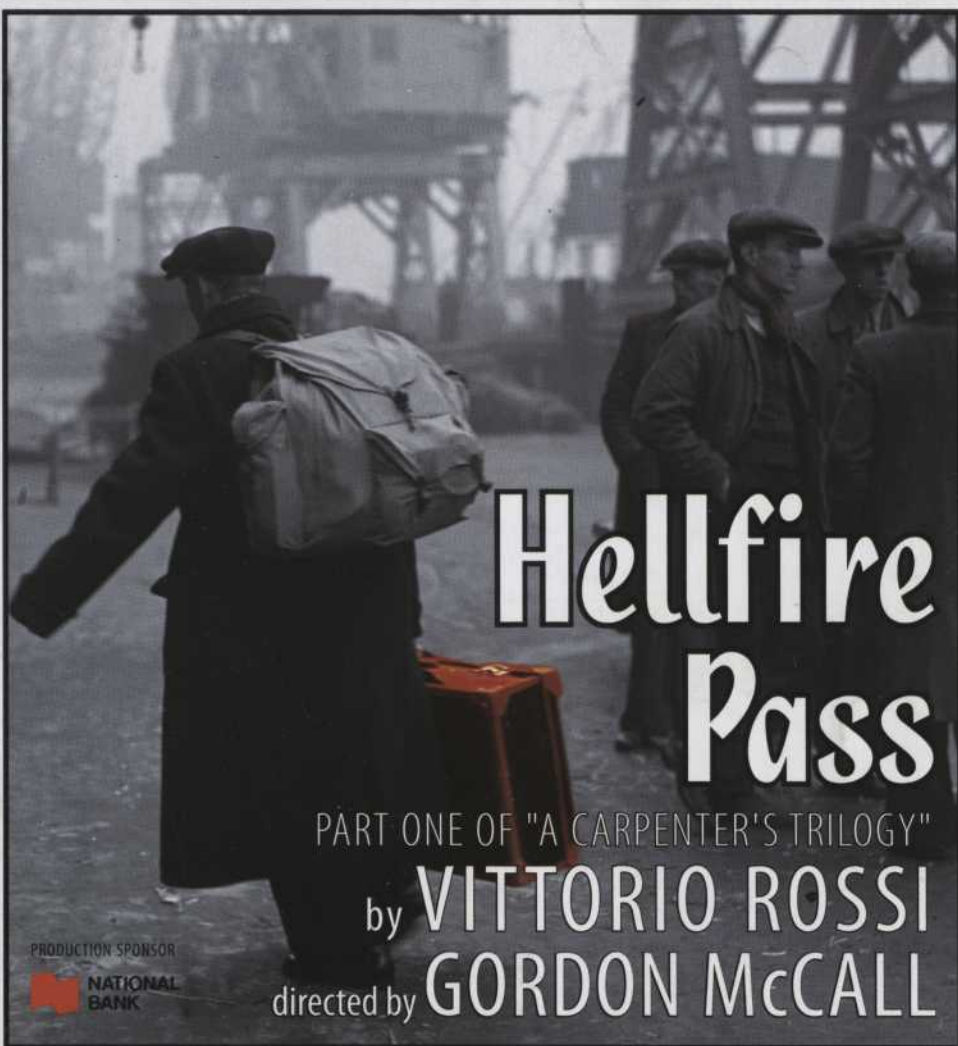


Gordon McCall, Artistic Director

CENTAUR

THEATRE COMPANY

Montreal, January 31 - February 26, 2006



Hellfire Pass

PART ONE OF "A CARPENTER'S TRILOGY"

by VITTORIO ROSSI

directed by GORDON McCALL

PRODUCTION SPONSOR



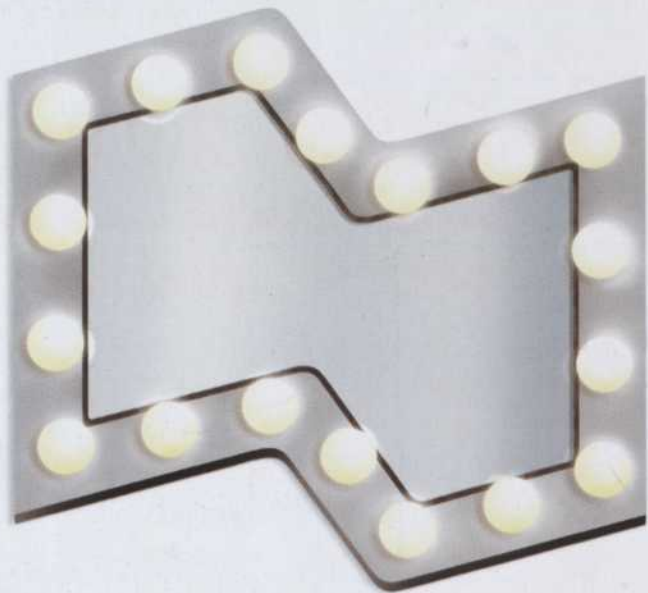
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Centaur Theatre Company

presents

PRODUCTION SPONSOR



Hellfire Pass

PART ONE OF "A CARPENTER'S TRILOGY"

by Vittorio Rossi

acting company (in alphabetical order)

Lally Cadeau

Angelina Rosato

Mark Camacho

Bobby Tardelli

Tara Nicodemo

Ida Tardelli

Lauren Spring

Rita Testa

Harry Standjofski

Eduardo Rosato

Julian Tassielli

Eddie Rosato

Richard Zeppieri

Silvio Rosato

directed by

Gordon McCall

set design by

John C. Dinning

costume design by

Susana Vera

lighting design by

Luc Prairie

fight choreographer

Jean-François Gagnon

stage manager

Christina Hidalgo

assistant stage manager

Sarah Bustard

THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION

TIME: **Autumn, 1956**

PLACE: **Chicago, Illinois**

ACT ONE

Scene One: Late Morning

Scene Two: Early That Afternoon

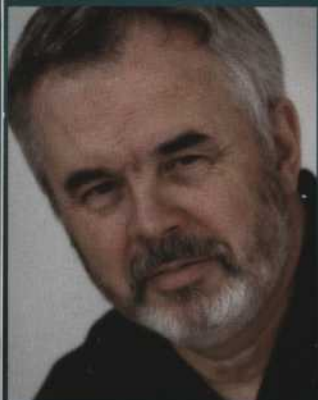
Scene Three: Later That Night

ACT TWO

Scene One: The following day

Scene Two: Late morning, the next day

Inspired by true events, *Hellfire Pass* is part one of a three play series by playwright Vittorio Rossi, which he is calling *A Carpenter's Trilogy*. Part one takes place in Chicago in 1956 and parts two and three take place in Montreal in 1957 and 2004, respectively.



A trilogy is a great and ambitious undertaking. It is a credit to Vittorio's talent and inspiration that we Montrealers may lay claim to our community being the origin of such a work. We are doubly proud and grateful that our community can boast of Mr. Rossi's contribution to our

identity, entertainment and quality of life.

At Centaur we believe in putting Montreal first both onstage and off and in that spirit we proudly present *Hellfire Pass* as one of our very own Montreal Stories.

From Italy, to Chicago, to Ville Emard and back, it's been a fascinating creative journey for us all, thanks to the unique imagination and voice of Mr. Rossi. And now that we have arrived at the point of departure that all immigrants know only too well, I invite you to jump on board and travel back with us to Chicago, 1956 and the Rosato family reunion.

Thank you, Vittorio.

Ciao,

Gordon

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playwright's notes

Hellfire Pass is inspired by my father's life, and stories he told me over the course of 35 years. He was always eager and willing to recount the events in his life that were at once dramatic and true, startling and brutal, overwhelming and beautiful, and always meant to teach me. When he spoke he was riveting and he immediately captured my attention. As I matured and began to realize the incredible scope of his life, I was also aware of the depth of his pain. It was his source of pain, anguish, and unhealed wounds, that compelled me to tell his story. The one thing I remember most about my father was the undying love he had for my mother and his children. The essential events in this play happened. I am often asked how long it takes to write a play. The answer varies from play to play. This one has been brewing inside me for 35 years. During that time, I relied heavily on my father's memory, as well as the memories and recollections of my grandmother, my mother, my sisters, and a few cousins. I am forever grateful for their help. Most of all, it is to the memory of my father that I must give the most thanks. When I lost him, I lost my protector. I lost the one man who would've sacrificed anything for his boy. I impart this story to you, the playgoer, as an act of love and duty.

Vittorio Rossi

Scale Model of Hellfire Pass
by Set Designer John C. Dinning



Four Anglos of the Apocalypse



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PATHS OF GLORY

In 1956, Montrealers could attend a show at Her Majesty's Theatre on Guy Street; men could order a beer at over 300 taverns in the city and pasta was referred to as macaroni. And while the city was gloating over the Habs Stanley cup victory that year, Italian immigrants – with not more than a suitcase and a dream – were descending the gangways at “Pier 21” in Halifax. Once the gates opened to postwar immigration, the British, the Scottish, the Italians, the Germans, the Americans, the Dutch, the Greeks and the Hungarians were among the first groups to arrive en masse. Italians became the third largest ethnic group in Montreal. The Italian community in Montreal grew from 31,000 in 1951 to 101,000 in 1961. To put this in perspective, almost half the Italian population in Montreal were newly arrived immigrants, the other half were those born here and those who came before the Second World War. Driven by a need to survive and to better their socio-economic position they turned to relatives and friends to loan them money for the trip. Most families arrived with a debt. Ready to trade skills or the strength of their arms to pay, they jumped into the labour force. In the first few years after their arrival the families managed to repay their debt. They then set money aside to purchase a house – 26% bought a home in less than five years; 60% within five to ten years, and 14% in over ten years of their arrival. This is a remarkable attestation of the “sacrifici” they made and their ability to “arrangiarisi”, know how to make do. They settled in the already existing “Italian neighbourhoods”. In 1956, newcomers headed north to Mile-End and Villeray, and southwest along the industrial skyline to Ville Emard, St. Henri, Pointe St. Charles, NDG and Lachine. By the end of the 50's they started opening up new areas; Ville St. Michel, Ville St. Leonard, Montreal North and later, Ville LaSalle. A large part of these new districts were built by Italians for Italians. The Italian neighbourhoods recreated the same face-to-face communities they left behind. Here a common culture experience was shared. From organized affairs such as the parish feast of Sant'Antonio, the patron saint of immigrants, to spontaneous socializing in Italian coffee bars where everybody talks and nobody listens. Day to day life in neighbourhood was quite different from the cosmopolitan life in Montreal. Although this may have slowed down their assimilation, it gave them a sense of solidarity and made the passage to a new life easier. Silvio, the protagonist of “Hellfire Pass”, has already taken this journey; the stirring events in his life depicted in this play are about to embark him on the next one.

—Joyce Pillarella



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Vittorio Rossi (Playwright)

Born in Montreal in 1961, Vittorio Rossi grew up in the district of Ville Emard. Graduating from Concordia University in 1985 with a B.F.A. specializing in theatre performance, Rossi has earned the respect of the national theatre community with his award winning plays. Vittorio stormed the Montréal theatre scene with two consecutive Best New Play Awards at the Quebec Drama Festival in 1986 and 1987 for his plays *Little Blood Brother* and *Backstreets*. They were subsequently produced by Willow Cabin Theatre Company off-Broadway in New York City; Boston, and in Toronto to critical acclaim. In 1987 Vittorio became Playwright-in-Residence at Centaur Theatre, during which time he wrote his first full length play, *The Chain*, which opened Centaur's 20th anniversary season in October 1988. The show was then produced at the National Arts Centre in Ottawa. This cemented his place as the first and most significant Italian-Canadian playwright in the country. Other plays include: *Scarpone*, *In Pursuit Of A Cow*, *The Last Adam*, (winner of the Canadian Authors Association Literary Award for Drama in 1996), *Love and Other Games*, *Filumena* (Translation), and *Paradise By The River*. Vittorio was Writer-in-Residence at Concordia University in 1990-91 where he also taught playwriting. He has written several screenplays and has directed a film version of *Little Blood Brother*. In 2003 Vittorio taught screenwriting at the University of Sherbrooke. Vittorio was the recipient of the 1994 Premio Award given by CIBPA (Canadian Italian Business Professionals Association) in the field of Creativity for bringing honour and distinction to the Italian-Canadian community with his body of work. This summer Vittorio will be directing his first feature length film.



Gordon McCall (Director)

Artistic/Executive Director of Centaur Theatre Company, Gordon recently directed David Fennario's *Condoville*, to launch this Centaur season of Montreal Stories. A graduate of the M.F.A. program in directing from The University of British Columbia, Gordon is a Les Masque award-winner for Artistic Direction, a member of the Board of Governors of The National Theatre School of Canada, a member of The McGill University Shakespeare in Performance Team, founding Artistic Director of Saskatoon's Shakespeare On The Saskatchewan Festival, Vancouver's Touchstone Theatre and first Artistic Director of Winnipeg's Prairie Theatre Exchange. As a writer, Gordon is a featured monthly theatre columnist for *Movie Entertainment Feature* magazine, a contributing writer to *The Encyclopedia of Canadian Theatre*, and his new book, *Lunatics, Lovers and Other Poets: The Birth of the Shakespeare On The Saskatchewan Festival* will be published by Scirocco Drama in the spring of 2006. As an actor, Montreal audiences will remember Gordon for his roles in Centaur's *Dinner With Friends* and *The Goat OR Who Is Sylvia?* and in Village Theatre's *Drinking Alone*. Sharing this journey from Italy to Chicago with Vittorio and this tremendous cast, crew & design team has been an honour. I dedicate this production to our Centaur family, and to my remarkable wife, Eloise, and sons, Sean and Spencer.



Lally Cadeau (*Angelina Rosato*)

Since winning the ACTRA award for Best Newcomer in 1981, Lally Cadeau has received a number of awards and nominations for her work in theatre, television, film and radio. She received ACTRA and Gemini awards for her starring role in the critically acclaimed *You've come a long way, Katie*, then starred in the CBC series, *Hangin' In'* for six years. Her portrayal of Janet King in *The Road to Avonlea*, which had seven successful seasons, won multiple Gemini nominations and a 1995 Best Actress award. Miss Cadeau has bookended her TV career with theatre work all across Canada, and into the US. Her roles have included pieces by Michel Tremblay in both English and French and many new Canadian works. Other roles include Billie Dawn in *Born Yesterday*, Beatrice in *Much Ado About Nothing*, Kate and the Nurse in *Taming of the Shrew*, Maggie in *Cat on a Hot Tin Roof*, Maxine in *Night of the Iguana*, Bunny in *Gemini*, Nora in *A Doll's House*, Mary in *The Women*, Lady Snearwell and Mrs. Candour in *The School for Scandal*, (the latter at the Chicago Shakespeare), Filumena in *Filumena*, Jean Brodie in *The Prime of Jean Brodie* and Juno Boyle in *Juno and the Paycock*, Elena in *Tamara* (at the Armoury in NYC), Duchess of York in *Richard III*, and The Wife in *Saturday, Sunday, Monday*, for which she won a Dora award as Best Actress. Miss Cadeau has been with the Stratford Festival for nine seasons.



Mark Camacho (*Bobby Tardelli*)

Since graduating from Concordia University's Theatre program in 1986, Mark has performed in dozens of plays and appeared in over 100 feature films and television series. He launched his career alongside Vittorio Rossi in the playwright's first two one act plays, *Little Blood Brothers* and *Backstreets*. He went on to perform in Rossi's *The Last Adam*, *Love And Other Games* and *Paradise By The River*. Other stage credits include *Tartuffe*, *Shear Madness*, *The Idiot*, and *The Wild Guys*, to name a few. Television audiences have seen Mark co-starring with James Woods in *Rudy*, Brad Garrett in *The Gleason Story*, Jenna Elfman and Sam Robards in *Obsessed* and most recently, Tori Spelling in *Mind Over Murder*. He performed alongside Oscar winners, James Coburn and Sissy Spacek as well as Willem DeFoe and Nick Nolte in *Affliction*. He can be seen blackmailing Robert DeNiro and Edward Norton in *The Score* and almost ruined Gene Hackman's plan in *The Heist*. Other feature films include *Snake Eyes* with Nicolas Cage, *Wicker Park* with Josh Hartnett, *Barnum* with Beau Bridges and *The Whole Nine Yards* with Bruce Willis and Mathew Perry. Video game and cartoon enthusiasts have heard his voice in over a dozen PC games and over 50 animated series. Mark can next be seen in the upcoming NBC miniseries *10.5 Apocalypse* scheduled for release in May.



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Tara Nicodemo (*Ida Tardelli*)

Tara is honoured to return to the Centaur stage to work with Gordon McCall and this talented cast on such a compelling script by Vittorio Rossi. Previously she has starred in Centaur's production of *The Shape Of Things*, *Three Sisters* (Stella Adler Theatre, NYC) and *'Night, Mother* (Stella Adler Theatre, NYC), *I Am A Camera*, *Six Characters In Search Of An Author*, *Suddenly Last Summer*, *When Did You See My Mother?* (Level II Theatre) and in *Lysistrata*, winner of the Festival du Théâtre Du Jeune Acteur award in Québec (troupe de Théâtre Extase). Recent film and TV credits include *Invented Wisdom* (Garipey Films), *Mambo Italiano* (Cinémaginaire), *Tales From The Never Ending Story* (Muse Entertainment), *All Souls* (Aaron Spelling TV), *Long Ending For Imagined Film* (Sink Chicker) and *Angélique* (Reconnaissance Film). Tara is a graduate of the Stella Adler Conservatory in New York City. Thank you Mamine for inspiration.



Lauren Spring (*Rita Testa*)

Lauren is delighted to be part of this premiere production. A recent graduate of Concordia University, Lauren has several television and film credits under her belt and has appeared on many Montreal stages, most recently in *Afterglow* with Darkhorse Theatre Company. This fall Lauren toured British Columbia as a princess in Alberta Opera's children's theatre production of *Puss In Boots*. Hugs and kisses to Mom, Jeff, friends, her Theatre Sainte-Catherine Sunday night improv cronies and teachers Brian, Ted, Diane, Lib, Robert, Kit and Atul. A million thanks to the marvellous cast and crew of *Hellfire Pass* and all Montreal artists who continue to create and inspire and pursue their passions with but a few pennies in their pockets. And finally, Lauren thanks you, the audience, for coming to play. Ah... The high of a theatre addiction!



Harry Standjofski (*Eduardo Rosato*)

Harry Standjofski has appeared in Vittorio Rossi's *The Chain* and *Paradise By The River*. Recent Centaur productions include *Tweelfth Night*, *Trick or Treat*, *Art and Freeze*. His play *Here & There* was nominated for a Masques Meilleur production anglaise 2005. His next play *Nevertheless* will be produced by Le Nouveau Théâtre Anglais next season.



Costume designs
by Susana Vera



Julian Tassielli (*Eddie Rosato*)

Julian is pleased to be back at Centaur, where he was seen last season in *Anna In The Tropics*. A graduate of the professional theatre program at Dawson college, he has performed in *Twelfth Night* at the festival of Classics, *Six Degrees of Separation* with Theatre Aquarius and *Edmund* at the Bathurst Theatre. At the Stratford festival, Julian was seen in *A Midsummer Night's Dream*, *The Alchemist* and *The Tempest*. Television credits include *Monk*, *Playmakers*, *Blue Murder*, *Relic Hunter* and *Bliss*. On film, Julian was seen in *Contract*, *Down the Path* and *Safe Distance*. You can see Julian this spring in the movie *The Secret*, starring David Duchovny. Julian would like to give special thanks to Gordon McCall for inviting him back and to Vittorio Rossi for his wonderful words. He would also like to thank his family and friends for their love and support.



Richard Zeppieri (*Silvio Rosato*)

Richard Zeppieri is honoured to be returning to the Centaur stage, where he was previously seen in *Little Blood Brother*, *Love And Other Games*, *The Last Adam* and *The Chain*. Other recent theatre credits include: *The Leisure Society* (Factory Theatre), *Relative Good* (GCTC), *Mirandolina* (Soul Pepper), *The Girl In The Goldfish Bowl* and *Lawrence and Holloman* (Tarragon Theatre), *Zadie's Shoes* (Winter Garden), *This Hotel* (Théâtre Passe Muraille) and *Filomena* (Stratford Theatre). Mr. Zeppieri has also worked extensively in film and television.



John C. Dinning (*Set Designer*)

Mr. Dinning has worked across Canada for such companies as Vancouver Playhouse, Theatre Calgary, Alberta Theatre Projects, The Citadel, Centaur Theatre Company, Theatre Plus, Theatre New Brunswick and the Saidye Bronfman Centre. John's talents as a set and costume designer are very much in demand. John's designs for Centaur include *Blue/Orange*, *Proof*, *Vinci*, *Mambo Italiano*, which went on to the Elgin Theatre in Toronto, *Art* and *A Moon For The Misbegotten*. Other Centaur productions include the stunning set and period costumes for *Oliver!*, *The Weir*, *For the Pleasure of Seeing Her Again*; *The Gin Game*; *Venus of Dublin*; *The Crucible*; and *Angels in America, Part Two: Perestroika*. John also designed the set and costumes for *Saltwater Moon* and *Having Our Say* at the Saidye Bronfman Centre. He has designed the ballet productions for *Giselle*, *Swan Lake*, and *Le Tricorne* (Les Grandes Ballets Canadiens). He did the design for *Zadie's Shoes* by Adam Pettle for Alberta Theatre Projects and *Velvet* for Decidedly Jazz Works in Calgary. Mr. Dinning is proud of the number (28) of new Canadian plays that he has helped to bring to stage, such as *Fire*; *Gone The Burning Sun*; *The Mad Boy Chronicles*; *I Love You Anne Murray*; *Some Assembly Required*; *All Fall Down*; *For The Pleasure of Seeing Her Again*; *Venus of Dublin*, and *Inquest*. He recently designed the sets and props for the Saidye Bronfman production of *Man of La Mancha*, *Fiddler on the Roof*, and *Tuesdays with Morrie* as well as Centaur's production of *The Goat, Or Who Is Sylvia?* He has just returned from Halifax where he designed *The Sound Of Music* for Neptune Theatre. Mr. Dinning has taught design at various institutions including The National Theatre School, of which he is a graduate, and is a member of the Associated Designers of Canada.



Susana Vera (*Costume Designer*)

This is Susana's third design at the Centaur. Previous designs include: *Condoville* and *Anna in the Tropics* (Centaur Theatre Company); *The Love List, I Love You You're Perfect Now Change* and *Kingfisher Days* (Eastern Township Theatre Company) and *Le Songe/Dreampla* (Temenos). She has also worked in such ateliers as Monument National, The Atlantic Theatre Festival and Repercussion Theatre. Susana is extremely grateful to be working with the excellent wardrobe team at Centaur.

Luc Prairie (*Lighting Designer*)



Luc is a highly sought after designer with credits for Centaur including: *Condoville*, *Anna in The Tropics*, *Burnt Piano*, *Mambo Italiano*, *Tales From Ovid*, *The Shape of Things*, *The Paris of America*, *Proof* and the return of *Mambo Italiano*, *The Cripple Of Inishmaan*, *Freeze*, *Art*, *The Weir*, *Wit*, and *The Crucible*. He has also dazzled the stages in *Petit déjeuner compris*, *Appelez-moi Stéphane* (Compagnie Jean-Duceppe), *The Importance of Being Earnest*, *Man of La Mancha*, *Hedda Gabler*, *The Glass Menagerie* (for which he was nominated for a Les Masque Award), *Salt Water Moon*, *The Three Penny Opera* and *Having Our Say* (Saidye Bronfman Centre). He has also dazzled stages for companies such as Théâtre du Nouveau Monde, Théâtre Rideau Vert, Calgary Opera and Opéra de Montréal. He also teaches at the National Theatre School of Canada.



Christina Hidalgo (*Stage Manager*)

Previous Centaur credits: Stage Managr for *Long Day's Journey Into Night*, *Mambo Italiano*, *Blue/Orange*, *Vinci*, *The Cripple of Inishmaan*, *Trick or Treat*, *Glenn*, *Venus of Dublin*, *Having*, *Picasso at the Lapin Agile*, and Assistant Stage Manager for *Twelfth Night*, *Angels in America Pt.1*, and *If We Are Women*. Selected Montreal productions: *Death and Taxes*, *The Facts Behind the Helsinki Roccamatios*, *Barnacle Wood* (Infinithéâtre); *Here and There* (Nouveau Théâtre Anglais); *The Importance of Being Earnest*, *Sunday Father* (Saidye Bronfman). Since graduating from Ryerson Theatre School 14 years ago, she has worked on over 100 productions at theatres including The National Arts Centre, Great Canadian Theatre Company, Opera Lyra, Theatre New Brunswick, Toronto Dance Theatre, Manitoba Theatre Centre, and The Stratford Festival. She will return to Centaur this season to stage manage *Have A Heart*.



Sarah Bustard (*Assistant Stage Manager*)

Sarah is delighted to have the opportunity to return to Centaur again this season where she stage-managed *Real Estate*. Last season, at Centaur she was Apprentice Stage Manager for *Wade In The Water* and *The Goat, or Who Is Sylvia?*. She spent a wonderful summer in Gananoque at the Thousand Islands Playhouse as apprentice stage manager for *Storm Warning* and *Trying*. Sarah is a graduate of the Queen's University Drama and Music programs. She would like to thank her

ACTORS WHO PARTICIPATED IN READINGS OF HELLFIRE PASS AT CENTAUR:

Carl Alacchi	Tania Kontoyanni	Romano Orzari
Andreas Apergis	Julia Lenardon	Lina Roessler
Mark Camacho	Dominic Longo	Howard Rosenstein
Frank Fontaine	Gordon McCall	Lidia Russo
Henri Gauthier	Francis Xavier	Lauren Spring
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Anna Nixon was born in Montreal in 1976. She completed her BFA in studio arts at Concordia University in 2004.

She has participated in a number of group exhibits, beginning in the fall of 2000 when her work was selected to be part of a juried group exhibit at Marché Bonsecours called Le Rendez-Vous des jeunes créateurs en arts. This is her first solo exhibit.

Although primarily a painter, she uses any and all materials to give visual form to her ideas. Her paintings often propose an ironic commentary – sometimes subtle, sometimes candid – on our contemporary cultural moment.



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Gordon McCall,
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The Gazette CTV

PRO CENTHE 2006.01.31 X

THE ROLE OF
Rita Testa
WILL BE PLAYED BY
TALYA RUBIN



Talya Rubin trained in theatre at Bard College, New York and with Bruce Alexander at The Melbourne Acting Studio in Australia. Her original solo play, *Ariadne's Thread* toured to the Melbourne, Adelaide, Prague and Montreal Fringe festivals and was selected to be performed at Centaur's "Wildside Festival" in January. In 2004, a radio version of the play was commissioned by the Australian Broadcasting Corporation and broadcast nationwide. Other acting credits include roles in film, television and radio for PBS, CBC and ABC (America). Talya is currently working on a new solo play, *The Girl Without Hands*, a dark comedy based on a Grimm's fairytale. Thanks to Vittorio Rossi and Gordon McCall for the opportunity to work on this beautiful play.