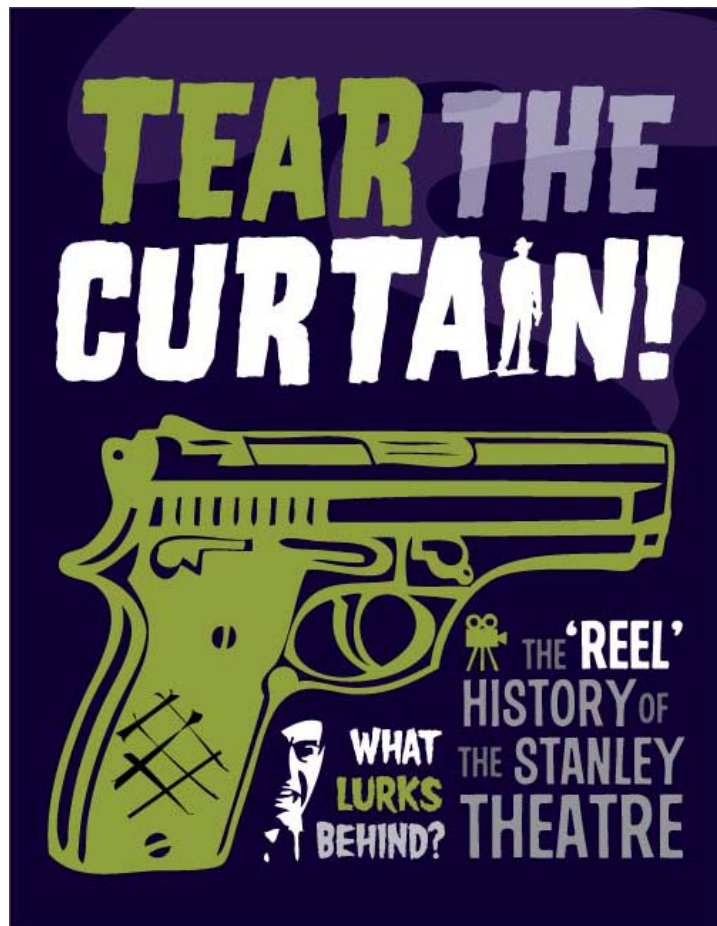


ARTS CLUB THEATRE COMPANY
TEACHER RESOURCE GUIDE
2010/2011 Season



Stanley Industrial Alliance Stage
September 9 – October 10, 2010

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WELCOME

This guide was created to encourage teachers, students, and audience members to explore the play further, either before or after the actual performance.

If you have any questions, comments or suggestions for the guide, please contact our group sales representative at 604.687.5315 x253, or by email at groups@artsclub.com.

ABOUT THE COMPANY

The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors, and officially became the Arts Club Theatre in 1964 when the company opened its first stage at a converted gospel hall at Seymour and Davie Streets.

Now in its 47th season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates two theatres, the Granville Island Stage and the Stanley Industrial Alliance Stage, on a year-round basis. Our popular productions range from musicals and contemporary comedies to new works and classics. The company also tours provincially on a regular basis, with a three-show season presented at venues around British Columbia.

Tear the Curtain! is generously supported by Presenting Sponsor:



SYNOPSIS

*Glamour! Intrigue! Suspense! A collaboration with the innovative Electric Company Theatre, the premiere of this **stylish thriller** is inspired by the “reel” history of the Stanley Theatre. Experience a multimedia spectacle featuring your favourite Hollywood film noir archetypes: the mob boss, the femme fatale, the hardboiled detective, and his girl Friday. Does the truth lie somewhere between the stage and the screen?*

Tear the Curtain! is set in a fictionalized 1930s Vancouver, when the popularity of cinema and the advent of the talkies are threatening the existence of theatre and, in the midst of the great depression, respectable businesses (including cinemas and theatres) are a front for illegal activity. The story follows the ill-fated romance of **Alex Braithwaite** (Jonathon Young) and **Mila Brook** (Laura Mennell), caught between the warring factions of two prominent mob families: the **Dugan’s** (who run all the live joints) and the **Pamploni’s** (who own all the cinemas). Alex, a troubled but passionate theatre critic, is in search of something truly original and authentic. Mila is a well known actress with a hidden past. Despite her image as a rising star of the commercial theatre, Mila is also a member of the E.S.S., a secret society that operates in resistance to the seductive, all-pervasive powers of mainstream media.

In a chance encounter with a mysterious portrait painter in the city park (James Fagan Tait), Alex believes he has found the legendary **Stanley Lee**, director of the infamous avant-garde theatre “*The Empty Space*” where Mila performed as a child. Since Lee’s sudden and tragic disappearance in 1907, rumour among certain circles was that he had simply gone deeper underground. His return could mark the resurgence of the *Empty Space Society* and Alex becomes convinced that this man’s radically subversive ideas are what he needs to awaken audiences, shatter complacency, and ultimately heal himself. But the return of Stanley Lee also means a total disruption of the established order and Alex’s fight won’t be so easy.

Tear the Curtain!, which initially stages a battle between cinema and theatre, is ultimately about the eternal struggle for control of our attention. Caught between the forces of the mainstream and avant-garde, the piece is a genre-bending psychological thriller in the style of Charlie Kauffman and David Lynch. It fuses some of the visual sensibilities of 1930s experimental work (such as the silent films of Jean Cocteau and the theatre of Antonin Artaud) with more conventional cinema stereotypes of the 30s and 40s such as the detective mystery and the film noir.



Jonathon Young as critic Alex Braithewaite. Photo by Brian Johnson.

TIME AND PLACE

The play is set in a fictionalized 1930s Vancouver at the historic Stanley Industrial Alliance Stage

MAIN CHARACTERS

Alex Braithwaite (Jonathon Young)

A talented, respected, yet jaded Vancouver theatre critic, worn down by the sameness of theatre culture in the city and uninspired by his work. He feels incomplete, and is in search of something original; an authentic experience in a world full of imitations and stereotypes. But everything changes when he walks in to review *The Swan* by Hungarian playwright Ferenc Molnar, starring the beautiful and mesmerizing Mila Brook (Laura Mennell).

Mavis (Dawn Petten)

Alex's secretary, who will go to any lengths to help her boss in his quest. Mavis is idealistic and true-hearted, and though her devotion to her job may be more than professional, she has no idea about the new occupational hazards that await her.

Mila Brook (Laura Mennell)

A revolutionary or an ambitious ingénue? Mila has a dark and mysterious past that will not let her go; she's willing to risk anything and use anyone to realize the cultural politics she absorbed from her youth performing with Stanley Lee's avant-garde theatre, the Empty Space Society.

Max Pamploni (Tom McBeath)

A mob boss, Max is head of the Pamploni family that controls the growing cinema chains in town, though his movie theatres are also a front for less legal activities. Max has his hopes set on a property in the South Side Rise for his next movie house.

Patrick Dugan (Gerard Plunkett)

The boss of a syndicate that runs all the live theatres in the city, one of which is showing the hit play *The Swan* starring Mila Brook. Threatened by the growth of the film industry, Paddy also has his eyes on a property on the South Side Rise for his new vaudeville house.

Sender (Hiro Kanagawa)

The current leader of the ESS (Empty Space Society) since its original leader, Stanley Lee, disappeared. Originally a group of avant-garde artists, the ESS has now gone underground as their philosophies have radicalized and they prepare an assault on the city.

Stanley Lee (James Fagan Tait)

Founder of the famous avant-garde theatre the Empty Space Society, Stanley's theatrics and his resistance to narrative form memorably shocked his audiences. His agenda to change society through art was cut short when he disappeared in 1906. Was he murdered or did he go into hiding?

ABOUT KIM COLLIER

From Electric Theatre Company:



Kim is the Artistic Producer for Electric Company Theatre. Directing credits for the company: Brilliant!, The Wake, The Score, The One That Got Away, The Fall, the live filmic version of No Exit that toured to Theatre Calgary, WCTC, Nightwood Theatre, and, this coming spring to American Conservatory Theatre in San Francisco. Kim directed Studies in Motion, which has toured to Yukon Arts Centre, Alberta Theatre Projects, the Playhouse, the international Festival TransAmerique, and this winter to Citadel Theatre and Canadian Stage. Kim directed the feature film adaptation of

Electric Company's The Score (Screen Siren Pictures/CBC). In 2009 Kim received the Mayor's Arts Award for theatre. She is a graduate of Studio 58.

ABOUT THE PLAYWRIGHTS

From Electric Theatre Company:

JONATHON YOUNG



Jonathon is the current Artistic Director of Electric Company Theatre, co-founded with Kevin Kerr, Kim Collier, and David Hudgins in the mid-90s. This is Jonathon's third appearance at the Stanley after Enchanted April (2005) and Doubt (2008). With Electric Company and as a freelance actor, Jonathon has performed in theatres across Canada including the Belfry Theatre, the Playhouse, Theatre Calgary, Festival TransAmeriques, Centaur Theatre, and the National Arts Centre. This fall, Jonathon will perform in Electric Company's Studies In Motion at the Citadel Theatre in Edmonton and then at Canadian Stage in Toronto. In April 2011, he travels south to appear in No Exit at the American Conservatory Theatre in San Francisco. On television

Jonathon has a recurring role in the sci-fi series Sanctuary.

KEVIN KERR



Kevin Kerr is a founding member of Electric Company Theatre with which he's collaborated in one form or another on the making of numerous plays including Brilliant!, The Wake, The Score, Dona Flor and Her Two Husbands, Flop, The Fall, Palace Grand, and Studies in Motion. Other playwriting credits include Skydive and Spine (both for Realwheels), Secret World of Og (Carousel Theatre), and Unity (1918) (Touchstone Theatre). He was the Lee Playwright-in-Residence at the University of Alberta from 2007 to 2010, and he's thrilled to be back with Kim and Jon and to be in the

presence these extraordinary artists and the incredible team at the Arts Club. He thanks his lucky stars for Marita, Atticus, and Avner.

A NOTE FROM THE CREATORS

Tear the Curtain! had its beginnings when **Bill Millerd** and **Rachel Ditor** approached **Electric Company** to be part of a new series of commissions from local artists.

While talking about possible ideas for a project, we discussed our love of the Stanley Theatre as a venue and there was a sudden spark of excitement within the group. The Stanley's past as a cinema and its present as a live theatre inspired us to create a piece staged in both mediums where a conversation between the forms would add to both the story and the experience of seeing it. Electric Company has a long history of investigating cinematic conventions in theatre and the interplay between live and mediated storytelling. We've also frequently explored the relationship to venue and story, with the location where we watch the show directly informing the story performed there. This commission was a thrilling opportunity to explore both a dialogue between the live and the mediated, as well as one between the space and the story, and to see how all of these parts might interact in a way unexpected and new to us.

Looking into the actual history revealed that the Stanley was originally conceived as a vaudeville theatre, but, perhaps as a response to the growing popularity of the cinema and the advent of the "talkies", plans had changed before construction even began. In 1930, the Stanley opened as motion picture house with Lillian Gish's first talking picture, a film adaptation of Ferenc Molnar's stage play *The Swan*.

These few historical facts from the Stanley's past as well as a couple of other "found" items (for instance, a copy of Peter Brook's *The Empty Space* happened to be lying nearby an early conversation about story ideas) formed an early collection of images, symbols, and ideas from which we could orient our exploration.

As we began to imagine a story set at the time of the Stanley's opening we were drawn to the work of the avant-garde artists that were so active in the day. The emergence of the surrealist movement in the 20s had challenged both the accepted conventions of artistic practice as well as questioning the very function of art. The cinema was a popular medium of expression for these artists with many in the avant-garde believing this new, somewhat mechanical, and entirely modern form of art production was the perfect vehicle for transmission of new and radical ideas.

Artaud was one such artist who had begun in the theatre, but came to view cinema as a powerful means of stirring the senses and engendering a primal reaction in the audience.

Essentially, Artaud believed that western civilization has resulted in our being removed from our authentic selves—our spiritual and animal connection to the world. He also believed that the function of art should be to restore this connection, activate our

senses and work directly upon our subconscious. The pursuit of authenticity resonated with us as being increasingly relevant in today's media saturated world.

One of the first impulses was the fear of being so inundated with American mainstream media that we could no longer hear much less write with our own voice. Watching our kids learn to be themselves watching Disney. But American media is an easy target and it goes much deeper than that. We all inherit ways of speaking, ways of being ourselves, of describing our unique but shared experience of life and in this process of becoming 'cultured' we all lose touch with our 'original' selves.

Perhaps with **Tear the Curtain!** we're trying to create something original while admitting that it's an attempt full of imitation, convention, and stereotype. Perhaps through the fusion of existing forms we can attempt to create a new one. Perhaps with courage and a little recklessness we can create a form that, like Alex our protagonist, risks everything and takes itself apart to expose a glimpse of the new, the now, the unseen.

(With the understanding that it's all already been done.)

Jonathon, Kevin, Kim

AN INTERVIEW WITH JONATHON YOUNG, CO-CREATOR AND LEAD ACTOR (ALEX BRAITHWAITE)

Q: How is the desire for originality and authenticity expressed in the play? Is this an observation on American cultural hegemony?

I think we're trying to create something original, while admitting that this attempt is full of imitation, convention and stereotype. One of the first impulses for this piece was the fear of being so saturated by American mainstream media, that I could no longer 'hear,' much less write, with my own voice. But American media is an easy target and it goes much deeper and broader than that. This play is an attempt to do something radical by using conventional and imitated character types, language and scenarios. It's a wolf in sheep's clothing kind of thing.

Q: The members of the Empty Space Society are striving for original, avant-garde theatre as a "pathway to the unconscious". Ultimately, what does the world the ESS is envisioning look like?

They are idealists who believe that civilized society has manufactured a veneer over a 'truer' or deeper reality [see Antonin Artaud and the Theatre of Cruelty]. And, that control comes from keeping the public anaesthetized, by keeping imagination sterile. They want freedom of expression. And they're bitter I think, they're likely disgruntled artists who loathe successful ones. They're extremists and in that sense I think they have a fairly narrow, unrealistic view of the future. But ultimately they want a world where art is always liberating us from the past and future. They loathe all institutions. They see a society populated by free thinkers who can't be controlled, who can't be duped because they live life fully completely awake.

Q: Does the ESS's quest for "Liberty" anticipate the current environment of 24/7 entertainment on 500 channels, ironically, 80% of them transcending representation by airing "reality TV"? Does the audience's understanding of today's TV environment prove that the ESS was wrong?

It's certainly not how the ESS envisioned it. But, as with the internet, we ask if our perception of experience can be broadened by access to an abundance of perspectives. I think it can. Are we equally at risk of becoming corrupted and enslaved by it? Yes. These are the hazards of living in a modern, capitalist, 'free' society.

Q: Does the movement between live action and film in this production illuminate the themes of authentic experience vs. entertainment (escape)?

It's not so perfectly divided as to say one medium is more authentic than the other. Both offer us escape. Both wield the power to knock us to our senses, to provoke thought or to lull us into a manufactured state of emotional catharsis. Both can be used to reinforce oppressive stereotypes, both can break them down. But the mediums have different strengths, they can paint different kinds of portraits of us, and here is where the conversation is: the cinema can show us our dreams, the theatre can illuminate the present. And in the argument of which is better, worse or more dangerous, I do think *Tear the Curtain!* gives everything to achieve a glimpse of "ultimate presence" that only theatre can achieve; to capture the present where all is new. But... because Alex is as extreme as all the rest of the crooks and renegades in this play, we're unable to stay there. In his attempt to grasp and hold on to the present, Alex fractures and reality spins out of control. And the cinema comes to the rescue, to save the day with a happy ending. But we'll have those actors in the house won't we? And in the end their presence will be in final conflict with the dreamlike images on the screen.

Themes and Artistic Objectives

Our lives today are composed of an unprecedented fusion of the real and represented, lives shaped by a culture of performance that constitutes a quality of being, a type of person—the mediated person. The play explores the question: *If I were to strip away all of those influences, could I conceive of my life?*

This large-scale performance will further Electric Company’s ongoing explorations of the relationship between immediate and mediated performance. We are determined that the story be compelling—that it captivates and entertains—but we are equally determined that the work of this piece is to question our desire for captivation and entertainment.

The Stanley Project argues that what cinema does better than theatre, and why it is that much more powerful, is to provide the spectator with a *God’s eye view*. A form of extreme flattery. The alchemy of mediation, the osmotic process through which reality and representation fuse, gets carried into our psyches by the irresistible flattery that goes with being so incessantly addressed.

It will argue that all forms of media are powerful agents of change in how we experience the world, creating invisible environments that we frequently fail to recognize. The project will admit to our culpability in this process and through the unconventional use of movie genres (such as the Sci-Fi Fantasy) and character stereotypes it speaks to our fears as Canadian artists of being caught in an irresistible “cultural undertow” stemming from Hollywood.

Our aim is to take the concept of a “hybrid” as far as we can go—to deliver the very best of both mediums. As the premiere of a theatre production and a film simultaneously, the project will challenge our notions of these artistic fields and draw attention to the power and persuasiveness of each.

ANTONIN ARTAUD AND THE THEATRE OF CRUELTY

Antonin Artaud (September 4, 1896, in Marseille – March 4, 1948 in Paris) was a French playwright, poet, actor, and theatre director. The Theatre of Cruelty was a form of surrealist theatre in the 1930s. Conceptualized by Artaud in his book *Theatre and Its Double*, The Theatre of Cruelty works on the belief that theatre should affect the audience as much as possible, to powerfully jolt them out of their complacency and open up the unconscious, primal power that has been suffocated by society. Antonin advocated using a mixture of strange and disturbing forms of lighting, sound, and other performance elements. All traditional representation was to be banished as it was fatal to the imagination. Imagination, to Artaud, was reality; he considered dreams, thoughts and delusions as no less real than the “outside” world. To him, the reality most people inhabit is just a consensus of people lacking or suppressing imagination.

In *The Theatre and Its Double*, Artaud expressed his admiration for Eastern forms of theatre, particularly the Balinese. At one point, he stated that by cruelty, he meant not exclusively sadism or causing pain, but just as often a violent, physical determination to shatter the false reality. He believed that text had been a tyrant over meaning, and advocated, instead, for a

theatre made up of a unique language, halfway between thought and gesture. Artaud described the spiritual in physical terms, and believed that all theatre is physical expression in space.

“The Theatre of Cruelty has been created in order to restore to the theatre a passionate and convulsive conception of life, and it is in this sense of violent rigour and extreme condensation of scenic elements that the cruelty on which it is based must be understood. This cruelty, which will be bloody when necessary but not systematically so, can thus be identified with a kind of severe moral purity which is not afraid to pay life the price it must be paid.”

– Antonin Artaud, *The Theatre of Cruelty*, in *The Theory of the Modern Stage* (ed. Eric Bentley), Penguin, 1968, p.66

“The theater, which is in nothing, but makes use of everything—gestures, sounds, words, screams, light, darkness—rediscovers itself at precisely the point where the mind requires a language to express its manifestations. To break through language in order to touch life is to create or recreate the theatre.” — Antonin Artaud

“I am to provide the public with beneficial shocks.” —Alfred Hitchcock

FILM NOIR

Film noir is a cinematic term used primarily to describe stylish Hollywood crime dramas, particularly those that emphasize cynical attitudes and sexual motivations. Hollywood's classic film noir period is generally regarded as stretching from the early 1940s to the late 1950s. Film noir of this era is associated with a low-key black-and-white visual style that has roots in German Expressionist cinematography. Many of the prototypical stories and much of the attitude of classic noir derive from the “hardboiled” school of crime fiction that emerged in the United States during the Depression.

The term film noir first applied to Hollywood movies by French critic Nino Frank in 1946, was unknown to most American film industry professionals of the classic era. Cinema historians and critics defined the noir canon in retrospect; before the notion was widely adopted in the 1970s, many of the classic film noirs were referred to as melodramas. The question of whether film noir qualifies as a distinct genre is a matter of ongoing debate among scholars.

Film noirs encompass a range of plots—the central figure may be a private eye (*The Big Sleep*), a plainclothes policeman (*The Big Heat*), an aging boxer (*The Set-Up*), a hapless grifter (*Night and the City*), a law-abiding citizen lured into a life of crime (*Gun Crazy*), or simply a victim of circumstance (*D.O.A.*).

THE SWAN AND ONE ROMANTIC NIGHT

Alex Braithwaite (**Jonathon Young**) is a jaded Vancouver theatre critic, worn down by the sameness of theatre culture in the city and uninspired by his work. But everything changes when he walks in to review *The Swan* by Hungarian playwright Ferenc Molnar starring Mila Brook (**Laura Mennell**).

At the end of *Tear the Curtain!*, two characters are seen walking into a glamorous new theatre to see *One Romantic Night*, which was the film version of the play *The Swan*. This is significant because it speaks to the reverse history of the Stanley Theatre, which was opened as a cinema on December 15, 1930 with *One Romantic Night* and reopened as a live theatre in 1998 with the musical, *Swing*.

One Romantic Night featured **Lillian Gish** in her first talking picture. *The Swan* had already been made into a movie once in the 1920's as a silent film under the original title, so *One Romantic Night* was actually a remake. The swan (the bird) also exists as a metaphor for the search for authenticity throughout *Tear the Curtain!*, appearing several times before the final denouement.

The Swan was originally written by **Ferenc Molnar** (1878-1952), a Hungarian novelist and playwright, who began his career (like Alex Braithwaite) as a journalist. His major success in North America was the adaptation of his play *Liliom* into the musical *Carousel*, but *The Swan* was also well-received when the English version debuted in on Broadway in 1923. Two years later, the first film version was made under the same name, but it was the 1930 film (renamed *One Romantic Night*) starring Lillian Gish that garnered the most attention. In 1956, *The Swan* made another appearance in theatres, this time reclaiming the original title and starring **Grace Kelly** and **Alec Guinness**. Kelly plays the eponymous swan, a minor royal figure attempting to catch the eye of the prince, played by Guinness. The theatre release was timed to coincide with her wedding to **Prince Rainier of Monaco**.

MEMORIES OF THE STANLEY THEATRE

The Stanley Theatre's rich history begins in early 1930, when Frederick Guest, the owner of a chain of neighborhood theatres in southern Ontario, came to Vancouver and fell in love with the city. Reportedly he described Vancouver as "an ideal spot - the sun always shines, or, if it does rain, you don't get wet." His rather romantic impressions of the city led him to decide that it was the place in which to construct his dream theatre, and creation of the Stanley was begun.

Guest hired Vancouver architect Henry Holdsby Simmons to design The Stanley. Simmons was also the architect of the Grandview and Olympia theatres, neither of which survived to the present day—another reason to be grateful that the Stanley has been preserved as a heritage site. Simmons used tindle stone from Winnipeg—the same as that used on the Houses of Parliament in Ottawa—for the exterior of the Stanley and designed the building to utilize luxury materials available from local merchants—elaborate chandeliers, carpeting from Burritt Bros., and fine furnishings. He turned to Italy for the tiles on the front of the building and the exquisite ceiling dome. Guest wanted the Stanley to be a neighborhood theatre of which the community would be proud.

On December 15, 1930, the Stanley opened with a screening of Lillian Gish's first talkie, *One Romantic Night*. This was the beginning of a love affair between the city and the Stanley. Original admission prices ranged from 10 to 40 cents, and included the feature, a comedy, a newsreel, and a scenic. The Stanley was the only theatre in Vancouver where not one, but TWO Saturday matinees could be seen by young movie goers for the staggering price of ten cents. Cowboys lassoed runaway stage-coaches, railway-bound heroines struggled bravely, mustachioed villains snarled, and dashing heroes performed daring feats to the amazement and delight of booping and cheering 1930s audiences. The Stanley encouraged its patrons to participate in programming, soliciting comments and suggestions for upcoming features in its monthly program guides. In addition to films, the early days of the Stanley featured live performances: local talent shows were put on, and Vancouver Little Theatre staged productions. The Stanley was also the setting for a brief experiment in silver screen swing—after struggling in Depression-era downtown music halls, the Calvin Winter Orchestra and other musicians moved to the Stanley, playing nightly between films for a wage of six dollars.

During the Second World War, the Stanley theatre hosted fundraisers for the war effort—for example, actress Anna Neagle came from England to perform in a stage show together with local talents, an experience that was still vivid in her mind when Amy (Scriven) Brewster, the niece of Frederick Guest and manager of the Stanley from 1937 to 1945, visited her in England in 1986. A special service to families, "Honouring Our Servicemen Overseas," was also mounted. Before film screenings, photos of servicemen were displayed on the big screen, together with a tribute to their lives as civilians—a way to help local families connect and empathize with one another during the war years.

The 1940s brought significant changes to the Stanley Theatre. Like many independent theatres, it was sold in 1941 to a larger chain, in this case Famous Players, who acquired it for \$268,000. The Stanley's glittering neon sign was also added in 1941, extending Vancouver's version of the "Great White Way" a little further down Granville Street. One thing that did not change though was the Stanley's community-oriented spirit. Amy Brewster recalls one cold and snowy February night when many of the staff were snowbound and the box office cashier

was unable to open the safe. She allowed all the patrons in from the cold on a promise to pay for their tickets after the show, which every single one of them did.

Famous Players used the Stanley to screen “surprise Thursday previews” which often filled the theatre. Through the 1950s and 60s, however, the advent of television reduced the crowds at movie theatres. Famous Players’ theatre chain shrank from 419 in 1954 to 196 in 1969. The South Granville neighborhood theatre brought in blockbuster shows to combat the competition—seats could be reserved at higher-than-normal prices for such hits as *Around the World in 80 Days*.

High-performance sound and projection systems and refurbished seating added to the attractions of the Stanley during the seventies and eighties. Audiences continued to be charmed by the theatre’s gracious atmosphere and decor that recalled another era, while turning out for such blockbusters as *Star Wars* and *Poltergeist*. Michael Murray of *Musica Intima*, a resident of Vancouver since childhood, recalls the Stanley in the eighties as the nonpareil of Vancouver movie theatres, where “the prevailing atmosphere of the place was something very special. Even [independent theatres such as] The Varsity and The Ridge didn’t really compare.” Despite its cherished place in the hearts of Vancouverites, however, the Stanley, then the city’s oldest operating movie theatre, was shut down in September 1991 in the face of declining revenues.

After an intensive Save the Stanley Campaign in the mid-nineties, the Stanley Theatre was restored by the Arts Club and re-opened to the public with their record-setting production of *Swing* in October 1998. In 2005, the Stanley entered a new era and became the Stanley Industrial Alliance Stage as a result of a major financial contribution by Industrial Alliance Life Insurance Company.

WEBSITES TO EXPLORE

www.praxistheatre.com/2010/03/director-in-training-the-electric-company-blows-my-mind/

An article about the film shoot by Michael Wheeler, who participated as an assistant director.

<http://www.youtube.com/watch?v=qjEgARw6KFg>

Behind the scenes video of the film shoot.

http://en.wikipedia.org/wiki/Stanley_Industrial_Alliance_Stage

Wikipedia entry for the Stanley Industrial Alliance Stage.

ATTENDING THE SHOW

ARRIVING AT THE THEATRE

Please arrive at the theatre with ample time (45–60 minutes, depending on the size of your group) to pick up and distribute tickets and resolve any seating issues within your group. Please ensure chaperones arrive before or at the same time as students.

Buses may unload passengers in the loading zone in front of the theatre but engines must be turned off while doing so. Once passengers have exited the vehicle, please be advised that you must find alternate parking for the duration of the show.

THEATRE ETIQUETTE

In order to ensure an enjoyable show for all audience members, please impart some general theatre etiquette to students. They should keep in mind that this is not a movie theatre and different audience etiquette applies to a live theatre environment.

- It is important to turn off wristwatch alarms, cellular phones, and beepers for the duration of the show. If you are concerned about missing an emergency call, please leave your name or device and seat location with an usher and we will alert you if a call comes through.
- No outside food or drink is allowed in the theatre or lobby.
- Please finish refreshments purchased at the concession in the lobby before entering the theatre.
- We request that you refrain from eating or unwrapping candy in the theatre, as it is a distraction for others.
- Please be modest with your use of fragrances so that audience members with allergies can also enjoy the performance.
- Seating at The Stanley Industrial Alliance Stage and the Granville Island Stage is assigned. Please sit in your assigned seat and respect the fact that other seats have been reserved for other patrons.
- If you must leave the theatre during the performance, you will not be seated again until the intermission or another appropriate interval.
- Please respect your fellow audience members and the performers by refraining from talking during the performance. Even whispers carry!
- If you have a complaint about another guest, please tell an usher or the Audience Services Manager rather than approaching the person yourself. We will be happy to address concerns on your behalf.

QUESTIONS FOR FURTHER DISCUSSION

1. What did the reoccurring swan represent?
2. How does the use of both film and live scenes enhance the theatrical experience of *Tear the Curtain*? How does it underplay the overriding message of the shift from theatre to film as the dominant medium of the day?

SOURCES

www.electriccompanytheatre.com/

www.southgranville.org