

**G
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**GREAT
CANADIAN
THEATRE
COMPANY**

Feb 13 - 25, 2024

The Waltz



**23-24
season**

A Factory Theatre Production

Written By

Marie Beath Badian

Directed By

Nina Lee Aquino

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We would like to take this time to show our gratitude and respect to them, and to the land and water for all that it provides us.

Artistic Director's Note



When I first encountered Marie Beath Badian's *The Waltz*, I was swept away by its youthful bravado intermingling with the difficulties of being young and not yet in control of the conditions of one's life. I suspect this resonates for all of us, as we were all young once.

What does it mean to feel at home in the world? Marie Beath doesn't answer this question, but rather opens it to reveal more and deeper questions as the chemistry between the two young people, first tetchy and later tender, blossoms.

The Waltz is the second play in a trilogy that begins with the much lauded *Prairie Nurse* and completes with *The Cottage Guest* (in development). This multigenerational family epic comes right out of the lineage of David French's Mercer family series about a Newfoundland family transplanted to Toronto. French's plays are considered seminal Canadian theatre texts and Badian follows brilliantly in this legacy. In crafting her family trilogy about Filipino immigrants and their first generation children, Badian proclaims *this is also the story of Canada*.

Mixing humour and vulnerability with a 90's edginess, Marie Beath Badian sweeps us away even more than her characters do each other. She whirls the romance and pain around finding oneself and gives us back something sweet: a tender vision of youth and the future, when the horizon was expansive and possibility went on forever.

Enjoy!

A handwritten signature in cursive script that reads "Sarah".

Sarah Kitz

Playwright's Note



The Waltz is the second play I've written set in Saskatchewan.

The first one, *Prairie Nurse*, premiered in 2013. It is partly-true-but-mostly-fiction comedy inspired by my mother's arrival in Canada. I've often heard it called an immigration story and this is something that I have always felt is misleading or incomplete.

An immigration story is not finite. It is a beginning. It is *The How We Got Here*. I like to think that the true story of immigration is sewn over generations:

The We Are Here. Now What?

In the summer of 2018, my mother and I traveled to Rosthern, Saskatchewan to see a lovely production of *Prairie Nurse* at The Station Arts Centre. It was extra special because it felt like a kind of homecoming: Rosthern is just two hours away from Arborfield, SK—the setting of *Prairie Nurse* and where my mother spent her first two years in Canada.

At intermission I went outside and marveled at that prairie sky at dusk. Her beauty, her romance, and all her possibilities. It struck me that under that sky was the next chapter of this multi-generational story: *The Now What?*

The Waltz is my coming-of-age-love letter to the Saskatchewan Sky, growing up second gen in the 90s and a sequel to *Prairie Nurse*.

This one is for my brother. He would have loved it.

Marie Beath Badian

The playwright sends her deepest gratitude to the following people. Without their support and contribution, The Waltz would not exist:

The Blyth Festival Theatre, The Factory Theatre, The Banff Playwrights Lab, The Ontario Arts Council, Nina Lee Aquino, Matt McGeachy, Anthony Perpuse, Ericka Leobrera, Tamara Protic, Mark Aikman, Lauren Naus, Gil Garrat, Rachael King, Mel Hague, Brian Quirt, Jenna Rogers, June Fukumura, Mike Tan, Kristen Padayas, Emelie Leclerc, Clare Preuss, Erin Shields, Byron Abalos, Gabriella Albino, Darrel Gamotin, Julia Lederer, Jennifer Ong, and Colin Rivers. Lastly, Paul Parker for sharing your stories so that I may sneak them into a play or two and to

Lavender Badian-Parker: you are our best story in the making.

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The advertisement features a bouquet of red roses in a pink paper wrap, surrounded by a shower of colorful hearts (red, purple, pink, white) at the bottom. A QR code is positioned to the left of the bouquet, with a red heart-shaped callout containing the text 'Scan QR code to redeem your 20% coupon'. The Bloomex logo is at the top, with a stylized rose icon above the text.

Cast & Creative Team

The Waltz

by **Marie Beath Badian**

directed by **Nina Lee Aquino**

A Factory Theatre Production

Ericka Leobrera | Bea Klassen

Tony Perpuse | Romeo Alvarez

Andrea Mapili | Choreography

Courtney Pyke | Tour Production Manager

Geoff Armour | Technical Director (Factory Theatre)

Hanna Donato | Surtile Translator

Jackie Chau | Set & Costume Design

Lyon Smith | Sound Design & Composition

Matt McGeachy | Dramaturge

Michelle Ramsay | Lighting Design

Rebecca Eamon Campbell | Stage Manager

Production Crew:

Kyle Ahluwalia | Technical Director (GCTC)

Stephanie Dahmer | Head of Props & Head Scenic Painter

Vanessa Imeson | Head of Wardrobe

Eric Neill | Assistant Technical Director, Head of Carpentry

Josephine Trudel | Assistant Technical Director

Jason Beaudry | Interim Assistant Technical Director

IATSE Technicians | Tristan Beavon, David Perrett

Please Note

- ***The Waltz*** is approximately 70 minutes long, with no intermission.
- The use of personal cameras or recording devices in the theatre is strictly prohibited.
- Cell phones and electronic devices must be turned off.
- Please don't walk in the performance area of the stage.

Enjoy the Show!

Acknowledgements

The Great Canadian Theatre Company engages members of the Local 471 of the International Alliance of Theatrical and Stage Employees.

GCTC acknowledges the support of the Ontario Arts Council (OAC), an agency of the Government of Ontario, which last year funded 1,737 individual artists and 1,095 organizations in 223 communities across Ontario for a total of \$52.1 million.

GCTC engages, under the terms of Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association.

The Company



Andrea Mapili: *Choreographer*

Andrea Mapili is a Filipinx-Canadian choreographer, movement director and playwright based in Toronto. In 2017, she reinterpreted the choreography of *Cassettes 100*, a one hundred-person interarts piece at the Young Centre for the Performing Arts. In 2021, she took part in the digital presentation of *Supermodel*, an interarts piece responding to and

interrogating the Asian-Canadian model minority myth. In addition to co-writing the play, *Through the Bamboo*, published in 2021 (Playwrights Canada Press), she was also the Movement Director and Assistant Director. Andrea is a Registered Somatic Movement Educator specializing in embodied communication and somatic awareness for health and wellness.



Ericka Leobrera: *Bea Klassen*

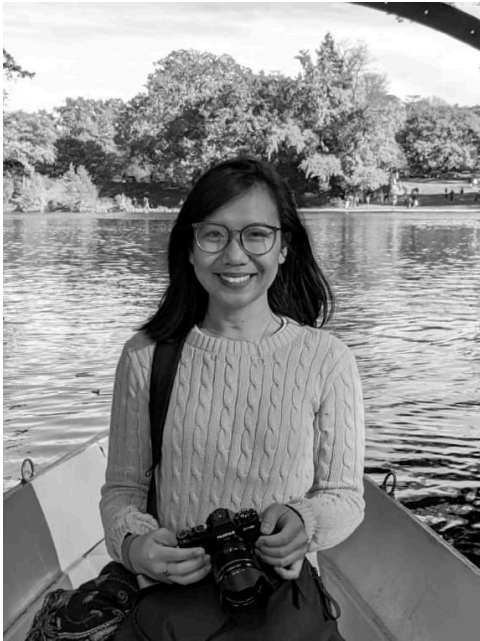
Ericka Leobrera (any pronouns) is Dora Award-winning, Philippine-born inter-disciplinary artist.

Ericka as an actor, mover, and collaborator has developed new Canadian plays with Factory Theatre, Tarragon, fu-Gen, Theatre Passe Muraille, Nightwood, Theatre Direct, and Roseneath Theatre.

Ericka is a 2020 honours graduate of Humber College's Theatre Arts - Performance program where they trained in new work creation, devised and physical

theatre and received the Distinguished Performer Award and Dean Scholarship.

Selected theatre performance credits: *Italian Mime Suicide* (dir. Adam Paolozza & Kari Pederson), *TomorrowLove* (dir. Christopher Stanton), *Elektra* (dir. Richard Greenblatt), *Odd Ones Out* (dir. Herbie Barnes).



Hanna Donato: Surtitle Translator

Hanna Donato is a Filipino-Canadian writer and director based in Toronto, Canada. In 2020, she directed the experimental short film *DAYBREAK*, which premiered at Workman Arts' Rendezvous With Madness film festival under the If You Ask Me filmmaking program. Hanna has also specialized in working as a script supervisor for bilingual films and TV series, using her multicultural and multilingual background to help bring stories to life with authenticity.

Hanna is currently part of a Director

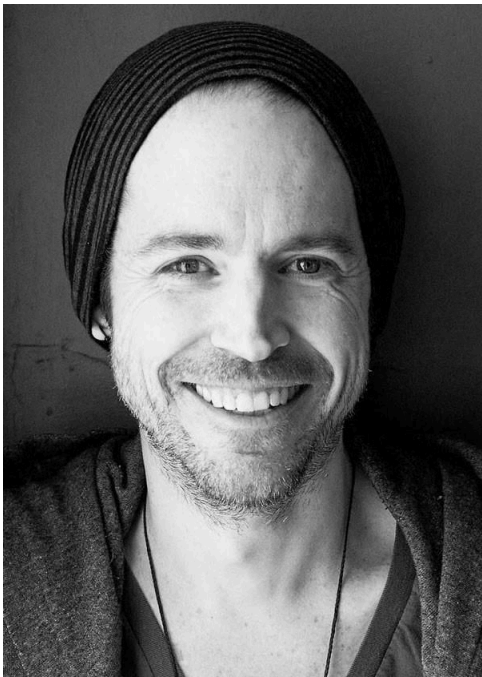
Mentorship program and is a recipient of a Professional Development grant under the Canadian Council of the Arts.



Jackie Chau: Set and Costume Designer

Jackie has worked as a set and costume designer for over 200 productions and her work can be seen across Canada and internationally. Selected theatre design credits include: *Sexy Laundry*, *The Hours That Remain* (Theatre Aquarius) *Annie Mae's Movement*, *Almighty Voice and His Wife*, *Tombs of the Vanishing Indian*, *From Thine Eyes*, *HUFF* (NEPA), *Antigone*

Insurgency (One Little Goat), *Romeo and Juliet* (TD Dream in High Park/Can Stage), *Zadie's Shoes*, *Lady Sunrise* (Factory Theatre), *Brown Balls* (Fu-Gen), *Fish Eyes Trilogy* (GCTC), *Cannibal the Musical* (Starvox Entertainment), *Twist Your Dickens* (Second City Chicago/Toronto), *Moment*, *Dissidents*, *Oi, Gloria* (ARC Theatre), *Cowboy Versus Samurai*, *39 Steps*, *Oratorio* (Soulpepper) and *The Komagata Maru Incident* (Stratford Festival). Jackie was named in NOW magazine's Top 10 Theatre Artists of 2009, nominated for the Virginia and Myrtle Cooper Award in Costume Design, nominated for a Saskatoon Area Theatre (SAT) award, Winnipeg Theatre Award, 2 Broadway World awards and has received 8 Dora nominations for outstanding set and costume design. She is also teaching Theatrical Design at the University of Toronto.



Lyon Smith: *Sound Designer*

Select sound credits include: 5 seasons as the sound designer for Canadian Stage's *Shakespeare in the Park* as well as designing the productions *Venus in Fur*, *Liv Stein* and *Game of Love and Chance*. He was a deviser/actor and composer for Aluna Theatre's DORA nominated *what I learned from a decade of fear*, creator and composer for the *Last Donnelly Standing* at Blyth in addition to designing productions of *Mary's Wedding*, *in the Wake of Wettlaufer* and *Truth be Told*. Lyon designed sound for

clown duo Morro and Jasp with *9 to 5* and *Stupefaction*, *Venus' Daughter* for Obsidian theatre, *the Canadian* for Thousand Islands Playhouse and *Prairie Nurse* for Factory Theatre.



Marie Beath Badian: *Playwright*

Marie Beath Badian is a Filipino-Canadian writer and theatre maker based in Toronto. She is best known for her play *Prairie Nurse*, which was commissioned and premiered at the Blyth Festival Theatre in Blyth, Ontario in 2013. Since then it has been produced across the country to sold-out audiences and enthusiastic acclaim. It is published by Scirocco Drama. In 2018 it was adapted into a four-part audio play for the CBC Podcast PlayME.

In 2022, her play *Common* had a workshop and reading at The National Theatre Studio in London, UK. It was long-listed in the top 30 for The 2019 Bruntwood Prize for Playwriting – the U.K’s biggest national competition for playwriting. Her other plays include *The Making of St. Jerome* (Next Stage Theatre Festival, nominated for three Dora Mavor Moore Awards), *Mind Over Matter* (part of AutoShow, Convergence Theatre), and *Novena* (UnoFestival Victoria, Toronto Fringe Festival).

She was the Playwright-in-Residence at fu-GEN Asian-Canadian Theatre Company, Project:Humanity and The Blyth Festival. Marie Beath has developed work in the playwright units of Cahoots Theatre Company, Tarragon Theatre, Factory Theatre and the Banff Playwrights Lab.

Marie Beath has adapted work for CBC Radio Drama, written for CBC’s Outfront and was a writer for the CBC Gem series Topline.

UPCOMING: Marie Beath is working on the third play of the *Prairie Nurse* cycle: *The Cottage Guest*, commissioned by the Blyth Festival.

For more about Marie Beath visit www.mariebeath.com



Matt McGeachy: *Dramaturge*

For Factory: 10 seasons from 2012-2022, most recently David Yee's *among men*, *You Can't Get There From Here vol. 2*, and David Yee's *acts of faith*. Select other theatre: Marjorie Chan's *Year of the Cello* (Theatre Passe Muraille),

Marlie Barlizo's *Lucky* (The Cultch), Ronnie Burkett's *Forget Me Not* (Ronnie Burkett Theatre of Marionettes/Luminato), among others. Upcoming: Matthew Mackenzie and Mariya Khomutova's *First Metis Man of Odesa* (Punctuate! Theatre national tour), Rachel Mutombo's *Vierge* (Factory Theatre), Colleen Wagner's *Armadillos* (Factory Theatre). Other: Matt was assistant director of the Kennedy Center's New Play Dramaturgy Intensive from 2011-2014, and has taught or led workshops at the University of Toronto, University of Toronto Mississauga, Humber College, and Theatre Ontario. Matt is currently Manager of Government Relations at the Toronto Symphony Orchestra, and is President of LMDA Canada.



Michelle Ramsay:
Lighting Designer

Michelle is a lighting designer who works with dance, theatre, and opera companies across Canada. Selected designs: *among men*, *Year of the Rat*, *acts of faith* (Factory Theatre); *The Doctors*

Dilemma, *Sherlock Holmes and the Raven's Curse* (Shaw Festival); *9 to 5: The Musical* (Capitol Theatre); *A Midsummer Night's Dream*,

Our Town (Theatre Rusticle); *Broken Tailbone* (Nightswimming); *RUR: A Torrent of Light*, *Shanawdihit* (Tapestry Opera); *Lilies* (lemonTree Creations/Why Not). She has received eight Dora Awards, a SATAward, the 2008 Pauline McGibbon Award, and was a finalist for the 2021 Siminovitch Prize. She is on the Board of the Associated Designers of Canada.



Nina Lee Aquino: Director

With a string of firsts in Asian Canadian theatre, Nina was the founding Artistic Director of fu-GEN Asian Canadian Theatre Company, organized the first Asian Canadian theatre conference, edited the first (2-volume) Asian Canadian play anthology, and co-edited the first (award-winning) book on Asian Canadian theatre. She was previously the Artistic Director of Cahoots Theatre and Factory Theatre and is now the Artistic Director of English Theatre at the National Arts Centre. Awards for her work include the Ken

McDougall Award 2004, the Canada Council John Hirsch Prize 2008, the 2018/19 Toronto Theatre Critics Award for Best Director, the Toronto Arts Foundation's Margo Bindhart and Rita Davies Cultural Leadership Award, and three Dora Mavor Moore Awards for Outstanding Direction.



Rebecca Eamon Campbell:
Stage Manager

Rebecca is happy to be back at GCTC! She has worked in stage management and fundraising with performing arts organizations across the country including: Bard on the Beach, Vancouver Fringe, Firehall Theatre, Pi Theatre, Western Canada Theatre, Alberta Theatre Projects, Globe Theatre, Souleppper,

National Arts Centre English and Indigenous Theatres, Ottawa Fringe, St. Lawrence Shakespeare Festival, and the 1000 Islands Playhouse. Rebecca worked for the NAC Foundation for 13 years and teaches at Queens University. She is thankful to her partner John and their two boys back home.



Tony Perpuse: *Romeo Alvarez*

Hi! I'm Tony, a Dora-nominated Toronto based Filipino-Canadian performer. Acting: Ollie in *Storybook Search 2023* (Bad Hats), RJ in *The Waltz* (Factory Theatre), Emmett in *Storybook Search 2022* (Bad Hats), RuDaGold in *Orestes* (Tarragon), Koyo/Kapre in *Through the Bamboo* (Fringe), Eli in *Eraser* (Riser Festival) and Jorge in *Theory* (Tarragon). Film: CBC's *Workin Moms* and *Save Me*. Directing: *An Utterly Stupid Indefensible Thing* (Fringe),

The Brothers Gentle (Fringe), *Danny and the Deep Blue Sea* (Wolf Manor). Training: Factory Theatre Mechanical, graduated with a BFA from Ryerson Theatre School and received the Perry Schneiderman comedy award.

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Season Art by Trish Lindstrom

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Director's Circle members enjoy a deeper connection with our creative process through social engagement with artists and other members of the GCTC family. For more information, please contact: Carolina Gallegos, Fundraising & Membership Manager, 613-236-5192 ext. 226 or carolina@gctc.ca.

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Up next at GCTC.



Apr 9 - 21, 2024

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(so you can be dangerous together)



23-24
season

A World Premiere By

Daniel Sarah Karasik

Directed By

Sarah Kitz

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