

STUDY GUIDE

Miss  
Bennet:  
Christmas  
at Pemberley



By Lauren Gunderson  
and Margot Melcon

Directed by Krista Jackson

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27 – 21 2019

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# Miss Bennet: Christmas at Pemberley

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## STUDY GUIDE

Created by Tala Gammon

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## Playwright Biographies

**Lauren M. Gunderson** is the most produced playwright in America of 2017, the winner of the Lanford Wilson Award, the Steinberg/ATCA New Play Award and the Otis Guernsey New Voices Award, she is also a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's 3-Year Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. Her work has been commissioned, produced and developed at companies across the US including South Coast Rep (*Emilie, Silent Sky*), The Kennedy Center (*The Amazing Adventures of Dr. Wonderful And Her Dog!*), Oregon Shakespeare Festival, The O'Neill, The Denver Center, San Francisco Playhouse, Marin Theatre, Synchronicity, Berkeley Rep, Shotgun Players, TheatreWorks, Crowded Fire and more. She co-authored *Miss Bennet: Christmas at Pemberley* with Margot Melcon, which was one of the most produced plays in America in 2017. Her work is published at Playscripts (*I and You, Exit Pursued By A Bear, The Taming, and Toil And Trouble*), Dramatists (*The Revolutionists, The Book of Will, Silent Sky, Bauer, Miss Bennet*) and Samuel French (*Emilie*). Her picture book *Dr Wonderful: Blast Off to the Moon* was released from Two Lions / Amazon in May 2017. (Excerpt from <http://laurengunderson.com>)



Playwright Lauren Gunderson (R) and Margot Melcon (L).  
Photo: Josh Edelson, [San Francisco Chronicle](#).

**Margot Melcon** is a theatre artist, more specifically a highly regarded dramaturg. This collaboration was her first foray as a playwright, which she describes as “a gentle entry” into writing. She has worked in Dramaturgy and theatre administration with such companies as TheatreWorks, Berkeley Rep's Ground Floor, the New Harmony Project, and the Playwrights' Center in Minneapolis among others, as well as working as the Director of New Play Development at Marin Theatre Company for 7 years.

Read more here: <https://mrtbackstage.wordpress.com/2018/11/16/ga-with-playwright-and-dramaturg-margot-melcon/>

## **Characters**

### **Mary Bennet**

The Bennet middle sister. She is intelligent, curious, and lively, but her family only sees her as a future spinster.

### **Arthur de Bourgh**

A studious, unsociable only child who has never been around women or large families. He has recently inherited a large estate and has no idea what to do next.

### **Elizabeth Darcy**

The second oldest Bennet sister. Confident, charming and witty. She is best friends with her sister Jane.

### **Fitzwilliam Darcy**

Married to Elizabeth. A loving, generous and smart (if slightly stiff) husband. He is quiet and vigilant and thus sees what others often miss. He knows what being lovelorn is like.

### **Jane Bingley**

The oldest Bennet sister. She is seven months pregnant with her first child. She is sweet and optimistic, the kindest heart in the house.

### **Charles Bingley**

Married to Jane. Gracious, happy and ever focused on the love of his life, Jane. A good friend and always ready with a smile.

### **Lydia Wickham**

The youngest Bennet sister. Flirtatious, youthful, self-centered. Her marriage to Mr. Wickham is a sham, but she will not admit this. She is the person you want to have at your party – energetic, engaging, unstoppable.

### **Anne de Bourgh**

Only daughter of the late Lady Catherine de Bourgh. Lived in her mother's very large shadow, never having to ask for anything or speak for herself her entire life. Judgmental and impatient, just like her mother.

## **Plot synopsis**

### **Act 1, Scene 1**

We learn that Lizzy and Darcy are expecting Lizzy's sisters for Christmas, as well as Darcy's cousin, who will be spending Christmas at Pemberley on his way home to Rosings, which he has just inherited. Jane and Bingley arrive with Mary, and we learn that Jane is expecting. The sisters talk and it is suspected that Lydia's marriage is not well. Jane and Lizzy also find out that Mary is frustrated at home, unsatisfied by the life that seems to be laid out ahead of her.

### **Act 1, Scene 2**

As Mary pours through an atlas, Darcy enters and strikes up a conversation. Darcy informs her she seems more grown up than when he last saw her. Mary expresses feeling like an invisible middle sister. Darcy encourages her to take this problem into her own hands and "define herself."

### **Act 1, Scene 3**

Lord Arthur arrives, but no one meets him. He finds himself alone in the library when Mary enters and finds him admiring her atlas. They have an awkward conversation and he confesses he isn't used to being around a lot of people. Lydia then arrives and Arthur meets the rest of the family. Mary and Lydia fight as Lydia teases Mary for her interests and mannerisms. When Mary rises to the occasion, Lydia switches her attention to flirting with Lord Arthur.

### **Act 1, Scene 4**

Lord Arthur and Mary speak of choices. She feels he is not taking advantage of his newfound wealth / situation and gets frustrated with him. From her perspective, he is able to choose whichever path he likes, but from his perspective, he has just inherited huge responsibility that takes him away from the simple life he prefers. Over the course of the conversation, it is apparent that he is falling in love with her. She leaves and Lydia enters. Lydia rushes Arthur out of the room in order to sneak a note into his book, but accidentally puts the note in Mary's book instead. Mary returns to get her book and finds the note. She thinks it is from Arthur. It requests that the recipient look for opportunities to spend more time with the writer.

### **Act 1, Scene 5**

Jane and Lizzy discuss how much more they like Mary now. They feel she has grown both mentally and socially in the two years since they have seen her.

### **Act 1, Scene 6**

Mary and Lord Arthur are discussing their common interests. When Lydia comes searching for Arthur, Mary helps Arthur hide in order to avoid spending time with her.

### **Act 1, Scene 7**

Bingley and Darcy are talking when Arthur comes to them for advice. He is having unusual feelings, mostly worry, about Mary and her well-being. The men advise that he's in love with her, and they discuss ways he could proceed if he wished to pursue her for hand in marriage.

### **Act 1, Scene 8**

Mary and Arthur are trying to write notes to each other, to tell the other how they feel. Arthur hides his note in his book when Lydia sneaks up on him. She tries to engage him in conversation for a while then asks to borrow his book. He agrees, having forgotten the note is tucked inside. Thinking the note is for her, Lydia starts exclaiming about his beautiful note in front of Mary. She mentions the note she wrote for Arthur, and Mary produces it and returns it to Arthur, completely embarrassed to have thought he had feelings for her. As Mary starts to leave, Arthur reveals the note Lydia found was meant for Mary, and they almost have a moment when Lady Anne de Bourgh enters, furious that her fiancé, Lord Arthur, did not come home for Christmas.

### **Act 2, Scene 1**

Mary is angry and won't talk to Arthur. Arthur tries to get a word in as Anne tells him of their engagement, which he has not been aware of until Anne's arrival. Anne explains it was her mother's wish, and his responsibility, to take care of Anne, and continue their bloodline.

### **Act 2, Scene 2**

Arthur informs Darcy and Bingley about the engagement. Darcy lets him know that he doesn't actually have to marry her, and that Lady Catherine had tried the same tactic on him before he

married Lizzy. Arthur, however, feels he must and is resigned to what he feels is his fate. Darcy and Bingley decide to intervene, for the good of everyone involved.

### **Act 2, Scene 3**

Mary and Lydia argue, while Lizzy and Jane find out about Arthur's letter to Mary as well as the engagement that was revealed. Mary is overwhelmed by the questions that ensue and after blowing up at Lydia and revealing her feelings, she leaves. Darcy and Bingley enter and the group discusses a plan to get Mary and Arthur together after all.

Lydia, Jane, and Lizzy catch up with Arthur and after a brief conversation, encourage him to say goodbye to Mary in person rather than through them. Anne enters the library and matches wits with several of the sisters before leaving insulted. Darcy asks to speak with Mary. He encourages her to hear Arthur out if he comes to speak to her, insinuating that there might yet be a different outcome between them. Lydia apologizes to Mary and reveals how terrible her life is, and assures her she didn't realize Mary had feelings for Arthur. The sisters then all arrive and convince Mary that she loves Arthur, and reveal to Mary that Arthur had no previous engagement to Anne.

Arthur arrives to see Mary. The sisters leave. Arthur gives Mary a departing gift and she challenges him to think about his ability to choose, to look for other solutions to the problems he sees in going against Anne's wishes. Anne enters and Arthur tells Anne he can't marry her. She leaves. Arthur and Mary confess their love and get engaged.

### **Act 2, Scene 4**

Christmas morning. Lydia is very excited to be moving in to help Jane with the baby much to the surprise of Bingley. Anne comes to say goodbye. Darcy and Arthur convince her to stay, and Arthur expresses how he needs her to take care of Rosings. Darcy reminds her that she won't have any trouble finding a husband if she wants, and Lydia starts matchmaking. Arthur asks for advice from Darcy on how to speak with Mary's father. The sisters find out about the engagement and all are beside themselves with happiness.

## Contextual Background

As a sequel to Jane Austen's *Pride and Prejudice*, *Miss Bennet: Christmas at Pemberly* is set in the late Georgian (1714-1837) and Regency Era (1811-1820) of England. At this time in England the power was held by very few, wealthy families who had been in power for generations, known as the aristocracy, as well as bankers and business people who had recently found wealth. Away from home, the English were extending their colonial reach, bringing new wealth back to the country. Wars that were fought far away and there was relative security, so people of means would manage large estates, often in the country, and entertain visitors.

For those that may be unfamiliar with the original text, *Miss Bennet* provides a good amount of context by using theatrical devices in the beginning of the play to introduce characters and character dynamics to the unfamiliar audience. *Pride and Prejudice* tells the story of Lizzy Bennet and Mr. Darcy's winding path to their eventual marriage. Through Lizzy's four sisters and a close friend, we are also made aware of the gender and class dynamics that were at work at that point in history.

While not discussed as deeply in *Miss Bennet*, it is important to remember several things about gender dynamics when watching this show. First, that property would be passed on through a male family member. As Lady Anne points out, after her parents passed, she had no right to live at the property and should Lord Arthur wish, he could turn her out, leaving her homeless. Second, women had strict expectations surrounding their behaviour and movement through the world, especially in the company of men. Lydia's terrible marriage is the outcome of her being forced to marry the man who convinced her to run away with him when she was fifteen. Had she not married him, her family's reputation would be ruined, and Lizzy and Jane would have been unable to marry into the Darcy or Bingley family.

*Miss Bennet* takes place two years following the marriage of Lizzy and Jane to Darcy and Bingley. It is important to note that our entry character, Mary Bennet, was made fun of and criticized for her boring character and terrible musicianship in *Pride and Prejudice*. In the two missing years, the Bennet sisters have lived apart, and Mary has lived alone with her parents, and little companionship. It is through her eyes we now see the world.

For further information on the context of the play, in regards to the time period or the source text, please explore the links at the end of the guide.



## Glossary

*(In order of appearance in script)*

**Pianoforte** - an early piano

*"...practice the pianoforte every morning..."*

**Foliage** - plant leaves

*"...you did not seek me out to discuss foliage."*

**Entailed** - left to, as in a will

*"...the estate is entailed to the male heir."*

**Perjure** - willfully tell something untrue, commit perjury

*"You perjure yourself"*

**Consummate** - complete or perfect

*"I appreciate Mary's... consummate correctness"*

**Conspicuous** - attracting attention

*"...with her conspicuously absent husband."*

**Specter** - ghost

*"...like a specter..."*

**Spontaneous** - unexpected, or occurring because of a sudden impulse

*"...excuse a spontaneous observation..."*

**Petulant** - childishly moody

*"...don't mean to sound petulant..."*

**Pompous** - vain, or full of one's self

*"...a disagreeable and pompous [person]"*

**Spinster** - an older, unmarried woman

*"...your spinster's attic..."*

**Tenuous** - very weak

*"...news of the tenuousness of your affairs"*

**Frivolous** - not serious, carefree

*"...more frivolous pursuits..."*

**Boisterous** - noisy, energetic and cheerful

*"...not one for boisterous gatherings."*

**Tethered** - attached, restricted or tied

*"...my life is... strange and... tethered."*

**Precocious** - having developed abilities early in childhood.

*"...insistent on being precocious..."*

**Conversant** - familiar with or knowledgeable about something

*"You are so very... conversant"*

**Permeate** - to spread throughout, or pervade

*"Your smile. Is... entirely... permeative"*

**Provenance** – the place of origin or earliest known history of something

*"...I can surmise its provenance..."*

**Flora** - plants of a particular region, or a piece of writing in regards to plant life in a region

*"...you shocked me with your... flora"*

**Gastrointestinal** - to do with the stomach and intestines  
*"...causes terrible gastrointestinal distress..."*

**Unconventional** - something that is not normally done  
*"...the unconventional upbringing..."*

**Precipice** - the edge  
*"...at the precipice of a truly wonderful match..."*

**Fraught** - affected by anxiety or stress  
*"...he was fraught thinking that..."*

**Imminent** - about to happen  
*"... your journey was imminent..."*

**Eccentric** - unusual, slightly strange  
*"... prevented your [...] eccentric style..."*

**Refined company** - people to socialize with of a higher social class  
*"... would enjoy the opportunity for some more refined company."*

**Fated** - destined to happen, inevitable  
*"... if [...] you still feel fated, we shall never speak of it again."*

**Acute Discomposure** - feeling very disturbed or agitated  
*"... my acute discomposure over the events..."*

**Err** - make a mistake, to do wrong  
*"... I was most erring..."*

**Culpability** - blame  
*"...even if my culpability was [...] born from my own confusion."*

**Atrocious** - horrifyingly wicked  
*"It really is atrocious"*

**Impudent** - not showing due respect  
*"...not out of any impudence..."*

**Ardently** - enthusiastically or passionately  
*"Most ardently I do [love you]."*

## **Manitoba Curriculum Connections**

### **English Curriculum Connections:**

1.2.1, 1.2.2, 1.2.3, 1.2.4, 2.2.1, 2.2.3, 2.3.1, 2.3.3, 3.1.1, 3.1.2, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.2, 3.3.3, 4.1.1, 4.1.3, 4.2.2, 4.3.1, 4.3.2, 4.3.3, 4.4.1, 4.4.2, 4.4.3, 5.1.2, 5.1.3, 5.1.4

### **Phys Ed/Health Curriculum Connections:**

K.4.S2.C.2 and C.3, S.4.S1.A.2 S.4.S2.A.2

### **Drama Curriculum Connections:**

DR-CR2, DR-R2, DR-R3

## **Classroom Activities**

### Pre Show Activities:

#### **Research Project**

(ELA SLO 3.2s and 3.3s)

The play *Miss Bennet* is centred around Mary, the Bennet's middle sister, who is unmarried. At the beginning of the show, she has been living at home with her parents for two years. Her sister's marriages have secured their families future, and so there has been no need to find a husband for Mary. In fact, she is very useful at home, taking care of her parents. She acknowledges, "... everyone expects that I shall care for Mother and Father until they die and Mr. Collins takes possession of Longbourn and I end up in someone's attic." Her sisters are unaware that she wanted more than that, and present the other option, becoming a governess, which in Mary's words, means teaching, "young sticky things about the glories of the world I'll never see."

In order to prepare your students to follow Mary's emotional journey as she meets and falls in love with a man who has the money and power to show her the world, have students research and share with each other the role of women in 1815. What work was available to them? Where could they choose to live? Where were they allowed to travel by themselves?

Extending the lesson:

- The Bennet family was fairly well off. Did the answers to these questions change for those living in the lower classes of this time period?
- This story takes place in England. Were women treated differently in the rest of Europe? What was the role of women in North America at this time? What about in other places in the world?

#### **Family Celebrations**

(ELA SLO 5.2s, Drama DR-CR2)

The story of *Miss Bennet* centres around Christmas time and the family coming together for that holiday. Big family gatherings are a common setting for plays, as the family members' best and worst traits are on display, and having so many personalities in one place can be challenging!

Have students think about a big family gathering that their family attends or hosts. Consider having students share about family traditions they enjoy, funny stories they remember, or miscommunications that always seem to happen.

Extending the lesson:

- Have students create characters based on their family members.
- Have students write short scenes between these characters at a family gathering

### **Class Discussion**

(ELA: SLO 4.4s, 3.1s)

Mary's idea of being stuck in the middle of her two older, smart, beautiful sisters, and her younger, silly, obnoxious sister comes up numerous times in the play. In scene two she talks about feeling like she doesn't have an identity, and Darcy encourages her to define herself. We see this pattern repeat in the 1970s sit-com "The Brady Bunch."

<https://www.youtube.com/watch?v=ICVXf8Vznec>

The study of how birth order affects personality in siblings is over 100 years old. Talk to students about what they think about birth order and if they feel like it affects their day to day lives, expectations or understanding of the world. Then read the article found at

<https://www.washingtonpost.com/science/2019/03/14/birth-order-doesnt-shape-personality-after-all/> and have students react to what it says.

Extending the lesson:

- Have students outline and write about whether or not they feel birth order has anything to do with how people's personalities develop. Encourage them to do further reading to use as defence of their position, or include personal examples.

## Post Show Activities

### **Mental Wellness**

(ELA SLO 3.3.4, 1.2s, Phys Ed K.4.S2.C.2 and C.3, S.4.S1.A.2 S.4.S2.A.2, Drama DR-R3, DR-R4)

At one point in the play, we watch Lord Arthur struggle to make decisions about his future. By the way he talks, we see a man who is struggling to see his way out of a situation he feels is inevitable. He feels his engagement to Anne is unavoidable and cannot see options for a happy ending. Given an understanding of the social ramifications of this decision, and his unfamiliarity with his new role, it is no wonder Arthur is anxious about this decision!

Read this article about anxiety and decision making:

<https://www.heysigmund.com/anxiety-interferes-decision-making-stop-intruding/>

Have the students discuss the article in relation to Arthur's behaviour. What connections do they see with his behaviour in the play?

Extending the lesson:

- Arthur loves science! Have your students write a letter to Arthur, explaining how our brains react when they experience anxiety and giving him advice on strategies he could have used during this decision making process.
- Ask your students to consider moments in their life when they had a big decision to make. What strategies or advice can they apply in the future when they may be stressed by a big decision?

### **Creative Writing**

(ELA SLO 2.2s, 4.2s and 4.3s Drama DR-R2)

Have student's use their knowledge and understanding of the time, place and character to create Miss Anne de Bourgh's dating profile!

At the end of the show, she is intrigued by Lydia's proposal to help her find her perfect match... so help Lydia out by writing a brief introduction of Anne's most important qualities for the Georgian / Regency dating scene.

## **Pen Pals**

(ELA 2.3s, 4.1s and 4.3s)

A lot of the comedy of *Miss Bennet* centres around miscommunication, as notes that were intended for one person get picked up by another. In a world without text messages or telephones, conversations were held in person, or via written communication.

To get a sense of how this feels, have the class strike up a conversation with an unknown classmate by assigning them penpals. On the first day, have them write a short introduction of themselves, signing it anonymously. On the next day you decide to do this project, they will respond to someone else's letter. Keep track of which letter is going where by assigning a number to each student and leaving it on a sticky note on the paper.

Keep the days sporadic, as mail could often take weeks or months depending on weather. Caution them to be clear and precise with their language, in order to minimize confusion. Ask them to use letter formatting or create an interesting sign off.

Extending the lesson:

- Make meaningful matches by assigning students to a classmate who has an area of interest or expertise that the other wants to know more about. Do a survey of interests and experts ahead of time to make the matches, and indicate to the student they are paired with someone who knows about their chosen interest.

## Explore More: Librarian Recommended Reading List

### Explore More Regency Life

*Cooking with Jane Austen*, Kirstin Olsen. What did people eat in Regency England? Olsen's book covers the history of food preparation and provides recipes for food found in Austen's novels. If you don't have a hearth to cook the food, fear not! She has modernized the recipes to make them accessible for today's cooks.

641.5942 OLS 2005

*Dinner with Mr. Darcy*, Pen Vogler. This cookbook, filled with beautiful pictures of mouth-watering recipes with a side of history, is the perfect pairing for Austen fans. Vogler includes quotes from the texts as well as letters from Austen herself discussing different meals, which adds a whimsical feel.

641.5942 VOG 2013

*The Best of Jane Austen Knits*, Amy Clarke Moore. Georgiana Darcy's Fancy Shawl and Emma's Overdress and Boteh Shawl are just some of the items you can learn to knit. All come with detailed, step-by-step instructions and beautiful pictures that will have you eager to show off your new pieces at the next ball.

746.432 BES 2015

### Explore More Sisters in Fiction

*Her Fearful Symmetry*, Audrey Niffenegger. Identical twin sisters Julia and Valentina have inherited a London flat from their estranged aunt. Once there, they meet their strange neighbours, including their aunt's lover, and come to the frightening realization that perhaps their aunt never left.

FICTION NIFFENEGGER

*Practical Magic*, Alice Hoffman. Raised by their aunts, sisters Gillian and Sally long to get away from the town rumours that their family are witches and cursed. Though the sisters venture off on their own, love and heartache bring them back to town and to family.

FICTION HOFFMAN

*The Nightingale*, Kristin Hannah. Sisters Vianne and Isabelle are leading separate lives in France on the eve of the Second World War. As war breaks out, Vianne's husband is drafted and she's left to look after their daughter. With no family, Isabelle joins the French Resistance. This New York Times bestseller explores the very different lives of the sisters as they struggle for family and country during one of the darkest times in history. FICTION HANNAH



### **Explore More England with Jane Austen**

*Walking Jane Austen's London*, Louise Allen. Containing nine walking tours to lead you through familiar landmarks in Austen's novel to hidden gems, Allen includes photographs and maps to allow the armchair traveller to enjoy this book just as much as those bound for England.

914.212 ALL 2013

*A Walk with Jane Austen*, Lori Smith. Follow Lori Smith on her journey of self-discovery through Jane Austen's haunts. Smith heads to Bath, Lyme, London and the Hampshire countryside, where she discovers what Austen always believed: "the worth of an ordinary life".

823.7 AUSTEN 2007

*Jane Austen's England*, Roy & Lesley Adkins. Austen's novels are filled with rich characters from different walks of life whose thoughts are filled with marriage, matchmaking, happiness and dances. However life in late Georgian and Regency England was not always happy. The Adkins explore the social history of England during Austen's time, both the good and the bad to allow us a fuller appreciation of the characters in her novels and the life Austen led.

942.07 ADK 2013



*There are 1.4 million books, movies, audiobooks, eBooks, and more at the Winnipeg Public Library, and all you need to borrow them is your library card. There are 20 locations throughout the city, and there's an online catalogue for requesting items for pick-up at your library of convenience. An online e-Library has thousands of eBooks, eAudiobooks and more! All free with your library card. Visit us online at [Winnipeg.ca/library](http://Winnipeg.ca/library)*

## List of Resources

Read more about Lauren Gunderson's work and projects here:

<http://laurengunderson.com>

An Interview about working on the show with Margot Melcon:

<https://mrtbackstage.wordpress.com/2018/11/16/qa-with-playwright-and-dramaturg-margot-melcon/>

Read more about Jane Austen here:

Jane Austen biography, timeline and resources: <https://www.janeausten.org/>

Jane Austen biography and short video clips in regards to her writing:

<https://www.biography.com/people/jane-austen-9192819>

Information on the social history of Georgian England:

<http://www.english-heritage.org.uk/learn/story-of-england/georgians/daily-life/>

Article about Anxiety and decision making

<https://www.heysigmund.com/anxiety-interferes-decision-making-stop-intruding/>

Article about Birth Order Science

<https://www.washingtonpost.com/science/2019/03/14/birth-order-doesnt-shape-personality-after-all/>

## Study Guide Creator's Bio

**Tala Gammon** is an English and Drama Teacher at St. John's High School. She has taught in the Winnipeg School Division for 12 years. She has B.A. with Honours in Theatre and a B.Ed from University of Winnipeg, and is a member of the Manitoba Association of Playwrights. Outside of work, she spins yarn literally and figuratively, knits and plays with her lovely family. Her favourite shows at Royal MTC last year were *Sense and Sensibility* and *A Doll's House Part 2*.

## Royal MTC 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.