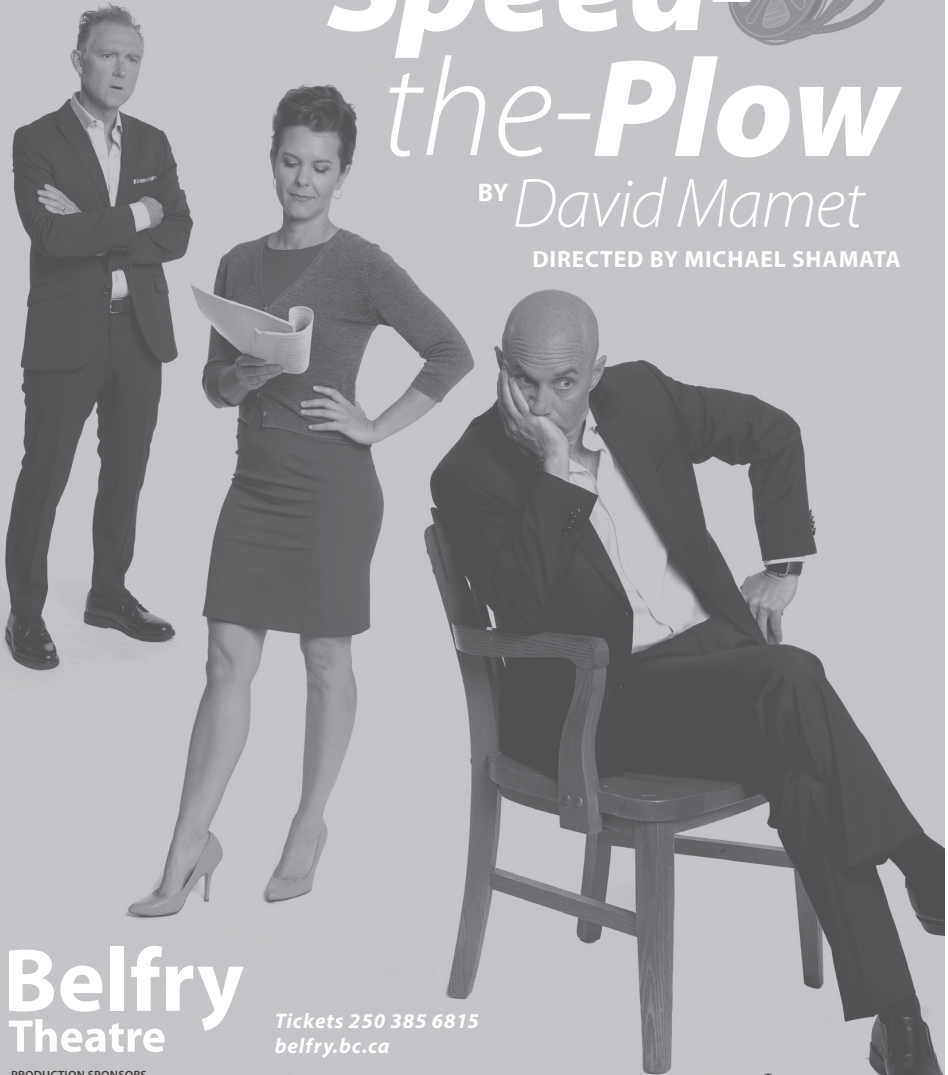


September 15—
October 11
2015

Speed- the-Plow

BY David Mamet

DIRECTED BY MICHAEL SHAMATA



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Speed-the-Plow

by David Mamet

| | |
|------------------------------------|--------------------------|
| Brian Markinson | Bobby Gould |
| Vincent Gale | Charlie Fox |
| Celine Stubel | Karen |
| Director | Michael Shamata |
| Set and Costume Designer | Shawn Kerwin |
| Lighting Designer | Michael Whitfield |
| Composer and Sound Designer | Tobin Stokes |
| Stage Manager | Jennifer Swan |
| Apprentice Stage Manager | Sadie Fox |
| Fight Director | Nicholas Harrison |
| Assistant Director | Alix Reynolds |
| Assistant Lighting Designer | Ben Burrows |

Speed-the-Plow was first presented in a New York Broadway production by Lincoln Center Theater at the Royale Theater, opening on May 3, 1988.

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The use of video or audio recording devices is strictly prohibited at all times.

Celine Stubel's role is supported in part by a generous donation from Dr. Perry & Annamaria Bamji

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Babes in Arms

The Belfry is proud to produce adult contemporary theatre. Our productions are not suitable for children 10 and under, including babes in arms.

Recording Devices

No cameras or recording devices are permitted in the theatre.

Audience Advisories and Running Times

We make every effort to advise you of strong language, subject matter or extreme technical effects (strobe lights, fog). Please look for signs at the entrances to the theatre. Advisories and running times are available at the Box Office as of the first preview.

Food & Drinks

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Please refrain from using perfume and cologne when you come to the theatre. Some of our patrons are highly allergic to scents.

Electronic Cigarettes

Please refrain from using electronic cigarettes in the theatre, to avoid distraction for other patrons and the Artists on stage.

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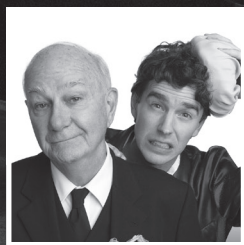
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Artistic Director's Notes

Staff members, craftspeople, artists, volunteers...and audiences. Over the past 40 years, a lot of big-spirited and generous-hearted people, believing that the arts add value to our lives, have built the Belfry Theatre into the great organization that it is.

And so we launch this 40th season, with a great play by a master playwright, with a cast of exceptional artists – familiar faces and new – and with the support of our Board, our remarkable production staff, our administrators, and you – our famous Belfry audience – known across Canada as “the very best audiences to play to.”

With best wishes –



Photo: Jo-Ann Richards, Works Photography

Notes from the Executive Director

Few performing arts companies in Canada can boast of celebrating 40 seasons of constant production; fewer still can hold claim to the loyalty of audiences, community and artists over the lifetime of their company. Our longest-standing volunteer, Joan Peggs, has been with us almost from the beginning. Joan's volunteerism, which began in 1976 (she must have been 6 when she started with us!), now includes sitting as an active member of our Board as well as the other duties she fulfills. Each year we celebrate many long-standing volunteers, many who have been with us for most of our history, and who we also celebrate in tandem with this anniversary.

We also boast an extensive list of audience members who, like our Patron Saint Paddy Stewart, have been loyal patrons for as long, or almost as long, as we have existed. The magic of computers prevents us from knowing who each of our founding patrons are (our records only go back to 1997), so let us know your story; we'll use as many as we can in our celebrations of this first remarkable 40 years.

Programs throughout the season will feature interviews of a few of the many people who we're identifying as Belfry Builders. This program features our founding Board Chair – Bruce Housser. We thank all of you for your support, and look forward to celebrating some of the events and people who helped to create, and continue to sustain, this gem of a theatre company.



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Speed-the-Plow reflection for the Belfry 2015

I saw *Speed-the-Plow* on Broadway in 1988. It was certainly one of the most powerful experiences of watching a play I've ever had, for several reasons. First of all, I was at the beginning of my career, having made two small personal films (*Next of Kin* and *Family Viewing*) and wondering where they fit in the world. I was in New York to show my second feature at the New Directors/New Films festival at the Museum of Modern Art, and I desperately wanted to see this latest play by David Mamet. At the time, I was still writing plays (some might remember that I wrote several original scripts for the Victoria School Drama Festival, culminating in the "Showcase Performance" of my play *The End of Solomon Grundy* presented by Mount Doug in 1978). I was a huge fan of David Mamet, and I really loved his early plays like *American Buffalo* and *A Life in the Theatre*.



Photo: Sophie Giraud (c) Remember Productions Inc.

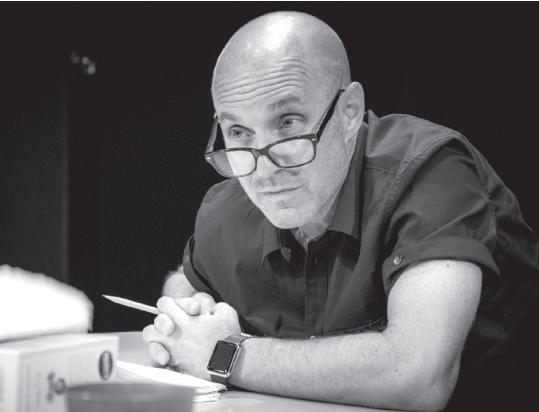
What made *Speed-the-Plow* so astonishing for me was not only the extraordinary dissection of the power struggle and game-playing of the industry I was about to enter (though in reality I didn't start dealing with Hollywood for another decade), but the amazing interplay between what was being explored on stage and what happened outside the theatre after the play. Through three intense scenes in producer Bobby Gould's office and house, I saw the three actors bring Mamet's words to life. Joe Mantegna and Ron Silver were fantastic as Bobby and Charlie Fox. Madonna – making her stage debut as Karen – was less convincing. There was something disingenuous about her status as one of the biggest pop icons of that period and the role she was trying to fit into as someone struggling to make it.

It was what happened after the thunderous applause that closed the show that made this the ultimate piece of theatre, as it played onto the streets of New York. I left the theatre to see a huge crowd of people waiting by the stage door. There was a stretch limo outside, and it was waiting for Madonna. When she left the door with massive security, the crowd started to go wild with screams and shouts. Then, the moment the limo pulled away, this crowd seemed to disappear. I stayed across the street, watching this all. The sidewalk suddenly became empty. After a few minutes, Joe Mantegna and Ron Silver came out. There was no limo or even a taxi waiting for them. I followed them down the street.

At the time, I was too shy to approach these two great actors and ask them how it felt to be the stars in a play about the triumph of power and wealth over art and personal vision, only to see Madonna's star power finally steal the show. While they emerged as the victors on stage, they were completely ignored as they walked away from the theatre, poor players who had strutted and fretted their hours on the stage and disappeared into the night.

Atom Egoyan

Acting Company



Brian Markinson

Brian Markinson

Bobby Gould

Brian is thrilled to be sharing the stage again with old friend Vincent Gale. This is their fourth collaboration, having performed together in *Waiting for Godot* at the Arts Club, where he was nominated for a Jessie Award, *True West* at the Vancouver Playhouse, and *Glengarry Glen Ross*, also at the Arts Club under the direction of Michael Shamata. Brian started his career in the New York theatre scene, performing on Broadway in Neil Simon's Pulitzer Prize and Tony Award-winning *Lost in Yonkers* and off-Broadway in Jules Feiffer's *Elliot Loves*, directed by Mike Nichols. Brian has gone on to work with Nichols in multiple films, including *Wolf*, *Primary Colors*, the Emmy Award-winning mini-series *Angels in America*, and *Charlie Wilson's War*. He has worked with Woody Allen extensively, appearing in *Sweet and Lowdown*, *Small Time Crooks* and *The Curse of the Jade Scorpion*. Other film credits include *Godzilla*, *Shooter* and *Enemy of the State*. Brian has over 100 television credits, most recently the critically acclaimed AMC series *Mad Men*, the award-winning series *Fargo*, *Girlfriend's Guide to Divorce*, *Continuum* and the mini-series *Klondike*. Brian was nominated for a Gemini-award for his role as James Roszko in the film *Mayerthorpe*.



Vincent Gale

Vincent Gale

Charlie Fox

Vincent Gale previously appeared at the Belfry in *Venus in Fur*, *Let Me Call You Sweetheart*, *God of Carnage*, *Stones in His Pockets*, *The Real Thing* and *The Cryptogram*. Selected theatre credits include *Dangerous Corner*, *True West*, *Vincent in Brixton*, *The Caretaker*, *Proof*, *The Relapse* (Vancouver Playhouse), *Mary Poppins* (Citadel Theatre), *Charley's Aunt*, *Tons of Money* (Theatre Calgary), *A Line in the Sand* (Tarragon Theatre), *The Glass Menagerie* (Gateway Theatre), *Waiting for Godot*, *Dancing at Lughnasa*, *7 Stories*, *Glengarry Glen Ross* (Arts Club Theatre), *John and Beatrice* (Persephone) and *The Real Thing* (Manitoba Theatre Centre). Selected film & television credits include recurring roles on *Bates Motel*, *DaVinci's Inquest*, *Queer as Folk*, *Reign*, *Battlestar Gallactica*, the feature films *Hector and the Search for Happiness*, *Brain on Fire*, *The Final Cut*, *Firewall*, *Bye Bye Blues*, *Fathers and Sons*, *Dirty*, *Last Wedding* and *American Venus*. Vince has received 4 Jessie Richardson Theatre Awards, a Gemini nomination for the mini-series *Major Crime*, an AMPIA for Best Actor, and the Genie in 2002 for his performance in *Last Wedding*.

Rehearsal Photography by Peter Pokorny

Acting Company

Celine Stubel

Karen

Celine has had the good fortune of working with many generous and talented individuals across the country, and is always humbled to return home to the beautiful Belfry. Belfry productions include: *Venus in Fur*, *Proud*, *A Christmas Carol*, *God of Carnage*, *And Slowly Beauty* (NAC co-pro), *Unless*, *Garage Sale*, and *My Chernobyl* (Jessie Richardson Award). Elsewhere: *The Great Gatsby* (Theatre Calgary), *Oliver* (NAC), *Macbeth*, *Fire*, *Who's Afraid of Virginia Woolf?*, *A Streetcar Named Desire* (Blue Bridge Repertory Theatre), *One Man, Two Guvnors*, *The Graduate*, *The Constant Wife* (Arts Club Theatre), Electric Company's *Studies In Motion* (Citadel and Canadian Stage), *Tyland* (ATP), *Ride The Cyclone*, *Legoland*, *The Qualities of Zero* (Atomic Vaudeville), *Richard II*, *All's Well That Ends*



Celine Stubel

Rehearsal Photography by Peter Pokorny

Well (Bard on The Beach), *Unity (1918)* and *My Three Sisters* (Theatre SKAM). Film and TV: *Motive*, *Girlfriend's Guide to Divorce*, *Arrow* and *Eadward*.

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Creative Team



David Mamet



Michael Shamata



Shawn Kerwin

David Mamet *Playwright*

David Mamet is an American playwright, essayist, screenwriter, and film director. In 1973, he founded the St. Nicholas Theatre Co. in Chicago and won wide notice with *Sexual Perversity in Chicago* in 1974. His *Glengarry Glen Ross* was awarded the Pulitzer Prize in 1983. Mamet became known for rapid-fire dialogue studied with obscenities and for his preoccupation with power relationships and corporate corruption. His screenplays include *The Verdict* and *The Untouchables*. As a playwright, Mamet has won a Pulitzer Prize and received Tony nominations for *Glengarry Glen Ross* (1984) and *Speed-the-Plow* (1988). As a screenwriter, he has received Oscar nominations for *The Verdict* (1982) and *Wag the Dog* (1997). Feature films which Mamet both wrote and directed include *Redbelt* (2008), *The Spanish Prisoner* (1997), *House of Games* (1987) (which won Best Film and Best Screenplay awards at the 1987 Venice Film Festival and "Film of the Year" for the 1989 London Critics Circle Film Awards), *Spartan*

(2004), *Heist* (2001), *State and Main* (2000) (Winner of a Best Acting - Ensemble award from the National Board of Review), *The Winslow Boy* (1999), and *Oleanna* (1994). His drama *Glengarry Glen Ross*, in 1992, was adapted by Mamet into a film version which also received an Academy Award nomination. The Belfry has produced his plays *Oleanna* (1994) and *The Cryptogram* (2011).

Michael Shamata *Director*

Michael is Artistic Director of the Belfry Theatre, where his credits include *RED*, *And Slowly Beauty*, *Home Is A Beautiful Word* and last season's *Venus in Fur*, starring Celine Stubel and Vincent Gale. In 2010, at the Arts Club Theatre in Vancouver, he directed a production of David Mamet's *Glengarry Glen Ross* with a cast that included Vincent Gale, Brian Markinson and Eric McCormack. This December, at the Belfry, he will remount his production of Charles Dickens' *A Christmas Carol*, which is also produced annually at Soulpepper Theatre in

Rehearsal Photography by Peter Pokorny

Toronto. An award-winning director, Michael was Artistic Director of Theatre New Brunswick (1989-1995), and the Grand Theatre in London, Ontario (1995-1999).

Shawn Kerwin

Set and Costume Designer

Recent design work includes: *The Living* (Summerworks), *The Colony of Unrequited Dreams* (Artistic Fraud of NFLD), *Dead Metaphor* (Mirvish Productions, Theatre Aquarius), *How Do I Love Thee* (Canadian Rep), *Sea Sick* (Theatre Centre), *A Tender Thing* (Soulpepper) and *A Soldier's Tale* (Signal Theatre). Other Set & Costume Designs include: *Great Expectations*, *Our Town*, (Soulpepper), *Heaven*, *The Tempest*, *Habitat* (Canadian Stage), *A Killing Snow*, *Salt Water Moon*, *Leaving Home*, *Harvest*, *Drawer Boy*, *Another Season's Harvest* (Blyth Festival), *Brothel #9*, *And So It Goes*, *Suburban Motel*, *Better Living*, *Escape From Happiness*, *Beyond Mozambique* and *Home Is My Road* (Factory Theatre). Shawn is an Associate Professor in the Department of Theatre, York University.

Creative Team



Michael Whitfield



Tobin Stokes



Jennifer Swan

Rehearsal Photography by Peter Pokorny

Michael Whitfield

Lighting Designer

In a career spanning almost 40 years, Michael Whitfield has created the lighting for hundreds of productions. As resident lighting designer at the Stratford Festival for over 25 years, he lit such notable shows as *The Mikado*, which toured throughout North America and to London's Old Vic Theatre. He has also designed for the Shaw Festival and many of Canada's regional theatres. His opera designs have been featured at companies in Toronto, Vancouver, San Francisco, San Diego, Cardiff and Amsterdam. He has also lit for Canada's National and Royal Winnipeg Ballets and for the Finnish National Ballet. Michael is currently a sessional lighting design instructor at UVic.

Tobin Stokes

Composer and Sound Designer

Tobin is honoured to be back for the Belfry's 40th anniversary season. Recent sound and music work for this amazing place was for *Venus In Fur*, *Proud* and *Equivocation*. Since the late 1980s, Tobin has been here as a performer, arranger, musical director, composer and sound designer for countless productions. Musical projects at the Belfry have featured the music of Leonard Cohen, Patsy Cline, Harry Chapin, and his own opera, *The Vinedressers*. Other projects Tobin is working on include his opera, *Fallujah*, premiering with Long Beach Opera in California in the spring, and occasional scoring work for CBC's *The Nature of Things*.

Jennifer Swan

Stage Manager

Born and raised in Victoria, Jen is happy to once again be Island based and back at the Belfry. This is her eleventh season (over sixteen years) working at the Belfry. Other favourite Canadian theatres include: Theatre SKAM, Electric Company Theatre, Vancouver Playhouse, Canadian Stage, Caravan Farm Theatre and Theatre Calgary. Most recently Jen was at Caravan Farm Theatre in Armstrong, BC for their summer show, *The Night's Mare*. Upcoming this season, she will be stage managing *The Little Prince – the Musical* and *The Light in the Piazza* for Theatre Calgary. She also works as Company Manager for Electric Company Theatre in Vancouver.

Creative Team



Sadie Fox

Alix Reynolds

Rehearsal Photography by Peter Pokorny

Sadie Fox

Apprentice Stage Manager

Sadie was introduced to the Belfry during her third year of studies at the Canadian College of Performing Arts while working as Stage Manager on *Spring Awakening*, and she couldn't be more thrilled to be back! Since graduating six months ago, Sadie has freelanced as a scenic artist, costume designer, and stage manager. Huge thank you to everyone at the Belfry – it's such a happy, encouraging, and inspiring place to spend your days.

Alix Reynolds

Assistant Director

Alix Reynolds is a graduate of Memorial University of Newfoundland and is thrilled to be in Victoria for her Masters of Fine Arts in Theatre Directing with UVic. Alix is founder and Artistic Director for Joint Productions in St. John's. Other past credits include: Assistant Director: *A Midsummer Night's Dream*, Stage Manager: *Julius Caesar* by Shakespeare, and Director: *Shylock* by Mark Leiren-Young (Shakespeare by The Sea St. John's). Stage Manager: *Tickle My Bedroom Fish* by Victoria Wells-Smith.

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Chairman on a Unicycle

First Board President Bruce Houser recalls the exhilarating confusion of the Belfry's early days

by John Threlfall

If you made a list of all the skills needed to launch a theatre company, unicycling probably wouldn't be on it. But for inaugural Board President Bruce Houser, learning to ride a single-wheeler was typical of the ad-hoc spirit of the Belfry's early days.

"The riotous confusion of an under-funded, under-rehearsed opening was exhilarating,"

Houser recalls with a warm chuckle. "Board members arrived at 6 p.m. to watch the final – and only – dress rehearsal. We all brought hammers, drills, screwdrivers and pliers and helped make final set adjustments, sometimes staying until three or four in the morning."

While the Belfry's current mandate is to "produce theatre that generates ideas and dialogue, and makes the audience see the world a little differently," Houser recalls the early days as being a bit less visionary. "I'm not so sure that it wasn't more about just taking advantage of the amazing talent sitting around Victoria at the time: people like Glynis Leyshon and Danny Costain, and of course Don Shipley – an incredibly talented director."

Houser has fond memories of Shipley – the Belfry's inaugural co-director, alongside Pat Armstrong – making sure the little things were always taken care of. "Whenever he had a moment, Don would be out sweeping and mopping the floors. People would arrive there for meetings and they'd have to pass by this guy with a mop on the front steps, and they'd ask him where they could find the director of the Belfry Theatre."

But Houser's most unique legacy from his decade on the Belfry Board has to be learning to ride a unicycle. "During our second season we did a production called *Spokesong*. It was a musical set in a bicycle shop, so I taught myself to ride backstage," he explains. "We had a raffle during the course of the run with a bicycle as first prize, which I won – but I didn't need another bike, so I got myself a unicycle. It became a big hit with the neighbourhood kids. Sure, the tire's a little flat now and I'm a little older, but I still have it."



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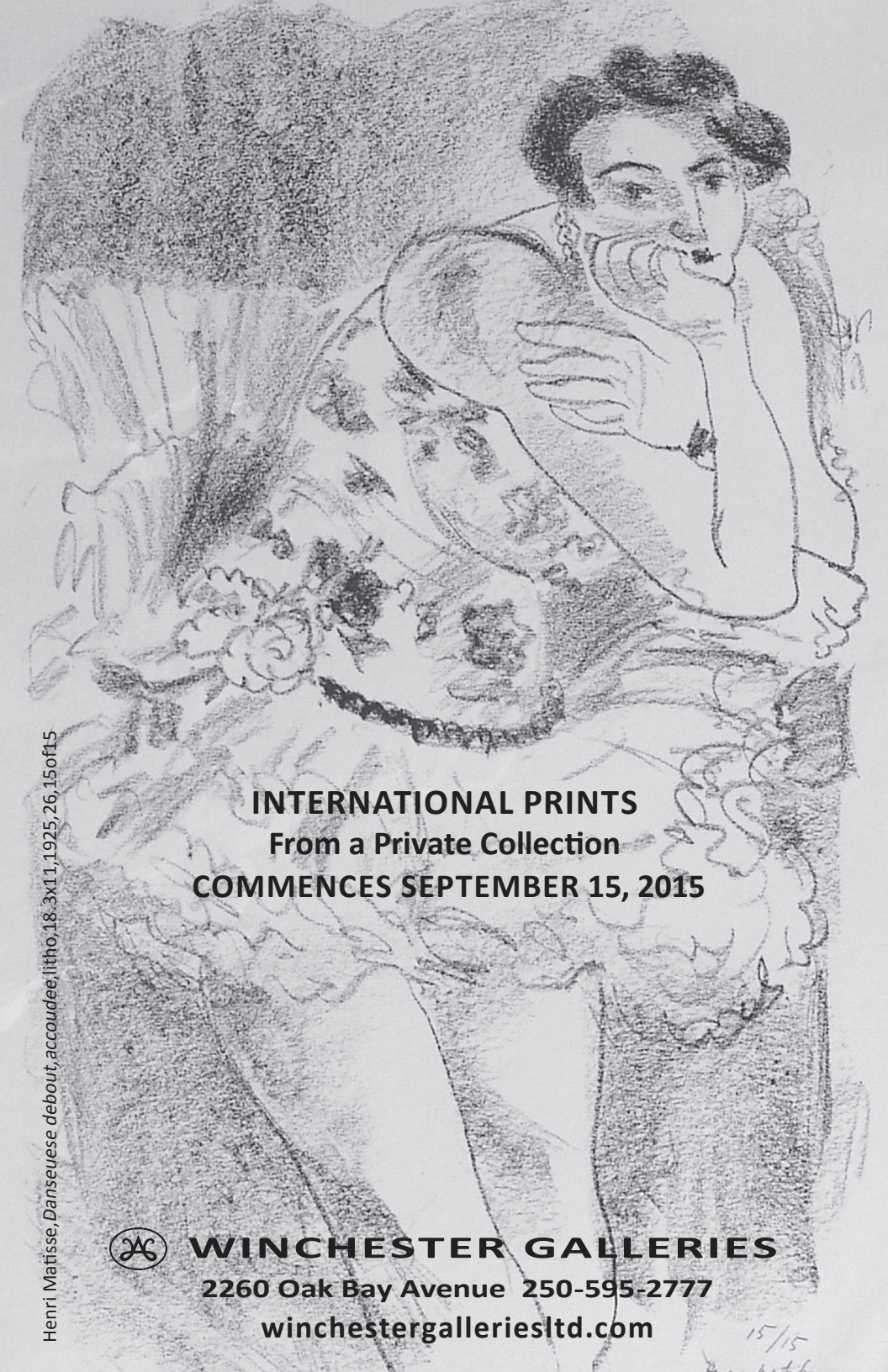
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