



THE UNIVERSITY OF
WINNIPEG

Department of
Theatre and Film



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presents

A Bright Room Called Day Revisited

by Tony Kushner

7:30pm Dec 2–5, 2025

4pm Dec 6, 2025

Admission is free

A BRIGHT ROOM CALLED DAY REVISITED

by Tony Kushner

ARTISTIC STAFF

Director Christopher Brauer
Artistic Consultant Alissa Watson
Production Dramaturg Lynne Martin
Scenic, Lighting and Video Design Adam Parboosingh
Costume Design / Costume Instructor Brenda McLean
Associate Lighting Designer Keira Jordan
Intimacy Director Heidi Malazdrewich
Text & Vocal Coach / Voice & Speech Instructor Tom Soares
Costume Stitcher Caryl Gallant
Scenic Painter Melissa Smigelski

CAST

in alphabetical order

Sam Campbell Rosa Malek / Gottfried Swetts
Chael Donald Paulinka Erdnuss
Mia Downey Xillah
Jane Dunham Emil Traum / Die Alte
Joël Garbutt Baz (Gregor Bazwald)
William Gunter Vealtninc Husz
Bronwyn Smyth Zillah Katz
Emma Stevens Annabella Gotchling
Elli Suppes Agnes Eggling

Stage Manager Emma MacIsaac
Assistant Stage Manager Willow Isaac

Running time:

Approximately 3 hours including one intermission

Content warnings:

Mature content, discussion of suicide, Nazi iconography, depictions of violence;
brief periods of strobe/flashing lights; loud noises; theatrical fog and haze.

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.

PRODUCTION STAFF

Head of PropsCharlie Buller
Costume CoordinatorPhoenix Charamuga
Head of LightsKimberly Fredrick
Head of Video / Production AssistantNeko Goertzen
Head of SoundRuby Maclean
Head of SetNicolas Zitaruk
House ManagerAlexis Hios

COSTUMERS

Lee Frketich, Precious Okpo, Isabelle Santianez, Samantha Wilson

BACKSTAGE ASSISTANTS

Hannah Patience, Arlo Giesbrecht, Lumin Rothwell

CARPENTERS / PAINT CREW

Rayne Benoit, Jordan Bremner, Nathan Corpus, Clark Louise Gonzales, Maggie Kliewer, Angela Li,
Hope K McIntyre, Anubis Shabayek, Matthew Shoup, Niamh Ukrainec, Emma Wake

TECHNICAL CREW

Allie Almonte, Zane Buhler, Cameron Campbell, Ky Dikland, Oluwabukunmi Falana, Willow Isaac (TA),
Israel Pursina, Arlo Giesbrecht, Syiles Makridis, Foxx Pinkerton, Ayla Stewart, Hope Emmanuel Ulpindo,
Dwight Vitor, Naomi Woodfield, Keely Zacharias

FOR THE UNIVERSITY OF WINNIPEG

Department ChairAdam Parboosingh
Master Carpenter / Production InstructorAaron Frost
Assistant to the Master CarpenterRachel Baziuk
Production CoordinatorDelton Kreller
Assistant Prod Coordinator / Production InstructorColin Wiens
Department TechnicianTyler Nguyen
Production InstructorSteve Vande Vyvere
Production InstructorDenise Piche
Movement InstructorAria Evans
Stage Management InstructorLeslie Watson
Poster and LayoutLovissa Wiens

ACKNOWLEDGEMENTS

Prairie Theatre Exchange
Royal Manitoba Theatre Centre
Dr. Alexander Freund, Professor and Chair, German-Canadian Studies
Chris Coyne, Edward McGrath
I.A.T.S.E. Local 63 for its continuing support of our Production students

PROGRAM NOTES

Tony Kushner's first commercially produced play *A Bright Room Called Day* premiered in October 1987 at the Eureka Theater in San Francisco, and received its first New York production in 1991 at the Joseph Papp Public Theatre. Though critically panned for comparing Reagan to Hitler, the play continued to be produced by many smaller theatres and universities. In 2018-19, after Trump's election, Kushner rewrote it as *A Bright Room Called Day Revisited*, adding the Xillah character as the playwright wrestling with how to make the play more effective, not just as a work of art, but as a call to action against national bullies.

Reviewer Isaac Butler notes that Kushner has "created an impossible play that circles two impossible problems—how the left could have responded to the rise of Hitler, and how art can respond to our present moment—and offers no easy solutions." In an interview with Alisa Solomon, Kushner himself states, "It's so terrifying. And that is also what the play is struggling with—a question of our relationship to history, the very fine line between being galvanized into action by history and being overwhelmed. That history can both goad us into action and produce a paralyzing despair."

The play is about staying true to one's values when they could get you killed. These characters have to ask themselves, "Is this the hill I should be willing to die on?" with part of that death involving compromising their artistic practice. But it's not just about artists. Kushner wants audience members to ask ourselves a similar question, using 1932-33 Berlin events to prompt us to examine our choices in the present day. The success of this play rests in whether it moves us to overcome our fear and choose life—however that looks—or stay holed up in safe, stagnant boxes that ultimately collapse around us.

Lynne C. Martin, Production Dramaturg

Making works of art is always an act of optimism. Like planting a tree. The students, staff and faculty who planted this particular tree have done so with grace, dedication and deep belief in the power of telling stories to effect change. How lucky we are to be free to do so.

Christopher Brauer, Director

*Please consider supporting the organization selected by tonight's company.
You can make cash donations in the box in the lobby or donate online:*

[Mama Bear Clan](https://www.npdwc.org/ways-to-give)
<https://www.npdwc.org/ways-to-give>

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Please mark your calendar for our upcoming productions:

***THE WEIGHT OF ANTS* by David Paquet, translated by Leanna Brodie**  
**February 10 – 14, 2026**

***UNITY (1918)* by Kevin Kerr**  
**March 31 – April 4, 2026**