

Gordon McCall, Artistic Director

CENTAUR

THEATRE COMPANY

Montreal, October 21 - November 30, 2003

MONTREAL PREMIERE

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THE
KRONISH
GROUP

blue/orange
by joe penhall

CENTAUR
THEATRE COMPANY

Gordon McCall, Artistic Director

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- Lord Byron 1788-1824 Don Juan.

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**THE
KRONISH
GROUP**

October 21 - November 30, 2003

Centaur Theatre Company

presents the Montreal Premiere

blue/orange

by **Joe Penhall**

starring *(in alphabetical order)*

Robert **Ian D. Clark**

Bruce **Ryan Hollyman**

Christopher **Omari Newton**

directed by **Ken Livingstone**

set and costume design by **John C. Dinning**

lighting design by **Martin J. Conboy**

stage manager **Christina Hidalgo**

apprentice stage manager **Natalie Woodburn-Heron**

TIME & PLACE:

Over 24 hrs in a modern National Health Service psychiatric hospital in London, 2000.

Act 1 - Day, Act 2- That night, Act 3 - The next day.

There will be one intermission

BLUE/ORANGE was first performed at the Cottesloe Theatre, Royal National Theatre on April 7, 2000. Michael Codron and Lee Dean transferred the Royal National Theatre's Production to the Duchess Theatre, London on April 30, 2001.

BLUE/ORANGE by Joe Penhall is presented by arrangement with Dramatis Play Service Inc., in New York.


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excerpts

"They are playing a game. They are playing at not playing a game. If I show them I see they are, I shall break the rules, and they will punish me. I must play their game, of not seeing I see the game."

-R.D. Laing, "*Knots*"; 1970

"In tackling psychosis, neither nature theories nor nurture theories are much good at distinguishing cause from effect. The human brain is wired to seek simple causes. It eschews uncaused events, preferring instead to deduce that when A and B are seen together, either A causes B or B causes A. This tendency is strongest in schizophrenics, who see casual connections in the most patent coincidences. But often A and B are simply parallel symptoms of something else. Or, even worse, A can be both the cause and effect of B."

-Matt Ridley, "*Nature versus Nurture*"

Genes, Experience and What Makes Us Human, 2003

"The message is unambiguous; minority groups are repressed within psychiatric settings in a different way, both quantitatively and qualitatively, from the White majority. There are two ways of addressing this apparent discrepancy in the representation of ethnic minority groups within psychiatry. The first is based on the notion of disease variability, that is, ethnic minority groups have higher or lower rates of mental illness compared to White people, and that psychiatric services show a different pattern of service as a result. The second explanation is based on the view that such variations in service use are fundamentally to do with how European psychiatry discriminates against Black people. The testimony of Black patients and caregivers and the perceptions of the Black community also appear to be consistent with this general theme that there is no aspect of contemporary psychiatric care that favors Black people when compared to White patients, and in overall terms, psychiatry, like policing, the criminal justice system, educational institutions and social work, militates against the interests of Black people in this country. The argument is no longer about over-or-under representation of Black people and other ethnic minorities within psychiatry, but how such communities experience psychiatry and why such experience is largely negative and discriminatory in nature."

-S.P. Sashidharan, Professor of Community Psychiatry and Medical Director

"*Institutional Racism in British Psychiatry*,"

Psychiatric Bulletin, 25:244-247, 2001

The Royal College of Psychiatrists

"Here I am basically dealing with the bottom of your species. Your species deals with force so much. Force is not the way science operates. And the worst religion on the planet is psychiatry."

-Scott Starson

(Quoted in a Globe and Mail article)

by Kirk Makin, Justice Reporter, 2003

biographies



Joe Penhall (Playwright) Joe Penhall's first play, *Wild Turkey*, was performed at the Old Red Lion as part of the 1993 London New Play Festival. *Some Voices*, which premiered at the Royal Court Theatre Upstairs in 1994, won him a Thames Television Bursary and the John Whiting Award in 1995. Also in 1995, his play *Pale Horse* premiered at the Royal Court Theatre Upstairs and won the Thames Television Best Play Award. Penhall's other works for the stage include *Love and Understanding*, which debuted at the Bush Theatre in 1997 and had its U.S. premiere the following year at the Long Wharf Theatre; and *The Bullet*, which debuted at the Donmar Warehouse in 1998. He adapted his play *Some Voices* into a feature film in 2000. Penhall was the 1995 Thames Writer in Residence at the Royal National Theatre, where *Blue/Orange* had its world premiere in 2000. It then transferred to the Duchess Theatre in the West End in 2001 and went on to win the London Evening Standard Award for Best Play, The Critics' Circle Award for Best New Play and the Olivier Award for Best New Play.

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FEATURING

The Signal International Broadside Exhibit features the poetry of six of the best poets writing in English today, including Billy Collins, the Poet Laureate of the US, and Pulitzer Prize winner Louise Gluck. Celebrating the integrity of the writing process, the text of the broadsides is hand-set, cast into a block formed by the pouring of molten lead, and then printed, one sheet at a time, on a letterpress on handmade archival paper. The illustrations are printed from a variety of traditional and contemporary image-producing surfaces, such as carved woodblocks, linocuts, and computer-generated magnesium "cliché". Carolyn O'Neill, the illustrator of the series is a graduate of both McGill (BA) and Concordia (BFA) universities. Series Editor: Michael Harris



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Ken Livingstone (Director) Since graduating with the first Master's Degree in Directing from the Theatre Department of UBC in the late sixties, Mr. Livingstone has directed and/or designed more than 150 productions in theatres from Vancouver to Corner Brook. From the Shaw Festival to major regional theatres to summer stock and dinner theatre, his productions have ranged from Shakespeare to full-scale musicals.

After forming the Gallimaufry Theatre at the Arts Club in Vancouver in 1968, (along with Passe Muraille – the first alternative theatre in Canada), he spent most of the seventies as Artistic Director of Centre Stage in London, Ontario where his more than sixty productions included Ibsen, Chekhov, Shaw, Brecht, Beckett, Pinter, Shepard, Mamet and such Canadian writers as Michael Ondaatje, James Reaney and George F. Walker.

As a freelance director in Toronto from 1980 to 1985 his productions for Adelaide Court Theatre, Phoenix Theatre, Toronto Workshop Productions, and Tarragon Theatre earned him three nominations as Outstanding Director and one nomination as Outstanding Designer in the annual Dora Mavor Moore Awards.

Mr. Livingstone has taught various aspects of theatre at the University of Western Ontario and the University of Ottawa as well as teaching master classes for professional actors at the Maggie Basset Studio in Toronto.

In 1986 Mr. Livingstone went to Newfoundland to help create Memorial University's new School of Fine Arts in Corner Brook, where he was the first Head of the Department of Theatre from 1987 to 1993. He is currently Chair of the Theatre Programme, for which he has directed more than 30 productions.

In Newfoundland, his professional productions include the premier of Al Pittman's *This Side of Heaven* for Theatre Newfoundland and Labrador, and *A Lie of the Mind* by Sam Shepard, also for Theatre Newfoundland and Labrador. For Rising Tide Theatre in St. John's he has directed productions of *Spring Awakening* and *Hamlet*, as well as 'site specific' outdoor productions of *A Midsummer Night's Dream*, *The Tempest*, *Romeo and Juliet* and *Macbeth* in historical Trinity Bay.

Most recently he directed and designed Al Pittman's *West Moon*, featuring some of Newfoundland's finest actors and musicians, which toured across Ireland (the first Canadian professional production to tour that country.)



Ian D. Clark (Robert) Delighted to be returning to Centaur (*Night and Day*, *Rough Crossing*), and his favorite city where he began his career – Mr. Clark has appeared in leading roles in Canada and internationally. He played the title role in *The Foreigner* at the Royal Alexandra; wrote and starred in the Broadway bound *Collection of British Rubbish*; was a member of the Shaw Festival, most recently played Yvan in *Art (ATP)* and all four Hickorywoods in *One for the Pot* (Neptune Theatre). He has created lead roles in five major series including *Little Men*, *Paradise Falls*, *The Associates* – and *Road To Avonlea* fans will recognize him as Simon Tremayne. He has made fourteen feature films: *Equus*, *Lilies* (Best Picture Genie), *Piano Man's Daughter*, *32 Short Films about Glenn Gould*, *Cruel Intentions 2*, and *The Arrow*. A member of the Canadian Academy, he has been put forward for 5 Geminis and a Genie, and won the Critics' Award. He has just completed *The Reagans* with Judy Davis. Following *Blue/Orange* he returns to the famed Walnut Street Theatre in Philadelphia to appear in *The Philadelphia Story*.



Ryan Hollyman (Bruce) was last seen at the Centaur in *Moon for the Misbegotten* and in the Les Masques award-winning *The Winter's Tale*. Select Montreal credits include the MECCA award-winning *After The Dance* and *Undiscovered Country* (the Montreal Young Company), *The Mouse Trap* (Saidye Bronfman Centre), *Jack's Giant Adventures* (Geordie Theatre), *Macbeth*, *A Midsummer Night's Dream* and *The Comedy of Errors* (Repercussion Theatre), *Henry V* and *The Tempest* (Elysian River). He has also played Orlando in *As You Like It* (Resurgence Theatre) and Benvolio in *Romeo and Juliet* at the Minack Theatre in Cornwall, England as well as numerous roles with Shakespeare by the Sea. Next year, Ryan will be playing in some of the world's most prestigious theatres on tour with CanStage's multi-award winning *The Overcoat* and at Theatre Passe Muraille in *The Rochdale Collective*. Recent T.V./Film credits include: *The Winning Season* (TNT), *Playmakers* (ESPN), *Confessions of a Teenage Drama Queen* (Disney), and *Martin and Lewis* (CBS).



Omari Newton (Christopher) Omari is honoured to be making his debut at the Centaur in *Blue/Orange*. Previously he has starred in the MECCA award-winning *A Common Man's Guide to Loving Women* (Black Theatre Workshop), *Divinity Bash* (Imago Theatre), *Bluenose* (Geordie Theatre), *My Children! My Africa!* (Black Theatre Workshop), and is a founding member of Temenos Theatre (with Kate Blich). His film and TV credits include principal roles on *Vampire High*, and the film *Redeemer* as well as roles in *Slow Burn* and *The Reagans*. A third year Communications student at Concordia University, Omari is also a member of the popular acid jazz ensemble *Kobayashi*.



John C. Dinning (Set & Costume Designer) In his 23-year career, 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 *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 Grands Ballets Canadiens). He recently 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 (25) 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*. 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.



Martin J. Conboy (Lighting Designer) Martin J. Conboy has designed extensively in Ottawa for the National Arts Centre, and the Great Canadian Theatre Company. He has also designed for Souleppper Theatre and CanStage (Toronto), Globe Theatre (Regina), Vancouver Playhouse, and the MTC (Winnipeg). Martin has received numerous design awards for his architectural lighting, on projects such as the Canadian War Memorial/Tomb of the Unknown Soldier, Notre-Dame Basilica, and the Canadian Museum of Civilization. Currently he is designing the lighting for Library of Parliament, New Ottawa Airport Terminal, Canadian National Vimy Memorial in France and the new Canadian Portrait Gallery.

www.centaurtheatre.com



Christina Hidalgo (Stage Manager) Previous Centaur credits: stage manager for *Mambo Italiano*, *Vinci*, *Cripple of Inishmaan*, *Trick or Treat*, *Glenn*, *Venus of Dublin*, *Having*, *Picasso at the Lapin Agile*, and *ASM for Twelfth Night*, *Angels in America: Part 1*, and *If We Are Women*. Other Montreal theatres she has stage managed for include the Saidye Bronfman Centre, Infinitheatre, Geordie Productions, and she was a senior member of Bill Glassco's Montreal Young Company for their first two seasons. She studied Technical Theatre at Ryerson 14 years ago and has since worked on numerous other productions at theatres including the National Arts Centre, Theatre New Brunswick, Opera Lyra, Manitoba Theatre Centre and the Stratford Festival. She would like to thank everyone at the Centaur for their ceaseless dedication and excellence, and Ruth and Bob for giving her the inspiration.



Natalie Woodburn-Heron (Apprentice Stage Manager) Natalie is thrilled to be returning to the Centaur to apprentice for the first time. She stage managed Centaur's last two fundraisers, *Centaur Salutes the Silver Screen*, and *Our Town*. Natalie has also stage managed *The Lion*, *The Witch and The Wardrobe* for Youtheatre Montreal and a co-production by Carson Productions and Brookstone Performing Arts, *My Children! My Africa!* for Black Theatre Workshop, and *The Tempest* for Elysian River Theatre. Natalie is a graduate of Concordia University's Drama in Education program. Most heartfelt thanks go out to Eric, Margo and Ian, as well as family and friends for all their incredible support.

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- The Gazette



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Did you know that you can enhance your theatre-going experience by joining other dedicated theatre-lovers as part of Gordon McCall's Director's Circle with an individual contribution to Centaur's annual fundraising campaign? As a member of **The Director's Circle** you will receive our insider's newsletter *The Scene*. As well, you will have the opportunity to participate in exclusive member's events with the artists, playwrights and designers that bring the magic of live theatre to the Centaur stage.

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for your commitment to live theatre!

On behalf of all of us at Centaur, our heartfelt thanks goes out to all of the individuals, families, foundations and companies whose vision, investment and generous support enables this great theatre company to meet its financial goals and fulfill its artistic mandate. Welcome to a season of theatre for our times, for our community and for you.

With sincere appreciation,

Gordon McCall, Artistic Director

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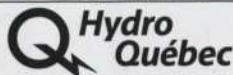
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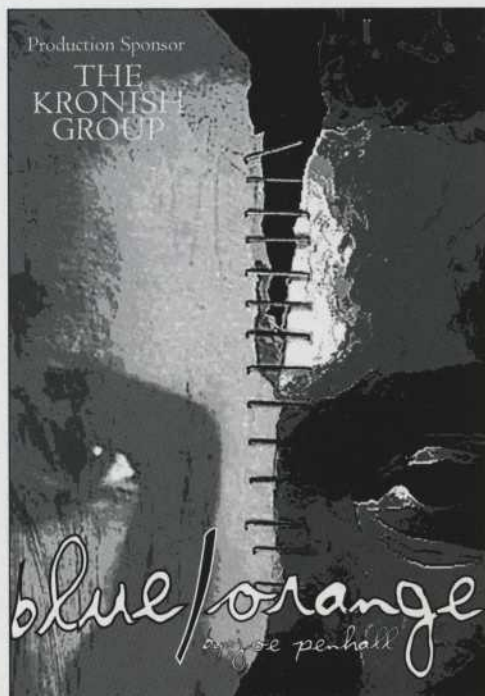
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