



Carol Shields'

Thirteen Hands

Directed by
Ron Cameron-Lewis

Music by
Christopher Dawes

Message from the Dean, University of Toronto at Mississauga

It is my great pleasure to welcome you to the 55th production of Theatre Erindale. For well over a decade, Theatre Erindale has provided first rate programs for its students and first rate productions for the community. The Theatre and Drama Studies program has extremely high admission standards, with talented and dedicated students drawn from all over the country and beyond.

I thank the faculty, staff, and students in Theatre and Drama Studies at Sheridan and the University of Toronto at Mississauga for their vision and enthusiasm and I thank our patrons, members, and single ticket purchasers for their current and continued support.

Enjoy!

Cordially,

Cheryl Misak

From the Artistic Director ...

In 2005-2006, Theatre Erindale celebrates the fifteenth anniversary of the Theatre and Drama Studies Program by inviting you to join us on a journey to "Brave New Worlds". From facts to fantasies, from first ventures to masterpieces, as always we're offering live theatre that has something for everyone.

Tonight we welcome back Sheridan's Ron Cameron-Lewis to lead us down generations of neglected byways on a surprising and unforgettable musical voyage into the lives of the ladies of the bridge club. And it's a special delight that Christopher Dawes – creator of Theatre Erindale's original music for the last two seasons – could join us again for this show. We hope you enjoy Carol Shields' *Thirteen Hands*.

Then on to a pair of comic gems from 18th-century France – Marivaux' *The Constant Players* and *The Dispute* – in which servants and masters become entangled in role-playing love games, while wide-eyed innocents experience their first encounter with the sensual worlds beyond their walls. And then at last, be sure to be with us for a satirical look at the extravagant realm of the English Restoration as we tackle one of the greatest – and naughtiest! – comedies in the language, William Wycherley's *The Country Wife*.

If you're new to us, you should know that Theatre Erindale productions feature the work of senior Acting students in the joint UTM-Sheridan Theatre and Drama Studies Program. With the design and direction of seasoned professionals, they strive to create exciting live entertainment in the heart of Mississauga. And they make us proud by going on to the Festivals, theatre companies, sound stages, and Drama classrooms of Ontario, of Canada, and beyond.

Thank you for your continuing support!



From the Director ...

I first encountered Carol Shield's play about a decade ago when I saw a production mounted by CanStage in Toronto. Coming from a family that played bridge avidly throughout four generations, I found the characters resonated in my family history. So it has been a treat to work on this script and to share the game of bridge with eight senior students in our program.

When I was about 12 years old, my parents decided my older brother and I were old enough to learn bridge. For the next two years, we four spent every lunch hour eating sandwiches and exploring the rudiments of bridge. My parents played duplicate bridge twice a week, and I was often roped into working as a runner at tournaments. On one memorable occasion when I was about 14, I ended up making a fourth – and winning the tournament. I assumed this was beginner's luck, but I later found out, my partner was Secretary of the Canadian Bridge Federation!

Apart from learning to play bridge, the cast has taken on another challenge: this is the most complex show – musically speaking – that Theatre Erindale has ever mounted. But this ensemble has truly earned the right to take on this challenge as they have been developing their musicality in Independent Student Productions together for the past three years.

I'd sincerely like to thank Christopher Dawes for scoring wonderful, complex music to the lyrics Carol Shields wrote. And a tip of the hat to David Glover, our stage manager – we've known each other for 20 years and it has been fun to work together on a show, at last.

I never thought I'd ever direct a show where sitting around and playing bridge for several hours would be considered a justifiable use of rehearsal time. But for this show, it was every bit as important as music rehearsals. It's been a lot of fun working on this production with this talented group of women, and I hope they enjoy a Grand Slam with this, the final production of their four years in the Theatre & Drama Studies program.

So for them, this is Game and Rubber!

– Ron Cameron-Lewis

About the Author ...

CAROL SHIELDS (1935-2003) was one of Canada's most beloved authors. Among her many awards were the Pulitzer Prize for Fiction, the Governor General's Award, shortlistings for the Booker Prize and the National Book Critics Circle Award (all for *The Stone Diaries*, 1993), and an honorary doctorate from the University of Toronto at Mississauga. She once spoke, in fact, on the stage of the Erindale Studio Theatre.



Shields was born in Oak Park, Illinois, and became a Canadian citizen after marrying professor and civil engineer Donald Hugh Shields. She didn't start writing fiction until her forties, and swore she never would have done so if she had not been a mother. "I wanted to construct something that contained some of these feelings that I had, some of these discoveries or revelations." In addition to raising five children, she taught at three universities and served as chancellor of the University of

Winnipeg. In 1998 she was diagnosed with breast cancer, which spread to her liver two years later.

2004/2005

The Play's the Thing

Skinner, Durang, Frayn

Paul Brown

Alarum Within: theatre poems

Kimmy Beach (adap: Company)

Ralph Small

Unity (1918)

Kevin Kerr

Patrick Young

Women Beware Women

Thomas Middleton

Sue Miner

Love's Labour's Lost

William Shakespeare

Heinar Piller

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Theatre and Drama Studies Program

(still Canada's

ONLY

College – University

Actor-Training Program!)

THEATRE ERINDALE PRODUCTION HISTORY

Year	Title	Author	Director
1993/94	<i>The Farm Show</i> <i>Pericles, Prince of Tyre</i>	Theatre Passe Muraille William Shakespeare	Patrick Young Mimi Mekler
1994/95	<i>1837: The Farmers' Revolt</i> <i>Lion in the Streets</i> <i>The Tricks of Scapin</i> <i>The Relapse</i>	Theatre Passe Muraille Judith Thompson Molière John Vanbrugh	Terry Tweed Katherine Kaszas Mimi Mekler Patrick Young
1995/96	<i>Six War Years</i> <i>The Rimers of Eldritch</i> <i>Les Belles-Soeurs</i> <i>The Revenger's Tragedy</i>	Barry Broadfoot (adap: Company) Lanford Wilson Michel Tremblay Cyril Tourneur	Ron Cameron & Dia Frid Jim Millan Mimi Mekler Patrick Young
1996/97	<i>Story Theatre</i> <i>The Gut Girls</i> <i>7 Stories</i> <i>Mycenae (from The Greeks)</i>	Paul Sills/Grimm Brothers Sarah Daniels Morris Panych John Barton, et al	Mimi Mekler Katherine Kaszas Patrick Young Simon Johnston
1997/98	<i>A Harvest Yet to Reap</i> <i>The Hot L Baltimore</i> <i>Vital Signs</i> <i>Midsummer Night's Dream</i>	Savage & Wheeler (adap: Company) Lanford Wilson Jane Martin William Shakespeare	Mimi Mekler David Ferry Patrick Young Greg Peterson
1998/99	<i>Lovers in Dangerous Times</i> <i>Fen</i> <i>The Women</i> <i>The Hypochondriac</i>	Shakespeare & Friends Caryl Churchill Clare Boothe Luce Molière (adapted by Alan Drury)	Ron Cameron Brian Richmond Patricia Hamilton Patrick Young
1999/2000	<i>The Millennium Project</i> <i>Pride's Crossing</i> <i>Lysistrata</i> <i>Hard Times</i>	Dennis Hayes & Company Tina Howe Aristophanes (trans: Nicholas Rudall) Dickens (adap: Stephen Jeffreys)	Dennis Hayes Brian Richmond Vinetta Strombergs Christina James
2000/2001	<i>Love's Fire</i> <i>Once Upon Our Time</i> <i>The Comedy of Errors</i> <i>En Pièces Détachées</i> <i>All's Well That Ends Well</i>	Bogosian, Finn, Guare, Kushner, Norman, Shange, & Wasserstein Dennis Hayes & Company William Shakespeare Michel Tremblay William Shakespeare	Ralph Small Dennis Hayes Ron Cameron Duncan McIntosh Mimi Mekler
2001/2002	<i>Glengarry Glen Ross</i> <i>and Top Girls</i> <i>The Loyalist Project</i> <i>The Children's Hour</i> <i>The Beaux' Stratagem</i> <i>The Man of Mode</i>	David Mamet Caryl Churchill Ron Cameron & Company Lillian Hellman George Farquhar George Etherege	Duncan McIntosh and Zaib Shaikh Ron Cameron Jane Carnwath Mimi Mekler Patrick Young
2002/2003	<i>The Aberhart Summer</i> <i>Brass Buttons & Silver Horseshoes</i> <i>Les Liaisons Dangereuses</i> <i>Les Belles-Soeurs</i> <i>'Tis Pity She's a Whore</i>	Conni Massing (after Powe) The Company (after Granfield) Christopher Hampton Michel Tremblay John Ford	Katherine Kaszas Mimi Mekler Patrick Young Vinetta Strombergs Greg Peterson
2003/2004	<i>The Libation Bearers</i> <i>The Golden Ass</i> <i>The Vic</i> <i>Pride and Prejudice</i> <i>Jane Eyre</i>	Aeschylus (trans. Tony Harrison) The Company (after Apuleius) Leanna Brodie Austin (adap. Christina Calvit) Brontë (adap. Robert Johanson)	Heinar Piller Ron Cameron-Lewis and Dia Frid Rebecca Brown Patrick Young Ralph Small



Shields' last novel, *Unless* (2001), made Britain's top ten list for books written by women – a list headed by Jane Austen's *Pride and Prejudice*. This was a fortuitous coincidence, as Shields' biography of Austen was to win the Charles Taylor Prize for literary non-fiction in 2002.

Other works include *Larry's Party* (which became a CanStage musical starring Brent Carver), *Happenstance*, *Swann*, *The Republic of Love*, three collections of poetry, and a book of criticism based on her master's thesis titled *Susanna Moodie: Voice and Vision* (1977). Her play

Departures and Arrivals is almost as popular as *Thirteen Hands*.

Shields was deeply committed in her writing to what one friend characterized as "redeeming the lives of lost or vanished women." Her work, wrote no less a force than the New York Times Book Review, "reminds us again why literature matters."

- Patrick Young

From the Composer ...

Carol Shields' *Thirteen Hands* has been an unusual musical project in two ways. Firstly, it requests three original songs, two with specified genre ("Gilbert and Sullivan" for the opening of Act II, and "Gospel" later in that Act as a 'signature tune' named for the show), and one unspecified ("That's what we're here for" in Act I, which I chose to set as a Blues tune - secondarily because of how the characters "sing the blues" to each other, but primarily because the fellowship they found was as foreign to their regular domestic life as would "the Blues" have been to their white anglo-saxon musical tastes and experience). You may notice that the characters, while discovering their new sisterhood only gradually 'buy into' this exotic musical style, which is nonetheless able to say so much to and about them by the end of the number.

Secondly, and crucially to our production, Shields has offered great freedom with her offered lyrics (as indeed she has with the spoken text) so that they might be adapted to each production. This gave rise to a key line "Hands that make this game real" in my setting of the song "Thirteen Hands".

Early in the production we made a decision to add an opening production number to the three requested by Shields, and to use incidental music based on it and the other tunes of the show for scene changes and underscoring. Research led me to what is certainly a rare, and possibly the only, song about the game of bridge, Fred Ahlert and Edgar Leslie's 1934 "So it's Bridge Again Tonight". Leslie's original lyric concerns a wife's objection to her husband's frequent and undocumented evening outings to "play bridge", but Ron Cameron-Lewis has provided revised lyrics embracing Carol Shields' notion of lyrical flexibility, and following the pattern of Leslie's clever references to the game while moving it firmly out of mid-20th century domestic polity into the more timeless world of the women who shared the game and their lives over generations. To Ron and to the Fred Ahlert Music Corporation of San Francisco I offer thanks for their contributions to how beautifully this has turned out, and to the 18th century English composer of 'Rule Britannia', Thomas Arne, I offer my apologies (posthumously) for that tune's appropriation in "It's not a Sin".

- Christopher Dawes

A Summary of Bridge

The game of bridge is a 20th century phenomenon replete with rules of etiquette, conventions in bidding and play, and a sophisticated cultural and social history. It is dependent on skilful communication between two partners against their opponents (identified by compass as North and South playing against East and West).

There are four stages to bridge: dealing, bidding (or *auction*), the play of the cards, and scoring. The play of the cards has its origins in the game of whist in 16th century England. Whist depends on taking *tricks* (the highest of four cards takes the trick). It grew in popularity and in 1742, Edmond Hoyle wrote a best seller called *Short Treatise* - which explains the bridge player's mantra, "Well, according to Hoyle..."

In the late 19th century, whist evolved into bridge with the addition of bidding. British civil servants in remote areas of the Empire developed the practice of bidding whereby the winner named the trump suit. The word *bridge* comes from Russian Whist - called *biritch* meaning *announcer*; the winning bidder at bridge announces the game that will be played, i.e. deciding which suit will be trump, number of tricks needed to win, and who will play the hand. The winning bidder's partner is termed *dummy* - no offence intended!

Bridge rapidly spread to England and North America where it continued to evolve. The multi-millionaire Harold Vanderbilt was on a cruise through the Panama Canal in 1925 when he perfected a new form of *contract bridge*, the foundation of today's conventions and scoring. Other innovations were devised by legendary figures like Ely Culbertson and, later, Charles Goren, who actually made the cover of Time magazine in 1958.

Bridge has fairly simple rules of play and slightly more complex scoring rules. It's bidding that makes the game so challenging. Each player assesses his/her hand and bids, hoping to arrive at the optimum contract. Information is shared through the 'coded language' of various bidding conventions. Ultimately in the play of the hands, the goal for each pair is to take as many tricks as possible together. If the declarer fails to make the contract, the defenders will have defeated the contract and are rewarded with points. You don't have to win a hand to gain points over the opposition.

Although bridge is less fashionable today than during most of the twentieth century (likely due to competition from electronic and computer pastimes) bridge can be played with international foursomes via internet web pages. Bridge players log on to play hands with players in different countries whenever they want and for how long they like. Many bridge players, however, prefer to play cards with live people because a lot of the fun comes from social interplay – as the women of "Thirteen Hands" remind us tonight.

- Ron Cameron-Lewis, Director

Theatre and Drama Studies

FACULTY & STAFF

2005/2006



Pamela Armah.....	UTM Assistant to the Chair
Michelle Bailey, David Glover	Stage Managers
Bruce Barton	Drama Studies
Suzanne Bennett.....	Tutorials
Sarah Jane Burton	Movement, Dance
Ron Cameron-Lewis	Voice and Text, Styles, Director
Gian Giacomo Colli	Commedia dell'arte
Nancy Copeland.....	Drama Studies
Scott Duchesne.....	Drama Studies
Alex Fallis	Guest Director
Laurence Follows.....	Styles, Guest Director
Dia Frid	Styles
Michael Goran.....	Improvisation
Dennis Hayes	Tutorials, Styles, Stagecraft
Diane Janzen	Sheridan Administrative Support
Stephen Johnson (UTM Director, Executive Producer).....	Film, Drama Studies
John Karr	Singing
Joanne Keenan (Head of Properties)	Stagecraft, Production
Daniel Levinson	Stage Combat
Joanne Massingham (Head of Wardrobe)	Stagecraft, Production
Debra McKay	Theatre Organization, Stage Management
Catherine McNally	Tutorials
Mimi Mekler	Mask, Clown, Director
Denise Norman	Voice and Text, Tutorials
Robert Ormsby	Drama Studies
Greg Peterson	Acting Technique
Linda Philips	Wardrobe Assistant
Martin Revermann	Drama Studies
Dianne Robertson.....	UTM Undergraduate Assistant
Jim Smagata (Technical Director).....	Stagecraft, Production
Ralph Small.....	Tutorials, Camera, Styles
Lessia Szulga.....	Make-up
Peter Urbanek (Production Manager).....	Stagecraft, Production
Patrick Young (Sheridan Coordinator, Artistic Director)	Scene Study, Professional Practice

*

Maja Ardal, Stewart Arnott, Paul Brown, Chow Yuen-Ching, David Ferry, Graham Harley, Simon Johnston, Brian McKay, Andy McKim, Jim Millan, Heinar Piller, Brian Richmond, A. Frank Ruffo, David Savoy, Sarah Stanley, Vinetta Strombergs, Kelly Thornton, Terry Tweed, Xing Bang Fu.....Guest Artists
 Roger Beck, Ella Chan, Daniel Donaldson (*Chair*), Tracey Geobey, Paula Gonsalves, Katherine Kaszas, Marilyn Lawrie, Heinar Piller, Zaib Shaikh, Neil Silcox, Lawrence Stern, Kelly StraughanProgram Advisory Committee
 Leslie Thomson.....Chair, UTM Department of English and Drama
 André PlanteAssociate Dean, Sheridan School of Animation, Arts and Design
 Michael CollinsDean, Sheridan School of Animation, Arts and Design

Fanshawe College's new Live Performance Industry facility. Peter's movie and television work includes, *The Bridge to Silence* with Lee Remick and Marlee Matlin, *The Super Dave Show*, *Raffi in Concert*, *Diamonds* and *X Men- The Movie*.

JAMES W. SMAGATA, Technical Director, Lighting Design

Jim's passion for theatre began in Grade 7 when he was cast as Major-General Stanley in *The Pirates of Penzance* and title role in *The Sorcerer*. In high school, he performed as George Gibbs in *Our Town*, Rackham (the fastest gun in the west) in *The Death and Life of Sneaky Fitch* and as Bo in *Bus Stop*. For all of these shows he was also set designer and crew. At Brock University he acted in James Reaney's *Listen to the Wind*, Ionesco's *The Killing Game*, was "Might" in *Prometheus Bound* and Cléante in a 1940's Western version of Molière's *Tartuffe*. Jim concentrated on being a technician and landed roles as Technical Director/writer/actor/musician in Rainbow Troupe, Technical Coordinator at Brock, Technical Manager at Grande Prairie Regional College in Alberta, Chief of Production Services at Nepean Centrepointhe Theatre, and now as Technical Director at UTM. He has also directed *The Gin Game*, *Portrait in Black*, *The Creature Creeps!*, *Little Shop of Horrors* and acted and sung as Gandalf in *The Hobbit* and Mike in Jim Betts' *Thin Ice*. He was seen in the Erindale Drama Club's production of *Pump Boys and Dinettes* (which he also directed) and appeared in the drama club's fundraiser *Shenanigans*. He was Technical Director and Lighting Designer for the 2001 Mississauga Arts Council Awards. Jim has been the "Lunchtime" sound operator at the Shaw Festival for three seasons created and edited sound effects for a full-length independent film, which was under consideration for CBC airing and showing at film festivals in the U. S.

Patrons:

Roger and Janet Beck, Ron and Lloyd Cameron-Lewis, Nancy Copeland,
Ken McMullen, Barbara Michasiw, Nadia and Gordon Murphy,
Mary Robinson, Catherine Rubincam, Thomas and Wendy Séguin,
Peter Silcox, Leslie Thomson, Patrick Young

Donors:

Shirley Dyck, Hana Otta, Denise Norman, Ralph Small, Margaret Young

Special Thanks

UTM Alumini Association for contributing towards our 15th Anniversary Celebration
Theatre Aquarius, Jay Chellew, Peter Flamer,
Dia Frid, Pearl Mekler
Lloyd Cameron-Lewis

Carol Shields'

Thirteen Hands

Direction of Ron Cameron-Lewis
Original Music by Christopher Dawes
Costumes by Joanne Massingham
Set by Patrick Young and Peter Urbanek
Lighting by James Smagata
Properties by Joanne Keenan
Stage Management by David Glover

THE CAST:

(in alphabetical order)

Claire Acott
Laura Braslins
Thea Britton
Amanda Calder
Amy Hack
Katie Kurt
Lisa Li
Sonja Seiler

Assistant Stage Managers.....Qasim Khan, Cydney Penner
Music Captain.....Sonja Seiler
Movement Captain.....Amy Hack

*The action of THIRTEEN HANDS takes place at the Martha Circle and
other tables, 1920 – 1993, during different seasons and
various times of day and evening.*

There will be one fifteen-minute intermission.

THIRTEEN HANDS was first produced by Prairie Theatre Exchange, Winnipeg.

Author's Agent:
Great North Artists Management
350 Dupont Street
Toronto, Ontario, Canada M5R 1V9

FOR THIRTEEN HANDS

“So it’s Bridge Again TonightFred Ahlert and Edgar Leslie
(courtesy of Fred Ahlert Music Corporation of San Francisco)

Sound Operator David Mee
Lighting Operator..... Sean Devenish
Poster.....Jim Smagata
Make-Up Consultant Lessia Szulga
Set Construction Ray Cameron, Devon Healey, Philippe Jullian,
Megan Poole, Leanne Thorne-Jeanson, Lindsay Everett,
Brittany Wright-Aarssen, Ryan Fisher, Laura McDonald,
Jessica Phelen, Samara Stern, Sheldon Suepaul
Jennifer Sartor, Alexander Taylor, Tristan Bell
Props CrewConor Walton, Danielle Ayow, Kate Conway
Wardrobe..... Nathaniel Bacon, Bryn Dewar, Amanda McEwan,
Jessica Szymkowicz, Bridget Mantha
Front of HouseJanelle Hanna

FOR THEATRE ERINDALE

Artistic DirectorPatrick Young
Executive Producer Stephen Johnson
Production Manager Peter Urbanek
Technical Director.....James W. Smagata
Head of WardrobeJoanne Massingham
Wardrobe AssistantLinda Philips
Head of Properties.....Joanne Keenan
Business Manager Rob Eberts
Public Relations Tracy Moniz
Program Layout..... Pamela Armah
Program Copy Claire Acott
Program PhotographySteve Jaunzems
Brochure, Season Poster and Program Cover Design Alison Dias
Box Office and Production Assistants..... Megan DeMars, Thea Britton, Jae Pyl,
Sandra Klinecov, Joseph Rabbito, Tyler Séguin

*In consideration for the audience and the company,
latecomers are not admitted.*

Please turn off watch alarms, cell phones and pagers.

*For legal and safety reasons as well as courtesy,
all cameras and recorders*

MUST be checked with the House Staff.

Concerts and Academy at Stratford Summer Music and Canada’s Summer Institute of Church Music. He is currently completing graduate work on the phenomenon of musical genre, and living with his wife Marcia and their sons Nate and Simon in Georgetown, Ontario.

PATRICK YOUNG, Artistic Director

Patrick graduated in English from Victoria College, University of Toronto, and trained in Theatre on a graduate scholarship at Indiana University. By the 1980s, he was a well-known actor across Canada. His Toronto credits included the record-breaking hits *Flicks*, *The Relapse*, and the original production of *Automatic Pilot*, as well as *Chinchilla* and the last national tour of *Spring Thaw*. Elsewhere the range included *Misalliance* in Boston, *Uncle Vanya* and *Tobacco Road* in Indiana, *Windsor* in Charlottetown, *Dames at Sea* in Winnipeg, *Hay Fever* across BC and *Scapin* across Ontario, plus guest starring on such TV series as *The Great Detective* and *Night Heat*. With the '80s, he branched into playwriting, directing, and teaching. He is the author of the award-winning biographical plays "*Winnie*" (also filmed for television), *Aimee!*, and *Abigail, or The Gold Medal*, plus numerous industrial shows. He has held the posts of Artistic Director of Dalhousie Theatre Productions in Halifax, Director/Dramaturge of the Music Theatre Writers' Colony at the Muskoka Festival, and Associate Director/Playwright in Residence at the Lighthouse Festival Theatre. Teaching includes Waterloo, Dalhousie, George Brown, Humber, and Gaya College in Malaysia. He is the founding Artistic Director of Theatre Erindale and the founding Sheridan Coordinator of the Theatre and Drama Studies Program (which is now in its fifteenth year). For Theatre Erindale he has directed *The Farm Show*, *The Relapse*, *The Revenger's Tragedy*, *7 Stories*, *Vital Signs*, *The Hypochondriac*, *The Man of Mode*, *Les Liaisons Dangereuses*, *Pride and Prejudice*, and *Unity (1918)*; for Theatre Sheridan *Jimmy Dean*, *Jimmy Dean* and *Nellie McClung*; and elsewhere *The Shadow Box*, *Split*, *The Crucible*, *Jitters*, *Cheek to Cheek*, *Waiting for the Parade*, *You Can't Take It With You*, the second production of *Midnight Madness*, the World Première of *The Growing Season*, and more new play workshops than he can count.

JOANNE MASSINGHAM, Costume Designer & Coordinator

Joanne is pleased to be returning for her eleventh season at Theatre Erindale. Unlike the people she is surrounded by, she has never set foot on a stage when there are audience members in attendance and is happy living in the wings. She is however, always in awe of those who have the courage to step into the lights. Some costume design credits for Theatre Erindale include *The Hypochondriac*, *Lovers in Dangerous Times*, *A Midsummer Night's Dream*, *Hot L Baltimore*, *The Revenger's Tragedy*, *Gut Girls*, *7 Stories*, *Les Belles-Soeurs* and *The Relapse*. She has also designed costumes for *My Fair Lady* and *The Buddy Holly Story* (Stage West), and set and costumes for Artemis Theatre's acclaimed 1998 production of Charles Dickens reading from *A Christmas Carol* (Theatre Passe Muraille). She has been Head of Wardrobe for numerous Theatre Companies including Theatre Sheridan, *Le Théâtre Français de Toronto*, Young Peoples' Theatre, U of T Opera School, York University, Theatre Passe Muraille and Skylight Theatre.

PETER URBANEK, Production Manager, Set Designer

This is Peter's sixth season as the Production Manager at Theatre Erindale. For the past thirty years he has worked in theatres across the country. His past credits include Production Manager for: Magnus Theatre, The University of Western Ontario, Markham Theatre and The Globe Theatre. Peter has over four hundred lighting and set design credits. He has worked with such companies as Mountain Dance Theatre, Vancouver Playhouse, National Ballet, Canadian Opera Company, Taffelmusik, *Les Grande Ballets Canadien*, *Stageright Productions*, Fanshawe College, Alberta Ballet Company and Jabberwocky Theatre for Children. He was Production Manager, instructor and set/lighting designer for eight years at the University of Western Ontario. For Theatre Safety Consultants he inspected and consulted on over four hundred theatre projects and was theatre consultant for

Direction and Design. . .



RON CAMERON-LEWIS, Director

Mr. Cameron-Lewis has taught acting for Sheridan College for over three decades, and has been involved in the Theatre and Drama Studies program at UTM since its inception.

Mr. Cameron-Lewis most recently worked as dramaturge on last season's *Love's Labour's Lost* with Heinar Pillar as director. Most notably, he has created several collective productions for Theatre Erindale. He co-directed *The Golden Ass* in 2003 with Dia Frid. Prior to that, he adapted and directed *The Loyalist Project* - covering 250 years of Canadian history - with material drawn from books written by his forefathers. He also created *Lovers in Dangerous Times* in 1998 and, with the assistance of Dia Frid, adapted Barry Broadfoot's *Six War Years* for the 1995/96 season. A Shakespearean enthusiast, Mr. Cameron-Lewis's production of *The Comedy of Errors* was presented as part of the 2000/01 Theatre Erindale season.

Mr. Cameron-Lewis's textbook on acting technique, *Acting Skills for Life*, is in its third printing with the Dundurn Group. A highly respected adjudicator, he has critiqued over 2,000 high-school and community theatre productions throughout Ontario and the USA at State, Regional and National levels. In addition, he has worked at the Charlottetown Festival, Lighthouse Festival Theatre, Huron Country Playhouse, and the Arts & Culture Centre in St. John's, over the years.

Mr. Cameron-Lewis graduated as a history major from the University of Western Ontario, and went on to train in theatre at the Banff School of Fine Arts, the Guildhall School of Music and Drama in London (England) and the University of London before returning to Canada in the early 1970's.

In 2004, he was awarded the Maggie Bassett Award by Theatre Ontario in recognition of his sustained contribution to the development of theatre in Ontario.



CHRISTOPHER DAWES, Composer and Musical Director

Christopher passes freely across the traditional boundaries of popular, classical, sacred and secular music. Having left his position of twelve years as Organist and Director of Music to Toronto's St. James' Cathedral in 2003 he now pursues a diverse career as freelance performer, theatre musician, writer and consultant. Carol Shields' *Thirteen Hands* is his fifth and most substantial production for Theatre Erindale, where he has previously worked on classical and contemporary shows with directors Heinar Piller, Patrick Young and Sue Miner. Also in a

theatrical vein, he recently musically directed with Director Ted Dykstra *A Funny Thing Happened on the Way to the Forum* for the graduating class of Ryerson Theatre School, and in the fall of 1999 on commission from the Glenn Gould Foundation wrote (and performed with Peter Tiefenbach and Director John Van Burek) *Two Musics in Mind*, an original play in which Johann Sebastian Bach and Glenn Gould meet in an organ loft, which was broadcast nationally on CBC Radio 2 that year, and remounted for its second production in Stratford in summer 2003. Chris is adjunct faculty at the University of Toronto's Faculty of Music, producer and host of "Genre Implosion" on Hamilton's CFMU 93.3 FM, founder of Organ Alternatives (www.orgalt.com), and Director of the Organ

The Cast . . .

CLAIRE ACOTT, 4th Yr. Theatre and Drama Studies

Home Town: Harrisburg **Other Training:** London Academy of Music and Dramatic Arts, London England **Theatre Erindale:** Guardiano- *Women Beware Women*; Kimmy/Co-Creator - *Alarum Within Erindale Fringe:* Referee- *Never Swim Alone* **Other Companies:** Olivia- *Twelfth Night* (Candy Factory Theatre); Viola- *Twelfth Night* (Paris Performers Theatre); Abigail Williams- *The Crucible* (Ichthy's Productions); Katie- *Paper Trails* (U of T Drama Festival) **Favourite Saying:** "...that's what the theatre is about: enabling you to identify the meaning in your life, if not the meaning of life itself." - Simon Callow

LAURA BRASLINS, 4th Yr. Theatre and Drama Studies

Home Town: Ottawa **Other Training:** Ageless Workshop, Odin Teatret, Grade 10 RCM Voice; Ballet, Modern, Tap, Jazz, Brazilian Orixá Dance. **Theatre Erindale:** Katherine - *Love's Labour's Lost*; Collective Member- *Alarum Within*; Set Crew Chief - Second Term Set; Assistant Stage Manager - *Choephori* **Erindale Fringe:** Director- *Ditalics Drawings*; Alice- *A...My Name is Alice*; Anja - *Derailed* **Other Companies:** Ensemble- *KD and the Bomb* (Toronto Fringe); Titania- *A Midsummer Night's Dream* (Salamander Theatres Shakespeare Young Co.); Sister Mary Leo- *Nunsense* (Ottawa Little Theatre) **Favourite Saying:** "*Dan:* And Movement. *Alithea:* Always, always movement." - From *Talking Art* by Bruce Barton

THEA BRITTON, 4th Yr. Theatre and Drama Studies

Home Town: Grand Bend **Theatre Erindale:** Hippolito- *Women Beware Women*; Multiple Characters- *Alarum Within Erindale Fringe:* Jesus- *Godspell*; Albertine at 30 - *Albertine in Five Times* **Other Companies:** Hipatica- *Eros At Breakfast* (Toronto Fringe Festival); Joan- *Jumping* (Hart House Drama Festival); Rosencrantz- *Hamlet* (Candy Factory Theatre); Karen- *The Long Weekend* (Point Blank Pictures) **Favourite Saying:** "I am not afraid of storms for I am learning how to sail my ship." - Louisa May Alcott

AMANDA CALDER, 4th Yr. Theatre and Drama Studies

Home Town: Collingwood **Other Training:** Cecchetti Ballet, 3 Years Singing, Gymnastics **Theatre Erindale:** Sordido- *Women Beware Women*; Co-Creator- *Alarum Within*; Wardrobe Crew- *The Vic*; Front of House Manager- *The Golden Ass* **Erindale Fringe:** Assistant Stage Manager- *Derailed* **Other Companies:** Linda McCloud- *Bingo* (Theatre Collingwood); Rose- *Tornado* (Independent Student Unit); Wendy Currie- *The Perils of Persephone* (Theatre Collingwood) **Ambition:** To be present in my life.

AMY HACK, 4th Yr. Theatre and Drama Studies

Home Town: London **Other Training:** Soulpepper Mentorship Program; R.C.M. Grade 6 Voice, R.C.M. Grade 9 Piano **Theatre Erindale:** Page- *Women Beware Women*; Ensemble and Choreography- *Alarum Within Erindale Fringe:* Choreographer / Musician- *Colours in the Storm*; Choreographer *A...My name is Alice* **Other Companies:** Rose Seller- *Oliver* (The Grand); Thelma/Sally *Pack of Lies* (ITOPA) **Ambition:** Master Meditation.

KATIE KURT, 4th Yr. Theatre and Drama Studies

Home Town: Sudbury **Other Training:** Beginner Tap, Ballet and Modern at Sudbury School of Dance **Theatre Erindale:** Moth- *Love's Labour's Lost*; Multiple Characters-- *Alarum Within Erindale Fringe:* Winnie- *Colours in the Storm*; Woman- *A...My Name is Alice*; Brenda- *Derailed* **Other Companies:** Narrator- *Joseph and the...* (Theatre Cambrian); Lucy- *You're A Good Man...* (Sudbury Secondary) **Favourite Saying:** "Be what you are and say what you feel, because those who mind don't matter and those who matter don't mind." - Dr Seuss

LISA LI, 4th Yr. Theatre and Drama Studies

Home Town: Toronto **Other Training:** Vocal (Classical and Musical Theatre); Jazz; Alto Saxophone **Theatre Erindale:** Jaquenetta– *Love's Labour's Lost*; Co-creator – *Alarum Within*; Charlotte Lucas– *Pride and Prejudice* **Erindale Fringe:** Alice– *Drawings*; Roz / Teacher– *A...My Name is Alice*; Member of Collective - *Godspell* **Other Companies:** Mme Claudel– *La Belle Artiste* (U of T Drama Festival); Desdemona– *Waiting* (Soulpper Youth Mentorship Program) **Favourite Saying:** "I believe that my life's going to see all the love I give returned to me."

SONJA SEILER, 4thYr. Theatre and Drama Studies

Home Town: Mississippi Mills **Other Training:** 12 Years Voice Training, Jazz, Tap, Ballet, Modern, Vermont International Opera Festival **Theatre Erindale:** Fabritio– *Women Beware Women*; Co-Creator– *Alarum Within*; Sound– *Jane Eyre*; Running crew; *The Golden Ass* **Erindale Fringe:** Director– *Colours in the Storm*; Voice– *W.A.S.P.*; Director– *A...My Name is Alice* **Other Companies:** Director– *La Belle Artiste* (U of T Drama Festival); Co-Director– *Don Juan: An Episode* (U of T Drama Festival); Mania Lipinska– *Parliament Hill Players* (Library of Parliament) **Favourite Saying:** "In every job that must be done, There is an element of fun. You find the fun and SNAP! The job's a game!" - Mary Poppins

LOBBY DISPLAY

By the Art and Art History students, Painting 3 class: Jennifer Browne, Ruth Daniel, Aliza Denomme, Sabrina Fread, Martyna Haladus, Kelly Hatfield, Amelia Jones, Natalie Macpherson, Jeffrey McArthur, Rebekah Reuser, Bridget Rowe, Karolina Skupien, Melissa Taylor, Julie Vetro, Melissa White.

To purchase one of the pieces on display please see the Box Office.

Art and Art History is a unique program in Canada offered by the University of Toronto at Mississauga in collaboration with Sheridan.

Graduates of the four-year major or specialist Art and Art History Program simultaneously receive a Bachelor of Arts or Honours Bachelor of Arts from the University of Toronto and a Diploma in Art and Art History from Sheridan.

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For further information please contact
Professor John Armstrong at (905) 845-9430, extension 2580

or visit www.ArtandArtHistory.ca

Stage Management. . .



DAVID GLOVER, Stage Manager

Thirteen Hands is David's second production this season with Theatre Erindale. He has a 24 year theatrical background in stage management working on Shakespeare, straight dramas, major musicals, opera, gala variety and choral presentations. Over the past 6 months David has stage managed *The Adventures of Joseph Andrews* at the Tarragon Theatre, *My Heart Reminds Me* and *Weekend Comedy* for Century Church Theatre Company in Hillsburgh as well as *Picnic at Hanging Rock*, Theatre Erindale's first production this season. David wishes to extend a thank you to two of the hardest working Assistant Stage Managers he has ever had and a very special thank also to Mary. The work would never be as rewarding without the support of a loving partner with whom to share it.



QASIM KHAN, Assistant Stage Manager

2nd Yr. UTM/Sheridan Theatre & Drama Studies **Home Town:** Newmarket **Other Training:** 4 years vocal jazz; Young Actor's Theatre Co.; various singing workshops **Theatre Erindale:** Wardrobe/Set Crew – *Unity (1918)*; Running Crew – *The Immigrant Years*; Stewart – *One Good Marriage* **Other Companies:** Dancer (*Guys & Dolls*, and *Anything Goes*) – Theatre Aurora; Benjamin (*Joseph and the Amazing ...*) – Marquee Productions; Heavy Metal Psycho (*Total Request Dead*) – Paramount Canada's Wonderland **Favourite Saying:** "To sing catchy top 40 hits with the mini-pop kids"



CYDNEY PENNER, Assistant Stage Manager

2nd Yr. UTM/Sheridan Theatre & Drama Studies **Home Town:** Guelph **Other Training:** Second City Youth Improv Training, 2 years vocal training with Glyn Evans; 4 years tap – Backstage Dance Studio **Theatre Erindale:** Props Crew – *Unity (1918)*; Wardrobe Crew – *The Play's the Thing*; Assistant Stage Manager – *Funeral Parlour* **Other Companies:** Mary (*The Children's Hour*) and Anna (*Amnesty*) – Elora Theatre; Sally (*Bland Hysteria*) – John F. Ross Theatre; Chorus (*Oklahoma*) – Guelph Musical Theatre School **Favourite Saying:** "Don't be so humble – you're not that great" – Golda Meir



DAVID MEE, Audio Technician

2nd Yr. Sheridan Technical Production **Home Town:** Pickering **Theatre Erindale:** Sound Operator – *Thirteen Hands*; Lighting Operator – *The Dispute*; **Theatre Sheridan:** Monitor Mix – *Commercial Performance Critiques*; Assistant Technical Director – *Company*; Audio Operator – *A Midsummer Night's Dream* **Other Companies:** Deck Audio Technician – *Paramount Canada's Wonderland* **Favourite Saying:** Mix Front of House on a Rock tour



SEAN DAVENISH, Lighting Operator

2nd Yr. Sheridan Technical Production **Home Town:** Oakville **Other Training:** Vans Private Production Company/Works – The Oakville Centre for the performing arts **Theatre Erindale:** LX – *Thirteen Hands*; Audio – *The Dispute/Constant* **Other Companies:** LX (*Dark side of the moon cover band*) – Oakville Centre for the performing arts; Carps (*Music Man*) – Theatre Sheridan **Favourite Saying:** To create my own production company (Upbeat Production)