



**Electronic Press Kit**

2016-05-03

## Twenty Thousand Leagues Under The Sea

a Kidoons and WYRD Production in association with The 20K Collective  
adapted from the novel by Jules Verne

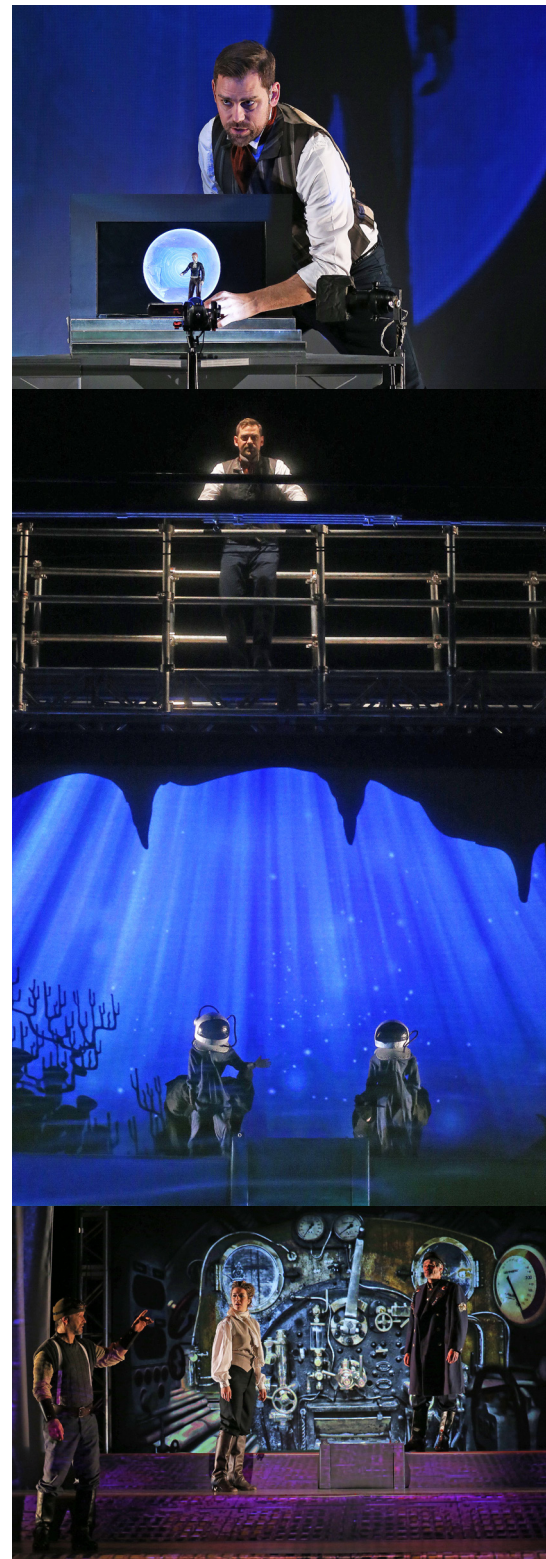
*Twenty Thousand Leagues Under The Sea* is the theatrical adaptation of the classic Jules Verne undersea adventure.

Craig Francis and Rick Miller (whose work has toured 5 continents in 5 languages, including 3 collaborations with Robert Lepage) present a reimagining of Jules Verne's classic adventure using modern technology, dazzling staging and a cutting-edge "steampunk" style for a modern global audience.

*Twenty Thousand Leagues Under The Sea* is at heart a thrilling adventure tale that retains all its relevance and power today. The story's vision foretold issues from water to colonialism to whaling; it predicted many uses of electricity, the submarine, diving suits, and the stun gun. This brand new production expands that vision in an exciting, character-driven narrative across and under Earth's oceans.

An award-winning team of talent from across Canada has brought it to life with passion and top-notch stagecraft. Rediscover the sense of wonder at human ingenuity, as well as at the oceans themselves – which, 200 years later, we continue to explore – in an eye-popping, interactive theatrical experience.

You will meet Jules, a multimedia artist who has helped create all the series and interactive content you see online and in the lobby. He tells the story of when he was a PhD student, stuck in a maelstrom of cynicism and isolation about the state oceans today. Jules journeys back in time into his own version of his favorite book – *Twenty Thousand Leagues Under The Sea* – in the hopes that his hero Captain Nemo will help him disconnect from humanity completely. But the mysterious Nemo has his own agenda, whisking Jules, Professor Aronnax, and Ned Land aboard the Nautilus for a journey of wonder and danger.



photos: Claus Anderson

## Pull Quotes:

### SHORT QUOTES (for ads, etc.)

"A great theatrical experience! One of the most visually engaging and creatively dynamic presentations to grace the stage in ages!" (The Beat Magazine, London ON)

"An elaborate living cartoon... with four performers who shepherd the play's messages to the back row of the theatre with intensity and performing skill." (Scene Changes, London ON)

"Theatrical magic! An extraordinary experience! The special effects are so compelling and engaging, you can't take your eyes off the stage!" (La Jornada, London ON)

"With a cast of four, and spectacular stage craft, it's Miller's most ambitious work yet, truly bringing together technology and storytelling!" (Stratford Festival Reviews, London ON)

"OUTSTANDING! Rick Miller and Craig Francis' adaptation of Jules Verne's 20,000 Leagues from Under the Sea is an entertaining two acts of multimedia magic! If you want an adventure on the high seas with all the high tech trimmings, then take the family to Miller's version of the Jules Verne Classic." (Scene Changes, Toronto)

"Twenty Thousand Leagues Under the Sea takes audiences to a trippy underwater wonderland! The special effects are so compelling you can't take your eyes off the stage." (Toronto Star)

"STUNNING! Some of the most adept and innovative stagecraft I have ever seen! A sumptuous experience for the senses!" (Mooney on Theatre, Toronto)

"A technological marvel!... A fine visual show whose effects are, need I say, of oceanic proportions." (National Post)

"Co-creators Rick Miller and Craig Francis are both comedic and conceptual geniuses and Twenty Thousand Leagues Under the Sea is an experience as much as it is theatre." (Drew Rowsome theatre blog, Toronto)

"Twenty Thousand Leagues Under the Sea is extraordinary... a fantastical fusion of low-tech puppetry and high-tech projections!" (Drew Rowsome theatre blog, Toronto)

« J'ai ADORÉ le spectacle. Tellement d'ingéniosité dans la scénographie... Un vrai régal! C'est du théâtre brillant! » (Radio-Canada)

« Cette expérience théâtrale enivrante se veut aussi un cri de détresse pour des océans rendus malades par des déchets plastiques. » (TFO)

### FULLER QUOTES (for press releases, etc.)

"Kidoons and WYRD Productions' presentation of Twenty Thousand Leagues Under The Sea is not a faithful re-enactment of the Jules Verne classic tale. What it is, however, is a multimedia and multi-sensory re-imagining of the novel, which includes contemporary elements, that proves to be one of the most visually engaging and creatively dynamic presentations to grace the stage in ages."  
(The Beat Magazine, London ON)

The four primary characters are strong, particularly Shaver in the role of Jules (who also serves as the narrator). What the play does extraordinary well is transform the environment in which it's produced, using lighting, sound, technology, and visual effects to the fullest to create a world into which the viewer is immersed... As a multimedia and multi-sensory experience, Twenty Thousand Leagues is wonderful. The visuals and action on stage should captivate younger viewers, whilst those of us a little longer in the tooth can appreciate the combination of the production and the acting as an expansion of what theatre traditionally has been on the Grand's stage." (The Beat Magazine, London ON)

"STUNNING! Some of the most adept and innovative stagecraft I have ever seen! The Nautilus and the underwater world are magically created by some of the most adept and innovative stagecraft I have ever seen. Projections, scrims, fly systems, puppets, and a unique layout of risers combine with lighting and sound to make Twenty Thousand Leagues Under The Sea a sumptuous experience for the senses." (Mooney on Theatre, Toronto)

"Is that real water?" gasps the little girl behind me. And it does indeed appear that the stage is awash with roiling waves, the actors perched on the bow of a ship. Though there is no attempt to pretend that this is anything but artifice, it is theatrical magic. And only one of many collective gasps of sheer delight to come...Twenty Thousand Leagues Under the Sea is extraordinary... a fantastical fusion of low-tech puppetry and high-tech projections! PANAMANIA is off to a gold medal start... Don't let this ship sail without climbing aboard." (Drew Rowsome theatre blog, Toronto)

"Pareciera que uno esta realmente en el agua y dentro del Nautilus, el submarino del Capitán Nemo. Las escenografías usadas en esta obra teatral son magnificas y creativas, lo llevan a la historia para vivirla junto con los personajes. Otros lo llaman la magia teatral; sin duda una versión actualizada de multimedia clásico de ciencia ficción literaria de Verne de casi 150 años." (La Jornada, London ON)

« Ensemble, Craig Francis et Rick Miller ont replongé dans l'aventure aquatique de Jules Verne pour en refaire surface avec une pièce qui regorge d'ombres chinoises, de marionnettes et de trompe-oeils. Mais cette expérience théâtrale enivrante se veut aussi un cri de détresse pour des océans rendus malades par des déchets plastiques. » (TFO)

« J'ai vraiment ADORÉ le spectacle. Tellement de belles trouvailles, de beau clins-d'oeils dans le texte.....tellement d'ingéniosité dans la scénographie.....un vrai régal !!!! C'est du théâtre brillant! » (Radio-Canada)



## Scene Changes reviews

2016-03-15

# Twenty Thousand Leagues Under the Sea

There is something really big happening at London's Grand Theatre with a modern, digital recreation of Jules Verne's classic adventure tale, "Twenty Thousand Leagues Under the Sea". This multimedia production is sometimes overwhelming in its power and complexity and it seems that Co-creators Rick Miller and Craig Francis have followed Captain Kirk into places no man has ever gone before.

In the early years of theatre as we know it, the ancient Greeks would sometimes salvage a play they couldn't finish by lowering one of their many gods onto the stage by machinery to solve the problems of ordinary dramatists. This Deus Ex Machina approach has been converted and updated to digital applications, stunning visuals and terrific sound effects while the Verne story is laced with modern references to endangered oceans and a threatened habitat for the creatures whose futures depend on a more careful tending to environmental concerns.

The show itself reminds me of an elaborate living cartoon, simple and direct, with four performers who shepherd the play's messages to the back row of the theatre with intensity and performing skill. Andrew Shaver is compelling as a young Verne, while Eric LeBlanc takes the adventurer Ned Land somewhere beyond where Kirk Douglas managed to go in the movie. Marie-Eve Perron as a lady scientist and Richard Clarkin as the mysterious Captain Nemo round out a show that will be talked about for some time to come.

It is an intense experience that seemed to overwhelm some of the senior theatre-goers whose rides on rollercoasters are long gone, but students out for the March Break will likely adopt the show as their own. As with "Boom" a few seasons ago, Rick Miller continues to entertain in a large way. The show runs to March 26th.




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**REVIEWS**

**Toronto Reviews:** Chelsea Hotel: The Songs of Leonard Cohen | Gaslight | The Gay Heritage Project | Grey Gardens | In Search of Cruise Control | The Just | **Extended:** Kinky Boots | A Line in the Sand | Mistatim | No Strings (Attached) | Port Authority | Pyaasa | Salt-Water Moon | You Will Remember Me | **Ottawa Reviews:** Tuesdays with Morrie | Perfect Pie | Butcher | Boom | **London, Ontario Reviews:** Twenty Thousand Leagues Under the Sea |

**Chelsea Hotel: The Songs of Leonard Cohen**

The legendary Chelsea Hotel in New York City would make a story in itself. It was a major stop-off for the Beat Generation of the 1950's from the greats of

Boom plays in the theatre of the National Arts Centre until March 12. Tickets: Online on the NAC's website: [www.nac-cna.ca](http://www.nac-cna.ca); In person at the NAC Box Office At all Ticketmaster outlets; By telephone 1-888-991-2787.  
Reviewed by Alvina Ruprecht, an Ottawa based freelance theatre critic.

**LONDON, ONTARIO**  
**The Grand Theatre**

**Twenty Thousand Leagues Under the Sea**



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**Tickets:** at [www.grandtheatre.com](http://www.grandtheatre.com), by phone at 519-672-8800, or at the Box Office, 471 Richmond St.  
Reviewed by Ric Wellwood, a London, Ontario based freelance theatre critic.

<http://www.scenechanges.com/reviews.html#sea>



## The Beat Magazine

2016-03-12

# Twenty Thousand Leagues Under the Sea – An Immersive, Multimedia Experience

Kidoons and WYRD Productions' presentation of Twenty Thousand Leagues Under The Sea is not a faithful re-enactment of the Jules Verne classic tale. What it is, however, is a multimedia and multi-sensory re-imagining of the novel, which includes contemporary elements, that proves to be one of the most visually engaging and creatively dynamic presentations to grace the Grand Theatre stage in ages.

It is designed to be a family-friendly production, complementing an animated production to follow its run first here in London, then in New York. But one hesitates to use the term family-friendly due to the specific connotations that the term carries.

It is not "kiddie" in nature, though it can appeal to kids. And, even at 20,000 leagues under the sea, the themes and language used in the play may fly over the heads of the younger viewers. But the style and visual presentation of the production is innovative, gripping, and supersedes any plot inconsistencies or liberties taken.

The plot, as it is, starts in modern times, with a narrator who decides to immerse himself in the plot of the novel. There are themes of environmental responsibility and examinations of the human impact on our surroundings introduced, and those themes are used to serve as retroactive motivation for Captain Nemo's descent into madness and violence. There's an element of time travel, some unexplored pathos, and a resolution that comes together a little too quickly at the end, but little of that matters in the context of this play.

Twenty Thousand Leagues is not a great play in the traditional sense if you're looking strictly at plot and writing. But it is a great theatrical experience for all involved. The four primary characters are strong, particularly Shaver in the role of Jules (who also serves as the narrator). What the play does extraordinary well is transform the environment in which it's produced, using lighting, sound, technology, and visual effects to the fullest to create a world into which the viewer is immersed.

Clever use of lighting and screens transform the stage into everything from prison cells to an underwater wonderland filled with pulsating jellyfish. Layering of images, both physical and projected through a laptop and phone, add a depth to the presentation that is captivating to watch. Creative shifts in perspective enable new ways to portray everything from a casual dining experience to top-down views of motion. At one point the soft red glow of an angler fish works its way through the crowd. And this is all complemented by an ambient soundtrack that alternates between underwater sounds, mechanical noises from the submarine, and echo-inflected voices.

The multimedia experience continues during the intermission and even after the play ends. There are on-line elements that serve to drive the story forward and allow the viewer to continue to engage with the production after the fact.

There are some limitations to the family-friendly aspect of this play. As a viewer who is fully bilingual in English and French, some of the language used is certainly not appropriate for a younger audience. Though audiences in New York may not know the francophone equivalent to the F-bomb, there's a solid chance that some

the beat magazine

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Twenty Thousand Leagues Under the Sea – An Immersive, Multimedia Experience

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Twenty Thousand Leagues Under the Sea A Kidoons and WYRD Production Written by Craig Francis and Rick Miller Directed by Rick Miller Starring: Richard Clarkin as Captain Nemo Ned Land as Eric LeBlanc Marie-Eve Perron as Professor Aronmax Andrew Shaver as Jules Run time: Two hours including intermission March 8-26, 2016 The Grand Theatre

Kidoons and WYRD Productions' presentation of *Twenty Thousand Leagues Under The Sea* is not a faithful re-enactment of the Jules Verne classic tale. What it is, however, is a multimedia and multi-sensory re-imagining of the novel, which includes contemporary elements, that proves to be one of the most visually engaging and creatively dynamic presentations to grace the Grand Theatre stage in ages.

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<http://thebeatmagazineswo.ca/twenty-thousand-leagues-under-the-sea-an-immersive-multimedia-experience/>

Canadian kids will. The story line and some of the dialogue may not be accessible to youth either.

But as a multimedia and multi-sensory experience, Twenty Thousand Leagues is wonderful. The visuals and action on stage should captivate younger viewers, whilst those of us a little longer in the tooth can appreciate the combination of the production and the acting as an expansion of what theatre traditionally has been on the Grand's stage.

Yes, there are nods to the exploration of the power of nature and the nature of power. Yes, there are references to the potential impact on the future would come should the past have knowledge of our current state. And, yes there are fledgling examinations of character motivations that aren't seen to their full extent. But this re-imagining of Verne's novel is clearly not intended to be a character study, but rather the story is a backdrop to a multi-sensory experience that's designed to engage and delight.

Again, it's family friendly without the negative connotations of that term. Young or old should find plenty to enjoy in this production and it's worth seeing simply for the fact that it's a clever and compelling re-imagining of what a theatre experience can be.

Toronto Star  
2015-07-14

## 20,000 Leagues Under the Sea takes audiences to a trippy underwater wonderland

**Panamania's stage version of Jules Verne classic is kept afloat by a raft of impressive multimedia effects.**

In Panamania's new version of Jules Verne's fantasy, Captain Nemo not only commands a submarine called Nautilus 20,000 leagues under the sea; he's also living in a Utopia of theatrical technology.

"Our idea was to take a Victorian novel and create a pop-up book," says Rick Miller, the co-producer, co-writer and director who also stars as Nemo in this startling new stage adaptation of 20,000 Leagues Under the Sea.

The show had its premiere at Daniels Spectrum theatre in Regent Park on opening weekend of the Pan Am Games, and its run will end with a Wednesday matinee. But in the minds of Miller and co-producer Craig Francis, this is just the start of something big. They are getting their act together and taking it on the road — as well as online.

Miller is known for solo shows such as Mac Homer (in which he mixed Macbeth with characters from the Simpsons). But he has also played roles in such mega ventures as Robert Lepage's nine-hour *Lipsynch* (seen at Luminato in 2009). He even had the title role in the 2011 musical film satire *Mulroney the Opera*. This Jules Verne underwater trip has a cast of four, but it feels like a mind-boggling departure from what we normally think of as intimate theatre.

The script and the acting are usually the chief strengths of the fringe. In this case, it's the special effects that are so compelling and engaging you can't take your eyes off the stage — even if you find the text and the acting rather flat, as I did.

What hooks you is the wonderland created by a team of wizards, including a projection designer, a sound designer and a puppet designer as well as a lighting designer and set designer.

Francis runs an online company called Kidoons aimed at a family audience. He and Miller were seeking a project that could work both as a live stage production, and online for Kidoons.

An updated, multimedia version of Verne's sci-fi literary classic of almost 150 years ago also happened to fit Panamania's chosen aqua-centric theme.

So it's not just a rewind of the book or the 1954 Disney movie in which James Mason played Captain Nemo. It makes a point of addressing contemporary water issues, partly through a character working on a thesis about the collapse of ocean ecosystems — and even going out of its way to include a feminist perspective here and there.

Still, it's the show's multimedia bag of tricks rather than its ideas that keep it afloat.

The screenshot shows the Toronto Star website from July 14, 2015. The article is titled "20,000 Leagues Under the Sea takes audiences to a trippy underwater wonderland" and is categorized under Entertainment / Stage. The article text describes the stage production of Jules Verne's classic, highlighting its multimedia effects and the role of Captain Nemo. A photo shows a scene from the production with a man in a costume on stage. The article is by Martin Kneiman, published on Tuesday, July 14, 2015. The article mentions that the show had its premiere at Daniels Spectrum theatre in Regent Park on opening weekend of the Pan Am Games. It also notes that the show will end with a Wednesday matinee. The article mentions that the show is getting their act together and taking it on the road — as well as online. The article mentions that Miller is known for solo shows such as Mac Homer (in which he mixed Macbeth with characters from the Simpsons). But he has also played roles in such mega ventures as Robert Lepage's nine-hour *Lipsynch* (seen at Luminato in 2009). He even had the title role in the 2011 musical film satire *Mulroney the Opera*. This Jules Verne underwater trip has a cast of four, but it feels like a mind-boggling departure from what we normally think of as intimate theatre. The article mentions that the script and the acting are usually the chief strengths of the fringe. In this case, it's the special effects that are so compelling and engaging you can't take your eyes off the stage — even if you find the text and the acting rather flat, as I did. The article mentions that what hooks you is the wonderland created by a team of wizards, including a projection designer, a sound designer and a puppet designer as well as a lighting designer and set designer. The article mentions that Francis runs an online company called Kidoons aimed at a family audience. He and Miller were seeking a project that could work both as a live stage production, and online for Kidoons. The article mentions that an updated, multimedia version of Verne's sci-fi literary classic of almost 150 years ago also happened to fit Panamania's chosen aqua-centric theme. The article mentions that so it's not just a rewind of the book or the 1954 Disney movie in which James Mason played Captain Nemo. It makes a point of addressing contemporary water issues, partly through a character working on a thesis about the collapse of ocean ecosystems — and even going out of its way to include a feminist perspective here and there. The article mentions that still, it's the show's multimedia bag of tricks rather than its ideas that keep it afloat.

<http://www.thestar.com/entertainment/stage/2015/07/14/20000-leagues-under-the-sea-takes-audiences-to-a-trippy-underwater-wonderland.html>

"We wanted to create a fun experience and explore stagecraft," Miller told me. "We asked ourselves 'How can we be creative and imaginative?'"

Having things pop up or down, or descend from pulleys the way sails do, became central.

The plan was to create layers of projections, with three projectors taking the audience to different places — playfully jumping from small scale to large scale scenes.

This may sound like a hugely expensive operation, but Miller says: "We're not a million-dollar show. We're a big little show."

The budget is around \$400,000. Funding from Panamania helped. So did grants from the Canada Council, the Ontario Arts Council and the Toronto Arts Council.

It started small, with workshops. And is still in the process of being tweaked.

One important fact is that this show is portable.

Leagues has been booked into London's Grand Theatre for a subscription run. And it is likely to have an extended life on the road.

"We have plans to take it around the world," says Miller. "We want to be able to pack up and take off."



Drew Rowsome

A writer, musician, editor and pop culture critic.

2015-07-12

## Twenty Thousand Leagues Under the Sea sets sail with theatrical magic

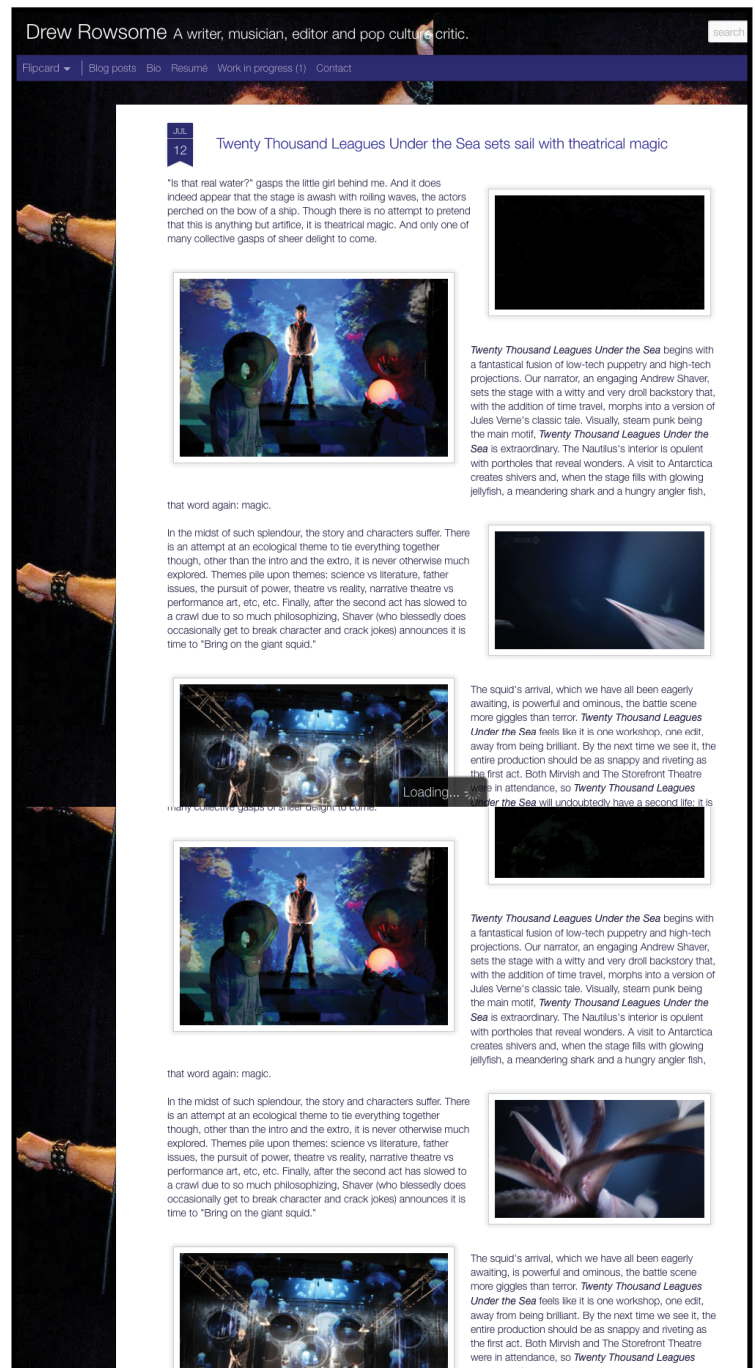
"Is that real water?" gasps the little girl behind me. And it does indeed appear that the stage is awash with roiling waves, the actors perched on the bow of a ship. Though there is no attempt to pretend that this is anything but artifice, it is theatrical magic. And only one of many collective gasps of sheer delight to come.

Twenty Thousand Leagues Under the Sea begins with a fantastical fusion of low-tech puppetry and high-tech projections. Our narrator, an engaging Andrew Shaver, sets the stage with a witty and very droll backstory that, with the addition of time travel, morphs into a version of Jules Verne's classic tale. Visually, steam punk being the main motif, *Twenty Thousand Leagues Under the Sea* is extraordinary. The Nautilus's interior is opulent with portholes that reveal wonders. A visit to Antarctica creates shivers and, when the stage fills with glowing jellyfish, a meandering shark and a hungry angler fish, that word again: magic.

In the midst of such splendour, the story and characters suffer. There is an attempt at an ecological theme to tie everything together though, other than the intro and the extro, it is never otherwise much explored. Themes pile upon themes: science vs literature, father issues, the pursuit of power, theatre vs reality, narrative theatre vs performance art, etc. Finally, after the second act has slowed to a crawl due to so much philosophizing, Shaver (who blessedly does occasionally get to break character and crack jokes) announces it is time to "Bring on the giant squid."

The squid's arrival, which we have all been eagerly awaiting, is powerful and ominous, the battle scene more giggles than terror. *Twenty Thousand Leagues Under the Sea* feels like it is one workshop, one edit, away from being brilliant. By the next time we see it, the entire production should be as snappy and riveting as the first act. Both Mirvish and The Storefront Theatre were in attendance, so *Twenty Thousand Leagues Under the Sea* will undoubtedly have a second life: it is too unique, clever and delicious to sink out of sight.

Most of the cast and creatives have ties to theatre superstar Robert Lepage (Needles and Opium, Totem) and his influence is felt both in the startling and vivid coups du théâtre, and the second act's languorous mid-section. Co-creators Rick Miller (Venus in Fur), who also makes an imposing and imperious Captain Nemo, and Craig Francis are both comedic and conceptual geniuses and *Twenty Thousand Leagues Under the Sea* is an experience as much as it is theatre. Despite my ambivalence towards the Pan Am Games hoopla, the cultural side, Panamania, is off to a gold medal start. There are only, alas, four performances left: don't let this ship sail without climbing aboard.



<http://drewrowsome.blogspot.ca/2015/07/twenty-thousand-leagues-under-sea-sets.html>



Hispanic la jornada  
2016-03-18

## Sorprendente producción de Veinte Mil Leguas de Viaje Submarino

Pareciera que uno esta realmente en el agua y dentro del Nautilus, el submarino del Capitán Nemo. Las escenografías usadas en esta obra teatral son magnificas y creativas, lo llevan a la historia para vivirla junto con los personajes. Otros lo llaman la magia teatral; sin duda una versión actualizada de multimedia clásico de ciencia ficción literaria de Verne de casi 150 años.

Veinte mil leguas de viaje submarino, obra que se prenda en el Grand Theatre de London, Marzo 8-26, comienza con proyecciones de marionetas, muñecos que uno acostumbraba a jugar de niño. El narrador prepara el escenario con una historia de fondo muy ingenioso y gracioso que, con la adición de viajes en el tiempo, se transforma en una versión del cuento clásico de Julio Verne. Visualmente, siendo el motivo principal, la obra Veinte Mil Leguas de Viaje Submarino es una extraordinaria experiencia. En interior del Nautilus se encuentran ojos de buey que revelan maravillas subacuáticas, se es testigo de una visita a la Antártida, y de cuando en cuando el escenario se llena de medusas brillantes, un tiburones ...

En toda esta magia de sonidos y arte visual, de esta nueva tecnología teatral, en la obra se tocan temas profundos de ecología, ciencia contra la literatura, problemas paternos, la búsqueda del poder, teatro vs realidad, la narrativa teatral vs arte de acción. Pero la escena mas esperada por todos es la del calamar gigante. La escena de la llegada del calamar es poderosa con un toque de siniestro.

Por momentos esta obra se siente mas bien como comedia ya que gracias a los actores y directores de apuesta, Veinte mil leguas de viaje submarino es una experiencia tanto como lo es el teatro.

El objetivo de de esta nueva sorprendente adaptación teatral, dice Rick Miller, el co-productor, co-guionista y director, que también da vida a Nemo, era el tomar una novela victoriana y crear un libro pop-up.

Este viaje submarino de Julio Verne tiene un elenco de cuatro, pero se siente como un punto de partida alucinante de lo que normalmente consideramos como el teatro íntimo.

Si usted es amante del teatro, estará de acuerdo que el guión y la actuación son por lo general los principales puntos fuertes de la puestas en escena. En este caso, se trata de los efectos especiales que son tan completas y atractivas que no se puede quitar la vista de escenario.

Veinte mil leguas de viaje submarino continúa hasta Sabado 26 de marzo en el Grand Theater, [www.grandtheatre.com](http://www.grandtheatre.com)

The screenshot shows a web page from 'hispanic la jornada BILINGUAL NEWSPAPER'. The main article is titled 'Sorprendente producción de Veinte Mil Leguas de Viaje Submarino' and is dated March 18, 2016. It features a large photo of the stage production with actors and a large squid. The article text is in Spanish and describes the production as a multimedia adaptation of Jules Verne's novel. To the right of the article are several advertisements: 'Save \$7 with Code: DRIBBLE' for Budweiser Gardens, 'LEARN ENGLISH' with a 'FREE ADULT ESL' offer, 'HASSAN LAW' a lawyer's advertisement, and 'London Music Conservatory' listing various instruments.

<http://news.lajornada.ca/sorprendente-produccion-de-veinte-mil-leguas-de-viaje-submarino/>

## Rogers TV

2016-03

The screenshot shows the Rogers TV website interface. At the top is a red navigation bar with 'ROGERS tv' logo and links for 'Shows', 'Videos', 'Volunteer', and 'Schedule'. Below the navigation bar is a search bar and a location dropdown set to 'London'. The main content area features a large video player showing a scene from 'Twenty Thousand Leagues Under the Sea' with three men on a set. Below the video player is a weather forecast for the current day and the following days. To the right of the video player is a 'Related' section with two smaller video thumbnails. The video title 'Twenty Thousand Leagues Under the Sea - Wednesday, March 16, 2016' is displayed below the player.

London: Cable 1

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Twenty Thousand Leagues Under the Sea  
At The Grand Theatre, 471 Richmond Street

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Twenty Thousand Leagues Under the Sea - Wednesday, March 16, 2016

Twenty Thousand Leagues Under the Sea at The Grand Theatre

<http://www.rogerstv.com/media?id=237&rid=9&gid=249000>

## ICI Radio-Canada

2015-07

The screenshot shows the ICI Radio-Canada website. It features a video player with a portrait of actor Rick Miller. Below the video player, his name and role are listed: 'RICK MILLER' and 'acteur, metteur en scène'. The ICI Radio-Canada logo is visible in the top left corner.

ICI RADIO-CANADA .ca

RICK MILLER  
acteur, metteur en scène

The screenshot shows the ICI Radio-Canada website. It features a video player showing a scene from the play 'Twenty Thousand Leagues Under the Sea'. The ICI Radio-Canada logo is visible in the top left corner.

ICI RADIO-CANADA .ca

<http://ici.radio-canada.ca/widgets/mediaconsole/medianet/7312922>

TFO 24.7  
2015-07

The screenshot shows the TFO 24.7 website. It features a video player with a scene from the play 'Twenty Thousand Leagues Under the Sea | PANAMANIA'. Below the video player, there is a description of the play and its adaptation for the Panamanian cultural festival. The TFO 24.7 logo is visible in the top left corner.

TFO 24.7  
LE NOUVEAU REGARD FRANCOPHONE

TFO 24.7, the new francophone point of view, and comments on French-Canadian social and artists, artists, youths, entrepreneurs, leaders into French-Canadian culture from coast to coast, humour, and opinion videos: a show that offers Canadian identity.

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Twenty Thousand Leagues Under the Sea | PANAMANIA

The classical novel was adapted for theatre for the PANAMANIA cultural festival, slated to occur contemporaneously with the Panamerican Games and ParaPanamerican Games of Toronto. Together, Craig Francis and Rick Miller have dived back into Jules Verne's aquatic adventure to reemerge with a play full of shadow projections, puppets and illusions. This entrancing play is also a cry for help for oceans made sick and polluted by plastic trash. A story by Paul Rusan.

EPISODES

FILTRE

<http://www.tfo.org/en/universe/tfo-247/100463909/twenty-thousand-leagues-under-the-sea-panamania>

National Post  
2015-07-13

## New play premiering at Panamania arts festival takes audience Twenty Thousand Leagues Under the Sea

Almost 150 years after Jules Verne wrote *Twenty Thousand Leagues Under the Sea*, and six decades after Disney turned the book into a technicolor motion picture, two Canadians have brought the classic tale to the stage.

The play was co-written by Rick Miller and Craig Francis and opened Panamania Saturday. The arts and culture festival takes place during the 2015 Pan Am and Parapan Am Games.

Both Miller and Francis read the classic science fiction novel when they were kids and were inspired to create a theatrical adaptation that would appeal to children — and adults.

"I love the story," Francis said. "I think it's a great adventure."

The Victorian-era tale is relevant today because there are still plenty of mysteries hidden in the depths of the world's oceans, he said.

"That book is from 150 years ago, and now there's still parts (of the ocean) we haven't discovered, and there are others we've almost ruined, so we have this full circle effect," Francis said. "We're also in a new age of creativity and technology now, as we were in the enlightenment when this was written."

The playwrights hope that the production will inspire theatregoers to give some thought to state of the world's oceans. When Francis and Miller adapted the story for the stage, they added a modern-day character who is trying to finish a thesis on the collapse of ocean eco-systems when he is thrust into the world of his favourite story, *Twenty Thousand Leagues Under the Sea*.

It "is, ultimately, the Jules Verne story, but it's framed in such a way that it talks to people today, hopefully about their own connection to water," said Miller, who also directed the show and stars as Captain Nemo. "It's way more than just a play. We really are trying to create something that has an impact." After each performance, there will be an information session on water issues.

Miller and Francis assembled a "pan-Canadian team" of designers to mount the production. The team uses a combination of high-tech multimedia and low-tech scenic elements to convince the audience that the action is taking place on land, in a submarine and at the bottom of an ocean.

"We told all of our designers ... let's just use our imaginations and explode it and make it come to life on a flat surface in a community centre in Toronto," Miller said.

The screenshot shows a web browser displaying a National Post article. The page has a yellow header with the 'NATIONAL POST' logo and navigation links. The article title is 'ON STAGE' and the main headline is 'New play premiering at Panamania arts festival takes audience Twenty Thousand Leagues Under the Sea'. A trending tag 'TRENDING Kanye West | Madonna | Keshia' is visible. Below the headline is a photo of a stage production with a large, illuminated, futuristic structure. The article text begins with 'Almost 150 years after Jules Verne wrote Twenty Thousand Leagues Under the Sea, and six decades after Disney turned the book into a technicolor motion picture, two Canadians have brought the classic tale to the stage.' Social media sharing buttons for Facebook, Twitter, Google+, Reddit, Email, and Typo are present. A sidebar on the right features a large graphic of a stylized face and a 'GET 10 FREE AD STOCK IMAGE' offer.

<http://news.nationalpost.com/arts/on-stage/panamania-twenty-thousand-leagues-under-the-sea>

While the book devotes pages to exhaustive lists of various species of fish, Miller and Francis were more concerned with developing the characters who are exploring 20,000 leagues under the sea. Early on, they decided that although Verne's book didn't include a female character, the play definitely needed a woman.

"It would be irresponsible of us not to bring in a certain feminist perspective," Miller said. He and Francis decided to turn one of the main characters, Professor Pierre Aronnax into a woman, Claire Aronnax, played by Mary-Lee Picknell.

"Women had very different roles back then," Miller said. But "she's someone with her own intentions, her own life."

The play runs until July 15 at Daniels Spectrum Theatre in Regent Park.



London Free Press

2016-03-11

## Time warp brings classic novel into new league

It's a 19th Century adventure story colliding head-on with 21st Century technology.

The Grand Theatre presents *Twenty Thousand Leagues Under the Sea*, a multi-media production by some of the same people who brought last year's hit show, *Boom!* to the stage.

It's a modern day version of the classic Jules Verne tale with Captain Nemo and his adventures aboard his submarine, *Nautilus*.

The show, a Kidoons & WYRD Production, is the creation of Craig Francis, who produced *Boom!* and Rick Miller, its star and creator.

"Rick and I had been looking for a project to do together and I think this show brings together our passions to tell stories and bring stories to life," said Francis.

"I think audiences will be spellbound. There's something new happening every minute, but it's very well-paced.

"Although this is our fifth production, I consider the Grand Theatre our first theatrical run. This is a large, classic theatre with great height and flies that we need and you have to give credit to the Grand (artistic director Susan Ferley) for her support of works that are challenging to create but should be a joy for audiences to watch."

The show, on stage until March 26, mixes video with puppetry, lighting and sound, not to mention a few plastic action figures.

Richard Clarkin, a familiar face at Stratford (King Lear, Merchant of Venice, War of 1812 and Mirvish productions of Lion King, Heart of Robin Hood and Death of a Salesman), stars as Captain Nemo.

"I think it's being inside a great story," said Clarkin of his favourite aspect of performing in the show.

"Captain Nemo is mysterious, enigmatic, persuasive, powerful, a man who runs this incredible creation, *Nautilus*.

"He's got secrets, a great range of emotion and complexity. He's volatile, mysterious and a visionary. It's a rich treat for an actor to be able to humanize someone with such a brilliant mind."

In this show, the audience is first introduced to Jules, played by Andrew Shaver, a multimedia artist frustrated by his inability to write his thesis about oceans, who journeys back in time into his own version of the Verne story.

Francis said the show includes about two-thirds of the original story (a series of adventures) "but we've kept the key, memorable moments."

The other characters in the show include Professor Aronnax (played by Marie-Eve Perron) and Ned Land (Éric LeBlanc).

"I like this kind of work where things are running on multiple circuits," said Shaver.

<http://www.lfpress.com/2016/03/11/time-warp-brings-classic-novel-into-new-league>

"I think this show really pushes the envelope (of theatre). Your brain isn't just focused on the text, but you're manipulating plastic action figures, using different voices and interacting with other actors.

"It brings a real sense of playfulness."

Who will want to watch this show?

"This is a show that, I think, will appeal as much to a seven-year-old as their grandparents," said Shaver.

"It's a classic story and a very modern take on it that will compel people to think."

## The Londoner

2016-03-11

## Jules Verne adaptation opens at The Grand

A unique theatre adaptation of French author Jules Verne's *Twenty Thousand Leagues Under the Sea* will play The Grand Theatre this month, marking the return of Canadian writer/director/actor/musician/educator Rick Miller.

Miller wears many hats but theatre-goers in London will likely remember first his multimedia stage show *Boom*, which was produced at The Grand last season. This time around, Miller and co-creator/director/producer Craig Francis have turned their attention and their talents to a classic piece of sci-fi literature that seems to mesh nicely with the creative media-heavy theatre Miller and his contemporaries are known for.

Using a unique mix of video, projection and even some puppetry, Miller and Francis have created what lead actor Andrew Shaver describes as a very modern (and socially conscious) adaptation of *Twenty Thousand Leagues Under the Sea*, Verne's famous novel from 1870. Played by Shaver, the stage adaptation features Verne as a multimedia artist who journeys back in time into his own version of *Twenty Thousand Leagues*, encounters the story's hero — Captain Nemo (Richard Clarkin) — and embarks on an extraordinary journey.

One of the reasons Verne's 19th century novel stands the test of time, his eerily accurate portrayal of submarine exploration, is something Shaver said Miller and Francis have taken full advantage of. The creators of the show have chosen a steam punk aesthetic for their adaptation and also included poignant messages about the fragility of marine ecosystems.

"The Nautilus (Nemo's submarine) was a precursor, so I think that kind of story ... demands this kind of treatment in this kind of way, or asks for it at least," said Shaver, the founding artistic director of SideMart Theatrical Grocery and a Stratford Festival alum. "It's very modern, it's at times very funny, but also it flips to the other pole as well (and) speaks to something very serious in our world right now, which is our collapsing ecosystems, specifically with our oceans."

Joining Shaver and Clarkin on stage is Marie-Eve Perron as Claire Aronnax and Eric Leblanc as Ned Land.

*Twenty Thousand Leagues Under the Sea* was originally commissioned by PANAMANIA, the arts and culture festival of the Toronto 2015 Pan American Games last summer.

"It's been fine-tuned and tweaked," Shaver said, including both the script and the show's technical aspects. "Technology that we had two years ago is not the same technology that we have now. In those ways, certain elements have been further advanced. I can say without a doubt this is the strongest it's been."

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### ENTERTAINMENT LOCAL

## Jules Verne adaptation opens at The Grand

By Chris Montanini, Londoner  
Friday, March 11, 2016 3:06:33 EST PM

Marie-Eve Perron (right) and Andrew Shaver rehearse a scene from *Twenty Thousand Leagues Under the Sea* at the Grand Theatre March 10, 2016. The Rick Miller-directed show features a unique combination of visual effects including video and projection. CHRIS MONTANINI/LONDONER/POSTMEDIA NETWORK

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