



THE UNIVERSITY OF  
WINNIPEG

Department of  
Theatre and Film

presents

# FORWARD

by Chantal Bilodeau

Directed by Hope McIntyre  
Scenic Design by Esther Gacheru  
Costume Design by Raphael Estillore  
Lighting Design by Ksenia Broda-Milian



**Asper Centre for Theatre and Film**

**400 Colony Street (entrance from Balmoral Street)**

February 12 – Relaxed/Sensory-Friendly Performance

February 13 – ASL Interpretation and post-show talkback

February 15 – Audio Described Performance

## SHOW PROGRAM

**February 11 – 15, 2025**

**Asper Centre for Theatre and Film**



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# FORWARD

*by Chantal Bilodeau*

*Composer Aggie Peterson*

## ARTISTIC STAFF

Director ..... Hope McIntyre  
Scenic Design ..... Esther Gacheru  
Costume Design ..... Raphael Estillore  
Lighting Design ..... Ksenia Broda-Milian  
Intimacy Director / Movement Coach / Movement Instructor ..... Aria Evans  
Text & Vocal Coach / Voice & Speech Instructor ..... Shannon Vickers  
Singing Coach ..... Donna Fletcher  
Norwegian Language Consultant ..... Richard Castro  
Accessibility and Sustainability Research Assistant ..... Carolin Schröder  
Environmental Sustainability Consultant ..... Daina Leitold  
Accessibility Consultant ..... Jessica Watkin  
Scenic Painter ..... Sharon Johnson  
Cutter / Costume Shop Assistant / Stitcher ..... Claire Sparling  
Musical Arrangement ..... Emma Stevens, Blake Cordell

## CAST

*in alphabetical order*

Sam Campbell ..... Male Ensemble 1: Crew 1, Dr Brown, Skier 2,  
Vegard, Father, Erik, Herr Sunde, Whaler 1  
Chael Donald ..... Eva Nansen  
Mia Downey ..... Female Ensemble 2: Crew 2, Hanne, Woman, Dr Andersen,  
Mother, Farmer 1, Kaja, Sigrun, Astrid  
Jane Dunham ..... Female Ensemble 2: Crew 1, Kristina, Tonje, Daughter,  
Farmer 2, Laila, Liv, Girl, Friend  
Joël Garbutt ..... Johansen  
William Gunter ..... Fridtjof Nansen  
Bronwyn Smyth ..... Male Ensemble 2: Crew 3, Blind Man, Skier 1, Son, Jan,  
Ingvar, Herr Landvik, Boy, Whaler 2, Sailor  
Emma Stevens ..... Sverdrup  
Lizzy Suppes ..... Ice  
  
Stage Manager / Production Assistant ..... Sarah Rossen  
Assistant Stage Manager ..... Patricia Cyre  
Assistant Stage Manager ..... Emma MacIsaac

# PRODUCTION STAFF

Head of Lights ..... Noah Bordeaux  
Head of Props.....Lauren Gomes  
Head of Sound..... Colin Hildebrand  
House Manager.....Amelia Tremblay

## COSTUMERS

Donald Baxter, Gina Berthiaume, Veronika Gnydyuk, Amanda Jones, Lauren Minaker

## CARPENTERS

Julia Armstrong, Meg Chrest, Willow Isaac, Keira Jordan, Sarah Rossen, Darlene Dela Cruz,  
Rowan Lundy, Rebecca Patteson

## PAINT CREW

Eliza Binding, Charlie Buller, Angel Cahigas, Olive Caliot, Kimberly Fredrick, Morgan Hopko,  
Jaden Hutchison, Mayuri Swathi Saravanan, Bhupinder Walia

## FOR THE UNIVERSITY OF WINNIPEG

Department Chair ..... Adam Parboosingh  
Master Carpenter / Production Instructor..... Aaron Frost  
Production Coordinator ..... Delton Kreller  
Assistant Prod Coordinator / Production Instructor.....Colin Wiens  
Costume Instructor .....Brenda McLean  
Stage Management Instructor ..... Leslie Watson  
Design Instructor.....Sean McMullen  
Production Instructor..... Sean Neville  
Poster and Layout ..... Lovissa Wiens

**Running time:** Approximately 90 minutes – no intermission

***A Quiet Room is available for anyone who requires it.  
Please see House Management in the lobby for any accessibility needs.***

**Please turn off your cell phone.**

The photographing, video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

## ACKNOWLEDGEMENTS

Dave Brown, Dennis Gupa, Evan King, Allison Loat, Alex Mutcheson  
Norwegian Canadian Club, Kansas State University  
Prairie Theatre Exchange, Royal Manitoba Theatre Centre, Theatre Incarnate  
I.A.T.S.E. Local 63 for its continuing support of our Production students

## DIRECTOR & CAST NOTE

The real history is that Fridtjof Nansen led an expedition out of Norway to the north pole from 1893 to 1896. Although he did not make it to the pole, he won international fame for setting the record for furthest north latitude. The crew on the ship, the *Fram* (Norwegian for forward), spent over two years sitting in the packed ice waiting for the current to take them north. Eventually Nansen and one crew member, Johansen, went by ski and sledge over land in a last-ditch effort. They spent over 15 months on their own traversing the arctic landscape before being rescued by a British expedition.

This play is historical fiction, using these characters as a point of entry to explore larger questions about the relationship between humans and the environment. For starters, the playwright decided to dramatize a love affair between Nansen and Ice. Nansen displays an insatiable need to discover, conquer, know everything without understanding the power of nature or taking responsibility for the long-term effects of his actions. Also, he does not acknowledge the many generations who inhabited the Arctic regions before his 'discoveries', many of whom had great respect for the land. In fact, Nansen learned a lot from the Inuit he spent time with in Greenland and borrowed many of their teachings in order to survive.

As the tale of the *Fram* moves forward in this particular script, contemporary scenes that explore themes of climate change and legacy move backward in time, until the parallel timelines meet in 1896.

The play really asks the question: What are we leaving for the next generation? It is not realism; it is an ensemble telling a story to help us understand the world we live in.

This story also highlights how interconnected we all are. We are grateful to this incredible team who put their heart into the production and to all in the community who supported the work. In particular, the incredible guidance from the playwright and the composer.

For this production we also received funding from the U of W Experiential Learning Fund to integrate and explore accessibility and sustainability principles as a pilot project in hopes of finding better practices moving forward. In the designs, we spoke from the beginning about re-use, upcycling, and finding ways to make this part of the aesthetic without trying to hide it. There are pieces of many past sets built into the boat on stage and we called on folks to bring in their plastic rather than throwing it away. In fact, we were all shocked at how much plastic we were regularly putting in the garbage.

***We would encourage you to support Mother Earth Recycling.***

***Their mattress & e-waste recycling service is available to everyone.***

**You can make cash donations in the box in the lobby or donate online:**

**[www.motherearthrecycling.ca](http://www.motherearthrecycling.ca)**

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Please mark your calendar for our upcoming production:

***WHITE GIRLS IN MOCCASINS***

***by Yolanda Bonnell***

**April 1 – 5, 2025**