

ROYAL ALEXANDRA THEATRE

Programme

September/November 2022



THE

SHARK IS BROKEN

TAP. PAY. GO.



Get back into the action quicker
with contactless payments.

Not yet a Cardmember?

Check out our Cards to get early access to entertainment tickets.



DON'T
live life
WITHOUT IT™

Towards Truth and Reconciliation

As we move towards reconciliation with the original peoples of this land, it is important for all of us to consider the history of what is now called Canada and how we have arrived at this moment in time.

But we can't achieve reconciliation without first acknowledging the land on which this theatre stands and its traditional keepers. We take this opportunity to do that now.

The Royal Alexandra Theatre is located on the Treaty Lands and Territory of the Mississaugas of the Credit and the traditional territory of the Anishinaabe, the Wendat, and the Haudenosaunee. The territory is within the lands protected by the Dish With One Spoon Wampum Belt Covenant, an agreement between the Haudenosaunee and Anishinaabe and allied nations to peaceably share and care for the resources around the Great Lakes.

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.

EST 1996



MUSKOKA *Brewery*

A SUPERSTAR LINE-UP



PROUDLY SERVED AT MIRVISH THEATRES

Venture
OFF THE BEATEN PATH

FIND OUT MORE:

[f](#) [t](#) [i](#) [o](#) [MUSKOKABREWERY.COM](#)

ROYAL ALEXANDRA THEATRE

The 2022/23 Mirvish Subscription Season

David Mirvish presents the

SONIA FRIEDMAN PRODUCTIONS SCOTT LANDIS

production of

THE SHARK IS BROKEN

by **IAN SHAW & JOSEPH NIXON**

DEMETRI GORITSAS, LIAM MURRAY SCOTT, IAN SHAW

Director

GUY MASTERSON

Designer

DUNCAN HENDERSON

Lighting Designer

JON CLARK

**Sound Designer
& Original Music**

ADAM CORK

Video Designer

NINA DUNN

Casting Director

JULIA HORAN CDG

Hair, Wigs & Makeup

CAROLE HANCOCK

Associate Director

MARTHA GEELAN

Costume Associate

DEBORAH ANDREWS

Associate Sound Designer

JAMES MELLING

Associate Video Designer

MATTHEW BROWN

Props Supervisor

GRAHAM MICHAEL

Production Management

TOM NICKSON

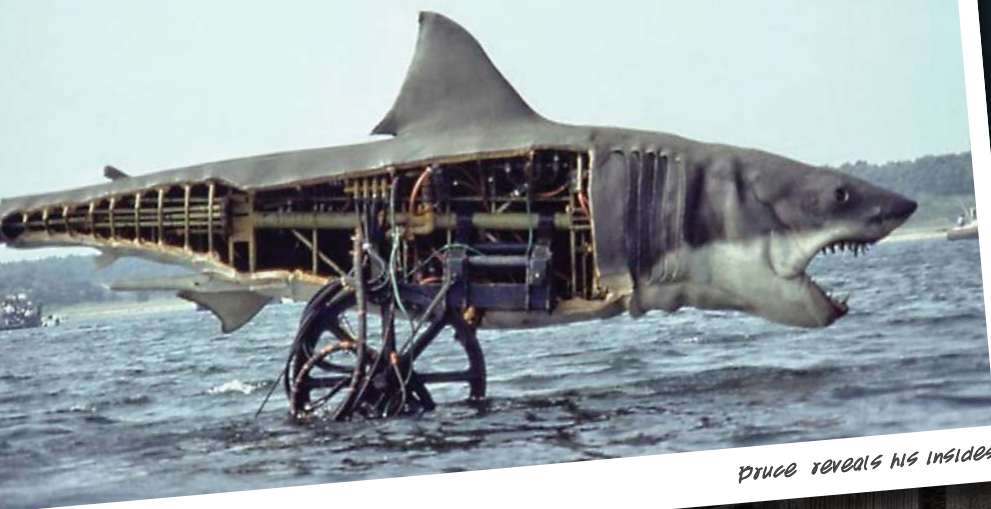
General Management

CHARLIE BATH FOR SFP

Originally presented at the Rialto Theatre, Brighton on Wednesday, 24th July, 2019

West End production produced by

SONIA FRIEDMAN PRODUCTIONS SCOTT LANDIS
GFOUR PRODUCTIONS LARRY MAGID TULCHIN BARTNER PRODUCTIONS
IN ASSOCIATION WITH JANE BERGÈRE



Bruce reveals his insides

HOW A MALFUNCTIONING ROBOTIC SHARK MADE JAWS A HORROR CLASSIC

“Bruce”, the animatronic shark, as he was affectionately known during filming, had a profound effect on the final outcome of the fabled movie.

The story of *Jaws*, about a shark that wreaks havoc, more or less mirrors the same story behind the movie’s troubled production.

The mechanical sharks, of which there were three, were a menace that almost killed the production because they malfunctioned for the majority of the shoot.

Steven Spielberg, the 26-year-old director, may have left you wondering why the shark remains unseen for the majority of the film. Without a working shark,

Spielberg was forced to find a new way of creating suspense and terror by turning the camera into the shark’s POV.

Often described as Hitchcockian, this suspenseful horror technique meant Bruce still appeared in the film, however Spielberg’s dramatic approach owes much to cables, editing, and the musical talents of composer John Williams.

A HYBRID SHARK

The crew shot real-life shark footage off the coast of Australia which was mixed with the monster-sized 25-foot great white sharks seen on film. To give the illusion of the shark’s monster size, a real 15-foot great white was filmed swimming around

a miniature shark cage that housed a 4' 11" actor. The animatronic sharks, were built to full 25-foot scale.

Bruce, named jokingly by Spielberg after his lawyer, Bruce Ramer, was designed by production designer, Joe Alves, and constructed by Bob Matthey, who previously built the giant squid in *20,000 Leagues Under the Sea*.

The idea of using miniatures was rejected by Spielberg as he wanted the sharks to be full-size with fully-operational animatronics that looked and moved like the real thing. The open sea helped with realism, but it meant nothing without a realistic-looking shark.

No precedent existed for a mechanical creature that came close, Spielberg just needed one that worked.

Alves first drew large sketches based on the description of the shark in Peter Benchley's novel to show the various actions the shark would perform. He then drew a sectional diagram of the shark. This illustrated the shark from nose to tail, showing Bruce's artificial rib cage

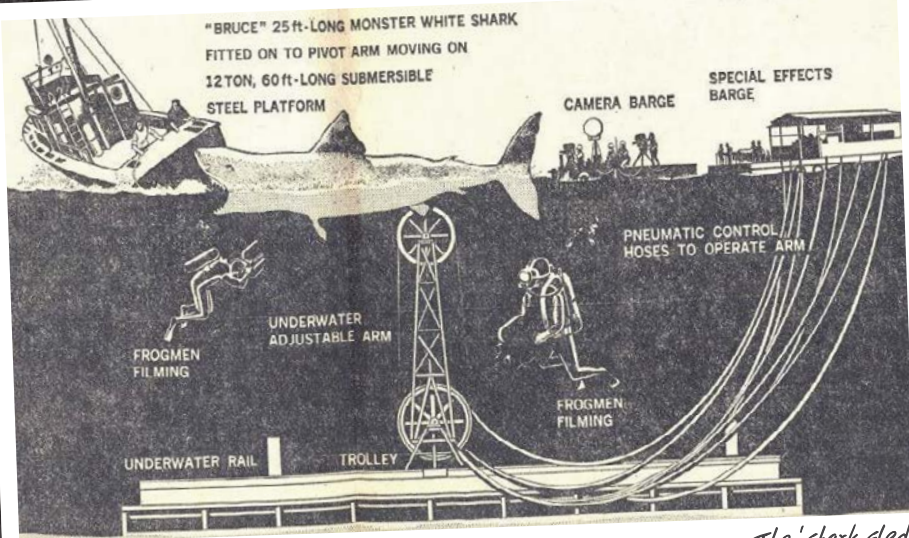


The floating-camera boxes

and the placement of Chromoly tubes housing and protecting pneumatic hoses that operated the shark.

"THIS ISN'T GOING TO WORK. A FULL-SIZE, MECHANICAL SHARK HAS NEVER BEEN CREATED BEFORE."

Each 'Bruce' had a steel skeleton, hydraulics to open and close their mouths, and air-powered pneumatic mechanisms that moved various parts of their bodies. Convincing others of the shark's viability proved difficult, Alves interviewed a number of effects people, and got the same sort of reaction: 'This isn't going to work. A full-size, mechanical shark has



The 'shark sled'



Steven Spielberg with 'Bruce'

never been created before.' However, Bob Mattey convinced Alves he could build it. Comprising a combination of three animatronic models: one that moved from left-to-right; another which moved from right-to-left, and a shark sled. The shark sled was an animatronic shark attached to a large arm that went back and forth along an underwater rail mounted to the seafloor. The crew moved this rig to various locations off the coast of Martha's Vineyard to film the different scenes in the script.

SHARKS THAT DIDN'T LIKE SALTWATER

Bruce performed well in freshwater tests, but no one checked to see if saltwater would be a problem. Unfortunately, it was. Saltwater corroded the inside and outside of the shark and leaked into the pneumatic hoses.

These animatronics cost \$500,000 to produce, which added to the \$7 million budget. At best, the animatronic sharks were difficult to work with, and at worst, completely unresponsive for the majority of the shoot.

Nicknamed the "Great White turds" by Spielberg, the unproven director helmed an already troubled production, with the script undergoing daily rewrites. Spielberg was forced to be creative. "I knew that it's gonna take three or four weeks to rebuild the shark, and so we'd have to make up something else that didn't exactly show the shark, but gave the sense the shark was near... the script was filled with "shark." Shark here, shark there, shark everywhere."

FROM THE SHARK'S POV

We all remember the opening sequence in which the shark's first victim, Chrissie Watkins (Susan Backlinie), is dragged back and forth before disappearing beneath the waves.

We never see the shark, but the scene remains the most memorable one in *Jaws*. Spielberg, with the help of composer John Williams' superb score, begins with the camera moving up towards the swimmer's feet. Spielberg uses the camera to simulate the POV of the shark, and in the process, creates one of the most terrifying movie openings. We see no shark, not even a fin or tail, but we do get to see

Chrissie thrashed back and forth by this invisible terror.

Adding to the horror, is the stillness of the ocean after she is pulled beneath the waves, just as if nothing had happened. Human imagination fills the gaps – the most terrifying shark is never Bruce, or footage of real-life sharks, but the one we never see. It's the one crafted from the camera acting as the shark's POV.

BOOM-BOOM, BOOM-BOOM

"If the shark had been available visually, it might have changed the whole psychology of the experience," said composer Williams.

"When you hear, 'boom-boom, boom-boom,' you've already been conditioned to think that's when the shark is present. When it's far away, it's very faint. When it's just about to attack it's very close and it's very loud. We can advertise the shark's presence or his attitude by how we manage these notes, just very few notes."

By bringing the camera down to the sea surface, Spielberg added to this



Steven Spielberg with the crew (and 'Bruce')

psychology of terror. "I really wanted this movie to just be at water level," he said. "The way we are when we're treading water. We don't see water at three feet off the water". The camera crew held the camera at the surface in a box suspended on rafts so it would float. "This has a psychology about it that makes you aware that just below the surface of the water could be that shark."

WORKING IN SPIELBERG'S FAVOUR

The limitation of a malfunctioning shark actually worked in Spielberg's favour by building up the audience's anticipation to see the shark. In successive attacks, he recreated the suspense of the opening scene, starting with swimmers' legs under the surface. In scenes with multiple swimmers, the audience wonder which one the shark will attack, adding to the suspense.

With each successive scene, Spielberg revealed more and more of the shark. Initially, we see a distant shot of the shark as Bruce rolls over when attacking the boy on the lilo. Next we see a dorsal fin as the shark enters the lagoon later in the film. That same scene ends with a glimpse of Bruce's head as he pulls a



Actress Susan Packlinie has a specifically designed rig fitted

man under the surface culminating with the harrowing shot of the man's severed leg dropping to the seafloor.

WHY THE BARRELS WERE A GODSEND

We finally see Bruce in all his glory in the third act when he thrusts out of the water onto the stern of Quint's trawler, the Orca. A terrified Quint slides helplessly into the mouth of the monster shark, moments before coughing up blood as the shark bites into his abdomen, signaling his demise.

Even in this final act of the film, Spielberg built up to that moment when Bruce launches out of the water, by using barrels to show the speed and strength of this unseen monster. "The barrels were a godsend because I didn't need to show the shark as long as those barrels were around. What you don't see is generally scarier than what you do see," Spielberg explained.

In the style of Hitchcock, the music,

the flotation barrels, and the POV shots demonstrated Spielberg's mastery of cinematography and Hitchcock's film-making tricks. A happy accident thanks to Bruce's malfunction, maybe?

Spielberg knew he could achieve suspense from the suggestion of an unseen shark and also from the reaction of the people in and out of the water. The tunneling effect shot of Chief Brody (Roy Scheider) when he realizes the shark has struck again is no accident, it was influenced by a similar tunneling effect developed by Hitchcock in *Vertigo*.

BUDGET BUSTER TO BLOCK BUSTER

The movie overcame a troubled shoot to springboard Spielberg's career as a master craftsman of popular entertainments. With the production budget increasing to \$9 million, the \$472 million taken at the box office due to its wide release and aggressive ad campaign helped pioneer the Hollywood model for how big-budget movies are launched into the market.



The crew filming one of the dramatic close-ups

THE CAST

Roy Scheider DEMETRI GORITSAS
Richard Dreyfuss LIAM MURRAY SCOTT
Robert Shaw IAN SHAW

UNDERSTUDIES

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

For Robert Shaw, Roy Scheider: WILL HARRISON-WALLACE

For Richard Dreyfuss, Robert Shaw: TOM KELSEY

For Roy Scheider, Richard Dreyfuss: TIMOTHY O'HARA

The Shark is Broken has an approximate running time of 1 hour and 30 minutes, with no 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.



(L-R) Liam Murray Scott (Richard Dreyfuss), Ian Shaw (Robert Shaw) and Demetri Goritsas (Roy Scheider). Photo by Helen Maybanks.

THE COMPANY



DEMETRI GORITSAS

Roy Scheider

Demetri is thrilled to return to a Canadian stage after more than twenty years. Originally

from Prince George, BC, he studied at the Central School of Speech & Drama in London, UK, and aside from Canada has acted extensively in the US, UK and further abroad. Theatre includes: *The Shark is Broken* (Ambassadors Theatre, West End); *ear for eye*, *The Sweetest Swing in Baseball*, *Boy Gets Girl* (Royal Court); *Machinal*, *Mr Burns* (Almeida); *All the President's men?*, *His Girl Friday*, *A Prayer for Owen Meany*, *Finding the Sun* (National Theatre); *Last of the Boys* (Southwark Playhouse); *The Don Juan Variations* (Ballet BC/Touchstone Theatre); *Amadeus* (Theatre North West); *Assassins* (Manchester Library Theatre); *Street Scene* (English National Opera). Television includes: *Ten Percent*, *The Fear Index*, *The Alienist*, *Ransom*, *Modus*, *Black Mirror*, *A Poet in New York*, *Nixon's the One*, *Episodes*, *Twenty Twelve*, *Souvenirs*, *The Special Relationship*, *Clouds Over the Hill*, *Torchwood*, *Spooks*, *The Path to 9-11*, *Numb3rs*, *Cracker*, *Gallipoli*, *Search*, *Baddiel's Syndrome*, *The New Addams Family*, *Viper*, *Millennium*, *The Sentinel*, *Smudge*, *Prisoner of Zenda*, *A Dream is a Wish Your Heart Makes*, *Highlander*. Film includes: *Ear For Eye*, *Rocketman*, *Radioactive*, *The Catcher Was a Spy*, *Borg McEnroe*, *Papillon*, *Darkest Hour*, *Snowden*, *Angel of Decay*, *Everest*, *American Killing*, *Rush*, *Good Vibrations*, *Austenland*, *XMen: First Class*, *Acts of Godfrey*, *The Whistleblower*, *Genova*, *A Mighty Heart*, *Road to Guantanamo*,

Thunderbirds, *Sky Captain and the World of Tomorrow*, *That Deadwood Feeling*, *Spy Game*, *The Bourne Identity*, *Saving Private Ryan*, *House Arrest*, *Excess Baggage*, *Little Women*.



LIAM MURRAY SCOTT

Richard Dreyfuss

Training: Drama Centre London. Theatre includes: *The Shark is Broken* (Ambassadors Theatre, West End); *Robin Hood* (The Hawth); *Richard III* (The Cockpit); *High Society* (West Green House Opera); *It's a Wonderful Life*, *Between Two Waves*, *Antony & Cleopatra* (Unmasked Theatre); *Four Thieves Vinegar*, *Paradise Rocks* (Brighton Fringe).



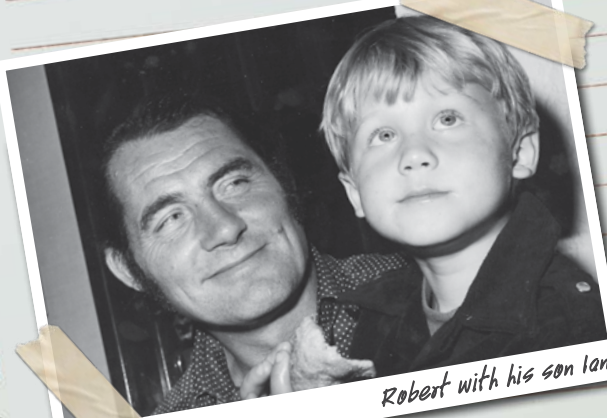
IAN SHAW

Co-Writer & Robert Shaw

Training: Webber Douglas Academy of Dramatic Art. Theatre includes:

The Shark is Broken (Ambassadors Theatre, West End); *War Horse*, *Common* (National Theatre); *Widowers' Houses*, *The Importance of Being Earnest*, *Nude with Violin*, *The Philadelphia Story*, *The Brothers Karamazov* (Manchester Royal Exchange); *Three Sisters* (Nuffield/Theatre Royal Bath); *Private Lives*, *Closer* (Birmingham Rep); *The Rivals* (Derby Playhouse/Walnut Street Theatre, Philadelphia); *The Tempest* (SRT); *Much Ado About Nothing* (West End). Television includes: *Sharpe*, *Soldier Soldier*, *Medics*, *Wuthering Heights*, *The Queen*, *Ghost Hour*, *Silent Witness*, *Cambridge Spies*, *Hiroshima*. Film includes: *True Haunting*, *Century*,

In 2017, I read a drinking diary my father kept, which I found painful and very brave. I had a moustache for another role I was playing. Suddenly I realised I looked like Quint. We were the same age. So I sketched out some ideas for a play. I shoved it in a drawer, thinking it was too crazy to actually do. Many years ago, I read Carl Gottlieb's wonderful book 'The Jaws Log', and it occurred to me that there was an interesting story behind the scenes of one of cinema's most legendary movies.



Robert with his son Ian

I mentioned it to two of my friends, David Mounfield and Duncan Henderson, who thought the idea was good enough for them to co-produce at the Edinburgh Festival. Then I spoke to a writer friend, Joseph Nixon,

who also thought it had legs and could be something a lot of people would find entertaining. I always loved the film, it feels burned into my DNA. And who doesn't like a peek into a private world? So we wrote it together.

The play is dedicated to the wonderful David Mounfield and Joseph's father Michael Nixon, both of whom sadly died last year. It is a farewell to them, and of course, to my amazing father. Thank you to them for all the love and laughter they gave us.

Ian Shaw 2021

Moondance, The Boys and Girl from County Clare, The Contract, Johnny English Reborn.



WILL HARRISON-WALLACE

**u/s Robert Shaw,
u/s Roy Scheider**

Theatre includes:

The Shark is Broken

(Ambassadors Theatre, West End); *Moonlight and Magnolias* (Frinton Summer Theatre); *The Lehman Trilogy* (National Theatre/ Piccadilly/Park Avenue Armory); *Hamlet* (UK Tour); *The Odd Couple* (Frinton Summer Theatre); *Richard III* (UK Tour); *The Water Engine* (Old Vic); *Peckham: The Soap Opera* (Royal Court); *Accidental Death of an Anarchist* (UK Tour); *Off the Grid* (Half Moon Theatre); *Match Made in Heaven* (Frinton Summer Theatre); *A View From The Bridge* (Broadway Theatre). Television includes: *Killer Cops, The Snipist*. Film includes: *The Holly Kane Experiment, Spin State*. Radio includes: *The Corrupted, Barred, Jamaica Inn, Blood Brothers, Frankenstein, Mrs Warren's Profession, On Another Wavelength Anthology, Whose Life Is It Anyway?* Video games include: *Dark Tide, Enlisted, Aces & Adventures, Old Gods Rising, Divinity – Original Sin II, Assassins Creed – Chronicles, Lords of the Fallen, The Assembly*. Animation includes: *Thomas and Friends*.



TOM KELSEY
**u/s Richard Dreyfuss,
u/s Robert Shaw**

Training: RADA. Theatre

includes: *The Shark is Broken* (Ambassadors

Theatre, West End); *Julie* (National Theatre); *Monologueslam* (Theatre

Royal Stratford East); *White Noise* (Vault Festival). Film includes: *Digging, Number 11*.



TIMOTHY O'HARA
**u/s Roy Scheider,
u/s Richard Dreyfuss**

Theatre includes:

The Shark is Broken

(Ambassadors Theatre,

West End); *Habiti Driver* (Bolton Octagon); *Shakespeare in Love* (Noël Coward); *The Mousetrap* (St Martin's); *The Little Mermaid* (Theatre Royal Bath); *Chair Plays* (Lyric Hammersmith); *London Wall* (The Other Palace); *Essence, Burkas and Bacon Butties, Wretch* (Vault Festival). Film includes: *Sherlock Holmes*.



KIM BATTISTINI
**Deputy Stage
Manager**

Kim is so pleased to be bringing *The Shark is Broken* to Toronto.

Originally from Toronto, Kim had the good fortune of working for Mirvish, Soulpepper, Opera Atelier, and the Stratford Festival of Canada before moving across the pond. In the UK, Kim has worked on numerous West End productions including; *Legally Blonde the Musical, Arcadia, No Man's Land* and *That Face* for Sonia Friedman Productions, *Matilda the Musical* for the Royal Shakespeare Company, *School of Rock* for Really Useful Group, *Motown* for Adam Spiegel productions, *Gypsy* for David Ian Productions, *A Day In The Death of Joe Egg, Admissions*, and *Apologia* for Trafalgar Entertainment Group, *A Christmas Carol* and *Rosencrantz and Guildenstern Are Dead* for The Old Vic and *Amelie* for Hartshorn

Hook Productions. She has worked for Grange Park Opera, Soho Theatre, and the Almeida Theatre. She also had the pleasure of taking *The Doctor* (ATG Productions) to the Adelaide Festival.



LISA HUMBER
Production Stage
Manager

Lisa Humber (she/her) has worked as a Stage Manager across Canada

and internationally, selected theatre credits include: *& Juliet*, *Room*, *Come From Away*, *Strictly Ballroom*, *Butcher*, *The Heart of Robin Hood*, *Les Misérables*, *War Horse*, *Ghost Stories* and *The Sound of Music* (Mirvish Productions); *Café Sarajevo* (Singapore Fringe, bluemouth inc); *It Comes In Waves* (bluemouth Inc/ Necessary Angel); *Dance Marathon* (EU tour-bluemouth inc); *Sleeping Beauty*, *Peter Pan in Wonderland* (Ross Petty Productions); *Uncovered 2021*, *Grey Gardens*, *Elegies* (The Musical Stage Company). She has been a faculty member at the Banff Centre, Humber College and George Brown Theatre School and is a member of the Professional Advisory Committee for the Theatre Production Program at Humber College. In addition, Lisa is the co-creator and co-host of the pandemic talk show *Check in From Away* featured in Mirvish's *Meanwhile Magazine*. Lisa's first music EP "The Space Between" was released in August 2022. Join the Party @lisahumber or at www.lisahumber.com



MICHAEL BARRS
Assistant Stage
Manager

Previously for Mirvish Productions: *Matilda*, *Rock of Ages* and *The*

Sound of Music. Most recently, Michael completed Chekhov's *Uncle Vanya* at Crow's Theatre. For thirteen seasons, he has worked at the Canadian Opera Company on the stage management teams of operas such as *The Magic Flute*, *The Barber of Seville* and *La Bohème*. Other selected credits include a summer of *Shakespeare in High Park* (Canadian Stage); a cross-country tour of Mark Crawford's *Bed and Breakfast* (Blyth Festival/Belfry Theatre/ Centaur Theatre/Thousand Islands Playhouse); the North American premiere of *Arrabal* (BASE/Marquis Entertainment, presented by Mirvish); *Jersey Boys* (Dancap Productions); and productions with Canadian Stage, Yonge Street Theatricals, Opera Atelier, Thousand Islands Playhouse, Drayton Entertainment, and Just For Laughs.

THE CREATIVE TEAM

JOSEPH NIXON

Co-Writer

Joseph Nixon is the author (with Brian Mitchell) of the plays: *Those Magnificent Men* (New Perspectives); *Big Daddy vs. Giant Haystacks*, *Seven Studies in Salesmanship* (The Foundry Group); and *Underdogs* (Winner of the OffWestEnd Award, Brighton Festival 2022). His new play with Mitchell, *Who Is No.1?*, will preview in Brighton in October 2022, starring Alister O'Loughlin as Patrick McGoohan.

GUY MASTERSON

Director

Educated at Christ's Hospital School and Cardiff University, Guy is an Olivier Award-winning theatre producer, director, and LAMDA trained actor known for his acclaimed solo performances of *Under Milk Wood*, *Animal Farm* and *A Christmas Carol*. He has presented over 150 productions at the Edinburgh Festival Fringe over 27 consecutive seasons including some of its most notable hits, and his company, Theatre Tours International, remains its most awarded and nominated independent theatre company. He originated 2004's *One Flew Over the Cuckoo's Nest* with Christian Slater and Mackenzie Crook. His 2009 production of *Morecambe* transferred to London's West End and won the Olivier Award for Best Entertainment. Other notable directorial credits include: Most recently, *9 Circles* (Park Theatre London); *12 Angry Men* (with Bill Bailey and Dave Johns – Australasian Tour); *The Odd Couple* (with Bill Bailey and Alan Davies); *Absolution* (Park Theatre); *Scaramouche Jones* (Wilton's Music Hall); *Austen's*

Women, Adolf; *Goering's Defence*, *Follow Me*, *Bye Bye Blackbird*, *Playing Burton*, *Reasonable Doubt*, *I Elizabeth*, *Female Gothic*, *Imperial Fizz*, *Long Live The King*, *Bill Clinton Hercules*, *The House Of Correction*, *All Words For Sex* (Soho Theatre) and *Levelland* (with Rich Hall – Melbourne International Comedy Festival) all originating at the Assembly Rooms, Edinburgh Festival Fringe.

DUNCAN HENDERSON

Designer

Theatre includes: *Hangman* (Two Bins Theatre Company); *Bloodlines* (Talia Randall); *Betrayal*, *The Polished Scar*, *Underneath the Lintel* (Pretty Villain Productions); *Crave* (Little Warrior Theatre Productions); *You Aren't Doing It Wrong if No One Knows What You Are Doing* (Stillpoint Theatre).

JON CLARK

Lighting Designer

Jon is an award-winning lighting designer. He has designed extensively in the West End, on Broadway, for the National Theatre, Royal Opera House, Royal Shakespeare Company and with many other companies in the UK and internationally. Recent theatre includes: *The Lehman Trilogy* (Broadway, West End, National Theatre); *The Inheritance* (Broadway, West End & Young Vic); *Betrayal* (Broadway & West End), *The Shark Is Broken*, *Cyrano de Bergerac*, *Betrayal*, *Pinter at the Pinter* (West End); *The Book of Dust*, *Bach & Sons*, *A German Life* (Bridge Theatre); *ANNA*, *Amadeus*, *The Effect*, *Othello*, *Hamlet* (National Theatre); *King Charles III* (Broadway, West End, Almeida); *Evita* (Regent's Park); *The*

Lorax (Old Vic, Toronto & US). Recent Opera includes: *Hamlet* (Metropolitan Opera, Glyndebourne); *Macbeth* (Valencia & Copenhagen); *Orphée et Eurydice* (English National Opera); *The Exterminating Angel* (Metropolitan Opera, Royal Opera House, Saltzburg Festival); *Krol Roger* (Royal Opera House, Sydney Opera House); *Written on Skin* (Festival d'Aix-en-Provence, Royal Opera House, Lincoln Center & internationally); *Lucia di Lammermoor, L'Etoile* (Royal Opera House). Recent Dance includes: *LORE* (La Scala, Milan), *The Cellist* (Royal Ballet) and new works with *Cathy Marston, Will Tuckett, Karole Armitage, Bern Ballet and Scottish Dance Theatre*. Jon won an Olivier Award for his work on *The Inheritance*, and most recently won a Tony Award for *The Lehman Trilogy* on Broadway. He was nominated for a Tony for his work on *The Inheritance*. Jon won an Outer Critics Circle for *The Lehman Trilogy*, a Green Room Award for *King Roger* in Australia and a Knight of Illumination for *Three Days of Rain*. He is an associate artist of the Royal Shakespeare Company.

ADAM CORK

Sound Designer & Original Music

Adam Cork has written mainly for the stage, blending original composition with sound design to create integrated music/sound scores for many celebrated productions. Adam's musical *London Road* (co-authored with Alecky Blythe) premiered at the National Theatre in 2011, won the 2011 Critics Circle Award 'Best Musical', was nominated for the 2012 Olivier Award 'Best Musical', and a film version was released in 2015 (BBC Films/Cuba pictures). In 2010 he received a Tony® Award for the music and sound score for *Red* (Donmar

Warehouse/ Broadway), and an Olivier Award in 2011 for *King Lear* (Donmar Warehouse), also receiving the Evening Standard 'Best Design' Award 2011 for *Anna Christie* and *King Lear* (Donmar Warehouse). In 2010 he was nominated for the Tony® Award 'Best Score' (Music and Lyrics) for *Enron* (Broadway/ West End). Adam sits on the board of Mercury Musical Developments and is an Associate Artist of the RSC. Other theatre includes: *The 47th* (Old Vic); *Patriots, The Hunt* (Almeida); *Ink* (Almeida/Duke of York's); *Who's Afraid of Virginia Woolf?* (Harold Pinter); *Travesties* (Menier Chocolate Factory/ Apollo/ American Airlines Theatre); *No Man's Land* (Sheffield Lyceum/ Wyndham's); *Richard III* (Almeida); *Les Blancs, Danton's Death, Mosquitoes, Phedre, Three Days In The Country* (National Theatre); *Hughie* (Booth Theatre); *Photograph 51, Henry V* (Noël Coward); *Frost/Nixon* (Palace); *Hamlet* (Donmar Warehouse/Broadhurst Theatre); *Ivanov* (Donmar Warehouse/ Wyndham's); *Six Characters in Search of an Author* (Headlong/Gielgud); *Richard II, A Streetcar Named Desire, The Chalk Garden, Othello, Creditors, The Wild Duck, Caligula* (Donmar Warehouse); *Don Carlos* (Gielgud); *Romeo and Juliet, The Tempest* (RSC); *Suddenly Last Summer* (West End); *Paradise Lost* (Headlong). Television includes: *The Hollow Crown: Richard II, Macbeth, Frances Tuesday*. Film includes: *London Road, Genius*. Radio includes: *Losing Rosalind, The Luneberg Variation* (BBC Radio 4); *The Colonel-Bird* (BBC World Service); *Don Carlos, Othello, On the Ceiling, The Chalk Garden* (BBC Radio 3).

NINA DUNN

Video Designer

Nina is an award-winning Video & Projection designer and has created work for a wide range of shows, working internationally and spanning Theatre, Opera, Dance, Musical Theatre, Immersive, Fashion, Opening Ceremonies and Live Events and Public Art. She is also an educator within her industry, helping to devise and deliver undergraduate courses and mentoring programs in leading UK institutions. Nina runs PixelLux Studio in Brighton, UK. Theatre includes: *The Trials* (Donmar Warehouse); *Bonnie & Clyde* (Arts Theatre, West End); *L'Orfeo, Der Freischütz, Macbeth* (Wiener Staatsoper); *Saturday Night Fever* (Bill Kenwright); *9 to 5 The Musical* (West End/UK and Australia Tour); *The House with Chicken Legs* (HOME/Les Enfants Terribles); *The Shark is Broken* (West End/Sonia Friedman Productions); *Don Quixote, Lazuli Sky* (Birmingham Royal Ballet); *Manor, Emperor and Galilean* (Royal National Theatre of Great Britain); *A Christmas Carol* (Nottingham Playhouse, Alexandra Palace); *Hamlet, The Mountaintop* (Young Vic Theatre, London); *Extinct* (Theatre Royal Stratford East); *City of Angels* (West End); *A Museum in Baghdad, Venice Preserved, Miss Littlewood, The Seven Acts of Mercy, Volpone* (RSC); *Plenty, Copenhagen, Fiddler on the Roof, Forty Years On* (Chichester Festival Theatre); *CBeebies Hansel and Gretel* (BBC); *Cinderella* (Imagine Theatre); *Cookies* (Theatre Royal Haymarket); *No Man's Land* (Tour/West End); *Alice's Adventures Underground* (London/China); *The Assassination of Katie Hopkins* (Theatr Clwyd); *The Box of Delights* (Wilton's Music Hall);

Spring Gala (Royal Opera House); *The Phantom of the Opera* (Cameron Mackintosh, UK/US/Australia Tour). Awards include: Knight of Illumination Award (Video and Electronic Content); Great British Pantomime Awards (Best Design with Mark Walters); LIT Award; WhatsOnStage Award (nominations x 2); Lumen Prize (shortlist).

JULIA HORAN CDG

Casting Director

Theatre includes: *Pass Over* (Kiln); *Appropriate* (Donmar Warehouse); *The Duchess of Malfi, Three Sisters, The Wild Duck, Machinal, The Writer, The Treatment, Oil, Uncle Vanya, Medea, Game, Mr Burns, Before The Party* (Almeida); *The Jungle* (Young Vic/ West End/ Curran San Francisco); *Blood Wedding, Jesus Hopped the A Train, Fun Home, Yellowman, Wings, Life of Galileo, Once in a Lifetime, Blue/ Orange, The Trial, Ah, Wilderness!, Man, Happy Days, Public Enemy, The Shawl* (Young Vic); *Summer And Smoke, The Twilight Zone, Hamlet, Mary Stuart, Oresteia, Chimerica* (Almeida/West End); *All About Eve, Harry Potter And The Cursed Child* (West End); *The Inheritance, A View From The Bridge* (Young Vic/ West End/ Broadway); *Yerma* (Young Vic/ Park Avenue Armory); *Cat On A Hot Tin Roof* (Young Vic/ West End); *Obsession, Hamlet* (Barbican); *City of Glass* (59 Prods); *Tipping The Velvet* (Lyric Hammersmith); *Martyr* (Actors Touring Company); *Hope, The Internet Is Serious Business, Wolf From the Door, Adler and Gibb, Birdland, Khandan, The Mistress Contract, The Pass, Pigeons, Gastronomists* (Royal Court); *The Nether* (Royal Court/ West End); *Spring Awakening, The Seagull* (Headlong); *Another Country* (Chichester Festival

NEW

Häagen-Dazs®

exträaz™

Layers of Indulgence



PROUDLY MADE IN CANADA*

HÄAGEN-DAZS TRADEMARKS REPRODUCED UNDER LICENSE BY NESTLÉ CANADA INC., NORTH YORK, ON M2N 6S8. © HDP 2022. *MADE FROM DOMESTIC AND IMPORTED INGREDIENTS.

Theatre/ West End); *The Events* (Actors Touring Company/ Young Vic); *A Doll's House* (Young Vic/ West End/ BAM); *The Lighthouse Keeper* (Birmingham Contemporary Music Group). Television includes: *Together*, *A Murder in the Family*. Film includes: *The Exception*, *Departure*, *The Trial*.

CAROLE HANCOCK

Hair, Wigs & Makeup

Theatre includes: *101 Dalmatians* (Regent's Park Theatre), *Jerusalem* (Apollo Theatre), *The Shark Is Broken* (Ambassadors Theatre), *South Pacific* (Chichester Festival Theatre/UK Tour), *The Night of The Iguana* (Noel Coward Theatre), *The Deep Blue Sea* (Chichester Festival Theatre), *Hansel & Gretel* (Regent's Park Theatre), *Sweet Charity* (Donmar Warehouse), *Dusty – The Dusty Springfield Musical* – Directed by Maria Freidman, *Harry Potter and the Cursed Child* – London, Broadway, San Francisco, Melbourne, Hamburg, Toronto & Japan (winner of six Tony Awards and nine Olivier Awards including Best New Play for both Broadway and London) *Country Girls* (Chichester Theatre), *On the Town* (Regent's Park), *One Love* (Birmingham Repertory Theatre), *Who's Afraid of Virginia Woolf?* (London), *The Children* (The Royal Court Theatre), *Hamlet* (The Barbican Theatre), *A Christmas Carol* (West End), *Wonder.land* (National Theatre & Manchester International Festival), *on Women the Verge of a Nervous Breakdown* (West End), *Anything Goes* (Sheffield Theatre), *Sunny Afternoon* (West End), *Versailles* (The Donmar Warehouse), *Handbagged* (Tricycle Theatre/West End), *Mojo* (Harold Pinter), *Pygmalion* (UK Tour), *The Low Road*, *Love, Love, Love, In*

Basildon, *Chicken Soup and Barley* (Royal Court). Film and Television: *WarHorse*, *Batman*, *The Dark Knight Rises*, *Snow White & the Huntsman*, *Thor*, *Captain America* and *Game of Thrones*.

MARTHA GEELAN

Associate Director

Martha is a theatre director, writer and dramaturg. As Associate Director credits include: *Identical* (Nottingham Playhouse/The Lowry Theatre); *The Shark is Broken* (Ambassadors Theatre); *Fiddler on the Roof* (Playhouse Theatre/ Menier Chocolate Factory, Olivier Award for Best Musical Revival); *Love in Idleness* (Apollo Theatre/Menier Chocolate Factory); *Indecent*, *The Bridges of Madison County*, *She Loves Me*, *The Lie* (Menier Chocolate Factory); *Identical* (workshop, Dominion Theatre); *God of Carnage*, *Agnes Colander* (Theatre Royal Bath); *Richard III*, *Romeo and Juliet* (Shakespeare Rose Theatre); *West Side Story*, *Top Hat*, *Thoroughly Modern Millie*, (Kilworth House Theatre); *The Patriotic Traitor* (Park Theatre). As Director credits include *AGATHA* (*The Pleasance Islington*); *babies* (workshop, Arts Theatre); *Development Reading* (Sonia Freidman Productions); *Twelfth Night* (Royal Central School of Speech and Drama); *St Anne Comes Home* (Actor's Church, Covent Garden); *Macbeth*, *The Tempest*, *Romeo and Juliet* (The Young Shakespeare Company, UK & International Tours); *Early Stage Development Workshop* (Arcola Theatre, David Ian Productions/ Indigo Productions); *Agatha* (workshop); *The Phase* (workshop); *The Psychosocial Gathering* (Edinburgh Festival Fringe); *Wolf* (short, The Bunker Theatre); *Spring Awakening: The Musical*, *Love and Money* (Studio Theatre, Norwich);

STANDING OVATIONS.



PELLER  ESTATES

BEST SUPPORTING ROLE AT TODAY'S PERFORMANCE

available at your local LCBO

Between the Sheets, *Potato Salad*, *When I Wake* (shorts, Waterloo East Theatre, also writer). Martha is currently involved in the development of several new musicals and plays including her own pop-rock musical 'babies' written with composer & lyricist Jack Godfrey.

DEBORAH ANDREWS

Costume Associate

Deborah studied fashion design at Central Saint Martins College of Art and then worked in fashion before being lured into the theatre. She has worked as a Costume Supervisor/ Design Assistant/Costume Designer in both opera and theatre. Theatre includes: *Prima Facie* (Gielgud); *Angels in America*, *Oslo* (National); *The Shark Is Broken* (Ambassadors); *Good People*, *Wonderland*, *Hapgood* (Hampstead); *Sunny Afternoon* (Hampstead/Harold Pinter/West End/UK Tour); *As You Desire Me* (Playhouse); *King Lear* (Chichester Festival Theatre); *The Tempest*, *Henry IV*, *Julius Caesar*, *Closer* (Donmar Warehouse); *Patriots*, *Ink* (Almeida/Duke of York's); *Spring Awakening*, *Filumena*, *Medea* (Almeida); *The Twilight Zone*, *Heisenberg: the Uncertainty Principle* (Wyndham's). Opera includes: *The Rape of Lucretia*, *La bohème*, *St Matthew Passion* (Glyndebourne); *Agrippina*, *Orfeo*, *Salome*, *Alcina*, *A Child of Our Time*, *The Trojans*, *Ernani*, *The Mikado*, *Don Giovanni* (ENO); *Così fan tutte* (ENO/Barbican).

JAMES MELLING

Associate Sound Designer

Sound Design credits include: *Mind Mangler: Member of the Tragic Circle* (Edinburgh), *Charlie Russell Aims to Please* (Edinburgh), *Mischief Movie Night* (Edinburgh/Riverside Studios),

West Side Story (Embassy Theatre), *The Bacchae* (Bloomsbury Theatre). Associate Sound Design credits include: *Choir of Man* (International/Norwegian Cruise Lines), *Persuasion* (UK Tour), *La Cenerentola* (Grange Park Festival), *A Midsummer Night's Dream* (Grange Park Festival), *The Lorax* (Toronto), *Tommy* (Greenwich Theatre). Production Sound Engineer credits include: *The Glass Menagerie* (West End), *School of Rock* (UK Tour), *Back to the Future: The Musical* (Manchester/West End), *Animal Farm* (UK Tour), *Joseph* (West End), *Groan Ups* (UK Tour), *Leopoldstadt* (West End), *Private Peaceful* (UK Tour), *Operation Mincemeat* (Southwark), *Cluedo* (UK Tour), *The Shark Is Broken* (West End) *Anything Goes* (Barbican/UK Tour), *On Your Feet* (UK Tour), *The Grinch* (UK Tour), *The Son* (West End), *A Midsummer Night's Dream* (Bridge Theatre), *The Bodyguard* (International Tour), *Six* (UK Tour), *Once* (UK Tour), *A Number* (Bridge Theatre), *The Man in the White Suit* (West End), *Motown the Musical* (UK Tour). System Technician credits include: Michael Bubl  (UK Tour), McFly (UK Tour), Passenger (Europe Tour), Diana Ross (London O2 Arena), Tears for Fears (UK Tour), Ronan Keating (UK Tour).

MATTHEW BROWN

Associate Video Designer

Matt Brown is an associate designer and art director at PixelLux Studios. He utilizes an expansive spectrum of media to create mesmeric bespoke visuals catering to an array of visual languages and has worked with Nina and her studio for nearly a decade. Recent PixelLux studio projects include *L'Orfeo*, *Der Freisch tz*, *Macbeth* (Wiener Staatsoper); *The Shark Is Broken* (The

**WHEN YOU BREW THE BEST
COFFEE, WORD GETS AROUND.™**



Harold Island, Lake Muskoka



MUSKOKA™
ROASTERY COFFEE CO.

muskokaroastery.com

THE NEW LONDON
PALLADIUM PRODUCTION

JOSEPH
AND THE
AMAZING
TECHNICOLOR
DREAMCOAT

LYRICS BY
TIM RICE

MUSIC BY
ANDREW LLOYD WEBBER



“A TECHNICOLOR DELIGHT”

METRO

LIMITED RUN | BEGINS DEC 11
PRINCESS OF WALES THEATRE
1.800.461.3333 mirvish.com

NORTH
AMERICAN
PREMIERE

Ambassadors Theatre) *The Creation* (Barbican); *The Messiah* (Academy of St Martin In The Fields); *Extinct* (Theatre Royal Stratford East); *City of Angels* (West End); *9 to 5 The Musical* (West End / UK Tour); *Cinderella* (Imagine Theatre); *A Museum in Baghdad, Venice Preserved, Miss Littlewood, The Seven Acts of Mercy, Volpone* (RSC); *Plenty, Copenhagen, Fiddler on the Roof* (Chichester Festival Theatre); *Cbeebies Hansel and Gretel* (BBC); *No Man's Land* (Tour/West End); *Alice's Adventures Underground* (London / China); *Spring Gala* (Royal Opera House); *The Damned United* (West Yorkshire Playhouse / Tour); *The Hook, Alone In Berlin* (Royal & Derngate); *Phantom of the Opera* (Cameron Mackintosh, UK/US/Australia Tour); *The Flying Dutchman*(ENO); *La Traviata, Hippolyte et Aricie* (Glyndebourne); *Emperor and Galilean* (National Theatre); *The Rocky Horror Show* (European Tour).

GRAHAM MICHAEL

Rehearsal Company Stage Manager/Props Supervisor

Graham has worked as a Company and Stage Manager since 1997. Recent theatre includes *Crazy For You* (Chichester); *Traplord* (180 Studios); *The Shark Is Broken* (Ambassadors Theatre); *Carousel, Jesus Christ Superstar, Little Shop Of Horrors* (Regent's Park Open Air Theatre); *Uncle Vanya* (Pinter Theatre); *Vassa, The Writer, Mary Stuart, Medea, Our Town* (Almedia Theatre); *Salomé, Les Blancs* (National Theatre); *Alys, Always* (Bridge Theatre); *The Railway Children* (King's Cross Theatre); *Peter Pan* (Kensington Gardens); *The Lorax* (Old Vic Theatre & Toronto).

TOM NICKSON

Production Management

Theatre – *Operation Mince meat, Ava* (Riverside Studios) *Dan Howell Doomed* (International Tour), *The Shark is Broken* (Ambassadors) *Persuasion, Private Peaceful* (UK Tour) *Mischief Movie Night* (Vaudeville, Immersive, Riverside) *Groan Ups, Magic Goes Wrong* (Vaudeville, Apollo, UK Tour) *Inheritance, Impossible* (Noel Coward) *The Birthday Party Who's Afraid of Virginia Woolf, Nice Fish*, (Harold Pinter), *Sunny Afternoon* (Harold Pinter and UK Tour), *Coriolanus, Standing at the Sky's Edge, Everybody's Talking About Jamie* (Crucible) *Dan and Phil Interactive Introverts, TATINOF* (International Tour) *The Lovely Bones* (UK Tour) *Pressure* (Ambassadors) *Chariots of Fire, Ravens, Dry Powder, The Slaves of Solitude, Occupational Hazards, Filthy Business, Wild Honey, IHO, Ken, Reasons to be Happy, Rabbit Hole, Matchbox Theatre, Stevie, Hysteria, Hello Goodbye, Race, Death of a Blackman, Fever Syndrome* (Hampstead) *The Secret Garden* (Keswick and York) *Much Ado About Nothing* (Rose Theatre) Opera – *It's a Wonderful Life* (English National Opera), *Turn of the Screw* (Wilton's Music Hall) *Midsummer Night Dream, Cenerentola, Manon Lescaut, Belshazzar, Falstaff, Le Nozze di Figaro, Agrippina, The Barber of Saville, The Abduction of Seraglio, Il ritorno d'Ulisse in patria, Carmen, Albert Herring* (Grange Festival) *Idomeneo, L'Italiana In Algeri* (Garsington).

SONIA FRIEDMAN PRODUCTIONS

Producer

Sonia Friedman Productions (SFP) is an international production company responsible for some of the most successful theatre productions in London and New York. Sonia Friedman Productions has developed, initiated and been lead producer of over 180 new productions and together the company has been responsible for winning 58 Olivier Awards, 34 Tonys and 3 BAFTAs. In 2019, Sonia Friedman OBE was awarded 'Producer of the Year' at the Stage Awards for a record-breaking fourth time. In 2018, Friedman was also featured in TIME 100, a list of Time Magazine's 100 Most Influential People in the World. In 2017, she took the number one spot in 'The Stage 100', becoming the first number one in the history of the compilation not to own or operate West End theatres and the first solo woman for almost 20 years. Current productions include: *The Book of Mormon*, West End and UK & Europe tour; *Harry Potter and the Cursed Child*, West End, Broadway, Melbourne, San Francisco, Hamburg, Toronto and Tokyo; *Mean Girls*, US tour; *To Kill a Mockingbird*, West End; *Funny Girl*, Broadway and *Dreamgirls*, UK tour. Forthcoming productions include: *Oklahoma!*, West End; *Patriots*, West End; *Eureka Day*, West End; *Merrily We Roll Along*, Broadway; *The Doctor*, West End and UK tour; *The Piano Lesson*, Broadway; *Leopoldstadt*, Broadway and *The Shark is Broken*, Toronto. Previous theatre productions include: *Jerusalem*, *The 47th*, *The Human Voice*, *The Shark is Broken*, *Leopoldstadt*, *Anna X*, *Walden* and *J'Ouvert* as part of the *Re:Emerge* season, *The Comeback*, *Uncle Vanya*, *Mean Girls*, *Fiddler on the*

Roof, *Rosmersholm*, *The Ferryman*, *The Inheritance*, *Summer and Smoke*, *Dreamgirls*, *The Jungle*, *All About Eve*, *Consent*, *The Birthday Party*, *Ink*, *Hamlet* starring Andrew Scott, *Our Ladies of Perpetual Succour*, *Who's Afraid of Virginia Woolf?*, *Travesties*, *The Glass Menagerie*, *Nice Fish*, *A Christmas Carol*, *The Haunting of Hill House*, *Funny Girl*, *Farinelli and the King*, *Orestia*, *Hamlet* starring Benedict Cumberbatch, 1984, *Sunny Afternoon*, *Bend It Like Beckham*, *The Nether*, *The River*, *Electra*, *King Charles III*, *Shakespeare in Love*, *Ghosts*, *Mojo*, *Chimerica*, *Merrily We Roll Along*, *Old Times*, *Twelfth Night* and *Richard III*, *A Chorus of Disapproval*, *The Sunshine Boys*, *Hay Fever*, *Absent Friends*, *Top Girls*, *Betrayal*, *Much Ado About Nothing*, *Clybourne Park*, *The Children's Hour*, *A Flea In Her Ear*, *La Bête*, *All My Sons*, *Private Lives*, *Jerusalem*, *A Little Night Music*, *Legally Blonde*, *Othello*, *Arcadia*, *The Mountaintop*, *The Norman Conquests*, *A View From the Bridge*, *Dancing at Lughnasa*, *Maria Friedman Re-Arranged*, *La Cage aux Folles*, *No Man's Land*, *The Seagull*, *Under the Blue Sky*, *That Face*, *Dealer's Choice*, *Hergé's Adventures of Tintin*, *In Celebration*, *Boeing-Boeing*, *The Dumb Waiter*, *Rock 'n' Roll*, *Love Song*, *Faith Healer*, *Bent*, *Eh Joe*, *Donkeys' Years*, *Otherwise Engaged*, *In Celebration*, *Shoot the Crow*, *As You Like It*, *The Home Place*, *Whose Life Is It Anyway?*, *By the Bog of Cats*, *The Woman in White*, *Guantanamo: 'Honour Bound to Defend Freedom'*, *Endgame*, *Jumpers*, *See You Next Tuesday*, *Hitchcock Blonde*, *Absolutely! {Perhaps}*, *Sexual Perversity in Chicago*, *Ragtime*, *Macbeth*, *What the Night is For*, *Afterplay*, *Up for Grabs*, *A Day in the*

Death of Joe Egg, Noises Off, On an Average Day, A Servant to Two Masters, Port Authority, Spoonface Steinberg and Speed-The-Plow. TV productions include: *Wolf Hall, Uncle Vanya, J'Ouvert* (BBC), *Walden and Anna X* (Sky Arts) (Co-Producer), *The Dresser, King Lear* (Exec Producer), Dennis Kelly's *Together* (BBC) (Producer). For cinema, *Uncle Vanya* and *Walden*. SFP's productions of *Hamlet, Who's Afraid of Virginia Woolf?, All About Eve* and *Leopoldstadt* have been filmed for cinema release by NT Live, with *All About Eve, Hamlet* and *Leopoldstadt* featuring on NT at Home and *Hamlet* on Amazon's Great British Theatre series.

SCOTT LANDIS

Producer

Scott Landis is an Olivier-nominated and two-time Tony Award winning producer who has worked extensively in New York and London. He is the theatrical consultant for Universal Music Group (the world's leading music company) and is currently developing a diverse slate of projects with several of their artists. Prior to his career in theatre, Mr. Landis was the youngest talent agent in show business and he represented some of the most iconic names in the movie, television and theatre industries.



INTEGRATED PARTNERSHIPS

Connect with our engaged customers through a variety of key touch-points



In Venue Partnerships



Programme Magazine



Red Carpet Events



Digital, Email, Print Advertising



Product Sampling and Activations



Brands Amplified

THE EXCLUSIVE SPONSORSHIP AGENCY
OF MIRVISH PRODUCTIONS

Brian Himel

brian.himel@brandsamplified.com

Jory Amar

jory.amar@brandsamplified.com

VIEW A DIGITAL VERSION OF

Programme

IN THE MIRVISH APP



Scan QR Code To Download App

CREDITS & ACKNOWLEDGMENTS

STAFF FOR *THE SHARK IS BROKEN*

CANADIAN GENERAL MANAGEMENT

Kendra Bator

UK GENERAL MANAGEMENT

Diane Benjamin

Charlie Bath

Hugh Summers

Imogen Brodie

Matt Trueman

Jack Bradley

PRODUCTION MANAGEMENT

PRODUCTION MANAGER

Tom Nickson

MIRVISH PRODUCTION MANAGEMENT

Stephen Rebbeck Chris Prideaux

COMPANY MANAGEMENT

Charles Chu Anika Nater

CASTING

Julia Horan CDG

Rehearsal Company Stage Manager/

Props Supervisor GRAHAM MICHAEL

Deputy Stage Manager KIM BATTISTINI

Production Stage Manager LISA HUMBER

Assistant Stage Manager MICHAEL BARRS

Associate Director MARTHA GEELAN

Video Programmer LUIGI SARDI

Video Animators CHRISTOPHER JOHNSTONE,

MATTHEW BROWN

Costume Associate DEBORAH ANDREWS

Fight Director YARIT DOR

Head of Properties GUY GUALTIERI

Head Flyman BLAIR EGGLESTONE

Head Electrician JOHN STILL

Lighting Programmer BENJAMIN NICOLS

LX Console Operator MICHAEL STILL

Sound Console Operator JAMIE GEORGE

Production Carpenter JJ SMITH

Head Carpenter KEEGAN DORMAN

Head of Wardrobe LISA SHEAVES

Head of Wigs HELEN GREGOR

Accounting Service ABOVE TITLE

PRODUCTION FINANCE LTD.

Production Insurance GORDON & CO.

Set & Scenic Art RIDICULOUS SOLUTIONS

Scenic Artists CHRIS CLARK/LIZ CLARK

Wigs HUM STUDIO

Props BLUE FLAME VISION/

PLUNGE CREATIONS/WORKHAUS/

LISA BUCKLEY/DATA REPRO

Costume Maker WOLFRAM LOHR

Lighting Hire CHRISTIE LITES

Sound and Video Hire SOUND ASSOCIATES

Rehearsal Room UNICORN THEATRE

Transport PAUL MATTHEWS/

PRODUCTION FREIGHT/

WADDELL TRANSPORT

Design & Artwork FEAST

Rehearsal & Production

Photography HELEN MAYBANKS

SONIA FRIEDMAN PRODUCTIONS

Producer SONIA FRIEDMAN

Executive Director DIANE BENJAMIN

Executive Producer PAM SKINNER

Executive Producer ROS BROOKE-TAYLOR

General Managers BEN CANNING,

SIMON WOOLLEY

Associate Producers CHARLIE BATH,

MAX BITTLESTON, DAVID NOCK

Assistant Producers AZERA JONES,

AARON ROGERS

Production Coordinator KAT PIERCE

Production AssistantsALEXANDRA BERMINGHAM,

JESSICA BRADLEY, BETH KELLY,

SHEZA RANI, HUGH SUMMERS

Company Liaison Coordinator RONI BRUNO

Finance Director NERINNE TRUMAN

Head of Creative Development IMOGEN BRODIE

Creative Associate MATT TRUEMAN

Literary Associate JACK BRADLEY

Creative Development Coordinator NICOLA MOSS

Digital Marketing and

Content Manager AMEIRA YANNI

Sales and Ticketing Director

(Maternity Leave) EMMA-LOUISE MERRITT

Sales and Ticketing Director SOPHIE BEATTIE

Executive Assistant to

Sonia Friedman CAOIMHIN CALLAN

Personal Assistant to

Sonia Friedman SERGIO PRIFTIS

Assistant to the

Executive Director CHARLOTTE TOOKE

Office Administrator MAWIYAH KNIGHT

For Sonia Friedman Productions New York

Senior Producer THOMAS SWAYNE

Production Coordinator MOLLY REISMAN

SPECIAL THANKS:

Andy Beardmore, Oli Cooper, Emma Hall, Tom Joyner,
Tom Lodge, Tom Parris, Promptsides, Simon Stone



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

MIRVISH PRODUCTIONS STAFF

Producer DAVID MIRVISH
Executive Producer BRIAN SEWELL
Managing Director DAVID MUCCI
Director of Finance CAMILLO CASCIATO
Director of Communications
and Programming JOHN KARASTAMATIS
Director of Sales and
Audience Services YOUNG IN TURNER
Director of Production STEPHEN REBBECK
Director of Labour Relations and
Business Development MARK LAVAWAY
Directors of Development KELLY ROBINSON,
HANNAH MIRVISH
General Manager, Ticketing JAMES ALDRIDGE
U.K. Consultant PAUL ELLIOTT

GENERAL MANAGEMENT

Associate General Manager/
Company Manager CHARLES CHU
Associate General Manager KENDRA BATOR
Associate Producer LINDA INTASCHI
Assistant Producer SARAH SISKU
Assistant to David Mirvish LAUREL PURVIS
Company Manager ANIKA NATER
Assistant Company Manager JEN COOPER
Assistant Company Manager EMILY KNIGHT
General Management Assistant TESS CAPERN
HR Co-ordinator TOM KITUKU
HR Intern JESSICA LAGODA

PRODUCTION MANAGEMENT

Production Manager NATHAN GILES
Production Manager CHRIS PRIDEAUX
Production Administrator DESIRÉE PROVEAU
Production Assistant KAYA NORTHWAY

MARKETING

Communications Manager SUE TOTH
Press and Public
Relations Manager J. RANDY ALLDREAD
Marketing Manager ANTONIO TAN
Digital Marketing Manager RANA ALJAMAL
Graphic Design Manager OTTO PIERRE
Marketing Co-ordinator FRANCA LONGOBARDI
Web Content and Design JENNIFER JENKINS
Videographer TRISTAN GOUGH

TICKETING & INFORMATION TECHNOLOGY

Ticket Operations and
Technology Director JOSIE DI LUZIO
Senior Phone Operations Manager ALAN FORSYTH
Phone Operations Assistant Manager SUSIE MARCON
Phone Operations Supervisor SCOTT RICHARDSON
Network Administrator CHARLES BARTHMANN
Systems Administrator CLAUDIA CUEVAS
Network Administrator NEEKESH PATEL
Help Desk Associate MUMSAZ PATEL
Insights Manager VICTORIA MAGINNIS
Administrative Services Manager MAGGIE BUSKI
Reporting & Digital Communications
Coordinator LIANNE WU
Ticket Operations and
Subscription Manager BLAIR LEIGHTON
Ticketing Software Administrator SARA RIVARD

Ticketing Software
Co-ordinators ERNEST CAYEMEN, DAVE PELLEY
Ticketing Training Co-ordinator RYAN REEVE
Ticket Administration
Coordinator DANIELLA FRUSTAGLIO
Ticket Administration Assistant MUNIRA SARUAT
Education, Outreach and
Accessibility Manager DENISE ANDERSON
Education & Events Co-ordinator NELIA BAIRD
Associate Manager,
Audience Services COREY PALMER
Audience Services &
Ticketing Co-ordinator KARYN KING
Audience Services &
Administration Co-ordinator ALEXANDRA LEAN
Mailroom Co-ordinator KAREN LEIGHTON
Audience Service Representatives TIMOTHY ALLEN,
MARY ASKWITH, WESLEY BERGER,
RANDOLPH BUCHANAN, MEL DELA VICTORIA,
ZACK GROSH, LIVA GULENS-TAUBE,
CLARA KIM, JESSICA LAGODA, HEATHER MacNEIL,
RICHARD McDONALD, CALLAN POTTER,
MIKE RICHARDSON, JOANNE RUMSTEIN-ELLIS,
JONA SAGADRACA, SALVATORE SCOZZARI,
JOY TRACHSELL, SHERYL WALSH, RYAN WHITTAL
Inside Sales Manager JARED HAMPDEN
Inside Sales Representatives ADRIAN BRATHWAITE,
MARGARET DINSDALE,
LE'REISHA MOORE-HIBBERT,
VANESSA PHANG-LYN
Office Co-ordinator AINE DAVIS

ACCOUNTING

Analyst/Accounting Manager REG DUNCAN
Controller JASON YIP
Show Accountant PALAK RATHOD
Accounts Payable Supervisor JULIE LOGAN
Accounts Payable Co-ordinator KIM SITU
Payroll SHAHRZAD RAZAVI

ROYAL ALEXANDRA THEATRE

General Manager RON JACOBSON
House Manager ELIZABETH MORALES
Assistant House Manager BECKY LOI
Front of House Supervisor NORA H.
FOH Supervisor/Operations Assistant HALEY WATSON
Box Office Staff KIM CASSIRAM, MARIKA CSOTAR,
GEORGE KING
FOH Captain MANZOOR AHMED
Senior Maintenance Manager KEVIN MCCARTHY
Head Carpenter KEEGAN DORMAN
Head of Flies BLAIR EGLESTONE
Head Electrician JOHN STILL
Head of Properties GUY GUALTIERI
Head of Wardrobe LISA SHEAVES
Head of Wigs HELEN GREGOR
Parking Supervisor ROBERT ASHLEY

MIRVISH PROGRAMME

Publisher DAVID MIRVISH
Editor J. RANDY ALLDREAD
Graphic Designer OTTO PIERRE
Advertising Sales BRANDS AMPLIFIED INC.
Printer SUNVIEW PRESS LIMITED

Proud partner of 



THIS IS OUR SCENE

Follow us on social media



@FIJIwaterCanada



@fijiwater_ca

© 2022 FIJI Water Company, LLC. All Rights Reserved. FIJI, the Trade Dress and accompanying logos are trademarks of FIJI Water Company, LLC or its affiliates.



Insurance
Travel
Roadside
Rewards

Driven by Good™



Driven by those who support live theatre.

**CAA Members get complimentary coffee
and coat check** when they show their card. Plus,
receive up to **25% off select Mirish shows.**



mirish.com/caa