



What to Expect at the Relaxed Environment Performance of R+J: Closing Night

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About the Experience

Structure of R+J: Closing Night

The play you are going to see is called *R+J: Closing Night*. It tells the story of a company of actors at the Elizabeth Paige Theatre in Winnipeg. The story goes: it is the last night of the Elizabeth Paige Theatre's run of *Romeo and Juliet*, but things are not going as planned. The young woman playing Juliet, named Brie, is acting in a movie and running behind. Just five minutes before the performance is supposed to begin, it's decided that Brie's understudy, Clem, will play Juliet instead. This means that the parts Clem usually plays have to be covered by other actors. The actors have not gotten a chance to practice this arrangement completely, so everyone is frazzled. To make things even more complicated, a lot of the actors are having personal problems in their own lives that they need to deal with while backstage. They try not to let these things affect their performance, but that might not be possible...

You will get the chance to experience *Romeo and Juliet* in two ways: watching what is happening Onstage, like a regular audience member of the Elizabeth Paige Theatre; and watching what is happening Backstage, as though you are a member of the Elizabeth Paige Backstage Learning Program. By watching both paths, you'll see how the performance and the offstage events are affecting each other.

September 16 is the Relaxed Environment Performance. This means that you can react however you need to – you can stand, move, stim, and make noise. The actors and the rest of the audience are prepared for this. Just try to save full conversations for before or after! If you are not coming on September 16, you can still read this guide to find out more about the content and story if you like.

Please see the **Venue Guide** for more details about getting to the venue space (Prairie Theatre Exchange) and details about all the things you will find there, like the washrooms.

The show features some **audience interaction**. **You get to decide** how involved you would like to be. When you bought your tickets (or when someone bought them for you) you had the opportunity to fill out a form to give your interest in participating.

If you chose **sightseer**, or **did not fill out the form**, you will be a “regular” audience member. You will have no job except to stay present. If you chose **cartographer**, you might be sent off with a character for a brief time to experience something special and then return to the group. If you chose **adventurer**, you might help an actor with something backstage or even appear onstage briefly.

There is a space on the form to fill in your access needs so that the team can try to give everyone the best experience. If you haven't filled out the form, you can at: <https://shorturl.at/zlkzM>. If you filled out the form but changed your mind, you can call 204-989-2400 or email boxoffice@theatreprojectsmanitoba.ca. You can also ask for more details about the tasks.

In the Venue

When you approach the theatre, you will come to the Box Office. You may have to wait in line. There is a lower window on the left Box Office wall. Please check in at one of these windows, where you will get the ticket that was emailed to you scanned. This is where you will find out which path you are going to go on first: some will take the “onstage” path first and the “backstage” path after intermission. Others will see the “backstage” path first and the “onstage” path after intermission. The box office staff will tell you which group you are in.



Image Description: A photo of the Box Office from the mall. The two wickets are on the right as you approach the theatre. The lights are on and people are inside ready to serve customers.

In the Elizabeth Paige world, the “backstage” group are participants in the Backstage Learner Program. When you are a Backstage Learner first, you will be given a lanyard with a white card to wear or carry.



No matter which audience group you are in, everyone will enter the theatre lobby. At the doors, the floor changes from tile to a rubber floor. There is a metal divider where the flooring changes and it slopes a bit upward. Please watch your step. This is where the imaginary transformation into the Elizabeth Paige Theatre begins!



The lobby is long. Access to washrooms, the Lounge, Backstage and the Mainstage are to the right. In the evening, the lighting in the lobby is soft and indirect. At afternoon shows, there may be bright sunlight coming in through the windows. You are officially in the Elizabeth Paige Theatre!



Image Description: A photo of the lobby. It is long like a hallway. Access to washrooms, the lounge and both theatres is on the right.

There may be a lot of people in the lobby. They are all waiting to go and see *R+J: Closing Night*. Some people may be in line at the lounge. If you want to buy something, please join the line (if there is one). If you do not want anything, you do not need to join a line. **If you find the sound of people talking too loud, please come prepared with sound dampening headphones, ear plugs, or whatever else you may need to feel comfortable.**

Fifteen minutes before your show starts (6:45 in the evening or 12:45 in the afternoon) there will be an announcement over a speaker. When you came to the box office you learned whether you were doing the Onstage or Backstage Path first. If you are in the Onstage group first, whenever you are ready, you will go to the Mainstage doors and be given a program. If you are in the Backstage group first, there will be a live announcement ten minutes before the show, asking you to meet at the wooden counter or island on the left side of the lobby. **Everyone must make sure that their cell phone is off or put in airplane mode** so that it doesn't interfere with the equipment. Whichever path you are on, after about an hour and twenty minutes (80 minutes), there will be an intermission break.

At intermission, you will return to the lobby. You can stretch your legs and talk to your family and friends. You can turn your cell phone signal back on. You can also use the bathroom if you need to. You can also get a drink at the water fountain or buy a different kind of drink in the lounge. You can also buy Elizabeth Paige Theatre merchandise.

At the end of intermission, you will join the path you have not done yet – either go to the mainstage doors at the end of the lobby to see the Onstage path, or to the wooden counter/island on the left side of the lobby for the Backstage path. **Everyone must make sure that their cell phone is off or put in airplane mode.** You will go with your group and the play will begin again. The second piece of the play is about 1 hour 40 minutes (100 minutes) long.

In the Mainstage path, if you need to, you can get up from your seat and move to another seat farther from the stage. Please try to do this as quietly as you can!

At times you may need to leave the theatre or to use the washroom – on both paths, this is okay.

Please stay close to the seating and do not cross through the performance space. Exit and re-enter carefully to be respectful of the people around you. However, the entrance that you used to get to your seat may be the same that the actors use to enter and exit the stage. Trying to leave at the same time as an actor is entering or exiting the stage can be dangerous. Please get the attention of an usher if you would like to leave, who will help you find a safe time and pathway to leave the theatre – please listen to their directions. Once you are out of the seating area, you may find an actor running from one door to another to make their next stage entrance. They cannot stop, chat, or change their route as the play depends on them being in the right place at the right time, so you must be mindful.

If you want to come back into the mainstage theatre or rehearsal hall, you must enter with an usher. Depending on the action on the “Backstage” path, you might not be able to go back in.

Please do your best not to have conversations - everyone else is doing their best too. But if you need to react to the show, that is totally okay! Other people might also make some noise as they react.

Everyone is welcome to be themselves and enjoy the performance.

When the play is over, the actors will come on stage as themselves again. Everyone will clap their hands. If the noise is too loud, it is okay to cover your ears.

Everyone will leave the theatre at the end of the play the same way they came in. You can wait in your seat until the crowd is gone if you want. Please stay to the edges of the stage and do not touch anything on the set as you leave.

After the show you can still use the washrooms, but the lounge will be closed.

The “Onstage” Path

At the end of the lobby is the entrance to the Mainstage theatre. When you are doing the “onstage” path, you will go to the Mainstage for the start of the show.



Image Description: A photo of the hallway to the Mainstage. There is a café counter on the right, which will be closed during performances. The entrance to the Mainstage theatre is visible in the background

When you are participating in this path, in the Elizabeth Paige world, you are a regular audience member. You have come to the Elizabeth Paige Theatre to see the last performance in the run of "Romeo and Juliet", directed by Terry Neymar.



There is a big red arch at the entrance to the Mainstage. At the arch is a television. If you are late, you can watch what is happening onstage on the television until a safe time for an usher to take you to your seat. You must only enter later if you are with an usher.



After you go through the arch, you will turn right and enter a smaller lobby just for the Mainstage. The photo is what it looks like when the doors are open; edges of some of the stairs to the seating are visible.

When you are in this lobby there will be two (2) sets of stairs on your left and two (2) sets of stairs on your right to get up to the seats. There is also a walkway on either side to the floor seating. There is a metal bar/transition bar on the floor by the walkway.

There are steps up to the seats. The railing on the steps stops and starts intermittent so that rows of seats can be accessed. Every second step is a platform and is larger than the one before it.

If you are sitting in the front row, your feet will be on the stage. Please keep any bags tucked safely under your seat. You can choose any seat in the centre section rows A, B, C, D, E, or F. All the theatre seats have upholstered backs and seats, and have arms that are shared between seats.



Image Description: A photo from the back of the seating area looking down towards the stage.

Please do not step on the painted part of the stage, or touch anything on the set. At the Relaxed Experience Performance, if you feel overwhelmed and would like some more distance from the stage, you may move towards the back of the theatre and sit in a row farther from the stage. You are also allowed to leave the theatre if you need to; you can use the washroom, stand by the theatre door and watch the action on a TV, or sit in the lobby. If you are getting up, please choose a time when the actors are not using weapons. Actors will be moving quickly in the hallways around the stage preparing for their entrance, so it is best to go up the stairs to leave if you can. If you need to leave on floor level, get the attention of an usher who will let you know when it is safe to leave. Food is not allowed in the theatre, but drinks are.

Cell phones must be turned off. The lights and sounds are very distracting for the actors and for the other audience members seated around you.

After about 80 minutes the performance of “Romeo and Juliet” will conclude. As you exit to the lobby, you’ll get a The purple card has the Backstage Learning Program logo on one side and instructions on the other, attached to a lanyard.

You will have just over 10 minutes to use the washroom, purchase a drink, buy some merchandise, stretch your legs, take a seat, or talk. After that you and everyone else with a purple card on their lanyard will need to gather at the wooden counter/island on the left side of the lobby to do the Backstage path. The second part of the show is about 100 minutes.



The “Backstage” Path

When you are participating in this path, in the Elizabeth Paige world, you are a member of the Backstage Learning Program. You have come to the Elizabeth Paige Theatre to experience the last performance in the run of “Romeo and Juliet” by shadowing the production team. If you got a lanyard with a white logo on it when you arrived, like the picture below, you are doing this path first.



Image description: A white card with the Elizabeth Paige Theatre Backstage Learning Program logo. There will be instructions on the back of the card.

About 10 minutes before the start of the show, you will be invited to come to the island across from the lounge to meet a staff member in a Backstage Learning t-shirt, who will give you a receiver and some earbuds. These are cleaned after every use. If you want, you can bring your own headphones. This is how you will be able to hear the stage manager of the show communicating with the crew.



Image descriptions: Left: Photo of the wooden counter or island on the left side of the lobby, in front of a wall of windows. Right: Photo of the receiver, which has two silver semi-circle buttons and a little screen on its face, and earbuds.

You can adjust the volume with the 2 buttons on the front. Push one – if the screen lights up, your receiver is on. If nothing happens, press the button on the top of the receiver to turn it on. You won't be able to hear anything through the headphones until you get backstage.

All of the Backstage Learners will be led by an usher into the rehearsal hall, through the doors across from the island.

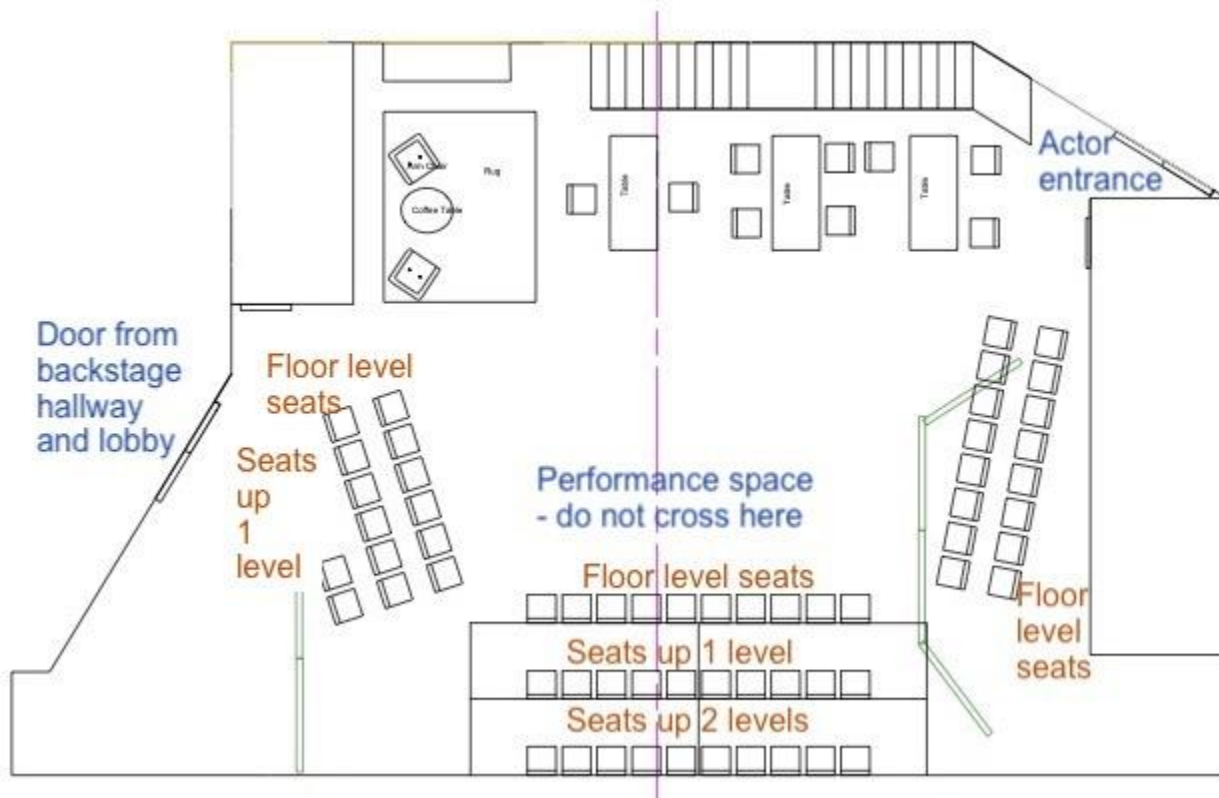


Image description: Across from the island, a short hall between the lounge and a red wall leads towards backstage. Please do not go any further without an usher. Listen to the instructions from a staff member for the receivers, and put just one headphone in your ear.



Image description: The backstage hallway leading to the rehearsal hall. The floor has low-pile carpet. There are several beige doors and bulletin boards on either side. Backstage Learners will be led to the left and down another short hallway into the rehearsal hall, the fourth door on the right. Once you are in this hallway, you should be able to hear music or talking through your headphone.

In the rehearsal hall there are three banks of seating. The first two rows of the bank on the left, first row of the centre bank, and right bank are on ground level. To reach other rows of the centre bank or third row of the left bank, you will climb up steps. This is a sketch of the room layout from above.



When you purchased your tickets, you filled out a form about whether you were interested in participating in the show as an Adventurer or Cartographer. If you chose one of these roles, please sit in the front rows of seats or along an aisle so that you can easily reach the actors if they call your name.



There are two types of seating in the rehearsal hall: folding chairs with padded seat and padded narrow backrest, and framed chairs with a molded seat with thin padding and a fuller backrest. None of these chairs have arms.

No food or drinks are allowed.

If you must get up, leave for the washroom, etcetera, make sure that you choose a time when the actors are not using weapons. Get the attention of an usher to go with you, stay close to the seating area, and follow the signs to get back to the lobby. You may not be able to come back into the rehearsal hall.

Cell phones must be turned off or on airplane mode. The lights and sounds are very distracting for the actors and for the other audience members seated around you, and they interfere with the equipment.

As a Backstage Learner, you will see what is going on behind the scenes of the “Romeo and Juliet” performance. “Romeo and Juliet” will end, and you will return to the lobby for a 20-minute intermission. Please return your lanyard on your way to the lobby. This is a good time to use the washroom, purchase a drink, buy some merchandise, stretch your legs, take a seat, or talk. After the intermission, you will do the Onstage path to see how what happened backstage affected the show. The first part of the show is about 80 minutes. The second part is about 100 minutes.

If you are doing the Backstage path second, there will be a point near the end of the performance where the whole group will be guided by the actors and ushers to move to another space together. Please follow their directions and stay with the group.

End of the Performance

At the end of the performance the cast of actors will come onto stage to bow. Please wait until all the lights overhead come on fully before you exit the theatre. Unlike when you entered the theatre, everyone will be leaving at the same time so please be patient with others as you exit. Please stay to the edges of the stage and do not touch anything on the set as you leave.

After the show you can still use the washrooms, but the the lounge will be closed.

About the Story

Actors and Characters

Here are the Elizabeth Paige Theatre workers bringing you *Romeo and Juliet*!

This is **Clementine, also called Clem**. They are ambitious, but frustrated with their career. Clem was a member of the Elizabeth Paige Young Company, where they met their best friend Seb. Now they're doing their first professional show. Tonight in *Romeo and Juliet* Clem is playing the characters that Brie usually does. One is Balthazar, a friend of Romeo's. The other is Juliet, the lead, a teenager who falls deeply in love. Clem's usual parts are Benvolio and Friar John, taken over by Mac. Clem is pictured here in Juliet's daytime costume and nightdress.



This is **Sebastian, also called Seb**. He is earnest and playful, and loves theatre that reflects his quirky personality. Clem's best friend, Seb also is a past Young Company member, doing his first professional show. In *Romeo and Juliet*, he plays his regular character, Romeo, an older teen who is infatuated with Juliet after meeting her at a party.

This is **Maggie**. She is intense, professional, and badass. Maggie's partner is a voice actor, and they have a baby. Tonight the baby is a little sick, so Maggie is struggling with being away. In *Romeo and Juliet*, Maggie is the fight captain, whose job it is to make sure that any fights onstage are safe. She also plays her regular characters, Lady Capulet (mother of Juliet, no picture) and Tybalt (cousin of Juliet, called the "Prince of Cats" who has a temper).

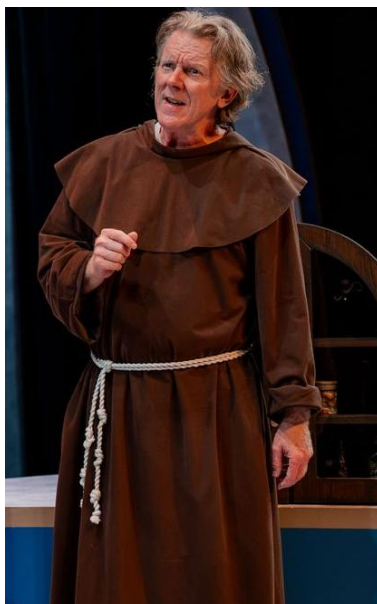


This is **Meredith**. This is her first time back in the theatre after decades away from the field. She starred in a well-known commercial for butter and doesn't want anyone to make fun of her for it. In *Romeo and Juliet*, she plays her regular character of Juliet's Nurse, who is practical and has a sense of humour (left picture). She cares very much for Juliet. Today Meredith is also the understudy for the Prince (right picture), who she doesn't usually play.

This is **Washington, also called Wash**. He is intelligent and stoic, which can make others feel calm or annoy them. In *Romeo and Juliet* he plays his usual part of Mercutio, a mischievous friend of Romeo with a suggestive sense of humour (left picture). Tonight he is also the character Gregory, a servant (right picture).



This is **Mac**, short for **Marco Alexander Cruz**. They are passionate and energetic. In *Romeo and Juliet* they play their usual part of Paris, the wealthy man that Juliet's parents want her to marry (left picture), as well as filling in as Romeo's friend Benvolio (right picture), Friar John, and a servant.



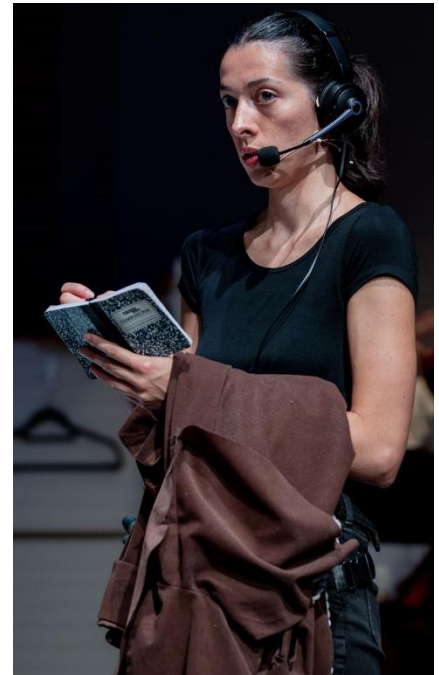
This is **Oliver**. His long career and caring nature mean that most people think of him as their "theatre uncle". He is the interim Artistic Director of the Elizabeth Paige, so he's responsible for the success of the theatre - it's a job that he loves but makes him stressed. In *Romeo and Juliet* he plays his usual parts of Abraham (left picture) and Friar Laurence (right picture).

This is **Lawrence**, also called **Larry**. He has lived the acting hustle for more than 40 years, moving from place to place to follow work, and has a dramatic personality. In *Romeo and Juliet* he plays his usual parts of Sampson, a servant (left picture) and Capulet, Juliet's father (right picture).





This is **Carrie**. She is experienced, practical and savvy. She is the Assistant Stage Manager which means she is responsible for keeping everything backstage running smoothly during the show.



This is **Natalie**. She is the Apprentice Stage Manager, and this is her first professional theatre job. She tries to always follow the rules and be as helpful as she can.

Steven is the stage manager, who is to a play what the conductor is to an orchestra, in charge of all the parts of a performance, making sure that all the cues happen at the correct time and solving problems on the fly. He spends most of the show out of sight in the booth.

Terry Neymar, the director of *Romeo and Juliet*, is only seen on a pre-filmed video about the theatre.

Brie Sands, the actor who usually plays Juliet and Balthazar, is also only seen in a pre-filmed video. She is a rising star who is currently shooting a movie so can't make it to the theatre on time. Brie is Seb's girlfriend.

You also might spot Agatha Wilson, the theatre ghost....

Romeo and Juliet Story and Settings

Romeo and Juliet was first published in 1597 and has been performed many, many times since then. Each version can be slightly different, but the overall story is generally the same. If you'd like to know it before you see this performance, you can read the synopsis below adapted from the Shakespeare Birthplace Trust (about a 2-minute read), or [check out this 3-Minute Shakespeare animated video](#). Warning: The Elizabeth Paige production might have tweaked these events slightly, but this will give you the idea!

Act I: The Prince introduces two feuding families of Verona: the Capulets and the Montagues. On a hot summer's day, the young men of each faction fight until the Prince intercedes and threatens to banish them. Soon after, the head of the Capulet family plans a feast. His goal is to introduce his daughter Juliet to a Count named Paris who seeks to marry her.

Romeo Montague and his friends (Benvolio and Mercutio) hear of the party and resolve to go in disguise. Romeo hopes to see the beautiful Rosaline at the party. Instead, while there, he meets Juliet and falls instantly in love with her. Juliet's cousin Tybalt recognises the Montague boys and forces them to leave just as Romeo and Juliet discover one another.

Act II: Romeo lingers near the Capulet house to talk with Juliet when she appears in her window. The pair declare their love for one another and intend to marry the next day. With the help of Juliet's Nurse, the lovers arrange to marry when Juliet goes for confession at the cell of Friar Laurence. There, they are secretly married.

Act III: Following the secret marriage, Juliet's cousin Tybalt sends a challenge to Romeo. Romeo refuses to fight, which angers his friend Mercutio who then fights with Tybalt. Romeo tries to stop the fight but that allows Tybalt to kill Mercutio. In anger, Romeo kills Tybalt and is banished by the Prince.

Juliet is anxious when Romeo is late to meet her and learns of the brawl, Tybalt's death, and Romeo's banishment. Friar Laurence arranges for Romeo to spend the night with Juliet before he leaves for Mantua. Meanwhile, Lord Capulet moves Juliet's marriage to Paris to the next day. Juliet's parents are angry when Juliet doesn't want to marry Paris, but they don't know about her secret marriage to Romeo.

Act IV: Friar Laurence helps Juliet by providing a sleeping draught that will make her seem dead. When the wedding party arrives to greet Juliet the next day, they believe she is dead. The Friar sends a messenger to warn Romeo of Juliet's plan and bids him to come to the Capulet family tomb to rescue his sleeping wife.

Act V: The vital message to Romeo doesn't arrive in time because the plague is in town (so the messenger cannot leave Verona). Hearing that Juliet is dead, Romeo buys poison from an Apothecary in Mantua. He returns to Verona and goes to the tomb. Romeo takes his poison and dies, while Juliet awakens from her drugged coma. She realizes what has happened, but she refuses to leave the tomb and stabs herself. The Friar returns with the Prince and the Capulets.

When you are on the Onstage path, in the Mainstage space, there is one set, done in a 1920s Art Deco style. It has two rolling platforms. Where these platforms are shows the location of the story.

It is not usually important to know exactly where the characters are. You can use the dialogue to understand, along with who is present (for example, Friar Laurence in his robe appears when they are in Friar Laurence's room.) The locations are:

- A public place in Verona
- The Capulet house
- A street
- A lane by Capulet's orchard
- In the orchard, at Juliet's window
- Friar Laurence's room
- Juliet's bedroom
- The Capulet family tomb



When you are on the Backstage path, you are in the rehearsal hall. Normally all the actors would be in their dressing rooms, but in the Elizabeth Paige world, there is mould in the dressing rooms, so all the actors have to use this rehearsal hall for all their preparation to go onstage. There are tables where everyone has their own station to get ready, costume racks, a privacy booth to change clothes, a resting area with comfy chairs and puzzles, a cot to lie on, and Maggie's yoga mat where she stretches.



Content Overview and Possible Triggers

General Warnings

There will be a shouting between some of the actors. Sometimes they are passionately expressing their thoughts, and sometimes their character is angry with another character. It is only pretend.

There are many physical fights onstage. This is all pretend; these moments have been staged by a fight director whose job it is to make sure that everyone is safe and comfortable while making the fight and struggles look real. The actors practice their movements every night before the show begins.

Characters kiss. These moments have been staged by an intimacy director whose job it is to make sure that everyone is safe and comfortable. The actors practice their movements every night before the show begins.

During the play, there will be bright lights and music on the stage. You can close your eyes or cover your ears if anything becomes too bright or loud.

The lights shining on the stage will change colour throughout the play. They will get brighter and darker. There will always be some lights on in the audience areas, so you will always be able to see.

Characters refer to drinking alcohol several times, and drink from liquor bottles. There is no real alcohol onstage.

The play is a total of 3 hours 20 minutes long including the intermission break.

You can find more information about getting to the venue and the pre-show experience in the Venue Guide.

Timed Onstage Warnings – Spoilers!

These timings begin after Oliver enters and begins his speech, so for example “5:00” means approximately 5 minutes after that speech begins. They are meant as landmarks so that if one of these topics or events is triggering to you, you can prepare and plan. Timings are approximate.

Sensory

Sound

- Clashing swords (metal on metal) and shouting in swordfight 8:40 for under 2 minutes
- Loud music at 21:00 for a few chords, then volume is adjusted and music continues under scene
- Romeo shouts 29:00
- Someone shouts for Juliet 14:40, 32:00
- Clashing swords (metal on metal) and shouting in swordfight at 51:30 for about 3 minutes
- Shrill drone 52:00 for a few minutes

Lighting

- 10:25 sudden blackout, followed by 2 seconds of flickering and strobing
- 1:17:00 sudden blackout

Content

Religion is present in general – a Friar is a central figure, the characters are Christian, probably Roman Catholic based on the play's setting. There are references to prayer, pilgrimages, etcetera.

Violence and death

- Reference to suicide “star-crossed lovers take their life” - 7:00
- Swordfight 8:40, 1 minute 40 seconds long
- Sword/knife fight 51:30, 2 minutes 30 seconds long – faux bloodstain on shirt exposed; Mercutio is killed
- Romeo punches and kicks Tybalt 54:00 about 30 seconds long – faux blood on faces and hands; Tybalt is killed
- Reference to suicide 1:45 when Juliet says that if she marries Paris her bridal bed will be her tomb

Alcohol consumption 18:00

Bodily functions/fluids

- Throwing up just after 14:00, in the wings to the left of the set, no sound
- Spit onstage 26:00
- Faux bloodstain on shirt exposed 53:30
- Faux blood on faces and hands as Romeo punches and kicks Tybalt 54:30

Intimacy

- Sensual banter 18:00, 20:00
- Juliet removes Romeo's shirt and there is passionate kissing 1:06:00

Timed Backstage Warnings – Spoilers!

These timings begin at about the time you would get to your seat, so for example “5:00” means approximately 5 minutes after that. They are meant as landmarks so that if one of these topics or events is triggering to you, you can prepare and plan. Timings are approximate.

Sensory

Sound

- When you first put in your earbud in the red hallway, or soon after, you will hear fast classical music with lots of violins.
- Throughout the performance, you will hear Steven's voice in your ear. He generally speaks in a soft tone.
 - You can use the buttons on your receiver to turn that volume up or down.
- Clashing swords (metal on metal) at 10:20 for 40 seconds
- Clashing swords (metal on metal) at 12:45 for 30 seconds
- Multiple people shouting directions to each other around 47:00

- Mac shouts for Oliver at 53:00 minutes
- Larry and Oliver raise their voices 1 hour in for about 2 minutes
- Larry and Mac shout at each other at 1:09:00 for about 2 minutes
- Slamming swords around in their storage unit and shouting at 1:13:00; shouting continues for about 4 minutes
- Sharpening swords (scraping metal on metal) at 1:14:00 for 1 minute
- Clashing swords (metal on metal) at 1:15:00 for 90 seconds
- A table crashes down at 1:24:30
- Natalie shouts a monologue at 1:25:00 for 45 seconds

Lighting

- There are several instances of lights pulsing (going from very bright to very dim over the course of about a second, repeating) and flickering or strobing (going from on to off in a fraction of a second). This includes lights in the ceiling above the performing space, lights in the ceiling above the audience, and lamps in the performance space.
- Lights pulse at 18:50 for about 5 seconds
- Lights pulse at 33:05 for about a minute.
- Lights flicker/strobe at 34 minutes for a few seconds
- Lights flicker/strobe at 34:16 for about 5 seconds
- Lights snap to a bright level at 34:31
- A bright bulb on a stand is rolled into the space around 39:00. It sits in front of the centre audience bank for a couple of minutes and then is parked between the centre and right banks.
- Lights flicker/strobe for about 3 seconds at 1:02:00
- Lights pulse with some strobing at 1:20:00 for about a minute, then snap to a bright level
- Lights strobe for at 1:24:46 for about 2 seconds
- Sudden blackout at 1:26:00 with a quick snap back on.

Scenes high up

- Scenes are at the top of the stairs at 44:00, for about one minute; and 48:50 for about 4 and a half minutes. Depending where you are seated, you might have to crane your neck.

Content

Bodily functions/fluids

- A character talks about being nauseous at 21:45
- An actor carries a bag as though it's been vomited into (nothing seen) at 24:00
- An actor carries a basket as though it's been vomited into (nothing seen) at 26:40
- Faux bloodstain on shirt is exposed during a costume change about 40:00
- Actors enter with faux blood on faces and hands at 1:05, they remove it with cloths
- An actor grabs a sword and "cuts" his hand, showing faux blood, at 1:16:00

Dementia/elder care

- Carrie speaks on the phone to her mother, who is not lucid, several times; at 29:30 for 1 minute, 31:30 for 40 seconds, and 1:11:00 for 2 minutes.

Alcohol

- Alcohol is found in a water bottle when it's mistakenly drunk, and discussed, at 30:30 for about 30 seconds
- Discussion of same at 48:15
- Larry and Oliver talk about alcoholism at 1:00:00 for 1 minute.

Loss

- Meredith mentions being widowed at 12:30
- Meredith mentions the death of her teen daughter at 28:30 for about 30 seconds.

Sex and Intimacy

- Discussion of past sexploits in the stage management office ("blowing" mentioned) including a lewd gesture at 45:40 for about a minute

Baby

- Maggie says her baby as a fever at 27:30, talks about it for about 1 minute.
- Maggie talks about her postpartum body, raising the baby, and the baby being ill on a phone call that only one audience member experiences, at 40 minutes.

Supernatural

- "Agatha" is briefly mentioned at 11:44, 19:30, and 38:20.
- Agatha crosses through the rehearsal hall around 34:00.

Spoilers end here!

Credits:

These are the people responsible for what you see in the photos in this booklet.

Photos by JP Media Works

Director: Suzie Martin

Associate Director: Carmen Osahor

Fight Director: Jacquie Loewen

Set Designer: Jamie Plummer

Costume Designer: Joseph Abetria

Lighting Designer: Robert Mravnik

Actors:

Alex Ariate

Alissa Watson

Andrés Moreno

Annette Loiselle

Arne MacPherson

Chael Donald

David Ley

Gwen Collins

Jack Maier

Laurel Fife

Sam Benson

To see the names and biographies of the full cast and creative team, visit:

<https://theatreprojectsmanitoba.ca/rj-closing-night/>

This guide was created by Ksenia Broda-Milian, with some information from the Prairie Theatre Exchange venue guide prepared by Haanita Seval.