

AN NAC ENGLISH THEATRE/  
PLEIADES THEATRE (TORONTO) COPRODUCTION



# DYING TO BE SICK

*Le Malade imaginaire*

by

*Molière*

a new translation by

**Adrienne Clarkson  
and John Van Burek**

November 16-December 1  
November 14 & 15: Previews

*There's a theatre in here*  
Peter Hinton, Artistic Director



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Peter Hinton chats with John Van Burek, Artistic Director of Toronto's Pleiades Theatre and co-translator of *Dying to be Sick*. If you cannot join us in person, be sure to check the NAC website in the week following the Hinterview for a recorded podcast of the entire event – [www.nac-cna.ca](http://www.nac-cna.ca). FREE

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# Artistic Director's Note – Peter Hinton



Peter Hinton. Photo: Laird Mackintosh

Welcome to our production of *Dying to be Sick*, a new translation of Molière's comic masterpiece *Le Malade imaginaire*, by Adrienne Clarkson and John Van Burek. Recently, I was asked by a subscriber why the Theatre needs another translation of this play. Translation is a remarkable and singular art form that encompasses many challenges and subtleties. Linda Gaboriau, who translated last season's production of *Scorched* by Wajdi Mouawad has said that perhaps the hardest thing to translate is comedy. I guess that's because humour is so culturally specific and what is conveyed through language and the multiple meanings of words can easily get lost. That truth notwithstanding, Madame Clarkson and Mr. Van Burek have risen to the challenge and provided us with a new translation that is fresh, alive, very funny and uniquely Canadian. So often, in the case of the great classics, the only texts available to us are English language translations written by British and/or American translators. That

means that we are often hearing the plays through a double filter of language and culture. The aim with this wonderful new translation is to give us the closest approximation to the original, using a vernacular that is at once suited to the period in which the play was written and recognizable to our ears.

We are very experienced with translation in Canada thanks to the bilingual nature of our country – and it is a pleasure to present a Canadian translation of this enduring classic. I want to welcome Pleiades Theatre (a company dedicated to presenting classical and contemporary works in translation) and especially to welcome Madame Clarkson back to Ottawa. Last time she was here in a very different capacity. Now we see her lifelong love of the theatre and her love for Molière in full force.

Enjoy the show.

A handwritten signature in black ink, appearing to read 'P. Hinton'.

# Director's Note

## - Brendan Healy

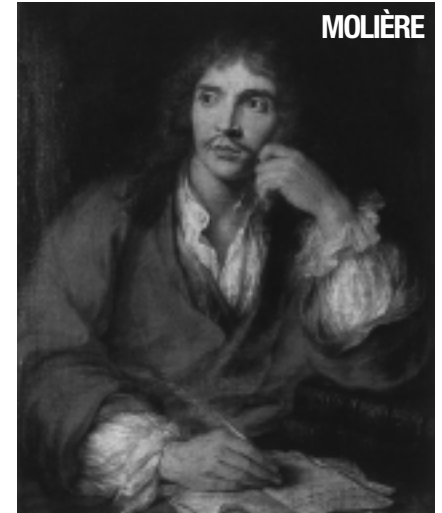
On the surface, Molière's target in *Dying to be Sick* is the medical profession of his day – the charlatans and pedants who, hiding behind a code of Latin and Ancient Greek, sold the promise of wellbeing but rarely helped, let alone touched, their patients. This was a time when the medical establishment in France would not accept such ridiculous theories as the circulatory system and when “care” amounted to blood-lettings and the administration of enemas, or clysters. Thankfully, medicine has progressed since then, yet the cynic in me argues that Latin has simply been replaced by other technospeak, that we have abandoned clysters only to take on colon irrigations and that the medical establishment continues to wield its authority over us. That being said, the relevance of *Dying to be Sick* goes beyond a simple critique of the pretensions of the medical profession. Like all great satirists, Molière has created a play in which the true subject of ridicule is ourselves. Why, Molière asks, when faced with our mortality, do we surrender so willingly to those who offer empty and ludicrous promises? In handing his doctors all control and responsibility, is Argan not abdicating any personal involvement in his own body? Is he not

denying nature's supremacy in matters of mortality? In *Dying to be Sick*, we watch this man spit, stammer and rage, not so much at his loved ones but at his own ephemeral condition that he desperately tries to control. To this day, it is this futile battle against the inevitability of death that fills the coffers of medical soothsayers, plastic surgeons and pharmacists. Yet, as we laugh at the folly and egotism of this imaginary invalid, we are in fact laughing at the extremes to which we will all probably go when faced with our own sickness and death.

With this – his final play, Molière challenges us to accept our inevitable, human fate. The alternative, he argues, is the loss of our dignity and humanity. The depth of his conviction and the courage of his position are reinforced by the fact that he was a very sick man when he wrote and performed *Le Malade imaginaire*. As we know, he collapsed on stage during its fourth performance and died shortly thereafter. But, we must not see his position as stark – he reminds us that the best remedy to our condition is our laughter. And so, it is with great pleasure that I welcome you to our show and I hope you will join us as we celebrate the very laughter that keeps us alive.  
Bon spectacle!

# The Playwright

Born in Paris, 1622, the son of a wealthy merchant, Jean-Baptiste Poquelin was taught by the Jesuits, trained as a lawyer, befriended by a Prince (who would often save him), fell in love with theatre, became an actor, started a company (l'illustre Théâtre) and promptly lost his shirt. Then debtor's prison, twelve years in exile performing in the provinces (where he became a writer) and, upon returning to Paris in 1658, he triumphed with *Les Précieuses ridicules*, the play that would change French theatre forever. Although Louis XIV adored Molière, his affection was countered by bitter jealousies from cliques and vested interests (the Church, the tragic actors with their literary arts, the medical profession, the rising bourgeoisie) all of whom Molière depicted with a puncturing honesty. A life-long battle with these enemies of truth generated 35 plays, many of which rank among the world's greatest. A quick "google" will provide the usual facts, but what it won't tell you, is the spirit of the man who wrote these plays. Because he also played the lead in most of them, that spirit is reflected in the play you will see tonight. As the man responsible for the well-being of his troupe, which was literally his family, Molière's writing is infused with urgency and a ferocious need to get to the point, which is that life is only liveable when we stop being so self-obsessed and begin to think of others. Had Molière used anything but outrageous comedy to make this point, he would probably have been an insufferable bore, for there is nothing worse than a humourless humanist. On the other hand, there is



nothing nobler than a humanist who can first laugh at himself, which is the only licence to laugh at anyone else. On February 18th, 1673, although he was dying from tuberculosis, Molière's company had to plead with him to not perform that day. He replied that the lives of too many people depended on him, so on he went for the fourth performance of *Le Malade imaginaire* or *Dying to be Sick*. He collapsed on stage in Act III and died at home. Priests were called but he hadn't renounced his life as an actor so they refused to give him Last Rites. Two pilgrim Sisters of Mercy, to whom Molière had given shelter, gave him their blessing. It was only on Louis XIV's orders that he was buried, albeit at night and with un-baptised infants, in an obscure corner of Père Lachaise Cemetery. He's still there, but his laughter lives with us.

# Translators' Note

In doing this first Canadian translation of *Le Malade imaginaire*, our aim was to bring Molière to life in English with as much of the verve, explosiveness, éclat and passion with which he infused his original text, en français. We also wanted to sustain the exhilarating and vigorous rhythm that Molière so masterfully understood and which he built into all his writing.

We Anglos often think of French as a “genteel” language, one that is best suited for elegant and subtle thought, that its silky, Romance language sound, as opposed to the crunchiness of anglo-saxon English, somehow makes everyone very nice. Ce n'est pas vrai! We forget that, like Shakespeare's English, 17<sup>th</sup> century French was still a rather rough and tumble language, actually spoken by a minority of the King's subjects, with many variations to it and not yet smoothed out by l'Académie Française. Remember Rabelais? Remember Ronsard and François Villon? No “bouche en trou de cul de poule” with those guys. Much of our own French here in Canada still has that quality. Molière, although he came along some 150 years later, certainly had a first-hand knowledge of the kind of spoken French that filled the soundscapes throughout the provinces and the big cities. Whereas with Racine, one always feels that he is reaching for Art (and often attains it)

with Molière, you feel that he is reaching for the truth of human behaviour. This is reflected in the type of language that his characters speak. In our English translation, we wanted them to keep that no-holds-barred, verbal attack. Perhaps that's also why we instinctively departed from the traditional *Imaginary Invalid*, which sounds a bit wistful in English, in favour of something plus mordant like *Dying to be Sick*. A more visual way of explaining our approach is that we see Molière as being closer to Brueghel and even Hieronymus Bosch than he is to the more dainty painters of Louis XIV's court.

Most of all, we wrote this new version of *Le Malade imaginaire* for Canadians, people for whom the to-and-fro of French to English and back again is not foreign, people whose ears do not seize up when they hear a language other than their own. We felt privileged to be able to do something here in Canada that we could do nowhere else; namely to use the original language as texture and sound within the English version. We hope you will find notre version canadienne de cette grande comédie vitale (et fatale) as enjoyable to watch as we found it exciting to do.

Adrienne Clarkson and John Van Burek

# Special Thanks

Gideon Arthurs | The Beaty Family | Franco Boni | Bronwen Bradley  
CanStage | Marjorie Chan & Kendra Fry, Cahoots Theatre Projects  
Barbara Fingerote | Cathy Gordon | George Brown College Theatre School  
Alex Gilbert, Ryerson Theatre | Tony and Amanda at The Great Hall  
Jack Grinhaus | Geoff Kolomayz | Cate Kustanczi | Ali Lalonde  
Laird Macdonald | Linda Matassa | Michelle MacArthur | Gia Milne-Allen  
Gabriela Nunez | Nina Okens | Nancy Prochuck | Peter Riddihough  
Lisa. B. Ryder | The Stratford Festival of Canada | Robin Sutherland  
Laura Roald and Matt Thomson | Roger West | Anne Van Burek  
And all of our wonderful volunteers and ushers in Toronto

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Pleiades Theatre is a member of the Professional Association of Canadian Theatres (PACT) and engages under the terms of the Canadian Theatre Agreement, professional Artists who are members of Canadian Actor's Equity Association. Pleiades Theatre is also an active member of the Toronto Alliance for the Performing Arts (TAPA)

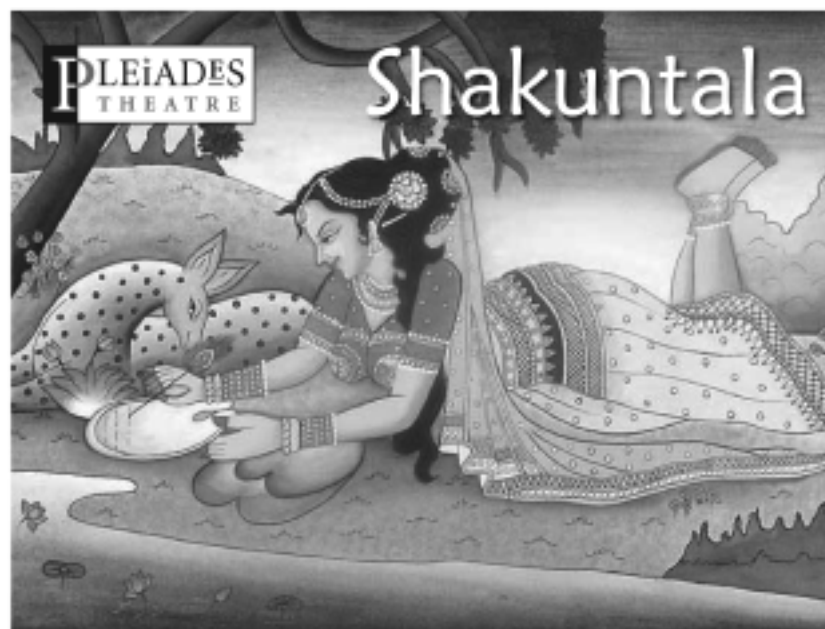
**Pleiades Theatre** produces works from the Canadian and international repertoires. With excellence the hallmark of our work, our mandate is to celebrate different cultures in the world through plays that originate in languages other than English. We present these in modern, Canadian translations and innovative productions. New or classical, they are selected for their entertainment value and because they introduce writers and styles not widely known to Toronto audiences. Also, through training, workshops and outreach, we make a concerted effort to ensure that the creative process of theatre is accessible to young people of various cultural backgrounds. We do this through our bilingual educational program, **Speak the Speech!** This work is integral to our operation and our philosophy.

To make a tax deductible donation, please make your cheque out to **Pleiades Theatre** or phone (416) 203-1227 or email [info@pleiadestheatre.org](mailto:info@pleiadestheatre.org) to make your donation by Visa or Mastercard. You can also visit [Canadahelps.org](http://Canadahelps.org) to make an online contribution.

**Pleiades Theatre** is located in Toronto's Historic Distillery District.

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In the fall of 2008, we will be producing **Shakuntala**, a beautiful 5th century Indian classic by **Kalidasa**. One of the most enduring love stories of all time and a mainstay of Indian culture for 1500 years, this Canadian premiere will be an occasion for discovery among regular Toronto theatre-goers and a moment of celebration for the vast South Asian community that resides in the Greater Toronto Area. We would be happy to discuss possible collaborations with other theatre companies.

Directed and Translated by **Charles Roy**

Costumes by Milan Shahani. Sets by **Teresa Przybylski**

Choreography by **Hari Krishnan**. Original music by **Reza Jacobs**

Casting to date:

**David Collins, Frank Cox-O'Connell, Melee Hutton, Reza Jacobs, Anita Majumdar, Jennifer McEwen, Carrie-Lynn Neales, Sanjay Talwar**

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**John Van Burek, Artistic Director**

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# THE TRANSLATORS



## **ADRIENNE CLARKSON** Co-Translator

Prior to becoming the 26<sup>th</sup> Governor General of Canada, Adrienne Clarkson had a distinguished career in television. She won numerous ACTRA and Gemini Awards in a career that spanned 30 years. She received the Donald Britten Award for writing in television, and is known for the many television documentaries and docudramas she produced, including *Artemisia: A Woman's Story*, and *The Lust of His Eye: James Wilson Morrice*.

She did graduate work at The Sorbonne after her university education in Canada, and has an abiding passion for French literature.

In 2006 she published her best-selling memoir, *Heart Matters*.

Madame Clarkson is the Honorary Patron of Pleiades Theatre.



## **JOHN VAN BUREK** Co-Translator

John Van Burek is the Founder and Artistic Director of Pleiades Theatre (Toronto) where he most recently directed *Hosanna*, *The Amorous Servant*, *Beaux Gestes & Beautiful Deeds*, and three plays by Marivaux.

Mr. Van Burek has taught at the National Theatre School/École nationale de théâtre du Canada, Carnegie Mellon University, York University, and at Nottingham School for Performing Arts.

He was the founding artistic director of Théâtre français de Toronto and is the translator of the major works of Michel Tremblay, Gratien

Gélinas, Marivaux, Goldoni, Suzanne Lebeau and others.

# THE COMPANY



## **KARL ANG** Cléante

Karl was most recently seen battling the inclement elements as Lysander in Dream North's inaugural production of *A Midsummer Night's Dream* in Whitehorse. He is delighted to be returning to his hometown for his first show in Ottawa, a sentiment no doubt shared by his doting parents, whom he would like to thank for their endless support. Originally having set off to Toronto ten years ago to pursue a degree in international relations, Karl recently awoke to find himself on stage armed with a degree in psychology and vague memories of a brief stint at law school. He is decidedly curious to discover what the

next ten years will bring. Karl is a graduate of George Brown Theatre School and the University of Toronto.



## **STÉPHANIE BROSCHART** Angélique

Stéphanie's recent roles include *Une paire de gifles*, *Feu la mère de Madame*, *Une lettre bien tapée* (Théâtre français de Toronto), *Portrait Chinois d'une Imposteure* (Théâtre français de Toronto, in collaboration with Festival Zones Théâtrales and Théâtre du Nouvel-Ontario).

She dedicated 13 years of her bilingual career to children's television as a host and lead actor for TVOntario/TfO *Bookmice*, *Méga TfO* (three international Emmy nominations) and for YTV *Snit Station*, *Vortex*. As a children's TV host she had the honour of being Unicef Ambassador on behalf of TfO and toured throughout Ontario and New Brunswick

French schools. Aside from popping up in Canadian TV shows & independent film including *ReGenesis*, *This Is Wonderland*, *Faites le 2*, *Pio And The Cracks*, Stéphanie is a busy voiceover narrator/actor working in both English & French. Varied voice work includes ongoing TV/radio commercials, TV series *A Dog's Life*, cartoons *The Wumblers*, *Totally Spies*, the CBC radio drama *Canada 2056* and the *Genie Awards* as its bilingual voice announcer for the last three years. Stéphanie has also MC'd live events for the City of Toronto, television broadcasters and corporations.

Projects she is looking forward to include season two of CBC's *Canada 2056* - tune in this Winter; it's a hoot!

Stéphanie would like to extend a big mushy thanks to her folks for being stellar and for making her laugh (even when they don't mean to...): gros merci Michel et Marie-Paule pour votre soutien et vos filets de maquereaux!



**VICTOR ERTMANIS** Béralde/M. de Bonnefoy

This is Victor's 21st production on an NAC stage. In fact he cut his professional teeth here in 1978. The play was *Troilus and Cressida*, directed by John Wood. His only line was "I go my lord" as Diomedes' servant in the final act. In his last appearance here he played Claudius in Marti Maraden's *Hamlet*. He has performed in theatres all across this country, in the U.S. and the U.K. He won a Betty Mitchell Award for best actor in a drama 2004 in Theatre Calgary's *Councillor at Law*. He was recently in New York at Theater P.S.122 performing in *Goodness*, a Canadian play about genocide (with songs), written by Michael

Redhill for the Volcano Theatre Co. It was selected out of almost 1900 productions at the Edinburgh Fringe Festival to appear in New York. He has also been in a myriad of tv and film productions. He maintains that if you are not looking for him on tv you'll see him, otherwise....

His latest release is a Sci-fi comedy called *Rhinoceros Eyes*, a seminal work by Aaron Woodley. You can next see Victor in 2008 on the Festival stage at Stratford. Lots of fun. Cheers. Enjoy the show.



**HARDEE T. LINEHAM** Argan

Hardee was most recently seen on stage in *Crave* (Nightwood Theatre), *Omnium Gatherum*, *Proof*, *Richard III* (Dora Winner), *Henry VI*, *Edward VI*, *Tempest*, *Spring Awakening*, *Summerfolk*, *Plenty* (CanStage), *Streetcar Named Desire*, *Macbeth*, *School for Wives* (Playhouse Theatre, Vancouver), *Scary Stories*, *Madboy Chronicles*, *Six Degrees* (Alberta Theatre Projects, Calgary), *Love and Anger*, *White Biting Dog*, and *As You Like It* (Stratford). Also Dora nominated for *Crackwalker*, *Lie of the Mind*, and *Science Fiction*.

Hardee's film and television credits include Cary (*The Jane Show*), *Loving Loretta*, *Santa Baby*, *Shoemaker* (Genie Nomination), *Top of the Food Chain*, *The Big Hit*, *The Italian Machine*, *Dead Zone*, *Puppets Who Kill*, *Traders*, *P.S.I. Factor*, *Twice in a Lifetime*, *Relic Hunter*, *The Edison Twins*.

Hardee dedicates this performance to William Hutt.



**DOV MICKELSON** M. Diafoirus/M. Fleurant

This is Dov's debut at the NAC. He is happy to be back in Ottawa, having previously performed here in the role of Harold with Catalyst Theatre's production of *The Blue Orphan* at the Magnetic North Theatre Festival, and as Kirbus in *The House of Pootsie Plunket*. Dov is an artistic associate with Catalyst Theatre and has been fortunate enough to tour nationally and internationally with its award-winning productions. In January 2008, he will continue touring its new adaptation of Mary Shelley's *Frankenstein* at Vancouver's PuSh Festival. This is Dov's second

go round with Pleiades Theatre, having played Arlecchino in its production of *The Amorous Servant*. Dov was one of the Venticelli in *Amadeus* (CanStage/Citadel) and was both Snug and Egeus in *A Midsummer Night's Dream* (also for CanStage). He portrayed the lawyer Sheftel in *The Trials of John Demjanjuk* (Theatre Asylum-Tour). Dov wrote and performed in *Kyke Kabaret: The Story of Abe and Izzy* (Rhubarb/Buddies in Bad Times) and has showcased his own work and songs at Toronto's Red Cabaret Festival. Most recently, he was in *The Gladstone Variations* (Convergence Theatre) and *Dish* (LabCab Fest/Factory Theatre). Dov has acted for television and film, appearing in David Birnbaum's short film *Found Objects* (Old World Film), which was selected for the Montreal, Toronto and Sao Paulo International film festivals. He would love to thank his family and friends, and audiences. Merci to everyone who has made this possible!



**NIKKI PASCETTA** Béline

Nikki graduated from L'École Jacques Lecoq in Paris, France in 1992. Soon thereafter she was hired to work with the repertory theatre company Théâtre de la Jacquerie, also based in Paris. She toured with them for six seasons, followed by work with Commedia Dell'Arte Maestro Antonio Fava at his Teatro Del Vicolo in Reggio Emilia, Italy. Ten years away from 'home and native land', she is now based in Toronto where she has worked with several companies including: Theatre Smith-Gilmour, Théâtre français Toronto, Theatre Direct, and Young People's Theatre to name a few. This is Nikki's second

production with Pleiades. She played Beatrice in Carlo Goldoni's *The Amorous Servant* in its 2005/2006 season. She is also the lead animated character Snipe in the CBC/TVO Kid's TV program *NODDY*, based on the stories of Enid Blyton. Other Radio and Film credits include: *The Novena Sisters* (CBC), *The Clothesline* (CBC), *The Mushana Innu* (Omni TV), *Radio Rosa Rosaria* (CBC), *Boss of Bosses* (TNT), *Haven* (CBC). Nikki is an Artist Educator with the Ontario Arts Council, Toronto District School Boards and facilitates private workshops in the greater Toronto area. She is presently working on a Graduate research project with the Interdisciplinary Studies Faculty at York University.





**ALEX POCH-GOLDIN** Thomas Diafoirus/M. Purgon

Alex has performed on stages across the country, but is very pleased to be back playing at one of his favourite theatres. At the NAC, Alex has appeared in *After The Orchard*, *Angels in America*, and *Belle*. At other theatres, credits include *Scorched* (Tarragon); *Remnants* (Tarragon); *King Lear*, *Quills* (MTC); *Wit* (Vancouver Playhouse-Jessie Nomination); *Our Country's Good*, (Centaur, Neptune), *Angels in America*, *Comedy of Errors*, (CanStage) *Cringeworthy* (Planet 88/Passe Muraille); *Bully* (Strange Momentum- Dora Nomination); and *The Game of Love and Chance* (Pleiades Theatre). Alex is also a published and produced playwright.

His plays *Cringeworthy* and *This Hotel* both received Dora Mavor Moore Award nominations for best new play. The translation of *This Hotel (L'hôtel)* was produced in Ottawa by Théâtre La Catapulte and won the CBC/Le Droit prize for best production. His play *Yabrzeit* has been translated into German and begins a European tour in February 08. Alex has been Playwright in Residence at CanStage, Theatre Passe Muraille and currently with 4th Line Theatre in Peterborough, where he is developing *The Right Road to Pontypool*. He has also written *The Shadow* – an opera to be produced by Tapestry New Opera and he recently completed his first Screenplay – *Jacob's Dream*. Alex's film and Television credits include recurring roles on *Nero Wolfe*, *Queer as Folk* and *This is Wonderland*; *Traitor* (Feature); *Murdoch Mysteries*, *Regenesis*, *Cinderella Man*, *Owning Maboney*, *I Was a Rat* (BBC). Upcoming productions: *Intimate Apparel* (Obsidian); *Democracy* (Tarragon). But above all, Alex and his lovely wife Kelly Thornton are thrilled to be the new parents of their deliciously delightful daughter Chloe Babette.



**MICHELLE POLAK** Toinette

Originally from Montreal, Michelle decided to make Toronto her home after graduating with honours from the Ryerson theatre school. "At the time, Ryerson brought in guest directors for the final project who would bridge the gap from training into the professional world. The guest director when I was at Ryerson happened to be Peter Hinton. He introduced the class to a new type of creation and experimentation." Finding inspiration in these new forms, Michelle actively sought out work that would be both innovative and challenging, leading to a 12-year journey that has made Michelle a fixture in the Toronto theatre scene with a strong focus on new Canadian works and alternative theatre. *Dying to be Sick* marks Michelle's Pleiades and NAC debuts. Most recently she appeared in *Lost Heir* and *Schoolhouse* for the Blyth Festival and had the privilege of being the second actress to perform Kristen Thompson's *I, Claudia*. Other select theatre credits include *The Chairs* for Modern Times Stage Company (Dora nomination), *Not Faust* for Jennifer Tarver's Theatre Exstasis, *Little Dragon* for K'NOW Theatre, *A Midsummer Night's Dream* and *The Overcoat* for CanStage. Michelle received a Dora Award just before the birth of her daughter for Aluna Theatre's *For Sale*. Upcoming is a touring production of *I, Claudia* directed by Leah Cherniak. Although it can be a very challenging experience to balance two very young children and theatre, Michelle finds the rewards both humanizing and enriching. Michelle wishes to thank her family for their love, support and childcare.



**HENRIETTA ROI** Louison

Henrietta is a Grade Six student in Ottawa. She studies acting at the Ottawa School of Speech and Drama. This is her first professional production.



**MIRANDA JONES** Louison

Miranda is beyond thrilled to make her professional Toronto theatre debut with *Dying to be Sick*. She is currently a member of The Toronto Youth Musical Theatre Company and danced and sang her way through their production of *Guys and Dolls* this spring. She was Dorothy in her Grade 8 school musical *The Wiz*. Her voice animation credits with Nelvana include Feather on the *Miss Spider* Series and Emily in the new series *The Future is Wild*. Miranda began her acting training with The Upper Canada Junior Repertory Company for four years performing in *Simply Chekhov*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *North Stars*, *Troilus* and *Cressida*. She attends the National Music Camp every summer and is an honours French immersion student. Miranda's passion for drama and musical theatre has led her to Grade Nine at the Etobicoke School of the Arts. Thanks to friends, family, cast and crew, and Sandie and Yanick at Newton Landry. She is forever grateful to John Van Burek and Brendan Healy for this wonderful opportunity to appear in *Dying to be Sick*. "J'ai tant appris de mes collègues. *Dying to be Sick* est une experience incroyable."



**SAMANTHA SOMER WILSON** Louison

Performing since the age of 8, Samantha Somer Wilson is 12 years old and attends Claude Watson School for the Arts. Her favorite stage productions include: *Charlie And The Chocolate Factory*, *Wiz*, *Godspell* and *Honk*. Film and TV credits include: the Disney Channel movie of the week *Molly an American Girl on the Homefront*, the upcoming feature film *Nurse.Fighter.Boy* (CFC/Universal) and she will next be seen on the CTV series *Instant Star* in the recurring role of Kadijah. Samantha's voice can also be heard on the CBC Radio Drama *Canadia* as well as in the upcoming YTV animated series *Will & Dewitt*. If she can't be in front of a camera, there is nowhere she'd rather be than in front of a live audience. Thanks to Sandie and Yanick for helping make my dreams come true. Thank you to my entire (extended) family for your love, support, chauffeuring and chaperoning! Thanks to Brendan, John, Tanya and cast for making *Dying to Be Sick* such an awesome experience!

# THE CREATIVE TEAM



## **BRENDAN HEALY** Director

Brendan is originally from Montreal where he studied Theatre Performance at Concordia University. Following graduation, he briefly pursued acting professionally and had the pleasure of working with Peter Hinton in Greg MacArthur's *Girls!Girls!Girls!*. Brendan eventually settled in Toronto to pursue directing full-time. Early outings as a director in Toronto include *PHAE* written by Ottawa native Julian Doucet. Other projects have included *Down the Main Drag* (SummerWorks 2005 and HATCH/Harbourfront 2006), *Garden, Emergency Exits* (both Summerworks 2006), Sam Shepard's *Action* (Equity Showcase), *The Robbers' Daughter* (Cooking Fire Festival) and the Canadian premiere of Wallace Shawn's *A Thought in Three Parts* (SummerWorks 2007). He is providing ongoing dramaturgy for Small Wooden Shoe's *Dedicated to the Revolutions*: a cycle on the seven great scientific revolutions of the past 400 years and he has participated in the creation of its first three instalments: *Do You Have Any Idea How Fast You Were Going?* (Rhubarb 2006) and *Connect the Dots* (Buddies in Bad Times) and *I Keep Dropping Sh\*t* (Toronto Fringe 2007). For the past two seasons, along with Independent Auntie Theatre, he has been a member of the Theatre Centre's Artist-in-Residence Program where they has been developing a new piece entitled *Breakfast* (slated for production in March 2008). Brendan is the Associate Artist at Crow's Theatre. He has been invited to direct at Concordia University for the 2007/2008 Season. He was the recipient of the 2006 Ken McDougall Award for Emerging Director. Brendan is a graduate of the National Theatre School of Canada.

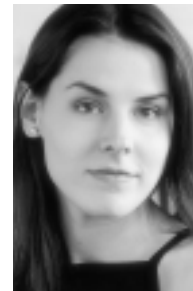


## **TERESA PRZYBYLSKI** Set Designer

Teresa Przybylski is an architect and a theatre designer. She is known for her designs in theatre, opera, dance and film. Her credits include designs for Stratford Festival, Shaw Festival, Canadian Opera Company, Opera Theatre of St. Louis, Pacific Opera, Young People's Theatre, Tarragon Theatre, Factory Theatre, Nightwood Theatre, Canadian Stage, Buddies in Bad Times Theatre, Blyth Festival, Theatre Smith - Gilmour, Theatre Columbus and others.

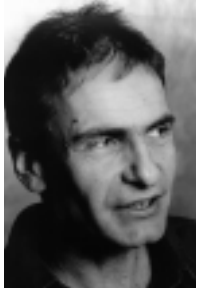
She recently designed sets and costumes for *Crave* for Nightwood Theatre and costumes for *Scorched* at the Tarragon Theatre and National Arts Centre.

Her theatre work in set and costume design was awarded with five Dora Mavor Moore Awards and several nominations. She is a recipient of two Gemini Awards for Production Design. She is a member of the Royal Canadian Academy of Arts and Associated Designers of Canada. She teaches Theatre Design at York University.



## **DANA OSBORNE** Costume Designer

Born and raised on Vancouver Island, Dana came to Ontario in 1992 to study theatre at York University. She began her career as a wardrobe co-ordinator working for the Canadian Opera Company, the Shaw Festival and *The Lion King* and *Mamma Mia!* (Mirvish Productions). Her design credits include: *The Time of Your Life* (Soulpepper); *Whale Music* (Seventh Stage); *The Comedy of Errors* (CanStage); *Cinderella* and *Blythe Spirit* (Globe Theatre); *Apple* and *The Leisure Society* (Factory Theatre); *Return*, *The Underpants* and *Mojo* (Theatrefront); *The Comedy of Errors*, *Henry IV Part I*, *The Lark*, *Cat on a Hot Tin Roof*, *Timon of Athens* and *Agamemnon* (Stratford Festival). Her upcoming projects are *A Christmas Story* (Theatre & Company); *Six Dance Lessons in Six Weeks* (Globe Theatre); *Hana's Suitcase* (Grand Theatre) and *Moby Dick* (Stratford Festival). Dana was featured in *Entertainment Design* magazine's 2004 "Young Designers to Watch". She lives in Toronto with her fiancé, actor Stephen Gartner.



**GLENN DAVIDSON** Lighting Designer, Production Manager  
(Ottawa run)

Glenn is a set and lighting designer whose work has been seen in more than 300 productions across Canada. He was the set designer for the Crow's Theatre production of *High Life*, which appeared at the NAC in 1998. Recent credits include *The Pillowman* (Birdland Theatre and CanStage), *The Story of My Life* and *Letters From Lebrer* (CanStage), *The Last Days of Judas Iscariot* (Birdland Theatre – Dora Award for Lighting Design) *The Anger In Ernest and Ernestine* (Theatre Columbus – Dora Award for Set Design), *Romeo and Juliet*, and *Coppelia* (Hong Kong Ballet and Ballet Jorgen Canada), *Cinderella* and *The Nutcracker* (Ballet Jorgen Canada), *Talley's Folly*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, and *Saltwater Moon* (Resurgence Theatre) and lighting design for Bruce Cockburn's North American tour in 2002. He is a past recipient of the Pauline McGibbon Award. He is a graduate of the University of Ottawa Drama programme and now lives in Toronto with his wife, lighting designer Bonnie Beecher (*The Penelopiad*), their two sons Jacob and Oliver and his son Nick.



**BOYD McDONALD** Composer

Mr. McDonald has previously composed for Pleiades Theatre's production of *The Amorous Servant*. Recent productions at other theatres include *The Triumph of Love* (Stratford Festival 2004); *Six Sonnets by Shakespeare for Baritone and Orchestra* (Hamilton); *In Time of Silver Rain* by Langston Hughes for Choir and Piano (Waterloo). Other projects include *The Late Piano Sonatas* by Brahms (Vol. 2); *The Complete Cello and Fortepiano Works* by Beethoven; *Bellows and Brass...and Boyd*; *Music by Moliere for Accordion and Piano* with Joseph Petric (all CD recordings.) Upcoming projects include playing with Jullie Baumgartel (violin) and Paul Pulford (cello) celebrating Beethoven's birthday on December 16 in Waterloo.



**CLAUDIA MOORE** Choreographer

Claudia Moore, artistic director of MOonhORsE dance theatre, has been creating and performing movement for theatre, film, multi-disciplinary collaboration and her own dance theatre productions since the late 1970s. Recent work includes *EVER THUS* (2006), *by Night* (2004) *CASA* (2003), *on earth* (2002), the Dora Award winning *wishes* and *Small Midnight*, co-choreographed by Moore and Tedd Robinson. Claudia is also the recipient of the Canada Council's Jacqueline Lemieux Award for excellence in dance.

*Box Pieces*, her first dance film, was commissioned by director Paul Carriere from Canada's BRAVO! arts channel. Claudia's work has been presented in Paris, Montreal, Vancouver, Halifax, Peterborough, and Buffalo, New York. She curates the company's Older and Reckless series- a forum for new work by senior artists- and conducts regular performance training workshops called *Poetry in Space*. Claudia is currently working with Tedd Robinson on a solo dance commission, as yet untitled.

Moore has collaborated with other performing artists and companies including contemporary theatre with *Building Jerusalem* (Volcano Theatre) and *Opium* (Carbone 14). Claudia has choreographed productions for the Stratford Festival (*Romeo & Juliet*), the Shaw Festival (*On The Town* and *Gentlemen Prefer Blondes*), Lorraine Kimsa Theatre for Young People (*Juliet and Romeo*), contemporary opera in productions by R. Murray Schafer, and *The Drowsy Chaperone* for Mirvish Productions. Moore also choreographed the award-winning film *Exotica* by Atom Egoyan.



**LYON SMITH** Sound Designer

Lyon has been producing music and sound in Toronto for over 26 years. He started out originally as the bass player and lead singer for the power rock trio Skylight at age 7 but left the band three years later, after recording its first studio demo, due to irreconcilable differences. It was then that he embarked on his journey into sound production starting out with a cassette player and vcr and now finally computers. His self produced music has been copied and circulated as far as Japan, Israel, Germany as well as throughout Canada and the USA.

For the theatre Lyon's most recent credits are *Generous* at Tarragon, *Christmas Carol* at Soulpepper, *Hosanna* for Pleiades, composition for the dance piece *Double Life* for Kate Alton and *In Full Light* at Summerworks, and *The Drawer Boy* for Theatre Passe Muraille. Lyon received a Dora Award for sound design and composition for K'now theatre's *Little Dragon*.

Next up are *Gay for Pay* at Buddies in Bad Times, *Dead Ahead* for Topological, *A Christmas Story* for Theatre and Company and *I, Claudia* for the Saidye Bronfman. Also an actor, Lyon gives his voice to many popular cartoons and had the good fortune to study at Ryerson with his partner and co-parent Michelle Polak. Hear his audio at <http://www.esnips.com/user/purplecak>.

# Stage Management



## **TANYA GREVE** Stage Manager

Tanya was most recently at the NAC for this year's Magnetic North Theatre Festival working on *Bear With Me* with Diane Flacks. Tanya's selected theatre credits include: *Insomnia* (Necessary Angel); *Girl in the Goldfish Bowl* (Tarragon Theatre); *Three Squares a Day*, *The Yoko Ono Project*, and *Alien Creature* (Theatre Passe Muraille); *What Lies Before Us* (Crow's Theatre/CanStage - National Tour); *Time After Time: The Chet Baker Project* (Crow's Theatre - National Tour); *A Short History of Night*, *Glace Bay Miners' Museum*, *Geometry in Venice*, *The Gwendolyn Poems*, and *Trout Stanley* (The Factory Theatre); *The Secret Garden*, *Nutmeg Princess*, *Jacob Two-Two's First Spy Case*, and *Treasure Island* (LKTYP); and eight seasons at the Blyth Festival with two seasons as production stage manager. The majority of work Tanya has done is on new Canadian work and she has been happy to be involved in the workshop processes of *Half Life* and *The Eco Show* (Necessary Angel), *Bear With Me* (Nightwood Theatre), *Director's Cut* (Crow's Theatre), *Baby Finger* and *The Last Dog of War* (Linda Griffiths). Upcoming, Tanya will be taking *Bombay Black* (Cahoots Theatre Projects) to the Vancouver Arts Club and *Eco Show* (Necessary Angel) into a full production in Toronto.



## **TINA GORALSKI** Apprentice Stage Manager

Tina moved to Ottawa after having completed her BFA in Stage Management at the University of Alberta, and hasn't looked back. Previous credits at the NAC include *The Unanswered Question* (2007) and *recovery* (2006). Other Ottawa appearances include stage management for *Le Projet Rideau* (Magnetic North/Festival Zones Théâtrales), *She Stoops to Conquer* (Third Wall), *Miss Witherspoon* (Vision), *Bungsu and the Big Snake* (Odyssey), *3...2...1* (Magnetic North, 2005), *Cow-boy Poetrie* (FZT, 2005). Her next projects include a stint at GCTC's new studio space with Third Wall's *Empire Builders* and at La Nouvelle Scène with Théâtre la Catapulte's *La Société des Métis*.

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Artistic Associates .....	Jennifer Brewin, Janet Irwin
*Playwrights in Residence .....	Sharada Eswar and Yvette Nolan
Company Manager .....	Alexandra Lunney
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Touring Representation .....	Menno Plukker Theatre Agent Inc.

\* Made possible through the assistance of the Theatre Section and the Aboriginal Arts Secretariat of the Canada Council for the Arts.

## *NAT Production*

Technical Director .....	Mike D'Amato
Production Assistant .....	Scottie Mitchell
Production Administrator .....	Lucie Bélanger-Hughson
Administrative Assistant .....	Shanan Hyland
Head Scenic Carpenter .....	David Strober
Head Scenic Painter .....	Karen Phillips-Curran
Head of Properties .....	Victor Elliott
Head of Wardrobe .....	Normand Thériault
Wig Mistress .....	Sandra Harris
Head of Warehouse .....	Ron Muise

## *Theatre Stage Staff*

Head Carpenter .....	Zygmunt Galko
Head Electrician .....	Marc Vaillant
Assistant Electrician .....	Pat O'Leary
Property Master .....	Michel Sanscartier
Head Sound Engineer .....	Denis Redmond
Head Flyman .....	Terry McNamarra

## *Production for Meriades Theatre*

Production Manager .....	Jonathan Rooke and Glenn Davidson
Set Builder .....	Chris Greenhalgh, Scene Elements
Head of Props .....	David Hoekstra
Head of Wardrobe .....	Raegan Moore
Cutter .....	Kim Crossley
Textile Artist .....	Lisa Hughes
Milliner .....	Monica Viani
Textile Dyer .....	Linda Pinhay
Wig and Makeup Artist .....	Jacqueline Robertson Cull
Stitcher .....	Gina Schellenberg

### **Programme compiled by Laura Denker and Kariann Viau**

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