

pandora

BY JESSICA B. HILL



Jan. 25 - Feb. 12, 2023

PTE.mb.ca

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MESSAGE FROM THE ARTISTIC DIRECTOR



I first heard about this work when Jessica B. Hill and Rodrigo Beilfuss (Artistic Director of Shakespeare in the Ruins) were building a public sharing at a Festival in Ontario. The play had a different name then, but the story was very much the same. The more I read about it on social media, the more curious I became. And then came the audience reactions. People felt transformed. Audiences were delighted and shaken.

And so, I asked Jessica and Rodrigo if I could read the script.

It was then my turn to be delighted and shaken. I read the play, in what felt like a flash. A single sitting, the whole world melted away. The moment I finished it, I thought, “I have to ask them if PTE can help.” And then that thought was immediately followed by, “I wonder if SIR would consider producing it together for PTE’s 50th anniversary?”

In very little time, we met with Rodrigo and the SIR team, spoke with Jessica, and planned this world premiere. What an absolute joy to be collaborating with these artists and with Winnipeg’s beloved SIR on a new work for the stage.

What makes this play so brilliant? It is trying to unravel the “why” of where we find ourselves today. It is achingly human, beautifully curious, and has a heart that extends outward and upward to infinity. Each time I read the play, and now each time I see it, I feel seen. I feel less alone. And it makes me believe that we, all of us, can find a way forward. Together.

Thank you for supporting this world premiere production. You are the first audience to meet this new version of the play and this production. And we are all so very grateful to have you here.

Now, over to *Pandora*.

With love,

A handwritten signature in black ink that reads "THOM". The letters are stylized and connected.

Thomas Morgan Jones, Artistic Director

PRAIRIE THEATRE EXCHANGE & SHAKESPEARE
IN THE RUINS ARE PROUD TO PRESENT

ψandora

BY JESSICA B. HILL

Performed By:
Jessica B. Hill

Rodrigo Beilfuss *Director*
jaymez * *Production Designer*
Lovissa Wiens *Assistant Designer*
Brenda McLean *Costume Coordinator*
Karyn Kumhyr *Stage Manager*

RUNTIME: APPROXIMATELY 60 MINUTES, NO INTERMISSION

AUDIENCE ADVISORY: Strong Language

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

We invite you to join us in recognizing that we are on Treaty 1 Territory, the traditional territory of the Anishinaabeg, Cree, Dakota and Métis nations, and the home of many other Indigenous nations and peoples. As a part of our journey to reconciliation, PTE promises to bring Indigenous stories and voices to the PTE stage every season.

DIRECTOR'S NOTES

In his seminal book *The Empty Space*, the late Peter Brook wrote “*I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.*”

In a way, we really have been ‘making theatre’ since the dawn of humankind; telling stories in caves, around a fire. Painting our thoughts on the wall; creating myths; recording our ideas and thoughts – making meaning, hoping that our collective narrative continues to be pushed forward, ever onward.

The impulse to create - talk about an act of Hope!

And here we are, thousands of years into our evolutionary process, well beyond the days of living in caves, and yet...still confused; lost; ever doubtful; and still – at least on some level, depending on the day – rather hopeful.

If you came to this show and are now reading these words, you are an inevitably hopeful creature – at least at this very moment in Time: Now. How does that feel?!

You came to the theatre to be moved; to leave the empty space feeling like your particles and all the bits that make you YOU are somewhat...‘sorted’, at least for a little while; connected. That is our hope, at least, as theatre makers. That our work can be that impactful - that our story feels like a restorative.

In his book *Helgoland*, theoretical physicist Carlo Rovelli argues that quantum theory’s most unsettling contradictions can be explained by seeing the world as fundamentally made of **relationships** rather than substances. We and everything around us exist only in our interactions with one another.

“*We are nothing but images of images. Reality, including our selves, is nothing but a thin and fragile veil...*” – Carlo Rovelli

You’re the protagonist of your Life. Make sure you live a good story - and remember to share it with us.

Rodrigo Beilfuss

Artistic Director, Shakespeare in the Ruins

FROM THE PLAYWRIGHT

An act of theatre needs an audience to exist, and it’s different every time you see it. Until then, it’s just the possibility of a performance in an empty space. Funnily, these statements also apply to quantum mechanics, a field of science so strange it skirts with philosophy.

I’ve always been fascinated by the similarities between art and science. They give us drastically different yet complementary lenses on what we call reality and help us make sense of the world. Our imaginations benefit from their cross-connection: the greatest scientists have often been artists as well.

During deep lockdown, I (along with everyone else involved in live performance) reflected on the meaning of theatre, on trying to name the intangible cost of what was actually being lost. My mind kept surprising me, making intricate connections between things I’d never considered. One night, I realized why: my brain, sensing my distress, was trying to “fix” Covid for me. Like a math equation or a mistake I’d made. An impossible quest to right a global wrong and forge a path forward.

The idea for this play arose.

We’re creatures of story. In times of darkness, we reach for myth.

SHAKESPEARE IN THE RUINS

As Manitoba’s premier classical company since 1993, Shakespeare in the Ruins (SIR) bears the responsibility of unearthing and reimagining texts that might otherwise be forgotten. Every spring, SIR performs their signature promenade style of theatre, outdoors under the prairie sky at the Trappist Monastery Provincial Heritage Park - or as we lovingly call it “The Ruins”.

Beyond Shakespeare, SIR also focuses on the development and production of new works that are ‘Shakespeare-adjacent’ or inspired by the Classics. SIR’s treatment and understanding of Shakespeare and the ‘Classical canon’ is one of expansion and inclusion. We seek to challenge and to redefine assumptions of what constitutes Classical theatre in the 21st century. Additionally, we aim to give Manitobans the opportunity to bring our own cultural trademark to the plays of that rich repertoire - giving audiences a broader perspective and a deeper understanding of the Classics; as well as a really, really good time.



MEET THE ARTISTS



Jessica B. Hill (she/her) *Pandora/Playwright*

Jessica has spent seven seasons at the Stratford Festival, most recently starring as Helena in *All's Well That Ends Well* and Lady Anne in *Richard III*. *Pandora* heads to the Here for Now Theatre in Stratford this fall, and her first play, *The Dark Lady*, about the mysterious woman in Shakespeare's sonnets, will have its world premiere this coming summer at SIR and Shakespeare on the Saskatchewan. Hailing from Montreal, Jessica also teaches at National Theatre School and works in both English and French. jessicabhill.com @jessicabhill



Rodrigo Beilfuss (he/him) *Director*

Rodrigo is the Artistic Director of Shakespeare in the Ruins. Recent acting credits include *The Three Musketeers* (RMTC) and *The Player King* (SIR). Selected directing include *Hamlet* (SIR) and *Love's Labour's Lost* (U of W). Rodrigo spent four seasons at the Stratford Festival. Born and raised in Brazil, he holds a BA (Honours) in Performance (U of W), an MA from The London Academy of Music and Dramatic Art (UK) and he's a graduate of Stratford's Birmingham Conservatory and the Michael Langham Workshop.



jaymez (he/him) *Production Designer*

With a multi-faceted and distinct style, jaymez has worked in the visual art, dance, theatre and music communities. He has designed numerous productions at Prairie Theatre Exchange and this is his first time working with Shakespeare in the Ruins. His designs have appeared in a number of international festivals, theatrical and dance productions. His work has been presented on three continents and he has created lighting, video and sound designs for a wide range of companies, choreographers and musicians. His work has garnered him two Winnipeg Theatre Awards for outstanding design. He is also a member and sits on the board of directors of IATSE Local ADC659.

Note: An early draft of *Pandora* had a staged reading as part of the 2021 Here For Now Theatre season in Stratford, Ontario, under the name "In Search of Catharsis". Generously supported by PTE and SIR, the script went through further development and workshops in 2022.

MEET THE ARTISTS



Lovissa Wiens (she/they) *Assistant Designer*

Lovissa is an aspiring multi-disciplined theatre artist from Winnipeg, MB. Her recent projects include *Alunsina's Love* (2022) and *Love and Information* (2021) with the University of Winnipeg and *Mary Poppins Jr.* (2022) with Junior Musical Theatre Company. She is currently enrolled in the Theatre Design Program at the University of Winnipeg.



Karyn Kumhyr (she/her) *Stage Manager*

I am excited to be back for this anniversary year with PTE, and working on my first ever show with SIR! During the pandemic shut down, I was fortunate to stay connected through work with the Shaw Festival, PTE's virtual production of *Post-Democracy*, the film industry, and the Rainbow Harmony Project. Since the gradual re-opening of live theatre, I have enjoyed stage managing *The Three Musketeers* at the RMTC, *Betty's Song* at the Charlottetown Festival, and *The War Being Waged* for PTE. I am grateful to once again be sharing theatre with a live audience.

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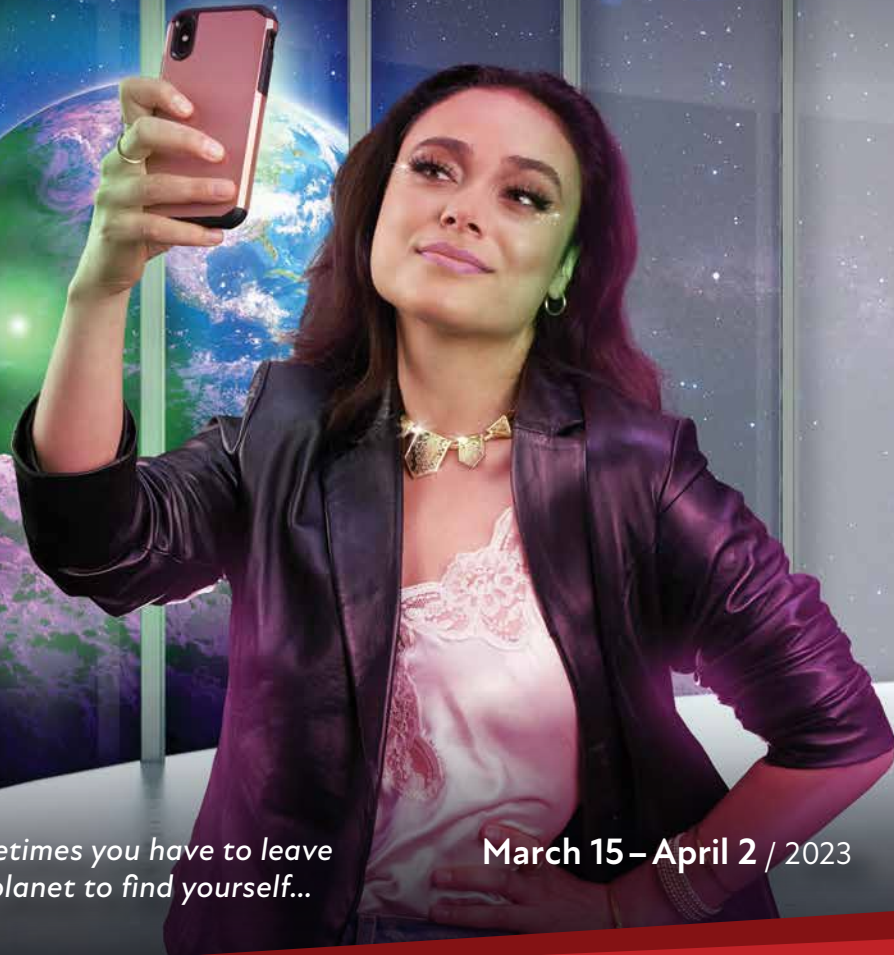
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BY FRANCES KONCAN



Sometimes you have to leave
the planet to find yourself...

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