

PLEIADES

Proudly Presents  
The World Premiere of

# TYSON'S SONG

by PETER N. BAILEY  
directed by ASH KNIGHT  
performed by KYLE BROWN  
and JAMAR ADAMS-THOMPSON

FACTORY STUDIO THEATRE

PREVIEW APRIL 24, OPENS APRIL 26, CLOSES MAY 19, 2024

Community Outreach  
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b current  
PERFORMING ARTS

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## SHARING 1<sup>st</sup> & 2<sup>nd</sup> GENERATION CANADIAN STORIES.

Encourage 1<sup>st</sup> and 2<sup>nd</sup> generation storytellers (particularly artists of colour, but through intersectionality also deaf artists, artists with disabilities, artists living with mental illness, New Gen artists, 2SLBTQIAP artists, and Indigenous artists) to create:

- **INSPIRATIONS:** new, relevant stories exploring their experiences;
- **TRANSLATIONS:** sharing stories from other languages for all audiences;
- **ADAPTATIONS:** exploring existing works through their lens.

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Ash Knight                Davinder Malhi  
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A tax-deductible donation to Pleiades Theatre may be made by cheque, VISA, MasterCard or, online, through CanadaHelps.org or our website. To make a donation, please mail a cheque to the address below or contact us at:

### Pleiades Theatre

**S30 - 401 Richmond Street West  
Toronto, ON M5V 3A8**

Tel: 416-203-1227

E-mail: [info@pleiadestheatre.org](mailto:info@pleiadestheatre.org)

@PleiadesTheatre on social media

[www.pleiadestheatre.org](http://www.pleiadestheatre.org)

Pleiades is a diverse organization and its staff, contractors, and board hold a wide range of viewpoints and beliefs, which they are encouraged to voice to ensure that the company delivers on its vision, mission, mandate, and goals. This includes the usage of their bio and/or artist statement as part of Pleiades' digital/published program. At times, those working with the company may have opposing views to each other. It is not the company's position to restrict these contrasting ideas; rather, it is to promote the respectful discussion this may bring about. It is not Pleiades' role to force conformity to any one point-of-view, stance, or opinion. The only statement Pleiades makes is through the work it puts out. Its choice of plays should entertain and challenge audiences to think about the different human experiences in the world and the nuances of Canadian culture. As a theatre company, its job is to ask questions but let the audience come to its own conclusions. Pleiades embraces all communities and points-of-view encompassed in its vision.

Exceptions to this are as defined as illegal in section 319 of the Canadian Criminal Code.



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**“NOTHING ABOUT US WITHOUT US”**

For over 30 years, b current has been at the forefront of enriching the performing arts landscape, ensuring that our programming reflects the diversity and dynamism of our communities. Join us in creating a future where every story matters.

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# AUGMENTED REALITY (AR) GLASSES FOR d/DEAF AUDIENCES

Funded by the  
Government of Canada's  
Community Services Recovery Fund

Canada

**Every performance of *Tyson's Song* by Peter N. Bailey**, will include the option of Augmented Reality (AR) glasses for d/Deaf audience members. In a first for Toronto theatre, overlaid ASL interpretation of on-stage action will provide a more immersive theatre-going experience.

Pleiades worked with Deaf Community Consultant **Gaitrie Persaud** to guide this inaugural program. Five pairs of glasses will be available per performance, with support from Panthea, the European leader of surtitling and accessibility solutions for the performing arts. The AR glasses on offer provide high-quality display and ergonomic design for d/Deaf audience members.

Support for this pilot has been generously provided by the Government of Canada's Community Services Recovery Fund, which allowed Pleiades to invest in the hardware and the processes required to bring this technology to Toronto audiences.

"I am continually impressed by the passion, dedication, and creativity of community service organisations, like Pleiades Theatre," said **Jenna Sudds, Minister of Families, Children and Social Development**. "I am equally proud the Government of Canada has supported their important work through the Community Services Recovery Fund. By investing in these organisations and their projects we can help to create a more just and equitable society, where everyone has opportunities to succeed. I look forward to seeing the positive impact of this investment in Toronto over the years to come."

Funded by the  
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Community Services Recovery Fund

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PANTHEA

## About the Community Services Recovery Fund

The Community Services Recovery Fund is a one-time \$400 million investment from the Government of Canada to support charities and nonprofits as they focus on how to adapt their organisations for pandemic recovery. Now more than ever, charities and nonprofits are playing a key role in addressing persistent and complex social problems faced by all communities. The Community Services Recovery Fund responds to what charities and nonprofits need right now and supports organisations as they adapt to the long-term impacts of the pandemic.

The Community Services Recovery Fund was built to respond to the adaptation and modernization needs of charities and non-profits facing immediate and long-term impacts of the COVID-19 pandemic. The Fund accepted applications from Community Service Organizations located in Canada, such as non-profit organisations, Indigenous Governing Bodies and Registered Charities. As these organisations continue to serve their communities, this unique fund aims to support them as they adapt, modernise, and become more resilient in preparation for the future.

## About Panthea

Panthea is the European leader of surtitling solutions for the performing arts and provides an all-inclusive surtitling service, from editing and translation of surtitles, to technical implementation in venues and service during performances.

Panthea's mission is to make theatre, opera and performance as accessible as possible for everyone, beyond language barriers and individual disabilities.

Passionate teams based in Berlin and Paris joined forces in 2016 to create Panthea, establishing a technology centre in Berlin, Europe's surtitle capital. Panthea also manages Theatre in Paris, an online theatre box office for international visitors in Paris, Europe's most visited city.

Panthea runs high quality surtitling projects all across Europe and beyond, and develops innovative surtitling solutions, including the cloud-based surtitling software Spectacular and multilingual smartglasses solutions.

**Pleiades Theatre**

Proudly Presents the World Premiere Production of

# TYSON'S SONG

**By Peter N. Bailey**

**Director & Dramaturg** - Ash Knight

**Bryan** - Jamar Adams-Thompson

**Tyson** - Kyle Brown

**Stage Manager** - Heather Bellingham

**Sound Designer** - Stephon Smith

**Costume Designer** - Des'ree Gray

**Set Designer** - Anahita Dehbonehie

**Lighting Designer** - Dave Degrow

**Deaf Community Consultant** - Gaitrie Persaud

**Deaf Interpreters** - James Etheridge & Robert Haughton

**Running time is 75 minutes with no intermission.**

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.

We acknowledge that Pleiades Theatre operates in Tkaronto: the traditional and sacred territory of the Wendat, the Anishinaabe and the Haudenosaunee, Métis, the Mississaugas of the Credit First Nation, and many other Nations recorded or unrecorded.

This territory is the subject of the Dish With One Spoon Wampum Belt Covenant.

These Nations have taken care of this land for countless generations. They continue to do so today, and they will do so for generations to come. We are grateful to be able to work, live, create and grow on this land.



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## ARTIST'S NOTE

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In March of 2019, I found myself in London, Ontario for the first time since the few bus trips I made in the early 2000s on my way to Blyth, Ontario. I was there for work where I would be playing Gabriel Maxson in a production of August Wilson's *Fences* at the Grand Theatre, directed by the wonderful Djanet Sears. I'm glad to say that it turned out to be one of the most precious moments in my life. I couldn't have asked for a better crew and cast. From the very beginning I felt like I was thriving creatively in the rehearsal hall, and outside those walls, in the real world, I was starting to feel something akin to lightness emanating from within. Before every show, as is my custom, I'd head backstage at the fifteen minute call, making sure to dap everyone of my cast and crew mates along the way. I'd sit backstage, feeding off the hum of anticipation from the audience as they found their seats. Sitting there in the dark, reciting lines, doing what I've done for years, unexpected tears of joy would begin to fall and that feeling of lightness permeated throughout my being. For the first time in my life I was free of the endless internal verbal abuse I would typically subject myself to. Within this newfound reprieve from decades-old self-loathing, I finally saw that there was hope for me. I was beginning to feel what it meant to be free, and understand that this kind of freedom was attainable.

This moment didn't happen out of nowhere. For the last nine years I was, as the saying goes "Doing the work." I was fortunate to have found a therapist that I liked and had been seeing her on and off during those years; years which were difficult at times but so pivotal. I was slowly seeing that I wasn't my trauma; that just thinking a thought doesn't mean that it's true; that although my hyper-vigilance might have saved me in the past, it might be preventing me from trusting or loving in the present. The more I could grasp these truths and so many others, the more I was able to step away from that ever-familiar precipice, and fall downward into thoughts of worthlessness, and shame that would too often consume and isolate me. The more I look back at this moment in my life the more I begin to understand all the steps I needed to take to get to this particular vantage point. One, which allows me the clearest view to understand who and where I've been; a place where I can feel my worth and enoughness coursing and resonating through my breath, blood, and bones.

The original title of the play was *An Odyssey in Black*. I had recently read *The Odyssey*, and couldn't help feeling just like this man; tired, wounded, caring, misunderstood, ignored, flawed, loving, but determined to find his way home. I see Tyson and Bryan as men trying to find a way through. I wrote *Tyson's Song*, because I believe there was a need for a new kind of conversation. I see more and more spaces being created by black men for the purpose of connecting with other black men. There is a growing sense among us, I think, that recognizes our survival is dependent on many things, but in this moment, maybe none more important than our ability to create the kind of spaces and the relationships that allow us to acknowledge our vulnerability without the fear of it being used against us. Common's rhyme on "Real People" resounds in my mind.

***I guess knowin' I'm weak is when I'm really bein' strong.***

It's my wish, that a "new" conversation, would be the fertile ground upon which the fruits of togetherness, and brotherhood could potentially feed the parts of our spirits and souls that too often go deprived of the necessary love and care that is needed for them to heal and flourish. Lastly, but not unimportant is my genuine love for this city. Life may take me many different places, but Toronto will always be home to me. With that being said, I have endeavored to write a play that fully embraces the feeling and sentiment of the city as I've experienced it. Much love and respect goes to Mel Hague, Ash Knight, Obsidian Theatre, PIECE of Mine Arts, Matthew G. Brown, Jordin Hall, Rylan Wilke, Christopher Allen, and Christef Desir. Without their support and hard work none of this would be possible. Thank you for attending this show.

Sincerely,

**PNB**



**JAMAR ADAMS-THOMPSON**

**BRYAN**

Born in Toronto, ON // Lives in Toronto, ON

**Selected Theatre Credits**

***Migraaaants*** / 2000FeetUp Theatre Co. / Fehed and Man with Briefcase

***The Fiancée*** / Chemainus Theatre Festival / Dick

***The Miser*** / Odyssey Theatre / Valentine and Mr. Simian

***Three Ordinary Men*** / Cahoots Theatre / James Earl Chaney

***Moby: A Whale of a Tale*** / Art & Water / Queequeg

**Awards and Nominations**

Dora Award Winner for Outstanding Performance by an Ensemble in: *R + J in Action*; and *Moby: A Whale of a Tale*; Dora Award Nomination for Outstanding Performance by an Ensemble in: *Three Ordinary Men*.

Jamar is a Jamaican-Canadian actor, writer and storyteller. He graduated with a BFA in Acting Honours degree from the University of Windsor. He frequently works as an Arts Educator and has been part of numerous play and film development workshops across Toronto. His affinity for theatre, storytelling, the creative arts and literature keeps him motivated to deliver stories across all possible mediums.

For BBFA, always. @jamaremary



**KYLE BROWN**

**TYSON**

Born in Montréal, QC // Lives in Toronto, ON

**Selected Theatre Credits**

***Come From Away*** / Mirvish Productions / Bob & Others

***Jesus Christ Superstar*** / Talk Is Free Theatre / Jesus

***Dreamgirls*** / Lower Ossington Theatre / Jimmy Early

Kyle is a Trinidadian-Canadian actor/singer. He studied Gospel/Improvisational Music & Biblical Studies at Gateway College in St. Louis, MO – touring the United States with the college choir & ensemble. Returning home, he studied Audio Engineering at Recording Arts Canada, but soon found himself on theatre stages. Since then, he continues to study and to work in Canadian theatre. He recently spent a year overseas touring the Australian national production of *Come From Away*. Kyle is happy to work with Pleiades Theatre for the first time.

Thanks to family, friends and colleagues for the constant support and encouragement. IG:@thekyleofkyles



**PETER N. BAILEY**

**PLAYWRIGHT**

Born in Toronto, ON // Lives in Toronto, ON

**Selected Theatre Credits**

***Gas Girls*** / New Harlem Productions

***A Raisin in the Sun*** / Black Theatre Workshop

***Other Side of the Game*** / Cahoots Theatre Co., Obsidian Theatre

***Fences*** / The Grand Theatre

***A Few Good Men*** / Drayton Entertainment

Peter graduated from the Humber College Theatre Performance Program in 2003. Peter's theatre credits include: *A World Without Shadows*, *The Wilberforce Hotel*, *Jumbo*, *The Real McCoy* (The Blyth Festival); *Other Side of the Game* (Cahoots Theatre Co. and Obsidian Theatre); *To Kill a Mockingbird*, *An Ideal Husband*, *Richard III*, *All's Well That Ends Well* (Stratford Festival); *Fences* (Grand Theatre); *Here Are the Fragments* (The Theatre Centre), *Romeo and Juliet*, *Sweat*, *Fairview* (Canadian Stage Company); and *A Few Good Men* (Drayton Entertainment).

Peter's voice and dialect coaching credits include: *Serving Elizabeth*, *Much Ado About Nothing*, *Death of the King's Horseman*, *Wedding Band*, *Get That Hope*, (Stratford Festival); The National Theatre School of Canada; Canadian Film Centre; and Sheridan College. Peter is a member of the Patsy Rodenburg Associate Programme and is working toward his PRA certification.





## **ASH KNIGHT**

**DIRECTOR & DRAMATURG**

**ARTISTIC EXECUTIVE DIRECTOR, PLEIADES THEATRE**

Born in Montreal, QC // Lives in Toronto, ON

### **Selected Theatre Credits**

***Lesson in Forgetting*** / Pleiades Theatre / Director

***Henry VIII*** / Stratford Festival / Assistant Director

***Tragedie of Lear*** / Ad-Hoc Collective for... / Director

***Carried Away on the Crest of a Wave*** / Tarragon Theatre /

Actor – Father Thomas

***Much Ado About Nothing*** / St. Lawrence Shakespeare

Festival / Actor – Benedick

### **Awards and Nominations**

Theatre Critics Award Nomination, Best Director of *Tragedie of Lear*; Dora Award Nomination for Best Actor in *Brothel #9*; *Pauline McGibbon Award for Directing 2024 Nomination*.

Ash began acting at age ten and attended the Royal Academy of Dramatic Art for three years on a scholarship, graduating with a RADA Diploma and a Bachelor's of Acting from the University of London. He's worked with talented artists in the U.K., the U.S.A., Canada, and Uganda. He has been part of countless productions and new play development workshops at every theatre in Toronto and recently completed his first year at the Langham Workshop for Classical Directing. Thanks to my beautiful partner, Zinta. Without you, I couldn't do any of this.



## **HEATHER BELLINGHAM**

**STAGE MANAGER**

Born in Peterborough, ON // Lives in Toronto, ON

### **Selected Theatre Credits**

***The First Stone*** / New Harlem Productions et al. / Assistant Stage Manager

***Take d Milk, Nah?*** / Pandemic Theatre et al./ Stage Manager

***The Chemical Valley Project*** / Broadleaf Theatre / Stage Manager

***Sound of the Beast*** / New Harlem Productions et al. / Stage Manager

***Sweeney Todd: The Demon Barber of Fleet Street*** / Talk Is Free Theatre / ASM

### **Awards and Nominations**

Harold Award, House of Sarah Stanley 2021

Heather has worked in stage management on 90+ shows throughout Canada and internationally, ranging from small-scale Fringe productions, to pieces in festivals such as World Pride and Panamania, to large scale shows at the Stratford Festival and for Mirvish . She has even stage managed a private performance for royalty. See credits at [heatherbellingham.wordpress.com](https://heatherbellingham.wordpress.com) Follow @blue84HB



**STEPHON SMITH**  
**SOUND DESIGNER**

Born in Toronto, ON // Lives in Toronto, ON

**Selected Theatre Credits**

***Speaking Of Sneaking*** / Groundwork Redux / Sound Designer and Composer

***Otîhêw*** / Shakespeare In Action / Sound Technician

***Wheel Of The Year Walks*** / B Current / Sound Designer

***2023 Paprika Festival Opening*** / Paprika Theatre Festival / Sound Technician

***Scadding*** / Common Boots Theatre / Actor and Playwright

Stephon Smith A.K.A Spliffon is an actor, rapper, songwriter, producer, and sound designer born in Toronto. He attended 3 years at Humber College where he wrote and designed numerous songs and sounds for different productions within the Theatre performance program.

Following his Theatre training Stephon wrote and acted in the Common Boots Theatre Production, *Scadding* in the 2019 Fringe Festival, and in *Mandem* for the 2021 Paprika Festival. In 2022 he began designing 8 site-specific audio experiences for B Current's *Wheel of the Year Walks* launched in June 2023.

Stephon loves to collaborate with artists and explore his range of abilities.



**DES'REE GRAY**  
**COSTUME DESIGNER**

Born in Toronto, ON // Lives in Toronto, ON

**Selected Theatre Credits**

***Three Fingers Back*** / Tarragon / Costume Designer

***Jesus Christ Superstar*** / Talk is Free Theatre / Costume Designer

***Appropriate*** / Coal Mine Theatre / Costume Designer

***Frankenstein Revived*** / Stratford Festival / Assistant Costume Designer

***Fairview*** / ***Canadian Stage*** / Assistant Costume Designer

**Awards and Nominations**

2024 Virginia and Myrtle Cooper Award in Costume Design

Des'ree Gray is a Toronto based Costume Designer and Dressmaker with experience in film and theatre. She is a graduate of Toronto Metropolitan University's Production Design Program and takes pride in her abilities in all stages of the design process.



## **ANAHITA DEHBONEHIE**

### **SET DESIGNER**

Born in Tehran, Iran // Lives in Toronto, ON

Anahita Dehbonehie is an Iranian artist currently based in Toronto. Her practice extends across design, direction and playwriting. Anahita's work has been featured across Canada and internationally, including at the Prague Quadrennial, The Vilnius Capital of Culture, and the Moscow Museum of Modern Art. Her work on both stage and screen has been recognized with multiple awards and nominations. She has twice appeared on Now Magazine's list of Top Ten Theatre Artists of the Year and is a former participant of Write From the Hip. She is committed to work that questions positions of power and creates space for contemporary conversation.



## **DAVE DEGROW**

### **LIGHTING DESIGNER**

Born in Winnipeg, MB // Lives in Toronto, ON

#### **Selected Theatre Credits**

***Earworm*** / Nowadays Theatre, Crow's Theatre / Lighting Designer

***Peceptual Archeology*** / Fire & Rescue Team, Crow's Theatre / Lighting Designer

***Monday Nights*** / 6th Man Collective, Theatre Centre / Lighting Designer, PM

***Good Morning Viet Mom*** / Soaring Skies Collective, Cahoots Theatre / Lighting Designer

***Pyasa*** / Theatre Jones Roy, Theatre Passe Muraille / Lighting Designer

#### **Awards and Nominations**

Dora Award Nominations for Outstanding Lighting Design for *Hallaj*, *the tin drum*, and *Monday Nights*.

Dave is a theatre maker, teacher and organizer living in Toronto. He has been part of some 400 productions across Canada over the past 20 years, and he has a PhD from the University of Toronto. Dave teaches at the University of Toronto, Sheridan College and the National Theatre School of Canada; he is a proud member and mobilizer for CUPE 3902, and he is a founding member of the Means of Production Collective.



**SIOBHAN RICHARDSON**

**INTIMACY DIRECTOR**

Raised in Kitchener, ON // Lives in Etobicoke, ON

**Selected Theatre Credits**

**Room** / The Grand Theatre (London), Mirvish Productions, Covent Garden Productions (UK) / Fight, Intimacy Director

**Orphans for the Czar** / Crow's Theatre / Fight Director

**Blackout** / Musical Stage Company / Fight, Intimacy Director

**Nelja Pientä Äikuista (Four Little Adults)** / Tuffi Films / Intimacy Coordinator

**Spring Awakenings** / Sheridan Musical Theatre / Fight, Intimacy Director

**The Penelopiad** / The Grand Theatre / Actor

**Awards and Nominations**

Arts Response Initiative - Ontario Arts Council; Chalmers Arts Fellowship - Ontario Arts Council, Artists in Education - Ontario Arts Council; Best Ensemble, My Theatre Awards, Romeo and (her) Juliet, Urban Bard Theatre (now Dauntless City Productions) and Headstrong Collective; Breakout Action Star, Action On Film Festival

Siobhan Richardson is an internationally-recognized Fight Director, an Intimacy Director (a pioneer in this specialty), and an awardwinning actor/fighter/singer/dancer. Her work has been seen on some of Canada's most well-recognized stages, and her teaching career has spanned Canada, USA and Europe. Along with her continuous work in universities and in professional development programs as an educator and fight/intimacy director, Siobhan has most-recently received an Arts Response Initiative grant (Ontario Arts Council) to bring her unique approach to stage combat to Ontario and the world, through online lessons for skills development and maintenance. Always infusing Joyfulness and Curiosity into the work, Siobhan Richardson is dedicated to the growth and development of the art forms, the artists and the workplaces. Thank you to Pleiades Theatre for the opportunity to explore in detail the portrayal of a pair-bond on stage.

[www.SiobhanRichardson.com](http://www.SiobhanRichardson.com) Instagram: @fighteractress



**SHAWN HENRY**

**PRODUCTION MANAGER**

Born in Mandeville, Jamaica // Lives in Toronto, ON

**Selected Theatre Credits**

*Wonderful Life* / Young Peoples Theatre / Lighting Designer

*Truth* / Young Peoples Theatre / Lighting Designer

*Sweeter* / Cahoots Theatre / Lighting Designer

*Orpheus et Eurydice* / Opera Atelier / Production Manager

*All is love* / Opera Atelier / Production Manager



**KATIE SAUNORIS | KSPR (She/Her)**

**PUBLICIST**

Born in Barrie, ON // Lives in Toronto, ON

**For Pleiades Theatre**

*Lesson in Forgetting*

**Selected Theatre Credits**

*shaniqua in abstraction* / Crow's Theatre

*Four Minutes Twelve Seconds* / Studio 180 Theatre

*Chris, Mrs. - A New Holiday Musical* / Boldly Productions

*Letters From Max, a ritual* / Necessary Angel

*Hypothetical Baby* / Howland/Rachel Cairns

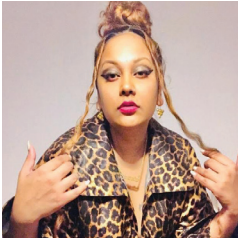
*Migraaaants* / Two Thousand Feet Up

*Rockabye* / ARC

**Upcoming**

Capitol Theatre summer season

*Kimiko's Pearl* / Bravo Niagara!



**GAITRIE PERSAUD** (She/Her)  
**DEAF COMMUNITY CONSULTANT**

Born in Toronto, ON // Lives in Mississauga, ON

**Selected Theatre Credits**

***The Two Natashas*** / Phoenix the Fire / Actress

***After Faust*** / Invisible / Actress

***Phathom of the Opera*** / Inside Out Theatre / Actress

***Galaxy of Sitara*** / Theatre Direct / Actress

***The Red Rose Bleeds*** / Sound Off Festival / Actress

A Queer Tkaronto-Indo Caribbean raised theatre maker who develops performances using an eclectic mix of visual and physical theatre styles. Acting is her passion that she lives for. She had been involved in a big play *The Two Natashas: Our life in Guyana* with her co-actor and collaborator Natasha Bacchus. She is also an ASL Music performer, ASL coach and Deaf Performer of theatre.



**SUCHITHTHA WICKREMESOORIYA**  
**NEW INITIATIVES PRODUCER, PLEIADES THEATRE**

Born in Colombo, Sri Lanka // Lives in Toronto, ON

**Selected Theatre Credits**

***Decolonise Your Ears*** / Red Beti Theatre / Lead Producer

***Jesus Christ Superstar*** / Talk is Free Theatre, Musicals Reimagined / Priest

***Romeo & Juliet. And Action*** / Shakespeare in Action / Associate Producer, Education

***Bombay Black*** / Alberta theatre Projects / Kamal

***3 Tempests*** / Shakespeare in Action / Associate Producer, Dramaturg

Suchiththa is a multi-disciplinary Sri Lankan/Canadian actor, producer, writer, director and educator who has recently been drawn to multi-sensory theatre as well as physical theatre. While not his first collaboration with Pleiades Theatre, this is his first opportunity to work so closely with AR Glasses. He looks forward to bridging his Engineering and Theatre degrees with his passion for accessible theatre more often! Thank you to my wife, Ruth, who makes it possible for us to be both artists and parents.



## **JAMES ETHERIDGE**

### **DEAF INTERPRETER**

Born in St. Thomas, US Virgin Islands // Lives in Milton, ON

I am a VRS Manager at Assign. I grew up in Maryland, where I went to Maryland School for the Deaf and graduated there. I enrolled at Gallaudet University fresh out of high school. And participated in sports and several organizations. I obtained a Bachelor of Science in Business Administration and later, a Master's in Sign language education at Gallaudet University. I currently live in Milton, Ontario, with a family of six. My oldest daughter is finishing up her third year in high school, and my second daughter and third son are being homeschooled. They both are neurodivergent and our last son, who we just adopted, is only three and a half years old. What I like to do in my free time is to read (when I am in the mood :)), brew a beer, BBQ, take dogs for a walk, and talk about cars (I am a car maniac).



## **ROBERT HAUGHTON**

### **DEAF INTERPRETER**

Born in Brooklyn, USA // Lives in Milton, ON

### **Selected Theatre Credits**

***Fernando & His Llama Friend*** / Dancing Hands Theatre, 258 Signs Productions Inc. / Actor

***But the Truth Is*** / Dancing Hands Theatre, 258 Signs Productions Inc. / Actor

A proud black Deaf dad to four awesome kids and one furry friend. By day, he's a full-time child and family therapist at PAH, where he helps Deaf and hard of hearing youngsters and families thrive. But wait, there's more! Catch him on stage in "But The Truth Is," directed by Juan Jaramillo, showcasing his acting chops. And when he's not saving the day at work or dazzling audiences, Robert enjoys rocking out as a deaf performer, nailing ASL translations, and bringing characters to life on screen. With a heart for helping and a flair for the dramatic, Robert does it all with style!

## **THANK YOU FOR YOUR SUPPORT AND FOR STANDING BY US DURING THE PANDEMIC**

### **THE MILKY WAY (\$5,000 +)**

Jules Bloch & Barbara Falk,  
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Helen Findlay & Reginald Bronskill,  
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## THE ANNE & JOHN VAN BUREK FUND FOR TRANSLATION IN ENGLISH

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John Van Burek retired in 2017 as the Founding Artistic Director of Pleiades Theatre and as a seminal figure in the translations of works by Canadian and international authors especially between French and English.

In parallel with her husband's accomplishments and throughout her own professional career, Anne Nenarokoff-Van Burek, a noted author, identified and translated celebrated works of literature, particularly from original French and Russian texts.

Pleiades Theatre in Toronto has been the beneficiary of the Van Bureks' insights and energies and it is to honour and to build upon these legacies that our Theatre has established a perpetual Fund named for these two important Canadians and designated to carry on their personal specialty, standards and skills.

### **We gratefully acknowledge support for the Fund by:**

Silent Donors, Stephen Akerfeldt, Beth Alexander, David A Angelo, Harry Arthurs, Elizabeth Asselstine, Nina R. Bakan, Jules Bloch & Barbara Falk, Michael & Diana Bourassa, John F Bradshaw, Sarah Bradshaw, Elaine Calder, Janet M Casagrande, Chawkers Foundation, John M Cryan, Michel D'astous & Lily Gaudreault, Joan & David Dehm, Susan Drodge, Helen Findlay & Reginald Bronskill, Barbara Fingerote, Agence Goodwin Inc., Catherine & Bill Graham, Daniel Hall, Linda Intaschi, Anne Kaproff, Peter & Kathleen Keefe, Ava Kitz, Marta Kule, Jeanne Le Gal, Aleks Leszczynski, The Linden School, Brian & Audrey Meeson, Eleanor Moore, John Moreau, Ian Morrison, Richard Mozer, Tannie Ng, Tenny Nigoghossian, Samantha Peng, Allison & Gregor Read, June Anne Reid, Marcie Rosenberg, Margo Siminovitch & Dr. Alan Peterson, Michael Stewart, Suzanne & John Stewart, Mehvish Syed, Andrey Tarasiuk & John Miller, Laura Trachuck & Marty Katz, Michel Tremblay Inc., Sheila Wahl, Tulay Yalcin, Hersh Zeifman.

### **To make a contribution, please forward cheques, marked clearly for:**

"Pleiades Theatre-The Anne and John Van Burek Fund for Translation in English", to:

#### **Pleiades Theatre**

S30 -401 Richmond Street West  
Toronto, ON M5V 3A8

Or, please make a donation via credit card through Canada Helps and please clearly state in the comments or notes section that you would like the donation to go towards The Anne and John Van Burek Fund for Translation in English.

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## **ACKNOWLEDGEMENTS**

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- Sally Roberts and Alexandra Hickox for their assistance to ASL / AR Glasses Manager.
- Government of Canada Community Services Recovery Fund and the Canadian Red Cross for working with us and providing the funding for the ASL / AR Glasses project.

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 the Canadian Actors' Equity Association. Pleiades Theatre also abides by the PACT Agreement with members of the ADC (Associated Designers of Canada), and the Playwrights Guild of Canada. We are also an active member of the Toronto Alliance for the Performing Arts (TAPA).

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