

STUDY GUIDE

Make Yourself at Home

THE MOUSETRAP

BY AGATHA CHRISTIE

DIRECTED BY
KATE NEWBY

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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’s production of The Mousetrap by Agatha Christie.

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 do 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.

For this production, we have chosen to highlight sound and music and how it plays a part in theatre and storytelling. You’ll find links to music and videos that can be used as springboards to intriguing writing assignments or lively discussions, as well as activities that get students thinking like actors and sound designers.

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 splatters that give definitions. Like this:



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 "Tsks," "Hmpfs," 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.

ASTOUNDING FACTS ABOUT THE MOUSETRAP:

1. It's the world's longest running show (of any kind) – playing in London's West End for 63 years non-stop! The play is known for its twist ending which the audience is traditionally asked not to reveal after leaving the theatre.

2. There is a wooden sign in the foyer of St. Martin's Theatre (where the show has been running in London, England) that keeps count of the performance number that you're seeing that day. By July 2013, they had done over 25,282 performances – just think what number they're up to now!

3. It began as a 45 minute radio play in 1947 when Queen Mary was asked by the BBC (a radio station in England) what she would most like as an 80th birthday present, and replied: a new Agatha Christie.

4. It proved so popular that Christie rewrote it first as a short story and then as a three-act play. She gave the rights and royalties as a birthday present to her nine-year-old grandson Mathew Prichard (that's quite the gift!), but in the meantime another stage play had appeared with her original title, Three Blind Mice, so she had to change it to the title we know today, "The Mousetrap".

5. The play had its origins in the real-life case of the death of a boy, Dennis O'Neill, who died while in the foster care of a Shropshire farmer and his wife in 1945.

6. The cast has been changed annually. The change usually occurs around late November around the anniversary of the play's opening. There is a tradition of the retiring leading lady and the new leading lady cutting a "Mousetrap cake" together. There are eight members of the cast, each signed up for a 47-week stint. More than 400 actors have appeared in it over the years.

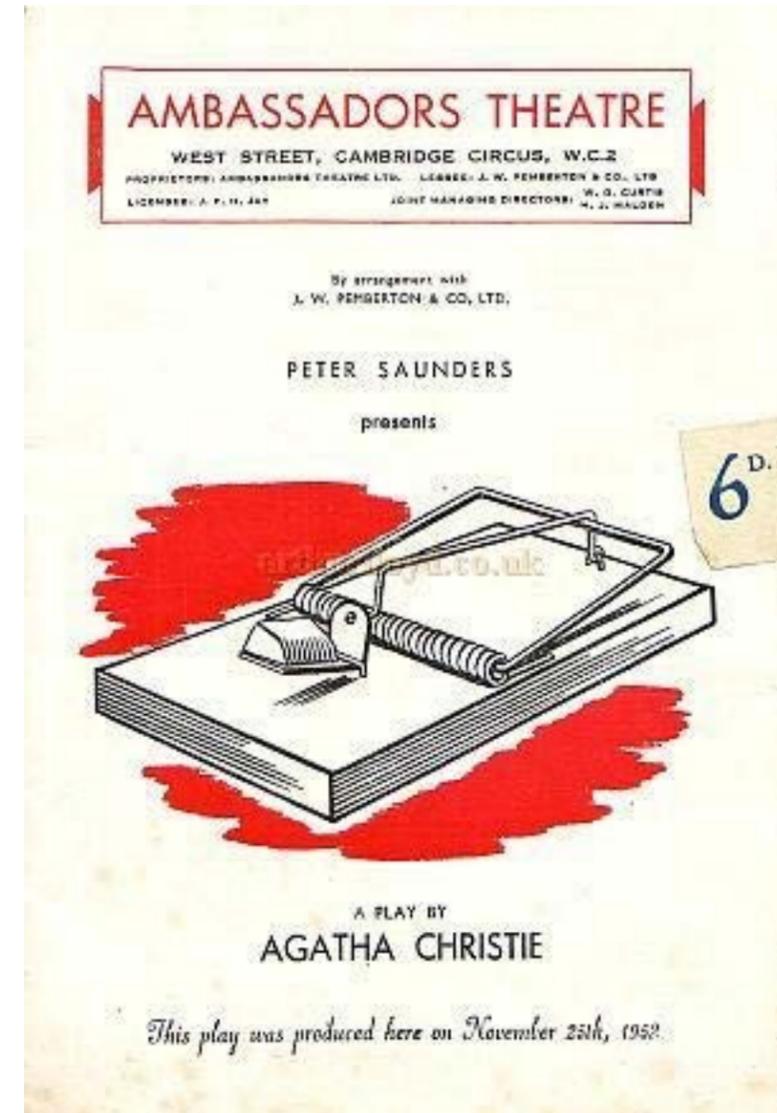
7. Christie herself did not expect The Mousetrap to run for such a long time. In her autobiography, she reports a conversation that she had with Peter Saunders: "Fourteen months I am going to give it", says Saunders. To which Christie replies, "It won't run that long. Eight months perhaps. Yes, I think eight months".

8. The play has also made theatrical history by having an original "cast member" survive all the cast changes since its opening night. The late Deryck Guyler can still be heard, via a recording, reading the radio news bulletin in the play to this present day.

9. The set was changed in 1965 and 1999, but one prop survives from the original opening – the clock that sits on the mantelpiece of the fireplace in the main hall.



The original company



The cover of the original programme.
Note that it doesn't actually include the play's title.

CAST AND CREW CREDITS

THE CAST

(In order of appearance)

ANNA CUMMER	Mollie Ralston
DEVON DUBNYK	Giles Ralston
GEOFFREY SIMON BROWN	Christopher Wren
LAURA PARKEN	Mrs. Boyle
DUVAL LANG	Major Metcalf
GENEVIEVE PARE	Miss Casewell
CAM ASCROFT	Mr. Paravicini
STAFFORD PERRY	Sergeant Trotter

CREATIVE TEAM

KATE NEWBY	Director
NARDA MCCARROLL	Set & Lighting Designer
APRIL VICZKO	Costume Designer
ANDREW BLIZZARD	Original Composition & Sound Design
HEATHER RYCRAFT	Stage Manager
KELLY CHEETHAM	Assistant Stage Manager
MEREDITH JOHNSON	Apprentice Stage Manager
TECHART CUSTOM CREATIONS	Set Construction
KEVIN COREY	Head of Props
JENNIFER LEE ARSENAULT	Costume Design Assistant
KIRA SAMS	Wardrobe Apprentice
DAWNA MARK	Head Scenic Painter
KELLY SCHWAB	Scenic Painter

TIME & PLACE

1962; The Monkswell Manor in Berkshire, England.

“Mousetrap, The” is presented by special arrangement with SAMUEL FRENCH, INC.

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

SYNOPSIS & CHARACTERS

SYNOPSIS

A woman has been murdered in London. A young couple, Mollie and Giles Ralston, have started a guest house in the converted Monkswell Manor, and while a snowstorm begins to brew, their first four guests arrive: Christopher Wren, Mrs. Boyle, Major Metcalf and Miss Casewell. Mrs. Boyle complains about everything, and Giles offers to cancel her stay, but she refuses the offer. They become snowed in together and an additional traveller, Mr. Paravicini, arrives stranded after he ran his car into a snowdrift.

The imposing Mrs. Boyle complains to the other guests, first to Metcalf and then to Miss Casewell, who both try to get away from her. Wren comes into the room claiming to have fled Mrs. Boyle in the library. A phone call from the police informs Mollie that an officer is being sent to the manor in spite of the raging snowstorm, and several of the guests are unnerved by the announcement. It becomes apparent that the Ralstons really don't know much about the guests who are staying in their establishment and suspicion at Monkswell Manor grows rapidly.

Detective Sergeant Trotter arrives on skis to inform the group that he believes a murderer is at large and on his way to the hotel, following the death of Mrs Maureen Lyon in London. When Mrs Boyle is killed, they realise that the murderer is already there. It quickly transpires that the killer could be any one of the guests, or even the hosts themselves. The characters re-enact the second murder, trying to prevent a third. At last, Sergeant Trotter assembles everyone in the hall with the plan to set a trap for one of the suspects.

CHARACTERS

MOLLIE RALSTON – Proprietor of Monkswell Manor, and young newlywed wife of Giles.

GILES RALSTON – newlywed husband of Mollie, who runs Monkswell Manor with his wife.

CHRISTOPHER WREN - The first guest to arrive at the hotel. A hyperactive young man who admits he is running away from something, but refuses to say what. Wren claims to have been named after the architect of the same name by his parents.

MRS. BOYLE – a generally unpleasant woman who is dissatisfied with just about everything and everyone.

MAJOR METCALF - a middle-aged man who is an amiable ex-military man. Little is known about Major Metcalf.

MISS CASEWELL - A strange, aloof, masculine woman who speaks offhandedly about the horrific experiences of her childhood.

MR. PARAVICINI – an unexpected guest, who arrives claiming that his car has overturned in a snowdrift. A man of unknown provenance who appears to be affecting a foreign accent and is artificially aged with make-up.

DETECTIVE SERAGENT TROTTER – The police detective who arrives at the Manor on skis and questions the proprietors and guests.

INSIDE VERTIGO THEATRE

We chatted with Sound Designer Andrew Blizzard about the role of sound and music in the production, where he found inspiration for this production, and the all-time scariest film music!

What are your top three favourite Suspense/Thriller/Horror/Mystery themes from film?

Almost impossible to narrow it down to three! In no particular order would be Alien by Jerry Goldsmith, North by Northwest by Bernard Herrmann and Gravity by Steven Price (it is incredibly effective!)



What is the role of sound design/music in theatre? What particular purpose does it serve in the suspense/mystery genre?

I feel the main role is to always support the story emotionally. If it isn't helping to make the emotions of our characters more clear, then it is just muddying the water. Within the suspense/mystery genre it's all about tension and release. Those wonderful moments of intrigue or a big scare need to be setup properly, with the sound or music building until it snaps.

The Mousetrap is one of the longest running Murder Mysteries of all time. What's the first thing you do when approaching this script? Where do you look for inspiration?

The first thing I did was to think of ways to make the music and sound design different from what you would normally expect to hear with The Mousetrap. How can we make it exciting and unique from the numerous other productions, while still being true to this classic of the genre? Instead of just following the script and creating exactly what is asked for, how can we change the character of a sound effect to breathe some life into it?

For inspiration with music I almost always look to explore a new instrument or technique that makes me approach it from a different angle. I tend to research a lot of film within the same genre or time period to get a sense of what kind of sounds were used cinematically. It really helps to give a sense of authenticity to the era we are trying to portray.

How does your relationship with the director work?

It is always a collaborative process, wherein we will discuss exactly the "mood" we are looking to create, and then together layout some general guidelines on style and aesthetic. From there, it's all about sending ideas (musical or sound design) and getting feedback from the director. Having sounds and music for the cast to work with in rehearsal is a designers best tool for being collaborative.

Do you know what kinds of sounds/effects/instruments you might be using for The Mousetrap? What kinds of things can we listen for to get a more rich experience of the sound of the show?

With this production we are really playing with the fact that it is a dark old monastery. I'll be playing with the sound of old decrepit church bells for sure. Also, the tune "three blind mice" is a huge part of the narrative of the show, but for the overall music I intend to only use that as a basic building block. It will be in there, but disguised and hidden...much like how all of our characters have something to hide.

Who'd your favourite character in the show and what famous piece of music would you choose for their theme?

I love the twisted and dark nature of Wren. I feel he would probably binge on Nirvana, given the chance... Maybe "Nevermind" on repeat?

What's the scariest sounding instrument?

There's a reason that orchestral strings get used in almost every suspense/mystery/horror genre film made! They can be really unnerving and off-putting, whether being played loud and aggressively or barely audible...like something is hiding and ready to grab you.

Or bagpipes.

What do you think is the scariest non-instrumental sound of all time?

Any sound that is distant and obscured to the point that you can't tell what it is...the unknowing makes it dangerous. Like "is that someone scratching from inside my bedroom wall, or just the trees outside in the wind".

PRESHOW DISCUSSION QUESTIONS AND PROJECTS

Whodunit Murder Mysteries

In a classic Whodunnit, there are certain elements that are set up ahead of time what are the elements of the story that you need to make it work? (Think in terms of setting, types of characters, qualities of those characters, plot points, location, weather, time of day, etc.)



Often, murder mystery stories are set in a location where the characters are isolated and cut off from the rest of the world. Or a situation where it's impossible for someone to know what's going on and come and rescue them. If you were to write a modern day version of a Whodunnit, what setting/location/situation would you choose? What would the benefits be?



Cor, Blimey!*

A glossary of British-isms in *The Mousetrap* (*an expression of surprise)

With the popularity of the Harry Potter films, many of us have become familiar with the different words used for everyday things in the United Kingdom. A bonnet is the hood of a car, a lift is an elevator, sweets are candy, tea is dinner (and also the drink, as if that wasn't a confusing choice!), etc.



In *THE MOUSETRAP*, the characters use a variety of interesting words. Can you find out what they are?

Word	Sounds Like...	It's Actually...
Aga	The sound a baby makes	
Coke	The soft drink.	
Mugs	What you drink tea and coffee with.	
Guineas	The cute little animals sometimes kept as pets	
Dogsbody	Umm, the body of a dog?	
Tabbie's Delight	Cat Food	
A Red	One of my checkers that you skipped	
Pinched	Ouch, it must be St. Patrick's Day!	
Chillblains	Cold...blains?	
Wireless License	Your internet provider	
Cross	What the chicken did	
Coalscuttles	The sound of coals crossing the floor	
Fifteenth instant	A lot of instant coffee	
Spiv	A tiny insect	
Ration books	I'd rather read Harry Potter	
Barmy	The sound you make when you're hungry?	
"Hunt the Thimble"	An unpopular safari choice	

SOUND OFF!

Want to know how important sound and music are to storytelling?

Watch these short clips from the suspense films *The Talented Mr. Ripley* and *Psycho* with the sound turned off. Now watch them again with the sound on. What did you notice? How does the sound make an impact? How much of the story or the emotion was conveyed by what you hear?

The Talented Mr Ripley (1999)

https://www.youtube.com/watch?v=7I9rx2wHd_g

Psycho (1960)

<https://www.youtube.com/watch?v=FSlo44VO-IE>



THE TIMES THEY ARE A CHANGIN'

Every generation thinks that their music is the best and that their scary films are the scariest. Have a listen to the following four suspense/horror themes from some of the top films of the last 60 years.

How has the style of music changed? Do these songs have anything in common?

Vertigo (1958) - Bernard Herrman

<https://www.youtube.com/watch?v=kC5AzFc3coo>

Halloween (1978) - John Carpenter

https://www.youtube.com/watch?v=lWE4bFhx_MU

Scream (1996) - Marco Beltrami

<https://www.youtube.com/watch?v=p7NRzMJ0mcl>

It Follows (2015) - Disasterpeace

<https://www.youtube.com/watch?v=i1QwC-y3XMc>



What's a favourite scary music theme or song that you would use if you were scoring a show for *Vertigo* Theatre? What would get the audience gripping their armrests and tensing their shoulders?

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

RADIO PLAY!

Radio drama (or audio drama, audio play, or radio play) is a dramatized, purely acoustic performance, broadcast on radio or published on audio media, such as tape or CD. With no visual component, radio drama depends on dialogue, music, and sound effects to help the listener imagine the characters and story.

The Mousetrap originated as a radio play, and at the beginning of the stage play you are about to see, there is a voice-over sequence that begins the show. Have your students try their hand at this unique art form and create a voice-over soundscape by following the stage directions from the original script (excerpt included below). The students should use only their voice, body, and props to make the sound effects. Have the other students close their eyes when you present to see if they can clearly understand the story you are telling.

Before the CURTAIN rises the House Lights fade to a complete BLACK-OUT and the music of "Three Blind Mice" is heard.

When the CURTAIN rises the stage is in complete darkness. The music fades giving place to a shrill whistle of the same tune, "Three Blind Mice". A woman's piercing scream is heard then a mixture of male and female voices saying: "My God, what's that?" "Went that way!" "Oh my God!" Then a police whistle sounds, followed by several other police whistles, all of which fade to silence. This is followed by a voice on the radio: "...and according to Scotland Yard, the crime took place at twenty-four Culver Street, Paddington."

Variation: Radio Play Project

Have your students write and produce a 1-3 minute radio play scene about an event that you have studied in class. (it could also be a fictional scene if preferred).

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!

Discuss sound effects use. (Playing an example of a radio play and providing a script for the students to read along with the recording, may help).

Some important points about sound effects:

- (1) Use sound effects sparingly.
- (2) Sound effects should support the story and suggest action, but too many sound effects may make the scene difficult to produce and detract from the story.
- (3) Sound effects that must be timed precisely with the dialog should be done manually—a knock on the door, for instance.
- (4) Sound effects or music that serves as background or mood may be recorded earlier and played back digitally fading in and out as needed.



TWO TRUTHS AND A LIE

In the play the Mousetrap, the guests are all strangers - never having met before. This is a great advantage as they are able to disclose as much (or as little) information about themselves as they want to. Allowing for secrets to remain hidden until the murderer is revealed...

Now's your chance to see how much you and your students know about each other (or thought you did!)

Each person prepares three statements, two of which are true, and one of which is a lie. Decide who will go first. That person lists the three "facts" about themselves in a random order. Examples:

- I had long hair down to my waist until I was 5 years old.
- I hiked up a mountain this summer.
- I went to my Grandmother's house for dinner on the weekend and there were 22 people at the dinner table.

The rest of the group votes on each statement, and the person reveals which one is a lie. (They may also explain the circumstances for the other two facts. Everyone else may talk about how they were fooled or figured out which was the lie. This step is optional depending on how much time you have).

Variation: Two Truths and a Dream Wish

Instead of stating one lie, the students state one thing that isn't true but something that they wish to be true. (for example - someone that has always wanted to go to Hawaii might say: "I have visited Hawaii when I was young").

Tips for Success! Try to recite all three "facts" in the same tone of voice, so you don't give away the lie.

Discussion:

- a) **Were you surprised at how much you knew or didn't know about someone?**
- b) **How did you determine when someone was lying?**
- c) **Did you make assumptions about someone only to discover the truth afterwards?**
- d) **Think of other times in your life when you've made decisions about someone or something before knowing the facts. Why do we do this?**

POST SHOW DISCUSSION QUESTIONS

1. What has kept this play popular for so long? What do you think draws the audiences year after year?
2. Why is the play called "The Mousetrap"?
3. Okay, so you've just seen the Mousetrap. Part of the fun of seeing a mystery is getting caught up in the red herrings. What were some of the red herrings in the show? Which ones swayed you the most? Did you correctly guess the murderer? What were some of the red herrings in the show? Which ones swayed you the most? Did you correctly guess the murderer?



4. A successful whodunnit is built upon a great twist near the end where the murderer is revealed. How did you feel of the twist ending of The Mousetrap? Did you see it coming? Did it catch you by surprise? Was it there in front of your eyes the whole time but you just couldn't see it? Did it feel satisfying?
5. Throughout the play the bonds of Mollie and Giles are tested as they both become suspicious of each other. Mollie says, "Perhaps you never did know me. We've been married how long - a year? But you don't really know anything about me. What I'd done or thought or felt or suffered before you knew me". Having only been married for a year, would they have had inevitable problems or were their problems brought about by the events in the play? Is Mollie's reluctance to divulge her secrets to Giles a good choice or bad choice? Is Giles right to demand her be honest with him or should he respect her secrets?
6. Throughout the play, characters are frequently commenting on how they don't really know each other. In life is it ever really possible to know somebody or do we all have something to hide?
7. (**SPOILER ALERT IF YOU'RE READING AHEAD AND HAVEN'T YET SEEN THE PLAY!**) Now knowing that Inspector Trotter was the murderer, did he conduct a satisfying investigation? Were there things that he could've done better? What un-police-like things did he do, if any? Was he convincing as an investigator?
8. Think back to the voice-over sequence that you heard at the beginning of the play. How similar was the soundscape that you created? (only applicable if the pre-show activity was done). What were the biggest differences? Why do you think the playwright chose to start the play that way?

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-addition 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:

