

ALMOST A FULL MOON

ENRICHMENT GUIDE



A NEW MUSICAL WRITTEN BY CHARLOTTE CORBEIL-COLEMAN & HAWKSLEY WORKMAN

MUSIC BY HAWKSLEY WORKMAN

DIRECTED BY DARYL CLORAN

Dedicated to Diane Rogers, Katherine Nestruck, and Baba (from playwright, Charlotte Corbeil-Coleman)
Almost a Full Moon was commissioned by the Citadel Theatre (Edmonton, Alberta, Canada), Daryl Cloran (Artistic Director), Sarah Pocklington (Executive Director) and co-developed between the Citadel Theatre and the Canadian Music Theatre Project at Sheridan College (Oakville, Ontario, Canada) with Michael Rubinoff (Producing Artistic Director).

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible.

To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

Enjoy the show!

WHO'S INVOLVED?

CAST

Alicia Barban
Felix de Sousa
Chariz Faulmino
Peter Fernandes
Kaden Forsberg
Kendrick Mitchell
Amanda Mella Rodriguez
Luc Tellier
Lyne Tremblay
Patricia Zentilli

Marie-Ève
Younger Philip
Older Tala, Cousin, Nurse
Older Philip, Radio DJ
Reuben
Lewis
Younger Tala
Sébastien
Mimi
Clementine

MUSICIANS

Jim Cockell
Ryan deSouza
Morgan Hanna
Mo Lefevre
Allyson MacIvor
Jen McMillan
Aretha Tillotson
Ian Woodman

Violin
Pianist (until November 10)
Guitar
Guitar
Drums
Pianist (from November 11)
Bass
Cello

CREATIVE TEAM

Daryl Cloran
Charlotte Corbeil-Coleman
Hawksley Workman
Ryan deSouza
Bill Bridges and Ryan deSouza
Ainsley Hillyard
Cory Sincennes
Jessica Oostergo
Kimberly Purtell
Owen Hutchinson
Janine Waddell
Morgan Yamada
Rachel Bowron
Jen McMillan
Gina Moe
Yvette Martens
Davis Shewchuk
Adam Blocka

Director
Playwright
Composer
Music Director, Original Arrangements
Orchestrations
Choreographer
Set and Props Designer
Costume Designer
Lighting Designer
Sound Designer
Intimacy Director
Assistant Director, Fight Choreographer
Assistant Music Director
Associate Music Director
Stage Manager
Assistant Stage Manager
Apprentice Stage Manager
Children's Supervisor

PLAYWRIGHT/COMPOSER BIOGRAPHY



CHARLOTTE CORBEIL-COLEMAN – PLAYWRIGHT

Charlotte Corbeil-Coleman is a Canadian playwright, screenwriter and actress. Her 2008 play, *Scratch*, was nominated for the Dora Mavor Moore Award for Outstanding New Play in 2009, was a prizewinner in the Herman Voaden Playwriting Competition, and was nominated for the Governor General's Award for English language drama at the 2010 Governor General's Awards. *Guarded Girls*, Corbeil-Coleman's 2019 play about women in the Canadian prison system, premiered at Tarragon Theatre in Toronto and then was performed in Kitchener-Waterloo at Green Light Arts, which had originally commissioned it. It received the Dora Mavor Moore Award for Outstanding New Play and was shortlisted for the 2020 Governor General's Award for English-language drama. Corbeil-Coleman's other work as a playwright includes *The End of Pretending* (2001); *Highway 63: The Fort Mac Show* (2009); *The CN Tower Show* (2012); and *Sudden Death* (2013). She co-wrote *Twisted* (2015) with Joseph Jomo Pierre. She has also been a writer for the Showcase drama *King* and the CBC Radio drama series *Afghanada*.



HAWKSLEY WORKMAN – COMPOSER

Hawksley Workman was born in Huntsville, Ontario. He is a singer, songwriter, guitarist, drummer, pianist, bassist, and producer who has independently written and recorded most of his own music. He releases his work under his own label, Isadora Records. Workman always took a keen interest in music as a child, and began recording original songs as a teenager. He moved to Toronto as a young adult, and spent some time working as a studio drummer. He released his first album, *For Him And The Girls*, in 1999. However, it wasn't until his second album, *(Last Night We Were) The Delicious Wolves*, that he gained national attention. In 2002, Workman was nominated for a Juno award for best alternative album, and won two Junos for best new solo artist and best video (for the song "Jealous of Your Cigarette"). Workman's music is known for its eclectic style. He draws inspiration from a variety of other artists, such as Michael Jackson, Led Zeppelin, and Bruce Cockburn. He also works as a music producer, and has produced albums for Tegan and Sara, Great Big Sea, Sarah Slean, Hey Rosetta!, Serena Ryder, and The Cash Brothers. He also co-wrote the theme song for the CBC television show *Republic of Doyle* with Alan Doyle, and composed numerous tracks for the 2010 film, *Score: A Hockey Musical*. Workman also published a book of fictional love letters called, *Hawksley Burns for Isadora*, in 2002.

Selected Discography:

Almost A Full Moon. 2001. Isadora Records 4400167872
Before We Were Security Guards. 2004. Isadora Records
Treeful of Starling. 2006. Universal Music Canada 0249851177
Puppy (a boy's truly rough). 2006. Isadora Records
My Little Toothless Beauties. 2006. Isadora Records
Between The B-Sides EP. 2008. Isadora Records
Los Manlicious. 2008. Universal Music Canada 0251750563
Meat. 2010. Isadora Records
Milk. 2010. Isadora Records

-Taken from the Canadian Encyclopedia

CAST & CREATIVE TEAM BIOGRAPHIES

Alicia Barban - Marie-Ève

Alicia Barban (she/her) is a performer, musician and arts educator from Ottawa. She is also a passionate collaborator, emerging theatre creator & producer, and has recently been involved in the development of several original Canadian projects. Credits include: Co-Creator/Performer in *Roll Models* (Kick & Push Festival); American Trio in *Dead Reckoning* (Workshop/LTMT Film Adaptation); Dyanne in *Million Dollar Quartet* (Mayfield Theatre); Rizzo in *Grease* (Winter Garden Theatre); Evangeline in *Gentleman's Guide* (Stage West Calgary); Deb in *Ordinary Days* (OJS Theatre, Birmingham, UK); and Hope in *Urinetown* (Assembly Theatre, Edinburgh).

Felix de Sousa - Younger Philip

Felix de Sousa is a 12 year old actor from Calgary, Alberta. He has been acting since he was 7 years old with voiceovers, local, national and international commercials, and digital print ads to his credit. Felix spent much of 2021 filming the upcoming Disney live action movie, *Peter Pan & Wendy*, playing Bellweather, a new Lost Boy. Felix attends the Calgary Arts Academy where he has been involved with the development and performance of small and large school productions. *Almost A Full Moon* is his theatrical debut.

Chariz Faulmino - Older Tala, Cousin, Nurse

Chariz Faulmino (She/they/Siya) is a Filipinx-Canadian multi-disciplinary performer based in amiskwacîwâskahikan/Edmonton. Recent Credits include: *A Doll's House Part II*, *Mamma Mia!* (Wild Side Productions); *C.J.* (Mayfield Dinner Theatre/Skirts-A-Fire Festival); *A Christmas Carol*, *Summer Roadshows* (Citadel Theatre); *S.I.S.T.E.R. 1.0 & Remount* (Fox Den Collective). Catch them next: *Uptown Girls*, *Prison Dancer* (Citadel Theatre); *Songs Of A Prairie Girl* (Wild Side Productions); and *Everybody Goes To Mitzi's* (Teatro La Quindicina). They are thrilled to bring in the season singin', Maligayang Pasko!

Peter Fernandes - Older Philip, Radio DJ

The Importance of Being Earnest, *Damn Yankees*, *Christmas Carol*, *Charley's Aunt*, *Russian Play*, *Brigadoon* (Shaw Festival) *Rose*, *Father Comes Home From the Wars*, *Incident at Vichy*, *The Just*, *Marat/Sade*, *Dybbuk*, *Spoon River*, *Tartuffe*, *Crucible*, *Idiot's Delight*, *Alligator Pie* (Soulpepper); *Vietgone* (RMTC); *Romeo & Juliet*, *Midsummer*, *Twelfth Night*, *King Lear*, *Love & Information* (Canadian Stage); *Jerusalem* (OtM/Company); *Charlie Brown* (MTYP); *Onegin* (NAC/Musical Stage); *Peter and the Starcatcher* (Citadel); *Passing Strange* (Musical Stage/Obsidian). FILM/TELEVISION: *21 Black Futures*, *Pretty Hard Cases*, *Odd Squad*
AWARDS: Dora Award (Outstanding Performer - Featured Role)

Kaden Forsberg - Reuben

Actor/singer Kaden Forsberg is a versatile artist who crosses genres as a creator and performer. He is known for his stage work as well as writing, arranging and touring with vocal trio: Volare Tenors. As a classically trained singer, Kaden brings elevated vocals and stylish interpretations to golden-age Broadway, mega-musicals, pop music and even some opera/operetta. Recent career highlights include the 2021 *Lotte Lenya Competition* finals, a *Canada's Got Talent* appearance with Volare Tenors, and getting back in touch with his roots through *Classic Country Roads* (Chemainus Theatre).

Kendrick Mitchell - Lewis

Kendrick is a New York actor thrilled to be making his theatrical debut in Canada with *Almost a Full Moon*. Originally from Houston, Texas, he's worked in various regional theaters around the USA, sailed the seas with the Tony Award winning Broadway musical *After Midnight* and recently completed a residency at The Bellagio in Las Vegas. Television credits include *The Blacklist*, *Dr. Death*, and *Law & Order: SVU*. He is forever grateful to his phenomenal support system both near and far. Follow his journey via Instagram: @kendrickmittellofficial and website: KendrickMitchell.com

Amanda Mella Rodriguez - Younger Tala

Amanda is a Filipino artist who was born in California, USA and moved to Canada in 2015. She started singing at the age of eight, and fell in love with musical theatre after watching *Matilda* in 2019. She has played piano, ukulele, and guitar previously. Her newest passion is playing the flute. This will be her first musical production and she is super excited to start. Amanda would like to thank her family, friends, and especially her vocal teacher for being so supportive and helping her get this far.

Luc Tellier - Sébastien

As a devout lover of new musicals and hearty soups, performing in *Almost A Full Moon* is true holiday kismet! Luc has over 30 professional credits including *The Candidate/The Party*, *Shakespeare In Love*, *A Christmas Carol*, *Arcadia* and *The Sound of Music* (Citadel); Juliet in *Shakespeare's R+J* (Kill Your Television); *Candide* (Edmonton Opera); *Songs My Mother Never Sung Me* (Concrete Theatre); and directing *Legoland* and *Never Swim Alone* (Blarney Productions). Luc is over the moon to also be the Citadel's Director of Education & Outreach, overseeing the Young Companies, Foote Theatre School and Students Club. Awards: Lieutenant Governor Award for Emerging Artist (2020); Sterling Award for Theatre For Young Audiences (2019) and multiple Sterling Award nominations. Luc grew up on Jackfish Lake, AB.

Lyne Tremblay - Mimi

Lyne is an actor, singer, dancer, voice-actor and artistic director, known for her performance as Cassandra in the original Canadian production of *Cats* (Elgin); Sally Bowles in the Paris production of *Cabaret* (Mogador); *Albertine en Cinq Temps* (La Catapulte/TFT- Dora Finalist); *La La Mine de Rien*, *Kurt Weill* (TFT); *Gauche* (Left Bank-TO); Anita-*West Side Story* (Huron Country Playhouse). Film/TV: *Living in Limbo* (Virtual Cabaret), *The Anniversary*, *Rise Up*, *Mayday*, *Antigone*, *Caitlin's Way*, *The City*, *Leo*, *Night Magic*. Lyne has released two CD's: *Break N' Enter* and *Get To It*.

Patricia Zentilli - Clementine

Patricia Zentilli has performed across Canada in theatre, television, film and cabaret. She was most recently seen on the Citadel stage as Judy in *9 to 5 The Musical*. Edmonton Theatre credits include *A Christmas Carol*, *Mamma Mia!*, *The Curious Incident of the Dog in the Nighttime*, *Alice Through the Looking Glass*, *What The World Needs Now and Feels Like Home* (Citadel Theatre); *The Last 5 Years*, *The Gravitational Pull of Berenice Trimble* (Theatre Network); *Matara* (Workshop West); *Mack and Mabel* (Plain Jane); *Noises Off*, *I Love You, You're Perfect, Now Change*, *Little Shop of Horrors*, *Putnam County Spelling Bee*, *Dirty Rotten Scoundrels* (Mayfield). Come hear her sing again in the concert UPTOWN GIRLS - an all women celebration of the music of Billy Joel and Elton John in the Rice Theatre in January!

Daryl Cloran - Director

Daryl is the Artistic Director of the Citadel. He has directed internationally in countries such as South Africa and Bosnia and Herzegovina, and across Canada, including: Shaw Festival, National Arts Centre, Theatre Calgary, Neptune Theatre (Halifax), Arts Club (Vancouver), Canadian Stage and Tarragon (Toronto). For the Citadel, Daryl has recently directed: *Network*, *A Christmas Carol*, *Jane Eyre*, *The Fiancée*, *Shakespeare in Love*, *Matilda*, *The Silver Arrow*, and *The Candidate & The Party*. Daryl's award-winning, Beatles-infused adaptation of *As You Like It* has played at the Citadel, Bard on the Beach (Vancouver), RMTTC (Winnipeg), Chicago Shakespeare Theater and Milwaukee Repertory Theater.

Charlotte Corbeil-Coleman - Playwright

Charlotte Corbeil-Coleman is a Dora Award winning and two-time Governor General nominated playwright and screenwriter. Winner of The Herman Voaden Award, and The K.M. Hunter Artist Award. Graduate of The National Theatre School of Canada. Selected theatre credits: *The End of Pretending* (Summerworks, TPM); *Scratch* (Factory Theatre, La Licorne, Theatre Plexus, Off-Broadway Players); *Sudden Death*, (Next Stage, Pyretic Productions); *Twisted* with Joseph Jomo Pierre (Factory Theatre); *Guarded Girls* (Tarragon Theatre, Green Light Arts); *Want Now* (Factory Theatre). Directed, co-created: *Highway 63: The Fort Mac Show* (Architect Theatre, TPM).

Hawksley Workman - Composer

Hawksley Workman is a JUNO Award-winning singer-songwriter and multi-instrumentalist, boasting a catalogue of 17 solo records. He co-wrote and performed an award-winning one-man cabaret theatre show called *The God That Comes*, which debuted in 2013 to rave critical reviews at Tarragon Theatre in Toronto, Edinburgh Fringe Festival, New Zealand Festival and Arhus Festival in Denmark. In 2018, Hawksley received a Sterling Award nomination, Outstanding Score of a Play or Musical for *The Silver Arrow* at The Citadel. And in 2019 had his Stratford debut as Composer for *The Neverending Story*.

Ryan deSouza - Music Director, Original Arrangements, Orchestrations

Ryan is currently in his 22nd season as Associate Music Director at Shaw Festival where he has music directed shows including *The Russian Play*, *A Christmas Carol*, *Peter and the Starcatcher* and *One Touch of Venus*. He has also composed for several productions including *Chitra*, *An Octoroon*, and *Hotel Peccadillo*. Ryan has had the pleasure of working on shows across the country with companies that include the Grand Theatre, Canadian Stage, Theatre New Brunswick, Mirvish Productions, Ross Petty Productions and Stage West Calgary. He has also had the pleasure of sharing the stage with pop acts such as Jennifer Hudson, The Tenors, and Andrea Bocelli. He's thrilled to be in Edmonton working on this show with such amazing collaborators.

Bill Bridges - Orchestrations

Bill Bridges has been involved in musical theatre for many years. He also has written for, recorded and played with John McDermott, Bowfire, George Gao, The Drifters, Lena Horne, the Shaw Festival and the National Art Centre Orchestras, to name a few. He currently works with Tanya Wills as well as The Wintergarten Orchestra, and is a regular on the weekly TV series *Your All Time Classic Hit Parade*. He intends to make music until he is very, very old.

Ainsley Hillyard - Choreographer

Ainsley Hillyard is an Amiskwaciwâskahikan (Edmonton)-based artist of settler descent. She is a choreographer, performer and educator who works in contemporary dance and theatre. Select choreography credits include: *Mr. Burns: A post electric play* (You are Here theatre and Blarney Productions) Sterling nomination for Outstanding Choreography; *Bears* (Pyretic Productions) Sterling Award for Outstanding Choreography; assistant choreographer for *Hadestown* and *Peter Pan Goes Wrong* (Citadel Theatre); and Movement Director for *Jane Eyre* by Erin Shields (Citadel Theatre).

Cory Sincennes - Set and Props Designer

Cory is an award-winning designer whose set, costume, lighting, and video designs have received both national and international recognition. Cory earned a degree in Architectural Studies from Carleton University before studying design at Ryerson Theatre School. He also holds a MFA in Theatre Design from the University of Alberta. Previous designs for the Citadel include *A Christmas Carol*, *Ring of Fire*, *Matilda*, *Once*, *Shakespeare in Love*, *Crazy for You*, *Million Dollar Quartet*, *Venus in Fur*, *Romeo and Juliet*, *Spamalot*, *The Rocky Horror Show*, *Evangeline*, *Mary Poppins*, and *Next to Normal*.

Jessica Oostergo - Costume Designer

Jessica is an artist who explores Set and Costume Design for theatre and UX/UI for the digital world. Recent design credits include *Benevolence* (Ruby Slippers); *Derwent is Different* (Green Thumb); *Bunny* (Search Party); *Clean* (Newworld); *Done/UnDone* (Bard); and *Same Old Same Old* (Belfry). Jessica is a three-time Jessie Richardson Award winner for significant artistic achievement in design, a member of ADC 659, and the Assistant Head of Wardrobe at Bard on the Beach. She is a graduate of Studio 58 where she now teaches Set Design and Design Foundations.

Kimberly Purtell - Lighting Designer

Kimberly is a lighting designer for theatre, opera and dance. Recently for The Citadel she designed *The Candidate*, *The Party*, and *Mamma Mia!* She has designed for Mirvish Productions, Stratford Festival, Shaw Festival, Soulpepper Theatre, National Arts Centre and the National Arts Centre Orchestra, Pacific Opera Victoria, Opera Philadelphia, Edmonton Opera, Theatre Calgary, Royal Manitoba Theatre Centre, among many others. She is the recipient of three Dora Mavor Moore Awards, the Pauline McGibbon Award, a Montreal English Theatre Award, and an Elizabeth Sterling Award. Kimberly is the Vice President of the Associated Designers of Canada.

Owen Hutchinson - Sound Designer

Owen is a graduate of the Theatre Production program at MacEwan University, and has been nominated for 3 Sterling awards for his production and design work. Selected design credits include: *Arcadia*, *Sense and Sensibility*, *Million Dollar Quartet* and *Make Mine Love* (Citadel Theatre, Edmonton); *As You Like It* (Chicago Shakespeare Theater); and *The Drowsy Chaperone* (Citadel and National Arts Centre, Ottawa). Operation credits include out of town tryouts of Broadway hits *Hadestown* and *Six*. Owen is also a co-founder of Douglas Cat Bed Company.

Janine Waddell - Intimacy Director

Janine is an Edmonton-based Intimacy, and a Sterling nominated Fight Director, as well as an Intimacy Coordinator and Stunt Performer. Previous Citadel and Young Company Credits Include: *The Fiancée*; *The Curious Incident of the Dog in the Night-Time*; *After Juliet*; *Midsummer Night's Dream*; *Bat-Boy: The Musical*. Previous Theatre Credits Include: *Simone et le Whole Shebang* (L'uni theatre); *MacBeth* (The Malachite Theatre Collective). Film Credits Include: *Under the Banner of Heaven* (FXP, Imagine Television); *Billy the Kid* (MGM International); *Black Summer* (Netflix); *The Ballad of Audrey Earnshaw* (Gate 67 Films). She is the lucky mother of four.

Morgan Yamada - Assistant Director

Morgan works as an actor, fight director, arts educator and Co-Artistic Producer of Azimuth Theatre. Her focus lies in new work and physical-based theatre. With the Citadel, projects include *Clue*, *The Finacée* and *9 to 5* as a fight director, as well as *Window into New Work, Delay - The Horizon Lab* and *Peter and the Starcatcher* as an actor. She is so excited to be joining the team as an Assistant Director! For more on her past, present and upcoming work check out her website: www.morganyamada.com

Rachel Bowron - Assistant Music Director

Rachel is an Edmonton-based artist, and Artistic Associate with Teatro la Quindicina. She is so grateful to the Citadel's Assistant Director program for giving her this opportunity. Select theatre credits include: *Clue*, *The Garneau Block*, *Avenue Q*, *The Candidate/The Party* (Citadel Theatre); *Crazy for You* (Citadel Theatre/Theatre Calgary); *The Hoof and Mouth Advantage*, *Barefoot in the Park* (Teatro la Quindicina); *The Last Resort* (Mayfield Dinner Theatre); *It's a Bird, It's a Plane, It's Superman* (Plain Jane Theatre); *Fallen Angels* (Bright Young Things); *Legoland* (Blarney Productions).

Jen McMillan - Associate Music Director

Jen is an active member of the Edmonton musical community as a sought-after pianist, vocalist, clinician, composer, and arranger. Past favourites include: *Six*, *All Because I'm A Woman* (Citadel Theatre); *Mamma Mia!*, *Buddy: The Buddy Holly Story*, *Sister Act*, *The Simon & Garfunkel Story*. (Mayfield Theatre). Jen has also lent her skills as a musical director, arranger or vocalist to other fun projects like singing backup for Ben Folds, *Hawaii Five-0* (CBS), *The Nature of Things* (CBC), *Universal Studios Tokyo*, *Warframe* (videogame), and *Edmonton Opera Valentine's Gala* (GlobalTV).

Gina Moe - Stage Manager

Stage Manager: *The Colour Purple*, for the Citadel Theatre; *Glory* for Chemainus Theatre; *The Pansy Cabaret* for Guys in Disguise/EIFF; *A Grand Time in the Rapids*, and *Evelyn Strange*, for Teatro la Quindicina; *Bloomsday* for Shadow Theatre; *La Boheme* for Edmonton Opera; *Metronome* for WWPT; *Titus Buffonicus*, *The Empress* and *The Prime Minister* for Theatre Network; *Craniatrium* for Firefly Theatre; *Enchanted April*, *The Retreat From Moscow*, and *Trying* for Theatre Calgary. Gina is a two-time winner of the Elizabeth Sterling Haynes award for Outstanding Achievement in Production.

Yvette Martens - Assistant Stage Manager

I'm very grateful to be back at the Citadel! Previous credits include *The Herd* (Citadel Theatre), *Woman Caught Unaware* (Edmonton Fringe), 87 productions over the past 23 years at the Mayfield Dinner Theatre (too many favorites to mention), *Return of the Tenors* (Edmonton Fringe). The last two years I've been working with The Edmonton International Street Performers. I'm also honoured to have been nominated twice for a Sterling Award for Individual Achievement in Production. It's a great pleasure to work with such talented cast and production teams! Enjoy the performance!

Davis Shewchuk - Apprentice Stage Manager

Davis Shewchuk (He/They) is an emerging Albertan stage manager with a love for new works. They are passionate about creating anti-oppressive workspaces. He strives to create works accessible to both audiences and artists. Recently, Davis was kept busy as Coordinator of OISTAT's World Stage Design 2022. Select credits include: *Off the Beaten Path* and *Stories of Arlyrus* (The Musicals of Tory Doctor); and *Tune to A* (Expanse/Azimuth).

Adam Blocka - Children's Supervisor

Adam has worked as a Child Supervisor, Wardrobe Maintenance /Dresser, Musical Theatre Instructor, and Performer for The Citadel Theatre. He also is a Community Programming Outreach Assistant for the Edmonton Arts Council. Previous theatre credits include: *The Bully Project*, *Are We There Yet?* (Concrete Theatre); *The Super Groovy '70s Show* (The Mayfield Dinner Theatre); *West Side Story* (The Citadel Theatre /Theatre Calgary); *Oliver!*, *Matilda*, *Mamma Mia!*, *A Christmas Carol* (The Citadel Theatre); *Onegin* (The Arts Club /Catalyst Theatre); *Boy Groove* (Azimuth Theatre, Ribbit Productions).

PLAYWRIGHTS' NOTES

I have been a fan of Hawksley Workman since I was seventeen and first saw him in concert. I was blown away by the theatricality, humour, and heart bursting out of his music. What followed was a decade-long obsession of listening to Hawksley's music and a lifetime connection to it. In theatre school I wrote almost all my plays listening to Hawksley Workman. I'd send songs to my crushes, saying, "this is me, this captures something about me"... I listened when I was sad, joyful, and afraid. I felt seen by Hawksley's music and yet there was always room for discovery. So, when I had the opportunity to write a musical based on Hawksley Workman's music it was truly a dream come true....The only problem was that there was one album of Hawksley's I had never listened to, in fact, I had actively avoided listening to the Christmas themed, *Almost a Full Moon*. Christmas was not a time of happiness for me. My mother died when I was young and what had once been a magical holiday became all about the absence of magic. For my father and I, it was a time of longing and soon I was eager to avoid it. Luckily for me, magic did come back into my life. I had a baby. I became a mother just as I started writing *Almost a Full Moon*. Through creating the story of this musical and celebrating my first Christmas with my son, I fell in love with the holiday again. This musical is about family and found family and how we need both. It is about love being magical and the work love can take. I keep learning how to not be afraid of the hard work that comes in love, and in life, as the work only enriches the magic of it all.

This play is dedicated to: My Mother-in-Law, Diane Rogers, for her love of family and love of Claire Fontaine. Katherine Nestruck, who lived through a war, and then made a life in a new country. And to Baba, my father, whose relationship to my son has taught me firsthand the importance of three generations being together in one home. Thank you so much for coming. I invite you to bring all your feelings about love and the holidays to this show. We are so grateful to share it with you.

-Charlotte Corbeil-Coleman

CHARACTERS

Marie-Ève: 23 years old
Reuben: 24 years old
Sébastien: 20-70s
Clementine: 30-50s
Lewis: 30-50s
Young Phillip: 10 years old
Young Tala: 10 years old
Older Tala : 17 years old
Older Phillip: 17 years old.
Grandma: 60 - 80s

SYNOPSIS

Commissioned by the Citadel, *Almost a Full Moon* is inspired by the beloved Christmas album by Canadian singer/songwriter Hawksley Workman. This beautiful new holiday musical follows three storylines that chase in and out of different ages of Christmas, love, and family, winding together for a timeless story.

MUSICAL NUMBERS

ACT 1

1. First Snow Of the Year

Young Phillip, Marie-Ève, Lewis, Reuben, Clementine, Mimi, Sébastien, Young Tala & Ensemble

2. Baby This Night

Marie-Ève, Reuben

3. Claire Fontaine

Lewis

4. Bullets

Reuben, Sébastien

5. It's Not Me

Lewis, Clementine

6. A House or Maybe a Boat

Reuben, Sébastien, Marie-Ève

7. Donkey Song

Young Tala

8. Common Cold

Young Phillip

9. Almost A Full Moon // Watching the Fires

Mimi, Marie-Ève, Clementine, Lewis, Reuben, Young Phillip, Young Tala, Sébastien & Ensemble (Full Co)

ACT 2

10. You Me and the Weather

Young/Old Tala, Reuben, Lewis, Marie-Ève, Clementine, Sébastien

11. Safe and Sound

Lewis, Clementine

12. Oh, Wow Jazz!

Older Phillip

13. Learn How to Knit

Older Tala

14. Wonderful and Sad

Lewis, Older Phillip

15. We Still Need A Song

Sébastien, Marie-Ève, Reuben

16. It's A Long Life To Be Always Be Longing

Clementine, Older Tala, Marie-Ève

17. A House or Maybe a Boat (Reprise)

Reuben, Marie-Ève

18. Merry Christmas I Love You

Clementine, Lewis, Mimi, Marie-Ève, Older Phillip, Older Tala, Sébastien, Reuben

21. Three Generations

Mimi, Clementine, Older Phillip, Older Tala, Lewis, Sébastien

TERMS AT A GLANCE

Translation for the Tagalog gathered by Chariz Faulmino (Cultural Consultant):

Tala - Bright Star, Goddess of the Stars in Tagalog mythology. Her origin varies by region. For example: in one, she is the sister of Mayari (Goddess of the Moon), in another she is Hanan (the Goddess of the morning), and for some she is one of the three daughters of Bathala (The Supreme God).

Bobo - Fool, airhead

Tsokolate - Traditional Filipino hot chocolate

Bagyo - Tropical storm, cyclone, typhoon

Nanay - Mother, mom

THEMES

Family

"We made a little family and our little family got a little bigger when we met you, Tala."

—Grandma, *Almost a Full Moon*

The concept of family is central to the story of *Almost a Full Moon*, which jumps through time to see how three generations of one family have all had to overcome their own struggles to become one unit. All storylines take place over the Christmas holidays. The characters Marie-Ève, Reuben and Sébastien all search for love and a family unit against the backdrop of WWII. When Marie-Ève becomes pregnant she realizes that she can't go back to her family in France, but she finds support from both Sébastien and Reuben when she needs it most. Lewis, an American musician, meets Clementine at a diner in Montreal in 1972, and their deep conversation inspires him to write a hit love song called 'Claire Fontaine.' Years later he uses the song's popularity to try and search for Clementine, who is hesitant to start a relationship because of her strained dynamic with her own family. Spanning from the 1994 to 2001, we see Phillip and Tala's relationship develop from childhood friends, to found family, to a possible romance. Throughout their journey, they are led by the wisdom of Phillip's aging grandmother. Whether we are facing war, trauma, loss, or just the confusion of growing up, family units can offer comfort and guidance. *Almost a Full Moon* celebrates the magic of how holidays can bring people together.

The Connection of Sharing Food



Illustration by Jensine Eckwall for *Almost a Full Moon*.

Image credit: Tundra Books.

"Tala: So what's the deal with this magic soup? Phillip: Basically, anyone who eats it falls in love." —*Almost a Full Moon*

At the center of any family gathering, party, or event you will usually find food. Food can bring people together in a plethora of ways - cooking together, eating together, and

learning about food together are ways to bring you and your loved ones closer.

There are many traditions around the world that draw families together to share time and space. From the smallest daily events like home-cooked family dinners to the bigger celebrations like graduations, weddings, or anniversaries, food is often the first order of business.

The role food plays in our social interactions is hard to ignore as it's deeply rooted in our personal identities and practices. After all, food is a basic survival need, so sharing food, on a primal level, can be one of the most powerful acts of care we can demonstrate for one another.

In *Almost a Full Moon* the characters discuss a magic soup recipe that can make people fall in love. In each timeline, the family members all make the magic soup which allows them to find connection and to share their love with others.

For Marie-Ève, the soup helps her to bond with the two soldiers she meets, Rueben and Sébastien, and offers a connection to her old life before the war. The soup gives her hope when she is alone in a new country, and enables her to form a new family. Clementine leaves her notebook for Lewis with the magic soup recipe inside, and this ignites his hope that one day they will meet again. Lewis uses his music's popularity to advertise on the radio that he will be making the magic soup for Christmas, and that he hopes Clementine will join him. Ultimately, the recipe brings them together. Tala wishes to have a tight-knit family one day just like Phillip. We see her being welcomed into his family by his grandmother, who teaches Tala about the magic soup. Grandmother then helps to set up a candlelight dinner for the two children, which foreshadows their budding romance. By the end of the show, the entire family is assembled, and bonded one more time by the recipe.

Eventually, it is revealed that the recipe for the soup is to combine whatever you have in your refrigerator and create the soup from what you have. This discovery reveals a gentle truth that whatever you have is all you need and encourages us to share our refrigerator's contents (and love) with others. The ceremony of sharing a meal can also allow us to make new connections with the people who come into our lives at different times and under many different circumstances.

Filipino Culture and Christmas in the Philippines

Gathered by Chariz Faulmino (Cultural Consultant):



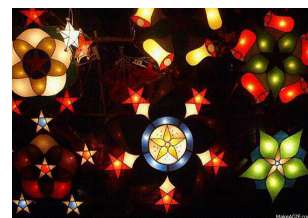
Delicious paired with *pan de sal* (Breakfast roll) for breakfast! **Tsokolate**, pronounced **Cho-Ko-Lat-Eh**, is a simple beverage made by dissolving *tablea* (cacao tablets) in hot water. It is lightly sweetened with sugar and sometimes served with a splash of milk (or cream).



Pasko sa Pilipinas / Christmas in the Philippines is one of the



longest Christmas celebrations in the world! The “Ber” months begin in September and end in December. Radio stations, local news channels greet the season with holiday tunes and a countdown to Christmas Day. From *Simbang Gabi* (midnight mass), to carolling for *Aguinaldo* (Gift of money for carollers) with Streets lined with decor and fireworks- the holiday feeling will ignite from your belly to your spirit! Most common and



FILE PHOTO: Buyers stand in front of lanterns known locally as 'parol' on display along a street in Manila on December 23, 2013. (Source: AFP PHOTO/NOEL CELIS)

traditional symbol of the season is the *parol*- a star shaped lantern made of wood and paper or metal & a shell made of *capiz* (used for

window panes).

Popular foods during Christmas time: (From left to right) *Puto bumbong*, *Hamon*, *Fruit/Buko salad*, *Bibingka*, *Morcon*, *Quezo De Bola*, *Leche Flan*, *Morcon*.



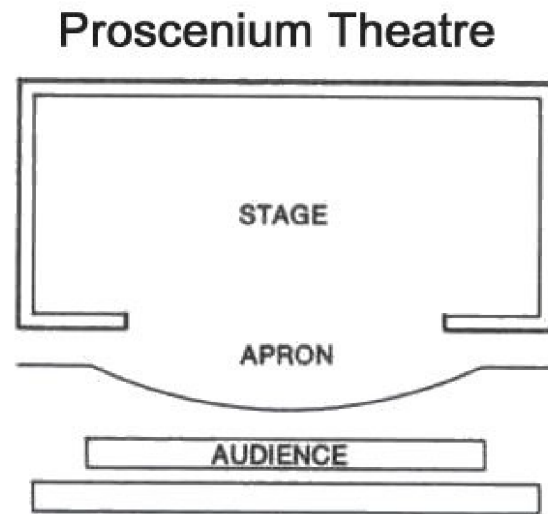
Get into the holiday spirit with this Spotify playlist → [Paskong Pinoy/Katagalugan Christmas](#)

PRODUCTION ELEMENTS

Proscenium Stage

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.



Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

The Revolve

A revolving stage is a mechanically controlled platform within a theatre that can be rotated in order to speed up the changing of a scene within a show. A fully revolving set was an innovation constructed by the hydraulics engineer Tommaso Francini for an elaborately produced pageant, *Le ballet de la délivrance de Renaud*, which was presented for Marie de Medici in January 1617 at the Palais du Louvre and noted with admiration by contemporaries. Such a stage is also commonly referred to as a turntable.

A very special revolve is used in *Almost a Full Moon* to allow the set to change quickly and smoothly into the three different timelines of the play. It's called a donut revolve as the centre of the circle is stationary, but an outer ring (donut) revolves.

HISTORY & CONTEXT

How a Family Recipe inspired **ALMOST A FULL MOON**

"Almost a Full Moon is kind of a quiet, lonely picture of making soup as the cool season starts to hunker down on you." –Hawksley Workman for CBC Radio (2016)

A family soup recipe has been inspiring the beloved Canadian musician, Hawksley Workman, for over twenty years. In 2016, Workman did an interview on CBC Radio's segment, *The Next Chapter* (hosted by Shelagh Rogers), in which he describes how his grandmother's famous soup inspired him to write a song, and then later to adapt it into an illustrated children's book. Now, the Citadel Theatre has the great pleasure of helping Hawksley bring that story to life as a new musical that centres around family and the winter season.

Here is an excerpt from Workman's 2016 interview with CBC Radio:

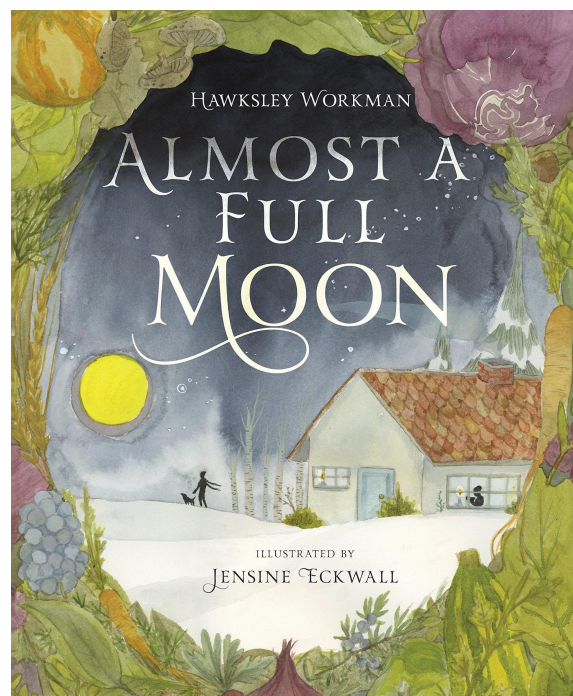
The book came from a Christmas record I wrote 15 years ago. It was an homage to my grandmother, celebrating the wild things that she brought to my life and my brother's life as we were growing up. I was living in Paris when I wrote it. I was fasting and in order to avoid the pitfalls of fasting in Paris I hired a piano. I brought it to my apartment and I wrote this record about being home, and about sharing time, food and song with family.

For me as a songwriter it's not that I don't take what I do seriously, but a song is simple to me. I'm a conduit for the music that comes from somewhere. I'm happy to be the tunnel through which that stuff can flow. To see it take its shape in a book somehow makes the words seem heavy. In a way the pace that you read at is so different than the way a song unfolds. You don't get to rest on all of the flashiness of harmony and music production. The words are stark now. I feel that the song was always stark, but within the context of the book, even more so.

The illustrations [for the book] by Jensine Eckwall are stunning. It was a lesson to me about what illustrators do: they build a whole narrative through pictures. I was surprised by how emotional it made me. Maybe I'm at an age when I start to get weepy more easily, but some of the simple things really translated strong emotion; like a single candle in the window, or a single fox running in the snow.

You can listen to the complete radio interview [here](#).

The story of *Almost a Full Moon* has inspired others to be creative as well! Here is one blogger's original recipe for their own [Magic Soup](#), that they created after reading Hawksley Workman's children's book. Yum!



Almost a Full Moon by Hawksley Workman.
Illustrated by Jensine Eckwall.

Bringing a New Work to life: An interview with Daryl Cloran

Daryl Cloran has been the Artistic Director of the Citadel Theatre since 2016. He directed the world premiere of the show, *Almost a Full Moon*.

Q: How did the collaboration between the Citadel, Hawksley Workman, and Charlotte Corbeil-Coleman start? Did they approach you, or did the Citadel commission them to write this show?

A: In my first season as Artistic Director of the Citadel, I invited Hawksley to write some original music for our production of *The Silver Arrow*. We really enjoyed working together and decided we wanted to embark on a second project. I suggested to him that we could adapt his holiday album, *Almost a Full Moon*, into a stage musical. He was really excited about the idea. Together we looked for a playwright who could create the right story inspired by the album. Charlotte's story ideas were exactly what we were looking for. The Citadel commissioned Charlotte to write the book for the musical.

Q: What drew you to the story of *Almost a Full Moon*?

A: I have been a big fan of the album since it was released in 2001. I listen to it every Christmas (and other times of the year!). Hawksley's music is fantastic, and the message of three generations of a family coming together is really touching. The stories in these songs are so vibrant and Hawksley is such a theatrical performer it was easy to imagine how it could all transfer to stage.

Q: Can you please explain the process that goes into creating a new production? From workshop performances, to getting a new musical ready to be a mainstage show?

A: Developing a new play (particularly a new musical) is a long process. It takes a few years. We commissioned Charlotte to write a draft of the musical based on (and including) Hawksley's songs. Hawksley, Charlotte, and I spent a few days together imagining what the show could be. Then Charlotte wrote for a few months and presented us with a first draft. We gave notes, thoughts and feedback, and Charlotte went to work on a second draft. We then had an opportunity to workshop the script at Sheridan College as part of the Canadian Music Theatre Project. We spent 6 weeks working on the show with a cast of Sheridan students. At this point we also brought Ryan DeSouza on board as the Music Director and Orchestrator. Ryan worked with us to imagine what the songs should sound like (vocal arrangements and orchestrations). At the end of the Sheridan workshop we got to hear the show sung for the first time (with piano accompaniment). Charlotte did some more work on the script, and Ryan began to create full orchestrations for six instruments (piano, guitar, bass, drums, violin and cello). We did two more development workshops at the Citadel, including a concert version of the show with the full band so that we could hear the orchestrations. Rehearsals for this production began in October. The set, costume, lighting and sound designers have come on board to imagine what the world of the play looks like.

We've had three weeks of rehearsal to stage the show (and learn all the music!), and then a week of tech to incorporate the band, set, lights, etc. Now we are ready for the world premiere of this exciting new musical!

Historical context for *ALMOST A FULL MOON*

The story of *Almost a Full Moon* jumps around in time, and spans three generations. Here is a bit of brief context for each timeline that is visited in the show:

The first timeline follows Marie-Ève, Reuben, and Sébastien, who meet in France in 1944.



*Paratroopers. Normandy, France,
June 6, 1944.
Image credit: Smithsonian Museum.*

World War II lasted from 1939 until 1945, and involved over 30 countries. It is considered to be the largest and deadliest war in history. Because of the economic depression caused from the first World War, Adolf Hitler was able to rise to power in Germany. He signed strategic treaties with Italy and Japan to further his hope for world domination, and these three countries together were called the Axis powers. In response to the Axis powers invading other countries around the world, the Allies were formed (which included the United States, Great Britain, and the Soviet Union, and to a lesser extent China.) Other countries that also joined the Allied troops included: France, Canada, Poland, Norway, Bulgaria, Ethiopia, India, South Africa, Mexico, Brazil, and many more. On June 6th, 1944, a day now known as “D-Day,” the Allies began a massive invasion of Europe

by landing 156,000 British, Canadian, and American soldiers behind enemy lines on the beaches of Normandy, France. The success of this operation officially started to shift the power back to the Allied forces, and less than a year later Germany surrendered and the Second World War ended. It is estimated that between 45-60 million lives were lost over the span of WWII. 6 million of those were Jews who were murdered in Hitler’s concentration camps.

The second timeline follows Clementine and Lewis who meet in Montreal in 1973. This timeline spans all the way until the mid 1980s.

The 1970s are considered a decade of significant change. There was lots of social upheaval around the world, especially in regards to the Vietnam War, which is referenced in the script *Almost a Full Moon*. After the war, there was an economic boom, which led to huge advances in technology and consumerism. The 1970s were also an important time for human rights and social movements like the civil rights movement and the feminist movement.



*Verdun. Ave Bannantyne. 1973.
Image credit: Patricia Ling, Archives de la Ville de Montréal.*

In the play, Lewis is fleeing the United States for Canada because he was drafted in the Vietnam War, which started as a conflict between Vietnam, Laos, and Cambodia in 1955, and ended on April 30th of 1975. This war pitted the communist government of North Vietnam against the government of South Vietnam, and their principal ally the United

States. The Vietnam war was expensive, and took the lives of more than 3 million people (over half of these were Vietnamese citizens.) America's participation in the war strongly divided their citizens. Drafting, or conscription, happened between 1964 and 1973. This is a process in which the U.S. military randomly selected 2.2 million men out of an eligible pool of 27 million Americans to join the army. This led to some Americans volunteering for the army, while others saw it as a death sentence to fight in a war that opposed their political views. As a result, many Americans who got drafted went to college, intentionally failed aptitude tests, or fled to Canada in order to avoid conscription, just as Lewis does in the play.

The third timeline takes place in Edmonton, Canada between 1994 and 2001. This part of the story focuses on the budding relationship between childhood friends Phillip and Tala.

The 1990s are considered to be the decade of important scientific advancements and of multiculturalism. Computers became fast, easy, and affordable, and the widespread use of the internet started to become mainstream. The channel MTV (which stands for Music Television), helped to popularize more alternative genres of music, and had a huge influence on pop culture. This was the first decade that multiculturalism became discussed in widespread media, and important scientific advancements like gene therapy and cloning were made progress in this decade. 1994 is the year that the first episode of the famous sitcom "Friends" aired. Some of the most popular toys on the market that kids like Philip and Tala might have played with in the 1990s include Beanie Babies (stuffed animals that were released in 1986), Tamagatchis (a hand-held digital pet created in Japan in 1996) and Furbies (a robotic toy that was released in 1998).



A Boy with Beanie Babies by TY Inc., circa 1994.
Image credit: www.completeset.com

Edmonton had an economic boom in the 1990s, which was caused by the recovery of oil prices and economic diversification. This allowed the city to expand in outer suburbs, as well as boosted its construction in their central areas. By the time Philip and Tala are teenagers in 2001, the world was starting to change again. The Twin Towers falling on September 11th of 2001 started a new time of war and political conflict across the world. The early 2000s also marked a time of easy access to information and the rise of social media.

[World War II: Causes and Timeline | HISTORY.com - HISTORY](#)

[Vietnam War: Causes, Facts & Impact - HISTORY](#)

[The Military Draft During the Vietnam War · Exhibit · Resistance and Revolution: The Anti-Vietnam War Movement at the University of Michigan, 1965-1972 \(umich.edu\)](#)

[1990s: The Good Decade - HISTORY](#)

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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<[The Revolving Stage](#)>

Julia Belle's Seasonings, accessed on October 18, 2022

<[How Food Brings People Together](#)>

The Scramble, accessed on October 18, 2022

<[The Power of Sharing a Meal](#)>

Wikipedia, accessed on October 19, 2022

<[Charlotte Corbeil-Coleman](#)>

FURTHER READING & RESOURCES

["Almost a Full Moon" inspired Soup Recipe · Book Nerd Mommy](#)

[How a family recipe became a Hawksley Workman song, then a storybook | CBC Radio](#)

[Almost a Full Moon: Workman, Hawksley, Eckwall, Jensine: 9781770498716: Books - Amazon.ca](#)

GOVERNMENT AND FOUNDATION FUNDERS



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