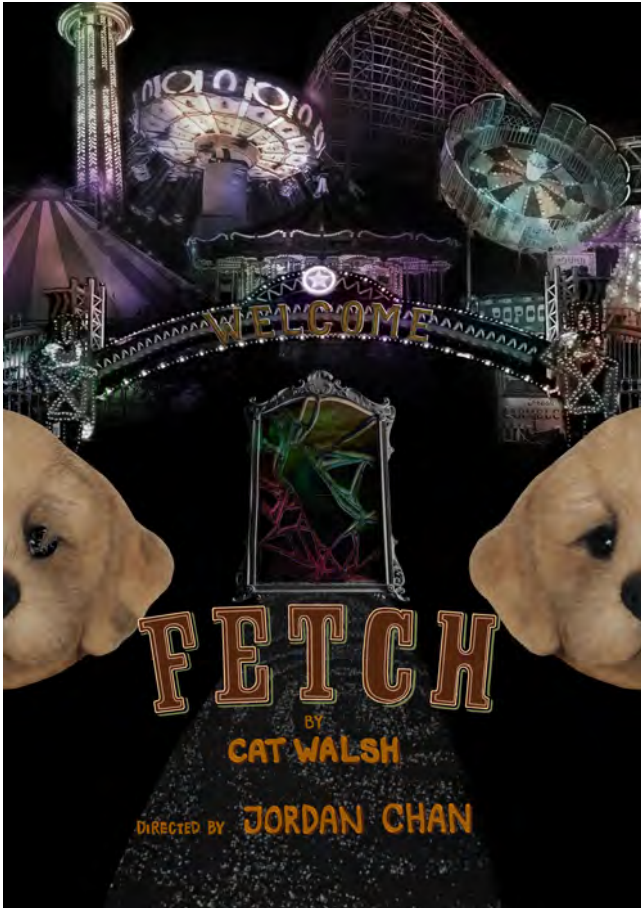


## CDTPS 2021 DIRECTORS' SHOWCASE



# Fetch

By Cat Walsh  
Directed by Jordan Chan

## Artistic Team

Director: Jordan Chan  
Stage Manager: Abi Akinlade  
Set Designer: John Cleave  
Lighting Designer: Madeleine King

Sound Designer: Casey Hua  
Costume Designer: Raquel Ravivo  
Make-up Artist: Rawan Al Qahwaji  
Graphic Designer: Sabrina Yu  
Hannah (L) by: Raquel Ravivo  
Hannah (R) by: Aiyana Harvey

## **Director's Note**

Doing a 402 show has been a long-term goal of mine ever since I took Introduction to Directing in second year. What began as a daunting task ultimately became a thrilling and exciting journey as I collaboratively worked with my actors and crew to develop this piece.

I am very, very proud of everyone who has worked very hard on this show, and it has been a privilege to have worked with the actors who I've known since my early days in the university, as well as the amazing crew that helped bring the production to life. I am also thankful for the program for giving me this spotlight to put on a show I would have never dreamed of doing before coming to the university.

I hope people will enjoy the story of Hannah Morgan, and the journey on we are about to embark.

## **Cast Biographies**

## Aiyana Harvey, Hannah (R)



Aiyana is in her fourth year at U of T studying French Language and Literature and Drama. She is so excited to be playing Hannah (R) in *Fetch* and wants to thank the incredible team behind the show for a wonderful rehearsal process. It has been very meaningful for Aiyana to be able to come back to the theatre and perform again, and she hopes you enjoy the DRM402 Directors' Showcase!

## Raquel Ravivo, Hannah (L) & Costume designer



Raquel is a fourth-year student at U of T, double majoring in Drama and Philosophy. She is excited to be making a return to live theatre with such a fantastic show and feels lucky to be working alongside such an awesome team to help bring Jordan's vision of *Fetch* to life. In addition to playing the role of Hannah (L), she designed the costumes and appreciated how acting in the show informed her creative process in the design. Raquel wanted to be a

part of this show, firstly to be able to work on a full-scale production created with fellow students, and because she was captivated by the stories of the two Hannah's and the obscure universe they find themselves in. In the future, she hopes she can take the skills she's learned through her theatre training and on-campus productions to become more established in the professional field of theatre and acting. Raquel wants to extend her gratitude to everyone involved in the creation of the show and to those who came to see the final work. She hopes you enjoy

watching as much as she enjoyed the process of bringing *Fetch* to the stage!

## Creative Team Biographies

### Jordan Chan, Director



Jordan is a fourth year Drama Specialist student at the University of Toronto, who focuses mainly on acting and directing. His interest in drama began in high school through participating in performance festivals such as ISTA Academy Hong Kong Festival, as well as watching many theatre productions, which led him to discover his passion. Since then, he has been a part of many shows and productions, acting, directing, and backstage managing as well. His

interest only grew as he discovered and learned about different practitioners, dramatists, and styles of theatre through the U of T Drama program, as did his increasing aspiration to become both a performer and a director as he continues his journey.

Through studying direction at the CDTPS, he hopes to become more knowledgeable in the world of directing. More importantly, he strives to learn and improve on the necessary skills to become a better director, meanwhile discovering and understanding the meaning of this role to himself and others.

## Abi Akinlade, Stage Manager



Abi Akinlade is a multidisciplinary artist currently pursuing a Bachelor of Arts degree in Drama and English at the University of Toronto. Her recent credits include Oskar in *TTD* by Yizhou Zhang for the CDTPS, and Sade in the original production *Djumoke and Sade* directed By Donna-Michelle St. Bernard for The AMY Project in collaboration with Why Not Theatre. In her spare time, she enjoys reading, writing, acting, and watching

copious amounts of film and television. She has a true passion for storytelling and is so grateful to have been a part of bringing this production of *Fetch* to life!

## Rawan Al Qahwaji, Make-Up Artist & Make-Up Design



Rawan is the makeup artist for *Fetch*. She recently graduated from the University of Toronto this November. She majored in Book and Media Studies and minored in Drama and Linguistics.

Rawan self-studied makeup artistry throughout the past four years and has great interest in theatre design and production. She is very honoured to be invited by her former classmate to design the make-up looks for the show!

## John Cleave, Set Designer



Throughout his entire life, John has been immersed in the theatre. Growing up from a young age, he was constantly acting on the stage to working on production designs of the different shows in community and school events. This cemented his passion for theatre. Later in high school, he was able to dip his toes into different areas, which expanded his knowledge of the craft. John was given an incredible opportunity to direct two shows in high school for the Play by the Lake Theatre

Festival. The two shows were Susan Glaspell's *Trifles* and John Millington Synge's *Riders to the Sea*. For his directing work on *Trifles*, he won the award of excellence for directing at the NTS Drama Festival in 2018. As well, working on countless mainstage productions throughout high school as a sound designer and stage manager gave him the foundational support to allow him to grow and develop as a theatre creator.

## Casey Huah, Sound Design



Casey is a fourth-year student double majoring in English and Drama, Theatre, and Performance Studies at the University of Toronto. She is a Hong Kong-Canadian artist with a focus on theatre production and design. Her recent work includes Assistant Stage Manager for *The Digital Dream* (CDTPS), Associate Sound Designer for *TomorrowLove* (CDTPS), and Sound Designer for *Porcelain Tigers* (UC Follies).

She will also be pursuing an independent study in stage management in next term's DRM403 mainstage production. She would like to thank Jordan for giving her this opportunity to work on his show. She is excited for you all to experience the soundscapes that she has created in *Fetch*, and hopes you all enjoy the show!

## Madeleine King, Lighting Design



Madeleine King is in her second year at the University of Toronto, majoring in drama with a double minor in French and Education studies. She is passionate about theatre and has written and stage-managed several one-act plays, and has won awards at the National Theatre School competition. Madeleine works part-time as a theatre technician specializing in lighting and sound. She's the current co-president of the Trinity

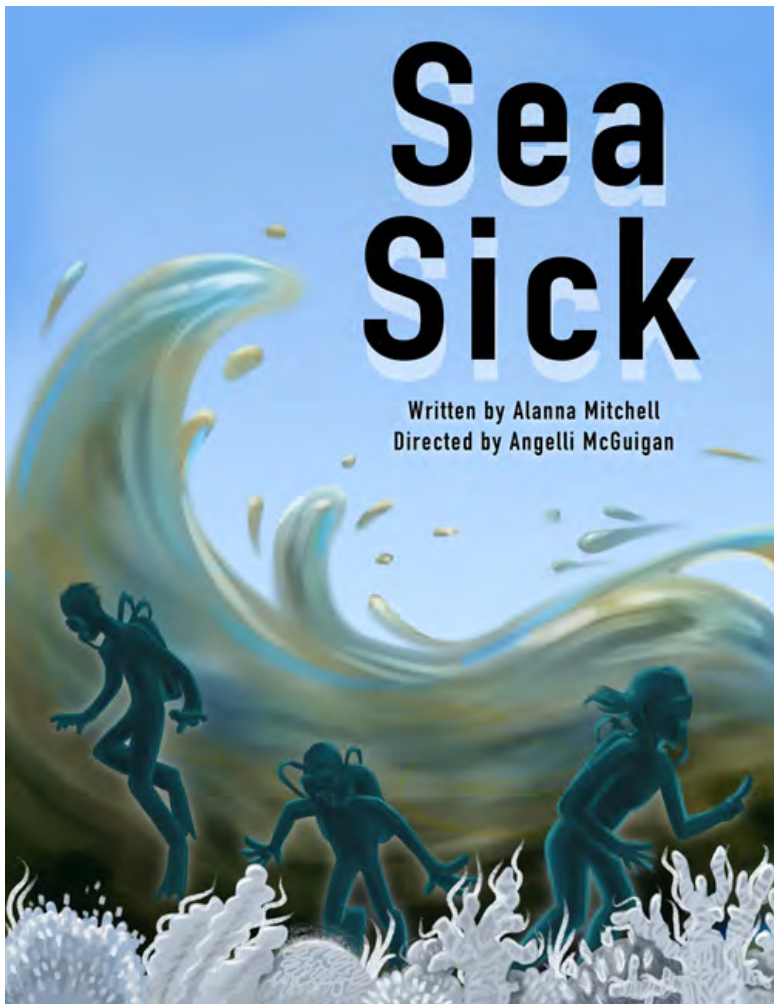
College Dramatic Society. She's thrilled to be returning to the theatre by contributing to these shows.

### Special Thanks

I would like to thank Andrew Leeke, our Technical Director, who helped figure out a lot of the practical issues and requirements for my show to look the way it does. I'd like to thank Ariel Martin-Smith, our Production Manager for the entire class, for being supportive of me, and continuously trying to find rehearsal time for me so that I could keep up with the rest of the class after my one week of absence. I'd also like to thank my course instructor Bañuta Rubess, who has been my instructor for many other courses since DRM202. She's been extremely supportive to me as a director and has given much good feedback of the work that I do, and I've truly learnt a lot from this experience.

Finally, most importantly, I'd like to extend my gratitude to my parents who have been super supportive of me throughout the four years of school and every project I have done ever, and I am thankful for the position they helped put me in today. I also want to thank my DRM402 classmates who have been the most supportive peers. I am grateful for all their support and for their offering help when I needed it. I am glad to have met them through this course.





## **Sea Sick**

**By Alanna Mitchell**  
**Directed by Angelli McGuigan**

**Artistic Team**



Director: Angelli McGuigan  
Stage Manager: Taufika Ekram  
Graphic Designer: Rebeca Moya  
Set Design: John Cleave  
Lighting Designer: Tara Costello  
Costumes: Gabriel Woo  
Sound: Cass Iacovelli  
Actor: Maya Bogojevic  
Actor: Kasey Belding  
Actor: Eashan Sharma

## Director's Note

*Sea Sick* emphasizes the necessity for large corporations to take responsibility for the ways their waste and carbon emissions negatively impact our planet and, by extension, the people on it (us!).

At the same time, we must remember that Indigenous folks are the original caretakers of the land we are currently on at the University of Toronto, and thus we as settlers have a lot to learn from them as we strive for climate action and justice.

Please see <https://www.indigenousclimateaction.com/take-action> for ways to support Indigenous climate action.

You can also read the report on Indigenous Resistance Against Carbon from the Indigenous Environmental Network at [ienearth.org/](http://ienearth.org/) and [ienearth.org/indigenous-resistance-against-carbon](http://ienearth.org/indigenous-resistance-against-carbon)

Consider donating to the Unist'ot'en Legal Fund, which supports Wet'suwet'en leaders and the Unist'ot'en Clan in defending their land against government-sanctioned pipelines: [unistoten.camp/support-us/donate/](http://unistoten.camp/support-us/donate/)

## Cast Biographies

## **Kasey Belding**



Kasey is a fourth-year student at U of T studying Biodiversity and Conservation Biology. She has a lot of love and a lot of fear for the planet, and she is very grateful to Angelli for giving her the opportunity to express that in a medium that means so much to her. She would also like to thank Maya, Eashan, and the entire tech crew for bringing this story to life. She hopes that the gravity

of the situation is heard through the light-heartedness of the story, and that it's treated as a call to action.

## **Maya Bogojevic**



Maya is a fourth-year student at U of T studying a double major of Environmental Geography and Political Science. She began pursuing theatre during her time here at U of T and has performed in several VCDS, SMCT, UC Follies, and TCDS shows since. Her passions for the environment and for theatre have made this an incredible play for her to be a part of. Maya would like to thank Angelli for her direction and for helping herself, Kasey, and Eashan share this

important story about climate change and the urgency we need to be fighting it with, and she hopes this show will inspire you to join the fight against climate change in any way you can.

## Eashan Sharma



Eashan is in his fourth year at the University of Toronto, double majoring in Drama and Economics. Outside his academics, he really enjoys boxing, however, he believes he's not that quick on his feet yet. He has really enjoyed working on *Sea Sick* this semester and would like to

thank Angelli for all the hard work she has put in, and for constantly pushing the cast to reach our best.

## Creative Team Biographies

### Angelli McGuigan, Director



Angelli is a fourth-year student pursuing a double major in Drama and Classics and has now completed the Directing and Design streams at the CDTPS. Angelli is also an active member of the UofT campus theatre community, having worked on shows with VCDS, SMCT, TCDS, and the UC Follies as an actor, director, stage manager, and/or

designer. Design credits include: set/lighting design for *Constellations* (2020 Directors' Showcase) and work on set/costumes for *The Winter's Tale* (CDTPS Mainstage '20). Directing credits include *zounds!* (SMCT '19) and *T.W.E.P.* (U of T Drama Fest '20). Angelli is so proud of the amazing theatre that has come out of the Directors' Showcase this year (and last year, when everything was completely virtual!). Angelli is glad to be able to share a live(ish) performance with everyone this time around and hopes you enjoy the show!

## John Cleave, Set Design



Throughout his entire life, John has been immersed in the theatre. Growing up from a young age, he was constantly acting on the stage to working on the production designs of the different shows in community and school events. This cemented his passion for theatre. Later in high school, he was able to dip his toes into different areas, which expanded his knowledge of the craft. John was given an incredible

opportunity to direct two shows in high school for the Play by the Lake Theatre Festival. The two shows were Susan Glaspell's *Trifles* and John Millington Synge's *Riders to the Sea*. For his directing work on *Trifles*, he won the award of excellence for directing at the NTS Drama Festival in 2018. As well, working on countless mainstage productions throughout high school as a sound designer and stage manager gave him the foundational support to allow him to grow and develop as a theatre creator.

## Tara Costello, Lighting Design



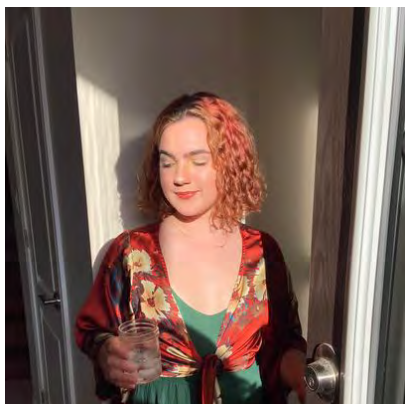
Tara is a recent graduate of the University of Toronto where she earned two Drama Coalition Awards in lighting design for her work on *Ghost*

*Quartet* (VCDS '21), *The 25th Annual Putnam County Spelling Bee*, and *Peter and The*

*Starcatcher* (VCDS '20). She first discovered her passion for lighting design at Hart House Theatre when she became the lighting designer for the U of T Festival of Dance in 2018 and returned for the 2019 festival. Her other credits include *Radium Girls* (SMCT), *Lady Margaret* (U of T Drama Fest), and *Off The Island* (Toronto Fringe Festival). Tara is so excited to have worked on two shows for the CDTPS Directors'

Showcase, *Sea Sick* and *Norma Jeane Baker of Troy*, and thanks Angelli and Sydnie for bringing her on and allowing her to make it lit!

## **Cass Iacovelli, Sound Design**



Cass Iacovelli is a student at the University of Toronto pursuing a degree in Bioethics and Drama. Cass has a deep passion for the performing arts and has pursued all aspects from performance to choreography and direction to design. Cass has been a competitive dancer and performer since they learned to walk and talk and are now expanding their horizons into production and arts

administration. Outside of the world of theatre, Cass also follows their passion for equity advocacy through research and multi-faith work at the University, and peer-support work at the LGBT Youthline. Cass is honoured to be the President of the Drama Student Union this year as well as the Executive Producer of the UC Follies.

## **Gabriel Woo, Costume Design**

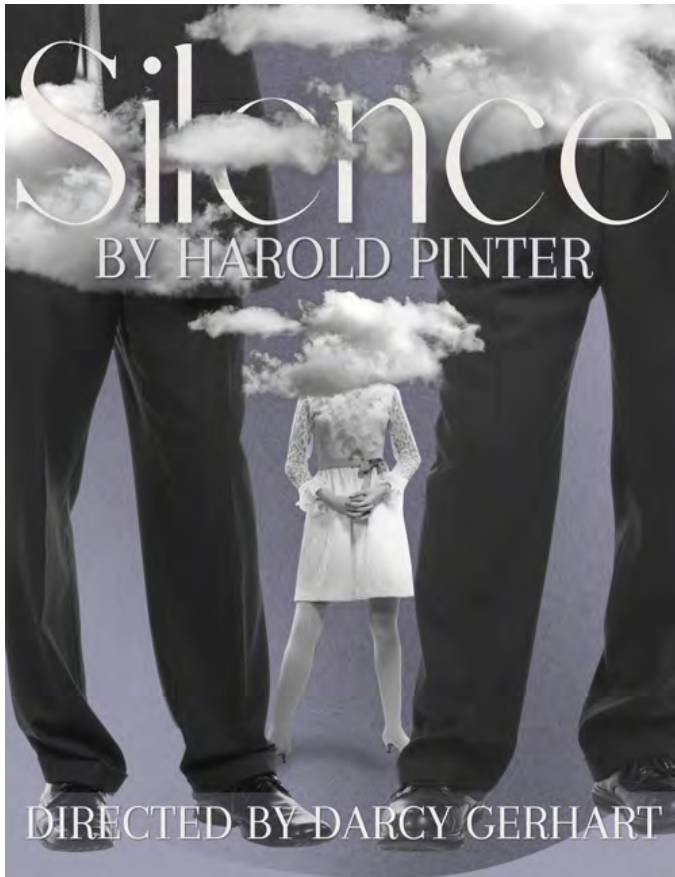


Gabe is an avid lover of clothes and design, especially when it comes to dressing for the stage. Costumes are Gabe's life and blood and they are overflowing their closet like an episode of hoarders. When they are not working on their double major in Psychology and Theatre at the University of Toronto, you can usually find Gabe browsing the aisles of Value Village in search of good

deals and things they weren't allowed to get as a kid.

**Special Thanks**  
Snezana Pesic





## **Silence**

**By Harold Pinter**  
**Directed by Darcy Gerhart**

“Silence (Pinter)” is presented by arrangement with Concord  
Theatricals on behalf of Samuel French, Inc.

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

## **Artistic Team**

Ellen: Ayesha Khan

Bates: Bohong Fu

Rumsey: Liam Donovan

Director: Darcy Gerhart

Stage Manager: Sabrina Weinstein

Set & Projection Designer: Brad Gira

Costume Designer: Gabe Woo

Lighting Designer: Madeleine King

Sound Designer: Uri Livne-Bar

Graphic Designer: Isabella Cesari

## Director's Note

On my first reading of *Silence*, it sucked me into its rhythm, and its plot veiled in shadows. I needed to know what would happen next. I knew these characters had a history which was dark and painful, and I feared for their futures. I sympathized with Ellen's inability to know herself; with Rumsey's denial of his loneliness; with Bates' anger at the world for not giving him what he wants. And I found it fascinating that while this story is incredibly detailed and specific, Pinter only ever gives us a partial, fragmented view of it.

I've always been interested in how unconsciousness is represented onstage, and that's partly what drew me to this text. It is not a representation of external events, but of an interior experience; of how the mind flits over memory in a non-chronological way, especially when it is processing an important event.

I believe this play is mainly about how difficult it can be for us human beings to actually connect with each other. It's a play about separation, loneliness and isolation – that deep isolation you can only feel in the presence of another. Isolation is something we're all very familiar with at this point, and I find it cathartic to see these characters express theirs so acutely. If anything, the play is a call to action to confront the walls that separate us and fight our way through them.

# Cast Biographies

## Liam Donovan, Rumsey



Hi! I'm not really into listing my resume in third person, but if you're interested, I'm a third-year student here, and I must say it's been great fun to work with Darcy and the whole gang on this play. We truly had such a good time

discussing punctuation and being silent. If you want, you can follow me on Instagram @g.lestrade, but honestly I only post like twice a year so I'll leave that up to you. Enjoy the play!

## Bohong Fu, Bates



Bohong is a Toronto-based actor and musician, currently majoring in Drama at the University of Toronto. He speaks three languages, spends a lot of time in the gym, occasionally raps and is obsessed with anything banana-flavoured. Recently as an actor, he has taken part in various theatre productions such as *18 Palace Rd.*, *Chamber Music* and *The Arsonists*. Apart from the Directors' Showcase, he currently is also working on the 403 Mainstage Show,

coming soon in March 2022. Want to know more about him? Visit his personal website at [bohongfu.com](http://bohongfu.com). Enjoy the show!

## **Ayesha Maria Khan, Ellen**



Ayesha is an actor, singer, and writer of various things. She now calls Toronto home, although she grew up between Abu Dhabi, Montreal and Bombay. She takes a keen interest in the human psyche and the behaviour it elicits, which is why this play appealed to her. She has had a wonderful time working on it and thanks you for taking the time to share in it.

## **Creative Team Biographies**

### **Darcy Gerhart, Director**



Darcy Gerhart is a theatre performer and creator from Toronto, Ontario. After spending most of her adolescence dancing in Parkdale, Darcy attended the National Theatre School of Canada to study acting. Upon graduation, Darcy became a company member of

the Shaw Festival in Niagara-on-the-Lake, where she remained for two seasons. Since then, Darcy has continued to create compelling theatre in Toronto, and across Canada. Darcy is now pursuing her BA in Drama, Literature and Critical Theory at U of T, alongside her artistic career. She has been thrilled to study

playwriting and directing here at the Drama Centre, along with all the other heady stuff. She was really excited to play a dancing rodeo horse in Anna Chatterton's *Cowgirl Up* before Covid hit.

Credits include: *The Life of Jude* (SummerWorks); *Twelfth Night* (Hart House); *The Philadelphia Story*, *The Charity that Began at Home*, *The Lady from the Sea*, *Lithuania*, *The Divine: A Play for Sarah Bernhardt* (Shaw Festival); *The Philadelphia Story* (Theatre Calgary); *We Are Proud to Present...* (Why Not Theatre); *A Splinter in the Heart* (Festival Players of PEC); *Raging Dreams* (Theatre Gargantua); *New World* (New Words Festival); *The Omnibus Bill* (TACTICS Festival). As choreographer: *The Life of Jude* (SummerWorks). As director: *Shakespeare in Hospitals Program* (SOTM Shakespeare Collective).

## **Brad Gira, Set & Projection Design**



Brad Gira is a writer, designer, and director. He wrote a play called *The Boy Who Cried*, which won Best Playwriting and Best Production at the 2020 U of T Drama Festival. His design work includes: *Spring Awakening* (UC Follies), *Eurydice* (CDTPS), and *The Madness of the Square* (UC Follies). He also directed a production of *All Our Happy Days Are Stupid*, by Sheila Heti, in 2019.

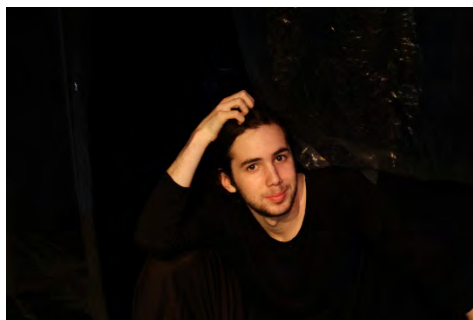
## **Madeleine King, Lighting Design**



Madeleine King is in her second year at the University of Toronto, majoring in Drama with a double minor in French and Education studies. She is passionate about theatre and has written and stage-managed several one-act plays, and has won awards at the National Theatre School competition. Madeleine works part-time as a theatre technician specializing in lighting and sound. She's the current co-president of the Trinity College Dramatic Society. She

is thrilled to be returning to the theatre and by contributing to these shows.

## Uri Livne-Bar, Sound Design



Uri Livne-Bar is a multidisciplinary theatre artist from Toronto, Ontario. An almost-alumni of CDTPS, he most recently did sound, music, and production for the audio drama *Through the Fairy Circle*, which was presented

at the Theatre Kingston Storefront Fringe Festival in 2021. Other credits include sound design for *Encounters at the Edge of the Woods* (Hart House Theatre 2019) and projection design for *Uncle Falling* (CDTPS 2019). Uri also attended Expect Theatre's 2019 Beats + Intentions Playwrights Unit taught by Anna Chatterton, culminating in his play *Glimmerlake* which was read publicly at the Chatter Writing Lab.



## Sabrina Weinstein, Stage Manager



Sabrina Weinstein is an actor, director, producer and stage manager in her fifth year at the CDTPS specializing in performance and directing. Last year she had the honour of directing *The Shape of a Girl* as part of the 2020 Directors' Showcase, so she is thrilled to be stage managing *Silence* this time around! Sabrina recently stage managed *Bag Babies* at the Attic Studio with the Victoria College Dramatic Society, and will be stage

managing *The Year and the Two of Us Back Here* in 2022 with the UC Follies Theatre Company. Sabrina has been a producer for the past two and a half years, having produced 16 shows, and was honoured to be taken on as an Indie Producer at Theatre by the Bay in Barrie, Ontario over the summer of 2021.

As an actor, Sabrina has been in many shows across campus including *Falsettos* (TCDS), *The Theory of Relativity* (SMC Troubadours) and *Agamemnon* (TCDS). She landed her first professional acting gig over the summer working at Pirate Life Theatre Company, and next semester will be in the 403 Mainstage Show. Last week Sabrina closed a run directing *The Rocky Horror Picture Show Shadowcast* at Innis Town Hall and hopes to, in the next year, establish her own theatre company dedicated to the creation of shadowcast theatre.

## **Gabriel Woo, Costume Design**



Gabe is a costume designer first, regular person second. Gabe sees the world through costumes for the stage. Whether it be what one might wear for a night out at a posh restaurant or what garbs to throw on for a grocery store run, to Gabe it's all costuming. They are currently juggling finishing their double major in Psychology and Theatre at the University of

Toronto while also continuously denying their shopaholic tendencies at the same time.

## **Special Thanks**

Jonathan Watton, Andrew Leeke, Snezana Pesic, Banuta Rubess, Ariel Martin-Smith, Cass Iacovelli, Aislinn Ritchie, Nikki Cesare Schotzko

# *drowning ophelia*



*Directed by Kimia Karachi  
Written by Rachel Luann Strayer*

## **Drowning Ophelia**

**By Rachel Luann Strayer  
Directed By Kimia Karachi**

### **Artistic Team**

Director: Kimia Karachi

Playwright: Rachel Luann Strayer

Stage Manager: Chelsea Young

Sound Designer: Kimia Karachi

Lighting Designer: Cass Iacovelli

Stage Designer: Miriam Mansour  
Costume Designer: Emily Gagliano  
Graphic Designer: Benny Soave  
Choreographer: Kimia Karachi  
Jane: Ohryong (Olivia) Kwon  
Adam: Nezar El-Rayes  
Ophelia: Zia Parcon

## Director's Notes

I have always thought of theatre as a tool to explore and share the experiences that tie us together as humans; our strengths, weaknesses, and our ability to create change for ourselves no matter how unimaginable it seems in the moment. *Drowning Ophelia* does precisely that. For me, this play is about finding your footing again after something unthinkable has happened to you. This play's focus on the long-term effects of childhood abuse, the struggles in undergoing the trauma of sexual assault and femicide, and the realities of finding hope to survive and continue on living is what inspired me to share this story.

Some months back, I stumbled upon this play and it had me reflecting on all the children across the world who were confined to their homes without the resources or ability to escape from unsafe situations. Shortly after, violence against children and women became the hidden crisis of the global pandemic. At first, this play seemed like an overwhelming and fierce topic to tackle. Now, more than ever, I believe it is necessary to bring discussions such as these to light, not only to spread awareness, but to express these problems in the best way we can, through art and theatre. I believe this story gives us the power to inspire change in our world, reflect on our actions, learn from our experiences, and bring a voice to victims.

What I appreciate about *Drowning Ophelia* most is that it speaks directly to victims of abuse and how to face the sometimes unmanageable pain with hope. It teaches us how to weave carefully through the intricate puzzle that is trauma and grief, to use our thoughts and actions to create positive change,

even when life does not offer us easy answers or resolutions. It's about how we write our lives. At its core, it forces us to pick apart and make our way through what we believe to be imagination or fact, to find the truth in our stories and use them to propel us to safety.

I am thankful to have been given the resources to bring awareness to this extremely arduous global issue, and I hope that this show will offer some moments of self-reflection and peace to carry with you. The creation of this show has been an adventure I will cherish forever. I am so beyond grateful for the people around me who have made this show possible. To my actors, thank you for being so open-hearted and dedicated while working through the material, and to Chelsea, thank you for being my henchwomen. To my family, thank you for always fueling my creativity. Finally, I would like to dedicate this show to all the survivors of violence; *you are not alone*.

Below are a list of local resources, charities, and organizations that support women and young children against violence and sexual abuse.

*Gillina's Place:* [gilliansplace.com](http://gilliansplace.com)

*Interval House of Hamilton Wentworth:*  
[intervalhousehamilton.org/#](http://intervalhousehamilton.org/#)

*Indigenous Women's Healing Centre:*  
[canadahelps.org/en/charities/native-womens-transition-centreinc/](http://canadahelps.org/en/charities/native-womens-transition-centreinc/)

*DomesticShelters:* [domesticshelters.org/articles/children-and-domestic-violence/children-do-you-feel-safe-at-home](http://domesticshelters.org/articles/children-and-domestic-violence/children-do-you-feel-safe-at-home)

*Anduhyaun:* [anduhyaun.org/home](http://anduhyaun.org/home)

## **Land Acknowledgement**

It is important to acknowledge that the spaces of the University of Toronto and our show are located on land that, for thousands of years, has been the traditional land of the Huron-Wendat, the Petun, the Seneca, Anishnaabeg, Haudenosaunee, and the Mississaugas of the Credit. T'karonto originates from a Mohawk word meaning "the place in the water where the trees are standing," and today continues to be the home and meeting place for many Indigenous people from across Turtle Island.

This land has been, and will continue to be, used as a site of performance for many years, and as settlers, we are grateful to have the opportunity and resources to work on this land. It is important to understand that the longstanding history of this land does not exist solely in the past or within a historical context: colonialism is a current and ongoing process, and we must recognize the incalculable debt that we as artists working on this land owe in our participation in reconciliation. In an effort to meaningfully acknowledge the land on which this show is



associated, I have made a donation to Native Earth Performing Arts on behalf of our production team.

- Kimia Karachi

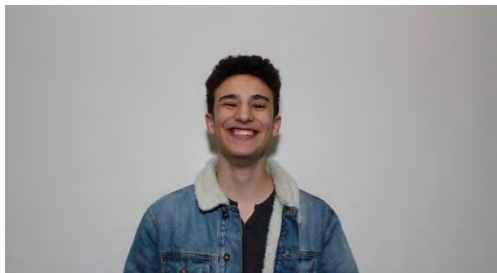
## Cast Biographies

### Ohryong Olivia Kwon, Jane



Ohryong made her debut in *The Suspicious Court Girl* (2019), a South Korean play. Once the youngest member of a South Korean professional troupe *H-Project*, her acting experience includes *Romeo and Juliet* (2019), *The Flower Tomb* (2021) and so on. She also performed in Korean indie / short films such as *The Street Films*, and *Papa l'americano*. Currently a student studying Drama and Philosophy at the University of Toronto, she is delighted to extend her theatrical experience through *Drowning Ophelia*.

### Nezar El-Rayes, Adam



Nezar began acting in middle school in a mediocre dinner theatre. Once he decided enough was enough, he went to a high school with a dramatic arts program, where he explored the

various aspects of theatre, and decided he was basic and liked acting the most. Since then he's taken on mostly comedic roles, but has recently begun to branch out into drama. He's excited to work with the director, cast, and crew of *Drowning Ophelia*, and

can't wait for you guys to see it.

## Zia Parcon - Ophelia

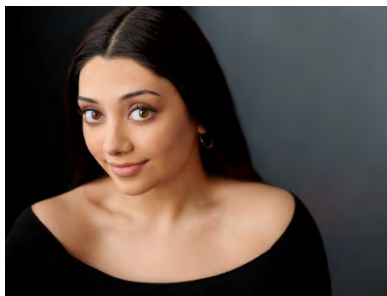


Zia is in her second year with a double major in Drama and Cinema Studies. She was part of Dulaang UP, the official theatre company of the University of the Philippines. Her acting credentials include Lampito in *Lysistrata a Filipino Adaptation* (Dulaang Laboratoryo, 2016), Clov in *Endgame* by Samuel Beckett (Dulaang Laboratoryo, 2016), Green Snake from *White Snake* by Mary Zimmerman

(Dulaang Laboratoryo, 2016), Ensemble in *Prisoner of Love* by Jean Genet (Dulaang UP, 2015) and Ensemble in *R and J*, a devised Filipino adaptation of *Romeo and Juliet* (Dulaang UP, 2015).

## Creative Team Biographies

### Kimia Karachi, Director & Choreographer



Kimia is an Iranian-Canadian actor, director, and choreographer in her fourth and final year at the University of Toronto pursuing a specialist degree in Drama, Theatre and Performance Studies.

Her spirit for performance and creation stems from social, political and creative expression, with the goal to connect people through shared passions and human experiences. Recent credits include director for *Nora's Tale*, stage manager for *Chamber Music* (SMC Troubadours),

choreographer for the CDTPS mainstage production in 2021, *Chamber Music* (SMC Troubadours), and *Wildfire*(CDTPS), as well as performing in *Bag Babies* (VCDS), *Re-Gen* (UCFollies), Mainstage 2021 (CDTPS), and *When All This Is Over* (VCDS).

## **Emily Gagliano, Costume Design**



Emily is a fourth-year student studying Cinema Studies, Performance, and Italian Culture and Communications. Ever since she first saw *Beauty and the Beast* live on Broadway in her Belle costume, she knew that her one true passion (other than always being over-dressed, she is a Leo, after all) was in the theatre. She has been acting since she was eight, including Tiny Tim in *A Christmas*

*Carol* (2010), Abby Brewster in *Arsenic and Old Lace* (2013), and Juliet in *Romeo and Juliet* (2019). When she isn't on-stage, Emily also dabbles in directing, stage managing, and costume design.

## **Cass Iacovelli, Lighting Design**



Cass is a student at the University of Toronto pursuing a degree in Bioethics and Theatre. Cass has a deep passion for the performing arts and has pursued all aspects from performance to choreography and direction to design. Cass has been a competitive dancer and performer since they learned to walk and talk, and are now expanding horizons into production and arts administration. Outside of the

world of theatre, Cass also follows their passion for equity advocacy through research and multi-faith work at the University and peer-support work at the LGBT Youthline. Cass

is honoured to be the President of the Drama Student Union this year, as well as the Executive Producer of the UC Follies.

### **Miriam Mansour, Set Design**



Miriam is a fifth year Life Sciences student, majoring in Biology for Health Sciences and Biology. She has always been involved in some aspect of performance or art, from choir to theatre and everything in between. She enjoys learning about different cultures through art, especially movies or TV shows,

and she challenged herself to learn Turkish in less than a year so she can understand the dialogue without needing subtitles. She has experience in voice acting, play writing, stage management, music production, directing, as well as set design and prop making. She is very grateful for this opportunity and for being a part of this team as a set designer and considers this a restart for what she really missed during COVID.

### **Benny Soave, Graphic Design**



Benny is a third-year student taking a Cinema Studies major and minors in Theatre and Music. At the age of 10, he started acting in school theatre productions and slowly found a passion for directing and production. Eventually, he would love to become a film director and leave his mark on the world. He always tries to find ways to create art using different mediums that strive to create meaning.

## Chelsea Young, Stage Manager



Chelsea is in her fourth year studying Cinema, Chemistry, and Drama. Growing up, she was a competitive dancer and always enjoyed playing different instruments, which is where she developed her love for the performing arts. Currently she spends her time in the arts writing, acting, directing, and of course watching movies. She is ecstatic to be working as the stage manager for *Drowning*

*Ophelia.*

## Special Thanks

Hanna, Mattea Kennedy, my talented classmates, and the CDTPS staff.



# **Norma Jeane Baker of Troy**

**By Anne Carson**

**Directed By Sydnie Phillips**

Norma Jeane Baker of Troy is presented by special arrangement  
with United Talent Agency

## **Artistic Team**

Cast: Taranjot Bamrah as Norma Jeane

Director: Sydnie Phillips

Stage Manager: Miriam Sossin



Set Design by Benny Soave  
Lighting Design by Tara Costello  
Costume Design by Abigail Lewis  
Projection and Sound Design by Sydnie Phillips

## Director's Note

From the very beginning, I've had a sense that this play's main endeavor is to reveal the "true" or "private" side of the mythic and impossible Marilyn Monroe. Live streaming our production creates a sort of enforced distancing that reminds me of the way social media and, in Marilyn's time, other media outlets let us view people as the characters they choose to play.

So much of this process has been myself and Taran sitting alone in a room trying to make sense of Anne's Carson's rich and poetic world. When I watch the play, I see so much of our personal truths shine through. I'm excited for people to see our hard work, and I'm excited for the ways viewing it through a screen might encourage people to question what constitutes honesty and authenticity.

## Biographies

### Taranjot Bamrah, Norma Jeane



Taranjot Bamrah is a South Asian actor and poet. She recently graduated from Drama, Theatre & Performance Studies and Women & Gender Studies programs at the University of Toronto.

Taranjot has previously been a part of the CDTPS's *Winter's Tale* and *Tales of a City by the Sea*, and the award-winning U of T Drama Festival shows *Boy Who Cried*, *Trust Nobody: A*

*Comedy* and *The Rhythm Method*.

She completed a short film with the AMY project titled "Undertow" which premiered at the 2020 Summerworks Festival.

Besides Performing, Taranjot was also a writer in AMY Project's *The Breath Between* and assistant directed *Tales of a City by the Sea* at Theatre Passe Muraille. She continually aspires to showcase riveting and necessary stories that challenge social norms and ideologies. Taranjot would like to thank her family and friends for always supporting her endeavors. You can keep up with all her adventures on IG: @itstarann.

## **Sydney Phillips, Director**



Sydney Phillips is a fourth-year student at the Centre for Drama, Theatre and Performance Studies. Her practical focuses include playwriting, directing, and performance. Her play *Grave Dance* won last year's U of T Spotlight Playwriting Competition. You can catch her latest work, *Featherhead* - a silly sequence of poetry and dance featuring one girl and five pigeons at the tail end of the University College Follies' 2021-22 season.

## **Special Thanks**

Thanks to everyone at the CDTPS who put so much time and energy into making this happen. Thanks, also, to Sharon Ryman, for helping us realize Norma Jeane!



Centre for Drama, Theatre & Performance Studies  
**UNIVERSITY OF TORONTO**