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BY

ROBERT

MCQUEEN

OPENS SEPTEMBER 25

BOOK BY NICK GREEN



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LAND ACKNOWLEDGEMENT

We acknowledge this **ki land** on which we
maawnjidwak *gather*
Maanpii *here*
Nongo *Today*
Bjiinaago *Yesterday*
And **Waabang** *Tomorrow*
Bmakmigaa *be a stretch of land* known today as
the Greater City of Sudbury
Kiins *lands* of the traditional territory of
the Atikameksheng Anishnawbek
Kiins cared for by the **Atikamehsheng Anishnawbe**,
the **Sagamok Anishnawbek**, and the **Wahnapiatae** First
Nations
Kiins also cared for by the Métis and Inuit People
Mnaaj'aa *honour*
Nsidwinaajge *recognize*
Mnaadenmaa *respect*

Bemaadizig wiijiwe maawnzondwak
Life is with people

MORGAN COOK, Oji-Cree Artist Residing in Sudbury of
North Caribou Lake First Nation, Production Manager



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YES THEATRE

170 SHAUGHNESSY STREET, SUDBURY, ON P3E 3E7 CANADA

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PERFORMERS

ALESSANDRO COSTANTINI* — ARINEA HERMANS* — GRYPHYN KARIMLOO*
KELSEY TYSON — KATIE WISE — VIVIANA ZARRILLO*

AT THE SUDBURY THEATRE CENTRE (170 SHAUGHNESSY STREET, SUDBURY, ON) IN

CASEY & DIANA

BY
NICK GREEN

SET & COSTUME DESIGNER
BRIAN DUDKIEWICZ

SOUND DESIGNER
ADAM SAKIYAMA

LIGHTING DESIGNER
FRANK DONATO

STAGE MANAGER
SARAH MILLER

ASSISTANT DIRECTOR
GAIA DHATT

**CO-COSTUME DESIGNER /
HEAD OF WARDROBE**
NATALIE ELLIS

HEAD OF SCENIC & PROPS
SHARA-LEE MILLER

**PRODUCTION MANAGER /
ASST. STAGE MANAGER**
MORGAN COOK

DIRECTOR
ROBERT MCQUEEN

ARTISTIC DIRECTOR
ALESSANDRO COSTANTINI

ASSOCIATE ARTISTIC DIRECTOR
RUTHIE NKUT

GENERAL MANAGER
SCOTT DENNISTON



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Welcome to YES Theatre!

Whether you're joining us from the cozy seats of the Sudbury Theatre Centre, or under the sky and stars the Refettorio, thank you for being here and supporting our work.

With each passing season I fall more deeply in love with our community. The theatre has been embraced so beautifully, so thoroughly, that our dreams and ambitions of turning Sudbury into one of the country's hot spots for theatre are coming to fruition. This is seen through the quality of the work, the relationship it has to the community, and the artists who are bringing these pieces to life on our stages.

Every day, despite challenges that are innate to a life in the theatre, there are grand moments of celebration. I feel remarkably fortunate and blessed to be working with people that I really love, in a place I really love, building something singular and radical.

The theatre is the great respite - certainly considering how whacky the world is in this current moment. Get in here, bring those closest to you... or come alone! (it's super great that way too), and be reminded that life is with people.

This year we will be making some big strides towards some big, crazy, exciting fantastical ideas - so please reach out, get involved and keep on coming to eat at the brilliant theatrical buffet that is a year at YES.

LOTS OF LOVE, SUDS! YOU'RE SO GREAT.

ALESSANDRO COSTANTINI

Artistic & Managing Director, YES Theatre



***It's not just a Ford,
it's a***



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LETTER FROM YES THEATRE BOARD CHAIR: STEPHANIE VENTURI



Dear Theatre Lovers,

Welcome to another exciting season at YES Theatre, a theatre that continues to grow, evolve, and make a huge impact right here in our community. On behalf of the Board of Directors, I am proud to share with you a lineup of performances that promises to captivate, challenge, and inspire. This season, we are

thrilled to present a bold selection of productions that reflect the creativity, passion, and vision of our talented artists.

As we look toward the future, we are energized by the growing community that surrounds YES Theatre. Your support, whether through your attendance, generosity, or advocacy, continues to be the lifeblood of our company. We are deeply grateful for your belief in the importance of the arts, and we are excited to embark on this journey together.

Thank you for your ongoing support, and for joining us in what promises to be yet another exciting season. Together, we will continue to build something extraordinary.

With sincere appreciation,
STEPHANIE VENTURI



YES THEATRE
ART FOR EVERYBODY
CASH LOTTERY



SCAN TO ENTER!

The background of the entire page is a photograph of a theater stage. Red curtains hang in the background, illuminated by warm stage lights. In the foreground, the dark silhouettes of several audience members' heads are visible, looking towards the stage. In the upper left corner, a stage light fixture is partially visible. The overall mood is dramatic and celebratory.

A STANDING OVATION

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I am truly proud of the community's engagement in the performing arts.

Our City's prosperous theaters provide a unique way for residents to explore storytelling. YES Theatre's ability to bring stories to life by harnessing the audience's emotions is extraordinary. The vocals and musical aptitude experienced in the theater are unparalleled. I believe live theater can change our perception of

the world and remind us of moments in our lives.

The captivating eight shows this season are sure to be powerful performances. Showcasing the local talent is important as our community enjoys the diversity of the art.

I encourage all the residents to support the dynamic productions with friends and family. Thank you to the cast members, the musicians, and the creative & production team for your efforts.

Congratulations to the Board of Directors and the entire team at YES Theatre! I look forward to enjoying many theater productions during the 2025 season.

PAUL LEFEBVRE

Mayor of Sudbury

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LOCAL HIV NARRATIVES

I am an HIV positive person, who tested positive to HIV in 1998 when I fell ill and was taken to a general hospital. Unknowingly to me, all my family members were aware of this and I was not aware. Stigma and discrimination came as a result. One day, an uncle asked where did I get the ailment that befell me? I was surprised because I did not know why he asked that question. In 1998, I was told that I had typhoid, so I told my uncle that I had typhoid and why did you ask me this question? I asked him and he immediately kept quiet. I got admission into the university to study Nursing in 2003.

In 2005, I started my second placement where I had nowhere to stay. An Aunt of mine lived close to that hospital. I had an opportunity to run all sorts of tests at the hospital for free. So I decided to benefit and run all tests including HIV. The result came out Negative. The third day of the test, my aunt opened a topic about HIV infection and I told her that I did an HIV screening recently and it was negative. My Aunt flared up and said 'it's not true that you can be negative.' I went inside and brought out the negative report from a reputable laboratory and she insisted that you must go and do re-test because you cannot be negative. I went ahead to another laboratory and the result came out Negative again and I never fell ill again....

In 2007, when I was almost graduating, I went for my final placement and was posted to another hospital, just about to finish my placement. A vulnerable child from a very poor background was brought to this hospital and required blood transfusion. Due to the fact that I care so much and I'm passionate about kids, I volunteered to donate blood to this child. Series of tests were done and my blood was never given and my Packed Cell Volume was enough to give him blood. I rotated my placement to the lab and my result was hidden from me. Later, 2 days to finishing the placement, a course mate told me that one of the Doctors told her that there was something about me. 'What is that thing about me' I asked, but she never gave me an answer. That was what made me go further to do an extensive test in a lab where I know no one. Gracefully, my HIV result came out Positive. I told the lab scientist and insisted, as a student nurse and that I wanted to do it myself, that I know how to do it and read the result. The lab scientist gave me a kit and the test came out positive. I confirmed and read it myself. Lo and behold, it indeed came out Positive. Since all these years, no one could tell me the truth. No hospital, no laboratory. Nobody is interested in telling me what my HIV Status was. I started care in 2007 and got a job. I faced the highest level of stigma and discrimination at this working place and these are some of the reasons I find my way to Canada to seek asylum and told my judge about what I faced in Africa, my home Country. The Judge declined and asked me to appeal my situation. This is my HIV Positive journey and life has been treating me unfairly due to my situation.

This is how I could have died a trajectory death, If I hadn't known my status.



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CAST BIOGRAPHIES



ALESSANDRO COSTANTINI* — THOMAS

(he/him)

Alessandro is the co-founder and Artistic Director of YES Theatre. His work has brought him to stages across North America, including the National Tour of the Tony Award winning best musical, *Dear Evan Hansen*. He has been recognized for his work with a Dora nomination (Featured Performance in a Musical - *Dear Evan Hansen*/Mirvish Productions), a META nomination (Best Leading Performance - *Prom Queen*/Segal Centre), and nominations from the Ontario Arts Council for the John Hirsch Directors Award, the K.M Hunter Award, the Pauline McGibbon Award and the prestigious Johanna Metcalf Performing Arts Prize. Alessandro is a graduate of the George Brown Theatre School.



ARINEA HERMANS* — PAULINE

(she/her)

Arinea is truly grateful to be a part of this deeply special piece, and with so many people she loves here at YES. She most recently appeared as Pontius Pilate in *Jesus Christ Superstar*, Nancy in *Oliver!*, and Billy Flynn in *Chicago*. Arinea is a 4-time Dora nominee. Huge thanks to the entire C&D team, as well as her beautiful family and friends.

"Great consideration for one another - that's what's going to save the world." - June Callwood



GRYPHYN KARIMLOO* — ANDRE

(he/him)

Originally from Toronto, Gryphyn trained at the William Esper Studio in New York City, and was recently seen on stage in YES Theatre's *Jesus Christ Superstar*, as well as the world premiere of *The Secret Garden* at the Shaw Festival. Other credits include: *My Fair Lady*, *A Christmas Carol* (Shaw Festival); *Ashman/Menken Tribute Concert*, *What If? Broadway Crossover Concert*, *54 Below*; *The Universal Language*, (William Esper Studio); *Spring Awakening: In Concert* (Fidelity Theatricals); *BOUND! The Musical* (Soundtrack Album).



KELSEY TYSON — VERA

(she/her)

Forever grateful to be on stage with her YES Theatre family, Casey and Diana marks Kelsey's 23rd production with the company. As a Registered Nurse, she is intimately familiar with the joys and hardships that can accompany the role and is honoured to bring Vera to life. To all those who are familiar with loss, and who have had the privilege of seeing strangers and loved ones off in their final days, thank you. Xo



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CAST BIOGRAPHIES



KATIE WISE — DIANA / FIGHT DIRECTOR

(she/her)

Katie Wise is thrilled to be a part of this beautiful story and is honoured to get the chance to bring her own spin to such an iconic figure as Princess Di. Katie has done many shows with YES over the years, including, when she was 16, a cameo as Margeret Thatcher in *Billy Elliot* with YES Theatre, and she hopes that playing this much more beloved Brit of the same era can redeem her in the public's eyes. She most recently appeared in *A Midsummer Night's Dream* at the Reffetorio. Much love and thanks to her parents for it all, the very important and continuing work of Casey House, and the legacy of Diana herself.



VIVIANA ZARRILLO* — MARJORIE

(she/her)

Viviana is delighted to be returning to Sudbury after last performing here in *THE FULL MONTY*, an experience that ranks as one of the most fun of her career! Over the years, that career has ranged from summerstock to dinner theatre to the National Arts Centre and Shaw Festival. She has appeared in dozens of TV commercials and her film/TV credits include the recurring role of 'Deborah' in the hit tween series, *THE NEXT STEP*, airing around the world. The opportunity to help tell the tale of *CASEY AND DIANA* is very meaningful for Viv as she thinks back to living at that time in Toronto and the many friends lost to AIDS. It was rough. Enormous gratitude to playwright, Nick Green, for creating such a beautiful vessel in which to pour our love. Special thanks to my agent, Bruce Dean, for a lifetime of friendship and advocacy. And thank-you to you - the audience - for sharing this story with us and supporting live theatre.

Viv dedicates this performance in memory of Daniel Stainton - a mighty talent, a fellow Blue Jays lover and as good a friend as a person could have.

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"I WANT TO WALK INTO A ROOM, BE IT A HOSPICE FOR THE DYING OR A HOSPITAL FOR SICK CHILDREN, AND FEEL THAT I AM NEEDED. I WANT TO DO, NOT JUST TO BE."

Diana, Princess of Wales

When Casey House opened its doors in Toronto in 1988 it was Canada's first stand-alone treatment facility and hospice for people living with and dying from HIV/AIDS.

In 1988 HIV/AIDS was still, to many people, a disease associated with being other.

It was not uncommon for patients to be cut off by their families, to have the doors of their hospital rooms covered with contaminated blood warnings and, not infrequently, to

be in the care of medical staff who refused to touch, to pick up used dishes and to change bed linens.

Princess Diana was one of the first globally famous people to be photographed touching and embracing people with AIDS.

When she visited Casey House on October 25th, 1991 the media images of her visit published the next day helped change the narrative of HIV/AIDS in Canada.



These photographs demonstrated co-founder Margaret McBurney's desire that Casey House would be a place where people who were dying would feel loved and get hugged.

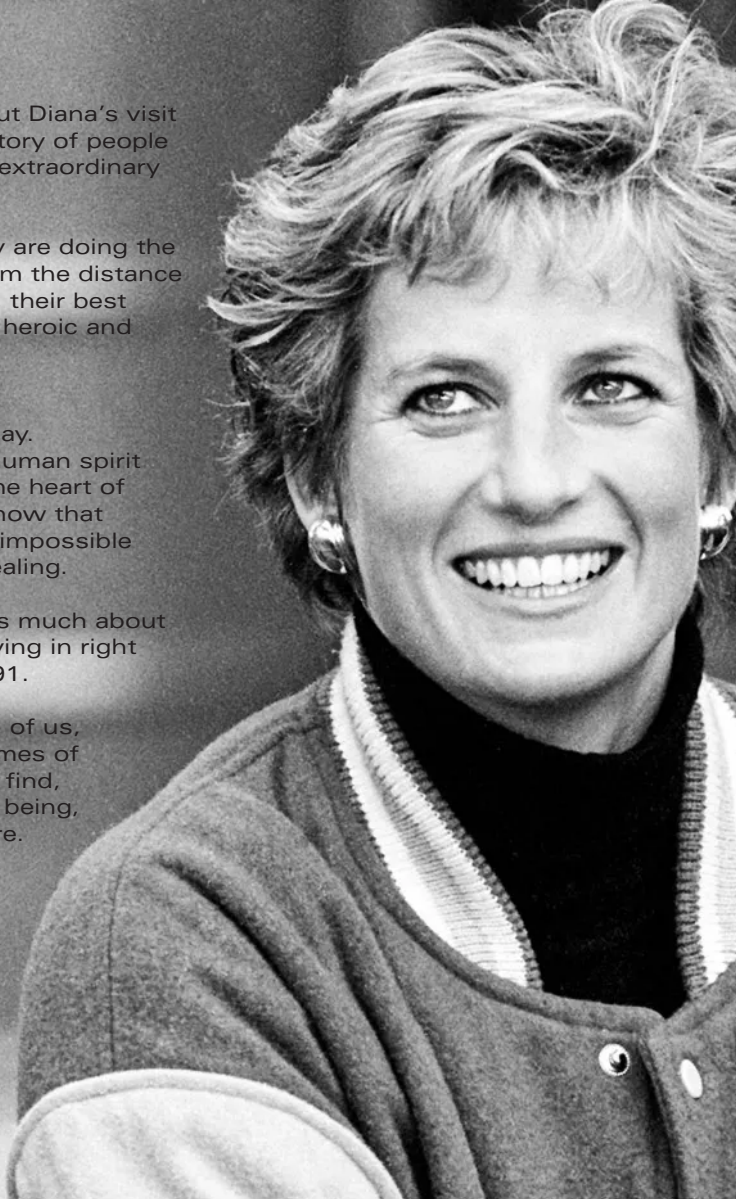
Nick Green's play about Diana's visit to Casey House is a story of people living and dying in an extraordinary time.

The people in this play are doing the best they can, and from the distance of more than 30 years, their best feels nothing short of heroic and magnificent.

This is a funny play.
It is a heartbreaking play.
It is a play about the human spirit finding its way in to the heart of devastating loss and how that loss offers seemingly impossible transformation and healing.

This is a play that is as much about the moment we are living in right now as it is about 1991.

This is a play about all of us, and our capacity, at times of unimaginable crisis to find, within the core of our being, the best of who we are.



***"LET'S NOT WAIT TO BE PROMPTED. LET US GO OUT TODAY,
TOMORROW AND THE DAYS THAT FOLLOW AND LET US
DEMONSTRATE OUR HUMANITY."***

Diana, Princess of Wales

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GAIA DHATT — ASSISTANT DIRECTOR

(she/her)

Gaia is an 18-year-old artist whose practice has prominently been in theatre: acting, directing, and scenic/costume design. She plans on pursuing a career in directing, but in her day-to-day life, she does nothing but go for walks and daydream. Recently, she's co-directed both 'Jesus Christ Superstar' and Bad Hats Theatre's 'Peter Pan', and has performed in shows such as 'Oliver!', 'Jersey Boys', 'Elf!', and 'Into The Woods'. She has also designed 'One Small Step', 'She Kills Monsters', and 'Antigone', and is deeply grateful to continue her journey in theatre with the kindest and most generous people.



FRANK DONATO — LIGHTING DESIGNER / TECHNICAL DIRECTOR

(he/him)

Frank Donato is a Lighting and Projection designer based in Sudbury, ON. Selected credits include: *Oliver!*, *Chicago*, *1939*, *Matilda*, *Jersey Boys*, *Ride the Cyclone* (YES Theatre), *The Goldberg Variations* (NYC/ Vancouver/Montreal), *De Profundis*, *The Guide to being Fabulous*, *The Big Easy*, *Detroit*, *The Golden Record* (Soulpepper), *Redbone Coonhound* (Tarragon), *Daisy* (Great Canadian Theatre Company). Frank has worked as an Associate or Assistant Lighting Designer for Mirvish, the Stratford Festival, the Canadian Opera Company and for brands such as Volkswagen and Disney. He is a graduate of the Production program at the National Theatre School of Canada.



BRIAN DUDKIEWICZ — SET & COSTUME DESIGNER

(he/him)

Brian is excited to be working on this incredible play with Yes Theatre! Recent credits include: *A Strange Loop* (Soulpepper/ Crows/ MSC), *Dixon Road* (MSC), *Controlled Damage*, *Titanic* (The Grand); *King James*, *Never Not Once* (Theatre Aquarius), *Jukebox Hero* (Mirvish/Jubilee); *Lady Day at Emerson's Bar and Grill* (Theatre Calgary), *A Streetcar Named Desire* (Citadel); *Clue*, *Prayer for the French Republic*, *Indecent*, *Bad Jews*, *April Fools* (Segal Centre), *Frozen*, *Billy Elliot*, *The Last Five Years* (Neptune); *Priscilla*, *Kinky Boots*, *The Sound of Music*, *Newsies*, *Rocky*, *the Marvelous Wonderettes* (Drayton), *Dozens* of shows Off-Broadway and around the USA. Brian holds an MFA from Yale University, and a degree in Architecture from McGill University. Love to Sawyer, Margot and Andrew. briandudkiewicz.com



NATALIE ELLIS

— HEAD OF WARDROBE / CO-SOTUME DESIGNER

(she/her)

Natalie has been working in the Canadian film industry as a Costume Supervisor for over 10 years. With over 30 credits to her name, she has learned something new with each show, and gained many costume skills along the way. This is her second Show with YES Theatre, and she is loving the creativity that theatre provides.



ROBERT MCQUEEN — DIRECTOR

(he/him)

Director, Dramaturge, and Educator

Robert has worked across the United States, Canada, and internationally.

His recent theatre productions include developing and directing *Boy Falls from the Sky*, which had a run at the Royal Alexandra Theatre in Toronto and earned him a nomination for Outstanding Direction at the 2022 Dora Mavor Moore Awards. Additional recent directing credits include: *Pollyanna* — Yonge Street Theatricals / Theatre Aquarius; *Caroline, or Change* — 2020 Dora Mavor Moore Award nomination; *Fun Home* — 2018 Toronto Theatre Critics Association Award for Outstanding Direction; *Dora Mavor Moore Award* nomination; *Life After* — 2018 Dora Mavor Moore Award for Outstanding Direction; *Forest Boy* — 2017 Outstanding Direction nomination, New York Festival of New Musicals

Other directing credits include *Man of La Mancha* for the Stratford Festival, *The Wild Party*, *Falsettos*, and *The Light in the Piazza*. Regionally across North America, Robert has also directed *I Am My Own Wife*, *As You Like It*, *The Cradle Will Rock*, *Hair*, and *Pal Joey*. Upcoming, Robert will direct the Canadian premiere of the musical *Kimberly Akimbo* for The Segal Centre in Montreal and *Mirvish Productions* in Toronto.

Robert's opera productions include Strauss's final operatic composition *Capriccio* for Pacific Opera Victoria; *La Bohème* for the Canadian Opera Company; *Turandot* and *Il Barbiere di Siviglia* for Arizona Opera; and Associate Direction on *Faust* for Cincinnati Opera. For Vancouver Opera's *The Magic Flute*, Robert served as director and dramaturge, as well as creating the libretto adaptation.

Internationally, Robert's work includes direction and dramaturgy of *Where Elephants Weep*, which premiered in Phnom Penh, Cambodia. He also helmed the Japanese-language production of the Rodgers and Hammerstein musical *Carousel* at the Galaxy Theatre in Tokyo. In commercial theatre, Robert was the Associate Director for the Broadway and National Touring productions of *Mamma Mia!* and recently directed the Mexico City, São Paulo, and Buenos Aires productions. Additionally, he served as Associate to Harold Prince for the national tour of *Show Boat*.

Since 2012, Robert has facilitated Noteworthy, a musical theatre writers' development program for Musical Stage Company in Toronto. He has also taught theatre masterclasses for The Shanghai Academy, Arte Studio (Mexico City), HB Studio (New York), The Royal Conservatoire (Glasgow), and across Canada.

In September 2022, Robert's first written work for the theatre, a solo piece titled *The Real Poems*, was produced by Here For Now Theatre. In 2023, it was further produced by the Stratford Festival and presented in New York City at HB Studio. Robert performed the work alongside musician and composer Laura Burton.

CREATIVE & PRODUCTION TEAM BIOGRAPHIES



SARAH MILLER — STAGE MANAGER

(they/them)

Sarah Miller is a dramaturg, stage manager, and theatre educator from Whitehorse, Yukon, and this is their second season with YES. As a queer artist, working on *Casey and Diana* has been a fulfilling and significant experience for Sarah, and they hope audiences are moved and motivated by this incredible piece. Ahead of their time in Sudbury, Sarah has been the Assistant Dramaturg for Tarragon Theatre's Young Playwrights' Unit (2023), and the director for Yukon Theatre for Young People's production of Jordan Tannahill's *Concord Floral* (2022). Many thanks and biggest love to Em, always.



SHARA-LEE MILLER

— HEAD OF SCENIC / HEAD OF PROPS

(she/they)

Shara-Lee Miller is a Sudbury born and raised maker of many things. Currently stationed in Toronto tinkering and working away with the Canadian Opera Company in the props shop. This is their second season doing Scenic Art and Props on Mainstage with YES Theatre.



ADAM SAKIYAMA — SOUND DESIGNER

(he/him)

Adam Sakiyama is a Dora award-winning music director & composer with a passion for new work development. Selected theatre credits include *The Last Timbit* (Tim Hortons), *Dixon Road* (Musical Stage Co.), *Divorce Lunch* (Musical Stage Co.), *Sunday in the Park with George* (Eclipse Theatre), *Mr. Burns: A Post-Electric Play* (Theatre Sheridan), *UnCovered: Dolly Parton* (Musical Stage Co.), *Stupidhead!* (Outside the March), *Next to Normal* (Musical Stage Co. / Mirvish), *Billy Elliot* (Stratford). Composing credits include *Macbeth* (Ballet Kelowna), *Quench* (Axon Interactive) and *in between* (National Ballet of Canada). Adam is a proud alumnus of the BMI Lehman Engel Musical Theatre Workshop.

ADDITIONAL CREATIVE & PRODUCTION TEAM PERSONEL

MORGAN COOK — PRODUCTION MANAGER

STEVE DUROCHER — TECHNICIAN / CARPENTER

TAYLOR WILKINSON — CARPENTER

ROSE COSBY — TECHNICIAN

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The *YES Theatre Artistic Circle* is an important group of community minded citizens who believe in the value and importance of fostering world class theatre in Sudbury. Not only does it make our city a more beautiful place to live, but it also spurs further economic growth, talent attraction, tourism, and downtown revitalization. As a non-profit arts organization, your contribution allows us to amplify our impact on local artists, and local youth, and community vibrancy tenfold!



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Morgan Cook

TECHNICAL DIRECTOR

Frank Donato

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Ralph McIntosh

CO-OP STUDENT

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LOCAL HIV NARRATIVES



I'm 69, I am a mother, I am a grandmother, and a great grandmother, and a dog mom. I have been living with HIV for 31 years. I have been with the same partner for 25 years, my partner is HIV negative. I was co-infected with HIV and Hep C for a while; about 15-20 years. After the loss of my son at 10 months, a long-term abusive relationship and chronic headaches and pain. I learned to cope with cocaine. Cocaine gave me short term relief from the grief, from the hurt and the pain. While I used my own injection supplies, there was one instance where someone had taken my syringe and replaced it with theirs, knowing they were HIV positive. This is how I was infected.

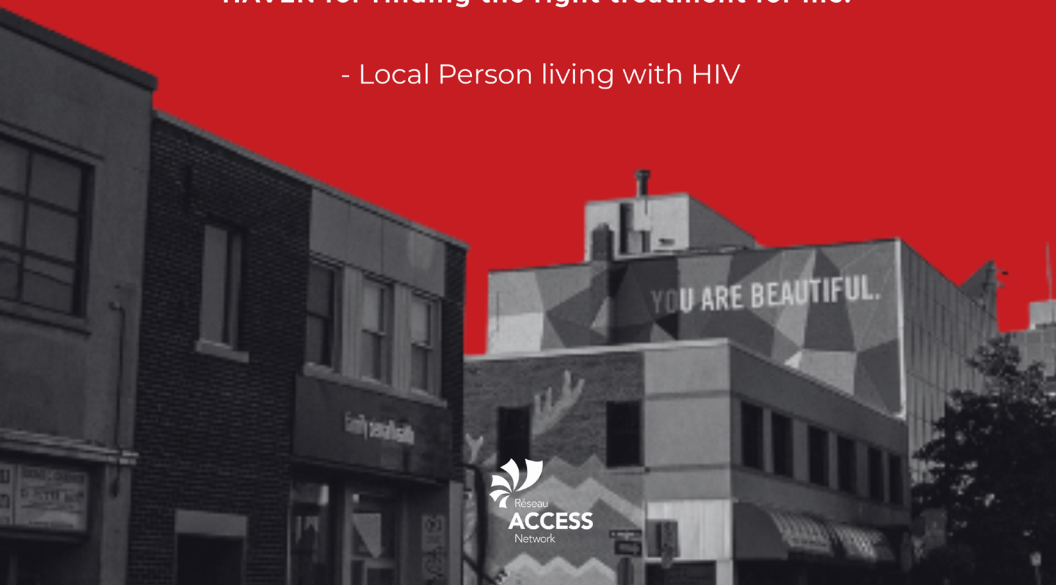
I was the first woman diagnosed with HIV in Sault Ste Marie. First of all, I was tested early in my infection, right at the beginning. The first test was negative. They noticed enzymes and decided to do another test that came out positive. They told me my HIV status over the phone. I had no people around to support me during or after the phone call. I was diagnosed on Valentine's Day 1995. My experience at the substance use treatment centre was degrading in the sense that they did not have the tools to support me with my diagnoses. The day after I was diagnosed, they gave an education session to the patients at the centre. It felt embarrassing, degrading, confusing, and caused me a lot of anger. It seemed like all the other patients knew it was about me; everyone was staring at me. The staff at the substance use centre didn't think I was accepting my diagnosis. They sat me on a chair in the middle of a circle and had the other (HIV negative) patients confront me on my HIV status, because I wasn't crying and because I wanted to do my own laundry and because, according to them, I was washing my hands too much. When I went to the ASO at the Sault, they just gave me information on HIV.

My experience with doctors in clinical or ER settings has been painful. They would stand far away from me, when I needed a hysterectomy, it was really hard to find a doctor to perform the surgery. Finally, we found a doctor in Sudbury, so I didn't have to go to Toronto. After my hysterectomy, the letters HIV in black and bold were above my bed while I was recovering. I didn't even know it was there, my daughter told me when she visited. My daughter was appalled by that. I felt embarrassed not only for myself, but for my family.

I have two dear/close friends that died due to HIV/AIDS related causes. I was friends with both before any of us were diagnosed, we worked the bar together. One friend died in the late 90's because the medication she was offered was too difficult to be on for her, so she decided not to take them. Without treatment her health declined, and me and my friend sadly found her passed/deceased in her apartment of a heart attack. My other friend went to Ottawa for substance treatment. I knew her HIV was not doing well and she was living with AIDS. Next thing I heard, she had died. I have a lighter cover that she made for me. When I feel down, I put my lighter in it so I can feel close to her. It still comforts me.

HIV took many people from this Earth. Many people died very young. The medications were very difficult and brought me close to death. I'm grateful to the staff at HAVEN for finding the right treatment for me.

- Local Person living with HIV





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