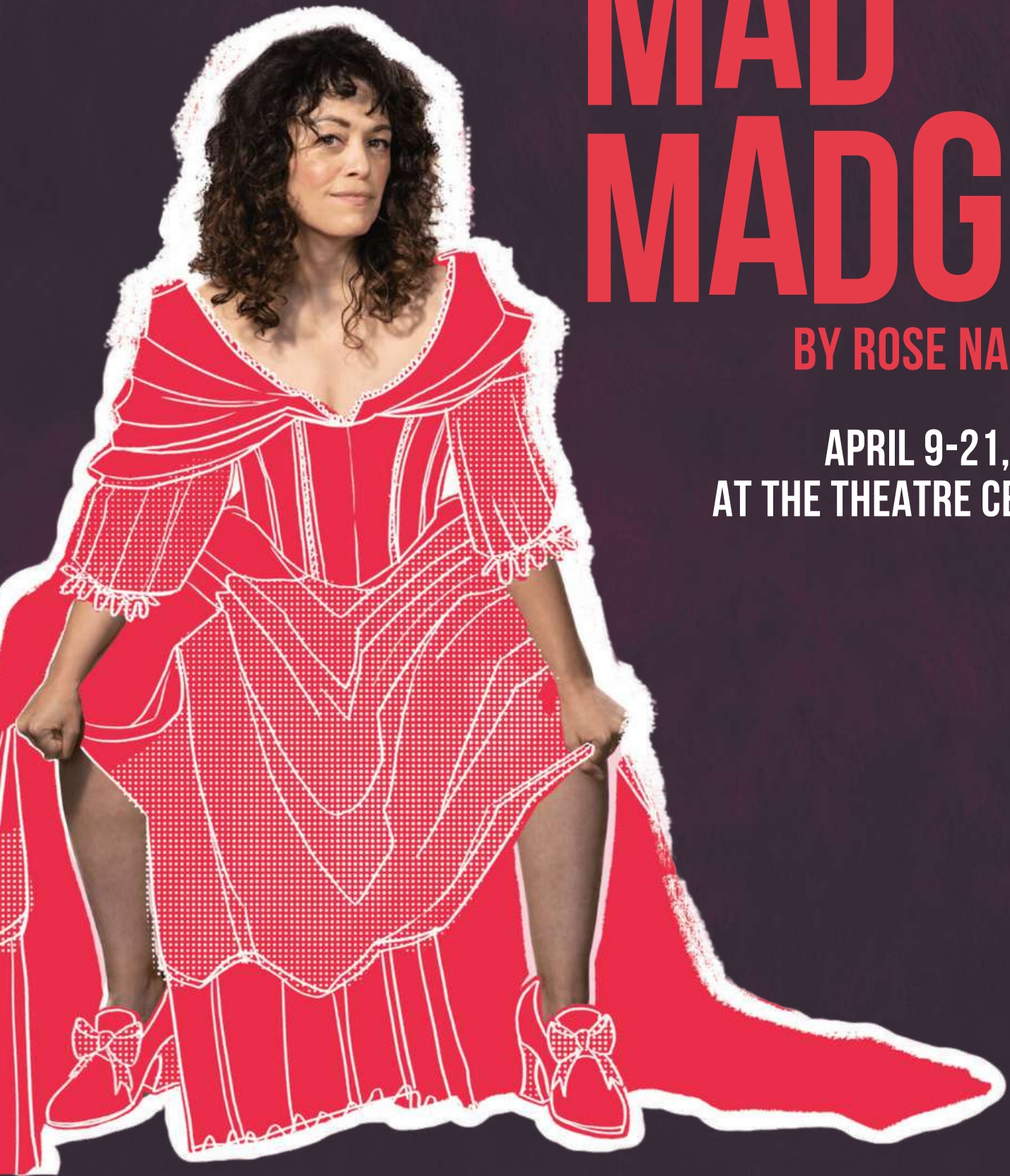


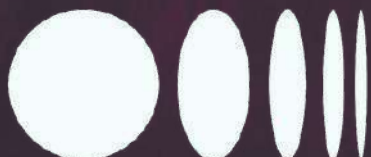
A **NightwoodTheatre** ●●● production
in association with **VideoCabaret**



MAD MADGE

BY ROSE NAPOLI

APRIL 9-21, 2024
AT THE THEATRE CENTRE



NightwoodTheatre



VIDEO CABARET



MAD MADGE

WORLD PREMIERE

A **Nightwood Theatre** production in association with **VideoCabaret**

Playwright: **Rose Napoli**

Director: **Andrea Donaldson**

Starring: **Rose Napoli, Karl Ang, Wayne Burns, Izad Etemadi, Farhang Ghajar**, and **Nancy Palk**

Set, Costumes, and Props designed by: **Astrid Janson, Abby Esteireiro**, and **Merle Harley**

Design Assistant: **Maxim Luca Bortnowski**

Costume Builders: **Alessia Urbani, Jennifer Purcell Martin**, **Des'ree Gray**, and **JB Nelles**

Dresser: **Tsz Ting Lam**

Lighting Design: **Rebecca Vandavelde**

Sound Design: **Olivia Wheeler***

Associate Sound Designer: **Frank Incer**

Stage Manager: **Hannah MacMillan**

Script Supervisor & Production Assistant: **Nika Jalali**

Production Manager: **Maya Royer**

Production Consultant: **Pip Bradford**

Intimacy & Fight Director: **Christina Fox**

Producer/Publicist: **Victoria Laberge**

Commissioned by: **Kate Amesbury**

Performance time is approximately 120 minutes including an intermission.

**Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659.*

LAND ACKNOWLEDGEMENT

In the spirit and intent of the Truth and Reconciliation Commission's recommendations, Nightwood Theatre acknowledges the land on which our work is created and where our offices are located is the traditional territory of many Nations, including the Mississaugas of the Credit First Nation, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is home to many diverse First Nations, Inuit, and Métis peoples.

We acknowledge them and any other Nations who care for the land (acknowledged and unacknowledged, recorded and unrecorded) as the past, present, and future caretakers of this land, the traditional territory named Tkarón:to, the Mohawk word for "the place in the water where the trees are standing." The treaty for this particular parcel of land (Treaty 13), collectively referred to as the Toronto Purchase, applies to lands east of Brown's Line to Woodbine Avenue and north towards Newmarket.

We recognize the enduring presence of Indigenous peoples on this land. We commit ourselves to addressing and disrupting the systems of oppression and the colonial forces that undermine, distort, or erase the vital role of Indigenous peoples in our world, and recognize stewardship as a shared responsibility of all those who reside in a territory, as is the spirit of the Dish With One Spoon Wampum agreements.

-Nightwood Theatre

Nightwood Theatre



ABOUT NIGHTWOOD THEATRE

As Canada's preeminent feminist theatre, Nightwood cultivates, creates, and produces extraordinary theatre by women and gender-expansive artists, liberating futures, one room at a time. Founded in 1979, Nightwood Theatre has created and produced award winning plays, which have won Dora Mavor Moore, Chalmers, Trillium and Governor General's Awards.

NIGHTWOOD TEAM

Andrea Donaldson	Artistic Director
Naz Afsahi	Managing Director
Charlene Wolf	Head of Partnerships & Giving
Ashley Elliott	Administrator - Operations & Partnerships
Jade Silman	Artistic Associate & Head of Communications
Nika Jalali	Metcalf Intern Artistic Producer*
Angela Sun	Head of Digital Marketing
Amanda Lin	Program Director: Rising Moon & Nightwood Innovators
Keshia Palm	Interim Program Director: Write From The Hip
Bilal Baig	Program Director: Dialogue Dolls
Chris Mustard	Financial Advisor, Young & Associates
Faith McQueen & Andrea Villegas.....	Website Designer
Cynthia Grant, Kim Renders, Mary Vingoe, Maureen White	Founding Members

*Made possible through the Metcalf Foundation

NIGHTWOOD BOARD OF DIRECTORS

Jill Schoolenberg (Chair), Paul Butler (Secretary), Shreya Lathia (Treasurer), Edina Cavalli, Devin Jarcaig, Janice Nathanson

877 COMMITTEE

Edina Cavalli, John Dalrymple, Monica Esteves, Barbara Moses

Nightwood Theatre is a member of the Professional Association of Canadian Theatres and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actor's Equity Association. It is a member of the Toronto Alliance for Performing Arts (TAPA) and Theatre Ontario.

Registered Charitable Number: 123709339 RR0001

VIDEO CABARET

VideoCabaret was created by Michael Hollingsworth, Deanne Taylor, The Hummer Sisters collaborating with Chris Clifford (videographer), Jim Plaxton (designer), and Andy Paterson (musician).

Since 1976, with its innovative blend of live video installations and rock 'n' roll music, VideoCabaret reinvented classic works such as Orwell's **1984**, Huxley's **Brave New World**, and Verdi's **Rigoletto**. Hollingsworth stirred controversy with his provocative early plays, **Strawberry Fields**, and **Clear Light**, which were deemed improper by the 'morality police.' Deanne Taylor's work included the satirical **City for Sale**, and the rock-opera **2nd Nature**. The Hummer Sisters performed **Dressed to Kill**, **The Patty Rehearsed Show**, and **ART VS Art** (a political campaign and performance piece in which The Hummers famously ran for Mayor of Toronto.)

VideoCabaret famously refurbished a small theatre space in the backroom of the iconic music club on Queen Street West. Living in the penthouse of the Cameron, Hollingsworth refined **The History of the Village of the Small Huts**, a satirical history cycle of 21 plays exposing Canada's history of colonialism within a 'black box' designed by the company to represent a timeless void where scores of characters are conjured up in rapid-fire succession.

VideoCabaret presented **The War of 1812** at the Stratford Festival and remounted the show at Soulpepper Theatre Company. This started a chain of collaborations including **Trudeau & The FLQ**, **Trudeau & Levesque**, and **Confederation: Part1&2** with Soulpepper.

Cliff Cardinal's multi-character play, **Too Good to be True** was the first to be produced in VideoCabaret's new east-end home at 10 Busy Street in 2019. When Taylor passed away in 2020, the company officially moved into the Busy Street Theatre with assistance by longtime allies, Margie Zeidler and Suzanne Depoe.



VIDEO CABARET

In 2022, VideoCabaret presented Hollingsworth's **The Cold War**, directed by Mac Fyfe and produced by Layne Coleman and Aviva Armour-Ostroff. The Cold War mirrored the current political climate and was nominated for honorific awards. During this time, Aaron Rothermund was newly appointed the creative and administrative leader of VideoCabaret.

Between 2022-2023, Rothermund skillfully created the Michael Hollingsworth Writing Circle, the Deanne Taylor New Works Festival, and reactivated the Black Box Sessions.

VideoCabaret in association with Crow's Theatre developed and produced **(Everyone I Love Has) A Terrible Fate (Befall Them)** by Cliff Cardinal and directed by Karin Randoja for five sold-out weeks in 2023. The following year, VideoCabaret collaborated on Muller's **Quartet** directed by Harri Thomas, Corin Raymond's **Bookmarks**, and Rose Napoli's **Mad Madge** directed by Andrea Donaldson.

VIDEOCABARET INTERNATIONAL

Founding Artistic Director / Playwright ...Michael Hollingsworth

Founding Artistic Director / Playwright....Deanne Taylor

General Manager / Artistic ProducerAaron Rothermund

Technical Director / Stage Manager.....Andrew Dollar

Associate Artists.....Cliff Cardinal, Mac Fyfe, Anand Rajaram,
Aviva Armour-Ostroff, Greg Campbell, Richard Campbell,
Richard Clarkin, Paul Braunstein, Kat Letwin, Cliff Saunders
Astrid Janson, Alice Norton, Richard Feren, Merle Harley

Operations Manager.....Laura Pharo

Arts Admin / Development Coordinator..Anthony Chung

Media Relations.....Want & Able, Damien Nelson

BOARD OF DIRECTORS

Marni Jackson, Jim Garrard, Janet Burke, Layne Coleman, Astrid Janson, Alice Klein, and Margie Zeidler

Photo by Michael Cooper at michael@coopershoots.com



DIRECTOR'S NOTE

When I first joined Nightwood Theatre as Artistic Director, we commissioned Rose Napoli to write *Mad Madge*. The piece stemmed from Rose's interest in the young woman – unabashedly thirsty for fame – who recorded herself throwing a chair off the 45th floor of a Toronto condo onto the Gardiner. Rose's interest in this notorious Torontonians was swiftly usurped by Margaret Cavendish, 17th Century England's original infamous fame hunter, who Rose stumbled upon through her voracious reading.

"She was a whore, they said, a madwoman. Her books were nothing but nonsense and obscenity. But to others she was a genius, a heroine. Her works were lively, elegant, free, full of the rage and liberty of a true poet. Margaret Cavendish, Duchess of Newcastle, was Britain's first literary celebrity." - Katie Whitaker



Margaret Cavendish is reported to have pushed boundaries through her prolific un-crafted writing and ideas, her unusual fashion sense, and through her most outrageous documented public act: standing up bare breasted with her nipples painted red at theatre to thank the performers from her box as a display of wealth and patronage unheard of by women.

Despite her incredible shyness, hunting for fame was an obsession demonstrated throughout her life. She created a niche for herself that acted as an armour and amplifier by leaning into her own eccentric brand. Margaret believed that women were condemned "to live and die like worms" and to perish in "oblivion for want of fame," and she did all she could to escape her gender's fate. Cavendish was an active agent in making certain that we would be writing and thinking about her today, which she cemented not singularly through her writing or through her scandalous acts and comportment, but in the combination of both that functioned to assert her brand and legacy, even if in infamy. It is this search for power and place, and her inherent need to express her innovative and persistent ideas despite her lack of formal education, that makes her story so universal, extraordinary and contemporary.

Margaret Cavendish is not the household name she hoped she'd be 400 years later, though she is well known and lauded by feminist historians. I am grateful that Rose serendipitously fell upon *Madge* and that she became obsessed with her enough to spend hundreds of hours crafting her beautiful and hilarious play that captures Margaret's vivid mind and soul. The truth is, Rose had me at "her nipples were painted red," but that was just Cavendish's extraordinary marketing from the grave. It's the collaboration between these fierce women (one living and one very dead) that is extraordinary.

I'm compelled to share Rose's stage notes written in the forward of her script, "It works better when the casting, much like the play itself, is irreverent. Like Margaret, we're looking for truth not accuracy. Let it be off, a little or a lot." In *Mad Madge*, we will see a constellation of subversive casting for an ensemble playing in 17th century England - mismatched in gender, race, age, size, and sexuality. We see the time period smashing against itself. We see a design committed to a radical low waste mindset in a show centred around excess and extravagance. We see a deeply serious historical figure animated in a hilarious contemporary comedy. And most importantly, we meet an infamous forgotten heroine who charms us and reminds us to be true to ourselves despite the limiting world around us.

It takes the sincerest passion for theatre to not only write a play, but to star in it. After thirteen performances of *Mad Madge*, Rose Napoli deserves to sleep for a year.

Xo Andrea

April 2024

PLAYWRIGHT'S NOTE

What you are about to see is not wholly inaccurate. But close.

The real Margaret Cavendish was a philosopher and writer of many works including *The Blazing World*, argued to be the prototype of science fiction. She was the first woman invited to the Royal Society of London for the Improvement of Natural Knowledge (now the Royal Society), an invitation that would not again be extended to a woman for another hundred years. She refused to write under a male pseudonym. She also refused spell check. She was equal parts prophetic and ignorant. She made her own rules. And so she freed me from the need to be correct. In her words, "it is against nature for a woman to spell right."



When I was first asked to write a play for *Nightwood*, I was interested in writing a comedy about female rage inspired by the woman who threw a chair onto the Gardiner. I was curious about women being driven to a kind of madness by media. At the same time, I happened to be reading Danielle Dutton's novella, *Margaret the First*. Margaret was vocal about her desire for fame. And her eccentricities led to her being nicknamed Mad Madge. I thought: wow, we've been doing this long before Britney Spears. We've been doing it since the 17th century.

Revisiting history through fiction is not exactly trailblazing nor is satirizing the past (this is the second time this season I tell new jokes while wearing a corset). The "period/contemporary mashup" has afforded me distance. I felt no pressure to emulate. It also allowed me to risk myself. I wrote this during lockdown. When everyone migrated toward their most intimate circles, I realized that I had allowed a boisterous work life to eclipse a personal one. And though my entry to the play was always our long history of attaching madness to zealous women, I was so moved by Margaret and William that what ultimately erupted was what I needed most, a romantic comedy.

Thank you to Andrea for her patience and trust. To this entire team for their commitment. And most importantly, to you, for being in the theatre.

ps) Nearly all these words are mine but there are few that I've borrowed from others; Margaret and William Cavendish, Ben Johnson, Britney Spears, Paris Hilton, Diane Sawyer, Martin Bashir, Princess Diana, and a few that shall remain a surprise.

Rose Napoli

April 2024

MAD MADGE TEAM BIOS



Abby Esteireiro – Set, Costume & Props Designer (she/they)

Abby Esteireiro (she/they) is a designer and arts administrator based in Tkaronto. They love magic, manga, and hoarding items that might be useful for shows. Select credits: Costume & Set Designer, Peggy Pickit Sees the Face of God (Soulpepper Academy); Costume & Set Designer, The Boy Who Cried (Creme de la Creme/Toronto Fringe); Co-Costume & Set Designer, ORFEO: The Soul of the Philosopher (UofT/McGill). Many thanks to her mentors: Astrid Janson and Snezana Pesic.



Alessia Urbani – Costume Builder (she/her)

Alessia Urbani is a Toronto-based Costume Designer and maker working in theatre, opera, dance and film. She holds a BFA in Performance Production + Design from Toronto Metropolitan University.

Online: alessiaurbani.com

Selected Recent Credits: Costume Designer/Head of Wardrobe, Cendrillon, UofT Opera; Costume Designer/Head of Wardrobe, Il capello di paglia di Firenze, UofT Opera; Costume Designer, Million Dollar Quartet, The Grove Theatre; Costume Designer, The Comedy of Errors, The Grove Theatre; Costume Designer, Enemy Lines, Aeris Körper; Head of Wardrobe, The Ressurrection, Opera Atelier; Costume Designer/Head of Wardrobe, A Tale of Two Cities, UofT Opera; Costume Designer/Head of Wardrobe, A Comedic Trilogy, UofT Opera; Costume Designer, Killing Time, Mixtape Projects; Costume Designer, Light (Opera Short Film), Prod. Jimmie LeBlanc.



Andrea Donaldson – Director (she/they)

Andrea is Nightwood Theatre's Artistic Director. Directing highlights include: The Queen In Me (Nightwood, Amplified Opera, Canadian Opera Company, Theatre Gargantua), Betrayal (Soulpepper), Every Day She Rose (Nightwood), Beautiful Man (Factory Theatre), The Taming of The Shrew (St. Lawrence Shakespeare Festival), Lo (or Dear Mr. Wells) (Nightwood/Crows), Quiver (Nightwood/Buddies), Sequence (Tarragon), Romeo & Juliet (Ruff), Soliciting Temptation (Tarragon), Within the Glass - GG Nomination (Tarragon), Mistatim (Red Sky), The Atomic Weight of Happiness (Theatre Direct), and Montparnasse (TPM).

Prior to her five years as Artistic Director at Nightwood, Andrea ran the company's Write From The Hip program for five years and was the Assistant/Associate Artistic Director at Tarragon Theatre.

Awards: Stratford Festival's Jean Gascon Award for Direction, nominations for the Pauline McGibbon & John Hirsch Directing Awards. Her projects have received over a dozen Dora nominations and have been awarded Outstanding Performance (Ensemble) & Outstanding Production for And By the Way, Miss (Theatre Direct).



Astrid Janson – Set, Costume & Props Designer (she/her)

Astrid's production design work for theatre, dance and opera has been seen on stages across Canada from Newfoundland to Victoria, including The Stratford Festival, COC, and most Toronto theatres. For Videocabaret she designed the costumes for 13 of Michael Hollingsworth's History plays, most recently Confederation: Parts 1&2. Other credits include: A Delicate Balance and For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf for Soulpepper Theatre. Her television career includes award winning films and series. And international work includes operas in Germany, Amsterdam and Sweden, and theatre and dance in Paris and New York. She has been recognized with numerous awards including the Silver Ticket Award for Lifetime Achievement in Theatre, and an Honorary Doctorate from Wilfrid Laurier University.



Christina Fox – Intimacy Director (they/them)

Christina is an actor and artist based in Tkaronto. They wear many different hats and have been absolutely delighted to work as Intimacy Coordinator and Fight Director for Mad Madge. Intimacy work is something they are particularly passionate about, and to work on such a special piece, with such a special cast and creative team, has been an honour. Training: National Theatre School of Canada



Farhang Ghajar – Dycker, John, Brothel Bob (he/him)

Selected Theatre: The Seagull (Soulpepper); Coriolanus, The Front Page, Napoli Milionaria!, Othello, The Tempest, Twelfth Night (Stratford Festival); Bremen Town.

Film/TV: Reacher, Star Trek: Discovery, Capture Kill Release, Ghostwriter, A Higher Loyalty, Man Seeking Woman, Pretty Hard Cases, Dark Matter.



Frank Incer – Associate Sound Designer (any/all)

Frank Incer is a Nicaraguan-Canadian sound designer, composer, voice actor, and technician based in Toronto. Recently returned from half a year abroad, he is excited to be contributing once again to the arts of Toronto, a city he calls his home. Recent credits include: The Chemical Valley Project (Broadleaf Theatre, sound designer and composer); Stratford Festival 2023 season (A Wrinkle in Time, assistant sound designer; Monty Python's Spamalot, assistant sound designer). Thank you to Olivia, for your friendship and support; to my mother, for all that I've inherited from you; to Danielle, for too much to say in 150 words or less; and to the many friends and family, near and far, I've had the privilege to know. You are the suns of my world, and this little moon is grateful to share your brightness and warmth. Y a mi avolita, Luisa Matamoros. Keep Moving Forward.



Hannah MacMillan - Stage Manager (she/her)

Selected Credits: Assistant Stage Manager: Rockabye (ARC), Stage Manager: Carnival of Munsch (George Brown Theatre School), Stage Manager: Heroes of the Fourth Turning (Howland Company/Crows Theatre), Assistant Stage Manager: Little Shop of Horrors (Capitol Theatre), Book Assistant Stage Manager: A Wrinkle In Time (Stratford Festival), Assistant Stage Manager: Martyr (ARC), Stage Manager: New World (George Brown Theatre School), Assistant Stage Manager: 9-5 The Musical (Capitol Theatre), Stage Manager: Storybook Search Workshop (Bad Hats Theatre), Stage Manager: The Antipodes (Coal Mine Theatre), Apprentice Stage Manager: Gloria (ARC), Apprentice Stage Manager: Lady Sunrise (Factory Theatre), Production Stage Manager: Matilda (Mainstage Theatre Company), Apprentice Stage Manager: Reprint (Musical Stage Company), Apprentice Stage Manager: The Wolves (Howland Company/Crows Theatre), Stage Manager: Dry Land (Cue 6) Stage Manager: PunkRock (Howland Company)

Other: Hannah is a stage manager for musicals, dance and theatre. In her spare time she loves board games, ultimate frisbee and eating great food!



Izad Etemadi - Elizabeth, Judy, Announcer (he/him)

Izad Etemadi is an Iranian-Canadian actor and writer based out of Toronto. He was a resident of the 2021/2022 CBC Actor's Conservatory at the Canadian Film Centre and the recipient of the 2017 Emerging Queer Artist award from Buddies in Bad Times Theatre. On-screen credits include: Orphan Black: Echoes (AMC), Ghosts (CBS), Overlord and the Underwoods (CBC/Nickelodeon), and Revenge of the Black Best Friend (CBC Gem). In 2022, he originated the role of Samuel in the new Canadian musical Grow at The Grand Theatre and returned later that season to play Buddy the Elf in Elf the Musical. As a screenwriter, he is working on projects in development and production with Cameron Pictures, Shaftesbury Kids, and Border2Border Entertainment. Outside of acting and writing, he has over five years of experience working in casting for film and television.



Jennifer Purcell Martin - Costume Builder (she/her)

Jennifer Purcell Martin is a 30 year veteran of costuming for theatre, film and television. A native of Nova Scotia, she graduated from Dalhousie's Costume Studies program. Her theatrical credits include costume construction for Shaw Festival, Neptune Theatre, Theatre New Brunswick, and stints with the Atlantic Theatre Festival and the Banff Centre. She spent several years at Seamless Costumes, building costumes for Mirvish Productions shows including Lion King and Mama Mia. She has built dance costumes for Toronto Dance Theatre, and has also worked for the Canadian Opera Company. Jen is a member of NABET and a long time permittee with IATSE. She has worked on film and TV productions including Pretty Hard Cases, Law and Order Toronto, Murdoch Mysteries and the Netflix series The Queen's Gambit, among numerous others. Outside of work, Jennifer is an avid gardener, quilter, and enjoys spending time with her family.



Karl Ang - William (he/him)

Previously: Monster (Factory), Baskerville (Thousand Islands Playhouse & Western Canada Theatre), Pride and Prejudice (Citadel), Cockroach (Tarragon), Lear (Groundling Theatre), Middletown, Saint Joan (Shaw Festival), Cam Baby (Theatre Mischief), King Lear, A Midsummer Night's Dream (Stratford Festival), The Tempest (Canadian Stage), Madness of the Square (Cahoots/Factory), Twelfth Night, Romeo and Juliet (Driftwood), Banana Boys (fu-GEN), Much Ado About Nothing (Dreamnorth), Dying To Be Sick (Pleiades/NAC)
Upcoming: Doubt (Thousand Islands Playhouse)



Maxim Luca Bortnowski - Design Assistant (he/him)

Maxim Luca Bortnowski is a professional photographer and filmmaker based in Toronto, Canada. He is a graduate from the Toronto Metropolitan University's (formerly Ryerson) School of Performance Production Program where he completed his Bachelor of Fine Arts in Performance Production. While there he explored many aspects of technical theatre from carpentry to marketing, concentrating his efforts on portrait, theatre, and dance photography, approaching the medium from a theatre production perspective. He was also nominated for a Dora Mavor Moore Award for his Projection Design work on VideoCabaret's latest remounting of Michael Hollingsworth's *The Cold War*. Maxim has enjoyed his experience on *Mad Madge* and is just happy to be here.



Maya Royer - Production Manager (she/her)

Born and raised in Toronto, Maya has always been passionate about her city and its culture. She is grateful to be a member of the Toronto performing arts community as a Production Manager. Excited to see what the future holds, she appreciates every opportunity that gives her the chance to grow as both an artist and as a person. Maya holds a BFA from Toronto Metropolitan University, in Performance Production and Design.

Select credits include: Production Manager, *Sweeter*, Cahoots Theatre Company; Associate Production Manager / Technical Director, *Loss*, The Theatre Centre; Production Manager, *Our Place*, Cahoots Theatre Company; Production Manager, *Beautiful Renegades*, Peggy Baker Dance Projects; Associate Production Manager, *Mahabharata*, Why Not Theatre; Assistant Production Manager, *Mashup Pon Di Road*, Why Not Theatre; Production Manager, *Three Ordinary Men*, Cahoots Theatre Company; Conservatory Coordinator, Conservatory - Digital Skills Edition, *Volcano*; Assistant Production Manager, *The Events*, *Necessary Angel*; *Pygmalion*, Guild Festival Theatre.



Merle Harley - Set, Costume & Props Designer (they/them)

Merle Harley creates continually building alternate visual realities. A chaos-creature with no fixed medium, works include drawing, watercolour, knitting, weaving, comic books, videos, installations, props and sets for theatre and TV. Merle has had illustrations and comics published in many online and print publications and exhibited work across Canada and beyond.

Recent projects in the Theatre and TV realm include: Cliff Cardinal's A Terrible Fate and The Cold War (VideoCabaret), Little Shop of Horrors (Capital Theatre), As You Like It (CanStage/Dream in High Park), Migration Celebration (Shadowland Theatre), Touching Ground (Jumblies Theatre), Nanalan', Barbarian and the Troll, Plan International's Gg the goat (Puppet Island), Can You Read My Hands (Undivided Productions), and Tallboyz (CBC).



Nancy Palk - Queen Henrietta, Pye, Samuel Pepys

(she/her)

Nancy has been acting in Toronto for over forty years. She last performed in Withrow Park (Tarragon), Brementown (Next Stage), The Prodigal (Howland). She is a founding member of Soulpepper Theatre (Queen Goneril, King Lear, August Osage County, Testament of Mary, Angels in America, Ghosts, Death of a Salesman, The Glass Menagerie, Who's Afraid of Virginia Woolf, Hamlet, A Winter's Tale).

Nancy has performed across Canada at The Belfry, The Citadel, Theatre Calgary, MTC, Tarragon, NAC, Centaur, Stratford, Shaw, and in NYC for Theatre for a New Audience, and The Public.

She has taught at Coal Mine, NTS, Humber, George Brown, Tarragon, Soulpepper, ESA.

Film/TV credits include: How To Work A Crowd, Catch and Release, The Other Half, and Rogue.



Nika Jalali - Script Supervisor & Production Assistant
(she/her)

Nika Jalali (she/her) is an Iranian-Canadian multi-disciplinary artist, producer, and creator. She is devoted to curating spaces and pushing boundaries for racialized communities to perform and share their stories on Canadian and international stages. Most recently graduated from Toronto Metropolitan University with a BFA in Performance Production & Design, Nika is pursuing her passion for provoking change and challenging social and political “norms” by telling the stories of women in minority communities through art and theatre. As part of her collaboration on interdisciplinary projects, Nika has worked in countries such as Italy, Scotland, the Czech Republic, and Germany. She aims to continue her work internationally as she pursues a career in Artistic Producing.



Olivia Wheeler - Sound Designer (she/her)

Olivia Wheeler is a mixed-race, Chinese Canadian sound designer and composer. Her artistic work in sound design, composition, immersive performance design and puppetry spans across the country with companies such as the Stratford Festival, Why Not, Factory Theatre, Alberta Theatre Projects and Theatre SKAM. Recent theatre credits include sound design for: De Profundis (Soulpepper), Here Lies Henry, Armadillos (Factory Theatre), ECHO (Next Stage), Between a Wok and a Hot Pot (Cahoots Theatre); associate sound design for: A Wrinkle in Time (Stratford Festival), Three Women of Swatow (Tarragon Theatre); and assistant sound design for Mahabharata (Why Not Theatre).

Outside of her sound design practice, she is a playwright, puppet designer, and puppeteer, with her shadow puppet play Quest for the Moon being produced by WeeFestival and Theatre SKAM within the past year. More at www.oliviagwheeler.com



Pip Bradford - Production Consultant (she/her)

Pip Bradford is an independent producer, production manager, and stage manager who works with many companies in Toronto, including the Luminato Festival, Anandam DanceTheatre, The Toronto Comic Arts Festival, Just For Laughs, Nightwood Theatre, Red Sky Performance, 7a*11d Performance Art Festival, SummerWorks, and Theatre Passe Muraille. Pip also works as a member of Means of Production, a collective of freelance production staff seeking to promote values-based production work while advocating for equitable working conditions and providing resources to the independent production community.



Rebecca Vandavelde - Lighting Designer (she/they)

Rebecca Vandavelde is an arts worker focused on production and design. Rebecca builds and curates spaces, events, and experiments - like Flip the Table and Blanket Fort - with Art is Hard; and works as a freelance designer and production manager. They are currently the Production Manager at Buddies in Bad Times Theatre.

Most recently: set design for Tarragon My Sister's Rage, lighting/touring for Pandemic x Rumble Take D Milk, Nah?, lighting for Madonnanera x bcurrent x Buddies Body So Fluorescent, PM/Producer for Theatre Centre Residency Project Here Are The Fragments., PM for Soundstreams x Signal Two Odysseys, lighting for Aluna X Nightwood The Solitudes.



Rose Napoli - Playwright; Margaret (she/her)

Rose is returning to Nightwood where her creative partnership with Andrea Donaldson began on her play, *Lo* (or *Dear Mr. Wells*), nominated for the Dora Mavor Moore Award for Outstanding New Play, and later onstage in *Grace*. Most recently, Rose played the title character in Kat Sandler's *Wildwoman* (Soulpepper Theatre). Some favourite roles include: Beatrice in *Much Ado About Nothing* (Canadian Stage), Kate in *Taming of the Shrew* (SLSF), and Juliet in *Romeo & Juliet* (Citadel). Rose is currently writing new plays with Crows Theatre, Tarragon, and the Musical Stage Company. Her musical, *After the Rain*, co-written with composer, Suzy Wilde, will be featured in MSC's New Works Festival in May and will have its premiere next year. Rose is also a television writer! She most recently wrote on season six of *Hudson & Rex* and is developing new television shows with Circle Blue Entertainment and Cameron Pictures. She dedicates this play to her partner, Chris.



Tsz Ting Lam - Dresser (she/her)

Originally from Hong Kong, Tsz Ting Lam is a Toronto-based emerging stage manager, arts administrator and facilitator. She loves observing, supporting and collaborating with the talented individuals in this unique art form that raises awareness, questions and challenges people on important issues like mental health while bringing people together. She is excited and grateful to be part of *Mad Madge*. She would also like to thank her family, friends, and mentors for their love and support.



Victoria Laberge - Producer/Publicist (she/her)

Victoria Laberge is a freelance Toronto-based arts administrator currently working with such excellent organizations as B-Rebel Communications, James & Jamesy, Storytelling Toronto, Puppetmongers Theatre, the Montreal Clown Festival, the Toronto Sketch Comedy Festival, Sex T-Rex, and more. After having helmed Nightwood Theatre's Development department for many years, she is thrilled to be back on the team as the producer of this excellent new piece by the truly brilliant Rose Napoli.



Wayne Burns - Thomas, Trudy, Robert Hooke (he/him)

THEATRE: The Last Show On Earth™! (Neptune Theatre), Summer of Semitism (Winnipeg Jewish Theatre), Yaga (Highland Arts Centre), Essay (Matchstick Theatre), Good Grief (Ships Company Theatre), Dock Mother God Society (Bloodpact Theatre), Shakespeare in Love (Neptune Theatre), Crave (Pure Carbon Theatre), Miss (Unit 102 Actors Co.), Romeo + Juliet (Shakespeare in the Ruff). FILM/TV: What We Do In The Shadows (FX), Murdoch Mysteries (CBC), Olympus (Syfy), Slo Pitch (IFC), Mr. D (CBC) AWARDS: Two-Time Theatre Nova Scotia Award Winner, ACTRA Maritimes Award Nominee, Breakthrough Theatre Artist in NOW Magazine TRAINING: The National Theatre School of Canada, Factory Theatre Mechanicals Program ONLINE: wayneburns.ca

TALKBACKS AND PANELS

APRIL
12

Post-Show Talkback

Stay after the show and cozy up with the cast members for an informal, Q&A-style chat.

APRIL
13

Intentional Mis-Casting Panel

Join Director **Andrea Donaldson**, and *(Re)Setting the Stage* Investigators: **Keira Loughran**, **Jamie Robinson**, and **Marlis Schweitzer** in a discussion on casting practices and conventions in Canada, and what it means when those conventions are broken.

APRIL
16

Theatricalizing History Panel

In the era of *Bridgerton*, *Six: The Musical*, and other contemporary-period mashups, we invite you to sit with **Andrea Donaldson** (director) and **Rose Napoli** (Playwright), and **Kat Sandler** and **Weyni Mengesha** (the playwright/director and artistic director of *Wild Woman* at Soulpepper). Delve into the unique balance of commemoration and creativity needed to tell these historical tales on today's stages.

APRIL
17

Sustainable Designing Panel

In a play about excess, inside of an already-ephemeral art form, is it possible to make a zero-waste show? Join the Set, Costume & Props Designers, **Astrid Janson**, **Abby Esteireiro**, and **Merle Harley**, along with Director **Andrea Donaldson** as they unpack the challenges, possibilities, and necessities of designing sustainably.

APRIL
19

Post-Show Talkback

Last chance to stick around the cast members for a casual, Q&A-style discussion.

NEXT AT NIGHTWOOD



THE SOUND OF MUSIC - THE LAWYER SHOW

Nightwood's largest annual fundraiser spotlights legal professionals as they venture on stage in support of local Toronto artists. Now in our 15th year, we are proud to present ***The Sound of Music***, one of the most beloved musicals of all time.

June 13-15, 2024
Jane Mallett Theatre

[BOOK TICKETS](#)



GROUNDSWELL FESTIVAL OF NEW WORKS

Celebrate creation, conversation, and community at our 38th annual Groundswell Festival! Come hear readings from new works by our 2024 Write From The Hip cohort: Kijo Gatama, Meara Khanna, Mily Mumford, Pesch Nepoose, and Hilary Smith!

October 2024
Aki Studio Theatre

[LEARN MORE](#)



877 YONGE STREET OPENING

After 2 years without a proper venue, Nightwood Theatre and Tapestry Opera are building a new collaborative space for the performing arts at 877 Yonge Street! Keep your eyes peeled for exciting developments as this long-awaited project approaches its last leg.

Opening December 2024
877 Yonge Street

[LEARN MORE](#)



THANK YOU TO NIGHTWOOD'S DONORS

Champion (\$10,000+)

Anonymous

Partner (\$5,000-9,999)

Anonymous, IATSE Local 58 Charitable Fund

Collaborator (\$1,000 - 4,999)

Jacqui Allard & Burke Paterson, Edina Cavalli, Susan Gerhard, Shelley Hobbs, Valerie Hussey, Miriam Newhouse, Jill Schoolenberg Julie White & Ross MacGregor, Carla Rice

Advocate (\$500-999)

Anonymous, Sharlene Atkins, Ryan Campbell, Matthew Chung, Olivia Danylchuk, Valérie Duchesneau, Christine Doucet, Lo Fine, Sheila Gibb, Melanie Herbin,, Rose Janson, Astrid Janson, Bennett Jensen, Ally Lawrence, Larry Lubin, Kaja Marinic, Alexandra Mealia, Ben MayerGoodman, David Mills, Elizabeth Moore, Ed and Cindy Nowina, Danika So, Ari Sterlin, Brennyn Watterton, Jennifer Whincup

Friend (\$250-499)

Arya Afsahi, Craig Allardyce, Christian Baes, Krishna Balkissoon, Christie Bates, Stewart Cruikshank, Leah Cummings, Kate McNeece Cruess, Anson Cai, Kaley Duff, Arielle Di Iulio, Aliah El-houni, Courtney Evans, Rona Ghanbari, Harriett Grant, Kamala Jean Gopie, Susan Hodgkinson, Dany Horovitz, 'Howie, Sacks & Henry' in honour of Valérie Lord, Karen Jackson, Steven Kennedy, Brookelyn Kirkham, Danny Kastner, Heidi Leblanc, H. Ian & Dorothy Macdonald, Khrystina McMillan, John McGowan, Susan Moellers, Astrid Mrkich, Heather Paterson, Tracy Pratt, Emma Romano, Sonja Smits, Jill Schoolenberg, Kit Scotchmer, Tammii Thomas, Tamara Lisa Thomas, Cheryl Tjok-A-Tam, Garrett Zehr, Angela Zhu, Cynthia Zimmerman, Joshua Zung

Ally (\$25 - 249)

Anonymous x 24, Azita Gerami & Ahmad Afsahi, Alma Bjelosevic, Margaret Bryce, Danielle Bourgon, Alex Cameron, Naomi Campbell, Jan Caruana, Joan Cranston, BJ Danylchuk, Julia Dickson, John Dalrymple, Anne Morris-Dadson, Barbara Fingerote, Matt Fowler, Catherine Gordon, Lia De Groot, Paula Grgurich, Geoff Kolomayz, Reva Lokhande, Jeanne LeSage, Mary Milne, Robin Mackie, Rosalba Martinni, Lorna Niebergall, Eleanor O'Connor, Mary Oko, Joelle Peters, Colleen Pollreis, Ursula Pflug, Georgia Quartaro, Michael Schechter, Marsha Sfeir, Paula Shewchuk, Alistair Simpson, Imre Szeman, Suzanne Thompson, Delaine Tiniakos-Doran, Victoria Urquhart, Anthea Windsor, Jonathan Warren, Anne Wessels, Elaine Wong, Hersh Zeifman

Donations received since July 1, 2023. Last updated, April 2024. If your name has been misspelled or omitted, please accept our sincere apologies, and don't hesitate to reach out to Charlene Wolf, Head of Partnerships and Giving, at charlene@nightwoodtheatre.net.

NightwoodTheatre



THANK YOU TO NIGHTWOOD'S SUPPORTERS

GOVERNMENT SUPPORT

Canada



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario



TORONTO
ARTS
COUNCIL

FUNDED BY
THE CITY OF
TORONTO

CORPORATE SUPPORT

BMO  Financial Group



Emerging
Artists



THE
READY
COMMITMENT



POWER
CORPORATION
OF CANADA

FOUNDATION SUPPORT

Andrew and Lynn
Torres Foundation at
Toronto Foundation

ARTS  ETOBICOKE

BULMASH-SIEGEL
FOUNDATION

The Catherine and Maxwell
MEIGHEN FOUNDATION

the citrine
FOUNDATION OF CANADA


Kate Amesbury via
the Woodlawn Arts
Foundation

Kingfisher
Foundation

MCLEAN SMITS
FAMILY
FOUNDATION

METCALF
FOUNDATION

Patricia J. Fleming
(FBG) Fund at Toronto
Foundation

The Paul Butler and
Chris Black
Foundation

Shum Vourkoutiotis
Fund at the Toronto
Foundation

Stanley Shalom Zielony
Foundation

Sylvia Chrominska
Fund

Strombergs Family Fund

T.Y.W.F. The Youssef-Warren
Foundation

SPECIAL THANKS

Salvatore Antonio
Damien Atkins
Rob Baker
Theo Baker
Kristopher Bowman
Buddies in Bad Times
Cahoots Theatre
Nell Coleman
Crows Theatre
Paul Dunn
Ian Garrett

Des'ree Gray
Nick Green
Brad Harley
Stephen Jackman-Torkoff
Breton Lalama
Louise Lambert
Keavey Lynch
Keira Loughran
Seana McKenna
Weyni Mengesha
JB Nelles

Franco Pang
Jamie Robinson
Simon Rossiter
Kat Sandler
Marlis Schweitzer
Kris Siddiqi
Claire Smith
Soulpepper Theatre
Carly Street
Theatre Passe Muraille
Jan Venus
York University

CAHOOTS THEATRE WOULD LIKE TO SEND OUR BEST WISHES TO OUR FRIENDS AT NIGHTWOOD THEATRE AND THE CREATIVE TEAM OF *MAD MADGE!*



CAHOOTS

rent our space

STUDIO RENTALS AVAILABLE

Affordable rehearsal and meeting space for small groups of artists and community members with hourly rates ranging from \$15 - \$20

Free rentals for Indigenous artists and majority Indigenous collectives!

RENT NOW




RENTALS@CAHOOTS.CA



WWW.CAHOOTS.CA

STAY CONNECTED

Nightwood Theatre 

 VIDEO CABARET



[Nightwood Theatre](#)



[VideoCabaret](#)



[@nightwoodtheat](#)



[@videocabaret](#)



[@nightwoodtheat](#)



[www.videocab.com](#)



[www.nightwoodtheatre.net](#)



[vidcabaret@gmail.com](#)



[Newsletter Sign-Up](#)

[Donate](#)

[Donate](#)

CONSUME
FEMINIST
CULTURE
FEMINIST