

Renaissance Canadian Theatre

Presents

BACHELOR MAN

Written by WINSTON KAM

SHOW PROGRAM



DIRECTORS NOTES



Brenda Kamino

Director/ Renaissance Artistic Producer

In 1987 Winston Kam's original script *BACHELOR MAN*, directed and dramaturged by a much younger Peter Hinton, was a breakthrough production, among the very first to feature a play totally featuring Asian performers. Never had there been an immigrant story produced by a mainstream theatre - Theatre Passe Muraille took on the task, under Clark Rogers. The Canadian Theatre-going public was not ready to receive, nor was it interested in such stories. Renaissance Canadian Theatre Company determined that this story needed to be told now, to a modern audience. Renaissance Canadian Theatre Company planned a revival, with a script I revised with Winston Kam's blessing. However, after the killing of George Floyd in the U.S., we focused on reviving Anderw Moodie's Chalmers Award Winning play, *RIOT*. It is now time for *BACHELOR MAN*. Renaissance found that *BACHELOR MAN* resonated with the stories of modern immigrants and modern anti-immigrant sentiment. As many as 1,360 children have never been reunited with their parents six years after the United States government forcibly separated them at the US-Mexican border. Anti Asian sentiment, brought on by pandemic blame, reared its ugly head in 2021 and many Asian communities, not just Chinese, were subject to harsh public treatment. Winston Kam's script, its honesty, its grittiness and its frank look from within the Chinese Bachelor society in Toronto drew me in when I first participated in the 1987 production. It has stayed with me for all these years. After the one-hundredth anniversary of the passing of the Exclusion Act was commemorated in 2023, the Act, the aftermath and continuing the changing attitudes of government and society became a goal. For me, my collaborative Associate Director, Diana Belshaw and for our cast and crew, this production is deeply personal. Bringing this story to life is not only art, but also a remembrance, reckoning, and witness.



Andrew Moodie

Renaissance Artistic Director

2025 marks 102 years since Canada passed the Exclusion Act, a law that stopped all Chinese immigration to this country. For 24 long years, men who had sacrificed everything to help build this country — including the National Railway — were cut off from the families they longed to bring here. They became bachelors not by choice, but by decree. *BACHELOR MAN* opens in 1929, six years into this forced separation, on Dominion Day — what Chinese Canadians bitterly called 'Humiliation Day.' Winston Kam's play takes us inside that world, into the lives of men who endured injustice with resilience, humour, and dignity. I founded Renaissance Canadian Theatre Company with Brenda Kamino because too many great Canadian plays get one production, then vanish. Our mission is simple: give these plays a second life. In 2014, we staged the first reading of *Bachelor Man* since its 1987 premiere. We've been working ever since to bring Winston Kam's remarkable play back to the stage. I wish we were here to see this production. It's for him, and for all of us who believe Canadian stories matter.

If you share this belief, I invite you to support us. You'll find a QR code in this program, you can e-transfer to renaissancecanada@gmail.com, or leave a cash contribution in the donation box out front. Every little bit helps us build a foundation for a company dedicated to celebrating Canadian artists and preserving their legacy.

The plays from our past are the treasures of our culture. If we don't celebrate our culture, we will lose our culture. I urge you to help us build the foundation of a company that celebrates Canadian theatre artists and their artistic legacy.

IN MEMORIUM



Winston Kam

Winston Christopher Kam was born in Trinidad and Tobago of Chinese descent. Several of his plays have been performed on stage or on the radio, and he has published short stories in anthologies including Many-Mouthed Birds, and, Strike the Wok. Kam lives in Canada. His influences are Chinese, Caribbean, and Canadian. "Bachelor-Man" was first performed in 1987.

The 2025 production of BACHELOR MAN is dedicated to the memory of the playwright Winston Kam

SHOW HISTORICAL INFO & TERMS



What was the Chinese Immigration Act, 1923?

The Chinese Immigration Act, 1923 was intended to prevent Chinese immigrants from entering Canada. The crux of its language came in its fifth paragraph, on entry and landing, where it laid out the acceptable classes for entry. Under the Act, the only classes of persons of Chinese origin or descent allowed to enter Canada were governmental representatives, merchants, and students, along with children of Chinese descent born in Canada who had gone out of the country "for educational or other purposes." All Chinese immigrants were required to enter only at a port of entry, and any immigrant of Chinese descent outside the admissible classes could only be inspected at Victoria or Vancouver, British Columbia.[1]

These harsh terms led to the Act being called the "Chinese Exclusion Act." The day it came into force, 1 July 1923, was known as "Humiliation Day," and Dominion Day (later, Canada Day) was tainted by the association with the discriminatory law.

In 1923, the Chinese Headtax in Canada was \$500. It did not deter immigration from China and the Chinese population grew to 40,000 with the arrival of Chinese people including spouses and families of the men who arrived, largely to build the railway.

Then, that same year, the Canadian government passed the Chinese Exclusion Act, a racist law that banned Chinese immigration and forced existing Chinese residents to register. Although repealed in 1947, it caused lasting family separation and hardship in Chinese communities.



GOLD MOUNTAIN

Gold Mountain (Chinese: 金山; Jyutping: Gāmsāan) is a historical name for either San Francisco, California, or the western regions of North America, including British Columbia, Canada. After gold was found in the Sierra Nevada in 1848, thousands of Cantonese from Toisan City in Guangdong Province (Historically known as Canton) began to migrate to California in search of gold and riches during the California Gold Rush.

RICE-COOKER

A derogatory name for someone's wife, sister, aunt, ect or "home-maker"

BING CHERRY

A nurseryman by the name of Henderson Lewelling established an orchard and the first nursery in the Northwest, with more than 18,000 fruit trees and some 60 varieties. He earned a reputation for cultivating new fruit species. However, the Bing cherry wasn't named after Henderson, it was named after Henderson's coworker Ah Bing, who first developed the new cherry variety.

THE TAO

The Tao Te Ching or Laozi is a classic Chinese text and foundational work of Taoism, credited to the sage Laozi

MAN-LOVE

A derogatory homophobic slur.

BIG/ SMALL HAPPINESS

A "Big Happiness" was a male child, a "Small Happiness" was a female child

EMPEROR MAKENZIE KING

Referring to William Lyon Mackenzie King, Prime Minister of Canada at that time

BACHELOR MAN

WRITTEN BY WINSTON KAM

PRESENTED BY RENAISSANCE THEATRE
2025/2026 TARRAGON THEATRE GUEST RESIDENCY

CREATIVE/ TECHNICAL

DIRECTOR/ RE-WRITES
ASSOCIATE DIRECTOR
STAGE MANAGER
ASSISTANT STAGE MANAGER

Brenda Kamino
Diana Belshaw
Annasofie 诗慧 Jakobsen
Klein Wilhelm

TECHNICAL DIRECTOR/PRODUCTION MANAGER
REHEARSAL STAGE MANAGER
REHEARSAL ASSISTANT STAGE MANAGER
SET & COSTUME DESIGNER
SCENIC PAINTERS
HEAD OF PROPS
HEAD OF WARDROBE
LIGHTING DESIGNER
**SOUND DESIGNER/ ARRANGMENTS &
ORIGINAL COMPOSITION**
POSTER DESIGN/ PHOTOGRAPHY
MARKETING/ PUBLIC RELATIONS
CULTURAL SENSITIVITY CONSULTANT
TAI CHI INSTRUCTOR
ORIGINAL COMPOSITION (MADAME WU'S SONG)
VINTAGE PHOTO PROVISION

Barney Bayliss
Lily Chan 陳莉莉
Emmanuelle So
Jackie Chau
Amanda Wong, Vivian Ly
David Hoekstra
Farnoosh Talebpour
Siobhán Sleath
Lyon Smith

Mike Meehan
Damon Bradley Jang
Nick Fangzheng Wang 王方正
David Pelham
Allen Cole
Kwoi Gin

CAST (IN ORDER OF APPEARANCE)

MADAME WU
ASI
JOHN
GRANDAD LIAN
KAO
HUANG
KUNG
QUEENIE

Renée Wong
Damon Bradley Jang
George Chiang 江重仁
Robert Lee
Sean Baek
Ziye Hu
Oliver Koomsatira
Brenda Kamino

BACHELOR MAN

WRITTEN BY WINSTON KAM

RENAISSANCE THEATRE

ARTISTIC DIRECTOR
ARTISTIC PRODUCER
ASSISTANT ARTISTIC DIRECTOR

BOARD OF DIRECTORS PRESIDENT
BOARD DIRECTOR
BOARD DIRECTOR
BOARD DIRECTOR
BOARD DIRECTOR



Andrew Moodie
Brenda Kamino
Tanya Rintoul

Patty MacPherson
Levon Ichkhanian
Richard Campbell
Scott Fairweather
Seemoir Ho

TARRAGON THEATRE

TECHNICAL DIRECTOR
VENUE TECHNICTIONS

Jaxun Maron
Patrick Hong, Uri Livne-Bar

SETTING

John's Teahouse in Kensington Market, Toronto
July 1st 1929

AUDIENCE ADVISORY

Strong language, reference to racist behavior ,
homophobia, suicide and spousal abuse.

ANTI- RACISM/ ANTI OPRESSION STATEMENT

FROM RENAISSANCE THEATRE

We believe theatre should be a place where everyone feels seen, valued, and respected. We at Renaissance theatre stand against racism and oppression in all forms, and are committed to amplifying diverse voices, dismantling barriers, and building a sector rooted in equity, care, and belonging. We believe in the culture of care, while we navigated the process of bringing this version of "Bachelor Man" to the stage

CAST



Renée Wong
MADAME WU

Renée Wong (they/she) is a queer, non-binary, Hong Kong-Canadian actor, playwright, arts administrator, and emerging filmmaker based in Toronto, Ontario. A graduate of the Humber College Theatre Performance Program, they also hold a Bachelor of Business Administration from the University of Toronto. Renée is deeply passionate about exploring marginalized stories within Asian diasporas by integrating theatrical elements with film. They are currently developing their first full-length play, *02: 靈異*, which delves into queer identities through untold Hong Kong urban legends. A public presentation of *02: 靈異* will take place in Fall 2025 at the Groundswell Festival, as part of Nightwood Theatre's Write From The Hip program. Selected credits include: *If We Were Birds* (Alumnae Theatre), *Genieology* (Alumnae Theatre), *Harabogee* (할아버지) & *Me* (Shakespeare in Action), *FOLDA* Thought Residency (Theatre Direct), *TomorrowLove* (Humber College). Renée is grateful for the opportunity to be part of *Bachelor Man*, which serves as a powerful reminder of an important chapter in Canadian history. Follow their work on Instagram: @reneeewcs

Damon Bradley Jang
ASI



Damon is a multidisciplinary performing arts practitioner. Originally from Burnaby, BC, he is a graduate of Capilano University's Musical Theatre and Bachelor of Performing Arts Degree program. Select additional training includes the Professional Summer Music Theatre Intensive (Banff Centre), The Birmingham Conservatory (Stratford Festival), and Summer Dance Intensive (BDC, New York). Damon steps into the role with less than a week of rehearsal as a replacement and comes off a bit of a hiatus, as he's been focusing on directing/teaching. Select performance credits include: *The Birds* (Birmingham Conservatory) *The Threepenny Opera* (Theatre In The Raw), *Flower Drum Song* (Vancouver Asian Canadian Theatre) *The Boat People* (Playwrights Theatre Centre workshop, *A Midsummer Night's Dream* Exxitt 22), *Love, Valour Compassion!* (Ghostlight) *Thoroughly Modern Millie* (Gateway Theatre), *Singing In The Rain*, *West Side Story* (Theatre Under The Stars), *Jupiter Boy* (Berlin Film Festival Winner). Select directing/choreography work includes: *Who Drinks Mocktails On The Beach?! (2024/2025 Canadian Fringe Tour, Painted Fern)*, *Alls Well That Ends Well, Casey and Diana* (Assistant Director, Stratford Festival), *Cockroach* (Associate Director, Tarragon) *The Sound Of Music* (Assistant Director/Choreographer, Drayton), *Once On This Island* (Fabulist Theatre, Broadway World Van Award) *Dim Sum Diaries, 2nd Helping World Premiere, Dracula, Songs For A New World* (Fabulist). *Into The Woods* (Associate Director/Choreographer, NSLOS) *Little Shop Of Horrors* (Associate Director/Choreographer, Vagabond) He is Co-Artistic Director of Fabulist Theatre and a Toronto Co-Regional Director and National Board Member of Theatrical Arts Education Association.

ONLINE: @DamonBJang UPCOMING: *The Unauthorized Hallmark-ish Parody Musical*



George Chiang 江重仁
JOHN

George is the creator of the award-winning musical *Golden Lotus*, which received the Heckler's Award for Best Original Work in Hong Kong. A live capture of the production, presented as a feature film, has earned more than 60 international awards, including Best Picture at the World Independent Cinema Awards in Edinburgh, Scotland—an honour that recognized it as the top film across Film Fest International's eleven annual festivals in Europe. The musical film is now streaming on Stratfest@Home. As an actor, George has performed at many of Canada's leading theatres, including Theatre Passe Muraille, Crow's Theatre, Factory Theatre, Young People's Theatre, Huron Country Playhouse, and Tarragon Theatre. At the Stratford Festival, he appeared in *Othello* and *Twelfth Night*, and originated the role of Zhu Xu in the world premiere of *Salesman in China*, presented at Stratford in 2024 and the National Arts Centre in 2025. On screen, he has played leading and supporting roles such as Mr. Toyama in Disney's *Eloise at the Plaza*, Mr. Wu in *American Girl's McKenna Shoots for the Stars*, and most recently as Dr. Lin in *The Unrestricted War*. More at georgechiang.org and goldenlotusthemusical.com.

CAST



Robert Lee GRANDDAD LIAN



Robert Lee is pleased to be working with Brenda Kamino again and revisiting *Bachelor Man*, after having been in the 1987 production. His other theatre credits include *Powder Blue Chevy* (SummerWorks); *The Nightingale*, *The Shadow Stealer*, *The Emperor's Panda*, *A Servant of Two Masters*, and *Skin* (all at Young People's Theatre); *A Map of the World* (Canadian Stage Company); *Ho Mao and Julieta* (Kensington Carnival); *The Invisible Kids* (Theatre Fountainhead); as well as understudying roles in *A Language of Their Own* and *F.O.B.* His film and television credits include: *You're Never Alone*, *Kim's Convenience*, *Mayday*, *Murdoch Mysteries*, *Polka Dot Door*, *Prelude*, *Rising Suns*, *Condor*, *Falling Skies*, *Crimes of Fashion*, *Street Legal*, *1-800-Missing*, *Who Named the Knife*, *The Newsroom*, *Relic Hunter*, *Blackjack*, and *Devil*. My deepest gratitude to DA, EHL, LC, TJB, and WK.

Sean Baek

KAO



Sean is a classically-trained actor (at the Stratford Festival's Birmingham Conservatory) with a career spanning nearly three decades. He has worked in Theatre, Film, TV, Voice (radio dramas and video games), and Commercials across Canada, in the U.S., and internationally with extensive credits. Favourite previous Theatre credits include: *The Last Wife* (Belfry Theatre/GCTC); *The Death of the King* (Modern Times Stage Co., Dora-nominated); *Julius Caesar* (CanStage Dream in High Park); 3 seasons at the Stratford Festival, plus numerous productions at YPT, Factory Theatre, Theatre Passe Muraille, and more. Recent Film/TV: *Killjoys* (SYFY/CTV - 5 Seasons); *The Expanse* (SYFY); *Gangnam Project* (BBC/CBC - 2 Seasons); *Transplant* (CTV); *Reacher* (Amazon Prime), among many others. Sean is a graduate of York University's Theatre program (1997).

PRODUCTION SPONSOR





Ziye Hu
HUANG

Theatre: Salesman in China, Romeo & Juliet (Stratford). TV/Film: Star Trek: Strange New Worlds (CBS), The Greatest (Amazon), Lido TV (CBC Gem). We are not strangers.

Oliver Koomsatira
KUNG



Oliver performed 1400 times in 250 theatre, TV, film and dance productions for 10 million audience members across Canada, the US and Europe. Recipient of The Elsa Bolam award in recognition of outstanding achievement by an emerging theatre artist, he performed in Factory Theatre's *Banana Boys* (MyTheatre Awards Outstanding Ensemble Winner), and *Ching Chong Chinaman* (fu-GEN Asian Canadian Theatre), both directed by Nina Lee Aquino, as Mowgli in *The Jungle Book* (Geordie Productions/Citadel Theatre/MTYP), directed by Dean Patrick Flemming, as Moritz Stiefel in *Spring Awakening* (Persephone Productions Montreal) directed by Gabrielle Soskin, *Me Me Me* (Dynamo Theatre/YPT), and *Comfort* (Red Snow Collective) directed by William Yong. His work also received 3 Montreal English Theatre Awards' nominations for Outstanding Lead Performance PACT, Outstanding New Text and Outstanding Contribution to Theatre (Choreography) for his solo *Psycho 6* directed by Liz Valdez (Teesri Duniya Theatre). Screen credits include speaking roles in *Mother!* (Paramount - Darren Aronovsky), *Party of Five* (Sony - Rodrigo García) and *19-2* (CTV). He was also a lead performer in the video game *Ancestors: The Humankind Odyssey* - PS4/Xbox) which sold 2 million copies worldwide. Finally, he works as a voice actor to dub films and TV series (Netflix).



Brenda Kamino
QUEENIE

In addition to performing Queenie in the original production of *Bachelor Man* at Theatre Passe Muraille in 1987, Brenda has been seen on most of Canada's major stages for the past forty years. A veteran performer of the Shaw Festival, she has created roles in new plays at Nightwood, fu-Gen Theatre, YPT, Factory Theatre, Cahoots Theatre Projects, ATP (Calgary) with such directors as Neil Munro, Nina Lee Aquino, Maja Ardal, Sue Miner, Ron Jenkins, Guillermo Verdecchia, Peter Hinton, William Yong and Yvette Nolan. She has also performed in the Dora nominated *Naomi's Road* and her one-woman show *At the End of the Day* which she wrote. As a director, she has directed a production of MJ Kang's "*Harabogee & Me*" for Shakespeare in Action, "*Restless Night*" for Shadowpath, Janet Lo's *Eminent Domain* and *Half the Sky* for Women at Play(s) Festival among others. Adapting the script and guiding the company of "Bachelor Man" at the Tarragon Theatre is a dream come true for both her and RENAISSANCE THEATRE's Artistic Director Andrew Moodie. Film and TV credits include two seasons of Sony International's "Carter", CBC's "Warigami", the feature film, "The Glass Castle" and dozens of Canadian episodic TV shows. She has been honoured by both CAEA and ACTRA for her work as an advocate for diversity and equitable participation.



*THIS IS A CANADIAN ACTORS EQUITY ASSOCIATION PRODUCTION
UNDER THE PROVISIONS OF DANCE OPERA THEATRE (D.O.T) POLICY

PRODUCTION



Barney Bayliss PRODUCTION MANAGER / TECHNICAL DIRECTOR

Barney Bayliss studied photography and film production at Ryerson University in Toronto before starting a career in set design for motion pictures. In 1991 he became the Scene Shop Supervisor for the Canadian Opera Company, and for ten years supervised the construction of many opera sets. The new millennium saw him working as a Technical Director for the COC during the planning and construction of the Four Seasons Centre. In 2016 he accepted the position of Technical Director for the National Ballet, and was promoted to Director of Production in 2019. In June 2023 Barney left the National Ballet to start his own Production Management/Technical Direction service, BB TD.

Annasofie 诗慧 Jakobsen STAGE MANAGER

Annasofie 诗慧 Jakobsen (she/her) is an emerging production and stage manager based in Toronto! She's thrilled to be on the *Bachelor Man* and hopes you enjoy the show! Select Stage Management Credits: *Are You The One* (xLq/Downstage), *Monks* (The Theatre Centre), *Ophis* (Transcendence Project), *Interior Design* (Tarragon Theatre), *Insert Clown Here* (Parlous Theatre)



Diana Belshaw ASSOCIATE DIRECTOR

Diana has worked for over 50 years as an actor, director and dramaturg in most of the major theatres across Canada as well as on film and television. She was Professional Theatre Co-ordinator at Theatre Ontario, the Director of the Theatre Performance Program at Humber College for almost twenty years, and of the Animikig Creators' Unit for Native Earth Performing Arts. She received both a Harold Award and the Maggie Bassett Award for her contributions to theatre in Ontario. After participating in the last workshop of *'Bachelor Man'*, she was honoured to be invited to support Brenda Kamino for this production.



Klein Wilhelm Assistant Stage Manager

Klein Wilhelm was born and raised in Mississauga, Ontario. He graduated from the acting, writing, and directing for Film & TV program at the Toronto Film School in 2024.. Since graduating, Klein has transitioned to behind the scenes. He started his own production company 'Grandma Barb Productions' focusing on creating short films in the horror and comedy spaces. Klein has also worked as a stage manager, working on the Andrew Moodie production of 'Harlem Renaissance' at Toronto Film School, as well as at the Fringe for the show 'Reborn' by Nina Maria. Klein is excited by the opportunity to work on a larger show and hopes to learn from the opportunity.



PRODUCTION



Jackie Chau SET/ COSTUME DESIGNER

Jackie has worked as a set and costume designer for over 250 productions and her work can be seen across Canada and internationally. In addition, she is a production designer and art director for film and television. Selected theatre design credits include: *Sexy Laundry*, *The Hours That Remain*, *Serving Elizabeth*, *The Gig* (Theatre Aquarius) *Annie Mae's Movement*, *Almighty Voice and His Wife*, *Tombs of the Vanishing Indian*, *From Thine Eyes*, *HUFF* (NEPA), *Gas Girls*, *The First Stone* (New Harlem Productions), *Romeo and Juliet*, *Midsummers Night Dream* (40th anniversary High Park/Can Stage), *Zadie's Shoes*, *Lady Sunrise*, *Wildfire*, *The Waltz* (Factory Theatre), *Lady in the Redress*, *Brown Balls* (Fu-Gen), *As I Must Live It* (Theatre Passe Muraille), *Fish Eyes Trilogy* (GCTC), *Twist Your Dickens* (Second City Chicago/Toronto), *Mini Me Makeover* – Designer and Co-host (CBC Kids/Expect Theatre), *Moment*, *Dissidents*, *Oil*, *Gloria*, *Martyr*, *Rockabye* (ARC Theatre), *Stag & Doe*, *Shirley Valentine*, *Prairie Nurse*, *Steel Magnolias* (Capitol Theatre), *Cowboy Versus Samurai*, *39 Steps*, *Oratorio* (Soulpepper), *Dragon's Tale* (Tapestry Opera) *The Komagata Maru Incident* (Stratford Festival). Jackie was named in NOW magazine's Top 10 Theatre Artists of 2009, nominated for 3 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 10 Dora nominations for outstanding set and costume design. Jackie is a Resident Artist with ARC (since 2013) and she has taught Theatrical Design at the University of Toronto and is currently a set and costume design professor at York University.



Farnoosh Talebpour HEAD OF WARDROBE

Farnoosh Talebpour was born in Tehran, Iran but has now spent most of her life in Toronto, ON. She primarily works as an independent artist in live performance but sometimes dabbles in film as well. Selected costuming credits in both film and theatre include: *Le Club des éphémères* (Le Théâtre français de Toronto et le Théâtre du Nouvel Ontario présentent), *One Small Visit* (Coffee Partners Media), *Tête à Tête* (Florence Sobieski), *Oil* (ARC), *Lune* (Open City Works Inc), *City of Angels* (Randolph College for the Performing Arts), *Queen of the Morning Calm* (QOTMC Inc), *I Came Here Alone* (CFC), *Lulu* (The Red Light District/Buddies), *Mini Me Makeover* (Expect Theatre for CBC Kids), *Twist Your Dickens* (Second City), *Robin Hood*, and *Cyrano de Bergerac* (Amicus Productions)



David Hoestrak HEAD OF PROPS

David is an acquisitive props master and builder for hire, whose work has been seen in most every theatre in Toronto over the past 35 years. David is also the head of props for the George Brown Theatre School and the U of T Opera School. David considers his design and construction of The Sanitizer 251 Sonic Transducer, a 5' ray gun built with 4 colleagues, the best thing he has ever made. Well known for his extensive collection of antique electric toasters and vintage stage lights, David looks forward to retiring, possibly to an organic farm, before the zombie apocalypse arrives. If you are interested in David's extensive list of credits, out of date, incomplete and too boring to write about here, please visit <https://ttdb.ca/people/david-hoekstra/>



PRODUCTION



Siobhán Sleath LIGHTING DESIGNER



Siobhán is a Lighting Designer with credits in Theatre, Opera and Dance. Her work has been seen in Canada, The United States, South Korea, India, Sweden, Australia and the Czech Republic. She has been a Lighting Designer for: Shaw Festival, Grand Theatre, Canadian Opera Company, Seoul Arts Centre Opera, Stratford Festival, Arkansas Rep, Citadel Theatre, Neptune Theatre, Alberta Theatre Projects, Thousand Island Playhouse, Adirondack Theatre Festival, Globe Theatre, Musical Stage Company, Buddies in Bad Times and Theatre Passe Muraille among others. In the dance community, she has originated Lighting Designs for Anandam Dancetheatre, Larchaud Dance Project, Dianne Montgomery and Across Oceans. Siobhán's Associate and Assistant Lighting Design work includes *Come From Away* (Winnipeg, Toronto, Ottawa, St John's), *Sousatzka the Musical*, *Jukebox Hero*, one season assisting at the San Francisco Opera and two seasons assisting at the Canadian Opera Company. For more information you can visit her website: www.siobhansleathdesign.com



Lyon Smith SOUND DESIGNER/ ORIGINAL COMPOSITION/ SONG ARRANGEMENT

Recent Theatre (selected): *Witness for the Persecution* (Shaw), *The Donnelly Trilogy*, *The Real McCoy*, *The Drawer Boy*, and *In the Wake of Wetlaufer, Powers and Gloria*, *Quiet in the Land*, *Sir John A: Acts of a Gentrified Ojibway Rebellion* (Blyth), *Pipeline* (Soulpepper), *The Gig* (Theatre Aquarius), *Stag and Doe* and *Shirley Valentine* (Capital Theatre), *Hamlet*, *Macbeth*, and *Liv Stein* (Canadian Stage), *The Waltz and Prairie Nurse* (Factory Theatre), *In Seven Days* (The Grand), *4 Minutes 12 Seconds*, *A Public Display of Affection* (Studio 180).

Nick Fangzheng Wang 王方正 CULTURAL SENSITIVITY COORDINAOR

Nick Fangzheng Wang is a Chinese theatre artist based in Toronto. He holds a BAH in Drama (Queen's University) and an MFA in Theatre Directing (University of Calgary), and is beginning a second Master's at the University of Ottawa on the depoliticization and hyperpoliticization of contemporary Chinese theatre.

Directing credits include *Salesman in China* (Stratford Festival, AD/NPU), *They Must Have Smoked* (Calgary Fringe), *The Bystander Game* and *The Storm: Festival* (Kingston), *The Bus Stop* and *The Zoo Story* (UCalgary SCPA), and *Rhinoceros in Love* (Queen's). He was a 2021–22 CanStage RBC Emerging Artist and 2022–23 Associate Artist at Lunchbox Theatre.

Nick is the co-founder of Yu Theatre, a former Queen's University student drama club now transforming into an independent professional theatre company. His Chinese-language play *Bedsores* (褥疮) will be published soon.

Online: fangzhengwang.com IG: @nickw_096



Stage Employees of Tarragon are represented by LOCAL 58 of the International Alliance of Theatrical Stage Employees

SPECIAL THANKS



Lily Chan 陳莉莉
REHEARSAL STAGE MANAGER

Lily Chan is a Chinese Canadian theatrical manager and multidisciplinary artist born, raised, educated, and based in Tkaronto/Toronto. Her interest in the magic of live events led her to a vast array of hobbies that evolved into trades, earning her a Bachelor of Fine Arts in Performance Production from Toronto Metropolitan University. She has lent her talents to a variety of theatrical storytelling and live events, spanning community theatre to corporate events, but she gravitates towards creative experiences that present perspectives that provoke and entertain. She is constantly in pursuit of exposure to melodic composition and cross-disciplinary curation.

Emmanuelle So
Rehearsal Assistant Stage Manager/ Props

Emmanuelle (she/her) is a Chinese-Canadian Stage Manager, based in Toronto. She was born and raised in Mississauga, Ontario. Her family comes from Hong Kong and she grew up bilingual, speaking Cantonese and English fluently. She's a graduate from Toronto Metropolitan University's Performance Production program. As Assistant Stage Manager: *Wicked Nix*, (Young People's Theatre); *The Magic Flute* (Glenn Gould School); *Charlie and the Chocolate Factory* (Young People's Theatre); *Age is a Feeling* (Soho Theatre and Haley McGee Production, presented by Soulpepper in association with Luminato Festival Toronto). As Stage Manager: *Boy Falls from the Sky* Regional Tour (Talk Is Free Theatre); *John Who* (Preamble Productions). As Apprentice Stage Manager: *The Fixing Girl* (Young People's Theatre); *Of the Sea* (Tapestry Opera, Obsidian); *The Marriage of Figaro* (Canadian Opera Company); *The Ex Boyfriend Yard Sale* (Never Mind the Noise, presented by Soulpepper, Outside the March and The Red Light District); *Boy Falls from the Sky* (Past Future Productions, Mirvish). Upcoming: *Shrek* (Young People's Theatre)



Micah Chu
ASI (REHEASAL)

Micah Chu (any pronouns) is a Toronto-based actor and multidisciplinary artist. Selected credits include *Lovin' Her* (OPC & Biscuit Filmworks), *The Tin Drum* (UofT CDTPS), and *Gay Mean Girls* (Obvious Allegory Inc.). In addition to stage and screen, Micah has experience in production design and camera work, bringing a collaborative and versatile perspective to performance. Their artistic practice also spans visual arts, including textiles, printmaking, and murals. Most recently, their work was featured on the westbound platform of Bathurst Subway Station. As an arts educator, Micah has facilitated programs in schools and community spaces, supporting youth in building confidence and self-expression through the arts. Micah is drawn to stories that spark curiosity, play, and connection, and they bring openness and honesty to every role.

PREVIOUS WORKSHOP PARTICIPANTS

Paul Sun Hyung Lee, David Yee, Richard Lee, Ho Ka Kei (Jeff Ho), Matthew Gin, Samantha Wan, Sherry Hsu, John Ng.

PRODUCTION SUPPORT

COC Props Dept - Wulf Higgins, GBC School of Media and Performing Arts, Westend Offset Plate, Fabulist Theatre, Ellie Koffman (Soulpepper), Acadia Walsh (Tarragon) Jamie Robinson, U of T OPERA, Tarragon Props Department

Donate to
BACHELOR MAN &
Renaissance



Donate to
The Shine Network



The Shine Network. A national Indigenous led organization providing professional development, advocacy, and mentorship, for Indigenous women, gender-diverse, and Two-Spirit students and professionals in the entertainment industry.