release from prison. Protestors were ultimately unsuccessful in their pursuit of having the nominations revoked because of the film’s high artistic and technical merit, as well as the exploration of questions worthy of discussion, such as “if you’re ten, how can do you do something like this?”



Royal MTC / Belfry Production of *Bang Bang* | Photo Credit: Dylan Hewlett © 2019

## GLOSSARY

**Anton Chekhov:** A famous Russian playwright. When describing the responsibility of channelling the world into text, Tim quotes Chekhov, “I hear my desk calling, to write, write, write. I cannot escape!”

**Audition:** An audition is the process when the director or casting director of a production such as a play or movie asks actors or performers to demonstrate what they can do. Jackie refers to his audition for the role of Ray in *Hands Up*.

**Bambi:** Bambi is the titular character of the animated Disney film, *Bambi*. It is about a deer whose mother is shot by a hunter. In *Bang Bang*, Tim compares killing the boy in *Hands Up* to Disney killing Bambi’s mother.

**Beat:** A beat is a pause. While reading the stage directions of *Hands Up*, Tony learns that a beat is a pause, along with the difference in time between micro beats, beats, and long beats.

**Black Lives Matter:** An organization and international activist movement whose mission is to build local power and to intervene in violence inflicted on Black communities. Tim initially claims, in writing his play, he reached out to Black Lives Matter but when Karen challenges him on this he confesses he was *going* to reach out but then opted against it because he already knows Black lives matter.

**Bogart:** A slang term inspired by the actor Humphrey Bogart, who often kept a cigarette in the corner of his mouth, but seemed to never draw on it or smoke it. It means to keep something all to oneself or hold on to something for too long. When Jackie exclaims, “Yeah, Cuba Gooding Jr. was on the poster for “Boat Trip” that doesn’t mean it didn’t Bogart his career!” Tim says that’s not how you use that phrase.

**Columbia:** A private Ivy League university in New York City. This is the university The Boy in *Hands Up* gets into.

**Fanboying:** When someone is interested in or devoted to an element of pop culture. Tim is fanboying over Jackie as they read through the script.

**Flogging:** Flogging is beating administered with a whip or rod, commonly directed to the person’s back.

**Fodder:** Food for domestic animals, especially for cattle or other livestock. Karen exclaims that Tim used her daughter as fodder for a play made for White people.

**Fourth Wall:** The fourth wall is an imaginary or conceptual wall that separates the audience from the action of play or film. This can be broken when, for instance, an actor addresses the audience directly or as themselves rather than as their character. Tim

explains to Tony that a fourth wall makes the audience feel complicit. When The Woman in full police regalia comes down the aisle through the audience, she breaks the fourth wall.

**Harvard:** A private Ivy League university in Cambridge, Massachusetts. This is the university Lila wrongly thinks The Boy in *Hands Up* gets into.

**Intermission:** Intermission is the break between sections of a performance. During a standard length play of two hours, there is typically one intermission approximately halfway through and is usually fifteen or twenty minutes in duration. Tony jokes that he's ready for intermission.

**Line:** A line is a unit of dialogue. Jackie insists he knows the lines and therefore does not need the script during the read-through.

**Mansplaining:** When a man explains something to a woman in a manner that is considered patronizing or condescending. Lila accuses Tony of mansplaining being a Black female cop to her. He clarifies that he is mansplaining it to Jackie and Tim but because they're men, he's just "splaining it."

**Monologue:** A monologue is a speech within a play delivered by a single actor alone on stage. Tony is confused as to whether or not other characters, besides The Woman, speak in the play, and Tim explains it's the opening monologue.

**Nancy Drew:** A fictional amateur detective in a mystery novel series. Tim declares that he is not Nancy Drew, and it's not his job to seek the truth.

**Off book:** If an actor is "off book" it means they no longer require a script to deliver their lines because they have them memorized. Jackie insists he knows the lines and is off book during the read through.

**Perp:** The perpetrator of a crime.

**POV:** POV is an acronym for point of view. In film, a point of view shot is an angle that shows what a character is looking at in the first person. Jackie explains that he's at the Haines residence to figure out Lila's motivations, to see it from another POV.

**Previews:** Previews are public viewings of a performance, often sold at a reduced rate, in advance of the official opening. The purpose of previews is to allow the production team identify any areas for improvement prior to the attendance of critics. When Tim ballpark that about twenty thousand people saw *Hands Up*, Karen asks if that includes previews and he is surprised she knows about previews.

**Prop:** Prop is short for properties, is an object used on stage or screen by an actor; it is anything moveable or portable, distinguished from scenery, costuming, and electrical equipment. In the opening monologue of *Hands Up*, The Woman declares that the gun looks like a prop. During the read through, Lila suggests using something as a prop for the gun rather than miming it.



**Psoriasis:** A chronic autoimmune condition that causes the rapid build-up of skin cells, of which scaling on the skin's surface, inflammation, and redness are common symptoms. In *Hands Up*, The Boy cures psoriasis.

**Regalia:** Refers to the decorations or insignia indicative of an office or membership. In this context, it is referring to the uniform worn by the police officer. In *Hands Up*, The Woman, in full police regalia, comes down the aisle."

**Rocks:** In reference to alcoholic beverages, rocks means ice. Tony says he wants his small rum with no rocks.

**Rookie:** A new recruit in an organization, in this instance, the police force. Tony refers to Lila as a rookie when defending her decision to shoot. He explains that she followed her training, which was still fresh.

**Sell outs:** Someone who sacrifices artistic integrity in an effort to become more successful or popular. Karen says Black lady cops get called sell outs.

**Stage directions:** A stage direction is an instruction or notation within the text of a play from the playwright. These are usually set apart with brackets. Stage directions can indicate the movement, position, or tone of an actor, or lighting and sound effects. The directions are written from the perspective of the actor facing towards the audience. Tony offers to be the narrator during the read through, but Tim explains there is no narrator and that those instructions are

stage directions. He adds that in a professional read through they would be read aloud.

**Systemic racism:** Can be described as patterns of behaviour, policies or practices that are part of the structures of an organization, and which create or perpetuate disadvantage for racialized persons. Systemic racism is identified as one of the issues in the play, *Hands Up*.

**Transition:** Transition refers to the process of moving from one scene or set to the next. Tony is confused as to why a character appears in a scene after dying and Tim clarifies that the scenes are not necessarily in order and characters can reappear for transitions.

**Two to Centre Mass:** Police officers are trained to aim for the centre mass of an individual's chest because it is a target they are likely to hit, and they are likely to take the suspect down. When Lila shot Derrick Chambers, she delivered two shots to centre mass.

**Vague dramatic instrumentals:** Vague dramatic instrumentals refer to nondescript background music. Tim played vague dramatic instrumentals during the run of *Hands Up* to avoid purchasing rights.

**Vigilante:** A person who, unofficially, attempts to prevent crime or punish an individual who has committed a crime because they do not believe that official organizations, such as police, are controlling crime effectively. Tim asks what kind of redemption Lila would want for the character inspired by her,

suggesting sarcastically that she become a vigilante who targets bad cops.

**Walt Disney:** An American motion-picture producer, famous for his cartoons and animated films.

**Warner Bros:** Warner Brothers is an American entertainment company founded by four brothers in 1923 with a

library of approximately 7, 500 feature films. Warner Brothers is the studio optioning Tim's play, *Hands Up*.

**Woke:** To be woke means being conscious of racial discrimination and other forms of oppression and injustice in society. It can also be used to describe someone who is "with it."



Royal MTC / Belfry Production of *Bang Bang* | Photo Credit: Dylan Hewlett © 2019

## CURRICULUM CONNECTIONS

<b>Drama (Senior Years)</b>	Creating (CR): The learner generates, develops, and communicates ideas for creating drama/theatre.	DR-1: The learner generates ideas from a variety of sources for creating drama/theatre.
	Connecting (C): The learner develops understanding about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures.	DR-C1: The learner develops understandings about people and practices in the dramatic arts.
		DR-C2: The learner develops understanding about the influence and impact of the dramatic arts.
	Responding (R): The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.	DR-R1: The learner generates initial reactions to drama/theatre experiences.
		DR-R2: The learner critically observes and describes drama/theatre experiences.
		DR-RW: The learner analyzes and interprets drama/theatre experiences.
DR-R4: The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.		
<b>English Language Arts</b>	Explore Thoughts, Ideas, Feelings, and Experiences	1.1.1: Express Ideas- Question and reflect on personal responses, predictions, and interpretations; apply personal viewpoints to diverse situations or circumstances.
	Comprehend and Respond Personally and Critically to Oral, Print, and Other	2.1.1: Prior Knowledge- Analyze and explain connections between

	Media Texts	previous experiences, prior knowledge, and a variety of texts.
		2.2.1: Experience Various Texts- Experience texts from a variety of forms and genres and cultural traditions; explain various interpretations of the same text.
		2.2.2: Connects Self, Texts, and Culture- Examine how personal experiences, community traditions, and Canadian perspectives are presented in oral, literary, and media texts.
		2.2.3: Appreciate the Artistry of Texts- Discuss how word choice and supporting details in oral, literary, and media texts [including books, drama, and oral presentations] affect purpose and audience.
	Experiment with Language	2.3.4: Examine creative uses of language in popular culture, recognize how figurative language and techniques create a dominant interpretation, mood, tone, and style.
	Manage Ideas and Information	3.2.5: Make Sense of Information- Identify a variety of factors that affect meaning; scan to locate specific information quickly; summarize, report, and record main ideas of extended oral, visual, and written texts.
	Celebrate and Build	5.2.2: Relate Texts to

	Community	<p>Culture- Explain ways in which oral, literary, and media texts relate topics and themes in life.</p> <p>5.2.3: Appreciate Diversity- Reflect on ways in which the choices and motives of individuals encountered in oral, literary, and media texts provide insight into those of self and others; discuss personal participation and responsibilities in a variety of communities.</p>
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Royal MTC / Belfry Production of *Bang Bang* | Photo Credit: Dylan Hewlett © 2019

## ACTIVITIES FOR EDUCATORS

### Hands Up

Ask students what comes to mind when they hear “Hands Up.”

### Name the Play

In *Bang Bang*, Tim insists that “names are important. You can’t clutter up the message.” Accordingly, he gives his plays predictable, simple names. Below are the summaries he provides for two works he produced prior to *Hands Up*. Prior to seeing the play in which the names are revealed, distribute one or both of the following play synopses and ask students to give the play a name (title) based on the brief summary.

- A woman going through a divorce thinks she’s turning into a pineapple.
- A man wakes up one day and he can play the piano.

### Movie Count

Challenge students to count the number of film references they hear during the play (19).

### The Poster

In her Tedx Talk, Kat Sandler and Tom McGee speak about their attraction to advertising that tells them a story. Show students the Royal Manitoba Theatre Company’s poster for *Bang Bang* and ask them what story they think the play is going to tell.



During *Bang Bang*, Tony reveals the poster which is described as “a very action-movie-y glamour shot of JACKIE in a cop uniform holding a gun with huge movie title lettering: “TWO SHOTS.” After the play, ask the students to create:

- A poster for the movie that tells a different story
- A poster for the play *Bang Bang*

## **The Play**

You and/or your students can listen to the play and an interview with Kat Sandler on *PlayMe*, a CBC Podcast:

- <http://www.playmepodcast.com/bang-bang/>

## **Thinking About the Play**

The following questions can be used for class discussion, responses, or in some cases, essay topics:

1. Tim claims, “the truth is subjective.” Do you agree or disagree?
2. Why did the playwright choose to put the intermission break right before the characters begin the read through of the play, *Hands Up*?
3. Why would Lila not want to see the play, *Hands Up*? Why did Karen see it?
4. Tim carries signed copies of his play with him wherever he goes. What does this say about his character?
5. What is the difference between a narrator and stage directions?
6. If you are writing something inspired by a real-life situation, would you talk with the people involved even if your story’s events are different?
7. Is Derrick Chambers, the boy who was shot, a victim? Are there any other victims in this scenario?
8. How would making the boy white in the movie change the message? How does making the woman a man in the movie change the message?
9. Does Lila have a “right” to know about the movie? If so, whose responsibility is it to inform her?
10. Why is the cop a man in the movie? Why does Karen think that’s a good change?
11. Do you think a woman cop is more likely to shoot? Why might someone think that?
12. Why did the studio make Ray’s dad white?
13. What is the significance of so many movie references in *Bang Bang*?
14. Lila says: “We have a great actor, the playwright, and the inspiration.” Which of these things is the most important in creating an entertaining production?

15. What's more insensitive - Tim writing the play about Lila or Jackie asking Lila questions?

16. After reviewing the scene below, reflect on what cannot be learned from movies and/or books. Consider asking the following prompting questions:

- *Can we believe everything we read?*
- *If a book or movie is based on a true story, how much of it is true?*
- *What can we learn from fiction books?*
- *What can we learn from non-fiction books?*
- *Are books and movies reliable sources of information? What are alternative sources of information?*
- *Is an individual's perspective more true or reliable than a book or movie?*

JACKIE: Tim, I get it, your job's done, but mine's just starting, so it's cool if you don't want to be here, but I need to get a handle on where she's coming from as...

TIM: What?

JACKIE: A cop.

TIM: Watch a movie! Read a book!

JACKIE: There's some stuff you can't get from books - if the movie was about a doctor, I'd be talking to a doctor, movie's about a cop who's been through some shit, I'm talking to a cop who's been through some shit.

17. According to Tim, The Woman is a symbol for all police officers. If that's the case, is The Woman an appropriate name for the character?

18. How can society be racist but not an individual?

19. Should hearing Lila's perspective be a condition of Jackie signing off on the movie?

20. Lila refers to Jackie as L'il D. What does this suggest about the inseparability of an actor from character?

21. Explain how the movie, *Two Shots*, is a "big deal" in its own way to Tim, Lila, and Jackie.

22. Were you surprised by the ending?



### Spot the Difference

Show a historical fiction film, ideally one related to a unit of study, as the students need background on the topic prior to watching the movie. Historically inaccurate films are listed in the following links:

- <https://www.rd.com/culture/historically-inaccurate-movies/>
- <https://www.ranker.com/list/most-historically-inaccurate-movies/genevieve-carlton>

The aim is for students to investigate how and why filmmakers choose to abandon or alter historical truths. Have students compare and contrast the historical events with its portrayal in the film through an essay or a class discussion. You may also want to explore whether there is anything about the characters or plot that modern audiences may find strange or problematic.

### Figurative Language

An *idiom* is a commonly used expression whose meaning does not relate to the literal meaning of its words. For instance, the idiom “it’s raining cats and dogs” means it is raining heavily. Explain the significance of the idiom in this selection of text:

This is the Glock 22. Fifteen rounds in 2.5 seconds. (she raises it up and down)  
It’s heavier than say, the Glock 19, which is easier to conceal, but the 22 combines the flexibility of a 9mm with the power of a .45. That’s why cops prefer it- more bang for your buck.

A *metaphor* makes a comparison between two things by stating that one thing is another thing. For example, the famous metaphor, “all the world’s a stage” from Shakespeare’s *As You Like It* compares the world to a stage. Explain the metaphor in this selection of text:

TIM: I was jumping off...

LILA:(to TIM) You didn’t jump off, you...pitched a tent/ and rolled up a BBQ.\*

TIM: \*I’m sorry I don’t understand your... camping...meta/phor?

*Irony* is the contrast or incongruity between expectations for a situation and the reality, usually for humorous effect. Explain the irony in one of these scenarios:

- LILA: No, you’re a struggling artist, right, (*yelling off*) Mom, do you have some/ cash?
- TONY: Setting: “A living room.” (*to TIM*) A living room? That’s it? Whole thing happens in a living room.
- TONY...That’s a good fucking scene, man.  
TIM: Thank you.  
JACKIE: Thank you.

*Personification* is a figure of speech in which a thing, such as an idea or animal, is given human attributes. For instance, in the expression “time flies when you’re having fun,” time is personified, because it cannot literally fly, but is given that attribute to suggest that it passes quickly. Explain the personification in this selection of text:

LILA:...and I’ll be here, with my mom, and the thing I did. (*quietly*) If the play made me want to kill myself what’s gonna happen when the movie comes out?

### **Laugh Out Loud**

Explain the humour in the scenes below:

- TONY: Exactly. So I’m the narrator.  
JACKIE: Just do The Boy, Tony.  
TONY: Nuh, uh. I wanna make it through the whole thing.
- TONY: Nah, I don’t do theatre... Dipshit over here tried to drag me to a thing a couple a weeks ago - told him, if I wanted to sit in the dark and watch people yell at each other, I’d go to my mom’s house for Christmas.

### **Interview**

What questions would you ask Lila if you were:

- Tim
- Jackie Savage

### **Improvisation**

KAREN: You can’t just walk into/ peoples homes, Tim.

TIM: I didn’t *walk*...Okay, I’m sorry, I guess that was a little rude, here, let’s just- we’ll just start again.

*He shuts the door on himself. Karen locks door. Plucky knock. KAREN doesn’t move. Beat. TIM opens the door.*

Invite students to act out the two ways (or “takes”) in which Tim enters the Haines residence and/or various other ways of making a grand entrance.

### **Making Headlines**

Write a newspaper article reporting on the shooting with which Lila is involved (“The Incident”). Use one of the headlines Lila mentions:

- “Shots fired at Bell and McGibbon: Unarmed youth mistaken for suspect shot by police”

- “How Many Shots to Stop?”
- “The Two Shot Cop”

### **The Beat Goes On**

In the play, *Hands Up*, there are micro beats, beats, and long beats. Have students demonstrate the difference between each.

### **Storytelling**

Tim refers to the inspiration, or jumping off point, as “The Incident.” How does that relate to the “inciting incident” in a story?

### **TEDx Talk**

View the following TEDx Talk: Theatre for the Netflix Generation by Kat Sandler & Tom McGee:

- <https://www.youtube.com/watch?v=veTpu4HsGP0>

Before viewing, ask students to Google images of “theatre” or draw what comes to mind when they think of theatre. Then ask them to do the same for “movies.”

After viewing, ask any or all of the following questions:

- What joke would Kat Sandler make today?
- What gets in the way of you going to the theatre?
- Who is the “young professional”?
- What do you look for in theatre?
- How many hours of Netflix do you watch in a week?
- How many plays do you see in a year?
- Break your typical day down into “units”
- Why is a play that is an hour and a half in length with no intermission be appealing?

### **Interview with Kat Sandler**

Listen to the following interview with Kat Sandler and the Dramaturge of *Bang Bang*, Donna-Michelle St. Bernard on the process of workshoping a play:

- <https://www.youtube.com/watch?v=PZeRtp9S1rw>

You may also want to ask students:

- Why does Kat Sandler often use alcohol in her plays?
- What is multi-sensory about plays?

### **Alternate Ending**

Throughout *Bang Bang*, the characters discuss other choices Lila and Derrick Chambers could have made in “real life,” as well as alternate endings for the both the play and the movie. Write either:

- An alternate ending for the play *Bang Bang*
- An alternate ending for the play *Hands Up*

### Choose Your Own Adventure

Write a “Choose Your Own Adventure” story in which different choices result in different outcomes.

### Sound on Track

TONY: (*Everybody flips through. TONY clears his throat.*) “The Gun.” - (*explaining*) That’s like a heading. “Darkness. The kind that gets into your bones.” Nice. “Lights fade up. We are everywhere and nowhere. But we’re in a fucking living room? “Music plays -”. What kind of music?

TIM: The first run, we didn’t have money for rights, but you have to have music, so... you know, we used film soundtracks.

JACKIE: So you stole music from movies?

TIM: No, we borrowed music from movies.

JACKIE: You didn’t get in trouble?

TIM: We didn’t use the theme from *Jurassic Park*, we just used...you know...vague dramatic instrumentals. (*gesturing to KAREN*) You know, you listen to soundtracks.

KAREN: I pay for soundtracks.

TIM: It’s music. It wants to be heard. Just keep going.

Have a discussion or assign a research task on the regulations on and implications of illegally downloading music.

### Don’t Know

The TV series *Friends* will celebrate the 25<sup>th</sup> anniversary of its premier on NBC this fall. In honour of that, explain the connection of this scene with the play.

- <https://www.youtube.com/watch?v=LUN2YN0bOi8>

### Dramatic Elements

Use *Bang Bang* and its meta-theatrical components as an opportunity to teach students about dramatic elements, which include:

- |                |                    |
|----------------|--------------------|
| • Audition     | • POV              |
| • Beat         | • Previews         |
| • Fourth wall  | • Prop             |
| • Intermission | • Stage directions |
| • Line         | • Transition       |
| • Monologue    |                    |

- Vague dramatic

instrumentals

### Debate

Imagine there is a trial around one of the issues in the play, *Hands Up* to inspire a debate. This could be based on one of the “Thinking About the Play” questions. Consider teaching the following terminology:

- |                 |                        |
|-----------------|------------------------|
| • Civil suit    | • Objection            |
| • Convicted     | • Overruled            |
| • Defence       | • Prosecutor           |
| • Defendant Box | • Reasonable Suspicion |
| • Investigation | • Speculation          |
| • Lawyer        | • Trial                |
| • Manslaughter  |                        |

### What’s in a Name?

When discussing his plays, Tim insists that “names are important. You can’t clutter up a message.” In an *Open Book* interview, Kat Sandler was asked what her favourite play title and why. This was her response:

*Punch Up* is a play about a hapless idiot who kidnaps his favourite comedian to teach him to be funny so he can win the heart of the Saddest Girl in the World, who is of course, suicidal. I had the title long before I started the play (which is normal for me—I almost always write titles before the play). “Punch up” is a comedy term that refers to improving someone’s jokes, but also sounds like a violent fight. I love it because the dual meaning is both funny and vicious, like the play, which is really about the intersection of comedy and tragedy, and the lengths we’ll go to for love. I developed it with some of my best friends, and the funniest people I’ve ever met.

Around this idea, consider facilitating the following activities:

- Distribute or have students listen to a scene from the play and ask them to come up with a subtitle that summarizes the main idea.
- Put students in pairs. Ask each student to write a 1-5 sentence synopsis of a play idea and have their partner give the play a name.

### Image Inspiration

In her *PlayMe* interview, Kat Sandler said she has been inspired by a mere image. This is a summary of the train of thoughts that led to her play, *Liver*:

She thought about what was yet to be done to the store-front theatre...she realized they hadn’t painted it white...hospitals are white...in a hospital there could be a man without a liver...and that man could be living without a liver.

Distribute or have students choose from a selection of images and ask them to write either a synopsis or first scene of a play inspired by it.

### Tweet Talk

Kat Sandler retweeted the following tweet. Explain the significance of this and its connection to the play.



Royal MTC / Belfry Production of *Bang Bang* | Photo Credit: Dylan Hewlett © 2019

## RESOURCES

- <http://www.canadiantheatre.com/dict.pl?term=Aquino%2C%20Nina%20Lee>
- <http://www.canadiantheatre.com/dict.pl?term=Sandler%2C%20Kat>
- <https://www.tarragontheatre.com/contributor/kat-sandler/>
- <https://twitter.com/katsandler?lang=en>
- <https://www.theglobeandmail.com/arts/theatre-and-performance/between-the-acts-toronto-playwright-kat-sandler-on-the-advantages-of-wearing-two-creative-hats/article37708980/>
- <http://open-book.ca/News/A-Title-Will-Often-Jumpstart-the-Development-Process-of-a-Piece-Playwright-Kat-Sandler-on-Her-Play-BANG-BANG-Titles-More>
- <https://trnto.com/award-winning-playwright-kat-sandler-on-her-latest-production-bang-bang/>
- <https://inthegreenroom.ca/2018/02/01/bangbang/>
- <https://nowtoronto.com/topics/kat-sandler/>
- <https://koffler.digital/how-to-build-a-fire/>
- <https://www.youtube.com/watch?v=veTpu4HsGP0>
- <https://www.youtube.com/watch?v=PZeRtp9S1rw>
- <https://www.warnerbroscanada.com/studio/about/company-overview>
- <https://www.theguardian.com/film/2019/feb/01/rewriting-the-past-do-historical-movies-have-to-be-accurate>
- <https://www.thoughtco.com/what-is-artistic-license-182948>
- <https://www.theguardian.com/books/booksblog/2014/mar/19/how-true-should-historical-fiction-be-mantel-andrew-miller-gregory>
- <https://www.nytimes.com/2019/01/25/movies/detainment-bulger-murder-oscars.html>
- <https://www.dailykos.com/stories/2015/1/12/1356618/-What-duty-to-historical-accuracy-does-a-film-have>

- [http://www.theshorthorn.com/life\\_and\\_entertainment/movies-take-artistic-license-with-historic-events/article\\_cfddaab4-8484-11e3-8c38-001a4bcf6878.html](http://www.theshorthorn.com/life_and_entertainment/movies-take-artistic-license-with-historic-events/article_cfddaab4-8484-11e3-8c38-001a4bcf6878.html)
- [http://www.pivotlegal.org/17\\_years\\_of\\_police\\_violence\\_in\\_canada](http://www.pivotlegal.org/17_years_of_police_violence_in_canada)
- <https://www.merriam-webster.com/dictionary/regalia>
- <https://www.dictionary.com/browse/rookie>
- [http://www.pivotlegal.org/17\\_years\\_of\\_police\\_violence\\_in\\_canada](http://www.pivotlegal.org/17_years_of_police_violence_in_canada)
- <https://www.cnn.com/2017/09/19/us/police-deadly-force-georgia-tech/index.html>
- <https://americanliterature.com/author/anton-chekhov>
- <https://idioms.thefreedictionary.com/fanboying>
- <https://www.britannica.com/topic/flogging>
- <https://www.merriam-webster.com/dictionary/fodder>
- <https://www.dictionary.com/e/slang/woke/>
- <https://dictionary.cambridge.org/dictionary/english/vigilante>
- <https://www.healthline.com/health/psoriasis>
- <https://blacklivesmatter.com/about/>
- <https://www.urbandictionary.com/define.php?term=sell%20out>
- <https://www.urbandictionary.com/define.php?term=sell%20out>
- <https://www.urbandictionary.com/define.php?term=Mansplain>
- <https://www.merriam-webster.com/dictionary/perp>
- <http://www.ohrc.on.ca/en/racism-and-racial-discrimination-systemic-discrimination-fact-sheet>
- <http://www.playmepodcast.com/bang-bang/>
- <https://www.youtube.com/watch?v=LUN2YN0bOi8>
- <https://www.urbandictionary.com/define.php?term=bogart>
- <https://stageworthy podcast.com/episode/kat-sandler-donna-michelle-st-bernard/>
- <https://www.edutopia.org/article/using-inaccurate-films-understand-history>
- <https://www.grammar-monster.com/glossary/idiom.htm>



- <https://www.poetryfoundation.org/poems/56966/speech-all-the-worlds-a-stage>
- <http://www.literarydevices.com/irony/>
- <https://literarydevices.net/personification/>
- <http://www.theatrecrafts.com/pages/home/topics/beginners/glossary/>
- <https://dictionary.cambridge.org/dictionary/english/fourth-wall>
- <https://www.studiobinder.com/blog/point-of-view-shot-camera-movement-angles/>
- [https://www.whatsonstage.com/london-theatre/news/what-are-previews-anyway-harry-potter\\_40892.html](https://www.whatsonstage.com/london-theatre/news/what-are-previews-anyway-harry-potter_40892.html)
- [https://en.wikipedia.org/wiki/Preview\\_\(theatre\)](https://en.wikipedia.org/wiki/Preview_(theatre))
- [https://en.wikipedia.org/wiki/Theatrical\\_property](https://en.wikipedia.org/wiki/Theatrical_property)
- <https://www.thoughtco.com/stage-directions-upstage-and-downstage-2713083>
- [https://www.lexico.com/en/definition/stage\\_direction](https://www.lexico.com/en/definition/stage_direction)
- <https://www.theatrefolk.com/blog/all-about-transitions-5-tips-for-success/>

## STUDY GUIDE CREATOR BIOGRAPHY

**SARAH FARRANT** is thrilled to be maintaining a long-distance relationship as a study guide creator with the Royal Manitoba Theatre Centre from her hometown in Ontario. She is very passionate about the incorporation of arts in education, as she graduated from Western University with an Honours Specialization in English and Drama, as well as a Bachelor of Education. Sarah has been involved with a number of theatrical productions, both on and off stage. She has experience working with youth in a variety of capacities, including at a childcare centre, tutoring service, and day camp, as well as in elementary and secondary schools locally and overseas. When she is not creating activities for other educators, she is planning lessons for her Grade 7 class.

## THEATRE ETIQUETTE

**Arrive Early:** Latecomers may not be admitted to a performance. Please ensure you arrive with enough time to find your seat before the performance starts.

**Cell Phones and Other Electronic Devices:** Please **TURN OFF** your cell phones/iPods/gaming systems/cameras. We have seen an increase in texting, surfing, and gaming during performances, which is very distracting for the performers and other audience members. The use of cameras and recording devices is strictly prohibited.

**Talking During the Performance:** You can be heard (even when whispering!) by the actors onstage and the audience around you. Disruptive patrons will be removed from the theatre. Please wait to share your thoughts and opinions with others until after the performance.

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

**Dress:** There is no dress code at the Royal Manitoba Theatre Centre, but we respectfully request that patrons refrain from wearing hats in the theatre. We also strive to be a scent-free environment, and thank all patrons for their cooperation.

**Leaving During the Performance:** If an audience member leaves the theatre during a performance, they will be readmitted at the discretion of our Front of House staff. Should they be readmitted, they will not be ushered back to their original seat, but placed in a vacant seat at the back of the auditorium.

**Being Asked to Leave:** The theatre staff has, and will exercise, the right to ask any member of the audience to leave the performance if that person is being disruptive. Inappropriate and disruptive behaviour includes, but is not limited to: talking, using electronic devices, cameras, laser pointers, or other light- or sound-emitting devices, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

**Talkbacks:** All Tuesday evening performances, student matinees and final matinees at Royal MTC feature a talkback with members of the cast following the show. While watching the performance, make a mental note of questions to ask the actors. Questions can be about the story, the interpretation, life in the theatre, etc.

**Enjoy the show:** Laugh, applaud, cheer and respond to the performance appropriately. Make sure to thank all the artists for their hard work with applause during the curtain call.