

STUDY GUIDE

A spine-chilling thriller

I'LL BE BACK BEFORE MIDNIGHT



BY PETER COLLEY

DIRECTED BY DARYL CLORAN

IN ASSOCIATION WITH WESTERN CANADA THEATRE | KAMLOOPS, BC

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Vertigo Theatre is committed to creating a welcoming atmosphere for schools and to assist teachers and parent chaperones with that process. It is our wish to foster and develop our relationship with our student audience members. It is our intention to create positive theatre experiences for young people by providing study guides and post-show “talk backs” with our actors and theatre personnel, in order to enrich students’ appreciation of theatre as an art form and enhance their enjoyment of our plays.

INTRODUCTION

Welcome to the Study Guide for Vertigo Theatre and Western Canada Theatre's co-production of *I'LL BE BACK BEFORE MIDNIGHT* by Peter Colley.

In this guide you will find background information on the play, information about the crew and performers, as well as a variety of activities to work on with your class before and after the show. There are activities suitable for class discussion, individual projects, as well as games and exercises that get students moving around and learning on their feet.

This guide can be used solely by you, the educator, but it is also full of pictures and [hyperlinks](#), so it can be used interactively with a SMART Board. We have tried to keep the text and instructions simple and straightforward to keep you and your students doing fun things rather than wading through a bunch of text.

Sometimes your students might read an unusual word or term and feel some “**vertigo**”, so we've got handy-dandy blood spatters that give definitions. Like this:



Vertigo is a medical condition one of the symptoms of which is the sensation of movement in a sufferer who is not moving. Often it feels like a spinning or swaying movement. Vertigo is the most common type of dizziness.

ENJOY!

TOP 10 THINGS TO KNOW ABOUT GOING TO THE THEATRE

Because some of you may be first-time theatre attendees (and some of you more experienced theatregoers may need a little reminder), we've compiled a Top 10 list of some of [New York Show Tickets Do's and Don'ts of Broadway Theatre Etiquette](#) as well as a few of our own:

1. **Power Down**

Turn off your cell phone, people. Turn. It. Off. And, no, putting your cell phone on vibrate isn't good enough - the people next to you can hear that weird buzzing sound, too. Besides which, the use of cameras and recording devices in the theatre is strictly prohibited.

2. **Don't Send Text Messages During the Show**

You may think you're being all incognito, but in a darkened theatre, the light from your cell phone screen is incredibly distracting to those around you. And why do you still have your phone on anyway? We just told you to turn it off!

3. **Eat Your Lunch Before the Show, Not DURING It**

This isn't the movies. Eating, drinking or chewing gum is not permitted in the theatre. There is a water fountain out in the lobby for your use during the intermission.

4. **Unwrap Cough Drops and Candies in Advance**

If you anticipate any coughing fits during the show, be sure to unwrap your lozenges before the performance starts and have them at the ready. That crinkling sound is like nails on a chalkboard during a quiet play. And, no, unwrapping it S-L-O-W-L-Y does not help the situation ... it's much, much worse.

5. **PreShow=PreChatter**

When the houselights go down at the beginning of the play, this lets you know that we're starting. It is at this moment that the actors and technical staff do their final preparation for the opening moment, so please let them do their work by being quiet and respectful.

6. **Don't Be A Disruptive Miss Manners**

Sure, it's irritating when someone's cell phone goes off, but what's even worse is when it's followed by a series of annoyed "Tsk," "Hmphs," hisses, snarls, and shouts of "Turn it off!" can be just as distracting as the original disruption.

7. **Zip Those Lips**

A quick whisper to your neighbour, or an audible reaction to something interesting that happens on stage is fine (this is the live theatre, not the morgue), but keep conversations to the intermission and after the show.

8. **Stay put, watch and enjoy the play.**

If you absolutely must use the washroom during the performance, please exit the theatre quickly and quietly. You will be readmitted to the theatre at the discretion of the House Manager.

9. **You're not in your Living Room**

Please do not stand up, walk around or put your feet on the seat or stage in front of you. Everyone around you, including the actors, will appreciate it.

10. **Enjoy Yourself!**

Come to the theatre to get swept away into another world. Be sure to thank all of the artists for their hard work by applauding during the curtain call.

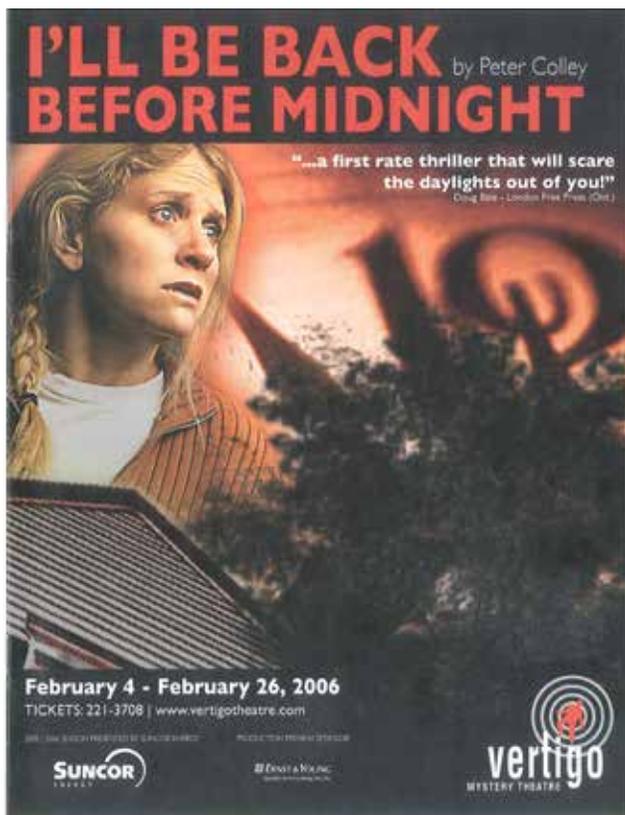
ABOUT THE PLAY

Written in 1979, I'LL BE BACK BEFORE MIDNIGHT has been described by the Toronto Globe & Mail as the most widely produced stage play in Canadian history.

It has been produced in 30 countries, 48 of the 50 states in the U.S. and every province in Canada. It has broken numerous box office records including two record-breaking UK National Tours.

It was made into a Hollywood feature film starring Heather Locklear, Ned Beatty, Robert Carradine, and Susannah York.

For a look at some posters from previous productions, click [here](#) to go to Peter Colley's website.



I'LL BE BACK BEFORE MIDNIGHT
program cover from 2006



Robert Graham-Klein as George Willowby



Karen Johnson Diamond as Jan Sanderson

CAST AND CREW CREDITS

THE CAST

(in order of appearance)

DAVID VAN BELLE	Greg Sanderson
BRIEANNA BLIZZARD	Jan Sanderson
PAUL COWLING	George Willowby
ALANA HAWLEY	Laura Sanderson

CREATIVE TEAM

DARYL CLORAN	Director
SCOTT REID	Set & Lighting Designer
REBECCA TOON	Costume Designer
JONATHAN LEWIS	Sound Designer
ALEXANDRA PRICHARD	Associate Lighting Designer
KARL SINE	Fight Director
HEATHER RYCRAFT	Stage Manager
CATHERINE ROULEAU	Assistant Stage Manager
CARISSA SAMS	Apprentice Stage Manager
TECHART CUSTOM CREATIONS	Set Construction
KEVIN COREY	Head of Props
LAURA ANDERSON	Props
KIRA SAMS	Wardrobe Apprentice
DAWNA MARK	Head Scenic Painter
KELLY SCHWAB	Scenic Painter

TIME & PLACE

Early 1980's; a farmhouse in the country

SPECIAL THANKS

Jeff Olynek

The Premiere Theatre for I'LL BE BACK BEFORE MIDNIGHT was The Blyth Festival.

The video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.

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vertigotheatre.com

SYNOPSIS & CHARACTERS

SYNOPSIS

Jan has recently had a nervous breakdown, and her husband Greg, an archeologist, has rented an old farmhouse in the country where she can recover. The old farmhouse is near an archeological dig where he can continue his studies. When George, the hilarious farmer they rent the house from, tells stories about a terrible murder that once took place in the farmhouse and the ghost that reputedly stalks the night, Jan's imagination gets fired up. The situation gets even worse when Laura, Greg's beautiful but manipulative sister arrives. Soon Jan finds herself tormented by strange sounds in the night, and visions of the vengeful ghost. Is she having another breakdown? Is someone trying to drive her mad? When she tries to defend herself from this apparition, events take an unexpected turn in a night of unimaginable suspense.

CHARACTERS

GREG SANDERSON - A man in his early 30s. An Archeologist who is passionate about his work. He has been receiving grants from Jan's father, the head of the archeology department, for a number of years.

JAN SANDERSON - A woman in her late 20s. Greg's wife. She is recovering from a nervous breakdown. She is outwardly positive about the future, but inside she is still very scared that that she might relapse.

GEORGE WILLOWBY - An enormous farmer in his 50s. Good-humoured, though not always appropriate.

LAURA SANDERSON - A woman in her 30s. Sophisticated and a little bit cool in her manner. She is about to move out west and has come to visit Greg and Jan before she goes.



(The "table read" for the first day of rehearsals. Pictured L-R: Heather Rycraft, Daryl Cloran, Alana Hawley, David van Belle, Brianna Blizzard, Paul Cowling)

INSIDE VERTIGO THEATRE

We chatted with actors Brianna Blizzard (who plays the role of Jan) and Paul Cowling (who plays the role of George) to find out some behind the scenes dirt of being a working actor. Take a peek...!

1. What's your favourite thing about being an actor?

BRIANNA: I love the wide range of characters whose stories I get to tell. People who think, behave and react in ways that are sometimes completely foreign to me.

PAUL: My favorite thing about being an actor is that I get to constantly explore new ideas and characters. You never really know where each new role is going to take you, and that's a great source of fun for me.

2. What's the biggest challenge about having a career of an actor?

BRIANNA: One of the biggest early challenges for me was learning that rejection really is just part of the business and it isn't personal. The other ongoing challenge is trying to carve out an actual living as an actor, of course.

PAUL: The biggest challenge for pretty much every actor is financial. This is a hard business, and really, you have to want to be an artist more than anything if you truly want to survive. You'll have to take other non-artistic work to survive sometimes, and things that some people take for granted (automobile, vacations, their own home) can be put out of reach for a long time.

3. What do you do to prepare for a theatre audition? What do you try to do in the room to be successful?

BRIANNA: I always read the play as many times as I can, and I like to know the scene or monologue upside down, inside out and backward: I feel more confident when I'm uber prepared. I think of the room as my one shot to really play the part, even if it ends up only being for those five minutes. This helps me stay connected and present, ready to take any direction thrown my way.

PAUL: To prepare for an audition, I'll read the entire play or film if it's available. Otherwise I'll concentrate on what the scene I'm doing is about, and then making decisions for my character based on that. To be successful, I think you just have to have the confidence to believe that you are doing the best that you can at that particular moment. You're there to showcase yourself and what you can do. Be proud of who you are. It may turn out that you are not the person that they're looking for, but as long as you did your best, you can count it as great experience.

4. What's your favourite thing about the character you're playing in I'LL BE BACK BEFORE MIDNIGHT?

BRIANNA: I like that underneath all the fear and self doubt, Jan is stronger than she thinks she is.

PAUL: What I like most about my character in this play is he's very down-to-earth. He's just a regular farmer (or so he appears to be), and has a bit of a mischievous streak. It's always fun to be a bit of a goof...

5. What's your biggest challenge playing this part? (ie: is this character someone you can relate to or someone you have a hard time relating to, etc)

BRIANNA: I think my biggest challenge is probably keeping up with Jan's constant heightened emotional state and the truth of her anxiety...while still trying to hit the comedic moments in the script.

PAUL: The biggest challenge about this role is he's a little more laid back than I am. I have to really check my energy to make sure I'm keeping with the character's, that is, to stay more grounded and somewhat slower paced than I usually am.

6. What's the first day of rehearsal/read through like for you?

BRIANNA: It's very much like the first day of school for me. I'm ridiculously excited to be in the room with everyone for the first time and read the play out loud together. There is also a healthy dose of nerves!

PAUL: The first day of rehearsal is always exciting. You get to finally meet all those involved with the production, and usually have a readthrough of the play for a small invited group of people. Those involved with the production are going to be your closest compatriots for the next few weeks or months, so that first day is always an exciting time.

PRESHOW DISCUSSION QUESTIONS AND PROJECTS

Suspense Thrillers

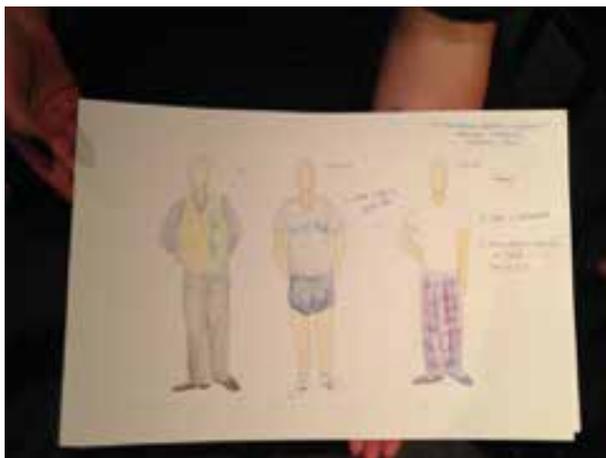
I'll Be Back Before Midnight falls into the [suspense thriller](#) genre. The goal is to tell a story that makes the audience tense their shoulders and hold their breath, as they're on the edge of their seats wondering what will happen next. What are your favourite films, books, or plays in this genre? What made them scary? What are the classic tropes of the genre (eg. hearing scary sounds, going up a staircase alone, etc.)?

Genre is any category of literature or other forms of art or entertainment, e.g. music, whether written or spoken, audio or visual, based on some set of stylistic criteria. Genres are formed by conventions that change over time as new genres are invented and the use of old ones are discontinued. Often, works fit into multiple genres by way of borrowing and recombining these conventions. Like a horror story is a genre type of movie.

A **Trope** is a common or overused theme or device, a cliché.

The 1980s

The play is set in the 1980s. Costume Designer Rebecca Toon said she took inspiration from styles that were popular in 1981-82 (see her design sketches below). A lot has changed in 34 years. What was the world like in 1981? What technology existed and what didn't? What movies and TV shows were popular? What major world events and Canadian events happened around that time?



Designing a Spooky Farmhouse

The Set designer, Scott Reid, had the job of designing the interior of a spooky farmhouse for the setting of the play. Part of his job is to design something that looks like what the playwright describes in the script. But the other important task was to design a farmhouse living room that communicates the themes and atmosphere of the story. Using the description given by the playwright, draw your version of the spooky farmhouse. Which colours will you use? Will it look like real life, or will it look more exaggerated? What does the furniture look like? Turn your piece of paper sideways and draw it from the perspective of an audience member looking at it onstage.

Here's the playwright's description to get you started:

“THE LIVING ROOM OF A LARGE FARMHOUSE. THE HOUSE IS OVER A HUNDRED YEARS OLD AND APPEARS TO HAVE BEEN BUILT IN MORE PROSPEROUS TIMES. THE SCALE OF THE DOORS AND WINDOWS SUGGESTS A GRANDEUR THAT HAS LONG DISAPPEARED. THE WALLPAPER IS PEELING AND GRIMY AND THE FURNITURE WORN AND DUSTY.”

When you're finished, compare your drawing with the maquette created by Scott Reid on the next page:

A **maquette** (the French word for scale model) is a small scale model or rough draft of an unfinished sculpture.



Burning Questions

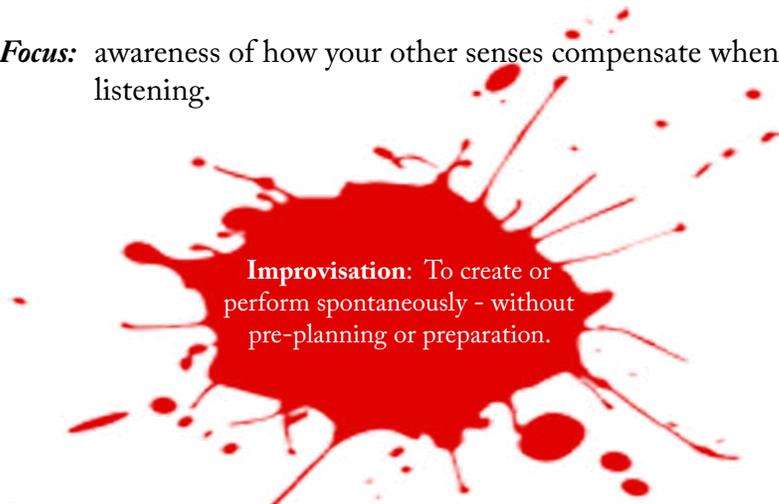
There will be a question and answer session after the show. What questions do you have about putting on the play? What have you always wanted to know about theatre? What do you want to know about being an actor?



PRESHOW ACTIVITIES TO GET YOU UP ON YOUR FEET

1. SEEING WITHOUT EYES!

Focus: awareness of how your other senses compensate when you can't see, concentration, trust, listening.



Improvisation: To create or perform spontaneously - without pre-planning or preparation.

On numerous occasions in the play, the character of Jan is left alone onstage in the dark while some spooky and nerve-wracking things happen around her. An actor will sometimes use *improvisation* exercises to help understand the feeling of a situation. Here's an activity for you to try:

- Clear an area of the classroom and break the students up into groups of two (Partner A and Partner B). Four groups will move into the playing space and the rest of students will sit in an audience formation at the edge of the space.
- Partner A will put on a blindfold and Partner B will guide Partner A through the space by repeating one specific sound (eg: a whistle, a clicking sound, a clap, etc). Partner B will move throughout the space so Partner A can try to follow the sound.
- All four groups will be working at the same time so there will be 4 distinct sounds happening – making it super challenging for Partner A to listen and follow, and course, to make it more fun!!

Tips for Success! Partner B must keep their partner safe at all times and if need be, can step in physically to turn them, stop them, etc, to prevent a collision with one of the other 3 groups.

Absolutely no talking from anyone or the game stops.

When your eyes are closed, keep your hands by your sides, crossed in front of your body, or in your pockets. Not sticking out. You don't want someone to get poked in the face.

Lead with your heart, not your face.

Discussion:

- a) How did you feel moving throughout the space without being able to see what was in front of or around you?
- b) What was it like to have to put complete trust in your partner?
- c) Did you feel alone? Did it feel eerie? Were you comfortable with it?

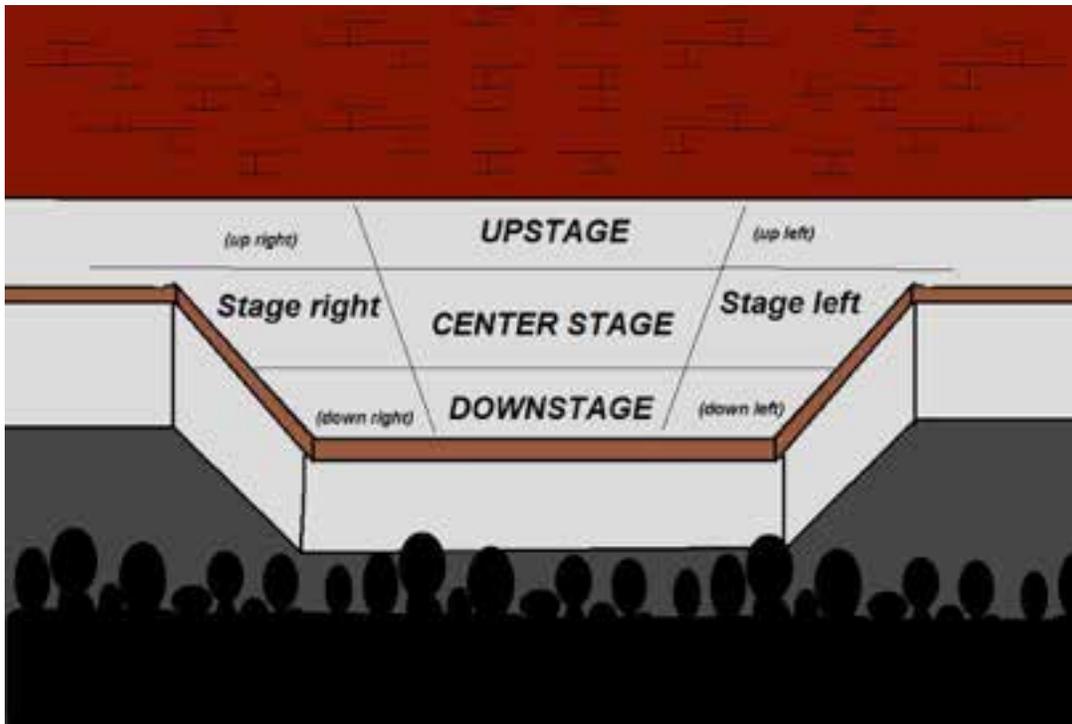
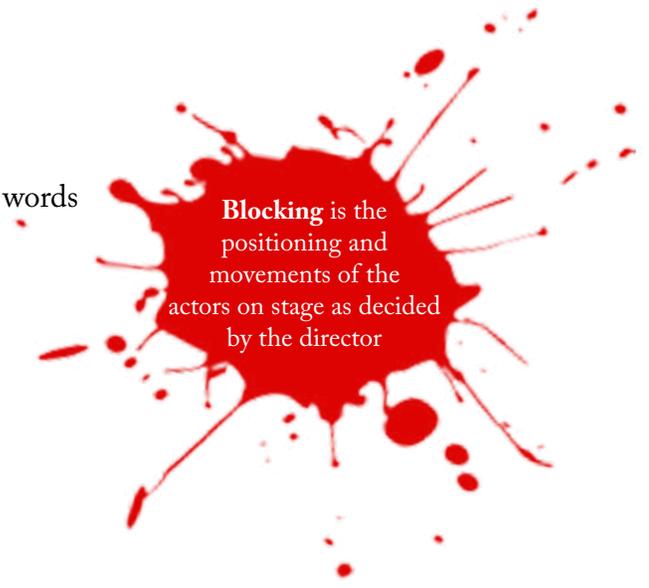
2. A PICTURE IS WORTH A 1000 WORDS!

Focus: decision making, spatial awareness, storytelling without words

Blocking a scene is one of the most important parts of a rehearsal. How and where a character moves and reacts can be just as telling as the lines they are actually speaking.

The director has many options to choose from when deciding where the actors should move and be placed on the stage.

Upstage, Downstage, Centre Stage, Stage Left, Stage Right, and varying degrees in between. Using the Stage Directions chart below, have the students try their hand at directing!



Level 1: clear a large area of the room (the gymnasium works great, too). Choose one student to be the director and create a “Simon Says” type game where the director calls out stage directions to the rest of the students (“Stage Left! Downstage Right!” etc). If they move to the correct place, then they stay in the game. If they move incorrectly, they are out. Make the game more advanced by giving a series of more complex directions, such as “Cross downstage left, wave to the audience, then move upstage right.”

REMEMBER: directions are seen from the viewpoint of the actor.
If the director calls out Stage Left, the actor will move to their left.

Tips for Success! Be sure to wait until the students have finished moving to the first spot before calling out the next location.

Increase the fun and the challenge by having the director call out specific groups of students to move (eg: “anyone wearing white clothing - move Downstage Centre” or “anyone wearing glasses – cross to Stage Left”)

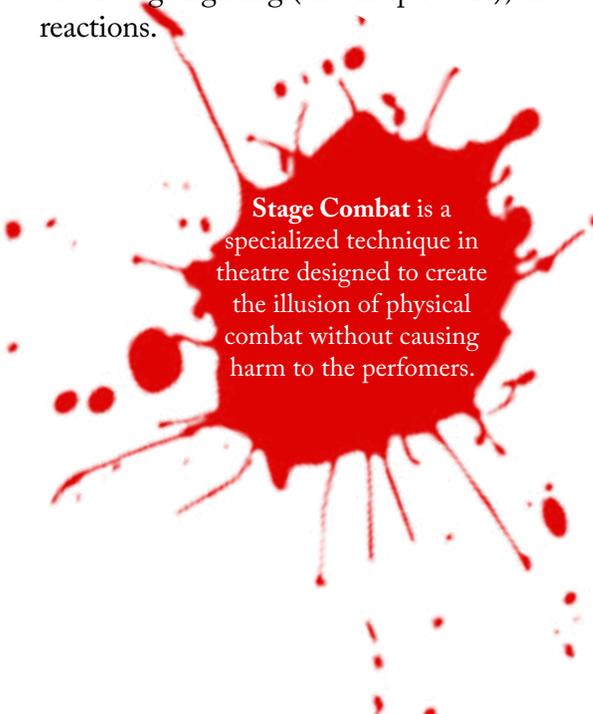
But Why Upstage and Downstage? In older times, most audience seating in theatres was flat. The stage, however, sloped down so the audience could see the entire stage. Performers moved down an incline (downstage) as they approached the audience and up an incline, upstage, as they moved away from the audience. So when an actor moved, they were literally going up or down the stage. This type of stage is known as a raked stage. Even though most modern performers work on flat stages, the terms “downstage” and “upstage” remain.

DID YOU KNOW? The term blocking derives from the practice of 19th-century theatre directors such as Sir [W. S. Gilbert](#) who worked out the staging of a scene on a miniature stage using blocks to represent each of the actors. Click here to see a fictionalized version of it in action! From Mike Leigh’s 1999 film *Topsy-Turvy!* (scene can be found at: 1:41:51 - 1:42:10)
<https://www.youtube.com/watch?v=BxqTaIdpvCs>

3. DON'T HURT ME!

Focus: physical awareness, teamwork, imagination

Stage Fighting is a thrilling part of a production for both the audience and actors on stage and it plays a big role in Act 2 of *I'll Be Back Before Midnight*. Because no one is actually hurting anyone, it's all about **selling** the **intentions** and the **reactions**. So here's your chance to try out your greatest grunts and groans! To appreciate the art of stage fighting (and keep it safe), the students will act out a **Slow Motion** fight using a series of actions and reactions.



Stage Combat is a specialized technique in theatre designed to create the illusion of physical combat without causing harm to the performers.

- Pair the students up in groups of 2. One pair will perform first while the other students sit in an audience formation at the edge of the space.

- The students will face each other, standing at least 6 feet apart. Making eye contact with each other, Partner A will begin by making one clear attack **action** in slow motion, without moving from his spot on the floor (NB: there is **NEVER** any actual physical contact in this exercise). The action could be a swinging punch to the face, a poke to the eyes, a kick to the stomach, etc. Partner B will then do a complete and full slow motion **reaction** to the hit (head getting tossed to the side, doubling over while grabbing stomach, falling to the floor, spitting out a tooth, etc.). Once the reaction is complete, they may retaliate with an action of their choice and Partner A will then get to do the reaction.

- It continues back and forth for a few minutes or until you think they've gone as far as they can go.

Tools needed: vivid imaginations. You could use an implement of sorts (pool noodle, metre stick, etc) as the students will be **NO LESS THAN 6 FEET APART** so there will be no chance of making contact with each other, but it is not necessary. Start out by letting the groups fight by miming everything and add a pool noodle later to change it up if desired.

Tips for Success! Call out reminders of “keep it super slow motion”(even a fall has to be done as slow motion as possible). Also, “keep the distance between you”.

Each action and reaction has to be fully completed before they begin their next action.

Partners should make eye contact with each other before the next attack takes place. This will ensure the person being hit sees how they are being attacked, and what they should be reacting to and not pre-planning.

Remind them that they have been hit a lot! They would be in tremendous pain, or getting exhausted after a few hits and should let that show. Fight back keeping this in mind. Attacking with one good arm and one injured arm, or a limp, etc.

If student ends up on floor during their reaction to being hit, they can begin their attack action from the floor (pulling their partners feet out from under them, kicking them in the kneecap, etc). They needn't always feel that they have to get back up onto their feet to begin.

Discussion:

- a) Did it look like the partners were working together as a team? If yes, how could you tell? If not, what did you notice?
- b) When was it the most fun to watch as an audience member?
- c) Were there moments when the partners were completely open to the improvisation of the moment and made choices based purely off what their partner had done to them?
- d) Did you engage your body completely? Why or why not?

POST SHOW DISCUSSION QUESTIONS

1. What did you think of Jan as the heroine of the story? Were you rooting for her or did you find her unsympathetic?
2. What did you think about the relationship between Greg and his sister Laura? What made it unusual? Why was it necessary for the story?
3. In his playwrights notes, Peter Colley describes the play as a comedy-thriller. What did you think of the combination of funny moments with scary moments? How would the story have been different without the comedy?

Follow Up Questions to Pre-Show Questions and Activities (if you tried them)

1. Think about the blocking in the scene where Laura first arrived at the farmhouse and Jan had to pretend that everything was okay. What blocking positions were used to create tension? What elements of the blocking (at any point in the show) did you like the best? Why did they stand out for you?
2. Now that you're fully versed on what suspense/thriller tropes are, make a list of all of the tropes that you noticed in this production. Can you come up with some of your own that you could use if you were writing a thriller?

THE ART OF THE THEATRE REVIEW

Now that you've seen the production, it's time to write a review. But how do you do it? Where do you start? The Guardian Theatre critic Lyn Gardner [suggests](#):

A traditional theatre review often begins by giving the reader some background about a production, a brief outline of plot and themes, a sense of what the staging looks (and sounds) like; it offers an evaluation of the writing, the production and the performances and concludes with a summing up.

But, most importantly, she says that:

The first rule is that there are no rules – you're writing a review to express your thoughts and feelings about a theatre show, not taking an exam. There are as many ways to write a review as there are personal responses to any production. There is no right or wrong. Allow yourself to develop your own distinctive voice, and be honest about what you really think about a production: convey your enthusiasm for it or explain why you disliked it. Don't worry about going out on a limb. A timid theatre review is often a dull read. The hardest reviews to write are not about the shows you passionately loved or hated, but about ones that were just so-so.

To begin, jot down what stuck with you in the production.

- What do you remember the most?
- Which performances did you love and why?
- What did you think of the costumes, the set, the lighting, the sound?
- Did you like the story?
- Did the production make you feel something?

This last question is perhaps the most important. Kenneth Tynan, one of the most celebrated critics of all time said the following about that very topic:

If a play does anything—either tragically or comically, satirically or farcically—to explain to me why I am alive, it is a good play. If it seems unaware that such questions exist, I tend to suspect that it's a bad one.

By “explain to me why I am alive”, Tynan is suggesting that a play should speak to you about some aspect of your life. Some other questions you could address are:

- If you lost interest, where did the production go wrong?
- Was there a part of the story that you had difficulty accepting? A performance you didn't believe? A twist in the story that didn't make sense?
- Would you recommend this play to others? Was it worth your time?

Bonus Activity!

Can you summarize your review in the length of a tweet? You get 140 characters. This includes spaces!

If you're on [Twitter](#), tag Vertigo with [@vertigotheatre](#), so we can know what you thought!

ABOUT VERTIGO THEATRE

We are a professional, not-for-profit charitable organization with a dual artistic mandate.

Our mission is to be a leader in developing, producing and presenting plays based in the mystery genre, and plays for young audiences, while providing a performance home for other organizations.

Our vision is to create exceptional entertainment experiences. Vertigo Theatre occupies a unique place in Calgary's cultural landscape as:

- The only professional theatre in Canada producing a series of professional plays based in the mystery genre
- The only theatre in Calgary presenting a full series of theatre for young audiences either produced by Vertigo Theatre or on tour across the country and beyond
- Providing a performance home for other arts and arts education organizations
- Committed to mentorship and training in all areas – artistic, production and administration

Vertigo Theatre is a member of the Professional Association of Canadian Theatres and engages under the terms of the Canadian Theatre Agreement professional Artists who are members of the Canadian Actors' Equity Association.

EDUCATION & OUTREACH PROGRAM STUDENT MATINEES

BD&P Mystery Theatre Series

Vertigo is the only professional theatre company in Canada that produces a full season of plays based in the mystery genre, encompassing classical and contemporary work that stimulates, entertains and engages the audience.

Y Stage Theatre Series

Features plays that have been created specifically for young people by Vertigo Theatre or other professional theatre companies on tour from across Canada and beyond. The Y Stage Theatre Series separates itself from other child-oriented arts programming with plays that are socially relevant and thought-provoking as well as entertaining, reflecting issues and concerns that children face every day such as bullying, self-acceptance, cultural diversity, tolerance and the value of friendship.

WORKSHOPS

Annual workshop programs are offered to support theatre arts and school curriculums by creating structured, interactive workshops that encourage dialogue and spark young people's imaginations. Pre/post show or stand-alone workshops with an artist-educator are available for all BD&P Mystery Theatre Series and Y Stage Theatre Series productions. Vertigo Theatre's workshop program assists teachers in expanding the theatre experience with hands-on activities specific to each production.

Proudly Sponsored By:



ACCESS FOR YOUNG AUDIENCES (AYA) PROGRAM

Theatre for young audiences is an exceptional art form that, over and over again, has proven to be a significant contributing factor in the development of children. Studies have shown that sustained exposure to the performing arts at an early age develops an appreciation of music, dance and theatre that lasts a lifetime.

The Access for Young Audiences program offers a much-needed resource to schools and community groups that represent children and teens who are considered 'high needs' by providing low-cost or free tickets to productions in our BD&P Mystery Theatre Series and our Y Stage Theatre Series. The AYA program levels socio-economic backgrounds and allows kids to be kids, and teens to relate to each other on a deeper, more meaningful level. Children and teens are exposed to positively positioned real-life issues (bullying, drug-addiction or racism), and the concept and impact of empathy for others. Most importantly, the AYA program is a tool to incubate the next generation of artists and arts supporters.

Proudly sponsored by:



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