

Show Guide for **The First Stone**



Oct 6–16
Buddies in Bad Times Theatre
12 Alexander St., Toronto, ON

For more information about getting to Buddies in Bad Times Theatre, you can find the venue guide for our theatre here:

<https://buddiesinbadtimes.com/wp-content/uploads/Buddies-in-Bad-Times-Venue-Guide..pdf>

The performance on **Thursday, October 13th** will be a **Reduced Capacity Performance**: The capacity of the house will be reduced to 50% of its usual total, with immuno-compromised audience members in mind, as well as those who do not yet feel comfortable in a full theatre. This will also be a relaxed performance.

The performance on **Wednesday, October 12th** will be a **Black Out Night**. This is designed to create a safer space for Black community members to come together and engage with works by Black artists. The performance on October 12 is exclusively for Black audiences.

This show is suitable for adults, or well-prepared young people 15+.

It may not be suitable for audiences under 15 or people with trauma from conflict.

For further assistance, please contact Box Office & Front of House Manager, **Julia Lewis**
julia@buddiesinbadtimes.com

About the Show

The show is approximately 100 minutes long, with no intermission.

COVID-19 Safety

Patrons, staff, and visitors must wear masks inside our facilities at all times. Patrons can only remove masks when seated at a table in the Cabaret pre-show, and must remain seated while drinking. Drinks will be consumed only in the Cabaret. If you need to stand and leave the table, you must put your mask back on. If you do not feel comfortable being around unmasked people at this time, you may wait in the Antechamber.

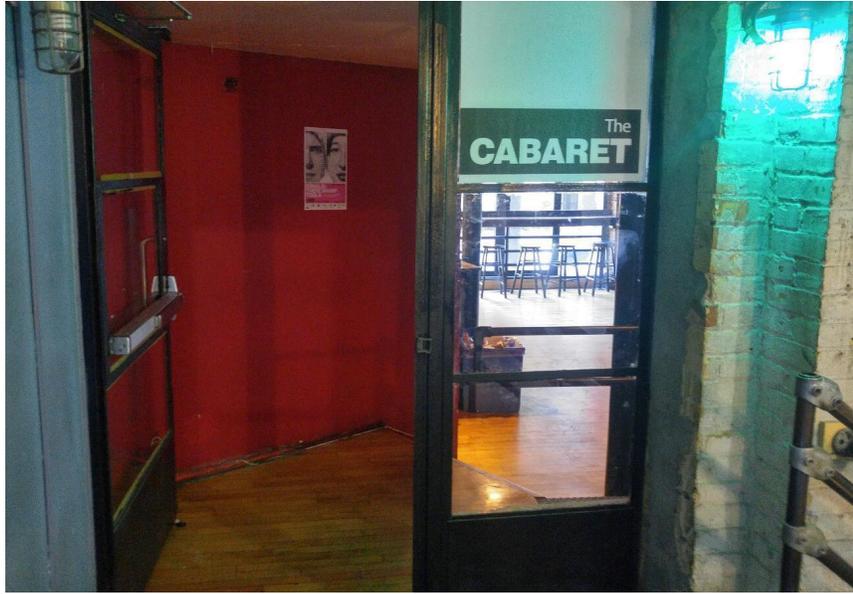
For more information regarding Buddies' COVID-19 safety policy, visit <https://buddiesinbadtimes.com/covid-safety/>

Your Path

When you enter through the box office doors, a front of house staff member will greet you. Staff members will be wearing name tags. The show takes place in the Chamber space.

In the lobby, you will also be able to read the bios and view the headshots of the creative team of the show, displayed on two screens in slideshow form.

On your left, our bar will be open in the Cabaret should you wish to sit with a drink before the show begins. If you are not comfortable in a space where people are seated and unmasked, you can proceed into the Antechamber space.



This is the entrance (above) and inside (below) of the Cabaret space.





This is the Antechamber space.

Preshow

There is no assigned seating in the Chamber, so you may sit in any unoccupied seat, unless it has a reserved sign on it. All seats will be a minimum of 6 feet away from the performers on stage for audience safety, as the performers will be unmasked for the duration of the show.



This is the audience seating in the Chamber.

The audience is seated south of the stage.

If you are sitting up front, you will be close to the action on stage.



This is the set (above).



Access for Deaf and hard-of-hearing audiences

All performances of *The First Stone* include projected pre-synopses describing each-scene, as well as a recorded ASL video echoing the text of the Ancestor character as well as song lyrics.

The First Stone does not feature typical word-for-word ASL interpretation.

This is an example of the recorded ASL video (above).

What to Expect

The Story

The First Stone draws from the story of Uganda's decades long civil conflict, and the abduction of children, who are then forced into combat. The story we are telling is about the communities from which these children are stolen, and the determination to bring them home.

Set

At centre stage, beginning at the feet of the front row audience, a shimmery silver river leads towards the back of the stage. At the head of the river is a raised platform with three panels forming a rear wall, over which hangs a thatched grass roof. This is Grandfather's house. The area to the left of Grandfather's house represents Mother's land, while the area to the right of Grandfather's house represents Auntie's land.

When the cast emerges, they will use chalk on the floor, drawing a circle to indicate mother and auntie's houses, and plants to indicate a garden or field near each home. There is a pump well located between Grandfather's and Auntie's homes. The distance between each home is approximately 8 paces.

From the ceiling, 20 feet above, lengths of coloured fabric hang down to the ground. Scattered about are bundles of sticks, patches of tall grass, plastic water canisters, an iron cauldron.

Projections

Textures and images are projected onto the surfaces of the set - the panels, the roof, and the hanging fabrics. At times, a figure appears echoing the Ancestor's lines in American Sign Language. Text that gives pre-synopsis to each scene are also projected as surtitles. At about 70 minutes into the performance a spreading fire is depicted in the projections.

Violence

This performance deals with the trauma experienced by child abductees and war torn communities.

There is violence. Read on for the nature of the violence.

The nature of the violence: depictions of violence against children,

depictions of death of children, specifically the depiction of the murder of a baby (the baby is represented as a red sack, and is struck multiple times with a long staff), and reference to sexual assault.

Fog Effects

There are no fog effects in the show. Chalk is used to create the image of dust clouds in the air.

Music and sound

Sound is played on speakers surrounding the performance space throughout the show. There is some loud stomping onstage as part of the choreography and there is one moment when Grandfather bangs his walking stick on the stage floor. There are no other abruptly loud sounds or sudden sound cues in the show. The performers sing without amplification, with recorded accompaniment playing on the sound system.

Lighting

There is a blackout at the beginning of the show and end of the show. At about 70 minutes into the performance, there is a scene that is almost completely dark with intense glowing red lighting. No flash or strobe lighting is used.

Credits

These people created the show:

Donna-Michelle St Bernard // playwright

Yvette Nolan // director

Indrit Kasapi // production choreographer

Pulga Muchochoma // associate choreographer

Michelle Ramsay // lighting design

Maddie Bautista // sound desig, composition + choir director

River Oliviera // associate sound design

Cameron Davis // projection

Jackie Chau // set design + props *Design Mentor

Sarah Yuen // props assistant *Design Mentee

Des'ree Gray // costume design

Sarah O'Brien // stage manager

Heather Bellingham // assistant stage manager

Alison Wong // producer

Charissa Wilcox // production manager

Shanae Sodhi // production associate

Sarah Waisvisz // chorus consultant (Toronto) + chorus director
(Ottawa)

Tsholo Khalema // Ancestor

Michael-Lamont Lytle // Grandad

Uche Ama // Auntie

Dorothy A. Atabong // Mom

Makambe K Simamba // Girl

Daniel Jelani Ellis // Boy

Nawa Nicole Simon // Uma

Courage Bacchus // Ancestor Echo

Paul Smith // Kidogo

Taija Shonee Chung // Chorus

Gloria Mampuya // Chorus

Kendelle Parks // Chorus
Megan Legesse // Chorus
Tavaree Daniel-Simms // Chorus
Willow Martin // Chorus

**The services of Jackie Chau (mentor) and Sarah Yeun (mentee) were made possible through the Associated Designers of Canada Mentorship Program funded by the Canada Council for the Arts.*

The show is presented by Buddies in Bad Times, and produced by New Harlem Productions and Great Canadian Theatre Company.