

# GONE WITH THE BURNING SUN



by Ken Mitchell

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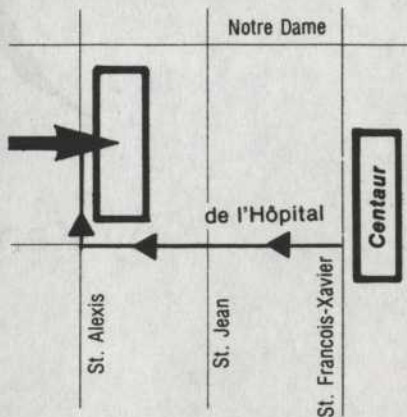
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**centaur** THEATRE  
COMPANY

presents

# GONE THE BURNING SUN



by **Ken Mitchell**

*a co-production with Magnus Theatre*

May 21 - June 16, 1985

starring

**David Fox as Dr. Norman Bethune**

directed by Brian Richmond

designed by John Dinning

lighting by Alexander Gazale

original p'i'p'a music composed by David Liang

and performed by Pan Hui zhu

*There will be one intermission*

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*Guelph Spring Festival/Magnus Theatre premièreed the play in 1984.*

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## DIRECTOR'S NOTES

During the tumultuous early days of the Great Cultural Revolution in China, rumours and discussions of what was true and what was false ignited the imaginations of citizens in both the major urban centers and in the provinces thousands of miles from the movement's epicenter. Many prophets rose and fell during this time. Perhaps one of the most unusual, from our Western viewpoint, was the influence enjoyed by a man who held considerable influence over a local school for a short period of time simply because of his remarkable resemblance (right down to the famous mole on the chin) of the great helmsman himself, Mao Tse-Tung.

The idea that the spirit of gods or men can speak through bodies not their own is not of course exclusive to China. Certain totem cultures can see the actual spirit enter into the body of the dancer, born-again Christians hear converts speak in tongues not their own and even we pay the idea lip service when we think of the artists' inspiration. Resurrection however, has become more of the physical idea for us than a spiritual one. But it is this idea that myself and my friends have attempted to create an environment for, in the hopes that it will happen here in this theatre tonight.

### **YOU LEAVE, MY LOVE**

You leave, my love  
but I must stay behind alone,  
fragments of our dreams lie shattered round our restless feet.  
Did we ask from heaven more than heaven cares to send down to man?  
Now your journey sets us far apart.  
Does your troubled heart beat  
now for you and me,  
or is it beating for a world  
I cannot see.

### **BEYOND THE YELLOW RIVER**

Red sun burning in the east,  
beyond the yellow river plain.  
People's dream of ever lasting peace,  
Caress this ancient land like mist,  
Softly falling rain.  
Does red blood glisten in the sun?  
Does peace demand the price of so much pain?

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**KEN MITCHELL** (Playwright): The plays of Saskatchewan playwright Ken Mitchell have been produced across Canada, the U.S.A. and England, as well as on CBC radio and television. CRUEL TEARS, the nationally acclaimed country opera created in collaboration with Humphrey and The Dump-trucks (first produced by Saskatoon's Persephone Theatre) was part of Centaur's ninth season, 1977. Mr. Mitchell has written poems, articles, short stories and two novels. Recent credits include the world première this season of "Shipbuilder" at Magnus Theatre, Thunder Bay. Screen plays include "Striker" for the National Film Board, and "The Hounds of Notre Dame".

**DAVID FOX** (Dr. Norman Bethune): well known stage and film actor comes to Centaur for the first time, to repeat the role created by him for Magnus Theatre, Thunder Bay, at the Guelph Spring Festival last year. He has played in theatres across the country, notably Toronto's Theatre Passe Muraille, Manitoba Theatre Centre, Rising Tide Theatre, Newfoundland, Blyth Summer Theatre, and Theatre Calgary. Film credits include the lead in "Cages" for Atlantis Films, and the 1984 Academy Award Winning Film "Boys & Girls". Lead roles in CBC television include "The Great Detective", "Some Honourable Gentlemen", and "For The Record". Some favourite stage roles are "Quiet In The Land", "Of Mice & Men", "1837: The Farmers' Revolt", and "The Crucible". His last appearance in Montreal was in "Les maudits Anglais", at Théâtre d'Aujourd'hui. Mr. Fox is a member of Performing Artists for Nuclear Disarmament.

**PAN HUI ZHU** (Musician): vocalist and instrumentalist from mainland China, Ms Pan Hui zhu is presently working on her Masters in the field of ethnomusicology at the University of Maryland. A graduate with honours in Traditional Chinese Instruments from the Conservatory of Shanghai, Ms Pan Hui zhu was for many years Head and Leading Singer of the Women's Singing Group of the Shanghai Opera Institute, and Vocal Soloist with the Shanghai Philharmonic Orchestra since 1979. She was in the original production of GONE THE BURNING SUN at the Guelph Spring Festival, and Magnus Theatre.

**BRIAN RICHMOND** (Director): in his second season as Artistic Director of Magnus Theatre in Thunder Bay, has propelled the theatre to national prominence with his innovative approach to theatre classics and in development of new Canadian plays. During the 1983-84 season at Magnus, he directed "A Midsummer Night's Dream", combining video techniques to William Shakespeare's comic masterpiece, a sold-out production of "Of Mice and Men", and two premières — "I Love You Anne Murray" and GONE THE BURNING SUN. Founding Artistic Director of Persephone Theatre in Saskatoon, Mr. Richmond has directed more than 50 productions for theatres across the country. He has mounted all three Canadian productions of CRUEL TEARS, including the national tour seen at Centaur in 1977. His production of "The Windigo" for Vancouver's Green Thumb Players toured Europe in 1980. He has also served as Dramaturge for the Playwrights' Workshop and taught at New York State University, Simon Fraser University, Concordia University, McGill University and the National Theatre School. Montreal audiences have also seen his work at the Phoenix Theatre ("Birth Rite" and "Moonshot") and at the Saidye B. Hofman Centre Theatre ("Bosoms and Neglect" and "The Collected Works of Billy the Kid"). This

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season he directed "The Front Page", "The Tempest", the première of James Nicholls "And When I Wake", and Ledoux & Young's "Fire", as well as the national tour of LOVE IS STRANGE co-produced with Centaur here last January.

**JOHN DINNING** (Designer): is a graduate of the National Theatre School where he later taught scenic painting for two years. He has also taught at Concordia University. Presently the Resident Designer at Magnus Theatre in Thunder Bay, his designs include "A Midsummer Night's Dream", "Cruel Tears", "Tartuffe", "And When I Wake" and "Trafford Tanzi". He has worked extensively at many theatres across the country. Credits include "Murder Game" and "Talley's Folley" (including the Alberta tour) for the Citadel in Edmonton, "Arms and the Man" at Theatre New Brunswick and "Talley's Folley" for Theatre Calgary. Local audiences have seen his work at North Hatley's Piggery Theatre ("Romantic Comedy", "The Murder Game", "Talley's Folley", "Ladies in Retirement", and "Flicks") and at the Saidye Bronfman Centre Theatre ("Emmigrants" and "Betrayal"). He designed LOVE IS STRANGE for the Centaur/Magnus Theatre production this season, now on national tour.

**ALEXANDER GAZALE** (Lighting Designer): is Centaur's Resident Lighting Designer. He joined the Company in 1978 as Head Technician and has since become Technical Director. Last season, he created the lighting for NOT ABOUT HEROES, A MAJORITY OF TWO (also at the Persephone Theatre in Saskatoon), K2 and GLORIOUS MUD. He recently designed WHAT IS TO BE DONE?, SALT-WATER MOON, and MASTER HAROLD ... AND THE BOYS.

**DAVID LIANG** (Composer): currently Director of East Asian Music at the University of Maryland, Professor Liang is a composer and performer known internationally as an expert on Chinese music. Since coming to North America 21 years ago, he has taught at the University of California in Los Angeles, the San Francisco Conservatory of Music, and the University of British Columbia. In 1983 he was in Montreal to give a concert on the "qin" to great critical acclaim.

**CINDY SMITH** (Stage Manager): is in her third season at Centaur, working for the first time as stage manager in Centaur 2. She has worked with the Kawartha Summer Theatre in Lindsay, Ontario, Theatre Five in Kingston, Stage West in Regina and the Neptune Theatre in Halifax before coming to Montreal. She worked on SALT-WATER MOON and MASTER HAROLD ... AND THE BOYS earlier this season.

**ANNE L. THOMPSON** (Ass't Stage Manager): is a graduate of Queen's University and the National Theatre School. This is her fourth show at Centaur, the previous three being WHAT IS TO BE DONE? and LOVE IS STRANGE and SUCCESSFUL STRATEGIES. Prior to joining Centaur this past fall, Miss Thompson stage managed in Toronto for Black Theatre Canada, Adelaide Court Theatre, Nightwood Theatre and Equity Showcase Theatre. Previous credits include work at Toronto's Phoenix Theatre and Theatre Plus.

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## **STATEMENT by CURTIS BARLOW**

President, Canadian Conference of the Arts

### **TO THE NATIONAL ECONOMIC CONFERENCE**

I am here representing over 300,000 Canadians who make their living in the arts and cultural industries directly, and another 750,000 Canadians who rely indirectly on arts and cultural activity for their livelihoods.

Because we are a new player at the economic table, I want to take a minute to give you some background information.

We are a major economic force in this country. Recent statistics tell us that the arts and cultural sector is the eleventh largest industry in Canada with revenues in 1981 of 7.7 billion dollars.

It is the 4th largest in employment with about 307,000 cultural workers in the Canadian labour force this year.

It is the 6th largest in wages and salaries - and on average 66% of arts organizations' revenues are spent on wages and salaries as opposed to 20 to 30% in manufacturing industries.

It costs much less to create a job in the arts than in other sectors of the economy.

It is forecast that occupational requirements in the arts are growing second fastest in the country, right after skilled construction workers.

I therefore believe that we offer a wonderful opportunity for Canada in job creation.

In summary we are being told for the first time that we are a very large, labour-intensive, cost efficient growth industry which represents at least 2.4 per cent of the gross national product, approximately the same as metals and mines, electrical power and food services.

Artists have always been amongst the hardest-working Canadians. However, artists are second only to old-age pensioners as the lowest paid national revenue occupational classification, and on average, no artistic profession such as dance, music, or acting provides a working season with sufficient salary to support a family of four above the poverty line.

Notwithstanding that, our sector is prepared to do everything possible to join with other sectors to strengthen the economy. It is our hope that these discussions will identify those areas of economic activity that have the most potential to serve the long-term interests of Canadians.

Government in its recent document "A New Direction For Canada: An Agenda For Economic Renewal" identified expanded markets for export, tourism, small business, and the voluntary sector as economic areas that should be adopted as priorities for Canada's economic future. And we agree. And I believe that the arts and the cultural industries have a profound and important role to play in each.



## **Expanded Markets**

I submit that the single most effective way of introducing Canada to foreign countries, breaking barriers, and establishing communication, is through the work of our artists - touring performing arts companies, travelling exhibits of visual artists, etc.-it's working already.

## **Tourism**

The arts attract tourists. We could not agree more with government's new strategy paper on tourism development. The paper identifies cultural activity as an integral part of tourism strategy. We are ready to work together in partnership with Tourism Canada and the tourism industry. You know, together, we employ a million people.

## **Small Business**

Small business is selected by Government as a priority area because of its potential to create jobs. I maintain that every theatre, art gallery, orchestra, dance company and museum in this country is a small business as labour intensive and with a greater potential for growth than almost any other area of activity that you could name.

We are confident that our tremendous contribution to this great nation in economic terms, in political and cultural terms, and in philosophical or spiritual terms, is finally receiving the recognition that it deserves.

Artists are among Canada's most highly-educated, highly-trained and highly committed workers.

We are the opportunity for the future.

Canadians are demanding more cultural services and programs as the population ages, leisure time available increases, levels of education improve, and national income levels rise.

We are good for business.

We are good for national identity and cultural sovereignty.

We are the wave of the future.

We are here to stay!

Our cultural sovereignty will only be safeguarded if the institutions of our culture are protected and strengthened. It is only when they are undermined and weakened that we are at risk.

I don't think anyone here will disagree when I say that artists are indispensable to the very existence of a country. Artists contribute essentially to Canada's greatness through their work.

We believe that Canada is special.

These are the things that make it special: our imagination, our spirit, our dignity, our sense of community, our willingness to work hard for the things we believe in.

These are the values that lie at the heart of the arts and the cultural industries, and these are the values that should form the basis of any future economic strategy.



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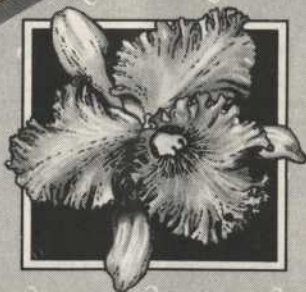
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Don S. Wells

## for this production

Hair . . . . . Ben Robin  
Scenic Artist . . . . . Tristan Tondino  
Scene Painter . . . . Bernard Champoux

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Program Omission

STAGE MANAGER.....CINDY SMITH

ASS'T STAGE MANAGER.....ANNE L. THOMPSON