

5 6 7

Yellow Rabbit

Frida K



7 IMPORTANT THINGS



PEACE

learn.

06-07 season

# The Artist

## in Society

NATIONAL ARTS CENTRE  
CENTRE NATIONAL DES ARTS  
OTTAWA, CANADA

English + theatre  
Peter Hinton artistic director



XE(-∞-2)V

THE WRONG SON



The bookSHOP DREAM MACHINE

They brought a woman from the street  
And made her sit in the stalls  
By threats  
By bribes  
By flattery  
Obliging her to share a little of her life with actors

\* \* \*

*But I don't understand art*

\* \* \*

*Sit still, they said*

\* \* \*

And she listened to everything  
Understanding some things  
But not others  
Laughing rarely, and always without knowing why  
Sometimes suffering disgust  
Sometimes thoroughly amazed  
And in the light again, said

\* \* \*

*If that's art I think it is hard work*

*It was beyond me*

*So much beyond my actual life*

\* \* \*

But something troubled her  
Something gnawed her peace  
And she came a second time, armoured with friends

\* \* \*

*Sit still, she said*

\* \* \*

And again, she listened to everything  
This time understanding different things  
This time untroubled that some things  
Could not be understood  
Laughing rarely but now without shame  
Sometimes suffering disgust  
Sometimes thoroughly amazed  
And in the light again said

\* \* \*

*This is art, it is hard work*

*And one friend said, too hard for me*

*And the other said, if you will*

*I will come again*

*Because I found it hard I felt honoured*

\* \* \*

— FIRST PROLOGUE FROM  
THE BITE OF THE NIGHT.  
HOWARD BARKER

2006-2007 SEASON -

# The Artist in SOCIETY

With the appointment of a new artistic director come many questions for the National Arts Centre. Questions about how the English theatre will remain what it has been, and also how it will grow, change and evolve. As I've been thinking about and planning my tenure at the NAC, I thought a good point of departure would be to open up these questions to the artists we work with and, ultimately, to you, our audience. What kind of theatre should best express a National Arts Centre for Canada in the twenty-first century? It's a lofty question perhaps with few easy answers, but one that is central to anyone who commits the hopeful act of coming to spend a night at our theatre. Will you be entertained, or will you leave disappointed? Do you want to discover something new, or be told what you already know? Certainly pleasure is a part of it, we call it a "play" don't we? But if I charge you money to give you something you already understand and have seen before (or could easily see at home on television) you might call that robbery.

In 1969, the NAC was given as a "gift" to the people of Canada. It was an audacious and wonderfully optimistic present: the building of a cultural centre devoted to producing and presenting the best of our national culture. However, what does national really mean? There are so many voices to encompass: cultural, social, geographic, regional, linguistic, sexual, personal, political. There are no easy answers. I used to think this country was too large for such questions, and a national theatre a futile endeavour. However, when given the opportunity to explore that question as an artistic director, I became engaged not so much in what answer I could come up with, but rather all the possibilities that could be explored. It is the argument itself that is worthwhile. The attempt to put forward, in the best of all possible forums – the living stage – the ongoing struggle and changing nature of who we are. After all, the theatre is built upon conflict. **Theatre more than any other art form celebrates the right to argue, disagree and persuade us to speculate on new and exciting different points of view.** It's what I fight for with the playwrights and actors, directors and designers I work with. The willingness to think uniquely, and dare to express what hasn't been said or understood before. And I want to persuade you, the audience, to be curious and open-minded, critical and speculative, yet willing to reconsider what you thought you understood: to welcome the theatre as a place where we bring into the light, secrets and desires, joy and celebration, the trouble and the pain that the forces of ignorance and intolerance insist we keep in the dark.

With this in mind the 2006-2007 repertoire is a season of **contemporary plays that examines the meaning and value of Art.** Should the theatre be solely didactic? What value does it have in our daily lives? And what about entertainment? Where does the artist sit at the table of government, education or civic life? How should the arts be represented in our schools? And, ultimately, what role does the artist play in the organization of our society: public conscience or court fool? How is the theatre really different from the world of film and television? Do we need the theatre at all?

Over the course of the season **you will meet painters, poets and prodigies, conductors, composers, musicians and storytellers, activists, philosophers, revolutionaries, rockers, readers, writers and a guy who has a penchant for pratfalls.** There are comedies, tragedies, musicals and plays which in and of themselves express the complexity of these questions in both form and content. Some deal with the question directly: they examine the lives of artists in ways that reveal unexplored aspects of a private life and a public persona; other plays explore the theme in a more subversive manner: from the perspective of those who are not celebrated, or the inquiry of creative expression in daily life, love... even war.

I am proud to present a season that includes 5 world premieres, 2 English-language premieres of plays from Quebec, 2 revivals of outstanding plays from the national repertoire, and 2 recent hit shows (one that has toured the world and another that is about to embark on a tour of its own). I am also proud to continue partnerships with Edmonton's Citadel Theatre, the Neptune Theatre in Halifax, and the Tarragon Theatre in Toronto, and I am equally excited to introduce you to many smaller independent companies whose work has garnered critical attention across the country and who are producing with the NAC English Theatre for the first time: One Yellow Rabbit from Calgary, urban ink from Galiano Island, Nightswimming from Toronto, Théâtre du Gros Mécano from Quebec City, STO Union, which has won great acclaim in Europe and at le Festival de Théâtre des Amériques in Montreal and has recently set up home in Ottawa. And I can't tell you what joy I get out of announcing that we are coproducing with the Caravan Farm Theatre from Armstrong, BC. If you've been there, you'll know what I mean; if you haven't... a trip next summer is in order to see their production of *Macbeth*. These smaller independent companies truly are a real indication of the diversity and calibre of theatre practice in our country.

We will continue to present shows for families and schools, and encourage you adults to check out these productions. The characters and stories are young at heart, with the perspective of young people foremost in mind, but Disney they ain't.

In the Theatre and the Studio, we have programmed plays according to the venue that best suits the subject. Plays of a large spirit, public perspective and big canvas are in the Theatre, and the more intimate works and private subjects will be presented in the Studio. So be adventurous and try a selection from both venues. We have cast all of our productions with some of the most exciting actors in the country and have brought to the NAC designers and directors of superior innovation and excellence. Collectively it would be **an ensemble to rival any of the major theatre festivals in North America.**

Speaking of festivals, we are thrilled to continue our partnership with Magnetic North, and after a wild 2006 in St. John's, Newfoundland and Labrador, where Pierre Brault's *Portrait of an Unidentified Man* is playing, the festival returns again to Ottawa in 2007. Look forward to more of the very best in Canadian theatre, and be able to say that you saw that special production before the rest of the world did. Last season's *Half Life* by John Mighton, has since played to rave reviews at the Tron Theatre in Glasgow, and will tour Canada next season.

We also have thought about more ways to talk with you about our theatre. We're offering increased talkbacks with the casts and creative teams, a special pre-show interview series for every production, and a bar night once a week to provide a social opportunity to meet the staff and artists. In our Celebrity Speakers series, host Laurie Brown will interview three remarkable speakers about the Artist in Society, adding yet another perspective to the season of plays.

We're adding two new previews this season to give you a chance to get behind the scenes in a new way, and we've moved our opening nights to Fridays in the Theatre and Thursdays in the Studio. We're hoping you'll choose to spend some time with us celebrating the work and the artists at our opening night parties, whether they're at the NAC or at a venue nearby.

And finally we are introducing two new programmes: a *Playwrights in Residence* programme that will bring two writers to the NAC for a nine week period to work on a play especially commissioned by us for future seasons, and an annual theatre development laboratory entitled *The Ark*. This will bring a resident company of actors together with designers, directors, playwrights and dramaturges, in order to explore an idea in theatre for future seasons. This year we will be exploring plays of the 17<sup>th</sup> century for our season the following year, which will be inspired by the Renaissance. We will be presenting a sneak peek of our exploration in December, entitled *The Jacobethan Imagination*.

And we'll be continuing our commitment to education initiatives this season with professional development opportunities for artists, in-school workshops, artist-in-residence programmes, pre-performance workshops, the Student Club and, of course, school matinees.

I want to thank the extraordinary staff here at the NAC for their hard work and incredible willingness to make this theatre the best it can be. It has truly been a welcome beyond my deserving. Especially I thank Marti Maraden, my predecessor, who ran this theatre so graciously that we are now poised to take this next adventurous step.

I promise it will be an interesting body of work and I look forward to the debate the season prompts in you, one play at a time and/or each play in contrast to another. For **by no means is the season intended to be a conclusive summary, but rather a spur, to prick your mind, subvert your imagination and provoke your heart as to what Theatre and Art might mean today, and what power lies in the will to create.**

—PETER HINTON, ARTISTIC DIRECTOR

# PLAY BILL

06-07

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## **THE WRONG SON**

BY ALLEN COLE

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## **THE BOOKSHOP**

BY MARIE-JOSÉE BASTIEN, TRANSLATED BY MAUREEN LABONTÉ

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## **DREAM MACHINE**

BY BLAKE BROOKER AND DAVID RHYMER

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## **THE LITTLE YEARS**

BY JOHN MIGHTON

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## **ROUGH HOUSE**

BY ANDY MASSINGHAM

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## **FRIDA K.**

BY GLORIA MONTERO

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## **THE SNOW SHOW: EAST O' THE SUN AND WEST O' THE MOON**

INSPIRED BY A NORWEGIAN FAIRY TALE BY PETER CHRISTEN ASBJØRNSEN  
AND JØRGEN MOE, WRITTEN BY AMIEL GLADSTONE

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## **THE UNANSWERED QUESTION**

BY MARTIN JULIEN

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## **SCORCHED**

BY WAJDI MOUAWAD, TRANSLATED BY LINDA GABORIAU

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## **7 IMPORTANT THINGS**

BY NADIA ROSS IN COLLABORATION WITH GEORGE ACHESON

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## **COPPER THUNDERBIRD**

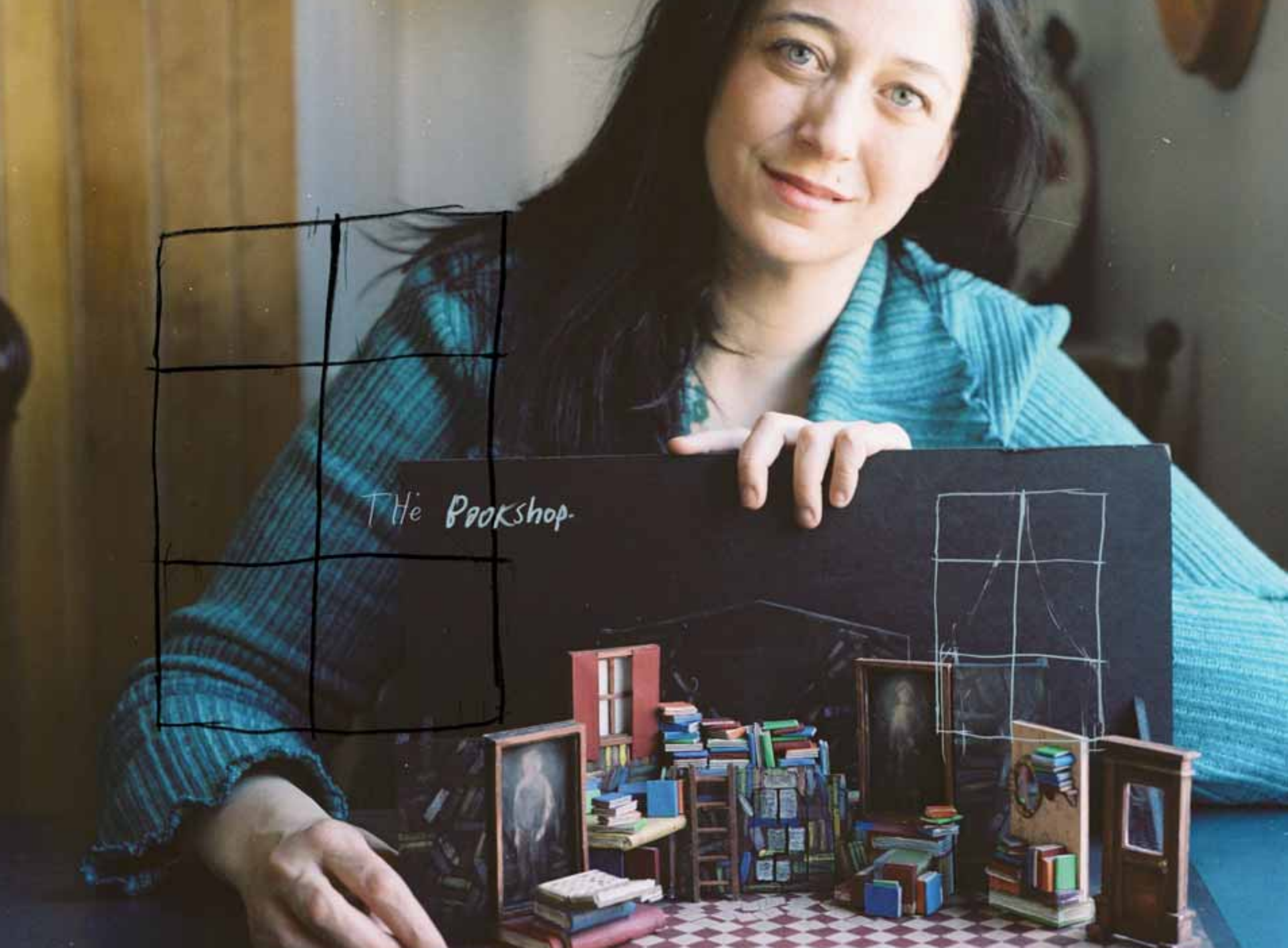
BY MARIE CLEMENTS

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THE WRONG SON







The Bookshop.

ENGLISH-LANGUAGE PREMIERE

BY **MARIE-JOSÉE BASTIEN** (QUEBEC CITY)  
TRANSLATED BY **MAUREEN LABONTÉ** DIRECTED BY **FRÉDÉRIC DUBOIS**  
SET DESIGN BY **ÉLISE DUBÉ** COSTUME DESIGN BY **ISABELLE SAINT-LOUIS**  
LIGHTING DESIGN BY **FELIX BERNIER GUIMOND** SOUND DESIGN BY **PASCAL ROBITAILLE**  
WITH **MARCEL JEANNIN, SARAH McVIE, ELEANOR NOBLE, PIERRE SIMPSON**  
A **THÉÂTRE DU GROS MÉCANO (QUEBEC)** PRODUCTION  
IN COPRODUCTION WITH **NAC ENGLISH THEATRE**  
**SEPTEMBER 29-OCTOBER 1 – NAC STUDIO**


*"A society could exist without writing, but not without reading. Reading itself comes before writing. We are creatures who constantly need to decipher the world around us, and in that sense we have to read everything that's around us – the landscape and the faces of the people we see."* — **ALBERTO MANGUEL**

It's the day of the grand opening! First thing this morning, Jeanne officially took over as owner of the old bookshop on the corner. Everything is going smoothly until she receives a visit from the charming Samuel, who has just opened a chocolate boutique next door. Jeanne suddenly finds herself tongue-tied with shyness. Since troubles always seem to come in bunches, who should appear in the bookshop in the middle of the night but a charming old gentleman looking for a book he misplaced... more than 70 years ago?

*"I wanted to talk about and share my love of books, those marvelous things that contain all the stories in the world, from picture books to universal encyclopedias. I wanted to talk about the irresistible urge to take a book and devour every word, gulp down every syllable; to dive into a book, get lost in a book. Every book is unique and speaks directly to our heart. It's a passport to imaginary worlds."* — **MARIE-JOSÉE BASTIEN**

A new English-language coproduction with Théâtre du Gros Mécano. This first play for young audiences by author and actress Marie-Josée Bastien is directed by one of Quebec's hottest young stage directors and features for the first time an English-speaking cast made up of some of Ottawa's and Montreal's finest and most exciting Anglophone actors.

*"Colour, fantasy, magic, and irresistible movement; a romantic comedy... that explores the serious notions of self-esteem, the desire to love and be loved, and the importance of listening to one's own heart when it goes 'boom, boom!' and firmly seizing the day."*  
— **JEAN ST-HILAIRE, LE SOLEIL (QUÉBEC CITY)**



# THE BOOK SHOP

**FAMILY 3** \* Single tickets \$12 (adults and children) \* ON SALE AUGUST 14, 2006

WEEK 1

FRI 29

19:00

SAT 30

13:00

15:00

19:00

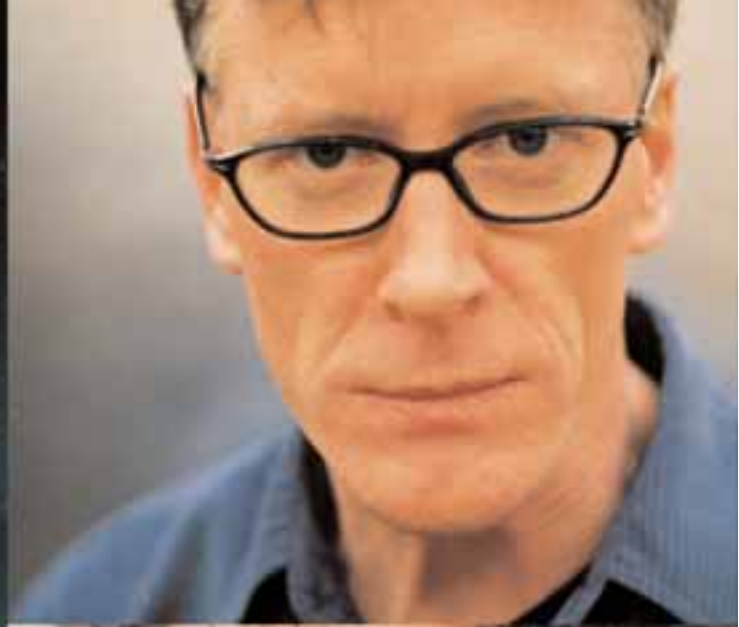
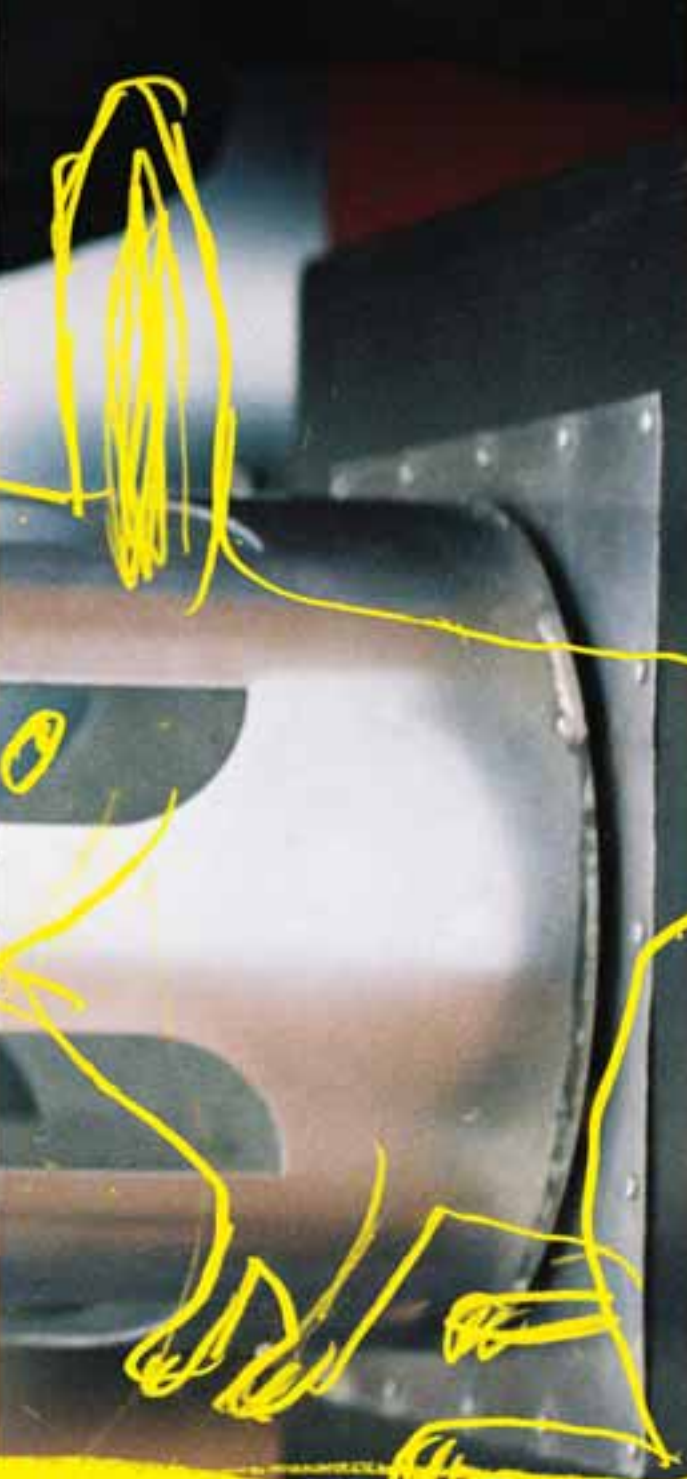
OCTOBER

SUN 1

11:00

15:00





*Dream Machine.*

WRITTEN AND DIRECTED BY **BLAKE BROOKER** (CALGARY)  
 MUSIC COMPOSED BY **DAVID RHYMER** STAGED BY **DENISE CLARKE**  
 SOUND PRODUCER AND LIVE MIX **RICHARD McDOWELL**  
 SET DESIGN BY **CHRIS CRAN** ASSISTANT DIRECTED BY **DAVID VAN BELLE**  
 PERFORMED BY **THE ONE YELLOW RABBIT ENSEMBLE** AND SPECIAL GUESTS,  
 INCLUDING **DENISE CLARKE, ANDY CURTIS, ONALEA GILBERTSON, MICHAEL GREEN,**  
**JONATHAN LEWIS, RICHARD McDOWELL, DAVID RHYMER**  
 A **ONE YELLOW RABBIT (CALGARY) PRODUCTION**  
**OCTOBER 17-28 - NAC STUDIO**

"YOU are the artist when you approach a Dream Machine." — **BRION GYSIN** \* "I sat on the bed looking at my record player ten minutes before I saw it..." — **WILLIAM S. BURROUGHS JR.**

**Dream Machine** paints a hallucinogenic chronicle of the 1950s/60s Beat movement, including Allen Ginsberg, William S. Burroughs and his Canadian mentor Brion Gysin, in the form of a genre-defying musical. Gysin and other prominent Beats worked tirelessly to build the enigmatic Dream Machine, a device that used flickering light to alter brain waves and plunge the user into a waking dream state, free from the influences of advertising and mass culture. An exploration of their iconoclastic aesthetic and context forms the basis of OYR's unconventional musical inspired by this group of notoriously wild outsiders, whose spiritual and artistic quest changed popular culture forever.

"An oratorio is a musical composition for voices and orchestra on a religious theme without costumes, scenery or dramatic action. Could we create a musical without characters or plot? Could we musically induce in the audience the emotions of these courageous, idiosyncratic and frustrated minds? The Beats embodied a new kind of faith. Their belief in the benefits of multicultural synthesis, sexual tolerance, and resistance to commercial and social conformity continues to permeate contemporary culture. If the Beats are a kind of religion, and an oratorio is a kind of love letter to religious feeling, then **Dream Machine** is our kind of oratorio to this gang of outsiders who made our world better. Or if not better, then easier, just a little easier to be different." — **BLAKE BROOKER**

A riveting work by the award-winning ensemble of artists who are One Yellow Rabbit. I promise you, they'll knock your socks off. **Dream Machine** has excited audiences and reviewers across Canada. \* What is a Dream Machine? The Dream Machine, a device built to emit patterns of flickering light, was invented by Brion Gysin and Ian Sommerville in 1960. (The copy used in One Yellow Rabbit's production has been built according to Gysin and Sommerville's exact specifications.) Their machine was meant to transport the user into a waking dream state. The inventors knew that it was capable of producing a drugless high, and hoped that it would become a common household appliance. It never caught on.

"Hypnotic...superbly accomplished... it makes you feel good, like a dream machine should." — **ROBERT CUSHMAN, THE NATIONAL POST** \* "\*\*\*\*.... Mesmerizing... Powerful... Brooker's writing is arresting...The acting is a superb example of the One Yellow Rabbit troupe's specialty, a sharply etched physical comedy tinted with authentic feeling." — **MARTIN MORROW, THE GLOBE AND MAIL** \* "... as engagingly inventive as the band of 50's literary misfits who inspired it." — **BOB CLARK, THE CALGARY HERALD**



ONE YELLOW RABBIT'S

# DREAM MACHINE

STUDIO4 \* Single tickets \$25 to \$35 \* ON SALE SEPTEMBER 5, 2006

WEEK 1		WEEK 2	
TUE 17	20:00	TUE 24	20:00
PREVIEW			
WED 18	20:00	WED 25	20:00
PREVIEW		TALKBACK	
THU 19	20:00	THU 26	12:30
OPENING		SCHOOL	MATINEE
+ PARTY			20:00
FRI 20	20:00	FRI 27	20:00
STUDENT		BARTOK	
CLUB			
BARTOK		SAT 28	14:00
		LAST	PERFORMANCE
			20:00

The  
Little Years.

$$[X^T Y] = \sum_{i=1}^m x_i y_i$$
$$\pi \rightarrow \text{circled } \pi$$

$$\pi(P)u = 0, u \perp \pi \Rightarrow$$

$$u = 0 \quad \sum_{(x_i) = \pi} \|\pi(x_i)u\|^2$$

$$C \|\pi(P)u\|^2$$

$$+ 2\sqrt{a^2 - \frac{-1 \pm \sqrt{1 - a^2}}{2a}}$$



**THEATRES** \* Single tickets \$30 to \$63 \* ON SALE SEPTEMBER 5, 2006

WEEK 1	WEEK 2	WEEK 3
NOVEMBER 8 WED 8 19:30 PREVIEW	FRI 10 19:30 STUDENT CLUB OPENING + PARTY	TUE 21 19:30
NOVEMBER 9 THU 9 19:30 PREVIEW	SAT 11 13:00 HINTERVIEW 14:00 19:30	WED 22 19:30 TALKBACK
	NOVEMBER 14 TUE 14 19:30	THU 23 19:30 TALKBACK
	NOVEMBER 15 WED 15 12:30 SCHOOL/ SENIOR MATINEE 19:30 TALKBACK	FRI 24 19:30 BARTOK
	NOVEMBER 16 THU 16 19:30 TALKBACK	SAT 25 14:00 19:30 LAST PERFORMANCE
	NOVEMBER 17 FRI 17 19:30 BARTOK	
	NOVEMBER 18 SAT 18 14:00 19:30	

# THE LITTLE YEARS

BY **JOHN MIGHTON** (TORONTO)  
 DIRECTED BY **LEAH CHERNIAK**  
 SET DESIGN BY **NIGEL SCOTT** LIGHTING DESIGN BY **LEIGH ANN VARDY**  
 ORIGINAL MUSIC AND SOUND DESIGN BY **MARC DESORMEAUX**  
 WITH **MARY-COLIN CHISHOLM, TANJA JACOBS, CHRISTIAN MURRAY,**  
**KRYSTIN PELLERIN, JULIE STEWART**  
 AN NAC ENGLISH THEATRE/NEPTUNE THEATRE (HALIFAX) COPRODUCTION  
**NOVEMBER 8-25 – NAC THEATRE**

*“Art is made to disturb. Science reassures.” — GEORGES BRAQUE*

Kate, an aspiring math and science prodigy, is persuaded by her mother that her ambitions and perspectives are unrealistic for a young woman in 1950. Her brother William, however, is celebrated and nurtured for his genius. Twenty years into the future, the consequences of Kate's suppressed ambition are carefully explored. She appears and acts very differently. Unacknowledged, she is disgruntled and unable to commit to anything or anyone. While unmarried and unable to hold a job for any extended period of time, she nonetheless maintains and documents her theoretical convictions involving space and time. Another twenty years into the future, William is an internationally celebrated, award-winning poet, while Kate has grown increasingly introspective and more unlike the girl she was once was. **The Little Years** is a poignant chronicle of a life unlived and unregarded.

*“When I was a child, I believed that one day I would travel in time. But time escorted me, quickly and irreversibly, into a life I could scarcely have imagined. I had hoped I would grow up to be a great mathematician, or the author of a book better than this. But I have come to believe in my abilities rather late. We all have abilities that were neglected in the past and that we now are unlikely to develop. But we might still accomplish more as a society than all the towering geniuses of the past. For, if we were merely to educate our children, we would be the last generation whose promise was lost.” — JOHN MIGHTON, THE MYTH OF ABILITY*

An innovative mathematician who spends much of his time on JUMP (Junior Undiscovered Math Prodigies), a programme he developed that contends every child can master math, Mighton is unusual in combining his mathematics career with theatre. Also a celebrated playwright, he is a Governor General's Award winner and the recipient of the prestigious Siminovitch Prize for playwriting. From the author of *Half Life*, *Possible Worlds* and *Body and Soul*, our production of **The Little Years** marks the first mainstage revival of this beautiful play. Directed by one of Toronto's most innovative directors and featuring an extraordinary cast of some of the best actors from across the country, this is a unique and important production.

GENEROUSLY SUPPORTED BY FRED AND ELIZABETH FOUNTAIN





Rough House

CREATED AND PERFORMED BY **ANDY MASSINGHAM** (STRATFORD)  
DIRECTED BY **BRIAN QUIRT**

LIGHTING DESIGN BY **REBECCA PICHERAK AND MICHELLE RAMSAY**  
STAGE MANAGED BY **KATHRYN WESTOLL PRODUCED BY NAOMI CAMPBELL**  
A NIGHTSWIMMING (TORONTO) PRODUCTION

**NOVEMBER 17-19** – family audience – **NAC STUDIO**  
**DECEMBER 5-16** – adult audience – **NAC STUDIO**

*“Movies are a fad. Audiences really want to see live actors on a stage.” — CHARLIE CHAPLIN*

A roller-coaster ride of dance, slapstick and extreme physicality! Andy Massingham uses his tremendous physical talents to tell a story of falling down and rising up again. With little more than a lightbulb, a chair, a bowl, looming shadows and the incredible feats of a first-rate lighting design, **Rough House** examines the hazards of everyday experience, as seen through the filter of Charlie Chaplin, Buster Keaton and the expressive physical language of silent film. As this ordinary man attempts to assert his will against the outside world, he discovers he is constantly at odds with gravity. At once witty and affecting, **Rough House** reminds us of the remarkable drama that lies within the mundane, and the transformative but elusive nature of reality. A grown-up experience, but suitable for children.

*“When I first saw Charlie Chaplin’s Modern Times on a big screen, I didn’t speak in school for two days. Chaplin and Buster Keaton bruised me the most [referring to his attempts to duplicate their sight gags]. Physical performance cuts through the verbiage, getting the message out to the maximum number of people and having the greatest effect. Along with music, it’s the art form that communicates most quickly. The body doesn’t lie, where words can.” — ANDY MASSINGHAM*

We are so lucky to have Ottawa natives Brian Quirt and Naomi Campbell back “home” with their groundbreaking company Nightswimming. **Rough House** is a show that crosses every boundary between dance and theatre, tragedy and comedy, and finally family and adult theatre programming. It is a piece that fully embodies the physical language and context of the stage.

*“This is a one-man, one-act show featuring physical movement of an extreme nature. There is no dialogue. Andy is exploring the universal language of gesture, action and objective; it is part dance, part slapstick, part pantomime. **Rough House** is extremely funny and the physicality is both beautifully graceful and shockingly dangerous.” — BRIAN QUIRT*

*“What do you get when you have a lightbulb, a bowl, a chair and actor Andy Massingham? Great theatre! I haven’t seen a better one-man show in many moons. Go Now Fast!” — JAZZ 91.1FM \* “The last moments, a magical shadow ride for chair, lightbulb and man, capture the cleverness of the show in miniature, leaving audiences absolutely still with wonder.” — NOW MAGAZINE*

# ROUGH HOUSE



<b>FAMILY 3</b> * Single tickets \$12 (adults and children) * ON SALE SEPTEMBER 5, 2006	<b>WEEK 1</b>	<b>WEEK 2</b>	<b>WEEK 3</b>
<b>NOVEMBER</b>	<b>DECEMBER</b>	<b>ON SALE SEPTEMBER 5, 2006</b>	<b>ON SALE SEPTEMBER 5, 2006</b>
<b>FRI 17</b> 19:00	<b>SUN 19</b> 11:00 15:00	<b>TUE 12</b> 20:00	<b>TUE 12</b> 20:00
<b>SAT 18</b> 13:00 15:00 19:00	<b>THU 7</b> 20:00 OPENING + PARTY	<b>THU 13</b> 20:00 TALKBACK	<b>THU 13</b> 20:00 TALKBACK
	<b>FRI 8</b> 20:00 STUDENT CLUB	<b>FRI 15</b> 20:00 BARTOK	<b>FRI 15</b> 20:00 BARTOK
	<b>SAT 9</b> 13:00 HINTERVIEW	<b>SAT 16</b> 14:00 LAST PERFORMANCE	<b>SAT 16</b> 14:00 20:00 LAST PERFORMANCE
	<b>THU 14</b> 12:30 SCHOOL MATINEE	<b>THU 14</b> 20:00 TALKBACK	<b>THU 14</b> 20:00 TALKBACK



WEEK 1		WEEK 2		WEEK 3	
JANUARY	TUE 9 19:30 PWYC	FRI 12 STUDENT CLUB OPENING + PARTY	TUE 16 19:30	WED 17 12:30 SCHOOL/ SENIOR MATINEE 19:30 TALKBACK	THU 18 19:30 TALKBACK
	WED 10 19:30 PREVIEW	SAT 13 13:00 INTERVIEW 14:00 19:30	FRI 19 19:30 BARTOK	FRI 19 19:30 BARTOK	FRI 19 19:30 BARTOK
	THU 11 19:30 PREVIEW	FRI 12 19:30 PREVIEW	SAT 20 14:00 19:30	TUE 23 19:30	WED 24 19:30 TALKBACK
	WED 10 19:30 PREVIEW	THU 11 19:30 PREVIEW	THU 25 19:30 TALKBACK	THU 25 19:30 TALKBACK	FRI 26 19:30 BARTOK
	TUE 9 19:30 PWYC	FRI 12 19:30 PREVIEW	SAT 27 14:00 19:30 LAST PERFORMANCE	THU 25 19:30 TALKBACK	FRI 26 19:30 BARTOK

# FRIDA KAHLO



BY GLORIA MONTERO (A TORONTONIAN IN BARCELONA)  
 STARRING ALLEGRA FULTON DIRECTED BY PETER HINTON  
 SET AND COSTUME DESIGN BY KEN GARNHUM LIGHTING DESIGN BY BONNIE BEECHER  
 SOUND DESIGN BY TROY SLOCUM  
 AN NAC ENGLISH THEATRE/  
 GO DIVA PRODUCTIONS INC. (LOS ANGELES)/  
 CITADEL THEATRE (EDMONTON) COPRODUCTION  
**JANUARY 9-27 – NAC THEATRE**

*“The art of Frida Kahlo is a ribbon around a bomb.” — ANDRÉ BRETON*

On the day of her first and only solo exhibition in Mexico, painter, iconoclast and revolutionary Frida Kahlo excavates her life in painting, politics and love. Critically acclaimed but never particularly famous while she lived, Kahlo was the wife of Mexican mural painter Diego Rivera, whose public life and large work often overshadowed her own. Daughter of an epileptic Hungarian Jew forced to emigrate to Mexico, Kahlo suffered polio as a child and was nearly killed in a bus accident in her teens. Nonetheless, she lived a passionate life, never allowing herself to be seen as a victim. Her story is one of survival and defiance in the face of insurmountable pain. **Frida K.** celebrates the triumph of Kahlo’s experience and her creative transmutation of that pain into beauty.

*“My mother gave me the play for my birthday. I don’t know what else you do when your mother gives you a play — I had to do it. We started at the Toronto Fringe Festival and it just grew from there. It’s become a really interesting journey as it keeps changing in each incarnation. You learn a lot from playing in different cultures. First in Canada, where very few people had ever heard of Frida. Then in New York City where many people knew her work and where she was attaining something like a pop icon status in some artistic and feminist circles. And then, of course, playing her in Mexico was intriguing, if not a bit frightening at first. But they received it so well, which I wasn’t quite prepared for. It’s funny... in Mexico a Spanish-language version of The Belle of Amherst was playing at the same time. It reminded me how art can successfully cross borders of culture and language.” — ALLEGRA FULTON*

Ten years after the original production, the dynamic Allegra Fulton revives the role of a lifetime. In celebration of the centenary of Frida Kahlo’s birth, this coproduction with Go Diva Productions Inc. (Los Angeles) and the Citadel Theatre (Edmonton) pays tribute to an artist who brought to the world of international painting the face and reality of women’s experience.

*“When Diego divorced me I painted the two Fridas – the Mexican Frida he loved and the other Frida inside me he couldn’t seem to love at all. I wanted to tear the heart out of that Frida Diego didn’t want. I tried to, God knows. I tried every way I could to kill her off. But she wouldn’t die. She kept right on there inside me, yelling her obscene truths, demanding to be heard! She’s the one who suffers inside me. Without her I don’t exist at all. It’s her life I paint.” — GLORIA MONTERO, **Frida K.***

*“Fulton was made to play this role” — KATE TAYLOR, THE GLOBE AND MAIL \**  
*“Fulton’s performance is mesmerizing, and utterly convincing.” The New Yorker \**  
*“Allegra Fulton plays [Frida] with hypnotic, impeccably calibrated intensity.” — NEW YORK MAGAZINE \**  
*“One of the most remarkable performances on the New York stage.” — VILLAGE VOICE*





THE  
SNOW  
SHOW

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# THE SNOW SHOW

*East of the Sun and West of the Moon.*

FAMILY 3 \* Single tickets \$12/children 15\$/students 17\$/adults \* ON SALE SEPTEMBER 5, 2006  
FEBRUARY 1-18 \* WEDNESDAY THROUGH SUNDAY \* PERFORMANCE TIMES TO BE CONFIRMED  
PERFORMANCES FOR THE WHOLE FAMILY FRIDAY TO SUNDAY

WORLD PREMIERE

WRITTEN BY AMIEL GLADSTONE (VANCOUVER)

INSPIRED BY A NORWEGIAN FAIRY TALE

BY PETER CHRISTEN ASBJØRNSEN AND JØRGEN MOE

DIRECTED BY JENNIFER BREWIN

SET DESIGN BY ESTELLE SHOOK COSTUME DESIGN BY MARINA SZIJARTO

LIGHTING DESIGN BY MARTIN CONBOY MUSIC COMPOSED BY KAREN RANDOJA

WITH LAURA ASTWOOD, BEN MEUSER, KELLY McINTOSH, PAUL RAINVILLE,

MANON ST-JULES, CHRISTIE WATSON

AN NAC ENGLISH THEATRE PRODUCTION

IN ASSOCIATION WITH CARAVAN FARM THEATRE (BC)

AND THE NATIONAL CAPITAL COMMISSION'S WINTERLUDE

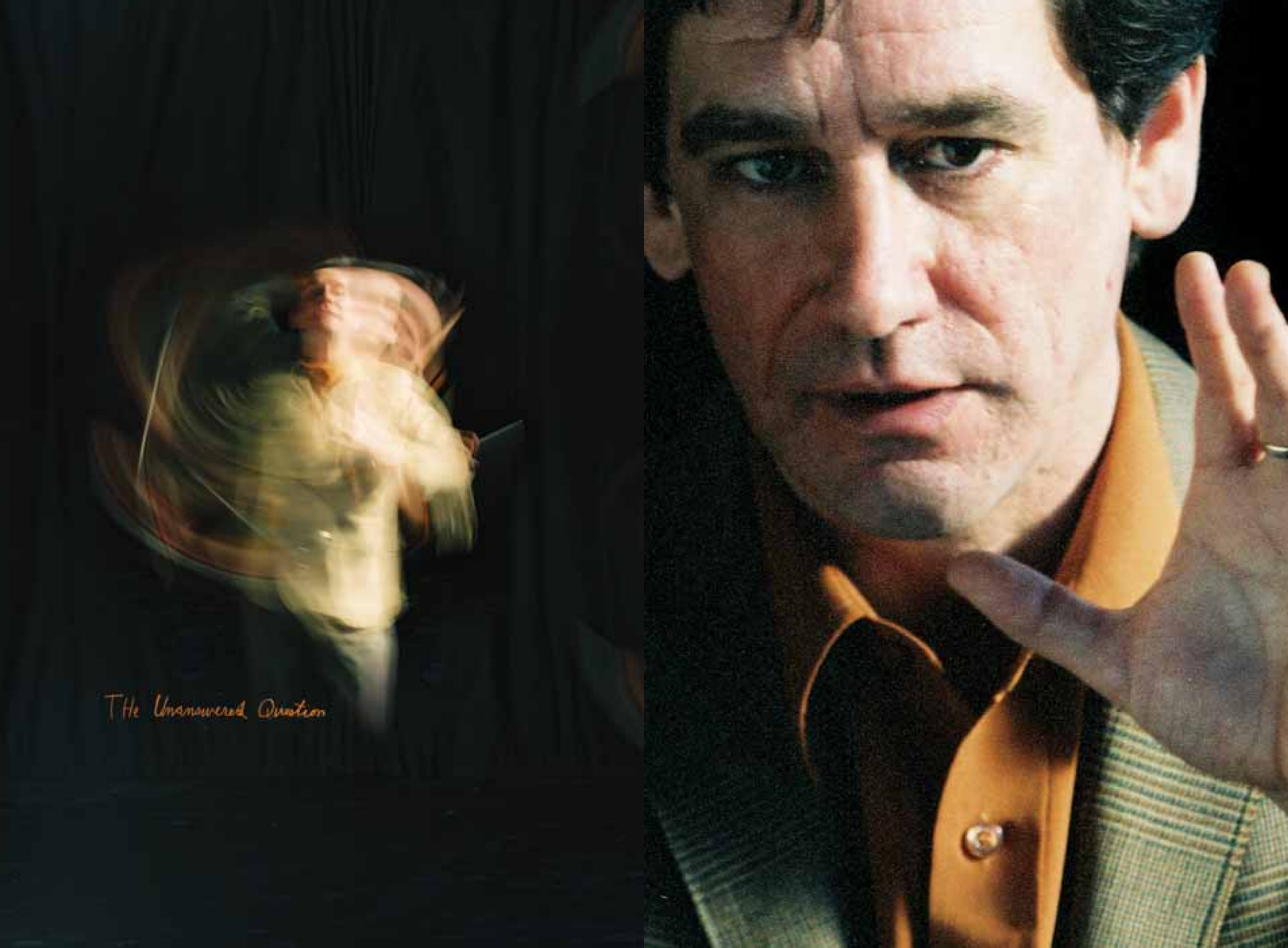
FEBRUARY 1-18 – CENTRAL EXPERIMENTAL FARM ARBORETUM

*"If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales." — ALBERT EINSTEIN*

First love, true love, enduring love... an impossible journey. In this adaptation of a Norwegian folk tale (a variation on *Beauty and the Beast*), a poor girl follows her bear bridegroom to the land east of the sun and west of the moon, to save him from marriage to a hideous troll. As she tracks through the wilds on horseback, cajoles the four cantankerous winds into helping her, and crosses the tumultuous sea, she comes to know herself, the real possibilities of love, and the art of growing up. A romance of epic proportions.

*"Creating theatre outside in the snow with horses and actors and stilt walkers is as ridiculous as it is sublime. The effect is nostalgic without being sentimental, magical without the use of sorcery, and familial despite the fact that one is sitting on a sleigh with strangers. Creating theatre in the snow reminds me of the indomitable and whimsical nature of the Canadian spirit. Its artistry is in its audacity." — JENNIFER BREWIN*

We are proud to present our first Snow Show in collaboration with British Columbia's Caravan Farm Theatre and the National Capital Commission's Winterlude. What better stage for this winter's tale, than the great outdoors? Yes, that's right, a winter show for families – outside. You've heard of the Ice Hotel: now get ready for the Snow Show. Bundle up under blankets and climb aboard a horse-drawn sleigh that will take you along the journey "East O' the Sun and West O' the Moon." This environmental production features horses, stilt walkers, all the beauty of the Experimental Farm and a sleigh ride too. A sold-out tradition at the Caravan, only in Canada could such a unique fairy tale come true. \* Hailed as a national treasure, Caravan Farm Theatre is one of Canada's premier professional outdoor theatre companies, annually producing a full-length musical in the summer and a wildly popular winter sleigh-ride show in winter. There is no theatre building: productions have been staged in nearly every corner of the farm – in a field, in the pines, in the barn, or the riding ring. All Caravan Farm Theatre productions feature live music and stunning design, often incorporating audience movement, mask, horses and cars in a blend of spectacle, modern drama and good old-fashioned storytelling. Drawing on the energy of the rodeo, the celebration of the fall fair, and the ritual of the Easter parade, the Caravan aims to wed narrative with spectacle, high drama with honky-tonk, reflecting the rural experience back to the world with sophistication, complexity, and bold originality.



*The Unanswered Question*

WEEK 1		WEEK 2	
MON 5	20:00 PWYC	TUE 13	20:00
TUE 6	20:00 PREVIEW	WED 14	20:00 TALKBACK
WED 7	20:00 PREVIEW	THU 15	20:00 TALKBACK
THU 8	20:00 OPENING + PARTY	FRI 16	20:00 BARTOK
FRI 9	20:00	SAT 17	14:00 20:00 LAST PERFORMANCE
SAT 10	13:00 14:00 20:00 INTERVIEW		

# THE UNANSWERED QUESTION



WORLD PREMIERE

BY MARTIN JULIEN (TORONTO)

DIRECTED BY DIANA LEBLANC

SET AND COSTUME DESIGN BY ASTRID JANSON LIGHTING DESIGN BY ROBERT

THOMSON WITH TOM McCAMUS, CHICK REID, GRAEME SOMERVILLE

AN NAC ENGLISH THEATRE PRODUCTION

MARCH 5-17 – NAC STUDIO

*"The key to the mystery of a great artist is that for reasons unknown, he will give away his energies and his life just to make sure that one note follows another..." —LEONARD BERNSTEIN*

Charles Ives' **The Unanswered Question**, composed in 1906, was the first 20th-century musical work to use spatial separation as a major element of the composition. The score specifies that three groups of instruments be placed around the concert hall, or even off-stage. One, a solo trumpet, keeps asking the eternal question; the second, increasingly irate and jabbering winds, tries to respond; and the third, a soothing background of soft strings, represents the constant harmony of the universe. Martin Julien's **The Unanswered Question** draws on Leonard Bernstein's celebrated Harvard Lectures of the same name to examine the complicated triangle of a famous American conductor/composer, his actress wife, and the younger man who comes between them. The play is set on the evening of the actress' return to Broadway, which the conductor refuses to attend. The night proves pivotal to all three regarding the sacrifices made to music and the emotional costs of examining the contradictions.

*"Perhaps Schoenberg and his followers have been misguided in their attempts to forge a new language through the destruction of tonality. Perhaps their deliberate courting of tension and confusion through the re-arrangement of tone, which seemed so important in this 20th-century, misses the mark entirely. Maybe – just maybe – their dismissal of the ear as the ultimate human instrument through which we validate a piece of music is, in the end, an essentially impotent gesture. In the end, it may be that it isn't the ear through which music truly communicates itself – but the heart." —MARTIN JULIEN*

In 1951, Leonard Bernstein married Felicia Montealegre, a pianist and actress. The two had met each other in 1946 at a musical performance by Montealegre's piano teacher Claudio Arrau. During their long courtship they regularly attended each other's performances: they were a "golden couple" and everybody thought their marriage would last forever. However, by the 1970s Felicia could no longer ignore evidence that Leonard had several young male lovers. She started to have thoughts that her husband was going out with somebody else. Then at a party in San Francisco in the early 1970s, Leonard met Tom Cothran. Cothran was a music director for KKHJ, a local classical radio station. As soon as they saw each other they fell instantly in love. Before dinner at the party, Cothran and Bernstein talked about philosophy over cocktails. As the party came to an end they were still together. Bernstein said that his love for Cothran restored his happiness. After 25 years of marriage, Felicia and Leonard were separated. Yet when Felicia died on June 16, in 1978, Leonard Bernstein believed himself responsible for his wife's death and his sense of guilt never left him.



SCORCHED



WEEK 1	WEEK 2	WEEK 3
<b>APRIL</b> <b>WED 4</b> 19:30 PREVIEW	<b>FRI 6</b> 19:30 OPENING + PARTY	<b>SAT 7</b> 13:00 HINTERVIEW 14:00 19:30
<b>THU 5</b> 19:30 PREVIEW	<b>FRI 10</b> 19:30	<b>TUE 11</b> 12:30 SCHOOL/ SENIOR MATINEE 19:30 TALKBACK
<b>THU 12</b> 19:30 TALKBACK	<b>FRI 13</b> 19:30 BARTOK	<b>SAT 14</b> 14:00 19:30
<b>TUE 17</b> 19:30	<b>WED 18</b> 19:30 TALKBACK	<b>THU 19</b> 19:30 TALKBACK
<b>FRI 20</b> 19:30 BARTOK	<b>SAT 21</b> 14:00 19:30 LAST PERFORMANCE	

# SCORCHED

PART OF THE NAC'S QUÉBEC SCENE



ENGLISH-LANGUAGE PREMIERE

BY WAJDI MOUAWAD (MONTREAL)  
 TRANSLATED BY LINDA GABORIAU DIRECTED BY RICHARD ROSE  
 SET AND LIGHTING DESIGN BY GRAEME S. THOMSON 9 ACTORS TO BE ANNOUNCED  
 AN NAC ENGLISH THEATRE/TARRAGON THEATRE (TORONTO) COPRODUCTION  
 ENGLISH-LANGUAGE TRANSLATION COMMISSIONED AND DEVELOPED BY  
 THE NAC ENGLISH THEATRE PLAY DEVELOPMENT PROGRAMME  
 WITH SUPPORT FROM THE MARTI MARADEN CANADIAN PLAY CREATION FUND  
**APRIL 4-21 – NAC THEATRE**

*"In the struggle between yourself and the world, back the world." — FRANZ KAFKA*

**Scorched** is the story of Jeanne and her twin brother Simon, and their arduous journey into the mystery of their mother Nawal's life. Like most children, they want to understand their origins. Witnesses of their bitter story assist in the investigation, and the discovery of the truth forces them to reconsider who and what they are. Here is a play about the art of understanding. What is a sane response to silence, catastrophe and terrorism? For some, it is war and bloodshed; for others, the only meaningful skills one needs to face such questions are the abilities to read, to count and to sing. It is a struggle between the creative and destructive forces at work in the world. **Scorched** is about three linked destinies searching to solve the enigma of their existence, to discover behind the darkest dune the wellspring of beauty.

*"There is a certain reticence these days to tell our stories, a tendency to position the story as a trap for intelligence, so that the latter can only be expressed through formalism pushed to the limit. History tells us that the story has often been the cradle of dictators – as such it must be rejected, banished. What, then, are our stories today – or, to put it another way, what stories can we trust to provide a gathering place for our individual and collective souls? What role do time and space play in a story, in this age where concepts of time, place and action bear no relation to the sense of disconnectedness –dissipation, even – that informs our era, mutilating happiness, God, desire...? Fictional time, imaginary time, time transformed. How all of this can coalesce in space to become a story which, as always, transports us into the unknown – precisely because, in history as in life, we cannot predict what will come next." — WAJDI MOUAWAD*

A voice that speaks for memory, in the past dozen years Wajdi Mouawad has established himself as a powerful and uniquely original player on the contemporary theatre scene. \* Born in Lebanon in 1968, he fled the war-torn country with his family; they settled in Montreal after spending a few years in Paris. He obtained his acting diploma in 1991 from the National Theatre School, where he also studied stage writing and directing. After graduating he embarked on a quadruple career as an actor, writer, director and producer. In all his work, from his own plays and adaptations to the productions he has directed, Wajdi Mouawad initiates a dialogue that investigates the tension between the importance of personal freedom and the no less essential renunciation of the self. **Scorched** is a significant and important play for our times. This coproduction with Toronto's Tarragon Theatre presents a masterpiece by one of Quebec's most vital and relevant theatre artists.

*"At a certain point in this overwhelmingly emotional and excellent play, the whole audience realizes something at one time, and everybody breathes together. That is the magic moment. That is the moment that you wait for when you go to the theatre, when you go to any live performance. It's the thing that hooks us. The thing that makes us feel we can't just live ordinary lives." — ADRIENNE CLARKSON*



PEACE

6

7

IMPORTANT THINGS

7

WORLD PREMIERE

WRITTEN AND DIRECTED BY **NADIA ROSS** (OTTAWA)  
 IN COLLABORATION WITH **GEORGE ACHESON**  
 WITH **GEORGE ACHESON** AND **NADIA ROSS** LIGHTING DESIGN BY **STEVE LUCAS**  
 VIDEO PROJECTIONS BY **W.A.C. (WAKEFIELD ART COLLECTIVE)**  
 A **STO UNION** (OTTAWA) PRODUCTION IN COPRODUCTION  
 WITH **THE NAC ENGLISH THEATRE**  
**MAY 7-19 – NAC STUDIO**

*“Ever get the feeling you’ve been cheated?” — JOHNNY ROTTEN \* “The less able I am to believe in our epoch and the more arid and depraved mankind seems to my eyes, the less I look to revolution as the remedy and the more I believe in the magic of love.” — HERMANN HESSE*

You may think that the next paragraph describes the play. It does not. It’s just a starting point for what it will become: \* In 1971, George Acheson sat in an abandoned farmhouse in Perkins, Quebec. His hair was long. He had traveled to Morocco. He had been at Woodstock. He’d been to Berkeley & San Francisco. He had protested the war in Vietnam. As the hippie movement disintegrated all around him, George hung onto the ideology, helplessly hoping. A few short years later, George would find himself in London, U.K. at the birth of yet another counter-culture movement: punk rock. He embraced it wholeheartedly and it too disintegrated around him. Throughout his entire life, George would become identified with cultural movements that went directly against the mainstream, that opposed the status quo. Now in his mid-fifties, George can no longer identify with a counter-culture – not because he is too old or is no longer radical, but because he believes that everything, absolutely everything that goes against the mainstream now is reduced to yet another item to be consumed. In essence there is no opposing the “unstoppable growth of Growth” in a capitalism gone wild. George is a failed Utopian, but he is in no way bitter about that fact. Early in our discussions, he would tell me that his life is a shining example of a life well lived because, in his words, “at least I tried.”

*“The events of the 20th-century have changed the role of the artist dramatically: the artist breaks away from tradition, and the fundamental method used for creating coherence within traditional contexts, storytelling, begins to shift. A man whose life was given over to subcultures that ultimately failed him, struggles to find the essential characteristics of hope. From this basic ground he is rejuvenated. On this ground his story becomes one of fulfillment.” — NADIA ROSS*

This is a brand new work from the co-creator of *Revolutions in Therapy* and *Recent Experiences*, both of which continue to tour and be critically acclaimed around the world. So much theatre is obsessed with taking us out of ourselves and far away to other places and times; this is a play about encountering where we actually are and the future we face. See what the rest of the world is raving about. Theatre as you have never encountered it before: intimate, heartfelt – and candidly real.

*“We are, essentially, in a process of becoming comfortable with the things we don’t know. The final complexities of what is created will be for the audience and the creative team to realize. The play will offer something to hang onto for the hopeful. **7 Important Things** may not support any actual revolution, but it does support the idea of the attempt.” — STO UNION*

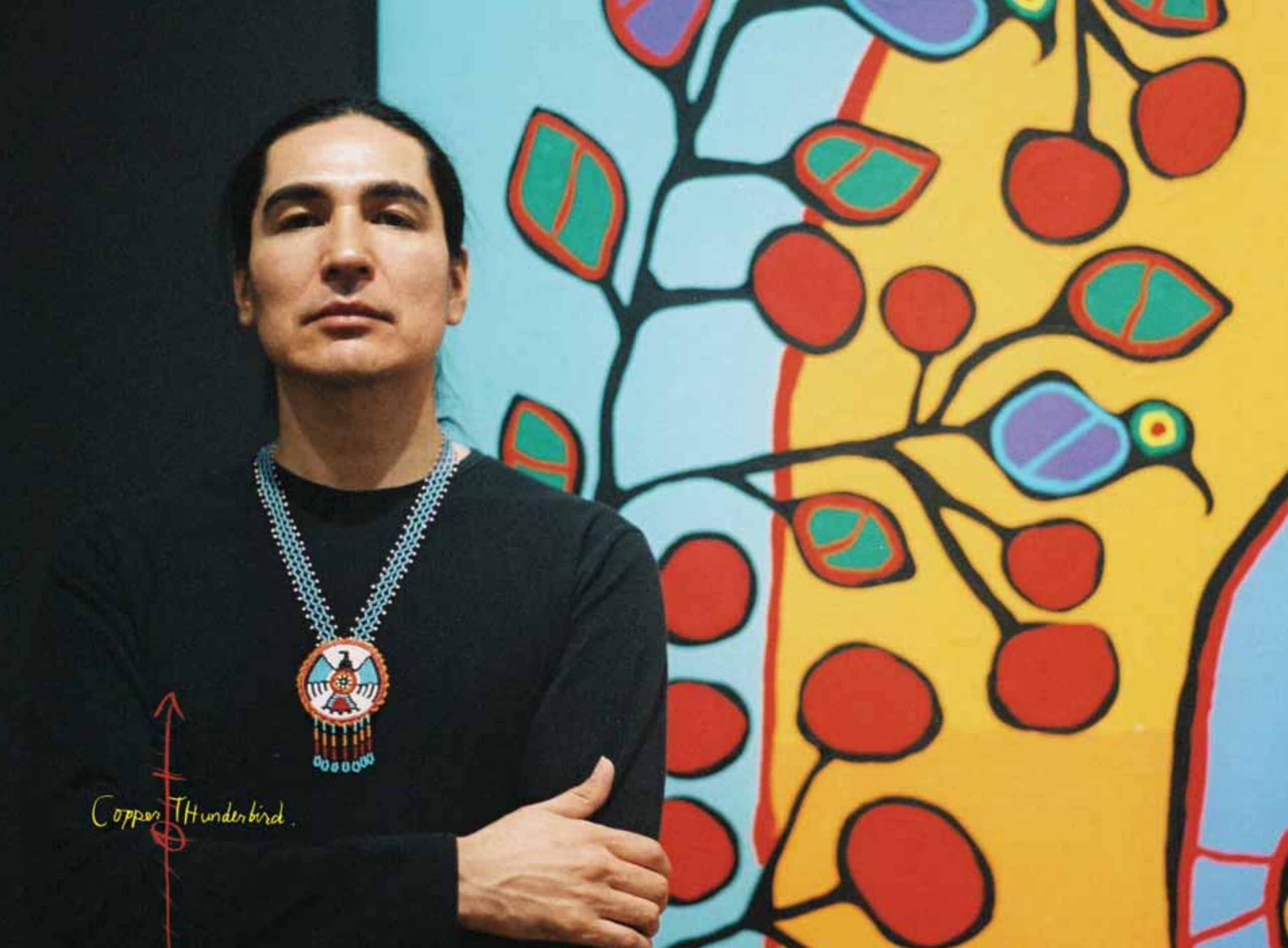
# 7 IMPORTANT THINGS



**STUDIO4** \* Single tickets \$25 to \$35 \* ON SALE SEPTEMBER 5, 2006

WEEK	DATE	TIME	EVENT
WEEK 1	MON 7	20:00	PWYC
	TUE 8	20:00	PREVIEW
WEEK 2	WED 9	20:00	PREVIEW
	THU 10	20:00	OPENING + PARTY
	FRI 11	20:00	STUDENT CLUB BARTOK
WEEK 3	SAT 12	13:00	HINTERVIEW
	SAT 12	14:00	20:00
WEEK 4	TUE 15	20:00	TALKBACK
	THU 17	12:30	SCHOOL MATINEE
WEEK 5	THU 17	20:00	TALKBACK
	FRI 18	20:00	BARTOK
WEEK 6	SAT 19	14:00	LAST PERFORMANCE
	SAT 19	20:00	PERFORMANCE





Copper Thunderbird.

MAY	TUE 22	19:30	PWYC	WED 23	19:30	PREVIEW	THU 24	19:30	PREVIEW	FRI 25	19:30	OPENING + PARTY STUDENT CLUB	SAT 26	13:00-14:00	HINTERVIEW	TUE 29	19:30	WED 30	12:30	SCHOOL/ SENIOR MATINEE	THU 31	19:30	TALKBACK	JUNE	FRI 1	19:30	BARTOK	SAT 2	14:00-19:30	FRI 8	19:30	BARTOK	THU 7	19:30	TALKBACK	WED 6	19:30	TALKBACK	TUE 5	19:30	WED 3	19:30	TALKBACK	THU 4	19:30	TALKBACK	FRI 5	14:00-19:30	SAT 9	14:00-19:30	LAST PERFORMANCE
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# COPPER THUNDER BIRD



MADE POSSIBLE IN PART BY THE NAC DONORS' CIRCLE



WORLD PREMIERE

BY **MARIE CLEMENTS** (GALIANO ISLAND)  
DIRECTED BY **PETER HINTON**

DRAMATURG **PAULA DANCKERT** SET AND COSTUME DESIGN BY **MARY KERR**  
LIGHTING DESIGN BY **JOHN WEBBER** SOUND DESIGN BY **NOAH DREW**  
WITH **JONATHAN FISHER, MARGO KANE, KEVIN LORING, BILLY MERASTY, MICHELLE ST. JOHN, 7 ACTORS TO BE ANNOUNCED**  
AN NAC ENGLISH THEATRE/  
URBAN INK PRODUCTIONS (GALIANO ISLAND) COPRODUCTION  
WITH DEVELOPMENT ASSISTANCE FROM  
PLAYWRIGHTS' WORKSHOP MONTREAL AND THE BANFF CENTRE.  
**MAY 22-JUNE 9 - NAC THEATRE**

*"I go to the inner places. I go to the source. I even dare to say, I go to the house of invention where all the inventors of mankind have been." — NORVAL MORRISSEAU \* "People always ask if I was influenced by Picasso. No one ever asked Picasso if he was influenced by Canadian art, and yet look at his masks. Who's to say Picasso hadn't been influenced by us?" — DAPHNE ODJIG, PAINTER*

**Copper Thunderbird** dives into the life of Canadian painter Norval Morrisseau. Inside the power-lines in which the artist boldly defines his work are the colours he experiences between his Ojibwa cosmology, his life on the street, and his spiritual and philosophical transformations to become The Father of Native Contemporary Art and a Grand Shaman. We meet Norval as he sits on his bed and dreams his entire life into existence – himself as a boy, himself as a young man, his abusive white "Auntie", his parasitic drinking buddies, his art dealer and friend, his ex-wives, his true wife, his Ojibwa painting brother, an Indian saint, and many others who inhabit his world. Throughout the play, we watch as the old Norval transforms into the shamanic inner master, the young Norval transforms into the Thunderbird, and the boy Norval becomes an artist. The three natures of Norval parallel the three natures of the Holy Trinity, and just as the story attempts to reconcile the three aspects of the Christian deity: God/Man/Spirit, so Norval, throughout the journey of his life and the play, attempts to reconcile the three aspects of his own being: Indian/Artist/Shaman. In the end they are one.

*"The world of Norval Morrisseau is visual and visceral; it is about the Indian and the Artist, two sides of the same coin in an ever-changing universe. It is timely for me to ask the questions Norval demanded of himself. What was first, the Artist or the Indian? Norval dove deep in an attempt to answer the unanswerable. He has given me courage to keep going, to keep seeing, to write words that see into the dive." — MARIE CLEMENTS*

**Copper Thunderbird** is a work of impressive theatrical and visual complexity. As in many of her plays, Marie is working on a canvas of historical and mythological scale that makes it almost impossible for the smaller independent theatres to consider producing the play alone, while many of the larger regional theatres are hesitant to take on such politically and artistically controversial material. When I was appointed to the English Theatre at the NAC, I immediately thought of this play, for it is exactly the kind of work that befits the forging of a new and relevant repertoire for our "national" theatre. **Copper Thunderbird** marks the first premiere of a First Nations work on our mainstage, and our largest aboriginal production since Tomson Highway's *Dry Lips Oughta Move to Kapuskasing* in 1991.

**MORE MORE MORE**





## CELEBRITY SPEAKERS SERIES

HOST LAURIE BROWN, ACCLAIMED ARTS BROADCASTER

CELEBRITY SPEAKERS ANN-MARIE MACDONALD AND MICHAEL ONDAATJE

**DATES AND LOCATIONS TO BE CONFIRMED**

I remember **Laurie Brown** as an actress from the great days of theatre productions with the Graduate Centre for the study of Drama in Hart House at the University of Toronto. That was over twenty-five years ago. This past fall I was reunited with Laurie when she interviewed me as part of the annual CAPACOA Conference here in Ottawa. Coincidentally, the subject was *The Artist in Society*. During the interview I was reminded how articulate, informed and genuinely passionate Laurie is about this topic. As our planning for the season progressed, Laurie expressed an interest to continue the dialogue we had begun. We thought it would be great to set up a series of intimate and personal interviews with Canadians who not only have a lot to say about the Artist in Society, but who would also add to the discussion of the season from another point of view.

So we made up of list of people for the series, and decided to conduct **three 90 minute interviews** throughout the year. We are thrilled to announce that two speakers are confirmed: acclaimed author, playwright and actor **Ann-Marie Macdonald**, and award-winning author, poet, screenwriter and editor, **Michael Ondaatje**.

Ann-Marie's first novel *Fall on Your Knees* became a Canadian and international publishing sensation with upwards of one million copies sold. Along with critical acclaim, the book won the prestigious Commonwealth Writers Prize for Best Book, became an Oprah Book Club selection, and has been sold in over 20 countries. Her second novel *The Way the Crow Flies* was another instant bestseller that has received international acclaim. Her works for the theatre include the play *Goodnight Desdemona (Good Morning Juliet)*, which has enjoyed more than a hundred productions worldwide. Ann-Marie has also acted extensively on stage and screen, where her work has garnered many awards, including the Gemini. Most recently, her play *Belle Moral: A Natural History* ran this past summer at the Shaw Festival in Niagara-on-the-Lake, Ontario. Never one to mince her words, Ann-Marie is sure to provide a provocative glimpse into the Artist in Society. We're honoured that she will be joining us.

Although he is best known as a novelist for his extraordinary, multiple award-winning *The English Patient*, and its quasi-prequel *In the Skin of a Lion*, to name only two, Michael Ondaatje's prolific work also encompasses memoir, poetry, and film. He won the Governor General's Award for two books of poetry: *The Collected Works of Billy the Kid* and *There's a Trick With a Knife I'm Learning to Do: Poems 1973-1978*, and his three films include a documentary on fellow poet bp nichol, entitled *The Sons of Captain Poetry*. Michael Ondaatje has been the recipient of the Booker Prize, the Canada Australia Prize, four Governor General's Awards, the Giller Prize and the Prix Médicis. In 1988 he was made an Officer of the Order of Canada. He is considered by many to be something of a national treasure and we're delighted that he'll be sharing his thoughtful, often provocative and almost always fascinating insights with us as part of this series.

In addition to the interview, Laurie will also field questions from the audience, so here's your chance to be part of the dialogue as well. I'm really looking forward to this series, and promise you will be excited about our final speaker – to be announced soon.

**SUBSCRIPTION AVAILABLE \$45**

**SINGLE TICKETS \$20, ON SALE SEPTEMBER 5, 2006**



**THE MAGNETIC NORTH THEATRE FESTIVAL  
CANADA'S NATIONAL FESTIVAL OF CONTEMPORARY  
CANADIAN THEATRE IN ENGLISH**

**ST. JOHN'S, NEWFOUNDLAND AND LABRADOR, JUNE 28-JULY 8, 2006  
OTTAWA, ONTARIO, JUNE 6-16, 2007**

.....  
I am looking for theatre that takes me to places I haven't been. It can be a voyage of the heart, mind or senses, preferably all three. Productions like Marie Clements' *Burning Vision*, Andy Jones' *To The Wall*, Kristen Thomson's *I Claudia*, Morris Panych's *Earshot*, Daniel MacIvor's *Cul de Sac* and John Mighton's *Half Life* thrill me to the bone. These are just a few of the stunning Canadian productions we have been able to present at Magnetic North.

In my first year I was asked if I thought there was enough good contemporary Canadian theatre touring to make such a festival as Magnetic North. Wouldn't the well run dry pretty quickly? The well, I can now say with authority, is overflowing; in fact it has created a geyser. Many of the productions in Magnetic North have been picked up from the Festival to tour extensively nationally and internationally.

In 2006 we are being welcomed by one of Canada's most dynamic cities: St. John's Newfoundland and Labrador. After that, in 2007 we'll return to our home base in Ottawa to celebrate with some of the most discerning theatre audiences in the country. I look forward to coming home. — MARY VINGOE, ARTISTIC DIRECTOR

.....  
**COPRESENTED BY THE NATIONAL ARTS CENTRE**

**11 DAYS OF EXCITING CONTEMPORARY THEATRE FROM ACROSS CANADA.  
WORLD PREMIERES, MAGNETIC ENCOUNTERS, AWARD-WINNING SHOWS AND MORE!**

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.....



## PLAYWRIGHTS IN RESIDENCE

Imagine the Globe without Shakespeare, or the Comédie Française without Molière, or the Tarragon Theatre without Judith Thompson! The best theatre has always been forged with a playwright as an active and central participant. This season we inaugurate our own Playwrights in Residence programme with two very exciting and distinguished writers. During their residencies, each writer will participate in the day-to-day activities of the company, participate in youth and education outreach activities, conduct a professional writers workshop, as well as work on a new play especially created for the NAC. It is an honour to have them with us.

This residency was made possible through the assistance of the Theatre Section and the Aboriginal Arts Secretariat of the Canada Council for the Arts.



**Daniel David Moses** — Daniel, a registered Delaware Indian, was born in 1952 and grew up on a farm on the Six Nations lands located on the Grand River near Brantford, Ontario. He holds an Honours B.A. from York University and an M.F.A. from the University of British Columbia. His plays for the stage include: *Almighty Voice and his Wife*, *Coyote City*, *The Indian Medicine Shows* (comprising *The Moon and Dead Indians* and *Angel of the Medicine Show*), *Brébeuf's Ghost*, and *The Dreaming Beauty*. For *Coyote City*, Daniel was a finalist nominated for the 1991 Governor General's Literary Award for Drama. In 2004, Daniel accepted invitations to the Adelaide Festival in South Australia and the Neva Book Forum in St. Petersburg in the Russian Republic. He was also Poet in Residence for Myty, Ktere Nas Spojuji/ Myths That Unite Us, the Prague-Toronto-Manitoulin Island Theatre Project with productions in Prague, Czechoslovakia, and Toronto, Manitoulin Island and Montreal, Canada. He teaches at Queen's University Drama Department in Kingston, Ontario and pursues independent writing projects. During his residency Daniel will be working on *The Undiscovered Country*, a sequel to *Brébeuf's Ghost*, as well as exploring an original adaptation of Thomas Heywood's 1730 adventure romance *Fair Maid of the West*.

*"An artist of awesome imaginative scope and a Shakespearean richness of emotion and invention, Mr. Moses is the best-kept secret of Canadian drama of the last two decades. With his unerring instinct for compelling stories, his great skill in creating living, vibrant, wholly credible characters, his expansive social vision informed by a wide-ranging intellect and deeply held personal convictions, and his immense poetic gifts, Mr. Moses extends the possibilities of dramatic writing."* — NADINE SIVAK, PH.D., UNIVERSITY OF TORONTO

\* *"We are living in a culture that wants us to think in the now and in the material world... But our imagination allows us to go to places that may not be real, but are probably necessary for our humanity. I hope that I'm getting in contact with some of that."* — DANIEL DAVID MOSES

**Marie Clements** — Marie Clements is an award-winning Métis performer, playwright, director, and artistic director of urban ink productions. She is the author of ten plays including *Burning Vision*, *The Unnatural and Accidental Women*, and *Urban Tattoo*, all of which have been presented on some of the most prestigious stages for Canadian and international work including the Festival de Théâtre des Amériques (*Urban Tattoo* 2001, *Burning Vision* 2003) in Montreal, and The Magnetic North Festival (*Burning Vision* 2003) in Ottawa. Her work has garnered numerous awards including the 2004 Canada-Japan Literary Award (*Burning Vision*) and Jessie Richardson/New Play Centre Award (*The Unnatural and Accidental Women* 1999). *Burning Vision* also received six Jessie nominations and was shortlisted for the 2004 Governor General's Literary Award and the George Ryga Literary Award. During her residency, Marie will be involved in a mentor program with aboriginal artists at the NAC, participating in youth and education activities, and attending production rehearsals for *Copper Thunderbird*, as well as working on a new piece.

*"Marie pushes the confines of today's concept of theatre to an awe-inspiring degree... What the play does is give us a glimpse into the mind-boggling depth and range of native creativity and spiritual culture as well as tell the gut-wrenching story of a man who has at one time in his own culture been revered, but in our culture is on the street selling his paintings for the price of a beer... [This work] will be challenging to produce and breathtaking to watch – an artistic contribution worthy of attention."* — J. MICHAEL, LITERARY MANAGER, WESTERN CANADA THEATRE

\* *"Marie is a one-woman Wooster Group."* — PAULA DANCKERT, ARTISTIC DIRECTOR, PLAYWRIGHTS' WORKSHOP MONTREAL

\* *"No apologies for the inspiration the darkness lends to the expression, nor the light that comes with continual survival."* — MARIE CLEMENTS

## THE ARK

THE COMPANY ... SO FAR BEN CAMPBELL, DIANE D'AQUILA, KATE HURMAN, TANJA JACOBS, MARCEL JEANNIN, JOHN KOENSGEN, ALISON LAWRENCE, KELLY McINTOSH, SARAH McVIE, JANE SPIDELL, MANON ST-JULES, BLAIR WILLIAMS

PRODUCED BY THE NAC ENGLISH THEATRE

IN ASSOCIATION WITH THE NATIONAL THEATRE SCHOOL OF CANADA

SATURDAY DECEMBER 9 AT 8 PM – ST. ANDREW'S PRESBYTERIAN CHURCH

Where this season is concentrated exclusively on contemporary works, we want to alternate our repertoire with works of the classical theatre and world stage. It's important that we measure our own ideas and practice by the methods and means of other times and places. Every play was a new work once, and as we look for replenishment and rejuvenation of our "national repertoire," what better source of inspiration than the volatile terrain of the Elizabethan and Jacobean canon? Here are plays about power and intrigue, madness and revenge. It is also the period of the Jacobean city comedy, where merchants and their wives contend for "rule, supremacy and sway" and challenge our notions of what it is to "serve, love and obey." Together they're kind of like Quentin Tarantino meets *Coronation Street*. I think it's a sensibility perfectly suited to our times.

In addition to works by Shakespeare, we will look at his neglected contemporaries, including the first woman to publish a play in English. We will also look at a few modern pieces based on a Renaissance theme. Working with a company of actors, directors, designers, playwrights and dramaturges, we will spend each morning exploring a social component of this explosive period. Each afternoon we will read a play and examine it under the lab conditions of theatre experimentation. Starting with Marlowe and finishing with Congreve, **The Ark** will survey the 17th century as a means to whet the company's appetite for the following season. We'll offer you a special sneak peek of our work, **The Jacobethan Imagination: from Riot to Restoration**, for one night only.

THE PLAYS DIDO QUEEN OF CARTHAGE Marlowe 1582, THE COMEDY OF ERRORS Shakespeare 1594, A WOMAN KILLED WITH KINDNESS Heywood 1600, WOMEN BEWARE WOMEN Middleton 1603, THE HONEST WHORE Dekker 1604, MACBETH Shakespeare 1605, ANTONY AND CLEOPATRA Shakespeare 1607, THE REVENGER'S TRAGEDY Tourneur 1608, THE SILENT WOMAN Jonson 1609, THE TRAGEDY OF MARIAM Cary 1613, THE DUTCHESS OF MALFI Webster 1614, THE WITCH OF EDMONTON Dekker, Ford, Rowley 1621, FAIR MAID OF THE WEST Heywood 1631, LADY OF PLEASURE Shirley 1637, THE ROVER Behn 1677, THE WAY OF THE WORLD Congreve 1700, GAMMER GURTON AND HER NEEDLE anon. c. 1533, RALPH ROISTER DOISTER Udall c. 1545

SINGLE TICKETS \$15, ON SALE SEPTEMBER 5, 2006  
OR AT THE CHURCH ON THE DAY OF THE SHOW





## YOUTH & EDUCATION

*"I want to thank anyone who spends part of their day creating, I don't care if it's a book, a film, a painting, a dance, a piece of theater, a piece of music – anybody who spends part of their day sharing their experience with us – I think this world would be unlivable without art and I thank you." — STEVE SODERBERGH \* "The arts open the door to self-reflection and self-expression. They provide the literal means for one of the most important tasks our youth face: to pose and wrestle with questions about the very direction of their lives." — YOUTH ARTS HANDBOOK: ARTS PROGRAMMING FOR YOUTH AT RISK*

Richard Monette, Artistic Director of the Stratford Festival, is adamant in his belief that the best theatre we see is the plays we experience when we are young. I think that's true. Nothing is more potent than the power of live theatre combined with the action of a young imagination. When I was young, I had an incredible teacher of drama named Sue Held (now Sue Barclay). She took a group of rather marginalized and angst-ridden teenagers and introduced us to Pinter, Brecht and Stoppard. With her help, we slowly began to understand ourselves not as outcasts, but as individuals. She escorted us on field trips to various theatres in Toronto where we saw Clare Coulter and Fiona Reid, Gary Reineke and Rosemary Dunsmore, and yes, we went to Stratford, where we saw Richard Monette as a dazzling Prince Hal in *Henry IV*. It's funny how things come round. Sue also encouraged us to create and explore, each year directing us in a collective creation. For her, our struggles were not to be dismissed, but to be taken on as a vital means of understanding our growth into young adults, and the necessary fodder for art. I'm sure you too have a teacher you'll never forget. What an impact they have made on shaping who we have become. All young people are creative by nature. I say all, because it is a natural phenomenon for every child to draw, sing, or at least have a good deafening go at an instrument given the chance; and for certain, every child plays and pretends. Imagine a child saying, "Oh, no I'm not really creative," and putting down the crayon or the recorder, or refusing to don the mask or play at dress-up? It is society which largely dictates how, and to what degree, our creativity is nurtured and/or suppressed.

At the NAC, youth and education programmes constitute a vital part of our vision and mandate. Our programmes for youth, including special student matinées, pre-performance workshops, backstage visits, in-school workshops, youth at risk outreach, artist-in-residence programmes and the tremendously successful Student Club, fundamentally express our commitment to our belief in the arts as central to the enrichment of our youth – nothing extracurricular about it. Our resources for teachers, students, and parents, including workshops for teachers, study guides, broadband workshops and our ArtsAlive.ca educational website, all are created to ensure the richest and fullest experience possible. And our training opportunities for professional artists, such as masterclasses and internships, offer ways for visiting artists to share their expertise. This season, Andy Massingham and the artists who make up Calgary's One Yellow Rabbit ensemble will do the honours. When you subscribe or buy a single ticket to the NAC, you're not only supporting the work on stage, but making it possible for thousands of young people to have the theatre as part of their society.

**FOR MORE INFORMATION ABOUT ALL OUR YOUTH AND EDUCATION PROGRAMMING,  
CALL MARTINA KUSKA AT (613) 947-7000 EXT. 522**



# H O W D O Y O U

Spend more time with us! We want you to get to know the artists in the season and learn about the work onstage direct from the creators. And we want to hear what you think about what you see onstage. **IN SHORT, WE WANT YOU TO MAKE THE NAC YOUR CULTURAL HOME.** Share time with us often in the coming season. Here's how!

# LIKE IT ?

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**OPENING NIGHTS HAVE MOVED!** For performances in the Theatre, Opening Nights are now on [Fridays](#), and in the Studio, they're now on [Thursdays](#). Celebrate openings with the cast and crew at a party hosted by Peter Hinton – we might all head over to a pub in the market, or hang out in a rehearsal hall – who knows where we'll go, but wherever we go, it'll be a good time! \* **[THE HINTERVIEWS \(FORMERLY PRE-SHOW CHATS\) THEATRE AND STUDIO PRESENTATIONS Saturday Week 1 at 13:00](#)** Artistic Director Peter Hinton invites a special guest artist to chat with him about all kinds of things: the work on stage, his or her career, theatre in Canada or favourite recipes. Peter's interviews will be informal, great fun and filled with fascinating information. The Hinterviews will take place in our traditional pre-show chat spot. We hope to see you there and we promise there will be enough sandwiches at the intermission bar! \* **[TALKBACKS THEATRE AND STUDIO PRESENTATIONS Wednesday and Thursday Nights Weeks 2 and 3 \(after the show\)](#)** Our Talkbacks have proven so popular that we are offering even more of them this season. Talkbacks take place following the show in the performance space. You might meet a member of the company who'll run off stage at the final curtain to make a quick change, take off a wig or grab a drink – then come back out to chat about being in the show. You might meet the Stage Manager, who'll explain how a complex set change takes place, or the Props Master, who'll reveal some of the tricks behind the designs. No matter who hosts the Talkback, it is sure to be magical – a glimpse behind the scenes and a unique chance to talk about what you've just seen on stage. Stay in your seat and enjoy until the parking lot jam has cleared! \* **[BARTOKS \(BARTALKS!\) THEATRE AND STUDIO PRESENTATIONS Friday Nights every week \(after the show\)](#)** OK. It's whimsical, but indulge us — why spell it Bartalk when we can invoke a creative genius and have fun too? We're starting a Friday-night bar! That's right, an NAC bar – complete with light snacks, great wines and a lively atmosphere. Bartoks are the perfect place to hang out after the show to meet the actors, designers, Peter Hinton and members of the English Theatre staff. Invite a friend to join you at a Bartok - meet new people, learn more about the theatre and its artists and start your weekend off on a great note. \* **[THE WONDERFUL WEB at \[www.nac-cna.ca\]\(http://www.nac-cna.ca\) and \[artsalive.ca\]\(http://artsalive.ca\)](#)** Connect with the English Theatre online at your convenience at [www.nac-cna.ca](http://www.nac-cna.ca) to learn more about what you see onstage, to read fascinating articles written by the artists of the season, to see production photographs, enjoy design sketches, musical clips, blogs by the artists, podcasts featuring actors, designers, Peter Hinton and more; learn about upcoming special events, readings, lectures, etc. and get the latest information about special offers. And don't forget to visit our amazing educational website at [artsalive.ca](http://artsalive.ca) – fascinating facts and inside information for students, teachers, parents and anyone who's interested in knowing more about how theatre works. All this is at your fingertips any time of the night or day; While you're there, join the new [Subscriber Zone](#) for subscriber only information and special deals. Signing up is easy and painless – click on e-membership at [www.nac-cna.ca](http://www.nac-cna.ca)

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# 06 SEASON

SUBSCRIBING TO ENGLISH THEATRE JUST MAKES GOOD SENSE FOR SO MANY REASONS:

# 07 DO IT!

**KNOW WHERE YOU'RE SITTING** – Keep the same great seats from season to season \* **SAVE MONEY** – Up to 24% off regular ticket prices \* **NEW! NO EXCHANGE FEES** – New this year for subscribers only: Exchange tickets to see anything in any other NAC subscription series absolutely free of charge \* **NEW! CHEAP TICKETS TO SEE THE SHOW AGAIN!** – that's right – Want to come back and see a show again? Just bring your ticket stub to the BOX OFFICE and we'll gladly sell you a student-price ticket to see the show again! \* **DISCOUNTED TICKETS** for any other subscription performance at the NAC \* **DEFERRED PAYMENT** – Pay half now, half later \* **CONVENIENCE** – Tickets are mailed direct to your home – no standing in line \* **ELECTRONIC PARKING PASS** – Available only to subscribers – avoid all those parking jams! \* **DISCOUNTS AT CD WAREHOUSE AND NICHOLAS HOARE BOOKSELLERS** and 10% off weekday lunch at the **NAC'S LE CAFÉ** (with two hours of free parking when you show your subscriber card) \* **NEW! LETTERS FROM THE ARTISTIC DIRECTOR** (formerly *Stages*) – Hear directly from Peter Hinton in informative, fun and frequent newsletters.

## HOW TO DO IT

### 1. CHOOSE A PACKAGE

... AND NOTE THAT THIS SEASON THERE IS NO THEMATIC OR STYLISTIC DISTINCTION BETWEEN WHAT IS PROGRAMMED IN THE THEATRE AND WHAT IS PROGRAMMED IN THE STUDIO; RATHER EACH SHOW IS PRESENTED IN THE PERFORMANCE SPACE THAT BEST SUITS THE PLAY.

## PACKAGES

**PETER'S PICKS** See everything! The whole enchilada. Don't miss one minute of the most exciting theatre season in Canada. Includes Theatre5, Studio4, **The Bookshop** and **The Snow Show**.

**FULL9** The Artist in Society explored in 9 extraordinary pieces of theatre: **The Wrong Son**, **The Little Years**, **Frida K.**, **Scorched**, and **Copper Thunderbird** (in the Theatre); **Dream Machine**, **Rough House**, **The Unanswered Question**, and **7 Important Things** (in the Studio).

**THEATRE5** See all the plays performed in the large mainstage Theatre space: **The Wrong Son**, **The Little Years**, **Frida K.**, **Scorched**, **Copper Thunderbird**.

**STUDIO4** See all the plays performed in the intimate Studio space: **Dream Machine**, **Rough House**, **The Unanswered Question**, **7 Important Things**.

**FAMILY3** Share your theatre experience with the whole family. Plays in this package are suitable for everyone, ages 5 to 95! **The Bookshop**, **Rough House**, **The Snow Show**.

**NEW! PICK5** You create your own package that suits your interests and schedule! Pick any 5 plays from Theatre5 and Studio4.

**FLEX6** Flex6 offers the most freedom: six vouchers that can be redeemed in any number of ways for Theatre5 and Studio4 performances. Flex6 holders can redeem their vouchers for tickets starting Monday, August 28, 2006, the week before the Box Office opens to the general public.

**20SOMETHINGS FLEX PASS** New this season, the ultimate in flexibility – see the shows when you want to see them and save 47%!

**NEW! ADD-ON TICKETS** **THEATRE5, STUDIO4 AND FAMILY3** Add one or more tickets to your subscription package and save with subscriber-preferred prices. Consult handbook for dates, times, seating locations and prices.

**NEW! CELEBRITY SPEAKERS SERIES** Come and hear three fascinating guests talk with host Laurie Brown about The Artist in Society.

**OPENING NIGHT** **THEATRE5, STUDIO4** Opening Nights have moved to **Fridays in the Theatre** and **Thursdays in the Studio**. Party with the artists at the NAC, a bar in town, a restaurant nearby – who knows where we'll go, but you'll have a lot of fun, meet new people and be able to sleep in the next morning!

**PREVIEW** **THEATRE5 AND NEW! STUDIO4** **Added previews this season**. You love them so much, we've added a second preview for performances in the Theatre and (new this season) two previews in the Studio! Cheap and cheerful – no reserved seating, so you get to meet other eager theatre-lovers in the lineup... AND you never know what can happen at a preview! See the show before everyone else and get a behind-the-scenes glimpse at a company putting the finishing touches on a production.

**SENIORS** The choice is yours! If you are 65 or over, you get great savings \* Save 28% on Saturday matinee performances in Theatre5 and Studio4 \* Save 41% on Friday evening performances in Theatre5 and Studio4 \* Save 30% on the 12:30 Wednesday matinee series shared with school groups (limited seating).

**STUDENTS** Save 50% off regular ticket prices on subscriptions and single tickets (at the NAC Subscription Office or Box Office). See also Student Club information on page 74.

**GROUPS AND CORPORATE PACKAGES** Available for parties of ten or more. For details, call (613) 947-7000 ext. 384, or send an email to grp@nac-cna.ca

## 2. CHOOSE A SEAT/PRICE

### NEW! PETER'S PICKS – SEE ALL 11 PLAYS

#### THEATRES+STUDIO4+THE BOOKSHOP+THE SNOW SHOW

See Full9 prices and add on *The Bookshop* and *The Snow Show*.

#### FULL9 THEATRES+STUDIO4

You save up to 24% off the regular ticket price.

		A+ Seating	A Seating	B Seating	C Seating
Tuesday, Wednesday, Thursday evenings	Adult	\$310.00	\$300.00	\$295.00	\$260.00
Friday evening (including Theatre Opening, Week1)	Adult	\$347.00	\$337.00	\$328.00	\$295.00
	Senior	\$290.00	\$280.00	\$271.00	\$247.00
Saturday evening	Adult	\$347.00	\$337.00	\$328.00	\$295.00
Saturday matinée	Adult	\$285.00	\$281.00	\$271.00	\$238.00
	Senior	\$256.00	\$252.00	\$242.00	\$214.00
Previews (Non-reserved seating)	Adult	\$214.00			

#### THEATRES THE WRONG SON+THE LITTLE YEARS+FRIDA K.+SCORCHED+COPPER THUNDERBIRD

You save up to 20% off the regular ticket price. (Reserved seating except for Previews)

		A+ Seating	A Seating	B Seating	C Seating
Tuesday, Wednesday, Thursday evenings	Adult	\$220.00	\$210.00	\$205.00	\$170.00
Friday evening (including Theatre Opening, Week1)	Adult	\$245.00	\$235.00	\$225.00	\$190.00
	Senior	\$185.00	\$175.00	\$165.00	\$140.00
Saturday evening	Adult	\$245.00	\$235.00	\$225.00	\$190.00
Saturday matinée	Adult	\$195.00	\$190.00	\$180.00	\$145.00
	Senior	\$175.00	\$170.00	\$160.00	\$130.00
Wednesday matinee	Adult	\$145.00	\$145.00	\$145.00	
Previews (Non-reserved seating)	Adult	\$140.00			

**New!** Week1: Previews Wednesday & Thursday / Opening Friday

**New!** Week1+2: Bartoks on Friday

**New!** Week2+3: Talkbacks on Wednesday & Thursday plus Friday night Bartoks (Wks 1+2)

#### STUDIO4 DREAM MACHINE+ROUGH HOUSE+THE UNANSWERED QUESTION+7 IMPORTANT THINGS

You save up to 15% off the regular ticket price. (Non-reserved seating)

Tuesday, Wednesday, Thursday evenings	Adult	\$105.00
Friday, Saturday evenings & Opening (Thursday, Week1)	Adult	\$120.00
Saturday matinée	Adult	\$105.00
	Senior	\$95.00
<b>NEW!</b> Previews	Adult	\$85.00

**New!** Week1: Previews Tuesday & Wednesday / Opening Thursday

**New!** Week1+2: Bartoks on Friday

**New!** Week2: Talkbacks on Wednesday & Thursday plus Friday night Bartoks (Wks 1+2)

#### FAMILY3 THE BOOKSHOP, ROUGH HOUSE, THE SNOW SHOW

Bring your family and save over 20%. (Non-reserved seating)

Child	\$33.00	Adult	\$38.00	Family of Four	\$136.00
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#### FLEX6 THEATRES AND STUDIO4

You save up to 20% off the regular ticket price.

Adult	\$279.00
<b>NEW!</b> 20Something	\$186.00

#### NEW! STUDENT CLUB FOR AGES 16-22

**Great value!** (Limited seating) Friday evening (See page 68-69 for dates)

Play8	\$185.00
Select6	\$145.00

#### NEW! CELEBRITY SPEAKERS SERIES

You save 25% off the regular ticket price. (Non-reserved seating)

Saturday, December 9 at 20:00	Adult	\$45.00
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#### NEW! THE ARK COME ALONG FOR THE VOYAGE

Adult	\$20.00
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#### NEW! PICK5 THEATRES, STUDIO4 ADD-ON TICKETS THEATRES, STUDIO4, FAMILY3

You save up to 15% off the regular ticket price.

THEATRES (Reserved seating except for Previews)	A+ Seating	A Seating	B Seating	C Seating
Tuesday, Wednesday, Thursday evenings	\$47.00	\$45.50	\$43.00	\$36.00
Friday, Saturday evenings & Opening	\$54.00	\$50.50	\$47.00	\$40.50
Saturday matinée	\$42.00	\$40.50	\$39.00	\$31.00
Wednesday matinée	\$31.00	\$31.00	\$31.00	
Previews (Non-reserved seating)	\$30.00	\$30.00	\$30.00	\$30.00

#### STUDIO4 (Non-reserved seating)

Tuesday, Wednesday, Thursday evenings	\$27.00
Friday, Saturday evenings and Opening (Thursday, Week1)	\$30.00
Saturday matinée	\$27.00
<b>NEW!</b> Previews	\$21.50

#### FAMILY3 (Non-reserved seating)

THE BOOKSHOP & ROUGH HOUSE	Child \$11.00	Adult \$11.00	Family of Four \$10.50
THE SNOW SHOW	Child \$11.00	Adult \$16.00	Family of Four \$13.00

**STUDENT SUBSCRIPTIONS ARE 50% OFF** regular ticket prices.

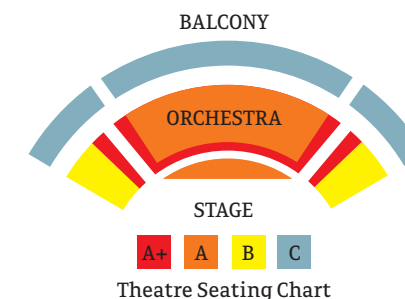
The 50% discount is calculated before the Facility Fee is applied.

For student prices, call (613) 947-7000 ext. 620

**SUBSCRIBE NOW!**

(613) 947-7000 ext. 620 — toll free 1 866 850 ARTS ext. 620

[www.nac-cna.ca/subscribe](http://www.nac-cna.ca/subscribe)



Theatre Seating Chart

Note: Full9 replaces Connoisseur Series, Theatre5 replaces Main Stage Series, Studio4 replaces Studio Series, Family3 replaces Family Theatre Series.

Subscription prices include GST and Facility Fee where applicable.



## 4. NOW YOU'RE READY TO SUBSCRIBE!

### COMPLETE YOUR RENEWAL FORM, OR IF YOU DON'T HAVE ONE:

1. **CALL US** at (613) 947-7000 ext. 620, or 1 866 850-ARTS ext. 620
2. **SUBSCRIBE** online at [www.nac-cna.ca/subscribe](http://www.nac-cna.ca/subscribe) 24 hours a day/7 days a week
3. **VISIT** the new **Subscription Office** in the Main Foyer beside the Box Office at 53 Elgin  
New extended hours until June 30, 2006: Monday-Saturday 10:00 to 21:00  
(regular hours are 10:00 to 18:00)
4. **FAX\*** your order form to: (613) 995-4343
5. **MAIL\*** it to: NAC Subscription Office P.O. Box 1534, Station B, Ottawa, ON K1P 5W1  
\*For fax and mail orders, please download an order form at [www.nac-cna.ca/subscribe](http://www.nac-cna.ca/subscribe)

### TO BUY SINGLE TICKETS

Single tickets go on sale August 14, 2006 for **The Wrong Son** and **The Bookshop**  
Single tickets for all other shows go on sale September 5, 2006

### TO BUY A TICKET TO ANY PERFORMANCE

1. **VISIT** the Box Office in person (*no surcharge*)  
(open 10:00 to 21:00 Monday to Saturday)
2. **CALL** Ticketmaster at (613) 755-1111  
(a surcharge applies to all tickets purchased through Ticketmaster)
3. **BUY ONLINE** through the Ticketmaster link at [www.nac-cna.ca](http://www.nac-cna.ca) (*surcharge*)

### NEW! PWYC (PAY WHAT YOU CAN) PERFORMANCES.

Literally, "pay what you can" at the door at all designated PWYC performances!  
Non-reserved, non-ticketed seating—you donate what you can afford.  
*Minimum suggested donation is \$10*

### TICKET EXCHANGES

**NEW THIS YEAR! FREE UNLIMITED TICKET EXCHANGES FOR SUBSCRIBERS ONLY**

You may exchange your subscription tickets for any other 2006-2007 season English Theatre, Théâtre français, NAC Orchestra or Dance subscription performance (subject to availability) until 21:00 on the business day before the day of the performance you cannot attend.

**IN PERSON** at the NAC Box Office, Monday through Saturday 10:00-21:00

**BY FAX** Photocopy your tickets including your credit card number and fax to (613) 947-7112

**BY MAIL** to the NAC Box Office, P.O. Box 1534, Stn. B. Ottawa, Ontario K1P 5W1

### TICKET POLICIES

**SENIORS** Please bring your birth certificate, passport or driver's licence to the Subscription Office when purchasing a Senior's subscription. Only one subscription may be purchased per I.D. Renewing seniors are not required to show identification.

**20SOMETHING** (Ages 20-29) Bring your birth certificate, passport or driver's licence to the Subscription Office when purchasing a Flex Pass subscription. Only one subscription may be purchased per I.D. Proof of age is required with each renewal.

**STUDENTS** If you are a full-time student at a primary, secondary or post-secondary institution, bring your valid student I.D. card to the Subscription Office. Only one subscription may be purchased per I.D. card. 50% student discount is calculated before the Facility Fee is applied. Student I.D. is required with each renewal.

**CONDITIONS OF SALE** Subscription series are purchased and issued subject to the policies, rules and regulations of the National Arts Centre. All remittances except post-dated cheques will be deposited immediately upon receipt, without guaranteeing acceptance of order as requested.

• Since subscribers are paying less than full Box Office prices, no refunds will be made or credit vouchers issued except in the case of cancellation of a performance. In the event of a cancellation, you have one year in which to redeem your tickets, after which the tickets become null and void. You may redeem your tickets at the NAC Box Office (in person or by mail).

• National Arts Centre policy requires that every person have a ticket in order to be admitted to a performance. This policy applies to everyone, including children and infants.

• Ticket prices include GST and Facility Fee where applicable. The Facility Fee supports the maintenance of the National Arts Centre.

• Programmes and casting may be modified or cancelled without notice, and no guarantee can be given as to the presentation of the events announced.



### FRIENDS OF ENGLISH THEATRE

Vera and George Kadar are subscribers, Friends of English Theatre and arts-lovers. For 30 years they have made the National Arts Centre a big part of their lives. They began coming to the NAC as a young couple; they brought their kids here (they used to love to play around the glass sculpture in this photograph); and even when George was fighting (and winning) against pancreatic cancer two years ago, they still came as often as they could. They are always ready to lend a helping hand and no matter why they're here, they are always brimming with enthusiasm and have a twinkle of joyous expectation in their eyes. They inspire us with their youthful exuberance and their enduring wonder at the magic of theatre.

Vera and George are just two of the remarkable people who make up the Friends of English Theatre: a group of friends, theatre-lovers, and generous spirits who help us to do what we do, better!

**WE THANK THEM AND WE ENCOURAGE YOU TO MAKE THE FRIENDS OF ENGLISH THEATRE A PART OF YOUR THEATRE EXPERIENCE. FIND OUT MORE ABOUT FET OUTINGS, SPECIAL EVENTS, AND BEHIND-THE-SCENES VOLUNTEERING AT (613) 947 7000 EXT. 605 OR VISIT THE NAC WEBSITE AT [WWW.NAC-CNA.CA](http://WWW.NAC-CNA.CA)**

## STUDENT CLUB

*"I love this Club! A show every two months is too long a wait." — STUDENT CLUB MEMBER*

Do you dream of a life on the stage? Have you always secretly thought you might be a great director? Then consider yourself at home in the English Theatre Student Club. If you're between 16 and 22, become a club member and get to know other theatre-crazy people your age; talk about theatre with the people who spend their lives making it; meet the actors, designers, directors and other artists of the 2006-2007 theatre season up close and personal and behind-the-scenes; and see a great show.

In 2005-2006 you said you wanted more. Well, you spoke and we listened! New for the 2006-2007, we are offering the Student Club 8 (or you can choose 6) of the hottest offerings onstage in this country.

**BE INSPIRED, BE ENGAGED, BE A PART OF IT! LIMITED SPACE AVAILABLE!**

*JOIN THE NAC ENGLISH THEATRE STUDENT CLUB TODAY!*

*FOR MORE INFORMATION CONTACT MARTINA KUSKA BY PHONE AT*

**(613) 947-7000 EXT. 522 OR BY EMAIL AT [MKUSKA@NAC-CNA.CA](mailto:MKUSKA@NAC-CNA.CA)**

### 2006-2007 DATES

**THE WRONG SON THEATRE** – Friday, September 22, 2006

**DREAM MACHINE STUDIO** – Friday, October 20, 2006

**THE LITTLE YEARS THEATRE** – Friday, November 10, 2006

**ROUGH HOUSE STUDIO** – Friday, December 8, 2006

**FRIDA K. THEATRE** – Friday, January 12, 2007

**THE SNOW SHOW OUTDOOR** – CENTRAL EXPERIMENTAL FARM ARBORETUM

Friday, February 2, 2007

**7 IMPORTANT THINGS STUDIO** – Friday, May 11, 2007

**COPPER THUNDERBIRD THEATRE** – Friday, May 25, 2007

## PUTTING THE NATIONAL IN NAC!

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**THEATRE DOESN'T HAPPEN WITHOUT A LOT OF COLLABORATION. WE'RE EXCITED TO BE PARTNERING WITH SOME OUTSTANDING THEATRE COMPANIES FROM ACROSS THE COUNTRY TO MAKE THE WORK WE DO POSSIBLE, AND TO BRING THEATRE TO AUDIENCES FROM COAST TO COAST TO COAST.**  
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**THE WRONG SON** THE ARRAYMUSIC ENSEMBLE (Toronto, ON), BOB W. STEVENSON, Artistic Director \*  
**THE BOOKSHOP** THÉÂTRE DU GROS MÉCANO (Quebec City, QC), CAROL CASSISTAT, Artistic Director \*  
**DREAM MACHINE ONE YELLOW RABBIT** (Calgary, AB), BLAKE BROOKER and MICHAEL GREEN, Artistic Directors \*  
**THE LITTLE YEARS** NEPTUNE THEATRE (Halifax, NS), RON ULRICH, Artistic Director. IN HALIFAX OCTOBER 20 TO NOVEMBER 4, 2006 \*  
**ROUGH HOUSE NIGHTSWIMMING** (Toronto, ON), BRIAN QUIRT, Artistic Director \*  
**FRIDA K. GO DIVA PRODUCTIONS INC.** (Los Angeles, CA) CITADEL THEATRE (Edmonton, AB), BOB BAKER, Artistic Director. IN EDMONTON FEBRUARY 8 TO 25, 2007 \*  
**THE SNOW SHOW: EAST O' THE SUN AND WEST O' THE MOON** CARAVAN FARM THEATRE (Armstrong, BC), ESTELLE SHOOK, Artistic and Managing Director. IN THE OKANAGAN DECEMBER 12-31, 2007 \*  
**SCORCHED** TARRAGON THEATRE (Toronto, ON), RICHARD ROSE, Artistic Director. IN TORONTO FEBRUARY 27 TO MARCH 31, 2007 \*  
**7 IMPORTANT THINGS** STO UNION (Ottawa, ON) NADIA ROSS, Artistic Director \*  
**COPPER THUNDERBIRD** URBAN INK PRODUCTIONS (Galiano Island, BC), MARIE CLEMENTS, Artistic Director

**THE NATIONAL ARTS CENTRE ENGLISH THEATRE IS:** PETER HINTON Artistic Director, VICTORIA STEELE Managing Director, ALEXANDRA LUNNEY Company Manager, JENNIFER BREWIN Interim Artistic Associate, JANET IRWIN Education and Outreach Consultant, MARTINA KUSKA Education Outreach Coordinator, KATE HURMAN Artistic Associate, Children's Programming, LAURA DENKER Communications Officer, JENNIFER MILLAR Marketing Officer, JENNIFER COVERT Associate Marketing Officer, ODETTE LAURIN Marketing Coordinator, ANDRÉE LAROSE Administrative Coordinator, Youth Programmes, SUZANNE ROY Administrative Assistant, GINETTE HÉBERT Secretary. PRODUCTION STAFF: ALEX GAZALÉ Production Director, MIKE D'AMATO Technical Director, PETER KEALY Technical Director, KEVIN RYAN Technical Director

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YOU CAN REACH US AT

**P.O. BOX 1534, STN. B, OTTAWA, ON K1P 5W1 (613) 947-7000 OR AT [INFO@NAC-CNA.CA](mailto:INFO@NAC-CNA.CA)**  
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**FROM PARIS TO BRANTFORD  
THE PHOTOGRAPHS FOR THE HANDBOOK  
THE ARTIST IN SOCIETY**

Laird Mackintosh is an actor, singer, dancer, artist, photographer... in fact, it sometimes seems as if there isn't much Laird can't do. Peter Hinton first met Laird when he cast him as Rapunzel's Prince in his production of *Into the Woods*. He was bowled over by the penetrating intimacy of Laird's backstage portraits – taken on the fly between cues, hastily sitting his subjects down and shooting them in natural light, capturing an ephemeral moment when the artist hovers between onstage character and real life.

Peter was haunted by the way Laird's photographs laid their subjects bare, exposing the wig lace and makeup, the traces of the last scene. He loved the way those photographs gave the spectator a glimpse inside another world, another psyche. One of the first things Peter did when he came to the NAC was to share his dream that Laird would do the photography for the season handbook.

He may have seemed an obvious choice to Peter, but Laird was amazed and taken aback to be asked. He had never had a professional photography gig before, but it didn't take him long to sign on. Little did he know that he would be undertaking a whirlwind tour of the country, flying to Paris at the drop of a hat, making emergency trips to photograph a subject in transit at the Brantford railway station, and juggling photo sessions between rehearsals at the Stratford Festival. Somewhere between the airport and *South Pacific*, a handbook has been born with a very distinctive style that owes a great deal to the imaginative eye and expansive generosity of Laird Mackintosh.

*"The photographs for this book were all shot on film using vintage cameras, including a 1956 Rolleiflex - its format is ideally suited for portraiture. I think the resulting images capture something of the character and force of the individual artists."* — LAIRD MACKINTOSH

YOU CAN SEE MORE OF LAIRD'S PHOTOGRAPHY FOR THE SEASON HANDBOOK  
ON THE NAC WEBSITE AT [WWW.NAC-CNA.CA](http://WWW.NAC-CNA.CA)



*I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.* — PETER BROOK, *THE EMPTY SPACE*

Allan Wheatley has been a subscriber at the National Arts Centre English Theatre since 1969. Thank you for watching.



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PHOTOGRAPHY: Laird Mackintosh

BROCHURE DESIGN: oranetango (Montreal)

ILLUSTRATIONS: Lino

**THE PHOTOGRAPHS:** DAVID KEELEY – Actor, *The Wrong Son*; MARIE-JOSÉE BASTIEN – playwright, *The Bookshop*; MEMBERS OF THE ONE YELLOW RABBIT ENSEMBLE FOR *Dream Machine*. Left to right: DENISE CLARK, DAVID RHYMER, ONALEA GILBERTSON, DAVID VAN BELLE, ANDY CURTIS, MICHAEL GREEN, BLAKE BROOKER; JOHN MIGHTON – Playwright, *The Little Years*; ANDY MASSINGHAM – Creator and Performer, *Rough House*; ALLEGRA FULTON – Actor, *Frida K.*; MARTIN JULIEN – Playwright, *The Unanswered Question*; JENNIFER BREWIN – Director, *The Snow Show* and ESTELLE SHOOK – Artistic Director, *Caravan Farm Theatre*; WAJDI MOUAWAD – Playwright, *Scorched*; GEORGE ACHESON – Collaborator and NADIA ROSS – Artistic Director, STO Union/Playwright and Director, *7 Important Things*; BILLY MERASTY – Actor, *Copper Thunderbird* in front of Norval Morrisseau's *Observations of the Astral World*, by permission; LAURIE BROWN – host, *Celebrity Speakers Series*; MARY VINGOE – Artistic Director, *Magnetic North Theatre Festival*; DANIEL DAVID MOSES – Playwright in Residence; MARIE CLEMENTS – Playwright in Residence; DIANE D'AQUILA – Actor, *The Ark*, with a prop from John Wood's *The Tempest* at the NAC; M.E. – One of our younger friends; VERA and GEORGE KADAR – Friends of English Theatre and Subscribers; LAIRD MACKINTOSH – Brochure photographer, self-portrait reflected in the window of the TGV en route to Paris; ALLAN WHEATLEY – Subscriber

The National Arts Centre English Theatre would like to thank all the artists who agreed to be photographed for this book; Dancemakers Studio Toronto, Daiva Jocius, Anne-Lorraine Vigouroux; David Sutin and his staff at the Canada Agriculture Museum, Ottawa; Sandy Derby at the Stratford Festival Props Shop; France Charlebois and Yves Théoret at the National Gallery of Canada; Norval Morrisseau; Dayna Tekatch; the kids – you know who you are!