

Study Guide: Students & Educators

# THESE PAPER BULLETS!

Heather Baird  
Director of Education

Tyler Easter  
Education Associate

Fran Tarr  
Education Coordinator



ATLANTIC ACTING SCHOOL

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**Section 1:**  
**The Play**  
Synopsis,  
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# SYNOPSIS

**An outrageously smart and witty riff that blends two iconic Brit exports: Shakespeare and the Beatles.**

**Meet the Quartos: Ben, Claude, Balth, and Pedro. Their fans worship them. Scotland Yard fears them. And their former drummer will stop at nothing to destroy them. Can these fab four from Liverpool find true love in London and cut an album in seven nights? A play with music, *These Paper Bullets!* is a modish rip-off of Shakespeare's *Much Ado about Nothing* with a serious backbeat.**

**It's 1960s England, and bandmates from an extremely popular rock band, The Quartos, learn about love and heartbreak through antics and miscalculated acts of revenge.**

**Chock-full of heightened language, slapstick, and new rock music by Billie Joe Armstrong, *These Paper Bullets!* is an exciting journey.**

# SETTING

**London; 1964.**

# THEMES

**Betrayal**

**Celebrity**

**Self-promotion**

**Honor**

**Cultural Icons**

**Friendship**

**Love**

**Section 2:**  
**Cast & Creative**  
Director And  
Cast Bios





**ROLIN JONES**  
*Playwright*

*These Paper Bullets!* received its 2014 world premiere at Yale Repertory Theatre and won 4 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 shows "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 Universal Pictures and is currently writing an adaptation of the "This American Life" episode, *129 Cars* for the fine folks at Fox Television Studios. A proud founding member of the theater and television producing company, New Neighborhood.

**BILLIE JOE ARMSTRONG**  
*Music & Lyrics*

Billie Joe Armstrong is the front man of the Grammy Award®-winning, multi-platinum band 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 *¡Uno!*, *¡Dos!*, and *¡Tré!* (as well as the behind the scenes DVD, *¡Cuatro!*). 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. His other film and TV credits include *This is 40*, "Nurse Jackie," and the upcoming feature films, *Like Sunday, Like Rain* and *Geezer*.

**JACKSON GAY**  
*Director*

Upcoming projects: *Elevada* by Sheila Callaghan (Yale Rep); Suzanne Heathcote's *I Saw My Neighbor on the Train and I Didn't Even Smile* (New Neighborhood / Berkshire Theatre Festival); Recent projects: *These Paper Bullets!* (Yale Rep; Outstanding Director Award, Connecticut Critics Circle); *The Insurgents* by Lucy Thurber (LAByrinth Theater Company); *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) and *Scarcity* (Atlantic Theater Company); Rolin Jones' *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. Originally from Sugar Land, Texas, Jackson received her BFA in acting from the University of the Arts and MFA in directing from Yale School of Drama.



**JAMES BARRY**  
(Pedro)

James Barry appeared in Yale Repertory Theatre and The Geffen's *These Paper Bullets!*. Other credits include *Bloody Bloody Andrew Jackson* (Broadway, The Public), *Million Dollar Quartet* (First National Tour), *The Buddy Holly Story* (North Carolina Theatre), *Here's Hoover!* (Abrons Arts Center), *Wittenberg* and the premiere of Steven Sater and Duncan Sheik's *Arms On Fire* (Chester Theatre Company), *Next To Normal* (The Arden), *Pump Boys & Dinettes* (New Theatre), *Sive* (Irish Repertory Theatre) and several productions over the years with The Berkshire Theatre Group, where favorites include *The Caretaker*, *A Thousand Clowns*, *The Misanthrope* and *The Who's Tommy*. James is a rock and roll songwriter and his debut solo album is coming out later this year, as well as an album he co-wrote with the band Secret Pint. Proud Yell Leader of New Neighborhood.



**STEPHEN DEROSA**  
(Leo Messina)

Broadway: *On the Town*, *Betrayal*, *The Nance*, *Hairspray*, *Twentieth Century*, *Henry IV*, *Into the Woods* (2002), *The Man Who Came To Dinner*. National Tour: *West Side Story*. Off-Broadway: *Do Re Mi*, *Wonderful Town*, *Irma La Douce* (all Encores!), *Love's Fire* (The Acting Company/RSC), *The Mystery of Irma Vep*. Regional Credits include: Yale Rep, Westport Country Playhouse, George Street Playhouse, Berkshire Theater Group, McCarter Theater, ACT, Williamstown and many others. Selected Film/TV: *Show Me a Hero* (HBO), "The Good Wife," "Ugly Betty," "Rescue Me," "Law & Order," HBO's "Boardwalk Empire" (Eddie Cantor). MFA: Yale.



**BRYAN FENKART**  
(Claude)

Broadway/First National Tour: *Memphis*. Off-Broadway/Regional: *Diner* (World Premiere, Signature), *Piece of My Heart* (World Premiere, Signature), *These Paper Bullets!* (World Premiere, Yale Rep), *Nobody Loves You* (World Premiere, Second Stage). Film/TV: "Law & Order: Criminal Intent," *Red Hook*, *You Tell Me*. Albums: *Simple & Grey*, *Imperfect Man*.



**CHRISTOPHER GEARY**  
(Mr. Crumpet, Anton, Queen)

Christopher Geary is a recent graduate of the Yale School of Drama, where he was seen in *These Paper Bullets!* (Yale Repertory Theatre), *The Seagull*, *The Master and Margarita*, *Thunderbodies*, *Peter Pan*, *The Winter's Tale* and *Sagittarius Ponderosa*. His other credits include *Losing Tom Pecinka* (Ice Factory/New Ohio, HERE Arts), *The Small Things*, *We Know Edie*, *La Minx Had a Gun* (Yale Cabaret) and *Elephant in the Room* (New York International Fringe Festival). Christopher received his BA in theatre performance from Fordham College at Lincoln Center and has also studied at the London Academy of Music and Dramatic Arts. He is a proud member of New Neighborhood.



**BRAD HEBERLEE**  
**(Mr. Urges, Reverend)**

Brad Heberlee most recently appeared in the acclaimed Off-Broadway production of Bess Wohl's *Small Mouth Sounds* at Ars Nova. Other theater includes The Vineyard, SoHo Rep, Atlantic Theater Company, The Civilians, The Pearl, Yale Repertory Theatre, Actors Theatre of Louisville, Huntington Theatre Company, Center Theatre Group, The Denver Center, Center Stage Baltimore and The Weston Playhouse. Recent film and television: *Codes Of Conduct* written and directed by Steve McQueen for HBO; *A Woman, A Part* written and directed by Elisabeth Subrin; and *Loitering With Intent* directed by Adam Rapp. Brad is an associate artist of The Civilians, a resident actor with The Pearl, a neighbor in the New Neighborhood and a graduate of Yale School of Drama.



**JUSTIN KIRK**  
**(Ben)**

Atlantic Theater Company debut. Broadway: *Other Desert Cities*; *Love! Valour! Compassion!*; *Any Given Day*. Off-Broadway: *The Invisible Hand* (New York Theatre Workshop), *The Understudy* (Roundabout), *The World Over* (Playwrights Horizons), *Ten Unknowns* (Lincoln Center Theater), *June Moon* (Drama Dept), *Old Wicked Songs* (Promenade Theatre). Television: "Manhattan," "You're the Worst," "Tyrant," "Modern Family," "Animal Practice," "Weeds," "Angels in America," "Jack & Jill." Film: *Four Boxes*, *Ghostbusters* (upcoming).



**TONY MANNA**  
**(Mr. Cake)**

New York: *Timon of Athens* (Public Theater), *The Hasty Heart* (Keen Company), *Girls Just Wanna Have Fund\$* (Women's Project), *Mangella* (Project: Theater), *Othello* (NY Shakespeare Exchange), *Mickey Mouse is Dead* (59E59 Theater), *Romeo and Juliet* (Shakespeare NYC). Regional: *These Paper Bullets!*, *Black Snow*, *The Taming of the Shrew*, *You Never Can Tell* (all at Yale Repertory Theatre). New Neighborhood company member. Training: MFA Yale School of Drama.



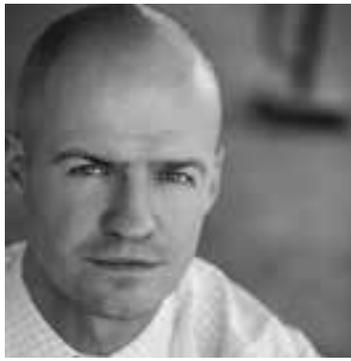
**ANDREW MUSSELMAN**  
**(Boris)**

Theater: *Butcher* (ATP/Theatre Centre), *These Paper Bullets!* (Yale Repertory Theatre), *Catalpa* (TPM Backspace/West Cork FitUP, Ireland), *Under Milk Wood* (West Cork FitUP), *The Melville Boys* (Port Stanley Theatre Festival), *Stones in His Pockets*, *Miss Julie*, *Woman in Black*, *Automatic Pilot* (Festival Antigonish), *Stones in His Pockets* (Globe Theatre). Film/TV: "Reign" (CW), "Hemlock Grove" (Netflix), "Copper" (BBC America), "Murdoch Mysteries" (City/CBC), "Being Erica" (CBC), "The Listener" (CTV), *La Femme Musketeeer* (Hallmark). Awards: Beinecke Fellowship (Yale University), Dora nomination (*Catalpa*), Merritt nomination (*Stones in His Pockets*).



**KEIRA NAUGHTON**  
(*Ulcie, Belinda Bailey*)

Keira Naughton appeared as Ulcie in *These Paper Bullets!* at Yale Repertory Theatre and Geffen Playhouse. Broadway: *The Rivals* (Lincoln Center Theater), *Dance of Death* and *Three Sisters*. Off-Broadway: *The Jammer*, *Hunting and Gathering*, *Indoor/Outdoor*, *All My Sons*, *Lucy*, *The American Clock*, *Tesla's Letters*, *Roses in December* and *Hotel Universe*, among others. Regional: world premieres of *Elevada* (Yale Rep) and *I Saw My Neighbor On The Train and I Didn't Even Smile* (New Neighborhood/Berkshire Theatre Group); *The Dining Room* (Westport Country Playhouse); *Becky Shaw* (Huntington Theatre); *A Delicate Balance* (Yale Rep), *Proof* (Arena Stage, Helen Hayes Award nomination); *Company* (Kennedy Center Sondheim Celebration); *Faith Healer*, *Macbeth*, *The Book Club Play* (Berkshire Theatre Festival); *Uncle Vanya*, *Wonder of the World* (Barrington Stage). TV/Film: *Body of Proof*, *3 Lbs.*, "Law & Order: SVU," "Sex and the City," "All My Children," *Blair Witch 2*, *Cradle Will Rock*. She is a singer/songwriter in the band The Petersons. She is a founding member of New Neighborhood and received her MFA from Tisch School of the Arts at NYU.



**ADAM O'BYRNE**  
(*Don Best*)

Adam O'Byrne is a Los Angeles-based actor and founding member of New Neighborhood. Recent credits include the world premiere of *I Saw My Neighbor On the Train* and *I Didn't Even Smile* (BTG/New Neighborhood) and the world premiere of *These Paper Bullets!* (Yale Repertory Theatre). Other theater includes The Stratford Festival of Canada, ACT in San Francisco, CTG in LA, Shakespeare Santa Cruz, Yale Repertory Theatre and The International Festival of Arts and Ideas among others. For television, he played Leroux in Rolin Jones's AMC pilot "Knifeman." He has recurred on "Bosch" (Amazon), "Extant" (CBS), "Murder in the First" (TNT) and "Hell on Wheels" (AMC). Guest appearances include "Cold Case" (CBS), "Vegas" (CBS), "NCIS" (CBS) and "The United States of Tara" (Showtime). He can be seen in the critically acclaimed indie Western *Dead Man's Burden* and the upcoming thriller *Sleepwalker*. He has a BA from Yale College and an MFA from Yale School of Drama.



**LUCAS PAPAELIAS**  
(*Balth*)

Lucas Papaelias originated his role in *These Paper Bullets!* at Yale Repertory Theatre and the Geffen Playhouse. He most recently appeared on Broadway as an original cast member of the Tony Award®-winning musical *Once*. He composed music for Kevin Kline's *Cyrano de Bergerac* and received a Drama Desk nomination for his music in *Essential Self-Defense* at Playwrights Horizons. Lucas has a recurring role on the Cinemax series "The Knick," and appears in the upcoming feature film *Geezer* alongside Billie Joe Armstrong.



**NICOLE PARKER**  
(*Bea*)

Nicole Parker won an Ovation Award for her portrayal of Fanny Brice in *Funny Girl* at 3-D Theatricals. On Broadway she played Elphaba in *Wicked* as well as appearing in *Martin Short: Fame Becomes Me* and *The People in the Picture*. Last year, she created the role of Mags in *Dog and Pony*, directed by Roger Rees at the Old Globe. For six years, Nicole was a regular and a contributing writer on Fox's "MADtv." Regional credits include Rosemary in *How to Succeed (Reprise)* and Juliet in *The People vs. Friar Laurence: The Man Who Killed Romeo and Juliet* (Chicago Shakespeare, Jeff Nomination). She has appeared on "Key and Peele" and in the film *Funny People*, directed by Judd Apatow. Nicole has been a guest vocalist with The Philly Pops, Toronto Symphony, Phoenix Symphony and many more.



**GREG STUHR**  
(*Mr. Berry*)

Greg Stuhr most recently appeared in the Broadway production of Larry David's *Fish in the Dark*. Other Broadway includes *The 25th Annual Putnam County Spelling Bee*; David Mamet's *November*, directed by Joe Mantello; and Elaine May's *Taller Than a Dwarf*, directed by Alan Arkin. Off-Broadway and regional work include world premieres by Ethan Coen, Keith Reddin, Rolin Jones and Bruce Norris for Atlantic Theater Company, South Coast Rep, Yale Rep and Steppenwolf Theater Company, respectively. His upcoming film, *The American Side*, shot in his hometown of Buffalo, New York, co-written with Jenna Ricker and co-starring Alicja Bachleda, Camilla Belle, Matthew Broderick and Robert Forster, was touted by The Hollywood Reporter as an "adrenaline charged, pop-noir mystery" and a festival "highlight." He was a regular on the *Onion SportsDome* for Comedy Central, is a graduate of Carnegie Mellon Drama and considered by many the most breathtaking member of the New Neighborhood.



**ARIANA VENTURI**  
(*Higgy*)

New York: Alex Timbers' *Dance Dance Revolution* (Les Freres Corbusier), *Vendetta Chrome* (Clubbed Thumb), *The Great Recession* (The Flea). Regional: *These Paper Bullets!* (Geffen, Yale Repertory Theatre), Robert Woodruff's *In A Year with 13 Moons* (Yale Repertory Theatre); *Michael von Siebenburg Melts Through The Floorboards* (Actors Theatre of Louisville, Humana Festival); *Design for Living*, *The Cat and the Canary* and most recently, the world premiere of Suzanne Heathcote's *I Saw My Neighbor On the Train and I Didn't Even Smile* directed by Jackson Gay (Berkshire Theatre Group). BA in English from Vassar College and recently received her MFA from Yale School of Drama. Proud member of New Neighborhood.



**LIZ WISAN**  
(*Paulina, Noble, Frida*)

New York Theater: *Other Desert Cities* (Broadway and LCT), *The Tempest* (La MaMa), *Bill W. & Dr. Bob* (Soho Playhouse), *Billy Witch* (APAC), *Miss Lily Gets Boned*, *My Base and Scurvy Heart*, and *The Sporting Life* (Studio 42, Resident Artist). Regional: *These Paper Bullets!* and *Caucasian Chalk Circle* (Yale Rep), *Baskerville* (The Old Globe), *Absurd Person Singular* (Two River Theater), *Intelligent Homosexual's Guide...* (Berkeley Rep), and Christopher Bayes' *The Servant of Two Masters* (Yale Rep, Shakespeare Theatre Company, Guthrie Theater, Seattle Rep, and ArtsEmerson). TV and film: "Elementary," "This is Hot 97," *Ready or Knot*, and *Bitches*. Liz performs improv, stand-up, and sketch comedy in New York City. She co-wrote and performed two shows at Upright Citizens Brigade Theatre: *The Goods Are Odd* and *Seriously Extremely Important*. M.F.A. from Yale School of Drama.

**Section 3:  
Your Students  
As Audience**

Theater Vocabulary,  
A British Way of  
Speaking, Spot  
The Connections,  
A Woman Twice  
Revealed (Or Not?),  
Cultural Icons,  
The Beatles



## **“Plays should tell simple, honest stories.”**

—David Mamet, American playwright & noted actor, William H. Macy, founders of Atlantic Theater Company



*The following activities will assist your students in understanding the intentions of the playwright to tell a simple story.*

# THEATER VOCABULARY

## **Teacher Objective**

To be able to discuss theater through a common, shared vocabulary.

## **Student Goal**

To understand that the most effective way to discuss theater and new ideas is through a shared vocabulary.

**Action:** The events that move along the story of the play and which influence the characters within the play.

**Characters:** Individuals the audience learns about from their actions and reactions.

**Ensemble:** A group of performers working together to create a complete production.

**Dialogue:** The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

**Monologue:** A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

**Character Arc:** The change produced in a character by the events and other characters in the play.

**Musical Theater:** A twentieth century creation where writers and musicians collaborate to create a play which features song, dance and drama.

**Mood:** The overall feeling the play evokes.

**Costume:** The clothes, boots, etc., worn by the actors based on their character.

**Prop:** Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

**Set:** The constructed environment of a play within which the action takes place.

**Sound:** Noises and music used in the play.

# ▲ BRITISH WAY OF SPEAKING

**Beatnik:** A young person in the 1950s and early 1960s belonging to a subculture associated with the beat generation; An expression applied at first to a group of young people, predominantly writers, artists, and their adherents... adopting unconventional dress, manners, habits, etc., as a means of self-expression and social protest.

**Bloke:** British slang for “man” or “fellow.”

**Carnaby Street:** A famous shopping area in the SoHo district of London. It is similar to New York’s SoHo area, as it is home to most designer boutiques.

**Chap:** A slang term for “friend,” “buddy,” “pal.”

**Crisps:** Chips.

**Crumpet:** A soft, round, doughy cake made with flour and yeast, cooked on a griddle or the like.

**Dolly birds:** A slang term for an attractive woman.

**Fag:** In Europe, fag is another word to describe a cigarette. This causes some confusion in Americans, as it is often used as a derogatory slang term in the United States.

**Flat:** An apartment.

**Milksops:** A feeble, timid, or ineffectual person, esp. a man or boy who is indecisive, effeminate, or lacking in courage.

**Across time periods and “across the pond,” language rapidly evolves. Some of the terms you’ll hear in These Paper Bullets! might sound foreign to you. Some words have entirely different meanings to American and British audiences, and there may be some words you’ve never even heard before.**

**Check out this list of British terms that appear in These Paper Bullets! Some of these words still carry the same meanings today, and some words have completely fallen out of the common lexicon since the 1960’s. Language is an art form of its own.**

**Mod:** A young person belonging to a subculture preoccupied with smart, stylish dress, characteristically associated with riding motor scooters and listening to soul music. Later; Rock music.

**Pofter:** A slang term used to describe a gay man. Also: A person who talks incessantly. Also: an intellectually pretentious person.

**Quaaludes:** The sedative and hypnotic drug methaqualone. Also: a tablet of this drug. Later referred to by its shorthand name, “ludes,” have not been manufactured since 1985.

**Scotland Yard:** The headquarters of the Metropolitan Police Service in London.

**Smirch:** A moral stain or flaw; a blot or blemish; a fault or defect.

**Wit-crackers:** Someone who “cracks wit”... A joker.

# SPOT THE CONNECTIONS

**Artists sometimes tap into different source materials to recreate a story with a new and unique vision. The following synopses offer a glimpse into the source materials Rolin Jones explored when writing *These Paper Bullets*!**

## *Much Ado About Nothing*

### Synopsis from Sparknotes

Leonato, a kindly, respectable nobleman, lives in the idyllic Italian town of Messina. Leonato shares his house with his lovely young daughter, Hero, his playful, clever niece, Beatrice, and his elderly brother, Antonio (who is Beatrice's father). As the play begins, Leonato prepares to welcome some friends home from a war. The friends include Don Pedro, a prince who is a close friend of Leonato, and two fellow soldiers: Claudio, a well-respected young nobleman, and Benedick, a clever man who constantly makes witty jokes, often at the expense of his friends. Don John, Don Pedro's illegitimate brother, is part of the crowd as well. Don John is sullen and bitter, and makes trouble for the others.

When the soldiers arrive at Leonato's home, Claudio quickly falls in love with Hero. Meanwhile, Benedick and Beatrice resume the war of witty insults that they have carried on with each other in the past. Claudio and Hero pledge their love to one another and decide to be married. To pass the time in the week before the wedding, the lovers and their friends decide to play a game. They want to get Beatrice and Benedick, who are clearly meant for each other, to stop arguing and fall in love. Their tricks prove successful, and Beatrice and Benedick soon fall secretly in love with each other.

But Don John has decided to disrupt everyone's happiness. He has his companion Borachio make love to Margaret, Hero's serving woman, at Hero's window in the darkness of the night, and he brings Don Pedro and Claudio to watch. Believing that he has seen Hero being

unfaithful to him, the enraged Claudio humiliates Hero by suddenly accusing her of lechery on the day of their wedding and abandoning her at the altar. Hero's stricken family members decide to pretend that she died suddenly of shock and grief and to hide her away while they wait for the truth about her innocence to come to light. In the aftermath of the rejection, Benedick and Beatrice finally confess their love to one another. Fortunately, the night watchmen overhear Borachio bragging about his crime. Dogberry and Verges, the heads of the local police, ultimately arrest both Borachio and Conrad, another of Don John's followers. Everyone learns that Hero is really innocent, and Claudio, who believes she is dead, grieves for her.

Leonato tells Claudio that, as punishment, he wants Claudio to tell everybody in the city how innocent Hero was. He also wants Claudio to marry Leonato's "niece"—a girl who, he says, looks much like the dead Hero. Claudio goes to church with the others, preparing to marry the mysterious, masked woman he thinks is Hero's cousin. When Hero reveals herself as the masked woman, Claudio is overwhelmed with joy. Benedick then asks Beatrice if she will marry him, and after some arguing they agree. The joyful lovers all have a merry dance before they celebrate their double wedding.

# SPOT THE CONNECTIONS

A Hard Day's Night

## Synopsis from Turner Classic Movies

Pursued by their zealous teenaged fans, the Beatles—Paul, John, George, and Ringo—board a London-bound train to do a television program. They are accompanied by their manager, Norm, his assistant, Shake, and Paul's cantankerous and meddlesome grandfather, whose only attribute seems to be that he is “a clean old man.” On the first evening in London, after visiting a twist club, the Beatles discover that Grandfather has bribed a butler out of his dress clothes and gone to a gambling club. There they find him making quite an impression on a good-looking young woman, and despite his protests they take him back to the hotel. At the television studio on the following day, production delays enable the Beatles to wander about, and consequently they become involved in minor incidents, much to the disgruntlement of the director. Grandfather, who has been badgering Ringo about his status in the group, finally succeeds in provoking the drummer to strike out on his own. The Beatles and their managers begin to search for the missing Ringo, but Grandfather finds him in a police station and runs to tell the others. They rescue Ringo and after a wild chase return to the studio just in time for the performance. At the end of the final number, Grandfather rises through the stage floor on an elevator. The Beatles board a helicopter for their next appearance.

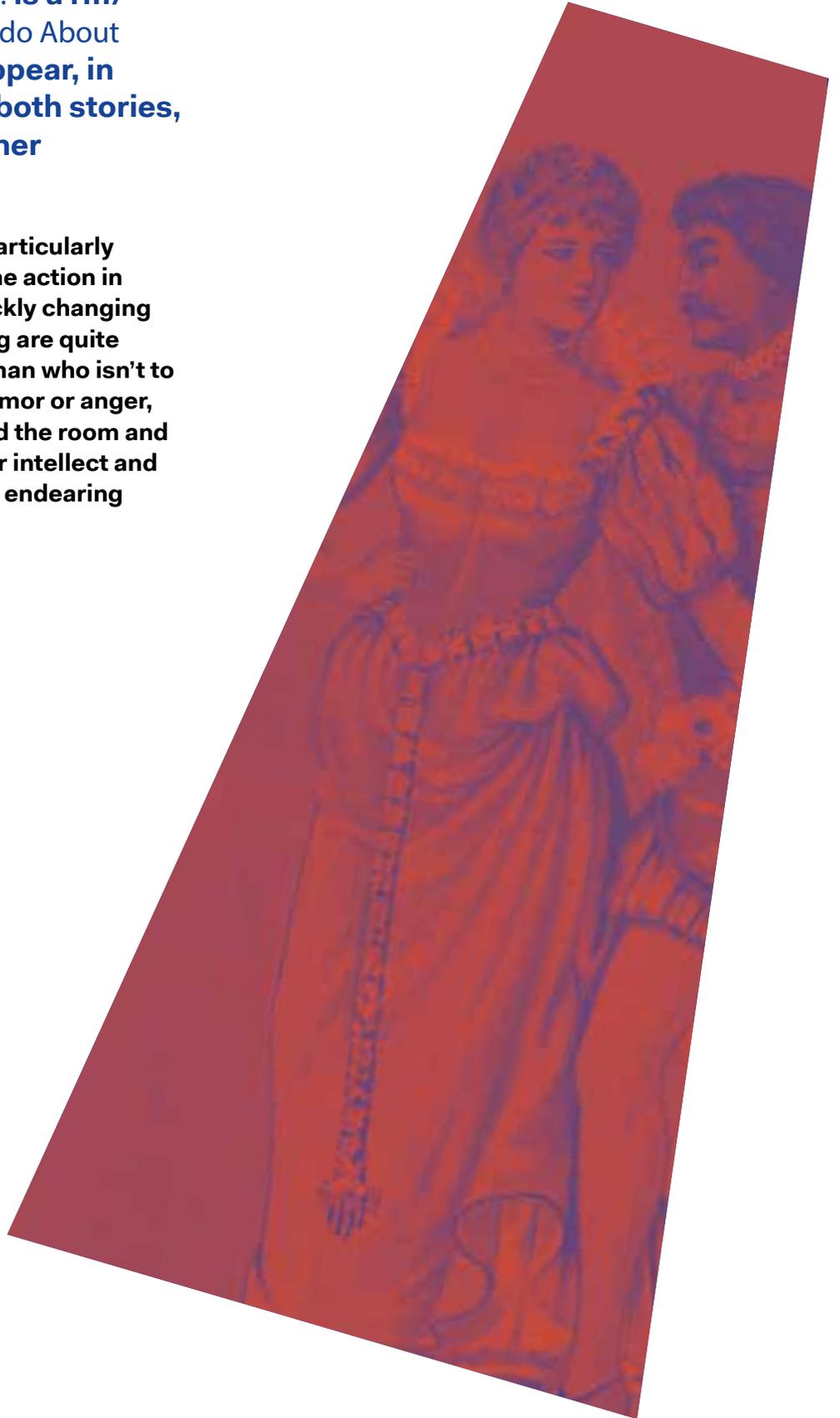
## Discussion:

**A riff is when a writer of a story ventures off from the main story either in plot, character or motif, like when a jazz musician explores and improvises while performing live music. Using the synopsis, discuss the elements that are found in A Hard Day's Night, Much Ado..., and These Paper Bullets! Why do you believe these elements are carried through the unique time periods and genres from which they came?**

# ▲ WOMAN TWICE REVEALED (OR NOT)?

**As stated, These Paper Bullets! is a riff/rip-off adaptation of Much Ado About Nothing. Most characters appear, in one iteration or another, in both stories, as well as in much of the other real-life source material.**

**The character of Bea/Beatrice is particularly interesting, as she fuels much of the action in both shows. In Much Ado... her quickly changing attitudes and fierce comedic timing are quite revealing. She is an intelligent woman who isn't to be messed with. Whether using humor or anger, her attitude allows her to command the room and get what she wants. Because of her intellect and vulnerability, she's one of the most endearing characters of the two shows.**



# ▲ WOMAN TWICE REVEALED (OR NOT)?

## Much Ado About Nothing (From Sparknotes)

Beatrice is Leonato's niece and Hero's cousin. Beatrice is "a pleasant-spirited lady" with a very sharp tongue. She is generous and loving, but, like Benedick, continually mocks other people with elaborately tooled jokes and puns. She wages a war of wits against Benedick and often wins the battles. At the outset of the play, she appears content never to marry.

### **BENEDICK**

With no sauce that can be devised to it. I protest I love thee.

### **BEATRICE**

Why then, God forgive me!

### **BENEDICK**

What offence, sweet Beatrice?

### **BEATRICE**

You have stayed me in a happy hour. I was about to protest I loved you.

### **BENEDICK**

And do it with all thy heart.

### **BEATRICE**

I love you with so much of my heart that none is left to protest.

### **BENEDICK**

Come, bid me do anything for thee.

## These Paper Bullets!

In *These Paper Bullets!* Bea is a super feisty fashion designer who is quite successful and independent. She is loyal to her friends and family and distrusting of Ben, whom she had a tryst with a while back. In spite of herself, she falls for him, and when she is told that he feels the same way she can't hold back her heart.

### **BEATRICE**

Forgive me.

### **BEN**

For what? Making me eat raspberry cream.

### **BEATRICE**

You got me in a happy hour...

### **BEN**

I hate raspberry cream.

### **BEATRICE**

I was about to protest I loved you...

### **BEN**

Then say it, with all your heart.

### **BEATRICE**

I love you with so much of my heart that none is left to protest.

(She begins unbuckling his belt, unzipping his pants. He's tearing off her shirt...)

### **BEN**

Come, bid me do anything for thee.

# CULTURAL ICONS

**Icon: A person or thing regarded as a representative symbol, esp. of a culture or movement; a person, institution, etc., considered worthy of admiration or respect.**

Cultural icons can invoke images or strong feelings about the group of people, the time in history, or the place that they represent or are significant to. A picture of the Statue of Liberty is immediately identifiable as an American cultural icon.

Similarly, photos of red telephone boxes, William Shakespeare, or The Beatles instantly remind people of England. Because of their significance and ability to evoke emotion, cultural icons are often used as artistic tools. They might provide a sense of unity, generate nostalgia, or make a political statement. These Paper Bullets! utilizes many cultural icons of British society. When you see the show, think about if (or how) these cultural icons influence your interpretation of the play and how/why others might react differently.

## TWIGGY

Twiggy, original name Lesley Hornby, married name Lesley Lawson (born September 19, 1949, Neasden, London, England), British fashion model whose gamine frame and mod look defined the industry during much of the late 20th century. She is widely considered to have been one of the world's first supermodels—a top fashion model who appears simultaneously on the covers of the world's leading fashion magazines and is globally recognized by first name only.





## WILLIAM SHAKESPEARE

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Baptized April 26, 1564, Stratford-upon-Avon, Warwickshire, England—died April 23, 1616, Stratford-upon-Avon

English poet, dramatist, and actor, often called the English national poet and considered by many to be the greatest dramatist of all time.

Shakespeare occupies a position unique in world literature. Other poets, such as Homer and Dante, and novelists, such as Leo Tolstoy and Charles Dickens, have transcended national barriers; but no writer's living reputation can compare to that of Shakespeare, whose plays, written in the late 16th and early 17th centuries for a small repertory theatre, are now performed and read more often and in more countries than ever before. The prophecy of his great contemporary, the poet and dramatist Ben Jonson, that Shakespeare "was not of an age, but for all time," has been fulfilled.



## THE BEATLES

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British musical quartet and a global cynosure for the hopes and dreams of a generation that came of age in the 1960s. The principal members were Paul McCartney, John Lennon, George Harrison, and Ringo Starr. Other early members included Stuart Sutcliffe and Pete Best.

These Paper Bullets! **borrow**s, or as the writers put it, “rips off” themes from a wide range of historical, literary, and pop culture sources. As you learned, the script adapts many of its plot points and themes from Shakespeare's *Much Ado about Nothing* and the film *A Hard Day's Night*. The play also heavily riffs on the humor and sincerity of frenzied pop culture movements and mod culture. These Paper Bullets! **models** its leads, *The Quartos*, on *The Beatles*. The Beatles are fascinating because they rapidly rose to unparalleled fame in a time before the Internet or social media. Before Kanye, One Direction, and Taylor Swift were generating mass hysteria in the media, The Beatles had cornered the market on maniacal fan behavior. Beatlemania, as it was known, was a pop culture revolution—one that These Paper Bullets! **both playfully pokes fun at and tips its hat to**.

# THE BEATLES

## From The Rock & Roll Hall of Fame

- 1960** The Beatles debut in Hamburg, West Germany, with Stu Sutcliffe on bass and Pete Best on drums.
- 1962** Decca Records passes on the Beatles after their audition, leaving A&R Dick Rowe with the unenviable reputation as “the man who gave away the Beatles.”
- The Beatles audition for George Martin at Parlophone/EMI Records. He agrees to sign the group but insists that drummer Pete Best be replaced.
- Richard “Ringo” Starkey, the popular drummer for Rory Storm and the Hurricanes, joins the Beatles.
- The Beatles hold their first recording sessions at EMI Studios in London, with George Martin as producer.
- 1963** The Beatles’ first album, *Please Please Me*, is released in England.
- The Beatles’ second album, *With the Beatles*, is issued in the U.K. on the same day President John F. Kennedy is assassinated in Dallas, Texas.
- 1964** “I Want to Hold Your Hand,” by the Beatles, tops the Billboard singles chart for the first of seven weeks.
- The Beatles make the first of four appearances on The Ed Sullivan Show. Their TV debut in the U.S. is viewed by a record-breaking audience of 75 million.
- The Beatles kick off their first U.S. tour with a sold-out show at the Coliseum Theater in Washington, D.C.
- Meet the Beatles!*, the Fab Four’s first album on Capitol Records in the U.S., tops the charts for the first of 11 weeks.
- “Can’t Buy Me Love,” by the Beatles, reaches #1. The next four positions on the singles chart are held down by the Fab Four as well. It is a feat that’s never been matched before or since.
- The Beatles’ first film, *A Hard Day’s Night*, premieres in London.
- 1965** The Beatles play for nearly 60,000 fans at New York’s Shea Stadium.
- The Beatles spend the evening talking and playing music with Elvis Presley at Graceland, his Memphis estate.
- The Beatles are awarded England’s prestigious MBE (Members of the Order of the British Empire). Lennon later returns his in opposition to Britain’s involvement in the Vietnam War.
- 1966** The London Evening Standard publishes an interview in which John Lennon says the Beatles are “more popular than Jesus now.”
- John Lennon’s controversial comments on Christianity – made in March, but only recently picked up in the U.S. - spark protests and record burnings on the eve of the Beatles’ 1966 American tour.

# THE BEATLES

## (continued)

- 1967** The Beatles' "All You Need Is Love" hits #1.
- 1968** The Beatles' "Hey Jude," a seven-minute song highlighted by an extended singalong coda, tops the charts for the first of nine weeks. It holds the record among Beatles singles for most weeks at #1.
- 1969** The Beatles make their final live performance with an impromptu, five-song set on the rooftop of Apple headquarters, on London's Savile Row, during the filming of *Let It Be*.
- The Beatles release *Abbey Road*, which tops the American charts for 11 weeks.
- 1970** Paul McCartney announces he is leaving the Beatles due to "personal, business and musical differences."
- 1975** The Beatles' formal legal dissolution takes place in London.
- 1980** John Lennon is shot by a deranged assailant as he and Yoko return to the Dakota after a recording session. He is pronounced dead at New York's Roosevelt Hospital.
- 1988** The Beatles are inducted into the Rock and Roll Hall of Fame at the 3rd annual induction dinner. Mick Jagger, of the Rolling Stones, is their presenter.
- 2001** George Harrison dies at age 58 after battling lung and brain cancer.
- 2004** At a ceremony in London, the Beatles are inducted into the UK Music Hall of Fame in its first year. The other inductees, each representing a particular decade, include: Elvis Presley, Bob Marley, Madonna and U2.

See more at <https://www.rockhall.com/story-of-rock/timelines/the-beatles/basic/#st>.

**Section 4:**  
**Your Students**  
**As Actors**

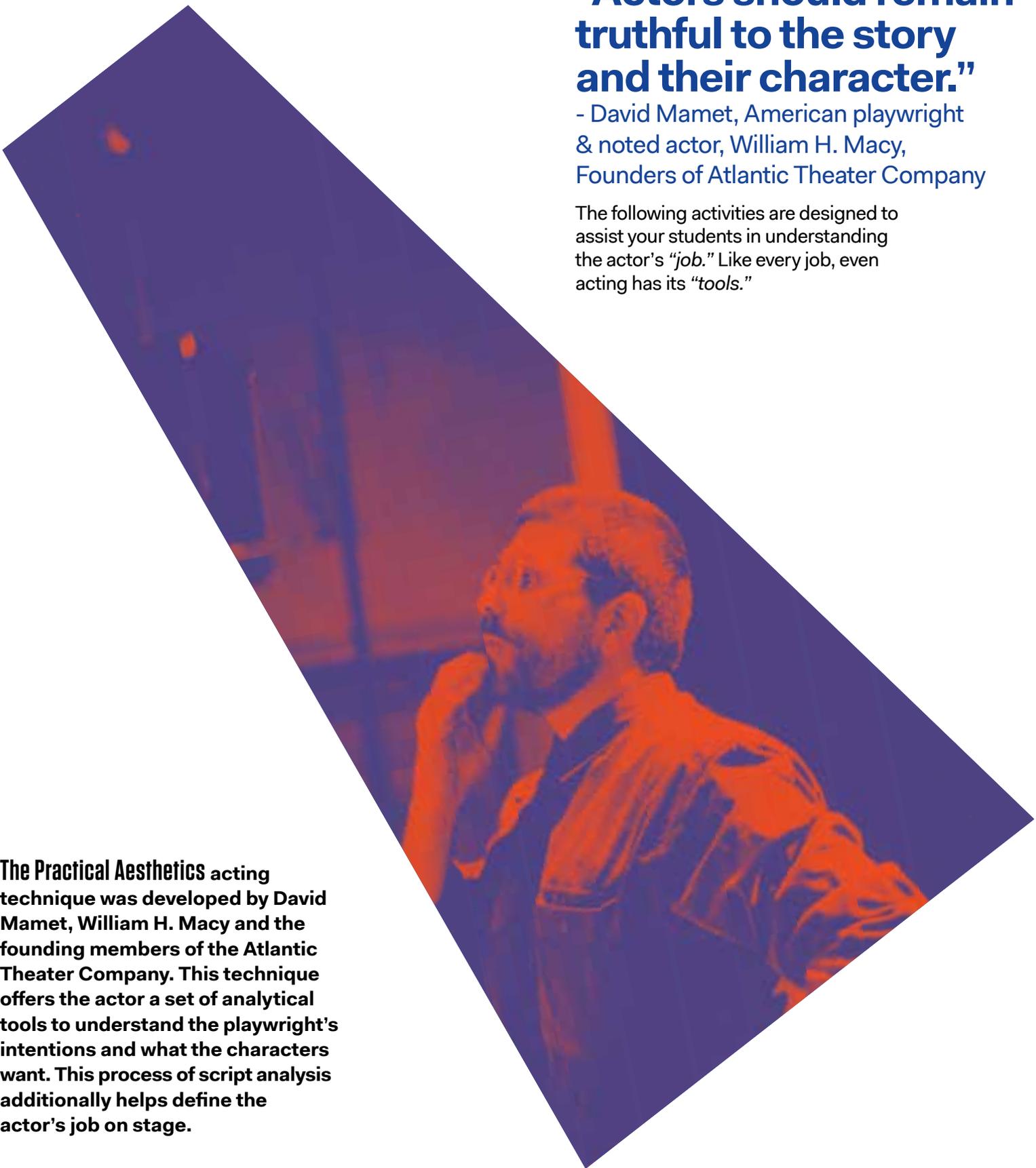
Reading A Scene  
for Understanding,  
Practical Aesthetics,  
Scene Analysis, Mini-  
Lesson Vocabulary



## “Actors should remain truthful to the story and their character.”

- David Mamet, American playwright & noted actor, William H. Macy, Founders of Atlantic Theater Company

The following activities are designed to assist your students in understanding the actor's *“job.”* Like every job, even acting has its *“tools.”*



**The Practical Aesthetics** acting technique was developed by David Mamet, William H. Macy and the founding members of the Atlantic Theater Company. This technique offers the actor a set of analytical tools to understand the playwright's intentions and what the characters want. This process of script analysis additionally helps define the actor's job on stage.

# READING A SCENE FOR UNDERSTANDING

## Teacher Objective

To introduce the Practical Aesthetics “tools” for breaking down a scene. To understand the character and the story of the scene by relating the character’s actions to the student’s own life.

## Student Goal

To understand that an important part of creating a simple, honest character involves knowing what that character “wants.”

## Materials

Pens, pencils, copies of the following scene from *These Paper Bullets!*, and copies of the Literal, Want, Action, As-If worksheet and/or Mini-Lesson.

# PRACTICAL AESTHETICS

## Practical Aesthetics Exercise

### Step One

Divide the students in pairs. Ask the students to select which character they want to portray.

### Step Two

Allow the students time to read the scene silently to themselves.

### Step Three

Ask the students to read the Introduction to the Practical Aesthetic Acting Technique sheet. Have the students answer the four questions on the Scene Analysis Worksheet.

*Note: The four questions and the students’ answers to them form the basis for the Practical Aesthetics scene analysis; and enables the actor to create a simple, honest character—they’re simply being honest to their own experiences!*

### Step Four

After the students have completed the question worksheet, ask each pair of actors to read the scene in the front of the class room for an “Audience.” The students should incorporate the ideas from the worksheet as they read the scene.

# ▲ SCENE FROM THESE PAPER BULLETS!

- Beatrice** I wonder you're still talking, Ben; no one's listening.
- Ben** My dear Lady Disdain! Are you yet living?
- Beatrice** Is it possible Disdain should die, while she has such food to feed it as the eldest Quarto?
- Ben** What angry barber cut your hair?
- Beatrice** (re: his hair) Do the others know you dye yours? Roots, roots. (He looks in a mirror.) A gray!
- Courtesy converts to disdain, if you come in her presence.
- Ben** (As he signs a groupies' breasts) So says the dressmaker. But it is certain I am loved of all ladies, only you excepted; Would I could find in my heart that I had not a hard heart, for, truly, I love none.
- Beatrice** And England is spared 12 more cases of gonorrhoea.
- Ben** Grotty.
- Beatrice** And I thank God herself and my cold blood, I feel the same as you: I had rather wear a sock with a sandal, than a man swear he loves me.
- Ben** Have your LadyGod make that so, so some bloke or beatnik or poofter shall scape a predestinate dull evening.
- Beatrice** Dull like your songs you mean? June and moon and what rhymes with baby...
- Ben** Top of the pop charts, girlie. Back to your needlepoint.
- Beatrice** A thread in my fingers is better than three chords played by yours.
- If my chords had the speed of your tongue, we'd be off the stage in five minutes. But then your mouth never stops gnawing, does it?
- Beatrice** I know you of old.
- Ben** (lifting a glass of scotch) To the ol' days, then.

# PRACTICAL AESTHETICS

## INTRODUCTION

**ANALYSIS:** Script analysis is the process of breaking down a beat within a scene. We ask four questions in order to do this.

1. What is the character literally doing?
2. What does the character want?
3. What is the essential Action?
4. What is that action like to me? It is As-If...

### Literal

In this step, the actor determines what the character he or she is playing is literally doing according to the text.

**Purpose:** An actor has to travel far—think of this preparation as the road map.

### Want

In this step, the actor identifies the goal of the character in the scene, specifically what the character wants from the other character/s in the scene. The given circumstances of the story inform the WANT.

**Purpose:** To focus the actor on the characters' interaction.

### Action

Playing an ACTION is the physical pursuit of a goal. Defining the ACTION of the scene allows the actor to determine what result or CAP he or she is looking for from the other actor/s in the scene.

Examples:

- Put someone in their place.
- Beg someone for forgiveness.
- Get a favor.
- Get someone to let me off the hook.
- Force someone to face the facts.
- Inspire someone to greatness.
- Get someone to see the light.

**Purpose:** Using an action gives the actor a task and a specific point of view. The Atlantic Theater Company teaches that the Action creates character.

### As-If

In this step, the actor personalizes the action by finding a real-life situation in which they would behave according to the action they have chosen for the scene.

Example: Get a favor.

It's AS-IF I forgot to do my science homework and I'm asking my teacher for an extra day to hand it in.

**Purpose:** To gain personal insight and urgency to the scene or beat.

### Tactics & Tools

Different ways an actor goes about getting his action.

Example: Plead, flirt, demand, inspire, challenge, level, threaten.

### Living in the Moment

Reacting impulsively to what the other actor in the scene is doing, from the point of view of the chosen action.

# KEY VOCABULARY

**Literal:** The process of accessing the basic story-line of the characters in a particular scene or beat.

**Want:** The process of identifying the goal of the character in a scene or beat.

**Action:** The actor's physical pursuit of a specific goal.

**As-If:** A way to determine what this action means to me.

# HANDY TOOL KIT FOR THE ACTOR

*Laughing to get what you want*

*Teasing to get what you want*

*Testing to get what you want*

*Threatening to get what you want*

*Pleading to get what you want*

*Flirting to get what you want*

*Bartering to get what you want*

*Bribing to get what you want*

*Begging to get what you want*

*Crying to get what you want*

*Demanding to get what you want*

*Leveling to get what you want*

*Inspiring to get what you want*

*Challenging to get what you want*

# SCENE ANALYSIS WORKSHEET

Here are your “tools” for understanding your character:

## IF YOU'RE PLAYING BEATRICE...

## IF YOU'RE PLAYING BEN...

**What is my character literally doing?**

Beatrice is literally talking to Ben about all the things wrong with him.

Ben is literally talking to Bea about all the things wrong with her.

**What does my character want?**

She wants Ben to give her a good fight.

He wants her to admit he's the best there is.

**What is the action I'm going to play?**

Step up to the plate.

Crown me king.

**The As-If...**

It's as if it's the day of my best friend Mike's wedding and he wants to run! As his best man, I've got to get him to say "I do" before he chickens out!

It's as if my cousin Anthony challenges me, in front of all of my friends, to a match of Donkey Kong, saying he's the best player. I have to KICK HIS BUTT and show him that I am, truly once and for all, the Donkey Kong master.

**Section 5:  
Your Students  
As Artists**

Individual and  
Peer-to-Peer Critical  
Assessment, Create  
A Riff, Play Vs.  
Musical, Common  
Core & DOE Theater  
Blueprint



# “Create your own work.”

- David Mamet, American playwright  
& noted actor, William H. Macy,  
Founders of Atlantic Theater Company

*The following activities will assist your  
students in understanding themselves as  
artists creating original work that connects  
with their own experiences and world.*



THE  
QUARTETS

# INDIVIDUAL AND PEER-TO-PEER CRITICAL ASSESSMENT

“I LIKE... I DISCOVER... I WISH...”

## Teacher Objective

To develop critical thinking skills through examining the aesthetics of *These Paper Bullets!*

## Student Goal

To understand that their opinions and observations of an artistic experience are valuable in building an appreciation for their own lives and the world surrounding them.

## Materials

Chalk/Smart Board, paper, pens, and the “I LIKE... I DISCOVER... I WISH....” graphic organizer (on the next page).

## Step One

Divide the students into three groups, ask each group to select a scribe and a reporter.

## Step Two

Assign each group a section of the graphic organizer, allow them five minutes to discuss their ideas around their section – What they liked, what they discovered, or what they wish in relation to the production of *These Paper Bullets!*

## Step Three

Using the smart/chalk board as a recording space, ask the three reporters to share what their group thinks about the three points of view they were assigned.

## Step Four

Discuss each group's choices with the entire class to engage the students in deciding if they agree or disagree with the choices/opinions of each group.

## Step Five

Lead the class to arrive at a community consensus for each section.

**I LIKE...**

**I DISCOVER...**

**I WISH...**

# CREATE ▲ RIFF

## Teacher Objective

To develop critical thinking skills through examining the language and themes of *These Paper Bullets!*

## Student Goal

To understand that their opinions and observations of an artistic experience are valuable in finding a creative outlet for their own lives and the world surrounding them.

## Materials

Chalk/Smart Board, paper, pens, acting or presentation space.

## Step One

Review the definition of a riff: a repeated phrase, idea, or situation; an improvisation, variation, or commentary on a theme, subject, etc.

## Step Two

Select a character, iconic moment or quote or theme from *These Paper Bullets!* Use this selection as the writing trigger for your Riff.

## Step Three

Figure out what kind of song/riff you want to write. For example, do you want something intense? Do you want a subtle riff or do you want to push the limits of your imagination? You're the creative artist here, make up your mind and go for it!

## Step Four

Spend several minutes free writing.

## Step Five

Play more than one note using more than one literary element (alliteration, analogy, metaphor, archetype, etc.) to add depth and color to your riff.

## Step Six

Share!

# PLAY VS. MUSICAL

## WHAT'S THE DIFFERENCE, ANYWAY?

From TDF

**These are tricky terms to define.**

**“Hey, I’ve got an extra theatre ticket for tonight. Want to join me?”**

**“Sure, play or a musical?”**

**Plays vs. musicals: Two basic categories for shows. So, what’s the difference?**

Generally speaking, plays stick to spoken dialogue in order to tell a story, while musicals do it with song. Plays focus on the spoken word, while musicals set those words singing (so does opera, but that’s another topic) and even dancing.

But wait. Turns out, lots of plays incorporate music in one form or another. Some even include choreography—such as Brian Friel’s play *Dancing at Lughnasa*.

And most musicals feature plenty of spoken dialogue between songs, unless they are “sung through,” like *Evita* or *Les Misérables*.

In other words, these definitions aren’t exactly written in stone. There is even a hybrid form, the “play with music.” Two recent Broadway examples: *Peter and the Starcatcher* and *End of the Rainbow* are plays that happen to include a good deal of singing and dancing. And some musicals have very lengthy segments with no songs at all. A case in point is *1776*, the classic Broadway tuner about the signing of the Declaration of Independence. That show contains a 30 minute-plus stretch with not a single note played—perhaps because the Continental Congress is so focused on deliberating whether to break with England that they don’t have time to burst into song.

To muddy the waters further, some shows don’t fit well into either category. Think of dance, percussion, or performance art pieces like the long-running Off Broadway hits *Stomp* or *Blue Man Group*.

Still, these basic distinctions are a useful starting place. The nice thing about theatre is that whether you’re in the mood to see a play or a musical, there are always plenty of different kinds of shows to go around.

# COMMON CORE & DOE THEATER BLUEPRINT

## Enduring Understanding

Theater conveys the significance individuals place on the pursuit of their identity.

Theater conveys the meaning behind an individual's struggle to have his or her life choices validated by family, friends and society/community.

## Essential Questions

Do the direction and staging seem to embody and reinforce the themes of friendship and betrayal?

Do you accept the concept put forward in *These Paper Bullets!* that celebrity can interfere with an individual's personal life and relationships? Why or why not?

## Strand Benchmarks

### Theater Making: Acting

**Benchmark:** Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

### Theater Making: Playwriting/Play Making

**Benchmark:** Students refine their ability as playwrights to express point of view and personal vision.

### *Developing Theater Literacy*

**Benchmark:** Students develop skills as critics by analyzing the critical writings of others.

### *Making Connections through Theater*

**Benchmark:** Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

### *Working with Community and Cultural Resources*

**Benchmark:** Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company with a select group of New York University Undergraduate drama students. Since its inception in 1985, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 15 Lucille Lortel Awards, 16 OBIE Awards, six Outer Critics Circle Awards, seven Drama Desk Awards, three Drama League Awards, three New York Drama Critics Circle Awards and the Pulitzer Prize for Drama. Noted productions include: Spring Awakening, Port Authority, The Lieutenant of Inishmore, The Beauty Queen of Leenane, Boy's Life, and American Buffalo. **The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.**

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting classes in an after school setting as well as summer programs for children ages 4 to 18.

Linda Gross Theater  
336 West 20th Street,  
New York, Ny, 10011

Atlantic Stage 2  
330 West 16th Street,  
New York, NY, 10011

# ATLANTIC ACTING SCHOOL