

THE MAIDS

BY JEAN GENET
TRANSLATED BY BERNARD FRECHTMAN
DIRECTED BY JILLIAN KEILEY

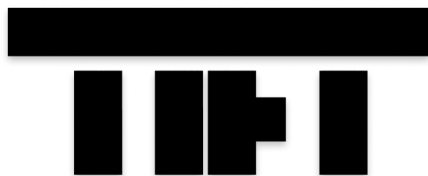
Presented by Barry Peacock and Elizabeth Anderson-Peacock

Sept. 17-Oct. 3, 2026

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Based in Barrie, Talk Is Free Theatre's office is situated on the traditional lands of the Anishnaabe people, including the Ojibwa, Ojibwe and Potawatomi Nations, collectively known as the Three Fires Confederacy.

Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

THE MAIDS

BY JEAN GENET

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PRESENTED BY

BARRY PEACOCK & ELIZABETH ANDERSON-PEACOCK

CLAIRE
SOLANGE
MADAME

**BILLY LAKE
AIDAN DESALAIZ
SHANNON TAYLOR**

DIRECTOR
PRODUCTION DESIGN
COMPOSER/SOUND DESIGN
LIGHTING CONSULTANT

**JILLIAN KEILEY
JAKE FRIESEN
AARON COLLIER
BOB STAMP**

STAGE MANAGER
ASSISTANT STAGE MANAGER
PRODUCTION MANAGER
ARIA OPERATOR

**JOEY LAU
KELSEY JENSEN
LAUREN CULLY
GABI EPSTEIN**



Talk Is Free Theatre has enjoyed over twenty years of developing and producing theatre in Barrie, Toronto, across Canada and around the world. Our mission, both in our home seasons and through our many touring endeavours, is to produce a range of cutting edge theatre works and to connect them with as wide an array of people as possible—especially with new, non-urban audiences. As for our home operations in Barrie, TIFT is Central Ontario's only professional theatre company with a full, traditional autumn-through-spring season.

Our diversity of repertoire has included over 170 immersive experiences, off-centre musicals, reinterpretations of classics, and new works large and small—from a one-person show on a city bus to a major musical at the Winter Garden Theatre in Toronto—striving every day to put artists first.

TIFT has been included multiple times on the lists of 10 Best theatre in the national media and has won several top theatre honours, including the Dora Mavor Moore Awards.



STAFF

ARKADY SPIVAK	Artistic Producer
CARA MCRAE	Administrator
DUSTYN WALES	Associate Producer
KYLE BROWN	Apprentice Artistic Producer
MICHAEL TORONTOW	Communications Associate
CRYSTAL LEE	Production Consultant
RICHARD LAM	Artist BIG Program Liaison
GABI EPSTEIN	Deputy Associate Producer & ARIA Manager
WADE BOGERT-O'BRIEN	Junior Developer

BIGGER THAN BIG ARTISTIC DIRECTORS

NOAH BEEMER, ALEXIS GORDON, GABE MAHARJAN,
JOE PAGNAN, DAVID ANDREW REID, MERLIN SIMARD
and MICHAEL TORONTOW

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*Talk Is Free Theatre engages professional artists who are members
of the Canadian Actors' Equity Association, under the terms of the
Independent Theatre Agreement.*

*Talk Is Free Theatre is an active member of the
Professional Association of Canadian Theatres.*



AT
25

A NOTE FROM THE ARTISTIC PRODUCER

When I look back through my new bifocals at 25 years of TIFT, I am amazed by what we have done and by how far we have come.

This anniversary season is called “F*#% The System”, not just for the running theme through everything we have chosen to produce this year, but to celebrate the 25 years of putting artists ahead of reason, of choosing absurdity over safety, of dreaming up the preposterous; and through some alchemy of collective ingenuity, community loyalty and, well, pure theatre magic, our achievements have been diverse and truly countless.

For all your support: thank you, from the bottom of our livers. We look forward to seeing you for 25 more.

ARKADY SPIVAK

SHIMMER-A NOTE FROM THE DIRECTOR

The original notion for this production of *The Maids* revolved around Mirrors.

When Claire and Solange look at Madame, they see a reflection of everything they are not, and everything they might have been. And Madame, in turn, spends much of her time looking in the mirror, at herself. The Maids don't figure into her view.

The mirror idea eventually evolved into a property of mirrors: The Shimmer. Shimmering can describe the multitudes we contain that pop up constantly in our selves. It happens when what you are and what you might become flicker against one another. We see it when gentle people roar, when kind people cut, and when cruel people weep.

Jean Genet was abandoned as a toddler and experienced profound abuse and rejection all through his childhood. He became a notorious thief, a hardened criminal, and a sex worker. His history put him on track to spend his life on the margins of society. Genet's great act of rebellion was to embrace the identity society gave him and then transform it.

If society called him a criminal, he would become a criminal of mythic proportions. If they called him sexuality depraved, he made sure people knew he was doing it. He didn't want to just go to prison, he wanted to go to the most notorious horrifying prison in the French colonies. He took the identities that had been used to diminish him and turned them into what became his greatness: exploring those identities in his writing. When he heard the story of the Papin Sisters, maids who notoriously murdered their mistress and her daughter with hammers (and went so far as to gouge out their eyes), he wanted to explore their rage.

Jean-Paul Sartre became one of Genet's great admirers and wrote extensively about him. Genet's life intersected with a revolutionary philosophy Sartre explored around him: Existentialism.

For centuries, European thinking assumed that human beings possessed a predetermined essence: a God-given place in the world. You were born into a particular station, gender, family, class or religion, and that identity determined what your life was to be.

Existentialism proposed something radically different. It offers that we exist before we can know what we are. We are not handed a finished identity. Through the choices we make, we become our true selves. It doesn't seem that radical now, but it was at the time. As a philosophy, it has profoundly influenced how we live.

Claire and Solange cannot simply choose to become Madame. They cannot acquire her money, education, social position or freedom by wishing for them. But inside the ritual of their games, they can become her. They can possess her beauty. They can kill her.

Their scheme against Madame's lover gives them a dangerous taste of power. When they believe they may be discovered, the stakes change. They launch a plan to actually kill Madame.

Through religion and station, The Maids believe that their obedience is good, even Godly. They have been told that their smallness is sacred. But something inside them refuses to remain small.

We all contain multitudes. There is greatness in people whom the world has taught us to pity, and there is fragility in people whom the world has taught us to envy.

Perhaps that is what the mirror finally reveals: not one identity, but many possibilities.

We all shimmer there.

JILLIAN KEILEY

COMPANY



BILLY LAKE

CLAIRE

For TIFT: *The Judas Kiss* (director, 2021), *Pal Joey* (2019), *Kiss of the Spiderwoman* (2009), *Emily* (2006 and 2007).

Recently: *Return to Grace*, *Snow White and the Seven Tenors* (Drayton Entertainment); *The Importance of Being Earnest* (Grand Theatre)

Elsewhere: *Cinderella*, *A Christmas Carol*, *Priscilla*, *Queen of the Desert*, *Kinky Boots*, *The Wizard of Oz*, *Sleeping Beauty*, *Beauty and the Beast*, *Thoroughly Modern Millie*, *Lucky Stiff* (Drayton Entertainment); *Beautiful: The Carole*

King Musical (Stage West Calgary); *Cinderella... if the Shoe Fits* (Theatre Orangeville); *Camelot* (Victoria Playhouse Petrolia); *Dancing Lessons* (Miracle Theatre); *Stonecliff* (Yukon/Alaska); *Snow White and 007* (The Elgin & Winter Garden Theatre); *HONK!* (Globe Theatre); 10 seasons at the Shaw Festival, including *Peter and the Starcatcher*, *Cabaret*, *Guys and Dolls*, *Major Barbara*, *My Fair Lady*, *Saint Joan*, etc.

Other: Love and huge thanks to Aidan. @billyonthelake



AIDAN DESALAIZ

SOLANGE

For TIFT: John in *Cock* (Tour), Baker in *Into the Woods* (Dora nomination), Bobby in *Company*, *Madame Minister*, *The Judas Kiss*, *Written In Blood*, *Pal Joey*.

Elsewhere (Selected): Seven seasons at the Stratford Festival; *Early Genius* (Here For Now); *The 39 Steps* (Cheminus Festival); *The Best Brothers* (Western Canada Theatre/TNW); *The Last Five Years*, *Having Hope At Home* (Neptune Theatre); *A Christmas Carol*, *The Wild Guys* (Grand Theatre); *Lucky Stiff*, *Spamalot* (Drayton

Entertainment); *Red*, *Legally Blonde* (Theatre Aquarius); *Cabaret* (Mayfield); *The Wedding Singer* (Stage West–Calgary Critics nom); *Sherlock Holmes* (MTC); *Lies My Father Told Me* (Segal Centre); *Visiting Mr. Green* (Harold Green Theatre). Film/TV/ Voiceover: *Mayday*, *Goosebumps*, *Deus Ex Mankind Divided*, *The Virgin Cure*.

Other: Training: Toronto Metropolitan University (BFA–Theatre); Birmingham Conservatory (Stratford). Love always to Billy and my family.

COMPANY



SHANNON TAYLOR

MADAME

For TIFT: *Scenes from the Bathhouse, Emily, Inspector General, Redemption*

Elsewhere: Eight seasons at the Stratford Festival (selected): *King Lear, Les Belles-Soeurs, Mother's Daughter, The Crucible, Twelfth Night, The School for Scandal, Shakespeare in Love, The Hypochondriac, The Diary of Anne Frank, Oedipus Rex*. Shannon has performed in theatres across the country including Crow's Theatre, Mirvish Productions, Soulpepper, National Arts Centre, Theatre

Aquarius, Theatre Calgary, Royal Manitoba Theatre Centre, Here For Now Theatre, Grand Theatre, Citadel Theatre, Factory Theatre and others. Film/TV: *Terminal List, Don't Hang Up, Private Eyes, Mayday*.

Other: Shannon trained at the Birmingham Conservatory and Toronto Metropolitan University (BFA). Shannon grew up in Barrie, Ontario. A big thank you to my siblings, Drew and Tiffany for housing me, and to my darling Peter for holding down the fort. Upcoming: *The Diviners* at the National Arts Centre.

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We'd like to send a special thanks to Apple Self Storage on Churchill Drive for providing a clean and safe space for our collection! Please support them as they support us.



COMPANY



JILLIAN KEILEY

DIRECTOR

For TIFT: Debut.

Elsewhere (selected): *Theatre: Come From Away* (You Are Here Inc., Gander); *Frozen* (Globe Theatre); *Dial M for Murder* (Theatre Calgary/Arts Club Theatre); *Richard II*, *Bakkhai*, *The Diary of Anne Frank*, *As You Like It*, *The Neverending Story*, *Alice Through the Looking Glass* (Stratford); *She is Here* (RCA Theatre); *Tartuffe*, *A Christmas Carol*, *Metamorphoses*, *Copenhagen* (National Arts Centre); *Twelfth Night* (Theatre

Calgary); *Tell Tale Harbour* (Charlottetown Festival); *Tempting Providence* (Theatre Newfoundland Labrador); *I Forgive You*, *Man of the Year*, *The Colony of Unrequited Dreams*, *Between Breaths*, *Oil and Water*, *Under Wraps* (Artistic Fraud of Newfoundland).

Other: Jillian is the founding Artistic Director of Artistic Fraud of Newfoundland and served as Artistic Director of English Theatre at Canada's National Arts Centre from 2012–2022. She is currently Artistic Director of You Are Here Inc., producer of *Come From Away* in Gander, and an Associate Artist with Artistic Fraud. Jillian is the recipient of the Siminovitch Prize in Theatre and the Canada Council John Hirsch Prize for Directing, and holds honorary doctorates from Memorial University and York University. She and her husband, producer and musician Don Ellis, run Archangel Studios, a performing arts retreat, rehearsal and recording studio on Newfoundland's beautiful Southern Shore. www.archangel-studios.ca. Special thanks to Dianne Woodrow and her Sisters.



JAKE FRIESEN

PRODUCTION DESIGN

For TIFT: Debut.

Elsewhere (selected): Production Design: *Viviane de la fleur, chevalier (ou presque)* (TACO); *Annabelle Canto* (JMC). Costume Design: *Jane Eyre*, *La Mort des Lacs* (NTS). Costume Assistant: *Midwinter Night's Dream*, *Law of the Land*, *The Coyotes*, *Walk of Terror* (Caravan Farm Theatre). Prop Design: New Words Festival (NTS).

Other: Jake Friesen is an interdisciplinary designer based in Montreal. She is a recent graduate of the Scenography program at the National Theatre School of Canada and holds a BFA in theatrical design from the University of Victoria. You can find more of her work at angstnation.com.

COMPANY



AARON COLLIER

COMPOSER/SOUND DESIGN

For TIFT: Debut.

Elsewhere (Selected): *RENT* (sound and video design), *Who's Afraid of Virginia Woolf?*, *The Wizard of Oz*, *Casey & Diana*, *Little Shop of Horrors* (sound design), *Controlled Damage*, *The Last Five Years* (projection design) (Neptune); *The Greatest Play in the History of the World* (projection design) (Theatre New Brunswick); *Coal Bowl Queen* (composer, sound and video design) (HEIST/Eastern Front Theatre/Ship's Company Theatre); *Dance Nation* (projection design) (Keep Good (Theatre) Company in association with HEIST); *Frequencies*, *The Princess Show*, *New Waterford Boy* (co-creator, sound and video designer) (HEIST); *One Discordant Violin* (composer, sound designer, musical director) (2b Theatre); *'Til Death Do us Part*, *Dayboil*, *Good Grief* (composer and/or sound designer) (Ship's Company Theatre).

Other: Aaron is the co-founder of HEIST, a live art company in Halifax.



BOB STAMP

LIGHTING CONSULTANT

Originally from St. John's, Bob moved back home in 2021 after nearly 40 years away. Throughout his career in stage and screen, he has worked in numerous capacities including designer, director and producer. As a lighting designer, Bob has accumulated hundreds of credits for projects ranging from theatre, dance, concert production and television to exhibits and special events.

COMPANY



JOEY LAU

STAGE MANAGER

For TIFT: *Something Old*

Elsewhere (selected): *Comedy Is Art* (The Theatre Centre–Artist Manager). Assistant Stage Manager: *Fat Ham* (Canadian Stage). Apprentice Stage Manager: *Woking Phoenix* (Theatre Passe Muraille & Silk Bath Collective); *Uncovered: Fleetwood Mac And The Eagles*, *Uncovered: The Music Of Abba*, *Uncovered: The Music Of Dolly Parton*, *Blackout* (Musical Stage Company). Stage Manager: *Baapii Roho* (Musical Stage Company); *Maudie: The Musical*

(Workshop–Theatre Calgary); *Salesman In China* (Workshop–Stratford); *Alice In Wonderland* (Canadian Children’s Opera Company). Touring Stage Manager: *Yassama And The Beaded Calabash* (Lua Shayenne Dance Company).

Other: BFA in Performance Production from Toronto Metropolitan University, The Osgoode Certificate in Entertainment Law from Osgoode Hall Law School. Love to B, M & A. @gogogo_joey



KELSEY JENSEN

ASSISTANT STAGE MANAGER

For TIFT: *Perfect on Paper*

Elsewhere: *Sister Act*, *Jesus Christ Superstar* (Drayton Entertainment); *She Holds Up Stars* (Red Sky Performance); *Sound of Music* (Grand Theatre); *Bedtime Stories* (Upper Canada Playhouse); *Natasha, Pierre, and the Great Comet of 1812* (Crow’s Theatre); *Chris, Mrs.* (Boldly Productions); *Much Ado About Nothing* (Stratford).

Other: BA[H] Drama in Education and Community (University of Windsor). Thank you to my friends and family for all their support, and to Joey, my everything.

COMPANY



LAUREN CULLY

PRODUCTION MANAGER

For TIFT: *Perfect on Paper*, *Blackbird*, *12 Dinners*, *All the Cows Are Dead*

Elsewhere: *Set Design: Blithe Spirit* (ACT-CO Festival Award Nominee). *The 39 Steps*, *Table Manners* (South Simcoe Theatre). Props: *Little Shop of Horrors*, *The 39 Steps*, *Hello Dolly*, *Table Manners*, *The Secret Garden*, *That December Show!* (SST).

Other: All the love and thanks to the TIFT team for keeping me on the call list! Extra special thanks and love to Colin,

MJ, and Mum.



GABI EPSTEIN

ARIA OPERATOR

TIFT: *Company*, *Madame Minister*, *Sin and Sorrow are Common to All*, *Sweeney Todd*, *She Stoops to Conquer*, *Hedwig and the Angry Inch*, *Candide*, *Dani Girl*, *Napoleon*, *Bye Bye Birdie*, *Open the Window* (Project Manager & Performer), *Jesus Christ Superstar* (Production Manager)

Elsewhere: Audrey in *Little Shop of Horrors*, Billy Elliot (Stratford Festival); Fanny Brice in *Funny Girl*, *Prom Queen* (Segal Centre); Baker's Wife in *Into the Woods*, Countess Charlotte in *A Little Night Music* (RCM-Koerner Hall); Standby for *Girl in Once* (Dora Award, Best Ensemble/Production-Mirvish); Mary Delgado in *Jersey Boys* (Tweed & Co.); *Footloose* (Stage West); *Tell Me On A Sunday*, *We Will Rock You* (Magnus Theatre); *Rock of Ages* (Elgin Theatre); Roz in *9 to 5: The Musical*, Maleficent in *Sleeping Beauty: A Panto Awakening*, *The Little Mermaid*, *Fiddler on the Roof* (Capitol Theatre); *Perfect Wedding* (Drayton); *To Life* (Harold Green Jewish Theatre-Dora nomination, Outstanding Leading Performance in a Musical).

Other: Although primarily a performer, Gabi has worked for TIFT as a Project Manager, Production Manager, and Associate Producer and has been the ARIA manager since 2024. As manager, Gabi oversees the practice of this exciting new technology through TIFT productions and handles logistics of its long and short term development. @gabifayepstein

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Everyone who supports TIFT is a beautiful flower in our garden.

Every flower has its season, and that season must, one day, come to an end. The roots remain, the seeds grow ready to bring new life, keeping the garden as beautiful as when you occupied your place in the plot.

In honour of our 25th season, we hope you'll consider sharing your seeds with us after your season comes to a close.

To discuss this further, please reach out to Arkady Spivak at arkady@tift.ca.

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