

A MODISH RIPOFF of
WILLIAM SHAKESPEARE'S
Much Ado About Nothing

THESE PAPER BULLETS!

STUDY GUIDE



20 GEFFEN
PLAYHOUSE

GEFFEN PLAYHOUSE IN ASSOCIATION WITH ATLANTIC THEATER COMPANY PRESENTS
THE YALE REPERTORY THEATRE PRODUCTION OF

A MODISH RIPOFF of
WILLIAM SHAKESPEARE'S
Much Ado About Nothing

**THESE PAPER
BULLETS!**

IN THE GIL CATES THEATER AT THE GEFFEN PLAYHOUSE
SEPTEMBER 8 – OCTOBER 18, 2015

SPECIAL THANKS TO

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This publication is to be used for educational purposes only.

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SECTION 1

ABOUT THIS PRODUCTION



ARTISTIC DIRECTOR'S COMMENT

RANDALL ARNEY



WELCOME TO THE GEFFEN AT 20 YEARS YOUNG. I am thrilled *These Paper Bullets!* launches this anniversary season. This play perfectly embodies what we have tried to bring to you over the years – groundbreaking work and classics with a new twist. Further, we look for projects that are artist-driven, ensuring that every play has a team of collaborators who approach the work with passion and fervor.

This particular production comes from Yale Repertory Theatre and, subsequent to the staging you are about to see, will have a run at Atlantic Theater Company in New York. Rolin Jones and Billie Joe Armstrong's incredibly smart and entirely raucous take on *Much Ado About Nothing* combines an original rendering of the beloved Shakespearean comedy with music that is at once overwhelmingly reminiscent and entirely new. With pleasure we welcome Jackson Gay, an extraordinary director who developed this play with Rolin and Billie Joe from its inception. As long-time collaborators, Jackson and Rolin brought together world-class designers who have crafted a slice of 1960s London complete with mods, mayhem and miniskirts.

Reflecting on this anniversary, I am struck that these first 20 years serve as a foundation on which we can build. Still a young institution, Geffen Playhouse seeks to evolve at every opportunity. Theater is a living art, and to remain vital, it must continue to explore what it is to be human. I can think of no better way to honor that mission than with *These Paper Bullets!*

SYNOPSIS

In this comedy, three inept Scotland Yard detectives are investigating the causes of the “generational degeneration” of England’s young people in the 1960s. The likely culprit is the musical group the Quartos, whose wild popularity has sparked behavior and fashion trends that conflict with England’s traditional values. The Quartos – Ben, Claude, Pedro and Balth – are staying at the Messina Hotel, where they have decided to record an album. The hotel is owned by Leo, whose daughter Higgs is a fashion model. His niece Beatrice, a successful fashion designer, is bitter about a brief affair she had with Ben, the leader of the Quartos. For the fun of it, the couple’s friends trick the pair into thinking each longs for the other. Bass player Claude, tired of life on the road, realizes he has strong feelings for Higgs and asks her to marry him. Don Best, furious that he has been replaced by Pedro as the band’s drummer and demoted to handling the group’s equipment, pays Boris, a tabloid journalist, to make it appear Higgs has been unfaithful to Claude, who then refuses to marry her on their wedding day.

SETTING London, 1964.

RUNNING TIME 2 hours and 20 minutes. *There will be one 15 minute intermission.*

PERFORMANCE NOTE Coarse language is used; drinking, smoking and drug use occurs; sexual activity is depicted; loud rock music is played live.

ARTISTIC BIOGRAPHIES

ROLIN JONES (Playwright)

Rolin Jones’s *These Paper Bullets!* received its 2014 world premiere at Yale Repertory Theater and won four Connecticut Critics Circle Awards, including Best Production of the Year. His play *The Intelligent Design of Jenny Chow* received the OBIE Award for Excellence in Playwriting. *Jenny Chow* was a finalist for the Pulitzer Prize in Drama and was produced at the Atlantic Theater Company (NYC), South Coast Repertory, Old Globe Theatre, Yale Rep, Studio Theatre (D.C.), Portland Center Stage, among others. His play *The Jammer* received an Edinburgh Fringe First Award for Best New Writing and was also produced Off-Broadway at the Atlantic Theater Company. He has written for the television show *Weeds*, *Friday Night Lights* and *Boardwalk Empire*. His *Friday Night Lights* episode, “The Son,” received an Emmy Award Nomination for Outstanding Dramatic Writing and was named by *TIME* magazine as the best episode of television for the year 2010. He recently wrote the film adaptation of *American Idiot* for the Playtone Entertainment and is currently writing an adaptation of the *This American Life* episode, “129 Cars” for the fine folks at Fox Television Studios. He is a graduate of Yale School of Drama ’04 and a founding member of the theater and TV-producing company New Neighborhood. He owns Laker jerseys for Ronny Turiaf, Trevor Ariza and Metta World Peace. Do not become his favorite Laker. You will be traded.

BILLIE JOE ARMSTRONG (Music and Lyrics)

Billie Joe Armstrong is the front man of the Grammy Award winning and Rock and Roll Hall of Fame inductees Green Day. Green Day’s albums include *1039/Smooth Out Slappy Hours*; *Kerplunk*; 1994’s *Dookie*, which sold 15 million copies and garnered their first Grammy (and inspired a raft of imitators); *Insomniac*; *Nimrod*; *Warning*; 2004’s landmark *American Idiot*, which debuted at #1 on the Billboard chart, spawned five hit singles and won two Grammys, including Best Rock Album; *21st Century Breakdown* (Grammy Award, Best Rock Album); and 2012’s consecutively released *iUno!*, *iDos!* and *iTré!* (as well as the behind-the-scenes DVD, *iCuatro!*). Last year, Armstrong and Norah Jones released *Foreverly*, a tribute to the Everly Brothers’ 1958 album, *Songs Our Daddy Taught Us*. The Tony and Grammy-winning musical *American Idiot*, featuring lyrics by Armstrong, music by Green Day and a book written by Armstrong and director Michael Mayer, debuted at Berkeley Rep in 2009 and opened on Broadway the next year. Throughout its run, Armstrong made cameo appearances in the role of St. Jimmy. The recent documentary, *Broadway Idiot*, chronicled his road to the Great White Way. Other film and TV credits include *This is 40*, *Nurse Jackie*, *Like Sunday, Like Rain* and the upcoming feature film *Geezer*. www.greeneday.com

JACKSON GAY (Director)

Upcoming projects: Jen Silverman’s *The Moors* (Yale Rep), *Grounded* by George Brant (Alley Theatre). Recent projects: *I Saw My Neighbor on the Train and I Didn’t Even Smile* by Suzanne Healthcote (co-production New Neighborhood/ Berkshire Theatre Festival); *Elevada* by Sheila Callaghan (Yale Rep); *The Insurgents* by Lucy Thurber (Labyrinth Theater Company); *These Paper Bullets!* (2014 Connecticut Critics Circle Award Best Production and Best Director; Yale Rep); *3C* by David Adjmi (Rattlestick/piece by piece/Rising Phoenix); *Kingdom City* by Sheri Wilner (La Jolla Playhouse); *Arlington* by Victor Lodato with music by Polly Pen (San Francisco’s Magic Theatre); Lucy Thurber’s *Where We’re Born*, 2014 Obie Award winning *The Hilltown Plays* (Rattlestick); Rolin Jones’s *The Jammer* (Atlantic Theater Company) and *The Intelligent Design of Jenny Chow* (Atlantic; Yale Rep, Connecticut Critics Circle Award – Outstanding Production of a Play); *A Little Journey* (Mint Theater Company; Drama Desk nomination – Outstanding Revival of a Play). Jackson is a founding member of New Neighborhood. She is the Director of Artistic Programming for Fuller Road Artist Residency in Vermont and teaches directing at Columbia University School of the Arts and Yale College. MFA Yale School of Drama.

SECTION 2

THEMES & TOPICS

RIPOFF OR MASH-UP?

THESE PAPER BULLETS!

The title of the play is a phrase used by Benedick in *Much Ado About Nothing*, when he considers not using “paper bullets of the brain” – “scathing written words” – that may keep him from what his heart desires – being with Beatrice. (nfs.sparknotes.com)

QUARTO (noun)

The band has four members and its name is derived, most likely, from the original meaning of *quarto* in Latin: “fourth.” The term also refers to a book made from one or more pages that are printed on both sides and folded twice to create 8 printed book pages. Eighteen of Shakespeare’s 36 plays were printed separately as quartos. (Wikipedia)

CHEEKY (adjective)

Slightly rude or showing no respect, but often in a funny way. (dictionary.cambridge.org)

PHOTO CREDIT

Public Domain / Pixabay/PD



These Paper Bullets! is subtitled, *A Modish Ripoff of William Shakespeare’s Much Ado About Nothing*. Shakespeare (1564-1616), an actor, theater owner, poet and playwright in Elizabethan England, is considered the most enduring writer in Western literature because his tragedies, such as *Romeo and Juliet* and *Hamlet*, and comedies, including *Much Ado About Nothing*, are timeless, powerful narratives and are still performed to this day. To signal, perhaps, both his reverence for Shakespeare and the irreverent humor of his play, the playwright’s credit reads, “Stolen by Rolin Jones.”

As Shakespeare incorporated pre-existing stories and myths into his own work, so has Jones combined the storyline of Shakespeare’s play with characters and settings from another time: “swinging London,” in the mid-1960s. In both plays, two sets of lovers struggle to connect, but Jones has given them different backgrounds and professions. While the two main female characters in *Much Ado About Nothing* are the daughter and niece of a wealthy landowner, in *These Paper Bullets!* they live in a hotel owned by their father/uncle and are in the fashion business. The young women’s suitors in Shakespeare’s story are just back from war; in Jones’s telling they are members of a rock band. The antagonist in *Much Ado About Nothing* is a nobleman who harms the reputation of the landowner’s daughter on her wedding day, out of malice. In Jones’s play, the band’s former drummer acts out his resentment by deceiving his former bandmate into believing his bride-to-be has been unfaithful.

MASH-UP (noun)

“...a song or composition created by blending two or more pre-recorded songs, usually by overlaying the vocal track of one song seamlessly over the instrumental track of another. To the extent that such works are ‘transformative’ of original content, they may find protection from copyright claims under the ‘fair use’ doctrine of copyright law.” (Wikipedia)

“a mixture or fusion of disparate elements” (Google)

SOURCES

tinyurl.com/MuchAdoPlay
tinyurl.com/WikiMuchAdo
tinyurl.com/EthicsDigital

Placing Shakespeare’s works in historical time periods other than the Elizabethan era is a common artistic practice. Sometimes doing so highlights the universal aspects of the story, allows the design team to draw on an exciting cultural era or makes the play more accessible to a contemporary audience. What distinguishes Jones’s version is how he has woven the “cheeky” humor and hedonistic activities of the Mod era, as well as songs composed by Billie Joe Armstrong of the enormously popular band Green Day, into the story. Not only has he used lingo and cultural references from 1960s England in the dialogue he has created, he has also infused them into Shakespeare’s text. Below, note the ways the character of Benedick/Ben in each play describes how it felt to hear Beatrice’s terrible opinion of him:

Much Ado About Nothing/Benedick

I stood like a man at a mark,
 with a whole army shooting
 at me. She speaks poniards
 [daggers], and every word
 stabs: if her breath were as
 terrible as her terminations
 [expressions], there were no
 living near her; she would
 infect to the north star.
 ...she would have made Hercules
 have turned spit, yea, and have
 cleft his club to make the fire
 too.

These Paper Bullets!/Ben

...and there I stood like a man
 on the football pitch [soccer
 field], a whole team of strikers
 taking turns punting at me
 jewels. If her breath were as
 terrible as her terminations
 [expressions] there were no
 living near her. She would
 infect to the North Star.
 Satellites would fall from the
 sky in burning wreckage. Garlic
 would rip itself from the ground
 and sewage would bubble up from
 the manhole covers...

Billie Joe Armstrong’s songs are a tribute to the iconic British band the Beatles. Their driving beat, sweet melodies, rich harmonies and simple lyrics about finding and losing love echo the Beatles’ early musical style, reflect what is happening at various points in the story and provide insight into the work of the Quartos as a band.

Jones’s use of the term “ripoff” seems to be an intentionally harsh and humorous term for his use of Shakespeare’s characters and story. It can be argued, however, that *These Paper Bullets!* draws on a universal story of thwarted love and combines artistic content to constitute a new work, also known as a *mash-up*. Unlike many appropriations of others’ creative efforts, now that the World Wide Web has made text, images, videos and music so readily available, Jones has not “stolen” from Shakespeare in a legal sense, since all of his work is in the public domain and not subject to copyright laws, Armstrong’s songs are completely original creations. By adding a lively, fun, decidedly “young” layer of energy, and taking us back to a pivotal time in Western culture, Jones has transformed Shakespeare’s work and invited us to look anew at the age-old story of young lovers facing obstacles on their way to finally coming together.

**DISCUSSION
POINT**

Why are copyright laws, which curb the appropriation of original work by others, considered by some to protect creativity, and by others to limit it?

THE MOD ERA

The dialogue in *These Paper Bullets!* contains terms, and slang from the Mod era, used by the British. They include:

BBC (noun)

The British Broadcasting Corporation is a radio and television company that is owned by the British government. (learnersdictionary.com)

BIRD (noun)

British, informal and sometimes offensive: a girl. (learnersdictionary.com)

BLOKE (noun)

Chiefly British, informal: a man. (learnersdictionary.com)

GITFIDDLE (noun)

A guitar or a similar instrument in the guitar family. (urbandictionary.com)

PRIME MINISTER (noun)

The head of the government in some countries. (learnersdictionary.com)

SKIFFLE (noun)

A form of music formerly popular in Great Britain featuring vocals with a simple instrumental accompaniment. (merriam-webster.com)



Most young adults in contemporary Western society have such freedom to choose how they look and live their lives, it is hard to imagine a time when everyone was expected to dress and behave in relatively restricted ways. Many trace this shift to the Mod era in the mid-1960s, when England was enjoying prosperity after the economic deprivations of the World War II years. Teenagers with disposable income drove trends, which resulted in what a fashion leader in the United States famously called a “youthquake” that changed established tastes in music and fashion.

“Mods” first emerged in England from the “beat generation,” whose members defied conservative conventions in the 1950s. Those attracted to modern jazz identified as “Mods,” and then became known for wearing hip formal wear, such as suits and skinny ties, and riding motor scooters. At the same time, some young people fell under the spell of American rock n’ rollers, such as Elvis Presley. Calling themselves “Rockers,” they wore leather jackets and rode motorbikes. In the early 1960s, these groups clashed violently, signaling the rise of a segment of the population that did not desire to step into adulthood, but embraced lifestyle choices as teenagers that challenged accepted norms.

PHOTO CREDIT

PD/Wikipedia Commons

SOURCES

tinyurl.com/QuakeYouth

tinyurl.com/ModCult

tinyurl.com/View60s

tinyurl.com/ModRockDoc

MUSIC

John Lennon and Paul McCartney, young men with huge gifts and aspirations from working class Liverpool, England, who founded the Beatles, were influenced strongly by American rhythm and blues and rock 'n roll artists. Some have traced the extraordinary level of musical invention for which they became known, to the artistic freedom inspired by attending art schools, which was an option for those, like John Lennon, who could not afford to go to universities. The group, which included George Harrison and Ringo Starr, created an upbeat, engagingly melodic form of pop music, which, along with its increasingly complex and soulful later works, revolutionized the music business.

Playwright Rolin Jones has given the Quartos some of the Beatles' early history: the original four lads from Liverpool included the drummer Pete Best, who was later replaced by Ringo Starr. The Beatles created mass hysteria among young people, especially young women, while on tour throughout England and the United States, as do the Quartos, who have just returned from "conquering America" and are being besieged by fans outside the hotel in which they are staying.

FASHION

The Beatles' suits, with their slender and sharp silhouettes, and long hairstyles that covered their foreheads and ears, emerged from and galvanized a fashion era of skinny figures, mini-skirts and striking black eye makeup for women; big bold colors and prints in textiles; and thick-heeled boots and shoes.

LIFESTYLE CHOICES

Up until the 1960s, most young people in England were groomed to follow in their parents' footsteps and become responsible adults as soon as they were out of school. Convention dictated no sexual activity before marriage and they were expected to enter a trade or profession that could support a family. During the Mod era, as businesses catered to the music and fashion tastes of young people, teenagers in turn felt entitled to explore their desires on all fronts. They dabbled in drugs to expand their consciousness. The availability of birth control freed them to have sexual relationships before marriage. In *These Paper Bullets!* band members and their friends and hangers-on sleep with whomever they like and take drugs. These actions, however, are soon eclipsed by the romantic concerns of the two couples.

CULTURAL IMPACT

Citizens of a certain age and political persuasion – represented in *These Paper Bullets!* by the Scotland Yard detectives – were extremely disturbed by behavior they considered disrespectful and immoral. Ultimately, the changes in mores were absorbed by the society-at-large in England, as well as in the United States, after the "British Invasion," when talented rock groups dominated the U.S. market and influenced the fashion and lifestyle choices of America's youth.

**DISCUSSION
POINT**

What was gained when young people drove major changes in societal norms in the 1960s? What might have been lost that would benefit them today?

DECEPTION



PHOTO CREDIT

Public Domain / pixabay.com

SOURCES

tinyurl.com/PsychTodLying

tinyurl.com/ShksprDecept

Deception – the act of lying to or misleading others – can arise from self-protective, caring and destructive impulses. People often lie to protect themselves from shame or punishment: if they oversleep and are late to work, they will claim they got stuck in traffic, or they tell white lies about the appearance or abilities of those close to them to avoid hurting their feelings.

Falsehoods that range from critical omissions of the truth to outright lies are sometimes perpetrated by those seeking a personal advantage or to enact harm. If a meeting has been re-scheduled at work, one colleague may neglect to tell another worker of the change, so he or she will look irresponsible in their boss's eyes. Some will claim to have witnessed unlawful or socially unacceptable acts to destroy others' reputations and, therefore, their opportunities to have successful relationships or make a good living.

Shakespeare used deception to enhance the comedy of his plays and to explore serious issues. Jones has followed suit: the bumbling Scotland Yard detectives and other characters don disguises – such as a lampshade – to find out information. In other moments, as friends fool Beatrice and Ben into believing each loves the other passionately, humor arises when they each hide and their friends know full well they are listening.

Since Ben and Beatrice shared an attraction that re-ignited quickly, their friends can claim that misleading them was justified by the positive outcome. The deceptions that Don Best perpetrates on Claude and Higgy have darker consequences: enraged that he has been forced out of the highly successful band, Don seeks to ruin the happiness of his former bandmate, by first convincing Claude that Pedro has wooed Higgy for himself. When that fails, he has a photograph doctored to make it look like Higgy has slept with a tabloid journalist. Sadly, Claude, like his counterpart in Shakespeare's play, believes the worst about his bride-to-be and humiliates her just as they are about to get married.

DISCUSSION POINT

Under what circumstances do you believe deception is warranted? Even if enacted for relatively harmless or benign reasons, does misleading others have a negative impact? If so, upon whom and how? If not, why not?

NON-VERBAL COMMUNICATION

SOURCES

tinyurl.com/Non-VerbComm

Because of the ornate, image-laden language of Shakespeare’s works, many feel his plays are inaccessible. We may not realize that his plays actually served as the popular entertainment of the day, and that he had to hold his audience’s attention by creating riveting characters and plots, just as writers of plays, films and television feel they must do today. Many scholars and theatergoers find Shakespeare’s grasp of human nature remarkable, and the reason his plays have sustained their hold on theater artists and audiences over the centuries.

Like other powerful playwrights, his insights are expressed through how the characters act, react to and interact with other characters, their environment and the events they encounter. In the performance of plays, actors express much of their characters’ experiences through non-verbal behavior – their facial expressions, gestures, body language and movements.

Learning how to “read” non-verbal behavior not only helps us engage with live theater deeply, it can also help us navigate through life more effectively. Practice the next time you are in a public space – a school courtyard, bus stop, cafe or airport. First simply observe (respectfully and at a distance) others’ expressions around the eyes, their posture and hand gestures. Then ask yourself what these features tell you about how they are feeling – about themselves or the people they are with.

Imagine what happened moments before you became aware of them, or what might transpire after they move on. Then tell the beginning (moments before), middle (what you observed) and end (where they will end up) of their “story:”

When you experience the live performance of *These Paper Bullets!*, or any other play, focus on how the characters are standing, sitting and taking action, in private moments or when they interact with others. Does their non-verbal behavior communicate or contradict what they are saying? Notice how it contributes to your understanding of their personalities and experiences in the “world” of the play.

DISCUSSION POINT

How do I communicate non-verbally? How are my physical choices in alignment, or not, with what I want to convey? How can I better express attitudes, such as confidence in myself and interest in others, through my facial expressions and body language?

SECTION 3

PERSONNEL PROFILE

AN INTERVIEW WITH MIGUEL DEL CASTILLO

What is your title and how long have you been at the Geffen?

I am the Facilities Manager. I have been with the Geffen since it was founded and from before that, when the theater was the Westwood Playhouse and the lobby was a furniture store. At first, its owner hired me to move furniture then I managed the building. She made sure that my services were included when UCLA took over the theater in 1993.

What are your primary responsibilities as Facilities Manager?

I manage a team of four facility and maintenance employees to ensure our two theaters, administrative offices and outside landscaping remain in tip-top shape all season long. I also oversee “fire and safety,” so that the fire alarms, fire extinguishers and sprinklers are in working order, and keep the electrical, heating and cooling and phone systems going. I take care of everything related to security, including the distribution of keys and alarm codes to staff members. Other major responsibilities include arranging any furniture and equipment needed for all the events at the theater, such as receptions for opening nights, our big yearly fundraiser – *Backstage at the Geffen* – and education meetings.

Since the Geffen is celebrating its 20th Anniversary this season and you have been with the theater from the beginning, what changes have you witnessed?

In 1993, it was just me and our wonderful founder and Producing Director Gil Cates, as the place was being refurbished. In 1994, Gil, our current artistic director Randy Arney and the managing director at the time brought in the production of *Picasso at the Lapin Agile*, which ran for 8 months. Since the Geffen’s first season in 1995, it’s been amazing to see how much the theater has grown – both in the work it presents and the number of staff members. From the beginning, it’s been like a family. Everyone is so caring and friendly.



What do you find most challenging about your work?

The hardest thing we’ve done is move out of the building for eighteen months in 2003-2005, while the extension to the theater – which includes the Audrey Skirball Kenis theater and the new dressing rooms – was built and the rest of the theater was remodeled. We were on the VA campus in Brentwood for eighteen months – many of us in temporary bungalows. Everything had to be brought there, then broken down and set up again when we moved back in. Since then any work that comes up feels easy!

What do you find most meaningful about your work?

I love being able to help the Geffen run smoothly in all the work it does, especially with the community. I appreciate how much it gives to people, such as the students and veterans who might not have the opportunity to see the shows on their own. Working at the Geffen is the best thing that has happened in my life. Anyone who gets to enjoy this beautiful building and see our plays is very lucky, and I am happy to support that experience. ■

SECTION 4

AUDIENCE ETIQUETTE

Going to the theater is a unique experience, and we all need to be mindful of “audience etiquette,” or how to behave at the theater.

The audience plays an essential role in the performance of a play. Without an audience, the actors are only rehearsing. Audience members’ concentrated silence and responses, such as laughing and applauding, provide energy to the actors as they bring the performance to life.

Since the actors can hear and see the audience, it is important not to engage in behaviors that might disturb or distract them – and fellow audience members. These actions include:

- Talking
- Texting
- Allowing cell phones to ring
- Taking photographs or video
- Getting up to leave before intermission or the end of the show (unless it is a true emergency)
- Eating or drinking
- Unwrapping candy or cough drops
- Touching or leaning on the stage.

Audience Awareness Activity: Before going to the Geffen Playhouse for the first time, compare and contrast the experience of seeing a live play with:

- going to the movies
- attending a live sporting event
- watching television.

DISCUSSION POINT

If you were onstage performing a play, how would you want the audience to behave?

POST-SHOW DISCUSSION QUESTIONS

Depending on the time available and your group members' interests, guide them to respond to questions selected from those suggested below. Encourage everyone to participate, while having respect for differing opinions. Individuals can share their thoughts with a partner or in a small group. Ask for several volunteers to share their groups' answers with the larger group.

- Overall, how did you feel while watching the play? Engaged? Distanced? Entertained? Bored? Confused? Inspired? What made you feel this way?
- How would you summarize the plot of *These Paper Bullets!* in 2-3 sentences?
- What did you find most enjoyable about your experience the play? What was most challenging? Why?
- How did seeing the play affect your ability to appreciate and/or understand Shakespearean dialogue?
- How did the play deepen or extend your knowledge of the Mod era in England and its impact on young people during the 1960s?
- What were the funniest moments in the play? Why?
- Who were the strongest performers? Why?
- How did the live performance of the songs and the songs themselves add to your engagement with and/or understanding of the story?
- How did the sets, props, costumes and visuals contribute to the impact of the play?
- Would you recommend *These Paper Bullets!* to other theatergoers? Why, or why not?

SECTION 5

RESOURCES

WATCH acclaimed film productions of *Much Ado About Nothing*, created by American writer-director Joss Wheedon (2012) and British actor-director Kenneth Branagh (1998). Both are available at the Los Angeles Public Library and for rent/sale on Amazon.com.

READ author Steve Pinker’s view on Shakespeare as a psychologist, as he contemplates a passage from *Measure for Measure*, at tinyurl.com/PinkerAtlantic.

LEARN about arguments for and against having the freedom to create “mash-ups” via the internet at tinyurl.com/TechMashup.

LEARN about the ethics of using the intellectual property of others in creative projects at tinyurl.com/EthicsDigital.

LEARN about the Mod culture at tinyurl.com/ModCult.

WATCH a documentary about the clashes between Mods and Rockers in 1960s England at tinyurl.com/ModRockDoc.

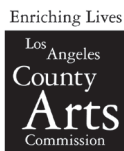
LEARN if and how the double standard that applied in Shakespeare’s day, regarding women engaging in casual sex, is still at work today at tinyurl.com/WomDbIStand.

LEARN how to increase your awareness of non-verbal communication at tinyurl.com/Non-VerbComm.

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And many more!



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