

THE HOWLAND COMPANY PRESENTS
THE NORTH AMERICAN PREMIERE OF

CASIMIR AND CAROLINE

BY ÖDÖN VON HORVÁTH

ADAPTED BY PAOLO SANTALUCIA, HOLGER SYME & THE HOWLAND COMPANY
BASED ON AN ORIGINAL TRANSLATION BY HOLGER SYME



PHOTO CREDIT: DAHLIA KATZ

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#CASIMIRandCAROLINE

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CASIMIR AND CAROLINE

BY ÖDÖN VON HORVÁTH

Adapted by **Paolo Santalucia, Holger Syme
& The Howland Company**

Based on an Original Translation by **Holger Syme**

Directed by
Paolo Santalucia

CAST:

CASIMIR **Alexander Crowther**
CAROLINE **Hallie Seline**
SANDERS **Michael Ayres**
FRANK **Cameron Laurie**
LIZ **Caroline Toal**
ELLIE **Shruti Kothari**
MARY **Veronica Hortiguela**
SHIRA **Kimwun Perehinec**
RANKIN **James Graham**
TREVOR **Michael Chiem**

Set & Costume Design by **Ken MacKenzie**

Lighting Design by **Jareth Li**

Original Compositions by **Evan MacKenzie**

Sound Design by **Jeremy Hutton**

Choreography by **Reanne Spitzer**

Stage Manager - **Sam Hale**

Associate Director - **Thom Nyhuus**

House Technician - **Carlos Varela**

Running Time:

Approximately 2 hours with a 20 minute intermission.

We acknowledge the support of the Canada Council for the Arts.



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du Canada

Audience Advisory: CASIMIR AND CAROLINE features mature content and language.

Please turn off your cell phones before the performance. The taking of photographs or video and use of any kind of recording device is prohibited in the theatre.

“The Howland Company engages under the terms of the INDIE 2.2, professional Artists who are members of Canadian Actors' Equity Association.

A NOTE FROM PAOLO SANTALUCIA, DIRECTOR/ADAPTER

"Imagine a beautiful ballroom. Filled with the most exclusive circles. Society! Couples dance in the moonlight. Cowardice dances with Courage, the Lie with Justice, the Pitiful with the Strong, the Cunning with Virtue. Only Reason did not dance. She was sitting in a corner because she had got drunk, eating caviar and sobbing: 'I am so stupid for coming!' But they danced over her, drowning her tears with laughter."

— **Ödön von Horváth**, Youth Without God

A NOTE FROM HOLGER SYME, TRANSLATOR/ADAPTER

When Ödön von Horváth's *Kasimir und Karoline* premiered in Berlin in November 1932, Germany was in freefall. Two years into the twentieth century's worst economic crisis, unemployment numbers had peaked at over 6 million. Almost a third of the adult population were out of work and economic inequality reached unprecedented levels. As Horváth was putting the finishing touches to his play in the summer, the Nazi party triumphed in the July 1932 elections, having exploded from near-insignificance just four years earlier to over 37 percent of the vote. Barely three months after *Kasimir und Karoline* opened, Hitler was chancellor and the Weimar Republic was dead.

Since this short-lived first German experiment in democracy began in 1918, critics had clamoured for new dramatists who could reflect the new social and political realities of the day. For years, no-one could rise to the challenge. Brecht came close. But the greatest observer and recorder of Weimar Germany's everyday existence did not appear on the scene until the republic was almost over: Horváth's first play was staged in Berlin in 1929, on the eve of the drawn-out economic collapse.

Horváth's plays are "all tragedies," he claimed. They certainly are products of a tragic time, portraying a society on the brink of collapse. They are deeply disillusioned plays. But they are suffused with a profound melancholy. Ruthless depictions of a ruthless world – but written with a keen ear for the absurd comedy of how people talk and an ironic eye for the absurd ways they behave. And they are plays propelled by a devastated sympathy for the broken creatures at their heart, the verbally stunted, economically marginalised, emotionally wrecked victims of a world in which everything is commodified, and in which the most desirable commodities are available to ever fewer people at ever higher costs for everyone else.

Sound familiar? Since the great recession of 2008, few plays in the dramatic canon have been more frequently staged in the German-speaking world than *Kasimir und Karoline*: Horváth has re-emerged as a shockingly timely playwright. The culture he is describing, the relationships between love and money, between public appearance and private feelings, the disconnect between how people talk and act and how they actually feel (if they actually know how they feel), the sense that none of this can possibly continue for much longer, the inability to stop carrying on as if everything will be alright – that culture, in many ways, feels a lot like our own.

The Anglophone stage has largely ignored Horváth, despite his timeliness. A key reason for that may well be the peculiarity of his language (no-one else writes like Horváth). His dialogue, often disrupted by silences, can sound like verbatim theatre, full of strange phrases and clichés. It is almost impossible to translate accurately, let alone idiomatically. But in German, the fact that this language is so closely linked to a particular time and place poses a challenge of its own: staging Horváth now means grappling with a historical artefact, whereas he himself wrote to represent the world around him, the world outside the theatre, as accurately as possible, in a complex blend of realism and ironic distance. Working in English gives us a great opportunity to rescue Horváth's play from the anachronistic quality its dialogue has acquired in German: forcing the text back into its 1930s setting would run counter to how this tragedy of the everyday was meant to function. Instead, doubling down on the parallels between that setting and our own world, following Horváth's dramaturgy and his use of language, this version changes what needed to change to allow the play to remain itself.

"History to the defeated / May say Alas but cannot help or pardon," W. H. Auden noted the year before Horváth died. Horváth's plays express that alas (sometimes angrily, sometimes gently, always ironically), and like Auden's history, they offer no alternatives. They observe, sadly, grimly, comically. He remained true to his dramaturgy even in death, his sad and grimly comical death. Exiled from a Nazi-ruled Germany where his plays were charged with "cultural bolshevism" and banned, he sought his fortune in Paris. On June 1, 1938, mere days after arriving there, as he was walking on the Champs-Élysées after seeing a matinee of Disney's *Snow White and the Seven Dwarfs*, he was struck dead by a falling tree branch.

BIOS

**MICHAEL AYRES --- Sanders**

For Howland: Debut

Selected Theatre: Bang Bang (GCTC), Cannibal (Next Stage Festival), What I Call Her (In Association/Crow's Theatre). **Upcoming:** Much Ado About Nothing, Hamlet, Wolf Hall (Stratford Festival).

Selected Media: Star Trek: Discovery (CBS), Polar (Netflix).

Upcoming: The Boys (Amazon), Jupiter's Legacy (Netflix)

**MICHAEL CHIEM --- Trevor**

For Howland: Debut

Selected Theatre: Asking For It (Thousand Islands Playhouse), A Midsummer Night's Dream (Shakespeare in Action), As You Like It (Shakespeare BASH'd), Now We Are (2b theatre company/Outside the March).

Selected Media: Conдор Season 2 (Take 5 Productions / DirecTV)

Other: Acting Program (National Theatre School of Canada).

Connect: @itsChiem

**ALEXANDER CROWTHER --- Casimir**

For Howland: Casimir and Caroline Workshop, 52 Pick-Up

Selected Theatre: The Glass Menagerie (Grand Theatre), Macbeth: Walking Shadows (Shakespeare in the Ruff), Metamorphosis (Aurora Theatre, Berkeley)

Selected Media: Flowers of the Field (Birchwolfe Productions), Frankie Drake (CBC), Departure (Global), Pure (WGN America), Georgetown (InterTite Films).

Awards: Bay Area Theatre Critics Circle Award – Best Lead Actor (Metamorphosis)

Other: BFA University of Windsor, MFA American Conservatory Theatre

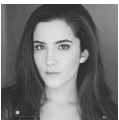
**JAMES GRAHAM --- Rankin**

For Howland: Punk Rock (Dora Nominee), Lemons Lemons Lemons Lemons, The Glass Menagerie, 52 Pick-Up

Selected Theatre: Othello, King John (Shakespeare BASH'D), Out the Window (Luminato Festival/Theatre Centre), Mockingbird (NSTF, Dora Nominee), NSFW (Studio 180), Titus Andronicus, As You Like It (Canadian Stage), New Jerusalem (Harold Green Jewish Theatre).

Selected Media: Frankie Drake Mysteries (CBC), Queen of Sin (TMN), Murdoch Mysteries (CBC)

Other: Much Ado About Nothing (Director, Unit 102/Leroy St), Northwestern University

**VERONICA HORTIGUELA --- Mary**

For Howland: Debut

Selected Theatre: Electra, A Different School of Thought (NNPF), Dry Land (Cue6 Theatre), fang: The Antigone Project (Young People's Theatre), When You Cure Me (ABATP)

Selected Media: Hero Elementary (PBS/TPT/Portfolio Ent.), Keep Your Condolences (Ryerson)

Awards: Ryerson School of Performance Des McAnuff Award

Other: BFA Performance – Acting (Ryerson University), NOW Magazine Emerging Artists 2018

Connect: @VeronicaPilar

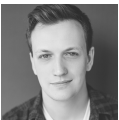
**SHRUTI KOTHARI --- Ellie**

For Howland: Debut

Selected Theatre: The Front Page, Othello, The Merry Wives of Windsor, Napoli Millionaria (Stratford Festival), Million Dollar Quartet (Thousand Islands Playhouse & Sudbury Theatre Centre), Little Pretty and the Exceptional (Factory Theatre), James and the Giant Peach (Young People's Theatre)

Selected Media: The Handmaid's Tale (MGM/Hulu), Designated Survivor (ABC)

Connect: @shrucket

**CAMERON LAURIE --- Frank**

For Howland: Punk Rock (Dora Nominee), Casimir and Caroline (Workshop), 52 Pick-Up

Selected Theatre: Stag and Doe (Bluewater Summer Playhouse), Our Beautiful Sons: Remembering Matthew Dinning, Falling: A Wake (Blyth Festival), Mercury Fur (Seven Siblings Theatre) **Upcoming:** 'Tis Pity She's A Whore (Shakespeare BASH'd)

Selected Media: The Shape of Water (Fox Searchlight)

Other: Lead singer and song-writer of Toronto indie punk band Stuck Out Here, Honours BA

Theatre & Drama Studies (University of Toronto, Sheridan College)

**KIMWUN PEREHINEC --- Shira**

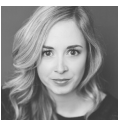
For Howland: Debut

Selected Theatre: Fortune of Wolves (Theatre New Brunswick), The Watershed (Porte Parole/Crow's Theatre), You Will Remember Me (Tarragon/Studio 180), Clybourne Park (Canadian Stage/Mirivish/Studio 180), High-Gravel-Blind, Shadows, Walk Right Up (Stratford Festival)

Selected Media: 11/22/63 (Hulu), B.J. Fletcher: Private Eye (Bee Charmer), The Line (TMN)

Awards: Two Dora nominations for Ensemble

Other: George Brown College Professional Actor Training Program

**HALLIE SELINE --- Caroline**

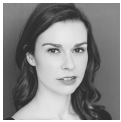
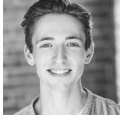
For Howland: The Wolves, Punk Rock (Dora Nom.), Casimir & Caroline (Workshop), 52 Pick-Up

Selected Theatre: Prairie Nurse (Lighthouse Festival Theatre), Bremerhaven (Workshop, Soulpepper), Stag and Doe, (Bluewater Summer Playhouse), SHANNON 10:40 (timeshare, Videofag), As You Like It, Twelfth Night, Romeo and Juliet (Shakespeare BASH'd)

Selected Media: The Grind (Neon Grey), Dorothy's Secret (Windy Corner Pict.), Mayday (Cineflix)

Awards: "Best Ensemble Performance" Toronto Theatre Critics Association Award (The Wolves)

Connect: ig: @haLe t: @HallieSeline

**CAROLINE TOAL --- Liz****For Howland:** Debut**Selected Theatre:** Early August (Lighthouse Theatre), Steel City Gangster, Spider's Web, Blackbird (Theatre Aquarius), Selfie, Hana's Suitcase, To Kill a Mockingbird (Young People's Theatre), Stag & Doe (Theatre Orangeville), Taming of the Shrew (Shakespeare BASH'd), Cockfight (Storefront Theatre)**Awards:** Dora Mavor Moore Award for best ensemble (Selfie) Dora nomination, Broadway World nomination (To Kill A Mockingbird)**Other:** Graduate of George Brown Theatre School. Co-creator: The Agency (comedic webseries)**SAM HALE --- Stage Manager****For Howland:** The Wolves, Lemons Lemons Lemons Lemons Lemons, The Glass Menagerie, 52 Pick-Up**Selected Theatre:** Little Shop of Horrors (Stratford Festival), Ma Rainey's Black Bottom, Picture This, Parfumierie, Riverboat (Soulpepper), Jerusalem, Mr. Burns (Outside the March), Disgraced (Mirvish/Citadel/Hope & Hell), An Enemy of the People (Tarragon), Body Politic (Buddies in Bad Times/lemonTree Creations), Fall For Dance North (FFDN/TO Live).**Other:** Sam has also worked for dance: made in canada, Hot Docs, TIFF and Ryerson University**JEREMY HUTTON --- Sound Designer****For Howland:** Debut.**Selected Theatre: Sound Design:** Her Inside Life (LowRise Productions), The Rocky Horror Show, Hair, Heathers, The Crucible, Hedwig and the Angry Inch, (Hart House), Macbeth, Twelfth Night (Classical Theatre Project), Julius Caesar and Alice in Wonderland (Shakespeare by the Sea)**Other:** Jeremy's critically acclaimed original musicals include Alice in Wonderland, The Fourth Princess, Fairy Tale Ending, and Robin Hood: The Legendary Musical Comedy. Jeremy was the founding AD of the Toronto Youth Theatre & is the former AD of Hart House Theatre.**JARETH LI --- Lighting Designer****For Howland:** The Wolves, Punk Rock, Lemons Lemons Lemons Lemons Lemons**Selected Theatre:** Copy That (Tarragon), Hilot Means Healer (Cahoots), Iphigenia and The Furies (Saga Collectif, Dora Award Nomination), Yellow Rabbit (Silk Bath Collective), The Winter's Tale, Portia's Julius Caesar (Shakespeare In The Ruff), Black Boys (Saga Collectif/Buddies In Bad Times), Prairie Nurse (Factory Theatre/Thousand Islands Playhouse), Risky Phil (YPT)**Upcoming:** Three Women of Swatow (Tarragon), Prince Caspian (Shaw Festival)**Connect:** @Jareth.Li**EVAN MACKENZIE --- Composer****For Howland:** Debut.**Selected Theatre:** The Bird Killer (Let Me In), Beat The Devil Around The Stump (Nicholas Eddie), Happy Birthday Benjamin Holloway (Up the Wooden Hill)**Selected Media:** Frankie Drake (CBC), Departure (Global), The Next Step (Frank Van Keeken)**Other:** George Brown Theatre School graduate**KEN MACKENZIE --- Set & Costume Designer****For Howland:** Debut.**Set Design:** Almighty Voice and His Wife (Soulpepper), Once (Segal Centre), Angels in America (Arts Club). **Set & Costume Design:** Betrayal (Soulpepper). **Set & Lighting Design:** Flashing Lights (Bad New Days/The Theatre Centre), Spoon River, Kim's Convenience (Soulpepper). Ken is also one of the creators and original performers of Alligator Pie (Soulpepper).**Other:** Ken is a Resident Artist at Soulpepper Theatre Company and is the Board President of the Associated Designers of Canada. Ken Holds an MFA from California Institute for the Arts**THOM NYHUUS --- Associate Director****For Howland:** Debut.**Selected Theatre: Director:** The Christians (Scrap Paper Theatre); **Actor:** Early August (Lighthouse Theatre), Cannibal (Scrap Paper Theatre), The Stone Woman (Let Me In Theatre), As You Like It (George Brown Theatre School), Circles (The Dead and Lovely Collective), Hamlet (Third Wall Theatre), Henry V (GCTC); **Writer:** Cannibal, 3 Sisters (Scrap Paper Theatre)**Selected Media:** The Hillside Perspective (Sheridan Film), Happy Place (New House)**Other:** Founder of Scrap Paper Theatre, Graduate of George Brown Theatre School.**PAOLO SANTALUCIA --- Director & Adapter****For Howland:** 52 Pick-Up (Director/Actor), Entrances and Exits (Director)**Selected Theatre:** 9 Seasons at Soulpepper, Peter Pan (Bad Hats), Mustard (Tarragon), 4 Chords and a Gun (Starvox), The Lion in Winter (The Grand), Armstrong's War (Canadian Rep), Hamlet (Driftwood) **Upcoming:** The Seagull (Soulpepper)**Selected Media:** Kim's Convenience (CBC). **Awards:** 2 Dora Awards**Other:** Soulpepper Academy Graduate, Hons. B.A. Theatre & Drama Studies (U of T/Sheridan)**Connect:** @paolo_santalucia**REANNE SPITZER --- Choreographer****For Howland:** Debut.**Select Theatre:** Peter Pan [Choreographer, Writer and Performer] (Bad Hats/Soulpepper), The Fighting Days (ECT), Molly Bloom (Fourth Gorgon Theatre). **Upcoming:** The Velvetten Rabbit (Carousel Players).**Other:** Graduate of George Brown Theatre School, Dora Award recipient: Outstanding Ensemble**Connect:** @goodgirlrere_**HOLGER SYME --- Translator & Adapter**

Associate Professor of English and Drama at the University of Toronto. Publications include Theatre and Testimony in Shakespeare's England, the theatre-historical introduction in the Norton Shakespeare, and essays in scholarly journals, the LA Review of Books, The Walrus, Intermission, and Nachtkritik. He is currently writing a book on the past century of Shakespeare performances in Berlin.



ABOUT THE HOWLAND COMPANY

The Howland Company is an independent Toronto theatre ensemble, known recently for their hit Toronto premiere productions of PUNK ROCK by Simon Stephens (Nominated for 2 Dora Mavor Moore Awards: "Outstanding Ensemble" and "Outstanding Costume Design") and THE WOLVES by Sarah DeLappe (Winner of the Toronto Theatre Critics' Association Award for "Best Ensemble Performance", the Dora Mavor Moore Award for "Outstanding Performance in a Featured Role" to Amaka Umeh, The Critic's Pick Award for "Outstanding Production" and a Dora Award Nomination for "Outstanding Costume Design").

Since establishing themselves in 2013, the company has developed and produced numerous projects including three award-winning Toronto Fringe shows: 52 PICK-UP (Best of Fringe, 2014), LEMONS LEMONS LEMONS LEMONS LEMONS LEMONS (Patron's Pick, 2017), ENTRANCES AND EXITS (AN IMPROVISED FARCE) (Best of Fringe, 2018); developed two new works: Susanna Fournier's performance text TAKE RIMBAUD and this new translation and adaptation of Ödön von Horváth's CASIMIR AND CAROLINE; and produced an innovative and intimate production of THE GLASS MENAGERIE (2016). They were the 2016 RBC Emerging Company in Residence at Canadian Stage and are currently in partnership with The Gladstone Hotel, where they run a monthly play-reading group that is free and open to the public. Through their productions, training opportunities and free community play reading group, The Howland Company aims to connect and nurture a community that will be ready to take on tomorrow's challenges.

THE HOWLAND COMPANY OUTREACH INITIATIVES:

THE READING GROUP:

The Reading Group is a free event held in the last week of every month. Anyone is welcome to drop by, cold-read a part in the chosen play (roles are assigned and switched around on the fly) and get the opportunity to engage in discussion, and meet people in the community.

For more information, visit:

howlandcompanytheatre.com/the-reading-group/

THE TRAINING GROUP:

The Training Group is an opportunity for actors, both emerging and established, to explore seminal plays and the actor's craft in an intimate training group setting, guided by one of Toronto's leading theatre artists.

Past teachers include: Nancy Palk, Ken Gass, Ben Carlson, Tanisha Taitt, Oliver Dennis, and Christine Horne.

For more information, visit:

howlandcompanytheatre.com/the-training-group/

THE HOWLAND COMPANY is made up of the following artists:

Alexander Crowther*, Danny Ghantous, Ruth Goodwin*, James Graham*, Sam Hale, Courtney Ch'ng Lancaster*, Cameron Laurie*, Jareth Li, Paolo Santalucia*, Hallie Seline*, Thomas Swayne*, Mimi Warshaw, Kristen Zaza*.

*Founding Members

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THE HOWLAND COMPANY SUPPORTERS

We would like to thank the many who have donated to The Howland Company over the past few years and, in particular, the following groups and individuals whose generosity helped lift this production off of the ground.

Deveney Bazinet, Jen Burak, Jonathan Richards, Tecca Crosby, Deborah Drakeford, Oliver Dennis, Max Graham, Ron and Gillian Graham, Robert Graham, Mallory Kling, Janice Lindsay, Mary Rella, Matt Smith, John Stocks, Cathy Vine, Anne Wagner, Doug Watters, Sophie Welsman*, Donald Wilson, Peter Wismath*, Renalee Gore, Yvonne and Brian Gore, Ricardo Zuno, Andy McKim, Andrew Musselman, Patrick Young, Rob Kempson, John Van Burek, ted witzel, Patricia MacKay, Anthony Graham, Brendan Healy, Jim Handman, Leonard Robin Cardozo, Giuseppe Santalucia, Susan Coyne, Daniela Rella, Arlene Sager, Vanessa Morgan, Janet and Roger Beck, Stephen and Donna Crowther, Lucy Wild, The Toal Family, Graham Laurie, Gerald Johnson, Judith Macdonnell, Steven Dawe, William Crouse, Jacqui Jarrold, Katie Seline, Janice Seline, Wilhelmina Laurie, Adam Cresswell, Kaitlyn Riordan, John Fast, Ian Graham, Anthony Graham, Bill and Cathy Graham, Nancy Lockhart, Harry and Denise Underwood, Kelly and Michael Meighen, Jennifer Roblin, Sarah Milroy, Sheena MacDonald and Phil Schmidt, Jeff Ketelaars and Erica Reveall, David and Margaret Stewart, James Wallis and Julia Nish-Lapidus.

*Recurring Donations

Acknowledged with Gratitude:

We are so thankful for your support along the way!

The Crow's Theatre Staff: Especially Margaret Evans, Conor Copeland, Sherrie Johnson, Michael Gutowski, Nathanya Barnett, Ted Hallett & Carlos Varela, Remington North, Max Meighen, Lori Crowe and the team at Avling, Lauren Mozer and Elle Cuisine, Dave Reale and Studio Coach House, Ian Rockstone and Julia Ray, Dream Yoga Dance Studio, Emily Maxwell, Dustyn Wales, Bill Stahl, Paul Boddum, Soupepper Theatre, Ruth Goodwin, Courtney Ch'ng Lancaster, Mimi Graham, Jason Newman, Michael Man, Samer Salem, Aisha Evelynna, Andrew Leeke, Phillip Riccio, Andrey Tarasiuk, Thomas Swayne, Stephen Johnson, Simon Stephens, Peter Urbanek, Kim Yates, Jackman Humanities Institute, Adam Cook, Dylan Evans, Tim Dowler-Coltman, Jeff Lillico, Ainsley Munro, Annelise Hawrylak, Jack Morton, Hilary Adams, Bangarang Bar: Tasha Potter, Jesse Borg, Nickie Minshall. The German Consulate of Toronto, Comrags, JTP Show Services.

INTERESTED IN SUPPORTING WHAT WE DO?

By donating to The Howland Company, you help us in so many ways. Your support allows us to continue the growth of our current and future projects in development; it helps us run The Reading Group, our monthly play-reading event with the community, free of charge; it helps us continue to offer affordable training opportunities for artists with The Training Group; and it is integral to moving forward with producing the kind of work we do, offering accessible ticket price options, and supporting the work of Toronto's most dynamic emerging talent.

To support The Howland Company, consider becoming one of our project-based donors or join our new recurring donors by setting up a monthly contribution:

howlandcompanytheatre.com/support-us/

Thank you for helping us continue to create exceptional work that excites, challenges and inspires!

- The Howland Company



The Howland Company acknowledges it operates on the traditional territories of the Anishinaabe, the Haudenosaunee, the Wendat, and the Mississaugas of the Credit, under the Dish With One Spoon Covenant. This pact was made to remind those who occupied this land that we share a collective responsibility in upholding its well-being. The Howland Company recognizes we are still occupants of these territories, which has been cared for by generations of these First Nations, as well as all other caretakers, both recorded and unrecorded, documented, and undocumented.

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We would like to thank the following artists who have participated in the development of CASIMIR AND CAROLINE through workshops and readings:

Courtney Ch'ng Lancaster, Sophia Fabilli, Ruth Goodwin, Michael Man, Jesse Nerenberg, Mishka Thébaud, Kristen Zaza, Samuel Scott, Jordana Weiss, Dan Mousseau, Cyrus Lane, Jeff Lillico, Ellie Ellwand, Thom Nyhuus, Jennifer Villaverde, Daniel Williston, Brittany Kay, Chase Jeffels, Geneviève DeGraves, Raquel Duffy

The first stages of CASIMIR AND CAROLINE was developed with financial and material support from:

Jackman Humanities Institute Program for the Arts, Centre for Drama, Theatre, and Performance Studies at University of Toronto, Department of English and Drama - University of Toronto Mississauga