

# OVATION

ROYAL  
**MTC**  
MANITOBA THEATRE CENTRE

VOL 32 • NO 4  
FEB/MAR 2025

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## INDECENT

by Paula Vogel

JOHN  
HIRSCH  
MAINSTAGE

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WAREHOUSE

## KING JAMES



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The Last Wife

MAR 25–APR 18

Rubaboo–  
A Métis Cabaret

APR 29–MAY 23

## WAREHOUSE

Wonderful Joe

OCT 8–25

A Number

NOV 12–29

Holland

FEB 4–21

In the Shadow  
Beyond the Pines

MAR 11–28

## MESSAGE FROM THE ARTISTIC DIRECTOR



Welcome to the theatre. I am thrilled to bring these two extraordinary plays to the stage.

Paula Vogel's *Indecent* is more pertinent now than when it made its Broadway debut in 2017. It deals with themes of antisemitism, homophobia, anti-immigration and censorship, and speaks to me not only as a love letter to the theatre, but to the power of art in a fractured society. Spanning nearly 50 years, Vogel's play constructs a ghost troupe as players in Sholem Asch's *God of Vengeance*, and with this device reveals the broader history of a world where progress and liberalism give way to intolerance and fear. Written when he was 21 years old, Asch sought to address inequities in society. As Vogel describes, Asch

showed women as "flesh and blood." A man ahead of his time, he not only stood up for women's rights, but the rights of all. He strived to show us as "one people, with one common root," and in doing so, wrote something that is truly universal. The intersection of lived experiences in the play is significant, as Asch centres the purity of love as a beacon in a world that seeks to divide us.

*King James* by Rajiv Joseph is a brilliant play that uses fandom to examine broader ideas of male friendship, as two men grapple with the expectations society has placed on them. Told through four "quarters," like the game of basketball they consume, it traverses through the deep bond and sudden betrayal in their relationship. While their passion for LeBron James unites them, the real nugget of the play is deeper. Beyond the colours of your team, or the career you pursue, at the heart of one's identity is our need for love and friendship to make us whole.

Thank you so much for joining us.

A handwritten signature in black ink that reads 'Kelly'.

Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Cree, Anishinew and Dakota people, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

# THEATRE ABBREVIATION LEGEND

<b>A.C.T.</b> American Conservatory Theater • San Francisco, CA	<b>Rainbow</b> Rainbow Stage • Winnipeg, MB
<b>Arts Club</b> Arts Club Theatre Company • Vancouver, BC	<b>RNT</b> Royal National Theatre • London, England
<b>ATF</b> Atlantic Theatre Festival • Wolfville, NS	<b>Royal Alex</b> The Royal Alexandra Theatre • Toronto, ON
<b>ATP</b> Alberta Theatre Projects • Calgary, AB	<b>RSC</b> Royal Shakespeare Company • Stratford-upon-Avon, England
<b>BAM</b> Brooklyn Academy of Music • NYC	<b>RWB</b> Royal Winnipeg Ballet • Winnipeg, MB
<b>Bard on the Beach</b> Bard on the Beach Shakespeare Festival • Vancouver, BC	<b>Sarasvati</b> Sarasvati Productions • Winnipeg, MB
<b>Belfry</b> The Belfry Theatre • Victoria, BC	<b>Segal</b> The Segal Centre for Performing Arts • Montreal, QC
<b>Blyth</b> Blyth Theatre Festival • Blyth, ON	<b>Shaw</b> Shaw Festival • Niagara-on-the-Lake, ON
<b>Broadway</b> Theatre district • New York, NY	<b>SIR</b> Shakespeare in the Ruins • Winnipeg, MB
<b>CBC</b> Canadian Broadcasting Corporation	<b>Soulpepper</b> Soulpepper Theatre Company • Toronto, ON
<b>Centaur</b> Centaur Theatre Company • Montreal, QC	<b>Stratford</b> Stratford Festival • Stratford, ON
<b>Citadel</b> The Citadel Theatre • Edmonton, AB	<b>SummerWorks</b> SummerWorks Theatre Festival • Toronto, ON
<b>COC</b> Canadian Opera Company • Toronto, ON	<b>TA</b> Theatre Aquarius • Hamilton, ON
<b>CS</b> Canadian Stage • Toronto, ON	<b>Tarragon</b> Tarragon Theatre • Toronto, ON
<b>Dora</b> Dora Mavor Moore Award • Toronto, ON	<b>TBTR</b> Theatre by the River • Winnipeg, MB
<b>Drayton</b> Drayton Entertainment • Ontario	<b>TC</b> Theatre Calgary • Calgary, AB
<b>Dry Cold</b> Dry Cold Productions • Winnipeg, MB	<b>TiFT</b> Talk is Free Theatre • Barrie, ON
<b>Factory</b> Factory Theatre • Toronto, ON	<b>TNB</b> Theatre New Brunswick • Fredericton, NB
<b>GCTC</b> The Great Canadian Theatre Company • Ottawa, ON	<b>Toronto Free</b> Toronto Free Theatre • Toronto, ON
<b>Grand</b> The Grand Theatre • London, ON	<b>TPM</b> Theatre Projects Manitoba • Winnipeg, MB
<b>HGJT</b> Harold Green Jewish Theatre Company • Toronto, ON	<b>TSO</b> Toronto Symphony Orchestra
<b>Mirvish</b> Mirvish Productions • Toronto, ON	<b>U of M</b> University of Manitoba
<b>Moving Target</b> Moving Target Theatre Company • Winnipeg, MB	<b>U of T</b> University of Toronto
<b>MTYP</b> Manitoba Theatre for Young People • Winnipeg, MB	<b>U of W</b> University of Winnipeg
<b>NAC</b> National Arts Centre • Ottawa, ON	<b>ViC</b> The Village Conservatory for Music Theatre • Winnipeg, MB
<b>Necessary Angel</b> Necessary Angel Theatre Company • Toronto, ON	<b>VP</b> Vancouver Playhouse Theatre Company • Vancouver, BC
<b>Neptune</b> Neptune Theatre • Halifax, NS	<b>West End</b> Theatre district • London, England
<b>NFB</b> National Film Board of Canada	<b>WCT</b> Western Canada Theatre • Kamloops, BC
<b>NTS</b> National Theatre School of Canada • Montreal, QC	<b>WJT</b> Winnipeg Jewish Theatre
<b>Persephone</b> Persephone Theatre • Saskatoon, SK	<b>WSO</b> Winnipeg Symphony Orchestra
<b>PTAM</b> Popular Theatre Alliance of Manitoba • Winnipeg, MB	<b>WST</b> Winnipeg Studio Theatre
<b>PTE</b> Prairie Theatre Exchange • Winnipeg, MB	<b>YPT</b> Young People's Theatre • Toronto, ON
	<b>zone41</b> zone41 theatre • Winnipeg, MB

## OVATION

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Savannah Lillies

TELEPHONE: 204 934 0309

EMAIL: slillies@royalmtc.ca



Royal Manitoba Theatre Centre  
174 Market Avenue  
Winnipeg, MB R3B 0P8  
Canada

RoyalMTC.ca

BOX OFFICE: 204 942 6537

ADMINISTRATION: 204 956 1340

FAX: 204 947 3741

Royal MTC is a member of the Professional Association of Canadian Theatres and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association.

Scenery, Carpentry and Show Running Crew at the John Hirsch Mainstage and the Tom Hendry Warehouse are members of IATSE Local 63.

**USHERS** • Royal MTC's loyal volunteer ushers are available at every performance to assist patrons.

**LATECOMERS** • Latecomers will be seated at the discretion of the House Manager.

**COURTESY TO OTHERS** • Talking, candy wrappers and coughing are distracting to fellow patrons and actors. We ask each patron to please keep noise to a minimum during a performance. Thank you for your cooperation.

**SCENTS AND ALLERGIES** • A number of Royal MTC patrons have expressed concerns regarding medical reactions caused by scented products, so much so that they can't enjoy the show. Please consider others before using items such as colognes, perfumes and hairspray. Your thoughtfulness is appreciated.

**HEARING ENHANCEMENT** • FM Listening Devices are available free of charge in the lobby at the John Hirsch Mainstage and Tom Hendry Warehouse. Please see the House Manager for details.

**PROHIBITED** • The use of cameras and recording devices is strictly prohibited. Mobile devices must be turned off. To be contacted in an emergency, leave your name and seat number with the House Manager.

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# Sholem Asch

## PLAYWRIGHT OF *GOD OF VENGEANCE*

Sholem Asch was a Polish-American novelist and playwright, who remains one of the most widely known and controversial writers of modern Yiddish literature. Born into a Hasidic Jewish family in Kutno, Poland in 1880, Asch was a talented student who received a traditional Jewish religious education. While studying, he began teaching himself German and exploring the work of writers such as Schiller, Goethe and Heine. His parents disapproved of these secular studies, so at 17 Asch moved in with relatives in a nearby village. It was there that he first became familiar with the lives of Polish peasants, while working as a letter writer for the illiterate.

By the time he wrote his first play, he was already well known as a Yiddish novelist. At 21, he wrote his third and most well-known play, *Got fun nekome* (*God of Vengeance*). Dramatizing the dreams and dilemmas of the Jewish people, Asch became the first Yiddish writer to represent life in the small Jewish towns of Poland to a general audience. *Got fun nekome* premiered in German as *Gott der Rache* at Berlin's Deutsches Theater in 1907, and went on to be performed around the world in several languages. ●

SOURCE: ENRICHMENT GUIDE BY ELLIOT LAZAR

*“Prolific and continually expanding the range of his themes, Asch brought Yiddish literature into the mainstream of European and American culture, while he himself remained deeply attached to the legacy of the Jewish past.” – YIVO ENCYCLOPEDIA*

## A Journey of Passion

### GOD OF VENGEANCE TIMELINE

The following was included in the Playbill for the original Broadway run of *Indecent*. It was compiled by Alisa Solomon.

**1907** In Warsaw, Sholem Asch reads his new play, *Got fun Nekome* (*God of Vengeance*), for the founding father of modern Yiddish literature, I. L. Peretz. Disturbed by what he takes to be the play's misrepresentation of Jewish piety, Peretz counsels Asch to burn it.

*Got fun Nekome* opens in St. Petersburg and Moscow, where it is celebrated, and then in New York where the left-wing newspapers defend its gritty sophistication, while the Orthodox papers decry it for fanning antisemitic stereotypes.

**1914** With the outbreak of World War I, Sholem Asch leaves Europe for New York. After the war, he visits Europe and is shaken by the destruction of Jewish communities.

**1921–22** A movement to prevent lewdness on the stage gathers force against popular farces on Broadway.

For a complete list of theatre abbreviations, please refer to legend on page 4

## INDECENT

**1922** Isaac Goldberg's English translation of *God of Vengeance* opens at the Provincetown Playhouse in New York City before moving to the larger Greenwich Village Theatre.

**1923 FEBRUARY 19** - *God of Vengeance* opens on Broadway at the Apollo Theater. The passionate scene in the rain is cut from this production, changing the women's relationship from one of love to manipulation.

**MARCH 6** - Mid-performance, a police detective informs the cast and producer that they are under indictment for obscenity. The next morning, the company posts bail and returns to the theatre in time for the matinee.

**MAY 23** - *God of Vengeance* company goes on trial and is found guilty. The verdict is overturned on appeal.

**1924** The National Origins Act restricts immigration even further; the Asian Exclusion Act lives up to its name. The Society for Human Rights is founded as the first organization in the US that seeks equality for homosexuals. Police pressure soon shuts it down.

**1926** New York State passes the Wales Padlock Law, prohibiting plays "dealing with the subject of sex degeneracy or perversion." This law, not declared unconstitutional until 1976, leaves LGBTQ characters to be portrayed as symbols of vice, corruption and evil.

**Early 1940s** *Got fun nekome* is performed in the Łódź Ghetto where an estimated 160,000 Jews are sealed off from the world.

**1942** Nazi officials discuss the "Final Solution of the Jewish Question," and the industrial genocide begins. With news of the murderous destruction of European Jewry, Sholem Asch forbids future performances of *Got fun Nekome*.

**1943** Sholem Asch is the first Yiddish writer to be nominated for the Nobel Prize.

**1956** Sholem Asch dies. His home in Bat Yam, Israel now houses the Sholem Asch Museum.

**1974** Playwright Paula Vogel, then a 23-year-old graduate student at Cornell University, reads *God of Vengeance* at the suggestion of her professor.

**1997** While a first-year student at the Yale School of Drama, Rebecca Taichman discovers *God of Vengeance* and writes her thesis on the obscenity trial.

**2010** Rebecca Taichman calls Paula Vogel to collaborate on a play about that obscenity trial, which would later become *Indecent*.

**2013** *Indecent* receives a developmental production at the Sundance Institute Theatre Program.

**2015–2016** The world premiere of *Indecent* is staged at Yale Repertory Theatre, followed by a production at the La Jolla Playhouse. *Indecent* opens off-Broadway at the Vineyard Theatre.

**2017** *Indecent* opens at the Cort Theatre on Broadway, 94 years after the Broadway premiere of *God of Vengeance*. ●

# An Open Letter by Sholem Asch

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

*“Because of the wrong interpretation of my play, God of Vengeance, now running at the Apollo Theater, I wish to make the following statement:*

*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, overweighed 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.” ●*

SOURCES: WEBJUM.EDU, SEATTLEREPORT

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# Interview with the Playwright



The following is an excerpt from an interview that 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 antisemitism. 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. ●

**SYNOPSIS** – Spanning 50 years of history, *Indecent* follows the rise and shocking demise of Sholem Asch's controversial play *God of Vengeance*. In 1906, Warsaw, a young and newly married Asch pens his first play. When his peers criticize the work, Sholem travels to Berlin and enlists the famous Rudolph Schildkraut to become a member of the company. Wowing audiences across Europe, the ensemble travels to New York where the play takes the Yiddish theatre scene by storm. But when an English translation of the play opens on Broadway in 1923, the play's inclusion of the first same-sex kiss on an American stage proves too scandalous and the entire cast is arrested and charged with obscenity. Refusing to let the play come to an end, the company's stage manager, Lemml, returns the play to Europe amidst dangerous times. ●

PRESENTS

# Indecent

By Paula Vogel

Original Broadway Production Conceived and Directed by Rebecca Taichman  
 Score and Original Music by Lisa Gutkin and Aaron Halva

February 13 – March 8, 2025

PREVIEW February 12

*Director* ..... Kelly Thornton  
*Vocal Director & Music Liaison* ..... Grace Hrabí  
*Choreographer* ..... Rachel Cooper  
*Set Designer* ..... Scott Penner\*\*  
*Costume Designer* ..... Joseph Abetria†  
*Lighting Designer* ..... Hugh Conacher\*\*  
*Sound Designer* ..... Justin Stadnyk†  
*Intimacy Director* ..... Carly Rackal  
*Fight Director* ..... Jacquie Loewen  
*Yiddish Cultural Consultant* ..... Itay Zutra  
*Accent Coach* ..... Alex Poch Goldin  
*Assistant Director* ..... Cora Matheson  
*Apprentice Costume Designer* ..... Amelia Carlson\*  
*Stage Manager* ..... Zahra Larche  
*Assistant Stage Manager* ..... Angela Marshall  
*Apprentice Stage Manager* ..... Tia Morann

*Indecent* is performed without an intermission.

Original Broadway Production produced by Daryl Roth, Elizabeth I. McCann, and Cody Lassen.

*INDECENT* was produced by the Vineyard Theatre (Douglas Aibel and Sarah Stern, Artistic Directors; Jennifer Garvey-Blackwell, Executive Director), New York City, Spring, 2016.

*INDECENT* was commissioned by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and Oregon Shakespeare Festival, Ashland, Oregon (Bill Rauch, Artistic Director, Paul Nicholson, Executive Director).

Originally produced by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and La Jolla Playhouse, La Jolla, California (Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director).

*INDECENT* under the then title of "The Vengeance Project" was developed, in part, at the 2013 Sundance Institute Theatre Lab at the Sundance Resort.

Inspired by The People vs. The God of Vengeance. Conceived by Rebecca Rugg and Rebecca Taichman.

*INDECENT* is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service imprint. [www.dramatists.com](http://www.dramatists.com)

\*\*Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659

\*Position funded through the Jean Murray - Moray Sinclair Theatre Apprenticeship Program

†Past Jean Murray - Moray Sinclair apprenticeship or scholarship recipient

# Indecent

## THE CAST (IN ALPHABETICAL ORDER)

*The Ingenue, Avram*..... Josh Bellan  
*The Elder, Vera*..... Mariam Bernstein†  
*The Middle, Mendel*..... Andrew Cecon  
*The Middle, Halina*..... Amy Lee†  
*The Ingenue, Chana*..... Katherine Matlashewski  
*The Elder, Otto*..... Dov Mickelson  
*The Stage Manager, Lemml*..... Alex Poch Goldin

## MUSICIANS (IN ALPHABETICAL ORDER)

*Nelly Friedman, Violin*..... Shiloh Hiebert  
*Mayer Balsam, Clarinet*..... Myron Schultz  
*Mira Godowsky, Accordion*..... Orit Shimoni

## MUSIC

### *Oklahoma*

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

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a Concord Music Company, [www.rnh.com](http://www.rnh.com). All rights reserved.

### *Wiegala*

by Ilse Weber

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### *Bei Mir Bist Du Schon*

Words by Sammy Cahn, Saul Chaplin and Jacob Jacobs

Music by Sholom Secunda

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Concord Music Company on behalf of Cahn Music Company, [www.imagem-music.com](http://www.imagem-music.com). All rights reserved.

### *Ich hab noch einen Koffer in Berlin*

(Theme from *I Am a Camera*)

German Text by Aldo Von Pinelli, Music by Erich M. Siegel

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Special thanks: Chenxin Liu.

Production photography by Dylan Hewlett.

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## INDECENT



**Josh Bellan**  
*The Ingenue, Avram*

**ROYAL MTC** *Mix Tapes From My Mom* (Regional Tour).

**OTHER THEATRE** *The Little Mermaid, Strike!* (Rainbow); *Merrily We Roll Along, Kiss of the Spider Woman* (Dry Cold); *Fame, Reefer Madness, American Idiot* (WST); *Breaking Up With Me* (JHG Creative); *South Pacific* (WSO).

**FILM** *Bed Rest* (Prime).

**TRAINING** University of Manitoba Faculty of Music.

**ET CETERA** Josh would like to thank his family for the endless amount of support.



**Mariam Bernstein**  
*The Elder, Vera*

**ROYAL MTC** Actor: *The Comeback, Into the Woods, Alice Through the Looking-Glass, Black Coffee, The Heidi Chronicles, Mrs. Klein, Les Belles-Soeurs*. Director: *Romeo and Juliet ('94), Things We Do For Love*.

**OTHER THEATRE** Acted in or directed over 75 productions. Selected credits - Actor: *Becoming Dr. Ruth, Angels in America Parts 1 & 2* (WJT); *The Birds and the Bees*

(PTE); *Sweeney Todd, Into the Woods* (Dry Cold); *Spring Awakening* (WST); *A Midsummer Night's Dream* (Neptune). Director: *Tuesdays with Morrie, Falsettos, Death of a Salesman, Speed-the-Plow* (WJT); *Dieu de Carnage* (TCM); *Company, The Secret Garden* (Dry Cold).

**FILM/TV** Over 35 Manitoba productions.

**TRAINING/TEACHING** National Theatre School of Canada; U of W. Theatre educator and acting coach for over 30 years.

**ET CETERA** Mariam is honoured to be a part of the *Indecent* company, telling this courageous story of love and tolerance. For my family.



**Andrew Cecon**  
*The Middle, Mendel*

**ROYAL MTC** *The Three Musketeers, Black Coffee, Million Dollar Quartet, The Secret Annex, The Seagull, Ed's Garage, A Few Good Men* (with Citadel), *Romeo and Juliet, Our Town*.

**OTHER THEATRE** *As You Like It, King Lear, Romeo & Juliet, Richard III, Antony & Cleopatra, Julius Caesar* (SIR); *Shiksa* (WJT); *Three Sisters, The Miser of Middlegate* (TPM); *Hand to God, Lunenburg, Bang Bang, A Closer Walk with Patsy Cline* (Magnus Theatre).

**ET CETERA** Love to Katrina, Aviva and Joren.



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**Amy Lee**  
*The Middle, Halina*

**ROYAL MTC** Lydia in *Pride and Prejudice*.

**OTHER THEATRE** *Appropriate* (Coal Mine Theatre); *You and I, James and the Giant Peach, Cinderella, The Invisible Girl, Hana's Suitcase* (YPT); *25 Questions for a Jewish Mother, Bar Mitzvah Boy, November* (WJT); *Of Mice and Morro and Jasp* (MTYP); *Morro and Jasp 9-5* (Factory); *Here to Hear* (Carousel Players); *Weather the Weather* (Theatre Columbus); 20 years performing as one half of the Dora and Canadian Comedy Award-winning clown duo Morro and Jasp.

**FILM/TV** *Tuner* (Elevation Pictures); *Hey Lady* (CBC).

**ET CETERA** Amy is a grateful recipient of the Jean Murray - Moray Sinclair Scholarship. Thanks to my amazing parents for teaching me to love theatre from such a young age in this very place. For my daughters, Sadie and Pearl, and for Matt.



**Katherine Matlashewski**  
*The Ingenue, Chana*

**ROYAL MTC** First appearance.

**OTHER THEATRE** Selected: *Courage Now* (Firehall/vAct); *Disclosure* (Vancouver Fringe); *One of a Kind* (Vancouver International Children's Festival); *East Van Panto: Alice in Wonderland* (Theatre Replacement); *The Rocky Horror Show, Cerulean Blue, TomorrowLove* (Studio 58); *The Fantasticks* (Stage 43); *Into the Woods* (Royal City Musical Theatre).

**FILM** *Love & Jane* (Hallmark).

**TRAINING** Graduate of Studio 58, with honours.

**ET CETERA** Katherine is filled with gratitude to be making her Royal MTC debut in a show that is close to her heart. Special thanks to Kelly, the entire cast and crew, and to her mom for the endless love and support.



**Dov Mickelson**  
*The Elder, Otto*

**ROYAL MTC** First appearance.

**OTHER THEATRE** Dov Mickelson is an actor, writer and teacher based in Toronto. He toured across Canada and the UK with their award-winning productions of *The House of Pootsie Plunket, Blue Orphan and Frankenstein*. Dov has written and performed at The Rubarb Festival, Hatch, The Red Cabaret and Lab Cab. Selected theatre: *Indecent* (Studio 180/ Mirvish/Segal); *Munschtime* (YPT); *Hogtown* (Hogtown Collective); *Bingo* (Factory); *The Wizard of Oz* (Globe); *Amadeus* (CS/Citadel); *The Jones Boy* (Surface/Underground); *A Midsummer Night's Dream* (CS); *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, Right Road to Pontypool* (4th line).

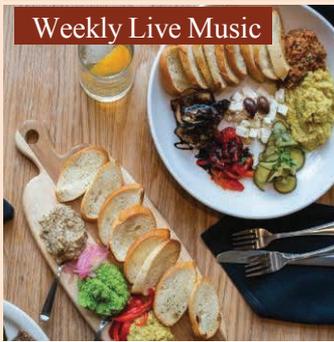
**FILM/TV** Dov was in the award-winning short film *Found Objects* (Old World films); and has appeared in the *Baroness Von Sketch Show, Murdoch Mysteries* (CBC); *Finding Christmas* (Hallmark); *Fairyland* (Nickelodeon); and *The Associates* (CTV).

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**Alex Poch Goldin**

*The Stage Manager, Lemml / Accent Coach*

**ROYAL MTC** *Little Women, The Lehman Trilogy, Network, Trouble in Mind, Bang Bang* (Evie Award), *King Lear, Scorched, My Name is Asher Lev* (META Award).

**OTHER THEATRE** *The Lehman Trilogy* (TC); *Prayer for the French Republic* (Segal); *Ma Rainey's Black Bottom, The Dybbuk, Incident at Vichy* (Soulpepper - Dora Award); *Oslo, Disgraced* (Mirvish); *Angels in America, Intimate Apparel, Comedy of Errors, The Tempest* (Canadian Stage); *Wit* (VP); *Belle* (NAC); *Amadeus, Possible Worlds* (TIFT/Munich); *Superior Donuts* (Coal Mine). Playwriting: *The Trial of William Shakespeare, This Hotel, Cringeworthy* (Siminovitch nomination).

**FILM/TV** *Little Bird, The Porter, Suits, The Fast Runner, Never Been Chris'd, Murdoch Mysteries, Cardinal, Flashpoint.*

**ET CETERA** Alex is Playwright in Residence at WJT. Love to Chloe Babette! Acting/ Audition Coaching: alexpochgoldin.com



**Shiloh Hiebert**

*Nelly Friedman, Violin*

**ROYAL MTC** First appearance.

**OTHER THEATRE** *Strike! The Musical* (Rainbow); *The Hockey Sweater* (MTYP/ WSO); *Lost and Foundling, Sapphire Butterfly Blue* (Summer Studio at MTYP); *Urinetown: The Musical, Something Rotten!* (MTCO at MTYP).

**TRAINING** Classical violin (Karl Stobbe, Associate Concertmaster of the WSO). Musical Theatre classes (RWB and MTYP).

Co-concertmaster (Youth Symphony Orchestra). Student (Rosamunde Summer Music Academy).

**ET CETERA** I Saw What You Did There award for *Strike! The Musical*. First place in the senior division of the Winnipeg Youth Orchestra Scholarship Competition. Shiloh would like to thank all of her family, friends and teachers for their support and encouragement.



**Myron Schultz**

*Mayer Balsam, Clarinet*

**ROYAL MTC** First appearance.

**OTHER THEATRE** *City Workers in Love, Bachelor Farmers of the Apocalypse* (Winnipeg Fringe Festival); *She Loves Me* (Dry Cold); RWB Orchestra; WSO.

**FILM/TV** *The Outside Chance of Maxmillian Glick, The Saddest Music in the World, The Lonesome Pine Specials* (PBS). Recording credits: *From Ship to Shore, Crossing Selkirk Ave, Dancing on Water* (FINJAN); *Suite for Klezmer Band and Orchestra* (FINJAN/ WSO); *Transylvania Ave* (Black Sea Station); *Ingenuie* (kd lang); *Big Circumstance* (Bruce Cockburn); *Citizen Alien* (Leaf Rapids).

**TRAINING** Studied with Ted Oien, former Principal Clarinet WSO and John Moses (Aspen Music Festival).

**ET CETERA** Myron has been specializing in Klezmer music for over 40 years. He co-founded FINJAN and Black Sea Station, and recently co-founded The Mayors of Sambor with his brother Victor Schultz. Other current projects: *The Two Myrons* with accordionist Myron Kurjewicz; The Clarinet Summit with Naoum Goman. During the day Myron can be found running the family manufacturing business. He is thrilled to be working with the incredible cast and production team for *Indecent*.



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**Orit Shimoni**  
Mira Godowsky,  
Accordion

**ROYAL MTC** First appearance.

**ET CETERA** Orit (pronounced O'reet) Shimoni is an international singer and songwriter and has been a world-travelling troubadour for almost two decades. Travelling with her songs and her instruments (guitar and accordion), the former teacher and academic has dedicated her life to using music and storytelling as a way to bring people together, find common ground with diverse audiences and inspire. Her most recent (and 12th) album, "Winnipeg", has been nominated for Best Solo Act in the Canadian Folk Music Awards. This is her theatre debut.



**Paula Vogel**  
Playwright

Paula Vogel is a Pulitzer Prize-winning playwright whose plays include *Indecent* (Tony Award nomination for Best Play), *How I Learned to Drive* (Pulitzer Prize for Drama, Tony Award nomination, the Lortel Prize, OBIE Award, Drama Desk Award, Outer Critics Circle, and New York Drama Critics' Circle Awards for Best Play), *The Long Christmas Ride Home*, *The Mineola Twins*, *The Baltimore Waltz*, *Hot'n'Thrbbing*, *Desdemona*, *And Baby Makes Seven*, *The Oldest Profession* and *A Civil War Christmas*. Her newest play premiered on Broadway in April 2024. In June 2020, she founded Paula Vogel's Bard at the Gate, a curated virtual reading series designed to become a widely accessible platform for powerful, overlooked plays by BIPOC, female, LGBTQIA+ and disabled artists. Lifetime achievement awards include: American Theatre Hall of Fame Award, the Obie Award, and New York Drama Critics' Circle Award. She is honoured to have awards dedicated to emerging playwrights in her name: The American College Theatre Festival's Paula Vogel Award in Playwriting, and the Paula Vogel Award given annually by the Vineyard Theatre. She was the 2019 inaugural UCLA School of Theater, Film and Television Hearst Theater Lab Initiative Distinguished Playwright-in-Residence. Her plays are published in six volumes by TCG Press and her memoir will be published by Penguin Press. She teaches playwriting workshops throughout the United States and abroad. paulavogelplaywright.com

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**Kelly Thornton**

*Director*

**ROYAL MTC** *Beautiful: The Carole King Musical* (with Segal), *Sexual Misconduct of the Middle Classes*, *Into the Woods*, *Orlando*, *All is Bright*, *Bang Bang* (with Belfry).

**OTHER THEATRE** Eighteen years as Artistic Director of Nightwood Theatre – credits include *Unholy*, *The Penelopiad*, *Between the Sheets*, *The List*, *That Face*, *The Danish Play* (NAC, Aveny-Teatret, Copenhagen; Magnetic North); *Bear With Me*, *Mathilde and China Doll*. Elsewhere: *Vigil* (TiFT); *The Comedy of Errors* (CS); *This Hotel* (Passe Muraille); and nine seasons of Nightwood’s Lawyer Show staging Shakespeare’s comedies and Broadway musicals.

**TEACHING** Associate Director of the Directing Program at National Theatre School 2010-2013.

**ET CETERA** Kelly is Royal MTC’s Artistic Director. She’s been honoured with the Pauline McGibbon Award, the YWCA Woman of Distinction, a Harold Award, Dora and Evie Award nominations. She thanks her incredible family for their love and support.



**Grace Hrabi**

*Vocal Director & Music Liaison*

**ROYAL MTC** First engagement.

**TRAINING/TEACHING** Bachelor of Music (Performance) from Marcel A. Desautels Faculty of Music. A recent alumna of the Sarah Sommer Chai Folk Ensemble (Assistant Music Director 2017-2022 and Vocal Director 2022-2025). Teaching: Voice/Ukulele Instructor at The Winnipeg Conservatory of Music.

**ET CETERA** Grace is also a local singer-songwriter/multi-instrumentalist performing in the folk trio Casati. She is beyond thrilled to be making her Royal MTC debut as part of this beautiful production. Thank you to the love of my life Jesse, and to my friends and family for always being there for me. [gracehrabi.com](http://gracehrabi.com)



**Rachel Cooper**

*Choreographer*

**ROYAL MTC** First engagement.

**TRAINING/TEACHING** Maples Collegiate (Dance Department Director), The Royal Winnipeg Ballet School (Teacher & Choreographer), Shelley Shearer School of Dance (Teacher & Choreographer), Manitoba Association of Dance Educators (President). The School of Contemporary Dancers and the University of Winnipeg (BHons, BEd), Dance Arts Institute, The National Ballet School (Irene Dowd and Peggy Baker), Limón Dance Foundation (Limón4Kids).

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## INDECENT



**Scott Penner**  
Set Designer

**ROYAL MTC** First engagement.

**OTHER THEATRE** *Job* (Broadway); *Cymbeline* (Stratford); *Fireflies, Intimate Apparel, Flying Lovers of Vibetsk* (Northlight, Chicago); *Dion, A Rock Opera* (Coalmine); *Guys & Dolls* (Arts Club); *Who's Afraid of Virginia Woolf?* (Flint Rep); *Rasheeda Speaking* (Jeff Award Nomination - Shattered Globe Chicago); *Shirley Valentine, The Extinction Therapist* (TA); *Shakespeare's Will* (Indiana Rep); *A Raisin in the Sun, Love's Labour's Lost, The Merry Wives of Windsor, Constellations* (American Players Theatre); *Gently Sinking* (Prague Quadrennial); *Charlie and the Chocolate Factory, Elf the Musical, Hair* (Grand); *Body Politic, A Few Brittle Leaves* (Buddies); *Billy Bishop Goes To War, The Drowning Girls* (Globe).

**FILM/TV** Assistant Costume Designer for *Station Eleven* (HBO Max) and *Five Days at Memorial* (Apple TV).

**ET CETERA** Scott is a proud member of IATSE Local ADC659.



**Joseph Abetria**  
Costume Designer

**ROYAL MTC** Costume Designer: *Little Women, The Play That Goes Wrong* (with Citadel/TC), *The Comeback, The Piano Teacher, Calpurnia* (with NAC/Black Theatre Workshop); *Tiny Plays, Big Ideas; Bang Bang* (with Belfry), *Last Train to Nibroc* (Regional Tour). Associate Costume Designer: *Into the Woods*. Apprentice Costume Designer: *Billy Elliot the Musical*. 2020/21 National Mentorship Program.

**OTHER THEATRE** (selected) Costume Designer: *Charlie and the Chocolate Factory, Grand Ghost* (Grand); *Snow White, Spelling 2-5-5* (MTYP); *Volare, Space Girl, Voice* (PTE); *Plé* (Plé Collective presented by MTYP); *Women of the Fur Trade* (Vault Projects); *Mary's Wedding, Iceland* (TPM). Production Designer: *The Player King* (SIR); *The Game, Two Indians* (Sarasvati). Assistant Costume Designer: *Othello, The Neverending Story, The Rocky Horror Show, Romeo and Juliet* (Stratford).

**TRAINING** University of Winnipeg.



Royal MTC was honoured to participate in Fleur de Villes *ARTISTE* collaboration at The Leaf in January that celebrated Manitoba's vibrant art scene.

This floral display captures *Indecent's* iconic scene featuring two women sharing an intimate moment, dancing together in the rain amidst a backdrop of chaos. Featured florals including thistle, skeleton leaves, carnations, lavender, delphinium and roses, convey the beauty and defiance of this pivotal moment.

Special thanks and congratulations to Silver Heights Florists' Christine Lyons and Brian Cantlon for their inspired design and for winning **Best in Show!**



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**Hugh Conacher**  
Lighting Designer

**ROYAL MTC** (selected) Lighting & Video Designer: *The Lehman Trilogy*, *The Mountaintop*, *Vietgone*, *Venus in Fur*. Video Designer: *Network* (with Citadel). Lighting Designer: *Little Women*, *The Recipe* (with TPM), *among men* (with TPM), *Beautiful: The Carole King Musical* (with Segal), *The Secret to Good Tea*, *Into the Woods*, *New, Orlando*, *Women of the Fur Trade*, *Fun Home*, *The Color Purple* (with Citadel), *Kill Me Now* (with NAC), *Seminar* (with Mirvish), *Dry Lips Oughta Move to Kapuskasing* and many other productions since the '80s.

**OTHER THEATRE** Hugh collaborates with choreographers, visual artists and dance and theatre companies worldwide.

**ET CETERA** Hugh enjoys working beyond the constraints of traditional lighting design using various forms of interactive media, video and photography. His photographic work resides in private collections and has been published worldwide. Hugh is a member of the Associated Designers of Canada and L'Association des professionnels des arts de la scène du Québec. [www.pellucid.me](http://www.pellucid.me).



**Justin Stadnyk**  
Sound Designer

**ROYAL MTC** Sound Designer: *The Piano Teacher*. Actor: *Waitress*, *The Sound of Music* (with Citadel), *Into the Woods*, *As You Like It* (with Citadel), *Matilda the Musical* (with Arts Club/Citadel), *Grumpy Old Men: The Musical*, *White Christmas*,

*The Boys in the Photograph* (with Mirvish), *Fiddler on the Roof*, *The Wave*. Assistant Director: *Beautiful: The Carole King Musical* (with Segal). 2023/24 National Mentorship Program.

**OTHER THEATRE** Sound Designer: *Great Expectations*, *Red Fightin' Blue*, *Redemption* (TIFT); *Narrow Bridge*, *After Jerusalem*, *Bar Mitzvah Boy* (WJT). Actor: *Kinky Boots* (Mirvish); *The Prom*, *A Gentleman's Guide to Love & Murder* (Dry Cold); *Dear Jack*, *Dear Louise*, *Falsettos* (WJT); *A Little Night Music* (Shaw); *Saturday Night Fever* (National Tour); *Anne of Green Gables* (Charlottetown); *Joseph and the Amazing Technicolor Dreamcoat* (Rainbow).

**FILM/TV** *Woman with the Red Lipstick* (Lifetime); *King of the Camp* (YTV).

**ET CETERA** Justin will be directing the musical *Dogfight* for Dry Cold later this year. [@j\\_stadnyk](mailto:@j_stadnyk). [justinstadnyk.com](http://justinstadnyk.com)



**Carly Rackal**  
Intimacy Director

**ROYAL MTC** Actor: *Non-Machinable* (2022 Pimootayowin: A Festival of New Work); 2021/22 National Mentorship Program.

**OTHER THEATRE** Intimacy Direction: *Assistance*, *Just Friends* (Winnipeg Fringe Theatre Festival). Acting: *Bastard* (Out From Under The Rug/PTE); *Twelfth Night* (ViC).

**TRAINING** Bachelor of Arts Honours in Theatre and Film Acting from the University of Winnipeg; The Village Conservatory for Music Theatre; Intimacy Directors and Coordinators (IDC).

**ET CETERA** Thank you to my wonderful friends and family for all of your love and support throughout the years!



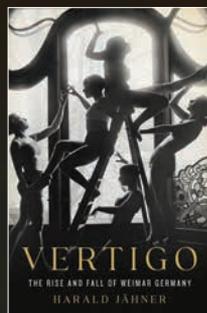
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# Recommended Reading

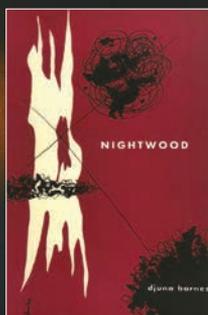
inspired by *Indecent*



**Tipping The Velvet**  
by Sarah Waters



**Vertigo: The Rise and Fall  
of Weimar Germany**  
by Harald Jähler



**Nightwood**  
by Djuna Barnes

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**Jacquie Loewen**  
*Fight Director*

**ROYAL MTC** Fight Director (selected): *Waitress, The Recipe* (with TPM), *The Mountaintop, Clue* (with Grand), *Yaga, Into the Woods, The Rez Sisters, Roald Dahl's Matilda the Musical* (with Arts Club/Citadel), *Vietgone* (with fu-GEN/Hope and Hell), *Hand to God, Private Lives, Gone With the Wind, August: Osage County, Romeo and Juliet, The Seafarer*. Actor: *The Three Musketeers, Alice Through the Looking-Glass, Top Girls*.

**OTHER THEATRE** Fight Director (selected): *Macbeth* (Bard on the Beach); Indigenous Playwrights New Works Workshop (PTC - Vancouver); *Beauty and the Beast* (Rainbow); *The Flood Thereafter* (CS); *Don Giovanni* (Manitoba Opera); *Macbeth, The Merry Wives of Windsor, The Taming of the Shrew* (SIR); *Prairie Nurse* (PTE).

**TEACHING** U of Winnipeg, U of Manitoba, Trinity Western, Simon Fraser University, Kansas State University.

**ET CETERA** Jacqueline was a founding member of the Canadian Comedy Award-nominated sketch group Hot Thespian Action.



**Itay Zutra**  
*Yiddish Cultural Consultant*

**ROYAL MTC** First engagement.

**TRAINING/TEACHING** Dr. Itay Zutra teaches Jewish studies at the University of Manitoba. Prior to his arrival in Winnipeg, he studied Yiddish literature at the Jewish Theological Seminary and Columbia University in New York.



**Cora Matheson**  
*Assistant Director*

**ROYAL MTC** *The Lehman Trilogy*.

**OTHER THEATRE** Actor: *Charlie: Son of Man* (Echo Productions); *The Duchess of Malfi* (Shake-speare BASH'd); *Dirty Rotten Scoundrels, High Fidelity* (Hart House Theatre); *A Midsummer Night's Dream, A Flea in Her Ear, The Penelopiad* (George Brown Theatre School).

**FILM/TV** Actor: *Hannukah on the Rocks, Holiday Hotline, Hannukah on Rye* (Hallmark); *The Spencer Sisters* (CTV).

**TRAINING/TEACHING** Graduate of Randolph Academy for the Performing Arts and George Brown Theatre School. Cora is an acting instructor at The Winnipeg Actors Academy and Manitoba Theatre for Young People, where she also coordinates the drama outreach program.

**ET CETERA** Cora couldn't be more grateful to have been part of the creation of this show and to Royal MTC for providing this opportunity.

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## INDECENT



### Amelia Carlson

Apprentice Costume Designer

**ROYAL MTC** First engagement.

**OTHER THEATRE** Costume Designer: *Oh, the Humanity and Other Good Intentions, The Secret in the Wings* (U of W). Costume Assistant: all U of W shows 2022-24.

**FILM/TV** *Mike & Nick & Nick & Alice, Le Monde de Gabrielle Roy, Little Bird.*

**TRAINING** Graduate of University of Winnipeg faculty of Theatre and Film specializing in theatre design, member of IATSE 856.

**ET CETERA** Amelia would like to thank her mentors, friends and family for their support and encouragement.



### Zahra Larche

Stage Manager

**ROYAL MTC** Stage Manager: *The Recipe* (with TPM), *Sexual Misconduct of the Middle Classes*. Assistant Stage Manager: *Beautiful: The Carole King Musical* (with Segal), *The Sound of Music* (with Citadel), *Into the Woods*, *Network* (with Citadel), *Calpurnia* (with NAC/BTW), *Bang Bang* (with Belfry). Apprentice Stage Manager: *Buying the Farm* (tour), *Roald Dahl's Matilda The Musical*, *Vietgone* (with fu-GEN/Hope and Hell), *The Humans*. Assistant Production Manager (2017/18, 2020/21, 2021/22 seasons).

**OTHER THEATRE** Stage Manager: *Mary Poppins*, *The Hockey Sweater* (Rainbow); *The Outside Inn* (PTE). ASM: *Volare* (PTE). Various credits with Hudson Village

Theatre, Manitoba Opera, Geordie Productions and A Company of Fools.

**TRAINING** Graduate of the National Theatre School of Canada - Production Program (2017).

**ET CETERA** Special thanks to my MTC family, my parents, Ilana, Jenna, Brooklyne, Liam and Matt!



### Angela Marshall

Assistant Stage Manager

**ROYAL MTC** *The Secret to Good Tea, The Three Musketeers, The Rez Sisters, Miss Bennet: Christmas at Pemberley, Orpheus Descending* (with Mirvish), *A Christmas Carol, Trying*.

**OTHER THEATRE** Stratford Festival (18 seasons), Rainbow Stage, Winnipeg Symphony Orchestra, Mirvish Productions, Grand Theatre, Globe Theatre, Theatre New Brunswick, Stirling Festival, Neptune Theatre, Factory Theatre and Theatre Orangeville.

**ET CETERA** Angela would like to thank her family and friends for their love and support.

## ENRICH YOUR EXPERIENCE!

Do you want to delve deeper into the themes of the play? For every show we release an enrichment guide with help from experts and educators. This guide offers background context, resources to explore and discussion questions to keep the conversation going. Read them at [royalmtc.ca/enrichmentguides](http://royalmtc.ca/enrichmentguides).

## INDECENT



**Tia Morann**  
*Apprentice Stage  
Manager*

**ROYAL MTC** First engagement.

**OTHER THEATRE** *A Year with Frog and Toad* (MTYP); *Rocking Horse Winner* (MB Underground Opera); *Carmen, Li Keur: Riel's Heart of the North, Così fan tutte* (MB Opera); *The Cunning Little Vixen* (COC); *The Magic Flute* (The Little Opera Company).

**TRAINING** B.A. in Theatre Production and Stage Management from the University of Winnipeg.

**ET CETERA** Special thanks to Pops for giving me my wild imagination and creativity. Sending love to the whole family for all the support.

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### The Asper Foundation & Gail Asper Family Foundation

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Israel Asper, O.C., O.M., Q.C., L.L.D. (1932–2003) and Babs Asper (1933–2011) believed that philanthropy is a driving force behind positive change in people's quality of life. For this reason, they formed The Asper Foundation in Winnipeg in 1983 to build upon their and the Asper family's philanthropic objectives. The Foundation develops major projects and provides general support to the Jewish Community while also supporting the broader community in areas of culture, education, community development, and human rights on a local, national and international scale. ●

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### EXPLORE MORE STORIES ABOUT THE POWER OF THE THEATRE

**Hag-Seed: William Shakespeare's *The Tempest Retold* by Margaret Atwood.**

Delve into this witty, imaginative adaptation of *The Tempest* where theatre director Felix is fired from his job to teach at a prison theatre. Will their enactment of Shakespeare's play be enough to out those who betrayed him?

FICTION ATWOOD

***The Playbook: A Story of Theater, Democracy, and the Making of a Culture War* by James Shapiro.** A bold account of a culture war over the place of theater in American democracy in the 1930s. 792.0973 SHAPIRO 2024

***The Whalebone Theatre* by Joanna Quinn.** In 1928, after a whale washes up on the shore of the English channel, three young people create a theatre from its rib cage. The passion for theatre follows them to World War II when one of them becomes a secret agent – a more dangerous type of play acting. FICTION QUINN

### EXPLORE MORE JEWISH STORIES

***The Lost Shtetl: A Novel* by Max Gross.**

Set in a Jewish town that somehow enjoyed an isolated peace from Hitler, the Holocaust and the Cold War, Kreskol is divided between those who will accept change and those who prefer their ancient ways. A story of adaptation vs. tradition in a tiny town that time forgot. FICTION GROSS

***Wandering Stars* by Sholem Aleichem.**

A classic novel about Yiddish theatre, the messy yet charming characters emphasize the importance of their journey and experiences, not their destination, with a very realistic take on life and coming to America. FICTION ALEICHEM

***Sadness Is a White Bird* by Moriel Rothman-Zecher.** Jonathan was raised in Pennsylvania but is about to be drafted into the Israeli army. He develops an intense drive to know more about the plight of displaced Palestinians. Throughout a summer he develops a deep friendship with two Palestinian siblings. FICTION ROTHMAN-ZECHER

### EXPLORE MORE STORIES ABOUT CENSORSHIP

***Lula Dean's Little Library of Banned Books* by Kirsten Miller.** A humorous story following the character Lula Dean whose mission is to rid public libraries of “pornographic” books. Lula starts her own lending library and her arch nemesis's daughter sneaks in every night and starts filling it with banned books disguised as wholesome ones. FICTION MILLER

***Banned Plays: Censorship Histories of 125 Stage Dramas* by Dawn B. Sova.**

This comprehensive guide outlines the censorship histories of 125 classic plays from ancient times to the present. 782.09 SOV ●

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## KING JAMES

# LeBron James



LeBron James is a professional basketball player widely regarded as one of the greatest of all time. Born on December 30, 1984, in Akron, Ohio, LeBron's talent was evident from high school, where he became a national sensation. He was drafted first overall by the Cleveland Cavaliers in 2003.

LeBron has played for three NBA teams: the Cavaliers, Miami Heat and Los Angeles Lakers. He has won four NBA championships—two with the Heat (2012, 2013), one with the Cavaliers (2016) and one with the Lakers (2020). His remarkable ability to perform in clutch moments, particularly during the 2016 Finals, cemented his legacy.

LeBron has been named NBA MVP four times and has earned multiple All-NBA First Team and All-Star selections. Known for his versatility, he excels as a scorer, play-maker and defender, making him a threat on both ends of the court.

Beyond basketball, LeBron is a philanthropist and businessman. His LeBron James Family Foundation has made significant contributions to education, including funding scholarships and opening a public school in Akron. LeBron has also ventured into media, entertainment and advocacy, using his platform to address social justice issues and champion causes that impact his community and beyond. ●

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## Basketball Fandom in Canada

Basketball fandom in Canada is on the rise, becoming one of the nation's most dynamic sports communities. While hockey has long been the cultural cornerstone, the Toronto Raptors' 2019 NBA Championship victory ignited a basketball boom, with "We the North" uniting fans from coast to coast.

The growth extends beyond the NBA. In Manitoba, the debut of the Winnipeg Sea Bears in the Canadian Elite Basketball League (CEBL) has brought fresh excitement. Their inaugural season drew enthusiastic crowds, showcasing the province's appetite for basketball and cementing Winnipeg as a key part of Canada's basketball landscape.

International icons like LeBron James also play a significant role in inspiring Canadian basketball fans. His dominance, leadership and global influence have made him a household name across the country, encouraging a new generation to pick up the sport. From outdoor courts to professional arenas, basketball in Canada is thriving, uniting communities through passion and pride. ●

# From Isolation to Connection:

## ADDRESSING MEN'S MENTAL HEALTH

Society doesn't make it easy for men to talk about their mental health and loneliness. More than one in four men will experience a mental health challenge in their lifetime, yet they are less likely to seek out support than women. We often hear terms like "take it like a man" and "suck it up" and these attitudes worsen mental health concerns by making men feel like they should be alone with their problems for fear of being seen as weak.

Part of the loneliness issue is the reliance on technology and fewer face-to-face interactions with others. A lack of social connection can cause psychological concerns such as depression, anxiety, and increased thoughts of suicide, as well as elevated rates of heart disease, Type 2 diabetes and dementia.

How do we combat this and reverse the trends? Start by making time to reach out to those you care about. By creating a routine, it can reduce isolation and generate positive emotions. As you start looking forward to connecting with

others, neurotransmitters are released: dopamine, serotonin and oxytocin which make you feel happy, excited and loved.

Another great way to combat isolation and loneliness is to be part of a collective or team doing things you love! Winnipeg has many opportunities to find like-minded people, such as cheering for our professional sports teams, volunteering for the Fringe Festival, or joining a group that has dinner meet-ups in many of our city's great restaurants.

Remember that you don't need to struggle alone and there are many resources available to find help. The Canadian Mental Health Association, Manitoba and Winnipeg (CMHA), has resources available and a navigation hub to connect you to services.

For more information about mental health and well-being, visit the Canadian Mental Health Association, Manitoba and Winnipeg (CMHA), by scanning the QR code. ●

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**SYNOPSIS** - Stuck in a financially tight spot, Matt is forced to sell his Cleveland Cavaliers season tickets. These just aren't any tickets, however, as LeBron "King" James has just begun to hold court. When Matt meets Shawn, who is interested in buying the season package, the two become fast friends and begin attending the games together. Shawn, with dreams of becoming a celebrated writer, and Matt, with serious entrepreneurial goals, realize that their friendship is more complex than just watching basketball, and their divergent paths begin to strain their relationship until they break ties. Reconnecting years later, both men, and their lives have changed, and the two once again try to connect through their shared love of basketball. ●



## Director's Notes

BY RAY STRACHAN

At first glance, theatre and sports might seem like two entirely different worlds, but *King James* reveals the profound ways they overlap. Both are communal experiences that rely on a shared sense of presence, ritual and emotional investment. They draw people together—whether in an arena or a theatre—to witness stories unfold in real time.

These spaces allow people to connect not just with what's happening on stage or the court but also with each other. To this day I can't drive by the empty lot that was once Winnipeg Stadium without getting a rush of nostalgia. November in the playoffs, and maybe sneaking a few beers in a backpack and getting on the jumbotron. Then maybe running on the field with a Bomber flag, putting the greatest juke move ever on the security guard, but avoiding getting charged because the security office was too full, so they let me go to the open arms of the group of friends I'm still as tight with today as on that day. Tighter. That may, or may not have happened...

At its core, *King James* is a love story—not romantic, but one about male friendship. It explores the unspoken rules, nuances and tensions of a “bromance,” showing how men bond over shared interests and how those bonds evolve over time. Male friendships are often stereotyped as shallow or focused solely on shared activities, but Matt and Shawn push past this, revealing vulnerability and emotion lurking beneath the surface.

In Winnipeg, where sports fandom is vibrant and multigenerational, this debate takes on added resonance. It's not just about basketball; it's about how we connect to the heroes of our youth and how those connections shape our relationships with others. Like hiding in the basement bathroom in the old Winnipeg Arena, waiting to sneak into the sold-out gold medal game at the World Juniors because we couldn't get tickets. Walking around until almost game time, and then making the mistake of sitting in the players-only seats, and being approached by security. Again, this may, or may not have happened... same friends. We've been through A LOT in 30 years.

The play explores friendship, vulnerability and the way we build our lives around the things we love. By staging it in Winnipeg, we have the chance to hold up a mirror to our community, celebrating the ways we come together over shared passions while challenging ourselves to dig deeper into how we express emotion and maintain connection. Like a great game of basketball, it's about teamwork, loyalty and leaving everything on the court—even when it's messy or imperfect. ●



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PRESENTS

# King James

By Rajiv Joseph

March 6 - 22, 2025

PREVIEW March 5

Director ..... Ray Strachan†  
 Set Designer ..... Shauna Jones\*\*  
 Costume Designer ..... Ksenia Broda-Milian\*\*\*  
 Lighting Designer ..... Hugh Conacher\*\*  
 Sound Designer ..... Kevin Ramberran  
 Apprentice Director ..... Key Caguioa\*  
 Stage Manager ..... Ridge Romanishen  
 Assistant Stage Manager ..... Jazz Marcelino†

## THE CAST (IN ALPHABETICAL ORDER)

Matt ..... Justin Fry  
 Shawn ..... Eric Miracle

**SETTING:** 2004, 2010, 2014 and 2016 in Cleveland Heights, Ohio.

*King James* is performed with one intermission.

*King James* was co-commissioned by Steppenwolf Theatre Company, Anna D. Shapiro, Artistic Director, David Schmitz, Executive Director, and Center Theatre Group, Michael Ritchie, Artistic Director, Douglas C Baker, Producing Director, and received its world premiere in 2022 in co-productions at Steppenwolf Theatre Company, Chicago and Center Theatre Group/Mark Taper Forum, Los Angeles.

*King James* is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service imprint. [www.dramatists.com](http://www.dramatists.com)

Production photography by Dylan Hewlett.

## PRODUCTION SPONSOR



\*\*Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659

\*Position funded through the Jean Murray - Moray Sinclair Theatre Apprenticeship Program

†Past Jean Murray - Moray Sinclair apprenticeship or scholarship recipient

\*Past Naomi Levin Theatre Scholarship award winner



**Justin Fry**

*Matt*

**ROYAL MTC** First appearance.

**OTHER THEATRE** *Once a Dream, Eden, Halo* (Tara Players); *Assistance* (Hot Rejects); *The Antipodes, All My Sons, Confessional, The Collector, Tape, Lobby Hero, Orphans* (The 28th Minute); *The Play That Goes Wrong* (Prairie Players); *Mary's Wedding* (TPM); *Nothing Sacred, The Cripple of Inishmaan, The House of Blue Leaves, The Harmfulness of Tobacco, No Why, The Bald Soprano* (Black Hole Theatre); *For Tea and Country* (Naughty Sailboat).

**FILM/TV** *Macbeth* (SIR); *Gruman Goes South* (Ferguson Ritchie Productions).

**TRAINING** Graduate of the University of Manitoba Theatre Program.

**ET CETERA** Justin is honoured to be making his Royal MTC debut in a production that combines his two great passions: theatre and sport. You can catch him again in The 28th Minute's upcoming June production of *A Streetcar Named Desire*. Enjoy the show!



**Eric Miracle**

*Shawn*

**ROYAL MTC** First appearance.

**OTHER THEATRE** *Middletown, Metamorphoses, Sycophant* (NTS).

**FILM/TV** *Saint Pierre* (CBC); *Star Trek: Strange New Worlds* (CBS/Paramount+).

**TRAINING** Graduate of the National Theatre School of Canada (2023).

**ET CETERA** All the love to my family and friends.



**Rajiv Joseph**

*Playwright*

Rajiv Joseph's play *Bengal Tiger at the Baghdad Zoo* has been awarded a grant for Outstanding New American Play by the National Endowment for the Arts. His other plays include *Animals Out of Paper* (Second Stage Theatre), *The Leopard and the Fox* (Alter Ego), *Huck & Holden* (Cherry Lane Theatre, The Black Dahlia Theatre) and *All This Intimacy* (Second Stage Theatre). Through the Lark Play Development Center, Rajiv has travelled to Mexico and Romania, where *Bengal Tiger at the Baghdad Zoo* was translated into Spanish and Romanian, respectively, and performed in staged readings. Rajiv has been awarded the Paula Vogel Award by the Vineyard Theatre and the 2009 Kesselring Fellowship. Rajiv is a Founding Member of the New York-based theatre company The Fire Department and was a contributing writer on their first two theatrical events, *Speakeasy* and *At War: American Playwrights Respond to the War in Iraq*. He is a former Lark Playwriting Fellow and Dramatists Guild Fellow. His plays have been published by Samuel French, Dramatists Play Service and Smith & Kraus. He received his B.A. in Creative Writing from Miami University and his M.F.A. in Playwriting from NYU's Tisch School of the Arts, and he is currently a Language Lecturer at NYU with the School of Art and Public Policy and the Expository Writing Program. He served for three years in the Peace Corps in Senegal, West Africa.



**Ray Strachan**

Director

**ROYAL MTC** Actor: *The Play That Goes Wrong, The Mountaintop, Into the Woods, The Three Musketeers, Calpurnia* (with NAC/Black Theatre Workshop), *It's a Wonderful Life: The Radio Play, Shakespeare in Love* (with Citadel), *The Man Who Shot Liberty Valance, Romeo and Juliet, One Flew Over the Cuckoo's Nest* (with TC).

**OTHER THEATRE** Director: *The Velveteen Rabbit* (MTYP); *Hedda Gabler* (Echo Theatre). Actor: *Feast* (PTE); *The Prom* (Dry Cold); *The Tempest* (Citadel); *Deserter, Remember the Night* (Moving Target); *The Whipping Man* (WJT); *Rosencrantz and Guildenstern Are Dead* (Black Hole Theatre).

**FILM/TV** *The Porter* (CBC Gem/BET); *Violent Night, Vandits, Don't F\*\*\* With Ghosts.*

**ET CETERA** Dedicated to my Dad. Much of the evolution of our relationship as Father and Son, but also as best friends, happened in 3-4 hour chunks at Winnipeg Stadium, and I bring so much of that to this play. Love you.



**Shauna Jones**

Set Designer

**ROYAL MTC** Set Designer: *The Piano Teacher*. Costume Designer: *Sexual Misconduct of the Middle Classes*. Assistant Set Designer: *Calpurnia* (with NAC/Black Theatre Workshop), *The (Post) Mistress, Women of the Fur Trade, Miss Bennet: Christmas at Pemberley.*

**OTHER THEATRE** *Tuesdays with Morrie* (WJT); *Dogtown* (Yukon Arts Centre); *Frozen River* (MTYP); *Much Ado About Nothing; The Winter's Tale / Le conte d'hiver* (SIR/TCM); *Lawrence and Holloman, The 25th Annual Putnam County Spelling Bee* (Guild Hall - Whitehorse, YT).

**TRAINING** Banff Centre for Arts and Creativity Practicum program (2019).

**ET CETERA** Shauna is a member of the ADC (Associated Designers of Canada).



**Ksenia Broda-Milian**

Costume Designer

**ROYAL MTC** Costume Designer: *Yaga*. Assistant Designer: *As You Like It, Roald Dahl's Matilda the Musical*. Design Apprentice: *The Seagull, Cabaret, Sherlock Holmes and the Case of the Jersey Lily, 2020/21 National Mentorship Program*. Design team member on MTC/MBA Lawyers Plays: *Mamma Mia!* and *Urinetown*.

**OTHER THEATRE** Selected recent: set, costume and/or lighting designs: *Address Unknown* (WJT); *Yaga* (Belfry); *None of this is Happening* (TPM); *The Velveteen Rabbit* (MTYP); *Much Ado* (SIR); *Katharsis* (PTE); *It's a Wonderful Life* (Magnus); *Breaking Up is Hard to Do, Cash* (Rainbow). Upcoming: Canadian premiere of *The Band's Visit* (WJT).

**TRAINING/TEACHING** Training: University of Winnipeg (BAH), University of Alberta (MFA), Pratt Institute, Banff Centre. Teaching: Creative Manitoba, Musical Stage Co., U of W, MTYP, Theatre Alberta's Artstrek.

**ET CETERA** Ksenia is Royal MTC's Education and Enrichment Manager, a Rick Hansen Foundation Accessibility Certification Professional, and ADC659 member. Grateful for support of my parents and friends (love you!).

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– LeBron James

[www.asperfoundation.com](http://www.asperfoundation.com)

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**Hugh Conacher**  
*Lighting Designer*

**ROYAL MTC** (selected) Lighting & Video Designer: *The Lehman Trilogy*, *The Mountaintop*, *Vietgone*, *Venus in Fur*. Video Designer: *Network* (with Citadel). Lighting Designer: *Little Women*, *The Recipe* (with TPM), *among men* (with TPM), *Beautiful: The Carole King Musical* (with Segal), *The Secret to Good Tea*, *Into the Woods*, *New, Orlando*, *Women of the Fur Trade*, *Fun Home*, *The Color Purple* (with Citadel), *Kill Me Now* (with NAC), *Seminar* (with Mirvish), *Dry Lips Oughta Move to Kapuskasing* and many other productions since the '80s.

**OTHER THEATRE** Hugh collaborates with choreographers, visual artists and dance and theatre companies worldwide.

**ET CETERA** Hugh enjoys working beyond the constraints of traditional lighting design using various forms of interactive media, video and photography. His photographic work resides in private collections and has been published worldwide. Hugh is a member of the Associated Designers of Canada and L'Association des professionnels des arts de la scène du Québec. [www.pellucid.me](http://www.pellucid.me).



**Kevin Ramberran**  
*Sound Designer*

**ROYAL MTC** First engagement.

**OTHER THEATRE** Club Soda Improv continuously since 2017; *The Antipodes*, *All My Sons* (The 28th Minute).

**TRAINING/TEACHING** Kevin is a graduate and was previously a Teaching Assistant for the University of Manitoba Theatre Department and the Black Hole Theatre Company.

**ET CETERA** Kevin was once a hip-hop musician who made music under the alias KayR. He also hosts two improv comedy podcasts: *Oops All Segments* and *What We Do in the Basement*. Look out for his upcoming production of *A Streetcar Named Desire* with The 28th Minute.



**Key Caguioa**  
*Apprentice Director*

**ROYAL MTC** Apprentice Stage Manager: *The Mountaintop*.

**OTHER THEATRE** Stage Management: *MA-BUHAY! A New Musical* (Rainbow); *Art Holm Series 9* (Art Holm); *Macbeth* (Black Hole Theatre Co.); *MA-BUHAY! The Road to Rainbow Stage* (Winnipeg Fringe). Directing: *The Theory of Everything* (Black Hole Theatre Co.). Misc: *Tuesdays with Morrie* (WJT); *The Prom* (Dry Cold).

**TV** *Maria and the Mennos* (YesTV).

**ET CETERA** Key is also the Associate Producer at Theatre Projects Manitoba. (Hi, team!) Special thanks to Robbie.

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**Ridge Romanishen**  
Stage Manager

**ROYAL MTC** SM: *among men* (with TPM). ASM: *Little Women, The Comeback*. Apprentice SM: *Sexual Misconduct of the Middle Classes, The Three Musketeers, Calpurnia*.

**OTHER THEATRE** PSM: *Trigger Warning: Cassandra* (Sick + Twisted). SM: *Iago Speaks, A Midsummer Night's Dream, Shakespeare's Will* (SIR); *Narnia* (Bad Hats Theatre/MTYP); *A Pickle* (WJT); *The Velveteen Rabbit* (MTYP); *The Marriage of Figaro* (Manitoba Underground Opera). ASM: *Bed & Breakfast* (Capitol Theatre/PTE); *Mary Poppins* (Rainbow Stage); *Feast* (PTE). Apprentice SM: *Narrow Bridge, The Golem's Mighty Swing* (WJT); *Kiss of the Spider Woman* (Dry Cold).

**TRAINING** Ridge is a Graduate of the University of Winnipeg's Theatre and Film Program with Honours in Stage Management.

**ET CETERA** Ridge is thrilled to be back working with Royal MTC this season. He would like to thank all his friends, family and husband for their support and, of course, the fabulous folks at Royal MTC for another amazing opportunity to create live theatre in their home again!



**Jazz Marcelino**  
Assistant Stage Manager

**ROYAL MTC** Apprentice Stage Manager: *among men* (with TPM), *Clue* (with Grand), *Burning Mom, Assassinating Thomson* (tour).

**OTHER THEATRE** (selected): *Tuesdays with Morrie* (WJT); *Ma-Buhay! A New Musical* (Rainbow); *Othello* (Beau/Raven/Echo); *Agency* (Sarasvati); *Stephen Hopwood Is Not Dead* (Penguin Production); *True Blue* (Cagey Productions). Stage Management Apprenticeships (selected): *RENT, The Hockey Sweater: A Musical* (Rainbow); *La Cenerentola* (MB Opera).

**FILM** Second Wardrobe Assistant: *Alter Boys* (Farpoint Films).

**TRAINING** Graduate of University of Winnipeg - Bachelor of Arts in Production and Stage Management in Theatre and Film Production.

**ET CETERA** Hope you enjoy the show! 😊

## The Asper Foundation

### Production Sponsor

Israel Asper, O.C., O.M., Q.C., L.L.D. (1932–2003) and Babs Asper (1933–2011) believed that philanthropy is a driving force behind positive change in people's quality of life. For this reason, they formed The Asper Foundation in Winnipeg in 1983 to build upon the Asper family's philanthropic objectives. Inspired by a deep commitment to impactful philanthropy, the Foundation develops major projects and provides support to the Jewish Community and broader community in areas of culture, education, community development, and human rights on a local, national and international scale. In particular, the Foundation strives to improve the quality of life in Winnipeg, therefore much of the focus of this philanthropy is directed to the general Winnipeg community. ●

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# EXPLORE MORE King James

## MORE SPORTS

***Return of the King: LeBron James, the Cleveland Cavaliers and the Greatest Comeback in NBA History* by Brian Windhorst.** Get behind the scenes as LeBron James decides to leave Miami and return to the Cleveland Cavaliers. Follow their journey to game seven to clinch the 2016 NBA title. **B JAMES 2017**

***Eleven Rings: The Soul of Success* by Phil Jackson.** The Lakers and Bulls head coach tells his story of winning more championships than any coach in the history of professional sport. The “Zen Master” discusses how he managed Michael Jordan, instilled his coaching philosophy on very unique personalities, and how to bring the best out in ourselves and others. **796.323092 JACKSON 2013**

***The Basketball 100: The Story of the Greatest Players in NBA History* by David Aldridge and John Hollinger.** Who is the ultimate GOAT - Michael Jordan or LeBron James? A book with an author-created metric for ranking the greatest player of all time, these reporters investigate questions about the value of championship rings vs. stats vs. the “eye test” alongside 100 profiles of basketball greats. **796.323092 BASKETBALL 2024**

***Fans: How Watching Sports Makes Us Happier, Healthier, and More Understanding* by Larry Olmstead.** Delve into cutting-edge sports research about how fandom is good for us and acts as a positive change in society. Olmstead discusses how identifying with a team can spur more meaningful relationships, increase cognitive health as you age, heal after tragedies, and provide a greater sense of community. **306.483 OLMSTED 2021**

**MORE STORIES OF MALE FRIENDSHIP**  
***We Should Not Be Friends: The Story of a Friendship* by Will Schwalbe.** Follow two unlikely friends through their 40 years alongside one another. Will, bookish and gay at the beginning of the HIV/AIDS crisis, and Maxey, an extroverted jock, met at Yale. They go on to careers in publishing, and the Navy Seals, and navigate marriage, family and divorce, all while maintaining their unlikely friendship. **177.62 SCHWALBE 2023**

***Leonard and Hungry Paul* by Rónán Hession.** A novel about the contributions quiet people make to society and two mid-30s men who live at home with their parents who are just plain nice. They like to read books, are satisfied with their work, play boardgames together, but know that their lives are not the norm. Read about Leonard and Hungry Paul whose friendship questions what really matters in life. **FICTION HESSION**

***Love* by Roddy Doyle.** Explore love through a focused story of two friends. Moving from one Irish pub to another, the characters divulge how their lives have unfolded, their secrets and memories in this comic, witty, yet touching portrait of love. **FICTION DOYLE ●**

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Donnie Osler, Technical Director  
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STEPHANIE SY, RHEA RODYCH-RASIDESCU AND LAURA OLAFSON IN WAITRESS. PHOTO BY DYLAN HEWLETT.



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