

THE BEST BROTHERS

by **Daniel MacIvor**



HOW TO DISAPPEAR COMPLETELY

by **Itai Erdal, James Long,
Anita Rochon &
Emelia Symington Fedy**

double bill – two one-act plays
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The Belfry Theatre presents

The Best Brothers

By Daniel MacIvor

Starring

Ron Pederson Kyle Best
John Ulyatt Hamilton Best

Director **Glynis Leyshon**
Set and Costume Designer **Peter Hartwell**
Lighting Designer **Guy Simard**
Sound Designer **Brian Linds**
Stage Manager **Caryn Fehr**
Assistant Stage Manager **Erin Crowley**

The Best Brothers is approximately 80 minutes.

The Best Brothers premiered at The Stratford Shakespeare Festival of Stratford, Ontario July 12, 2012.
Des McAnuff, Artistic Director and Antoni Cimolino, General Director.
The Best Brothers is staged by arrangement with Pam Winter, Gary Goddard Agency.
www.garygoddardagency.com

There will be a twenty minute intermission between performances.

How to Disappear Completely

Produced by The Chop Theatre

By Itai Erdal, James Long, Anita Rochon
and Emelia Symington Fedy

Itai Erdal Performer and Lighting Designer
Director **James Long**
Sound Designer **Emelia Symington Fedy**
Original Composition **Andrea Young**
Projection Designer **Jamie Nesbitt**
Dramaturge **Anita Rochon**
Stage Manager **Caryn Fehr**
Assistant Stage Manager **Erin Crowley**

How to Disappear Completely is approximately 60 minutes.

How to Disappear Completely was generously supported by
The Canada Council for the Arts, The BC Arts Council and Arts Partners in Creative Development.
The piece was originally co-produced as part of the Chutzpah! Festival in 2011.

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

Please enjoy the performance.

Artistic Director's Notes

Welcome to the Belfry in 2015. And welcome to our first double bill in over 25 years! So don't leave when *The Best Brothers* is over – it's only intermission!

These two smart and charming plays share a common theme of mothers and sons, and they both present us with people we recognize, in stories that resonate. They are both Canadian and they are both written by artists whose work has been seen at the Belfry in past seasons. Daniel MacIvor has been on our stage as an actor, a writer and a director; Itai Erdal has worked here previously as a lighting designer.

I have wanted to bring *The Best Brothers* and *How To Disappear Completely* to our Belfry audiences since I first saw them at Stratford and in Toronto's Summerworks Festival, respectively. These works are being realized on the Belfry stage by exceptional artists from British Columbia (Glynis Leyshon and Anita Rochon), Alberta (John Ullyatt and Ron Pederson), Quebec (Guy Simard) and Ontario (Peter Hartwell). Sometimes it takes a whole country to bring you the best theatre possible!

Thank you for being a part of this gem of a theatre, with its rich history of intelligent and entertaining work. Next season we will be 40 years old, which is a huge accomplishment, a cause for celebration, and a tribute to the loyal patrons in our community – like you!

With best wishes –



The Best Brothers and *How to Disappear Completely* are generously sponsored by



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The Belfry Theatre is a registered Canadian charity, 11921 5549 RR0001.

The Belfry 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 Actors' Equity Association.

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Director's Notes

The Best Brothers

I passionately love working in theatre and if pressed, I would have to say that the excitement of exploring the various worlds created by playwrights is the most rewarding aspect of my work. At their best, theatre rehearsals involve examining – intently, carefully, respectfully, rigorously – every aspect of the universe that the writer has constructed. As a team, we work through every detail of plot and character in order to share the play's story as clearly as possible with you – our audience.

So when the playwright is as prodigiously talented as Daniel MacIvor, the rewards of this examination are often profound and astonishingly personal. During the rehearsal period of *The Best Brothers* we have all found ourselves inhabiting a deeply rewarding world... a world filled with unexpected laughter. I have been reminded again and again how a truly gifted playwright can create characters and situations that have an uncanny knack of mirroring our own lives. Daniel's deceptively simple story has given me a chance to explore my own complex grief at losing a loved one and, without cynicism or sentimentality, it has gifted me with an honest sense of the infinite possibilities that life holds for us all.

Through the arc of the story, we watch two very different men deal with the sudden death of their mother – Bunny Best. Daniel MacIvor fills *The Best Brothers* with laughter that is both engaging and illuminating. Yet Daniel never fails to acknowledge the humanity in their struggles, and most of the humour of the script arises from acute observations of the nature of the relationship between the two brothers. We effortlessly see ourselves in these two radically different men as they struggle to cope with the series of banal details that follow profound loss – writing an Obituary, arranging the Visitation and the Funeral, dealing with the Will. And, throughout, the spirit of Bunny Best hovers deliciously over her sons – her wit as dry as the very driest martini.

I cannot imagine a better team to have shared this journey with than John and Ron as the Brothers, Caryn and Erin as our gifted Stage Managers, Peter and Guy as the designers who gave physical life to the abstract space of the play and of course, as always to the brilliant Belfry family. We hope that you all enjoy...

Glynis Leyshon



Director's Notes

How to Disappear Completely

My move from Ottawa to BC in 1993 coincided directly with Sue Rodriguez bringing her request for a doctor-assisted death back to the Supreme Court in Ottawa. I don't know if it was the geographical swap or my learning of the brutality of ALS, or that one of her primary advocates, Svend Robinson, was my new MP, but the case had a deep affect on me. Her questions of "Whose body is this?" and "Who owns this life?" in particular tore my heart to pieces. So, many years later, when Itai told me the story you will hear tonight, I was immediately drawn back into the multiple complications inside how one might choose to die. We can't compare the cases – each is dramatically unique – and this is why creating a law to deal with the issue is so intricate. However, the process of making this piece allowed us to investigate the morality, the history and most of all the love that drove this moment in time with these particular people. And love remains the primary driver of *How to Disappear Completely*. Love for family, love for life and love for choice.

As I write this, and 20 years after Sue Rodriguez illegally ended her life, our Supreme Court continues to consider the question of doctor-assisted suicide, and I remain compelled by the complications. How do love and unique circumstance insert themselves into our highest court's deliberations? Again, I have no idea. I can only hope our work on this piece will provide you with a new texture to the conundrum.

James Long





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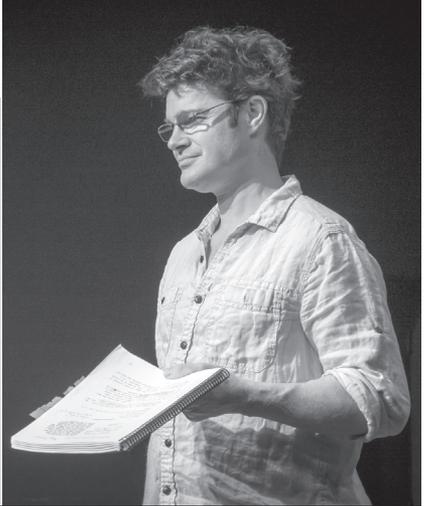
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Acting Company



Ron Pederson



John Ulyatt

Rehearsal Photography by Peter Pokorny

Ron Pederson

Kyle Best (The Best Brothers)

Selected Theatre: *The Merchant of Venice*, *The Three Musketeers* (Stratford Festival), *Little Shop of Horrors* (The Canadian Stage Company), *Mimi (a Poisoner's Comedy)* (Tarragon Theatre), *Extinction Song* (SummerWorks/Eastern Front), *The Beauty Queen of Leenane*, *Into the Woods*, *The Music Man* (Citadel Theatre), *Tartuffe*, *Hunchback* (Vancouver Playhouse), *The Producers* (Vancouver Arts Club), *Two Gentleman of Verona/Winter's Tale* (Free Will Shakespeare Fest), *Happy Toes* (Teatro La Quindicina), (MTC. CanStage), *Impromptu Splendor* (NTOW, Theatre Passe Murille, Barrow Street/NYC), *Pith!* (Theatre Department). Film/TV: *MADtv* (FOX, 3 Seasons), *Degrassi* (CTV), *Insecurity* (CBC), *The Late Late Show* (CBS), *Sidekick* (YTV), *Murdoch Mysteries* (CBC). Awards: Sterling Award, Canadian Comedy Award, SummerWorks Performance Award. Ron is also a Jessie Richardson Nominee and a 2014 Dora Nominee for Best Actor. Ron is an artistic producer of The Theatre Department in Toronto and will next be joining Toronto's Soulpepper company. Twitter: @ronaldpederson

John Ulyatt

Hamilton Best (The Best Brothers)

This is John's debut at the Belfry Theatre. Previously, he was in *A Christmas Carol* and *One Man, Two Guvnors* at The Citadel Theatre. Other favourite productions include *Cabaret*, *Pillowman*, *Spamalot*, *The Mystery of Irma Vep*, *I Am My Own Wife*, and *Billy Bishop Goes to War*. He has appeared at many theatres across the country, from Vancouver to Montreal, and now all the way to Victoria! He is a founding member of circus-theatre Firefly Theatre, with whom he created and performed *Duck Duck Bang*, *Primordial Blues*, and *Craniatrium*. He is also a notable street artist whose works have travelled all over Canada and parts of Europe.

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Acting Company

Itai Erdal

Performer (How to Disappear Completely)

Itai is thrilled to work once again with James Long and the Chop Theatre, on what has been the most rewarding experience of his life. He is delighted to be performing at the Belfry, where he designed lights for *Where the Blood Mixes*, *Billy Bishop Goes to War* and *The Life Inside*.

An award-winning lighting designer, Itai has designed over 200 shows for theatre, dance and opera companies in Vancouver, Toronto, Montreal, Tel Aviv, Berlin, London and New York.

Some of the companies he has worked with include: Vancouver Opera, the Stratford Festival, Arts Club Theatre, Vancouver Playhouse, Bard on the Beach, National Arts Centre, the Citadel, Volcano, Factory, Tarragon, Theatre Passe Muraille, Buddies in Bad Times, Soulpepper, Newworld, Electric Company, Theatre Replacement, Touchstone and Box Clever.

He has worked with such choreographers as Nigel Charnock, Noam Gagnon, Robert Hylton, Roberta Baseggio, Serge Bennathan, Kate Alton, Chick Snipper, Noa Dar and Toru Shimazaki.



Itai Erdal

Itai won the ADC's Jack King Award in 2005, a Dora Mavor Moore Award in 2007, the Design Award in the Dublin Fringe Festival in 2008, Victoria's Critic Choice Spotlight Award in 2011, Jessie Richardson Awards in 2003, 2009 & 2011 and a Guthrie Award in 2013.

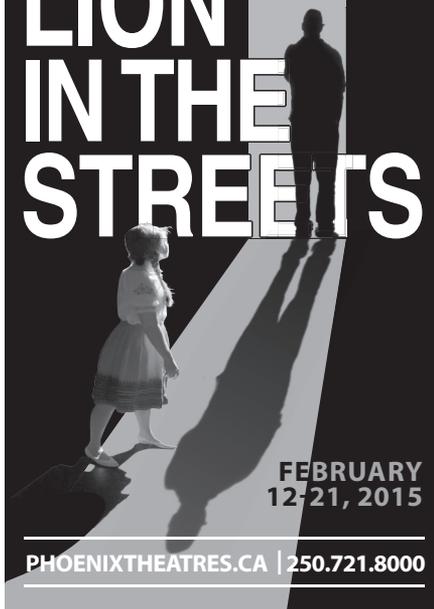
Itai is the artistic director of The Elbow Theatre, producer of *White Rabbit / Red Rabbit* in Vancouver and Victoria.

BY JUDITH THOMPSON

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Creative Team



Glynis Leyshon



James Long



Daniel MacIvor

Rehearsal Photography by Peter Pokorny

Glynis Leyshon

Director (The Best Brothers)
Artistic Director of Vancouver Playhouse Theatre Company from 1997 to 2008, Glynis was previously Artistic Director of the Belfry Theatre for 11 years and headed the Banff Centre's Opera as Theatre program for three seasons. Some recent directing credits include Verdi's *Falstaff* for Pacific Opera and Emerald City Opera in Colorado, and *The Comedy of Errors* for theatre Calgary. Upcoming productions include *Vanya and Sonia and Masha and Spike* for Alberta Theatre Projects, *39 Steps* for Western Canada Theatre and *Man of LaMancha* for Theatre Calgary's Summer Festival. She has directed theatre productions across the country, including projects for the Shaw Festival, Canadian Stage Company, Alberta Theatre Projects, the National Arts Centre, Bard on the Beach, the Grand Theatre, Tarragon Theatre and most recently Theatre Northwest's production of *That Summer*. A recipient of the YWCA Woman of Distinction Award,

she is looking forward to directing Donizetti's *Lucia di Lammermoor* for Pacific Opera Victoria.

James Long

Director (Disappear)
James runs Theatre Replacement with Maiko Bae Yamamoto. TR's work has been presented in multiple cities across North America and Europe and includes *Clark and I Somewhere in Connecticut*, *Sexual Practices of the Japanese*, *BIOBOXES: Artifacts of Human Experience*, *WeeTube*, *Dress me up in your love*, *Winners and Losers* and *Kate Bowie*. As a freelance artist he has worked as a director, writer and actor with Cindy Mochizuki, Rumble, Newworld, the Electric Company and CBC Radio, among many others. He is also a teacher at and graduate of SFU's School of Contemporary Arts.

Daniel MacIvor

Playwright (The Best Brothers)
Daniel is originally from Cape Breton and currently lives in Toronto and Avondale, Nova Scotia. Daniel has written numerous award-winning

theatre productions including *See Bob Run*, *A Beautiful View*, *Communion* and *His Greatness*. Daniel's work has been seen in Victoria at the Belfry as a playwright and performer with *Here Lies Henry* and as a director with Mamet's *The Cryptogram*, and at the University of Victoria as playwright with *Inside*. With Daniel Brooks he created the solo shows *House*, *Here Lies Henry*, *Monster*, *Cul-de-sac*, *This Is What Happens Next* and most recently *Who Killed Spalding Gray?* Daniel received the Governor General's Literary Award for Drama for his collection of plays *I Still Love You* and in 2008 he was awarded the Siminovitch Prize for Theatre. He is also the recipient of an Obie Award and a GLAAD Award for his play *In On It*. He is currently working on a new play, *Cake and Dirt*, for Tarragon Theatre in Toronto and he runs the theatre production company reWork with Marcie Januska. For more info go to theatrerework.com.

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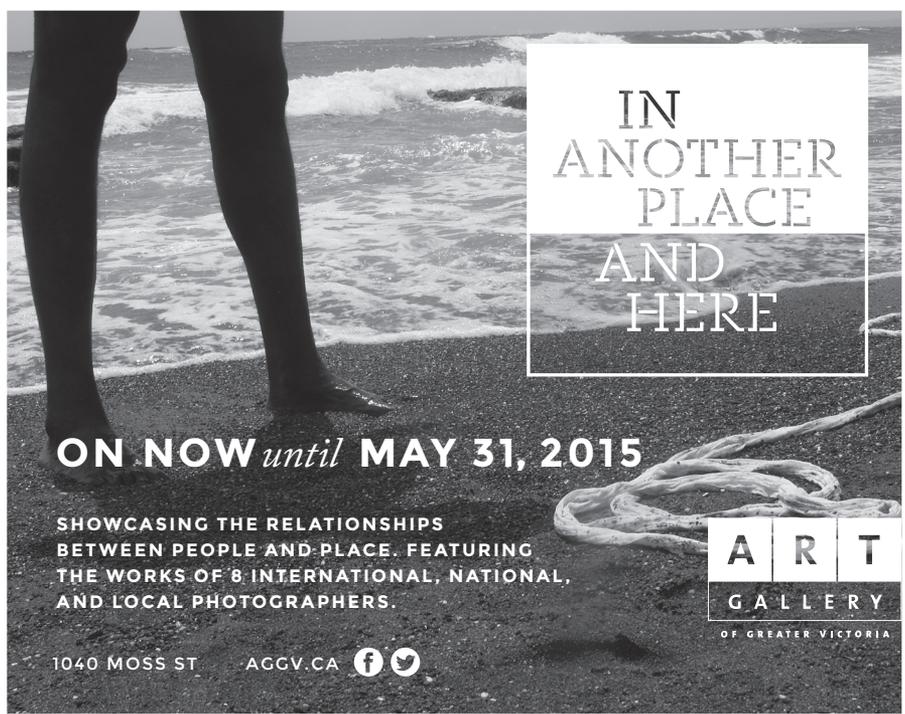
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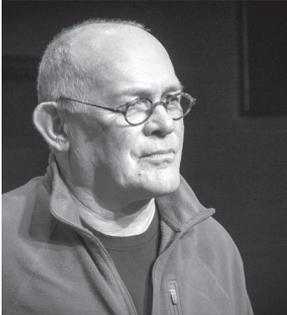
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Creative Team



Peter Hartwell



Guy Simard



Brian Linds

Peter Hartwell

Set and Costume Designer
(*The Best Brothers*)

Previously at the Belfry: *Death and the Maiden* and *Red*.

Peter has many design credits at the Shaw Festival, most recently, this year's production of *Juno and the Paycock*. At the Stratford Festival most recently, *Richard III* and *Shakespeare's Will*. Peter has worked at theatres across Canada. In the United States he has designed at the New York Shakespeare Festival and the Guthrie Theatre, among others. In Great Britain he has worked for the Royal Court Theatre, the National Theatre and the Royal Shakespeare Company. Peter received his theatre design training at Sadler's Wells' Opera Theatre Design Course.

Guy Simard

Lighting Designer
(*The Best Brothers*)

Born and raised in Montreal and a graduate of the National Theatre School of Canada,

Guy Simard has been teaching lighting design at the school for more than 25 years. He has also taught at different schools in Belgium and France. With Renaud Doucet and André Barbe he has designed productions for numerous companies such as Opera du Rhin (France), Opera de Marseille (France), Volksoper in Vienna (Austria), Royal Swedish Opera and Malmo Opera (Sweden), Hamburg State Opera (Germany), Leipzig Opera (Germany), Seattle Opera, the Manhattan School of Music, New York City Opera, Florida Grand Opera, Boston Lyric Opera, Arizona Opera, Palm Beach Opera and Opera Kentucky (USA). Throughout the years he has been lighting designer for more than 500 productions. He has received several awards for his achievements in lighting, including in 2000 the Prize of the Public at the first International Symposium of Light of Canada.

Brian Linds

Sound Designer
(*The Best Brothers*)

For the Belfry: *Goodnight Desdemona*, *Good Morning Juliet*, *God of Carnage*, *The Trespassers*, *The Turn of the Screw*, *The Girl in the Goldfish Bowl* and his short plays, *Iso Tank*, *Bar Mitzvah (Taped)* and *Lucid Moment* were presented at the SPARK Festival. As an actor, he's been seen twelve times at the Belfry Theatre. Other sound designs include: *Kosmic Mambo* (Studio 58) *The Skin of our Teeth* (Phoenix Theatre), *Since You Left Us* (Presentation House) *Of Mice and Men* (Blue Bridge), *August: Osage County*, *The History Boys* (Arts Club), *True West* (Vancouver Playhouse), *No Exit* (Electric Company Theatre) and *Broken Sex Doll* (Virtual Stage).

Rehearsal Photography by Peter Pokorný

Creative Team



Emelia Symington Fedy



Jamie Nesbitt



Anita Rochon

Rehearsal Photography by Peter Pokorny

Emelia Symington Fedy
Sound Designer (Disappear)
Emelia is an actor, writer and co-artistic director of The Chop Theatre. Also an Associate Artist with Radix Theatre, Emelia has co-created multiple Jessie award-winning productions with them, as well as performing with the Arts Club, Caravan Farm, Green Thumb Theatre, Theatre Melee, Leaky Heaven Circus, and Axis. Emelia is also a frequent contributor to CBC Radio and writes the popular blog, *tryingtobegood.com*. Up next for Emelia is *Motherload*, a play about contemporary parenting, presented by The Cultch. You also won't want to miss *Through the Gaze of a Navel*, a performance yoga show coming to the SPARK Festival in March.

Jamie Nesbitt
Projection Designer (Disappear)

Jamie designs across North America and Europe. His resume includes: Canadian Stage, NAC, Soulpepper,

Vancouver Playhouse, Theatre Calgary, Palazzo Circus (Berlin), Calgary Stampede Grandstand Show, Bard on the Beach, Arts Club, Charlottetown Festival, Electric Company Theatre, Kidd Pivot (Germany/Canada), Pacific Opera, Opera de Quebec, Company 14 (New York), Vancouver Opera, Why Not, Neptune, the Belfry Theatre, Old Trout Puppet Workshop, ARC, Cahoots, PTE, Touchstone, Citadel, Vertigo, Pi Theatre, Theatre Network, Birdland Theatre, Rumble Productions, Gateway, Green Thumb Theatre, Yukon Arts Centre, and many more. A graduate of Studio 58, he is the recipient of seven Jessie Richardson Award Nominations and one Jessie Richardson Award, a Betty Mitchell Award, the 2008 Mayor's Arts Award, the 2007 Sam Payne Award, and the 2006 Earl Klein Memorial Scholarship. www.jamienesbitt.ca

Anita Rochon
Dramaturge (Disappear)
Anita is a Vancouver-based director who has been involved in the development of new work for the stage since 2000. She co-artistic directs The Chop Theatre in Vancouver with Emelia Symington Fedy. As a freelance director she collaborates with some of the country's most celebrated companies including Theatre Replacement, Vancouver Opera, Bard on the Beach, Theatre Centre, Caravan Farm Theatre, Théâtre la Seizième and Electric Company Theatre. She's been awarded the Ray Michal Prize for an Outstanding Body of Work by a New Director, the Elinor and Lou Siminovitch Protégé prize and the Mayor's Arts Award.

Creative Team



Caryn Fehr



Erin Crowley

Rehearsal Photography by Peter Pokorny

Caryn Fehr

Stage Manager

Caryn is very happy to return to Victoria and the Belfry Theatre after stage managing *Proud* this past season. She works primarily with the Arts Club Theatre Company in Vancouver, where most recently she stage managed *4000 Miles*, *Spamalot* and *Mary Poppins* at the Stanley Theatre. During her 30 year career, she has toured with productions throughout Canada and to Ireland, and has also worked with the Vancouver Playhouse, the New Play Centre, Carousel Theatre, Touchstone Theatre, Axis Theatre, the Fringe Festival, TheatreSports, and Solo Collective. Caryn is proud to have received the Mary Phillips Prize – a Jessie Award for Behind The Scenes Achievement.

Erin Crowley

Assistant Stage Manager

Erin worked for 10 years as a Stage Manager in Saskatchewan before relocating to Victoria in 2012. Select shows and tours include: Persephone Theatre (*God of Carnage*, *History of Breathing*, *Tree Boy*, *The Canada Show*), Staircase XI (*Home Free*), Theatre SKAM (*Cariboo Buckaroo*, *Joan*), SUM Theatre (*My Rabbi*), Kaleidoscope Theatre (*Secret Garden*) as well as years on the road with the Saskatchewan Native Theatre Company and Wide Open Children's Theatre. Erin is a core member of Theatre SKAM as Financial Officer and collaborator. She is delighted to be joining the Belfry team for the first time.

About The Chop Theatre

The Chop Theatre is an award-winning Vancouver-based company that has been building and touring original performances since 2004, when it was founded by current Artistic Directors Emelia Symington Fedy and Anita Rochon. Their work is known for its sophisticated experimentation with authenticity and has consistently involved some of the finest artists throughout Canada. The Chop presented *KISMET one to one hundred* at the Belfry in 2012 and will be presenting their latest show, *Through the Gaze of a Navel* as part of the SPARK Festival in March 2015.

www.thechoptheatre.com

About *How To Disappear Completely*

How to Disappear Completely has toured to Toronto (Factory Theatre), Portland (TBA Festival), Seattle (On the Boards), Victoria (Uno Festival) Burnaby (Shadbolt Centre for the Arts), Whitehorse (Pivot Festival), Halifax (2bTheatre), Stratford (Stratford Festival) Edinburgh (Edinburgh Fringe), Dublin (Dublin Fringe) and London, England (Battersea Arts Centre). In 2015, the show is scheduled to appear in Montreal, Brighton, Manchester, Bristol and again in London.

Awards & Nominations for *How To Disappear Completely*

Nominated for a Total Fringe Award for Innovation at Edinburgh Fringe (2014)

Nominated for the Brighton Fringe Award (2014)

Nominated for Best Production at the Dublin Fringe (2014)

Recipient of the 2013 Canadian Stage Awards for Direction

(James Long) at SummerWorks (2013)

Nominated for a Dora Award for Best Touring Production (2012)

Nominated for a Jessie Richardson Award for Outstanding Lighting Design (2011)

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Please turn off your cellphones and pagers when you enter the theatre. If you need to be contacted in an emergency, please leave your name and seat number with our House Manager.

Latecomers & Re-admission

The Director of each production designates moments in the show when the seating of latecomers will cause the least amount of distraction for actors and audience members. Should you leave the theatre, our House Manager will not be able to reseat you until one of these breaks.

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 / 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

Please feel free to take only food and/or drinks you've purchased from the Belfry bar into the theatre. Our goodies are packaged so that they don't make a lot of noise and disturb your fellow audience members.

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A Note from the Executive Director

A new year brings with it a time for remembrances and thoughts of renewal. Much like the two shows that start us off in 2015, thoughts here are also of our history and our future. We are in the final planning stages for the 2015-16 Season and are of course looking forward to the remaining shows of this current season. More than those thoughts however, we are also looking at the proud history of the Belfry over the last 39 seasons. Through the ups and downs of those years we have been able to rely on the support, curiosity and loyalty of our audiences, and for that we remain truly grateful.

A look back at our history is a way of inspiring us to look forward to the future of the Belfry. Our dreams of expanding programming, increased space for rehearsals, a dedicated performance studio, even more audience engagement and outreach and more involved programs for and increased connection to Greater Victoria's youth are just some of the longer term objectives we have set for ourselves. Your continued attendance and the generous donations of so many of our patrons continue to play a leading role in helping us to be Greater Victoria's leading professional theatre company.

Throughout 2015 and beyond we look forward to sharing moments of our past, stories of the people who built this great company, and telling all of you about our dreams for the Belfry's future. May your 2015 be kind, healthy and happy.

Ivan



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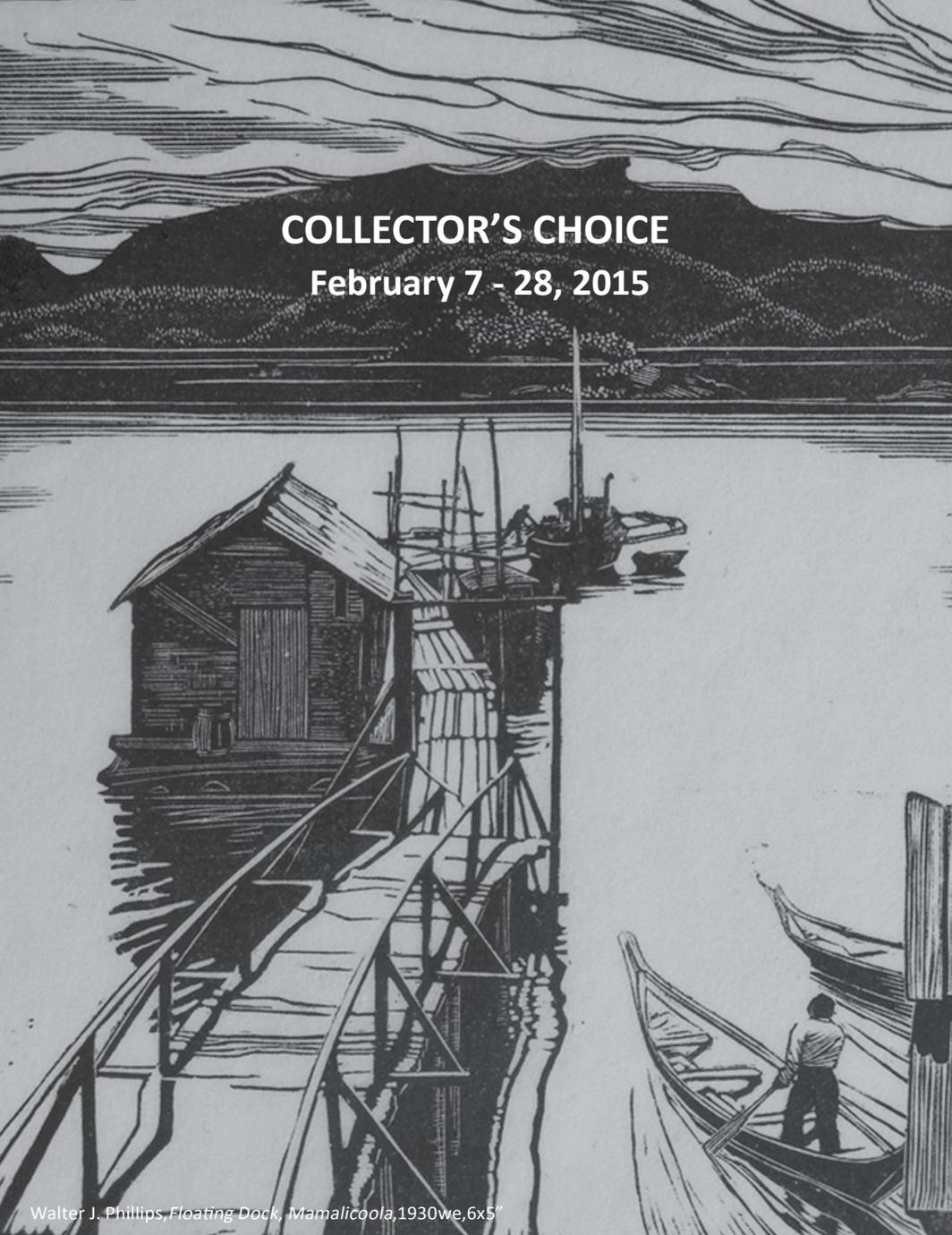

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