

PRINCESS OF WALES THEATRE

Programme

April/May 2022

ROOM



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David Mirvish presents the 2021/22 Mirvish Subscription Season

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DAVID MIRVISH presents
In a co-production with the GRAND THEATRE, LONDON ON,
and COVENT GARDEN PRODUCTIONS, UK

ROOM

By
EMMA DONOGHUE

Adapted for the stage by
EMMA DONOGHUE

Songs by
CORA BISSETT and KATHRYN JOSEPH

Directed by
CORA BISSETT

STEWART ARNOTT BRANDON MICHAEL ARRINGTON LEVI DOMBOKAH
LUCIEN DUNCAN-REID TRACEY FERENCZ ALEXIS GORDON
SHANNON TAYLOR ASHLEY WRIGHT

ISAAC CHAN STARR DOMINGUE THOM MARRIOTT
CHRISTOPHER PARKER ALIX SIDERIS

Set & Costume Design
LILY ARNOLD

Projection Design
ANDRZEJ GOULDING

Lighting Design
BONNIE BEECHER

Sound Design
JOHN GZOWSKI

Movement Coach
LINDA GARNEAU

Fight & Intimacy Director
SIOBHAN RICHARDSON

Original Music composed by
GAVIN WHITWORTH

Associate Director
MEGAN WATSON

Producer, Covent Garden Productions
SAM JULYAN

Originally produced by Theatre Royal Stratford East,
National Theatre of Scotland, and Abbey Theatre in Dublin.

THE CAST

(in alphabetical order)

Grandpa/Doctor	STEWART ARNOTT
SuperJack	BRANDON MICHAEL ARRINGTON
Jack	LEVI DOMBOKAH (Wednesday, Saturday and Sunday matinees)
Jack	LUCIEN DUNCAN-REID (Tuesday – Saturday evenings)
Grandma	TRACEY FERENCZ
Ma	ALEXIS GORDON
Police/Interviewer/Popcorn Server	SHANNON TAYLOR
Old Nick	ASHLEY WRIGHT

UNDERSTUDIES

Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.

For Young Jack: ISAAC CHAN

For Ma: STARR DOMINGUE

For Old Nick/Grandpa: THOM MARRIOTT

For SuperJack: CHRISTOPHER PARKER

For Grandma/Interviewer/Police/Popcorn Server: ALIX SIDERIS



Room has an approximate running time of 2 hours and 30 minutes, including one intermission. Due to the nature of live theatre the running time may vary from performance to performance.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches.

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PLAYWRIGHT'S NOTE

Photo of Emma Donoghue by Una Roulston, 2021



Back in 2009 while I was writing *Room* (the novel), I had a feeling that it could probably work on stage too.

The premise is so inherently theatrical - in fact, Jack and Ma's situation sounds like a metaphor for theatre: two people in a room with limited space and resources, conjuring up a world of play, intimacy, and imagination.

Funnily enough, the startling success of Lenny Abrahamson's Irish-Canadian film of *Room* (nominated for multiple Oscars, Golden Globes, and Baftas) helped me write the stage version, when the time came. I felt freed from the need to be naturalistic in every detail about the kidnap situation or the aftermath of escape, because the film had pushed the story as far towards naturalism as it could go. For the theatre production, by contrast, my director/collaborator Cora Bissett and I went back to what readers had responded to so strongly — Jack's buoyant, world-creating voice—and also let ourselves use more overtly theatrical devices such as puppetry and projection. From the first email she sent me, out of the blue, Cora knew that the show needed music, primarily as a release valve for Ma's secrets, for everything messy and irrational that she can't tell her little boy. The urgent songs by Cora and Kathryn Joseph have

turned out to be my favourite part of the stage production.

Another great pleasure that came out of our development process was the interplay between Jack and SuperJack (the child's inner voice or alter ego, played by an adult). Adding SuperJack was a pragmatic device to avoid making our very young actors deliver long monologues, but it also turned out to be a rich way of showing what superpowered, ever-questioning minds can inhabit little bodies.

This production at the Grand Theatre and Mirvish's Princess of Wales Theatre — all thanks to the unstoppable Dennis Garnhum for making it happen — is not only the North American premiere but, for me, a wonderful closing of the circle. I got the idea for the story of *Room* while driving from London to Burlington on Ontario's Highway 401. Though the novel and film are set in a non-specified American city — American rather than Canadian, so they wouldn't have free healthcare — I always saw this as a sort of fable which could play out anywhere. I researched it at home in London's Wortley Village where I've lived since 1998, and details of local parks and libraries and malls show up in the book's second half. I wrote one big scene in the lobby of the Central YMCA on Waterloo Street, having left our kids in the

childcare room on the pretense that I was going for a swim. (What can I say — every mother needs a break!)

The first stage production of *Room* began in the other London (UK) before touring to Scotland and Ireland, so I wrote that script in British English, but for this production, with the help of the actors and creative team, I made the idiom more Canadian. I couldn't be happier that this universal story, which began right here, has made its way home, and (with the help of such brilliant collaborators) touched so many people along the way.

The show was cancelled by Covid-19 before the Grand's opening night on 13 March, 2020. In the past two years, haven't we all come to know more than we ever wanted to learn about feeling stuck at home - confined by unpredictable forces beyond our control? Like Ma, most of us have had to learn to make the best of an endless string of monotonous days, and seize moments of pleasure and meaning wherever we could find them. The threat of a world of 'invisible germs' has become all too familiar, too; the joy of human connection, all the more precious. For me, the story of *Room* has never felt more relevant, and I'm proud to be part of a production that tells it so powerfully.

Emma Donoghue

DIRECTOR'S NOTE

When I first read Emma Donoghue's extra-ordinary novel *Room* I was on a flight, and I finished it in one go, unable to put it down for a second.

I felt breathless reading it, and finally shattered, elated, strung out, and joyous all at once—such is the power of her storytelling and the vividness of the characters she has created in Jack and Ma.

I was reading it simply for pleasure, and yet almost instantly I started seeing ways in which this could be dramatized on stage. I could see the little boy tucked inside a wardrobe, and imagined an entire set to allow us to view events from his perspective. I imagined how we could evoke this world of *Room* with beauty, love, and imagination, so much so that as an audience, just as a reader, we think Jack is living in a perfect home. It is only through carefully placed details that we peek between the layers of what is actually going on to begin with, and the torturous hell from which Ma is so heroically protecting him.

But strangely, I could also hear songs: aching songs of desperation and hope; songs of survival. This surprised me



— anyone who has read the book will, I imagine, not see it as prime material for a music-based drama! But the instinct was so strong that I sat in my hotel room and bashed out some sketches.

I decided to write to Emma Donoghue's agent and attach these very rough demos. The planets aligned in my favour and Emma Donoghue connected with the vision of the show I saw. We met in London UK, and a partnership was forged. I then approached the wonderful singer-songwriter Kathryn Joseph — whose beguiling music I was a huge fan of — to see if she would write songs with me. She couldn't believe I'd asked. *Room* was her favourite novel of all time.

I am beyond delighted to finally be bringing *Room* to its rightful home at



ALEXIS GORDON, LUCIEN DUNCAN-REID AND BRANDON MICHAEL ARRINGTON. PHOTO BY DAHLIA KATZ.

the Grand Theatre, London, and now to Toronto's Princess of Wales Theatre with an astonishing cast and creative team whom I feel honoured to work with. When we had to close this show on Opening Night on that fateful day two years ago, I never could have imagined what we were all going to collectively experience in every nation of the world. It is ironic that through experiencing lockdown, the isolation of the pandemic, the uncertainty in all of our lives, I feel the story resonates in a more present, and reachable way than ever before.

Room has become a story of Now. I am returning to view it through a whole new lens; it's a story of surviving through enormous uncertainty. Pushing our

closest relationships to the max. Many of us have shared more time in the same space with our closest people than we ever have in all our lives, and for others, isolation has been a daily challenge to navigate. We are all trying to survive, to reinvent, and to hold onto hope. Ultimately, I think that this is what *Room* is about: holding onto the tiniest of hope in the darkest of places. It is about finding strength in love – even when you feel that you have nothing left to give.

It is my sincere hope that you too experience this light through *Room* and allow Ma to inspire you – even through your darkest days.

Cora Bissett

THE COMPANY



STEWART ARNOTT

Grandpa/Doctor

Selected Theatre Credits:

Kiss Me Kate, The Magical Circus of Paddington Bear, The Philadelphia Story

(Grand Theatre); *Hedda Noir* (Theatre NorthWest); *Hallaj, Waiting for Godot* (Modern Times). **Selected Film and TV Credits:** *The Shape of Water, Schitt's Creek, Murdoch Mysteries* **Other:** Directed the late Martha Henry in *Marjorie Prime* at Coal Mine Theatre which received 4 Dora Awards including Best Direction and Production.



BRANDON MICHAEL

ARRINGTON

SuperJack

Selected Theatre Credits:

42nd Street (Alhambra Theatre and Dining); *High*

School Musical (Fireside Theatre); *High School Musical 2* (North Shore); *You're A Good Man Charlie Brown* (Lucille Lortel); *Irrationals* (American Theatre of Actors); *Captain Louie* (York Theatre); *Peter Pan* (Big League); *The Cherry Orchard, The Author's Voice, Tartuffe* (Drew University); *Earth Mass, Send Down the Fire, Pietà* (Omega Dance Company); *We Are The Song - After The Storm* (Joe's Pub).

Film and TV Credits: *Vinyl* (HBO), *QUADS* (Bible Story), *How to Win at Everything* (Spike!TV), *Over There* (Marc Parees/ NYU Films), *The Barbie™ Diaries* (Curious Pictures/Mattel). **Other:** Represented by Compass Artist Management.
www.imdb.me/brandonmichaelarrington



LEVI DOMBOKAH

Young Jack

Film and TV Credits:

Sneakerella (Disney); *Salt-N-Pepa* (Lifetime); *Paw Patrol* (Spin Master).

Additionally, you may recognize Levi as he features prominently in a telecommunications commercial extolling the potential for a bright and accomplished future. Proud member of ACTRA.



LUCIEN DUNCAN-REID

Young Jack

Selected Theatre Credits:

A Christmas Carol (Soulpepper). **Selected**

Film and TV Credits:

Paw Patrol, Blues Clues & You, CBC's Small Talk. **Other:** Grade 4 student.



TRACEY FERENCZ

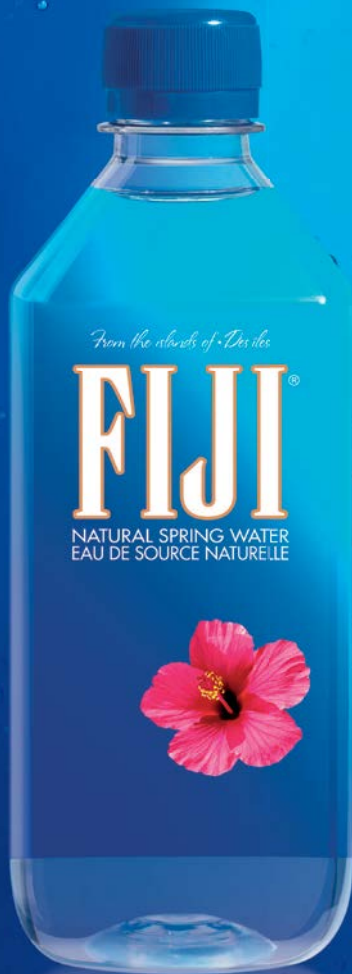
Grandma

Selected Theatre Credits:

A Christmas Carol (Grand Theatre); *Hana's Suitcase* (Young People's Theatre);

Afterplay (Afterplay Collective); *The Overcoat, It's a Wonderful Life, The Tempest* (Canadian Stage); *Seeds, Filthy Rich* (Blyth Festival); *Becky's New Car, PlayRites* (Alberta Theatre Projects); *Death and the Maiden, Grace* (Globe Theatre); *A Streetcar Named Desire, Enchanted April* (Theatre Calgary); *Real Estate, Goodbye Piccadilly* (Theatre Aquarius); *Whispering Pines, The List* (Great Canadian Theatre Company); *A Penny for the Guy, Gone with the Wind* (Royal Manitoba Theatre Company); *Girl in the Goldfish Bowl, Perfect Pie*

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(Thousand Islands Playhouse). Shaw Festival Acting Ensemble for ten seasons. **Selected Film and TV Credits:** The Expanse, Murdoch Mysteries, Sharpay's Excellent Adventure, Stories We Tell.



ALEXIS GORDON

Ma

Selected Theatre Credits:

Room, Re:Opening Festival: Finding Black Joy, Mary Poppins, A Christmas

Carol (Grand Theatre); *Charley's Aunt, Brigadoon, Rope* (Shaw Festival); *Hook Up* (Theatre Passe Muraille/Tapestry Opera); *Coriolanus, The Tempest, The Fantasticks, Guys & Dolls, A Little Night Music, Carousel, Passion, The Sound of Music* (Stratford Festival); *Sunday in the Park With George* (Talk is Free Theatre); *The Gravitational Pull of Bernice Trimble* (Factory Theatre/Obsidian Theatre); *Obeah Opera* (Nightwood Theatre); *Recurring John, Paradises Lost* (Toronto SummerWorks Festival); *Starbright Christmas, Canada Sings, Godspell* (Victoria Playhouse Petrolia); *A Midsummer Night's Dream* (Driftwood Theatre). **Selected Film and TV Credits:** *Motives & Murders, The Worst Thing I Ever Did* (Discovery ID). **Other:** Graduate of the BFA Acting program at The University of Windsor. **Awards:** Amy Wallis Memorial Guthrie Award (Stratford Festival), Syd and Shirley Banks Prize for Emerging Artists (Musical Stage Co). Twitter: @AlexisL.Gordon. Instagram: @alexisgords



SHANNON TAYLOR

Police/Interviewer/ Popcorn Server

Selected Theatre Credits:

Timothy Findley's The Wars (Grand Theatre); *I Am William, The Crucible, Shakespeare in Love, Twelfth Night, School for Scandal, The Hypochondriac, The Diary of Anne Frank, Oedipus Rex* (Stratford Festival); *Mother's Daughter* (Stratford/Soulpepper); *A Doll's House* (RMTC); *King Charles III* (Mirvish/Studio 180); *The Road to Mecca* (Soulpepper); *Pride and Prejudice* (Theatre Calgary/NAC); *The Jones Boy* (Surface/Underground); *A Christmas Carol, A Midsummer Night's Dream, Little Women: The Musical* (Citadel Theatre). **Film and TV Credits:** *Don't Hang Up, Private Eyes, May Day*. **Other:** Mary Savidge Award (Stratford Festival); Dora nomination for *The Jones Boy* (Outstanding Performance).



ASHLEY WRIGHT

Old Nick

Selected Theatre Credits:

Cost of Living and Sweat (Arts Club/Citadel); *Hamlet* (Free Will Players); *Merry*

Wives of Windsor (Bard on the Beach); *Shakespeare in Love* (MTC/Citadel); *Les Misérables* (Mirvish); *Slavs, The Black Rider, The Red Priest* (Tarragon); *True Love Lies* (Factory); *As You Like It, Omnium Gatherum, Fernando Krapp, Of Mice and Men* (Canadian Stage); *The Trials of Ezra Pound* (Stratford Festival). **Film and TV Credits:** *Copper* (BBC America); *Murdoch Mysteries* (CBC); *Mayday* (Cineflix); *Flash of Genius* (Spyglass); *Princess* (ABC); *Degrassi: The Next Generation* (CTV); *Missing* (Lifetime). **Other:** BFA Acting (University of Victoria); MFA Directing (University of Alberta).

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ISAAC CHAN
Understudy, Young Jack

Theatre Credits:
Room (Grand Theatre).
Selected Community

Theatre Credits: *Peter Pan Jr.* (TSS); *Decades of Broadway Hits* (Etobicoke Musical Productions); *The Show Must Go Online* (Scarborough Music Theatre Youth); *Dear Edwina Online* (Yellow Door Theatre Project). Isaac started musical theatre training with Harriet Chung Performing Arts at the age of 5; he also received drama and speech training from Studio 51 Drama. Isaac was the provincial winner at OMFA Provincial 2021 in Drama and Speech, and second place in Musical Theatre. Isaac also loves classical singing and is receiving training at Carolynne Davy Studio. He is always looking forward to bringing joy and happiness to others through his performances. Instagram: @isaacchan_perform



STARR DOMINGUE
Understudy, Ma

Selected Theatre Credits:
Little Shop of Horrors,
Billy Elliot the Musical
 (Stratford Festival); *The*

Magician's Nephew, *Me and My Girl*, *An Octoroon* (Shaw Festival); *Mary Poppins*, *Binti's Journey* (YPT); Originated *Vonzia in Oil and Water* (NAC); *Dreamgirls* (Arts Club); *Hairspray* (Mirvish); *All Shook Up* (MSMT); *Ain't Misbehavin'* (CanStage); *Cookin' at the Cookery* (Citadel, ASF); *The Adventures of a Black Girl in Search of God* (Mirvish/Harbourfront). **Film and TV Credits:** *Puppy Master*, *Odd Squad* (TVO); *Pearl*, *Hairspray* (Newline Cinema); *4Tone*, *4Square* (Corus). **Other:** Resident Director of *Ain't Misbehavin'* (European/Broadway

tours); Choreographer for *Porgy and Bess* (Szeged Festival); Creator/Producer & Host of *The Blacktor's Studio*, a digital talk show that highlights the journey of BIPOC Canadian stage actors.



THOM MARRIOTT
**Understudy, Old Nick/
 Grandpa**

Selected Theatre Credits:
Orpheus Descending
 (Mirvish/RMTC); *Death of*

a Salesman, *Rainmaker*, *Annie* (Drayton Entertainment); *Born Yesterday*, *Saint Joan*, *Wonderful Town* (Shaw Festival); *A Midsummer Night's Dream*, *Pericles*, *Henry VI* (Stratford Festival); **Selected TV:** *Star Trek* (Paramount+); *Suits*, *Locke and Key*, *Cabinet of Curiosities* (Netflix); *The Lost Symbol* (CBS); *Murdoch Mysteries*, *Republic of Doyle* (CBC).



CHRISTOPHER PARKER
Understudy, SuperJack

Selected Theatre Credits:
Choir Boy (Centaur
 Theatre); *The Effeminates*
 – Workshop, *The Negroes*

are Congregating (Theatre Passe Muraille); *Dixon Road* – Workshop (Musical Stage Company); *Burnt Victory* – Workshop, *And Shame the Devil* – Workshop (Obsidian Theatre); *Backstage at Carnegie Hall* – Workshop (Black Theatre Workshop/Tapestry Opera); *Pinocchio*, *La Traviata* (Cedar Rapids Opera Theatre); *The Flying Dutchman*, *Amahl and the Night Visitors* (Indianapolis Opera).



ALIX SIDERIS
**Understudy, Grandma/
 Interviewer/Police/
 Popcorn Server**

Selected Theatre Credits:
The Cherry Orchard

(Modern Times Theatre); *Far Away* (Pre-show Playlist); *Pride and Prejudice* (Theatre Calgary/National Arts Centre); *Metamorphoses* (National Arts Centre); *Like Wolves* (GCTC). **Selected Film and TV Credits:** *Assassins Creed: The Odyssey, Valhalla* (Ubi Soft); *Matchmaker Mysteries* (Hallmark). **Intimacy Director (Selected):** *Pomegranate* (Buddies in Bad Times), *The Judas Kiss*, (Talk is Free), *Hamlet* (upcoming, Stratford). **Other:** Alix was a resident actor in the National Arts Centre's English Theatre Ensembles in their 2012/13 season. She is debuting her short documentary film, *chemography: a study in light* on CBC Gem. Online: alixsideris.com



SUZANNE McARTHUR
Stage Manager

Selected Theatre Credits:

13 seasons with the Grand; *The Fixer-Upper, It's Your Funeral, Lunenburg, Buying the Farm, Birds of a Feather, Storm Warning, Wrong For Each Other, Knickers! A Brief Comedy* (Port Stanley Festival Theatre); *The Birds and the Bees, Aladdin: The Panto, Snow White: The Panto, Weekend Comedy, Perfect Wedding* (Drayton Entertainment); *Hosanna, The Tempest* (Stratford Festival); *Forests* (Tarragon Theatre); *Beauty and the Beast* (Silvermist Productions). **Other:** Proud mother to Michael (8) and Charlie (5).



LISA HUMBER
**Assistant Stage
 Manager**

Selected Theatre Credits:
Come From Away, Strictly Ballroom, The Heart Of

Robin Hood, Les Misérables, War Horse, Ghost Stories, The Sound Of Music and Dirty Dancing (Mirvish Productions); *Butcher* (Why Not Theatre/Mirvish Productions); *Café Sarajevo* (Singapore Fringe, bluemouth inc); *It Comes In Waves* (PANAMANIA/bluemouth Inc/ Necessary Angel); *Dance Marathon* (EU Tour-bluemouth inc); *Sleeping Beauty, Peter Pan In Wonderland* (Ross Petty Productions); *Uncovered 2021, Grey Gardens and Elegies* (The Musical Stage Company). She is 1/4th of the artistic core of the theatre company bluemouth inc and the co-creator and co-host of *Meanwhile's* online talk show Check in From Away. In addition, Lisa is working on her first music album due to be released in 2022. @lisahumber <https://linktr.ee/lisahumber>



CODY BURNS
**Apprentice Stage
 Manager**

Selected Theatre Credits:
Room, Fully Committed (Grand Theatre); *Million*

Dollar Quartet (Theatre Aquarius); *Picture This* (Soulpepper); *Sleeping Beauty: The Panto, Jack & The Beanstalk, Jonas & Barry in the Home, Cinderella: The Panto, Marathon of Hope: The Musical* (Drayton Entertainment); *Shrek the Musical* (K-W Musical Productions). Graduate of University of Waterloo's Theatre & Performance program. Cody also served as Production Assistant for The Stratford Festival's 2019 season.

THE CREATIVE TEAM

EMMA DONOGHUE

Playwright

Born in Dublin in 1969, Emma Donoghue is an award-winning playwright, screenwriter and novelist who has made her home in London Ontario since 1998. Her international bestseller *Room* won the Rogers Writers Trust and Commonwealth Prizes and was a finalist for the Man Booker and Orange; the screenplay of the 2015 film won her Oscar, Golden Globe and Bafta nominations. She adapted *Room* for the stage with songs by Cora Bissett and Kathryn Joseph. Donoghue co-wrote the forthcoming Netflix film *The Wonder* based on her Giller-nominated 2016 novel. Her other books include *Akin*, *Frog Music*, *The Sealed Letter*, (for younger readers) *The Lottery* series, and *Haven* (coming in August). www.emmadonoghue.com

CORA BISSETT

Director/Music & Lyrics

Cora Bissett is a Scottish Director, Actor and song-writer. She has been Associate Director at the National Theatre of Scotland since 2014 where her work includes *Rites*, *Interference* and the multi award-winning *Adam*, the remarkable real-life story of an Egyptian trans man who settled in Glasgow; which were all conceived and directed by Cora. *Adam* went on to be adapted for a BBC 4 TV film in 2021, which Cora co-directed and won a BAFTA award for best scripted Drama. She set up her own company PACHAMAMA in 2010 with a strong emphasis on stories exploring societal injustice and shining a light on unexplored corners of Scottish society. Many of her shows are inspired by real life events. The company's first production was *Roadkill*, co-created with writer Stef Smith, which was awarded the Edinburgh

International Festival 2010, then toured to London, Paris, New York and Chicago before winning a 2012 Olivier Award for Outstanding Production in London. She then went on to tackle the real-life story of *The Glasgow Girls* and turned it into a multi-authored grime/hip hop/folk/rock musical highlighting the heinous events known as Dawn Raids in Glasgow. Proving it possible to make the complexities of immigration a vital and accessible story, it went on to win the Amnesty Award for Freedom of Expression and the Off West End Award for Best New Musical. Cora's other passions lie in creating music-theatre hybrid shows which are not traditional musicals but explore ways in which live music and theatre can merge to create exciting 'gig' type cross-forms. Her production of *Grit: The Martyn Bennett Story*, based on Scotland's maverick musician won Outstanding Event of the Year at the Scottish Trad Awards, and *Janis Joplin – Full Tilt* played multiple sold-out runs at the Edinburgh Fringe before transferring to London, UK. Cora worked closely with Emma Donoghue as Director and Composer on this new music theatre adaptation of Emma's best-selling novel *Room* for Theatre Royal Stratford East London/Abbey Theatre, Dublin in 2017 and this incarnation in London, ON and Toronto, 2022. As a writer, Cora penned her first full length auto-biographical play *What Girls Are Made Of* in 2019. It charted her time as a teen singer in a Fife indie band who were signed to Major label Phonogram in the early 90s and explored the cult of the 'next big thing' and growing up in the music industry in that era. The show toured internationally from the U.S. to São Paulo to Melbourne. She is currently adapting it as a TV series with Black Camel Productions in Scotland and is working on *Orphans*, a

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KATHRYN JOSEPH

Music & Lyrics

Intimate, fearlessly frank and with a fathoms-deep emotional resonance, Scottish singer-songwriter and musician Kathryn Joseph's highly individual expression was first heard on 2015's *Bones You Have Thrown Me and Blood I've Spilled* which bagged her the Scottish Album of the Year Award. Her follow up *From When I Wake the Want Is*, is of an equally devastating, understated intensity in terms of her heavily rhythmic piano work, striking vocals and vivid lyrics, but with a newly muscular edge and textured depth. Her new album *For You Who Are the Wronged* will be released worldwide on 22 April 2022 via Rock Action Records.

LILY ARNOLD

Set and Costume Design

Selected Theatre Credits: *A Doll's House* (Lyric, London); *Dick Whittington, Sleeping Beauty* (Theatre Royal Stratford East); *Pah-La* (Royal Court Theatre); *The Remains Of The Day, Rules For Living* (Royal & Derngate); *Things Of Dry Hours* (Young Vic); *Snow In Midsummer, The Jew Of Malta, The Rape Of Lucrece, King Lear, The Taming Of The Shrew* (Royal Shakespeare Company); *The Girl On the Train, The Fruit Trilogy* (Leeds Playhouse); *The Solid Life of Sugar Water* (National Theatre/Theatre Royal Plymouth); *Gruesome Playground Injuries, The Edge Of Our Bodies* (Gate Theatre, London); *Henry V* (Tobacco Factory); *Love Lies Bleeding* (The Coronet Theatre). www.lilyarnolddesign.com

BONNIE BEECHER

Lighting Design

Bonnie is a lighting designer from Toronto, Canada. She has designed the lighting for over 350 productions for theatre, opera and dance. Her work has been seen in most theatres in Canada including the Shaw Festival, Stratford Festival, Canadian Opera Company, Opera Atelier, Soulepepper Theatre, National Arts Centre, National Ballet of Canada, Tarragon Theatre, Segal, Centre, the Citadel and Ballet British Columbia. International work includes lighting designs for the Dutch National Ballet, American Ballet Theatre, Glimmerglass Opera, Versailles Royal Opera, Pacific Northwest Ballet, Royal Shakespeare Company, New Zealand Opera, Dortmund Ballet, Royal Flanders Ballet, Ballet du Rhin in Mulhouse, the State Ballet of Georgia, and Ballett Im Revere in Germany. Bonnie also designed the lights for 7 world premieres for the Stuttgart Ballet, and collaborated with the Kevin O'Day Ballet in Mannheim, Germany for 14 seasons (2002-2016) where she designed the lighting for more than 25 world premieres for the company. Bonnie has received 15 Dora Award nominations and has won the award twice.

ANDRZEJ GOULDING

Video/Projection Design

Andrzej works as a Video and Set Designer across all forms of live performance. Video Designs include: *Henry V* (Donmar Warehouse, NT Live); *The Da Vinci Code* (UK Tour); *The Drifters Girl, Message In A Bottle, Life of Pi, & Juliet* (West End); *People, Places and Things* (National Theatre, West End, St Ann's Warehouse, UK Tour); *Groundhog Day* (Broadway, Old Vic); *The Remains Of The Day* (UK Tour); *The Boy In The Striped Pyjamas* (Chichester); *Le Rossignol* (Santa Fe Opera); *Peter Grimes* (Grange Park Opera); *Pressure* (West End, UK Tour); *Coriolanus* (Donmar Warehouse, NT Live); *1984* (Northern Ballet, Sadler's Wells); *The Unreturning* (Frantic

Assembly); *The Suicide, From Morning To Midnight, The Tell-Tale Heart* (National Theatre); *Frost/Nixon* (Sheffield Crucible).
www.agoulding.com

JOHN GZOWSKI

Sound Design

Selected Theatre Credits: *The Lion in Winter* (Grand Theatre); *The Front Page* (Stratford); *Rope, Dracula, The Hound of Baskervilles* (Shaw Festival); *Helen Lawrence* (Canstage/ Arts Club); *It's a Wonderful Life* (MTC/ Canstage); *Hamlet, Glengarry Glen Ross, A Delicate Balance, La Bête, Innocence Lost* (Soulpepper); *Twelfth Night* (NAC/Theatre Calgary); *Bed And Breakfast* (Thousand Island Playhouse/Belfry/Soulpepper); *Orphée+* (Against the Grain Opera); *One Thousand and One Nights* (Luminato).
www.johngzowski.com

LINDA GARNEAU

Movement Coach

Selected Theatre Credits: *Brigadoon, The Light in the Piazza, Trouble in Tahiti* (Shaw Festival); *Jesus Christ Superstar* (Charlottetown Festival); *Life After* (Canadian Stage); *The Curious Incident of the Dog in the Night-time* (Citadel Theatre).

SHOBHAN RICHARDSON

Fight & Intimacy Director

Siobhan Richardson is an internationally-recognized Fight Director, an Intimacy Director (a Canada-wide pioneer in this specialty), and an award-winning actor/ fighter/singer/dancer. Her work has been seen on some of Canada's most well-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, through online lessons for skills development and maintenance. **Selected Theatre Credits:** *Sex, Getting Married, The Russian Play* (Shaw Festival); *Phaedra's Love, Othello* (Stratford Festival); *Betrayal* (Soulpepper); *Trout Stanley* (Tarragon Theatre). **Selected Film/ TV:** *Intimacy: See Season 3* (Apple+), *Neljä Pientä Aikuista* (Tuffi Films, Finland); *Fights: Battlers* (Blue Flame Collective). **Awards and Nominations:** *Best Fights in a Martial Arts Short* -- nomination (Action on Film, LA).
www.SiobhanRichardson.com @fighteractress

GAVIN WHITWORTH

Original Music

Selected Theatre Credits: *Oor Wullie, The Snow Queen* (Dundee Rep); *Hi, My Name Is Ben* (Goodspeed); *But First This, The Witches of Eastwick* (Watermill Theatre, Newbury); *Beauty and the Beast, Hansel and Gretel* (Citizens Theatre, Glasgow); *Merrily We Roll Along, Brigadoon, London Road* (Royal Conservatoire of Scotland); *Wasted Love, The Improvised Musical* (Edinburgh Fringe); *Glasgow Girls* (Scottish Tour); *Some Small Love Story* (Arts Theatre, London); *Neverland* (Theatre Deli, Sheffield); *White Fang* (freeFall Theatre, Florida); *The Hunchback of Notre Dame* (Selby Abbey). **Other:** BA in Music from the University of York, MA in Musical Theatre from Royal Conservatoire of Scotland.

MEGAN WATSON

Associate Director

Select directing credits: *Re:Opening Festival, Juno's Reward, Mary Poppins, A Christmas Carol, The Glass Menagerie, Shakespeare: The Mixtape and Julius Caesar* (Grand Theatre); *Holiday Window Walk 1&2* (Curveball Creative); *Dial M for Murder* (Watermark Theatre); *A Midsummer Night's Dream* (Shakespeare in the Ruff); *Agency* (Yell Rebel); *Extremophiles* (Summerworks); *When the Rain Stops Falling*

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and *Much Ado About Nothing* (University of Alberta). **Other:** Megan is a director and theatre maker originally from Ottawa. She was the Artistic Associate at the Grand Theatre from 2015-2022 and holds an MFA in Directing from the University of Alberta and a BFA in Acting from Ryerson University. She would like to send so much love to her friends and family who have tirelessly supported her through this beautiful and complicated life.

MIKAEL KANGAS

Associate Lighting Designer

Mikael is an assistant lighting designer working for some of Canada's most prominent performing arts companies including the Shaw Festival, Canadian Opera Company and Mirvish Productions. Mikael is a member of the Associated Designers of Canada. **Selected Theatre Credits:** *Room*, (Grand Theatre); *Trouble in Mind*, *The Glass Menagerie*, *O'Flaherty VC* (Shaw Festival); *Newsies*, *Crazy for You* (Sheridan Theatre); *Dear Evan Hansen* (Assistant Lighting Designer, Canada); *Rusalka*, *Onegin*, *Hansel & Gretel*, *Così Fan Tutti*, *Elixir of Love*, *Abduction from the Sergalio* (COC, asst. design); *Holiday Inn*, *Brigadoon*, *Magician's Nephew*, *Grand Hotel*, *Dracula*, *Me & My Girl*, *Saint Joan*, *Sweeney Todd*, *Alice in Wonderland*, *Woman of No Importance*, *Twelve Pound Look*, *Top Girls*, *Lady from the Sea* (Shaw Festival, asst. design); *Melancholy Play* (Empty Room Collective); *Waiting Room* (Helix Dance Project).

DAVID HEENEY

Associate Sound Designer

Selected Theatre Credits: *Cabaret*, *The House of Martin Guerre*, *Newsies*, *The Phantom of the Opera*, *Crazy For You*, *Kiss Me Kate* (Theatre Sheridan); *Blithe Spirit* (Erindale Theatre).

Film/TV Credits: *Bad Shorts* (Bad Hats Theatre). **Other Credits:** *Halloween Haunt*, *Winterfest* (Canada's Wonderland).

DAVID MIRVISH

Producer

David Mirvish is a multiple Tony, Olivier and Dora Award-winning Canadian theatre producer. Mr. Mirvish owns and operates four theatres in Toronto: the Royal Alexandra, the Princess of Wales, the CAA Ed Mirvish and the CAA. Mirvish Productions, a company founded by Mr. Mirvish in 1986, is Canada's leading commercial theatre producer and has produced plays and musicals for these and other venues throughout Canada, on Broadway and in London's West End. In addition Mirvish Productions has presented over 800 touring productions in the city of Toronto. Co-production and presentation credits include such hits as *Crazy for You*, *Les Misérables*, *The Lion King*, *The Sound of Music*, the North American premieres of *Priscilla Queen of the Desert* and *Mamma Mia!*, *We Will Rock You*, the national tour of *Wicked*, *Billy Elliot*, the National Theatre's *War Horse*, *Kinky Boots*, *Matilda the Musical*, *Come From Away*, *Dear Evan Hansen*, *Piaf/Dietrich* and *Girl from the North Country*. The Mirvish family is widely credited with making Toronto a major centre of theatre. David Mirvish and his father, Ed Mirvish, also purchased and restored the renowned Old Vic Theatre in London, England which they operated from 1983 to 1998. Mr. Mirvish has received many awards and recognitions for his contributions to the Canadian arts and culture scene, including being named to the Order of Ontario and appointed to the Order of Canada, the country's highest honour for lifetime achievement.

GRAND THEATRE

Producer

The Grand Theatre is located in London, Ontario. Built in 1901, the Grand is one of best preserved theatres in North America having recently completed a nine million dollar renovation to restore the public spaces

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to match the grandeur of its two stages. Under the distinctive Proscenium Arch sits the 830 seat Spriet Stage. The second theatre, the Auburn Stage, seats 150 people in a flexible setting. Recent productions have included: *Penelopiad* starring Seana McKenna and directed by Meghan Follows, The Fuel/National Theatre of England production of *Barbershop Chronicles*, and the world premiere of *Silence* written by Trina Davies which went on to tour to the National Arts Centre. Under the leadership of Artistic Director Dennis Garnhum, and Executive Director Deb Harvey, the company is committed to programming which is "World Curious, London Proud." *Room* was developed through their COMPASS program. In April, *Grow* a new musical comedy by Colleen Dauncey, Akiva Romer-Segal and Matt Murray debuts at the Grand Theatre.

COVENT GARDEN PRODUCTIONS

Producer

Covent Garden Productions is a theatrical production and live entertainment company, set up to create, manage and invest in commercial property in the West End, on National Tour, and internationally with a focus on new work and developing new talent. Our intention for the company is that it shall capitalise and mount productions with larger commercial potential in their infancy, before large scale roll out across the commercial theatre landscape. Recent productions include: *Carmen Jones* (Classic Stage Company, New York, directed by John Doyle, starring Anika Noni Rose); *Room* by Emma Donoghue, directed by Cora Bissett, (Co-Production with Theatre Royal Stratford East, Abbey Theatre Dublin and National Theatre of Scotland); *Jackie The Musical*, UK Tour; *No Villain*, World Premiere of Arthur Miller's first play (West End).
www.coventgardenproductions.com

CREDITS & ACKNOWLEDGMENTS

FOR ROOM

Associate Lighting Designer MIKAEL KANGAS
 Associate Sound Designer DAVID HEENEY
 Child Supervisor KARLI FELDMAN

Cover photo of Alexis Gordon and Lucien Duncan-Reid
 by Dahlia Katz

FOR THE GRAND THEATRE

Artistic Director DENNIS GARNHUM
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Backstage and Front of House employees are represented by the International Alliance of Theatrical Stage Employees (or I.A.T.S.E.).



Mirvish Productions is a member of the Professional Association of Canadian Theatres (PACT) and engages, under the terms of the Canadian Theatre Agreement, actors and stage managers who are members of the Canadian Actors' Equity Association.

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