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# Programme

October/November 2022

# INDECENT





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Today, the meeting place of Toronto (also known as Tkaronto) is home to many Indigenous people from across Turtle Island. We are grateful to work on this land.

A background image showing several cells under a fluorescence microscope. The cells are stained with a blue dye, likely DAPI, which highlights the nuclei. Some cells also show red or green fluorescence, possibly indicating specific proteins or markers. The cells are scattered across the frame, with some in the foreground and others in the background.

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CAA THEATRE

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DAVID MIRVISH

presents

a Studio 180 Theatre production

# INDECENT

by **PAULA VOGEL**

Directed by **JOEL GREENBERG**

with

MATT BARAM, JONATHAN GOULD, JESSICA GREENBERG  
TRACY MICHAILIDIS, DOV MICKELSON, SARAH ORENSTEIN, NICHOLAS RICE  
LAETITIA FRANCOZ-LÉVESQUE, EMILYN STAM, JOHN DAVID WILLIAMS

**Set Designer**

KEN MACKENZIE

**Costume Designer**

MICHELLE TRACEY

**Lighting Designer**

KIMBERLY PURTELL

**Sound Designer**

THOMAS RYDER PAYNE

**Projection Designer**

CAMERON DAVIS

**Head of Props**

CHYNAH PHILADELPHIA

**Music Director**

EMILYN STAM

**Score and Original Music by**

LISA GUTKIN and AARON HALVA

**Stage Manager**

LAURA BAXTER

**Assistant Stage Manager**

MICHAELA STEVEN

**Assistant Director**

REBECCA GIBIAN

**Production Manager**

NATHANIEL KENNEDY

**Dialect Coach**

JULIA LENARDON

**Intimacy/Fight Director**

SIOBHAN RICHARDSON

**INDECENT Production Sponsor**

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# AN INTERVIEW WITH THE PLAYWRIGHT: PAULA VOGEL ON *INDECENT*

This interview was conducted between Miriam Weiner, Literary Associate at the Vineyard Theatre and Paula Vogel, award-winning playwright of *Indecent*.

## What was the seed of *Indecent*?

I read Sholem Asch's play *God of Vengeance* when I was 23 years old, and I was astonished by it. In 1907, Sholem Asch was brave enough to write that Jews are no different than Catholics or Buddhists or people of any religion, in terms of having people in the tribe who may sell religion for a profit, or who are hypocrites. That's a very hard thing for a man to do, especially in a time of burgeoning anti-Semitism. Then add in the play's compassionate understanding of the powerlessness of women in that time and place — Asch is a young married man, in a very early work, writing the most astonishing love story between two women — and it makes a pretty compelling play to read and perform.

## Why do you think *God of Vengeance* had such an impact in its time?

*God of Vengeance* is set in a brothel run by a Jewish man who is attempting to raise his daughter piously, and it features a lesbian love story. When it was performed in New York in 1923, there was deep concern within the Jewish community



about what Christians would think. "Do you dare to say this in public? Do you dare to show this in public?" It did exactly what plays should do — it provoked people into talking. *God of Vengeance* travelled all over the world, and then it was closed down on Broadway. Today, nearly 100 years after it was shut down, it needs to be produced and talked about still — playwrights and new plays should bite the hand that feeds them, and that is what this play did.

## Can you think of a contemporary play that has provoked similar outrage?

The plays that I admire, and the playwrights that I admire, are not shying away from the complexity of racism, bias, sexism and the things that hurt us. I'd point to *An Octoroon* by Branden Jacobs-Jenkins. That is a play that

has an insider/outsider perspective. A musical I thought was astonishing was *The Scottsboro Boys*. It's a brilliant, virulent show and I'm glad The Vineyard's production succeeded in London but it tells me a lot that it wasn't as well-received on Broadway. We are no different than the audiences who sat and watched *God of Vengeance*.

### **You mentioned music, which plays an important role in this play.**

#### **Did you know from the beginning how important music would be to the piece?**

Every piece I write starts with music. I can't write until I have a specific soundtrack that correlates to the emotional journey of the play. Even plays like *Baltimore Waltz* and *How I Learned to Drive* have a complete score to them. So, right from the beginning, I had songs selected to write to, though not every song on my writing soundtrack makes it onto the page; sometimes, as the play changes, I spend hours finding a new song to match. As a writer, I don't think that anything I can write has the power that music does. I'm happiest in the rehearsal room when beautiful voices start singing.

### **What do you think Sholem Asch would make of *Indecent*?**

I'm not sure what he'd think. I think *Indecent* respects him and respects his work and, most of all, feels a great empathy with the kind of pain he felt as a Jewish, Yiddish writer born at the beginning of the 20th century and going through the hideous events of that time. *Indecent* asks, how do you write in a hideous time? How do you stay true to yourself? What happens if you censor the work that is telling the truth?

### **How do you see those questions in terms of the theatre today?**

So many times we reach for the "classics" to produce; and meanwhile, there are brilliant Americans of colour, women and political writers who, by and large, are kept off stage or out of the spotlight. This can only mean that our discourse will continue to break down. The isolation that America experienced before our world wars was very detrimental and we are at a point right now where we have politicians endorsing the same sort of isolation. I see it as a very dangerous time, the most divisive moment in politics in my lifetime. I do think we have an astonishing generation of voices right now. In terms of younger artists, this is the best time to write, act, and direct. It's never been more important. Hopefully I've encouraged fellow writers and younger writers who will make people feel differently about the world we all inhabit.

### **Ultimately, what do you hope the audience will take away from *Indecent*?**

I don't think of this as a grim play; I think about it as a love story in terrible times. If we love music and theatre and the arts, if we take solace in people sitting beside us in the theatre, if we do what is in our hearts, I think there is light for us. I think the power of us being together in a community gives us light through the darkness. I'm writing this play because, regardless of what I've witnessed in my life, I've never been sorry that I've spent my life in the theatre. I think the power of art is the power to wound our memory. I think the power of art is a way for us to change our world view. I think art is our spiritual bread that we break together.

---

*Miriam Weiner, Literary Associate at the Vineyard Theatre.*

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Sholem Asch, Polish-born American novelist, dramatist, and essayist. Source: Library of Congress Prints and Photographs Division, New York World-Telegram and the Sun Newspaper Photograph Collection.

# AN OPEN LETTER BY SHOLEM ASCH

## Author of *God of Vengeance*

Indecent features a cast of actors and musicians performing a play within a play – Sholem Asch’s controversial *God of Vengeance*. This letter (excerpted below) was published in 1923 in response to the charges brought against the production:

**I WROTE THIS PLAY** when I was twenty-one years of age. I was not concerned whether I wrote a moral or immoral play. What I wanted to write was an artistic play and a true one. In the seventeen years it has been before the public, this is the first time I have had to

defend it. ...About two years ago I was approached by New York producers for permission to present the play in English. I refused, since I did not believe the American public was either sufficiently interested or adequately instructed to accept *God of Vengeance*.

...As to the scenes between Manke and Rifkele, on every European stage, especially the Russian, they were the most poetic of all, and the critics of those countries appreciated this poetic view. This love between the two girls is not only an erotic one. It is unconscious mother love of which they are deprived. In this particular scene, I also wanted to bring out the innocent, longing for sin, and the sinful, dreaming of purity. Manke, overwhelmed with sin, loves the clean soul of Rifkele, and Rifkele, the innocent young girl, longs to stay near the door of such a woman as Manke.

As to the comment that the play is a reflection on the Jewish race, I want to say that I resent the statement that *God of Vengeance* is a play against the Jews. No Jew until now has considered it harmful to the Jew. It is included in the repertoire of every Jewish stage in the world and has been presented more frequently than any other play. *God of Vengeance* is not a typically 'Jewish play.'

A 'Jewish play' is a play where Jews are specially characterized for the benefit of the Gentiles. I am not such a 'Jewish' writer. *God of Vengeance* is not a *milieu* play — it is a play with an idea. Call 'Yekel' John, and instead of the Holy Scroll place in his hand the crucifix, and the play will be then as much Christian as it is now Jewish. The fact that it has been played in countries where there are few Jews — Italy for instance — and that there, the Gentiles understood it for what it is, proves that it is not local in character, but universal.

Jews do not need to clear themselves before anyone. They are as good and as bad as any race. I see no reason why a Jewish writer should not bring out the bad or good traits. I think that the apologetic writer, who tries to place Jews in a false, even though white light, does them more harm than good in the eyes of the Gentiles. I have written so many Jewish characters who are good and noble, that I cannot now, when writing of a 'bad' one, make an exception and say that he is a Gentile."



New York cast of *God of Vengeance* at the police station, *Jewish Studies Columbia*.

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## DIRECTOR'S NOTES

# "FROM ASHES THEY RISE"



***Indecent*, more than any other play I've ever directed, lives in my bones. Paula Vogel's play awakens lived experience.**

I was raised by parents whose own parents were the friends and neighbours of the characters in this play. They arrived on boatloads at the turn of the 20th century, seeking the refuge promised in North America. They hadn't imagined that their very appearance would mark them as 'other', that their Jewishness was something worn on the outside.

Assimilation was their escape route. But what they could not cover up was the sound of their voices, an alarm that others heard as a scar on their humanity. And apart from the ultra-orthodox, who retained their outsider status and lived in the equivalent of the ghettos they'd fled, these immigrants' immediate task was to erase all evidence of their past for their children's generation and beyond. For many, changing names was the easiest and most successful strategy.

Vogel amplifies the immigrants' urgency. Names like Lemml and Reina become Lou and Ruth. And those incapable of smoothing the edges of their mittel-european accents are fired, and replaced by 'real' Americans.

In my case, no surnames were changed to speed up the acculturation process – Greenberg was neither neutral nor common currency in Canada. Added to this cultural-social schizophrenia was the fact that my mother and her six sisters spoke to each other daily, most often lapsing into Yiddish, the language of their birth, and the language that allowed them to say what their children could never understand.

By the early sixties, when I first heard the word 'Holocaust', being Jewish had gained a certain cachet. What had no allure or exoticism, however, was the sound of

# THE CAST

(in alphabetical order)

Lemml	MATT BARAM
Avram	JONATHAN GOULD
Chana	JESSICA GREENBERG
Halina	TRACY MICHAILIDIS
Mendel	DOV MICKELSON
Vera	SARAH ORENSTEIN
Otto	NICHOLAS RICE
Violinist	LAETITIA FRANCOZ-LÉVESQUE
Accordionist	EMILYN STAM
Clarinetist	JOHN DAVID WILLIAMS

*Indecent* has an approximate running time of 1 hour and 40 minutes, with **no intermission**. Due to the nature of live theatre the running time may vary from performance to performance.

**CONTAINS STRONG LANGUAGE.**

---

eastern Europe, something I heard in the mouths of many of my friends' parents. In *Indecent*, Vogel examines the curse of the accented English speaker through the words of Rudolph Schildkraut, the actor-manager:

"When people hear Rifkele they got to hear a pure girl onstage. No shtetl, no girl off the boat. They got to see their own American daughter."

In a later scene, after the cast of the play has spent the night in jail on obscenity charges, an actor expresses deep shame. Of the streetwalkers with whom she shared a cell she says, "They was all American girls. Some of their words weren't so dainty, but their English was perfect. Lou, in my head, I can hear those

English words so good... But then when I open my mouth, it's like the dust of Poland is in my throat."

And yet, in spite of the indignities that these artists endure, Vogel is driven to reveal their hearts and souls, their unwavering dedication to the theatre. Vogel's indefatigable belief that Art and its Creators can never be obliterated, is her overriding focus. The artists can be censored, they can be pilloried, they can be desecrated. And they can be buried. They can even be subjected to a worldwide pandemic.

But as the play's opening surtitle insists, "from ashes they rise".

---

*Joel Greenberg, Director*

# THE COMPANY



## MATT BARAM

### Lemml

For Studio 180: debut. Matt Baram is a proud alumnus of the legendary Second City Comedy Theatre in

Toronto where he wrote and performed in six revues. He is a co-creator of the improvisational hits: *The Script Tease Project*, *Impromptu Splendour* and *The Carnegie Hall Show*. He is a graduate of The University of Alberta Conservatory Acting School and can be seen on stages and screens both large and small. You can catch Matt in the upcoming Netflix limited series, *Painkiller* starring Matthew Broderick.



## JONATHAN GOULD

### Avrar

For Studio 180: debut. On Broadway, Jonathan appeared as Ned in *School of Rock* (Winter Garden

Theatre/NY). Selected Theatre includes several seasons with the Stratford Festival, Shaw Festival, Soulpepper Theatre, Citadel Theatre, Belfry Theatre, The Grand Theatre, Theatre Passe Muraille, Banff Centre, 78th Street Theatre Lab in NYC. A graduate of the University of North Carolina School of the Arts and The Birmingham Conservatory at the Stratford Festival. Selected Film/Television: *Suits*, *Scaredy Squirrel*, *Star Falls*, *BeyWheelz*, *Buck Calder Experience*, *Kim's Convenience*. Upcoming: *Zone* (Apple Studios), *Essex County* (CBC).



## JESSICA GREENBERG

### Chana

For Studio 180: *King Charles III*, *NSFW*, *Cock*, *Our Class*, *Parade*, *Blackbird*, *Offensive*

*Shadows*, *The Passion of the Chris*. Jessica is an actor and artist educator who has worked on and off stage with Studio 180 since 2004. She has performed at theatres across Canada and the United States including Canadian Stage, Crow's Theatre, Project: Humanity, Magnus Theatre, YPT, The Citadel, MTYP, Passe Muraille, Thousand Islands Playhouse, Theatre New Brunswick, Willow Cabin Theatre and Theatreworks/USA. She has appeared on *The Handmaid's Tale*, *Murdoch Mysteries* and *Being Erica* as well as the animated series *Fish 'n Chips*. Jessica trained at Circle in the Square Theatre School in New York and as an apprentice at the Actors Theatre of Louisville in Kentucky. She is the Director of Youth and Community Engagement for Studio 180 Theatre.



## TRACY MICHAILIDIS

### Halina

For Studio 180: *Parade*. For Mirvish: *Piaf/Dietrich*. For Musical Stage Company: *Life After*

(Dora Award), *Parade*, *The Light in the Piazza*. Recent credits include: *Into the Woods* (Talk is Free Theatre, Dora nomination) and *Divine Interventions* (Corpus Theatre). She has spent seasons at the Shaw Festival, Stratford Festival and Charlottetown Festival. Favourite roles include Sarah Brown at the Segal Centre in *Guys and Dolls*, Harper in WJT's *Angels in America*, Jenny in *Mr.*

*Burns: A Post-Electric Play* (Outside the March), and *Aurora* in *Kiss of the Spiderwoman* (Eclipse Theatre Company, Dora nomination). A proud graduate of Queen's University, Tracy is also a teaching artist who runs her own private studio and is on the faculty for both The Performing Arts Project and MTCA in New York City. Upcoming: directing *The Other Place* for Talk is Free Theatre. This one's for my brother Alec, the first person I shared stories with, my first troupe. Love you brother!



**DOV MICKELSON  
Mendel**

For Studio 180: debut. Dov Mickelson is thrilled to make his Studio 180/ Mirvish debut with

*Indecent*. He's an actor, writer and teacher based in Toronto. He toured with Catalyst Theatre's award-winning productions of *Pootsie Plunket*, *Blue Orphan*, and *Frankenstein*. Dov has written and performed at Rhubarb, Hatch, Red Cabaret and Lab Cab festivals. Selected Theatre: *Indecent* (Segal Centre); *Munschtime* (YPT); *Hogtown* (Hogtown Collective); *Bingo* (Factory Theatre); *The Wizard of Oz* (Globe); *Amadeus* (CanStage/Citadel); *The Jones Boy* (Surface/Underground); *A Midsummer Night's Dream* (CanStage); *The Trials of John Demjanjuk* (Asylum); *The Amorous Servant* (Pleiades); *Dying To Be Sick* (Pleiades/NAC); *Gladstone Variations* (Resurgence); *Like The First Time* (One Little Goat); *Winslows of Derryvore*, and *The Right Road to Pontypool* (4th Line Theatre). Feature film include *Lune* by Aviva Armour-Ostroff/ Arturo Perez and *Found Objects* (Old World films). He has appeared on TV in *Baroness Von Sketch*, *Murdoch Mysteries* (CBC); *Wedding Season* (Netflix);

*Finding Christmas* (Hallmark); *Fairyland* (Nickelodeon) and *The Associates* (CTV).



**SARAH ORENSTEIN  
Vera**

For Studio 180: as actor – *Oslo*, *My Name is Asher Lev*, *God of Carnage*, *The Normal Heart*, *Stuff Happens*. A

professional actress since the age of 5, winning multiple awards in theatre and film, Sarah holds a continued commitment to new play development and mentoring young performers. Selected credits: Stratford Festival – *Shakespeare in Love*, *Birds of a Kind*, *Nathan the Wise*. Shaw Festival: 13 seasons – *The Millionairess*, *Playboy of the Western World*, *Heartbreak House*, *Blithe Spirit*. Tarragon Theatre: *The Message*, *Scorched* (Canadian tour), *Patience*, *The Collected Works of Billy the Kid*. TV/Film – series *Station Eleven*, *Less than Koshers*, *Albatross*.



**NICHOLAS RICE  
Otto**

For Studio 180: debut. Nicholas is delighted to appear in *Indecent*. He comes straight to this

production from runs of his solo-show, *A Side of Rice*, at Fringe festivals in Hamilton and Victoria. Other theatre credits include *Bar Mitzvah Boy*, *Angels in America*, and *The Golden Land* (Winnipeg Jewish Theatre); *Mrs. Warren's Profession* and *Pygmalion* (Classic Theatre Festival); *Oliver!* (Capitol Theatre, Port Hope); *Waiting for Godot* (Centaur Theatre); *Nature of the Beast* (Safeward); *The Diary of Anne Frank* (Manitoba Theatre Centre and Segal Centre); *The Odd Couple* (Leah Posluns); *Fiddler on the Roof* (YES Theatre); and *The Price* (Persephone). His screen credits include *Look Who's Talking*

and *The Grey Fox*, as well as episodes of *Suits*, *Coroner*, and *Locke and Key*. A Winnipegger, Nicholas trained at UBC and settled in Toronto in 1981. He is a teacher, a writer, a proud dad, and a student at High Park Martial Arts. He dedicates his performance in *Indecent* to his cousin, Tom Churchill.



**LAETITIA  
FRANCOZ-LÉVESQUE**  
**Violinist**

For Studio 180: debut.  
Laetitia Francoz-Lévesque is a Montreal-based

violinist who has been immersed in music since her childhood. Growing up in a family of musicians, she began her violin studies with her mother at the age of 6 and never stopped evolving in the artistic world. She has completed a classical formation in college, as well as a major in jazz violin. Her travels around Eastern Europe and Latin America have also enriched her musical tastes and brought her to play many different world music styles such as tango, klezmer, Algerian Chaabi, Balkan music and Quebec trad. It is Laetitia's rich musical upbringing and diverse influences that make her a unique, sensitive, and versatile player and an asset to any musical ensemble. Laetitia is currently very active in the Montreal music scene, performing all over Quebec and Europe. She plays in, as well as arranges and composes, for such bands as Syroko, ZeRadcliffe Fanfare, Excavation et Poésie, LiKouri and more.



**EMILYN STAM**  
**Accordionist/  
Music Director**

For Studio 180: debut.  
Emilyn Stam is an

Ontario-based fiddler, pianist and accordionist who creates, performs, records and teaches in folk, trad, and neo-trad styles from Europe and Canada. Her unique style is largely influenced by her mentor, the late Oliver Schroer. She has toured throughout Canada and Europe with the Lemon Bucket Orkestra, Filippo Gambetta (accordionist from Italy), John David Williams, and more. She regularly crosses over into other art forms collaborating with improvising clowns, theatre groups, contemporary dancers and poets. In 2013 she co-founded Balfolk Toronto, a movement of social folk dancing which hosts weekly dance evenings with live music jams and larger 'bals' featuring international performers throughout the year. In 2018 she started Canada's first "Balfolk" Festival, The Big Branch, featuring performers from Europe and set in rural Ontario. She has released over 20 albums, many of which have been nominated for Canadian Folk Music Awards, including her 2020 album "Honeywood" with John David Williams. [www.emilynstam.com](http://www.emilynstam.com)



**JOHN DAVID  
WILLIAMS**  
**Clarinetist**

For Studio 180: debut.  
John David Williams is a clarinetist based in Ontario.

After studying classical music with the late world renowned clarinetist Avraham Galper, and at the University of Toronto, John began his own exploration of improvisation, composition, traditional jazz, klezmer, and folk dance traditions of Western Europe.



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He has played mostly with Lemon Bucket Orkestra, Jaron Freeman-Fox and the Opposite of Everything, his duo with Emily Stam and Vinta, The West End Riverboat Band and The Boxcar Boys. He has performed in China, Australia, throughout Europe, the USA and across Canada, and can be heard on many acclaimed and award-winning recordings including LBO's Juno-nominated albums *Lume*, *Lume and Moorka*, The Opposites' Canadian Folk Music Award-winning self-titled album, and three releases that predominately feature his own compositions by The Boxcar Boys.



**LAURA BAXTER**  
**Stage Manager**

For Studio 180 Theatre:  
*Sweat, Oslo, My Name is Asher Lev, My Night With Reg, You Will Remember*

*Me, NSFW, God of Carnage, Clybourne Park*. Other selected theatre credits: *Black Boys, The 20th of November, Arigato Tokyo, Obaaberima, The Maids, The Silicone Diaries, Breakfast*, (Buddies in Bad Times Theatre); *Actually* (Obsidian/ Harold Green); *The Story, Tails From the City, Happy Days* (Common Boots Theatre); *Trout Stanley, Little Pretty and the Exceptional, Age of Arousal* (Factory Theatre); *Elle* (Theatre Passe Muraille); *I Call Myself Princess*

(Cahoots/Paper Canoe/Native Earth); *Sweat, Love and Information, Venus in Fur*; seven seasons of *Shakespeare in High Park* (CanadianStage); *Soliciting Temptation, More Fine Girls* (Tarragon Theatre); *The Berlin Blues, Ipperwash* (Blyth Festival); *Speaking in Tongues, Festen* (The Company Theatre); *A Christmas Carol, The Story, Macbeth* (Caravan Farm Theatre). Laura is a graduate of the National Theatre School of Canada, 2005. Thank you to my amazing wife Shawn for all your love and support.



**KARLI FELDMAN**  
**Assistant Stage Manager**

Karli is a proud graduate of Queen's University with a Bachelor of Arts (Honours)

in Drama, and Bachelor of Education. Select credits include: *Room* (Mirvish/ Grand Theatre), *Caroline, or Change* (Musical Stage/Obsidian), *Piaf/Dietrich* (Mirvish), *Anne of Green Gables* (Thousand Islands Playhouse), *Towards Youth* (Crow's Theatre/Project Humanity). To my grandparents, and the greater kehillah – this is for you.

## THE CREATIVE TEAM

**PAULA VOGEL**  
**Playwright**

Paula Vogel has written *How I Learned To Drive* (Pulitzer Prize, New York Drama Critics Award, Obie Award, Lucille Lortel, Drama Desk, Outer Critics Circle and many more.) Other plays include *A Civil War Christmas, The Long Christmas Ride Home,*

*The Mineola Twins, Hot 'N' Throbbing, The Baltimore Waltz, Desdemona, And Baby Makes Seven,* and *The Oldest Profession*. Her plays have been produced by Second Stage, New York Theatre Workshop, the Vineyard Theatre, Roundabout, and Circle Repertory Company. Her plays have been produced regionally all over the United

States, at the Center Stage, Intiman, Trinity Repertory, Woolly Mammoth, Huntington Theatre, Magic Theatre, Goodman Theatre, American Repertory Theatre, Dallas Theatre, Berkeley Repertory, and Alley Theatre, to name a few. Harrogate Theatre and the Donmar Theatre have produced her work in England. Her plays have been produced in Canada, Great Britain, Ireland, Australia and New Zealand as well as translated and produced in Italy, Germany, Taiwan, South Africa, Australia, Romania, Croatia, the Czech Republic, Poland Slovenia, Canada, Portugal, France, Greece, Japan, Norway, Finland, Iceland, Peru, Argentina, Chile, Mexico, Brazil and other countries.

## **JOEL GREENBERG**

### **Director**

For Studio 180: (selected) *Oslo*, *King Charles III*, *My Name is Asher Lev*, *You Will Remember Me*, *Clybourne Park*, *The Normal Heart*, *Our Class*, *Parade*, *The Overwhelming*, *Blackbird*, *Stuff Happens*, *The Laramie Project*. A co-founder of Studio 180, Joel is a Chalmers and Dora award-winning playwright and director who has directed productions across Canada. Elsewhere: *Ain't Misbehavin'*, *What the Butler Saw*, *Taking Sides*, *Vanities*, *Bells Are Ringing*, Second City (Toronto and Chicago), *Dames at Sea* (too many times), *Tonight at 8:00...8:30 in Newfoundland* (all three editions), *The Foreigner*, *Alice*, *Drink the Mercury* and *The Nuclear Power Play*. Joel taught at Humber College Theatre School from 1984 to 1989 and the Drama Department at the University of Waterloo from 1991 to 2014.

## **REBECCA GIBIAN**

### **Assistant Director**

Rebecca Gibian is a bilingual director and actor, and newly co-artistic director of Persephone Productions Montreal. A graduate of the National Theatre School's acting program, she has since worked in both Ontario and her home province of Quebec, in both film and theatre, and in both languages. Recent theatre credits include: *Pool No Water* (Persephone Productions Montreal, co-Director), *All Shall Be Well* (Repercussion Shakespeare in the Park 2022 tour, Director), *Paradise Lost* (Centaur Theatre, META nomination outstanding supporting actress), *Clean Slate* (Talisman Theatre, META award winner best ensemble), *The Cane* (Studio 180 READS, Director), *Measure for Measure* (Repercussion Theatre, Assistant Director), *The Wolves* (Howland Company, Assistant Director), *The Madness of George III* (Shaw Festival.) Recent film credits include: *Sex/Life* (Netflix), *Le Purgatoire des Intimes* (Cormier Productions), *Most Dangerous Game* (NBC/Roku), *Blue Moon* (Illico). Rebecca is thrilled to be returning to Studio 180 as the RBC Emerging Director.

## **KEN MACKENZIE**

### **Set Designer**

For Studio 180: *Sweat*, *Oslo*. Ken is an award-winning set and costume designer, actor, director, and teacher at the University of Saskatchewan. For Soulpepper: Costume Designer: *Bed and Breakfast*. Lighting Designer: *Ma Rainey's Black Bottom*, *Peter Pan* (with Bad Hats), *The Anger in Ernest and Ernestine*. Performer & Production Designer: (re)Birth: *E.E. Cummings in Song*. Set & Lighting Designer: *Spoon River*, *The Just*, *Cowboy Versus Samurai*, *The Heidi Chronicles*. Co-Creator: *Alligator Pie*. Set & Costume Designer: *Animal Farm*, *Kim's Convenience*,

*A Midsummer Night's Dream*. Set Designer: *The 39 Steps*, *Bedroom Farce*, *The Norman Conquests*, *Oh What a Lovely War*. Other Theatre: Set Designer: *Angels in America* (Arts Club); *Sherlock Holmes and the Raven's Curse* (Shaw Festival). Ken is the President of the Associated Designers of Canada.

## **MICHELLE TRACEY**

### **Costume Designer**

For Studio 180: debut. Michelle Tracey is a scenographer based in Toronto working in the fields of theatre, opera, TV, film and events in between. She specialises in set and costume design but she also enjoys working with lighting and projections. Michelle is also a trained wardrobe technician and has constructed costumes for numerous professional productions. She has worked with the Stratford Festival, Tarragon Theatre, Soulpepper Theatre, Canadian Stage, University of Toronto Opera and Tapestry Opera among many other collaborations. Michelle is a founding member of Triga Creative, a collective of designers committed to ecoscenography, intergenerational artistic exchange and the development of new sustainable working models. <http://www.michelletraceydesign.com/>

## **KIMBERLY PURTELL**

### **Lighting Designer**

For Studio 180: (selected) *My Name is Asher Lev*, *My Night With Reg*, *Clybourne Park*, *God of Carnage*, *The Normal Heart*, *Stuff Happens*. Kimberly is a Toronto-based lighting designer for theatre, opera and dance and is thrilled to be working with Studio 180 once again. Her designs have been critically acclaimed across Canada, the United States, the United Kingdom, Prague, China, Hong Kong, Taiwan, Moscow and Mongolia. She

has designed for the Stratford Festival, Shaw Festival, Canadian Stage Company, Soulpepper Theatre, Mirvish Productions, National Arts Centre and the National Arts Centre Orchestra, Pacific Opera Victoria, Opera Philadelphia, Arena Stage in Washington DC, Tapestry Opera, Hamilton Opera, Edmonton Opera, Theatre Calgary, Manitoba Theatre Centre, Citadel Theatre, Place des Arts among many others. She has also designed productions for the Pan Am Games and the Vancouver and Beijing Cultural Olympiads. Kimberly has been nominated for numerous awards and has received three Dora Mavor Moore Awards, the Pauline McGibbon Award, a Sterling Award, and a Montreal English Theatre Award. She is the Vice President of the Associated Designers of Canada and IATSE ADC659.

## **CAMERON DAVIS**

### **Projection Designer**

For Studio 180: *Sweet, Oslo*. Projection design credits include: *The Magician's Nephew*, *Dracula*, *You Never Can Tell*, *Sweet Charity* (Shaw Festival); *A Christmas Carol* (Ross Petty Productions); *The Enchanted Loom*, *Ultrasound* (Cahoots Theatre); *Britten's A Midsummer Night's Dream* (Pacific Opera Victoria); *Up The Garden Path* (Obsidian Theatre); *The Gay Heritage Project* (Buddies in Bad Times/Canadian tour); *Domesticated* (Company Theatre); *Life, Death and the Blues*, *Crash* (Theatre Passe Muraille); *Watching Glory Die* (Canadian Rep Theatre); *Yukonstyle*, *Cruel and Tender* (Canadian Stage); *Feng Yi Ting* (Luminato Festival, Lincoln Center, Spoleto Festival USA); *Dance Marathon* (bluemouth inc). Lighting design credits include: *How Do I Love Thee?* (Canadian Rep Theatre); *They Say He Fell*, *Birth* (Pandemic Theatre). Cameron teaches projection design at the National Theatre School of Canada.

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## **THOMAS RYDER PAYNE**

### **Sound Designer**

For Studio 180: *Oslo, King Charles III* and *My Name Is Asher Lev*. Thomas Ryder Payne is a composer and sound designer for theatre, dance and film. Selected past theatre work includes designs for Stratford, Shaw, Mirvish, Soulpepper, CanStage, Tarragon, Factory, TPM, YPT, Crow's, Modern Times, Aluna, BIBT, Nightwood, Toronto Dance Theatre, NAC, Theatre Calgary, GCTC, RMTC and many others. Thomas has received 6 Dora Awards and 25 nominations.

## **CHYNAH PHILADELPHIA**

### **Head of Props**

For Studio 180: debut. Chynah Philadelphia graduated from the Performance Production Program at Toronto Metropolitan University in 2019. There she specialized in props building and design. Her work includes Set & Props Designer: *D-Cup* (Alumnae Theatre); Prop Designer: *The Old Wolf & Sacred Trout* (Arbez Drama Projects); Props Assistant: *Jumbo, Cake Walk, Team on The Hills, In The Wake of Wettlaufer, Bed & Breakfast* (Blyth Festival Theatre); Head of Props: *SpongeBob The Musical* (Mainstage Theatre); Head of Props: *Rinaldo* (Royal Conservatory of Music); Props Assistant: *Is God Is, As You Like It* (Canadian Stage). Chynah is very excited to be joining this talented cast and crew and thanks her mentor Mary Spyraakis for all that she's taught her.

## **SIOBHAN RICHARDSON**

### **Intimacy/Fight Director**

Siobhan Richardson is an internationally-recognized Fight Director, an Intimacy Director (an international pioneer in this specialty), and an award-winning actor/fighter/singer/dancer. Her work has been seen on some of Canada's most

recognized stages, and her teaching career has spanned Canada, USA and Europe. Along with her continuous work in universities and in professional development programs as an educator and fight/intimacy director, Siobhan has recently received an Arts Response Initiative grant (Ontario Arts Council) to bring her unique approach to stage combat to Ontario and the world, increasing accessibility for skills development and maintenance in this specialty. Look for her courses to start being released over the next 6 months: [www.joyfulworkspaces.teachable.com](http://www.joyfulworkspaces.teachable.com). Theatre (Selected): *Orphans for the Czar* (Crow's Theatre), *Room* (Grand Theatre, Mirvish), *Sex, Getting Married, The Russian Play* (Shaw); *Phaedra's Love, Othello* (Stratford Festival); *Betrayal* (Soulpepper); *Trout Stanley* (Tarragon Theatre) [www.SiobhanRichardson.com](http://www.SiobhanRichardson.com), Instagram: @fighteractress

## **JULIA LENARDON**

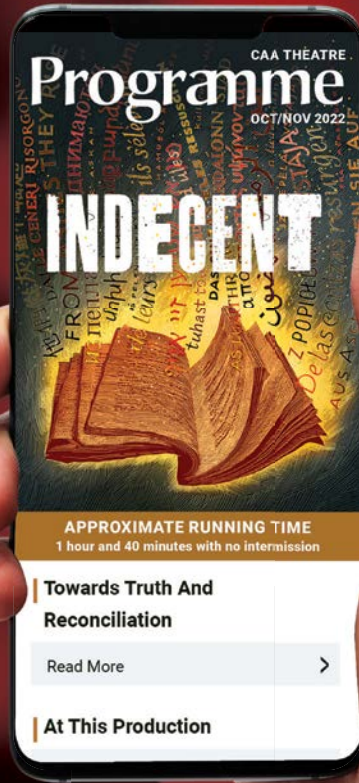
### **Dialect Coach**

Selected Theatre coaching: USA: Broadway: Associate Voice Coach, *Matilda the Musical*, Shubert Theatre; Off Broadway: Associate Voice Coach *Tamburlaine*, Theatre for a New Audience (TFANA); *La Belle et La Bete*, 4Dart Theatre at BAM NYC; *American Dream*, Carnegie Hall NYC Gad Elmaleh debut; Canada: *Boy Falls from the Sky*, Past/Present & Mirvish Productions, *Mother's Daughter*, Soulpepper, Gabriel Dumont's *Wild West*, *The Other Side of the Moon/The Andersen Project* (World Tour for Yves Jacques), National Arts Centre; *Under the Lintel, Indecent, The Angel and the Sparrow*, Segal Centre; *Good People, Intimate Apparel*, Centaur Theatre. Selected Film/TV coaching: *Cat Person* and *Fairyland* (for Emilia Jones), *Three Pines, The Umbrella Academy, Locke & Key, On Becoming A God in Central Florida, Cardinal* (for Karine Vanasse), *X-Men: Apocalypse* and *Dark Phoenix*, *Brooklyn, Assassin's Creed* (Ubisoft).

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Marla MacLean and Blair Williams in *Oslo*.  
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