



Public Energy

THE POWER OF PERFORMANCE

Public Energy is Peterborough's animator of contemporary dance, theatre, performance and interdisciplinary work. Since 1994 we have presented a mainstage series of artists drawn from across Canada, commissioned new work in concert with other Canadian presenters on the CanDance Network, and supported the development of the local dance, theatre & performance community by presenting area artists and arranging specialized classes and workshops.

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Illustration: George Herriman

PUBLIC ENERGY PRESENTS



damned be this transmigration

**WORLD PREMIERE
by Kate Story**

Friday, March 3 at 12:30pm & 8pm
Saturday, March 4 at 8pm
Market Hall Performing Arts Centre
140 Charlotte St., Peterborough

PublicEnergy.ca
THE POWER OF PERFORMANCE

damned be this transmigration

Written by **Kate Story**... and **Don Marquis**
Music by **Rob Fortin**
Design, Choreography by **Kate Story**
Lighting Design by **Ryan Kerr**

Director **Randy Read**
Don Marquis, et al **Brad Brackenridge**
Archy, et al **Ryan Kerr**
Mehitabel, et al **Kate Story**
Musicians **Rob Fortin, Susan Newman, Bennett Bedoukian** (percussion), **Dan Fortin** (bass)
Stage Manager **Lindsay Unterlander**
Set Construction **Paul Oldham**
Banner Design **Jeff Macklin**, Prevail Media

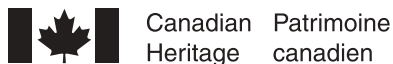
Special Thanks

Janette Platana, Joe Davies, Ian Carpenter, Dan English, Brian Mitolo, Andy Carroll, Peg Town, Leah Buck, Gayle Fraser and Gwen Hope at the Peterborough Theatre Guild, and of course **Brad Brackenridge** for creating the mermaid's tale for the sign on the Mermaid Tavern..

This production of *damned be this transmigration* was supported by generous funding from the Ontario Arts Council and Theatre Trent.



MANY THANKS TO PUBLIC ENERGY'S FUNDERS AND SEASON SPONSORS



Susan Newman (musician) is a musician, composer and actor who has been active in the Peterborough area for over thirty years. With her lyricist husband, Rob Fortin, she has composed the music for three full-length musicals. Susan and Rob contributed the songs for Firebrand Theatre's Dora Award-winning *Beneath Springhill: The Maurice Ruddick Story* (book, Beau Dixon). Susan spent nine seasons with 4th Line Theatre working as an actor, musician, music director, and composer. She has extensive experience in new script development, assisting in the development of plays with various companies, including Firebrand Theatre, 4th Line Theatre, Mysterious Entity, Ground Zero Productions, and Rehearsal In Progress. Susan is the founding director/arranger of the 28-voice Convivio Chorus and a member of the folk band Carried Away and the jazz trio Chester Babcock.

Randy Read (director) is Artistic Director of Peterborough's New Stages Theatre Company, which he founded in 1997. He worked as an actor in theatres across Canada and was Casting Director at the Canadian Stage Company in Toronto and at CBC Radio. As an actor he most recently appeared in the Toronto Summerworks Festival in *The Safe Word* by Nicolas Billon, Arthur Miller's *The Crucible* and *Midsummer Night's Dream*, directed by Robin Phillips and Brecht's *Baal*, directed by Germany's Berliner Ensemble director Uta Birnbaum. Randy is honoured to be on the Peterborough Pathway of Fame and is a graduate of Trent University.

Kate Story (writer, performer, choreographer, designer) is a performer and writer. Kate has directed, choreographed, and/or co-created numerous theatre projects; she has also served as a rehearsal director for many notable dance artists, and served many artists as a producer and project manager. Highlights of her original work include *damned be this transmigration*, *Insomnia*, *Performances May Be Permanent*, ... and again, until we get it, and *Biology as Peepshow*. Kate's prose writing spans the rapidly-eroding boundaries between literary and speculative fiction. Her novels *Blasted* (which received the Sunburst Award's honourable mention) and *Wrecked Upon This Shore* were published by Killick Press, and this year ChiZine Publications will release her new novel *An Insubstantial Pageant*. Kate is the 2015 recipient of the Ontario Arts Foundation's K.M. Hunter Artist Award in theatre.

Lindsay Unterlander (stage manager) first got involved in theatre in 2009 as a favour to her roommate who needed an assistant stage manager. She got hooked and has since worked on more than 40 productions, both backstage and on stage. She has enjoyed working with many wonderful theatre groups, including: The Peterborough Theatre Guild, St. James Players, Art for Awareness, Arbor Theatre, Motley Collective, Homestead, and The Theatre on King. She was thrilled to take on the role of stage manager for Public Energy's presentation of *damned be this transmigration*.

PLEASE JOIN US - AND MEET THE ARTISTS - AT A RECEPTION FOLLOWING THE PERFORMANCE ON FRIDAY, MARCH 3. MANY THANKS TO OUR GENEROUS SPONSORS



BIOGRAPHIES

Bennett Bedoukian (musician) is a drummer/percussionist who currently resides in Havelock, Ontario. He has studied drums with Dave Clark for many years, and has participated in workshops with Jim Black, Fred Frith, Marc Ribot, and Tristan Honsinger. Bennett plays consistently in various arrangements, but most often with Mark Molnar as Horseman, Pass By, and with Vicky Mettler, Craig Pedersen, and Mark Molnar as Dusk Scored Dark. In the past year, Bennett has helped to start the Fat Plant Assembly in Peterborough, Ontario with Melinda Ritcher, which presents new music, whether improvised, electro-acoustic, free-jazz, or anything slightly outside.

Brad Brackenridge (performer) has been a performer and designer in theatre and film for over 25 years. He is the founder of The Nervous System, a puppet-based theatre company which has created a number of works, including *Vertep*, *Terror and Erebus* and two installations for Luminato, including *The Encampment*, a large-scale public participatory installation coordinated by artists Thom Sokoloski and Jenny-Anne McCowan. Brad has designed and operated puppets for *Berlin Blues* (4th Line Theatre) and Kathleen Adamson's *Komachi on the Shrine* at The Theatre on King. As an actor, he has appeared in diverse film and theatre gigs, including Iago in *Othello* (mysterious entity theatre), Dromion of Ephesus in *Comedy of Errors* (Canadian Stage; Kelly Thornton) and Stump in *the Enchanted Forest* (R. Murray Schaefer), among many others.

Daniel Fortin (musician) is a Toronto-based bassist born and raised in Peterborough. His eclectic tastes and stylistic flexibility have led to work with a wide variety of artists in the jazz, rock and pop worlds, including Bernice, John Southworth, Serena Ryder, The Queer Songbook Orchestra, July Talk, Allison Au, Devon Sproule, Mike O'Neill, Matt Wilson, and many others. Dan is a co-leader of the Juno nominated trio Myriad3, along with pianist Chris Donnelly and drummer Ernesto Cervini. Together, they've released three albums on Alma Records – *Tell* (2012), *The Where* (2014), and *Moons* (2016) – and have undertaken several tours of Canada, the U.S., Europe, and Japan. Brinks, his critically acclaimed debut record as a leader, was released in 2015 on the Barcelona-based label Fresh Sound/New Talent Records.

Rob Fortin (composer, musician) is a musician, actor and writer who, for over thirty years, has collaborated on many new theatre productions. He was a founding member of the theatre collective, Rehearsal in Progress (*The Pioneer Chainsaw Massacre* and *Postscript*), has written songs for Ground Zero Productions (*Rag, Tag and Bobtail* and *The Otonabee River Chronicles*) and has a longstanding relationship with 4th Line Theatre. Over twelve seasons with the company, acting and music directing, he contributed songs for various productions and with Susan Newman wrote the score for the musical *Cavan Casanova*. Susan and Rob contributed the songs for Firebrand Theatre's Dora Award-winning *Beneath Springhill: The Maurice Ruddick Story* (book, Beau Dixon). Rob gets to exercise his considerable knowledge of the American songbook with the jazz vocal trio Chester Babcock.

Ryan Kerr (performer, lighting design) is the owner/artistic director of The Theatre on King (TTOK) in Peterborough. In the four-plus years TTOK has been open, Ryan has overseen over 300 productions and events and has trained four new technical personnel in the process. Ryan began an annual Playwright's Festival and also began an annual dance festival, "small dance for a small space," which has seen over a dozen new pieces of choreography created and presented. Through TTOK, Ryan also provides workshops in theatre tech, improv, stage combat, grant writing, tap dance, and theatre craft. He has been creating and performing in Peterborough since 1992.

It's been many years since I first encountered the works of Don Marquis and fell in love with Archy, the literary cockroach, and I've wanted to make a performance work based on Marquis for a long time. *damned be this transmigration* straddles strange territories - part biography, part cabaret, part cheerful meditation on death - but the mix seemed the only way to adequately represent the inner and outer life of this tremendously creative writer who suffered so many losses. As with any theatre piece, there's been a grand village at work on it all along. I've gotten more support than I ever imagined, probably more than I deserve. To all the people who came to see the piece in its various incarnations, to those who shared their opinions, to everyone who listened to me blather on and everyone who has ever heard of Marquis (and also to those who haven't), to Em Glasspool for directing earlier workshop versions, to Ian Carpenter for deep feedback, to Janette Platana for insight and unflagging enthusiasm, to the Black Honey Writing Group - thank you. To my mother for leaving her book of Marquis on a low-lying shelf, thank you. I owe a deep debt to Edward Anthony's biography *O Rare Don Marquis*. Thank you, Market Hall! And to The Theatre on King, more thanks than can be expressed - so much has happened in this town since you opened that could not happen anywhere else, and "damned be" is no exception. To brilliant Bill Kimball for believing in this work, and to Public Energy - dear heaven, thank you. And definitely not least: to Rob Fortin for the lovely, brilliant songs and for taking a chance on this collaboration - to Brad for taking on this immense role - to Randy for having faith in this thing - to the fabulous band - to stage manager extraordinaire Lindsay - and of course to Ryan, for hours of listening to me work out my ideas and terrors, and for the work... thank you. And of course to all of you for coming now - gratitude deluxe! Toujours gai, cheerio my deario!

- Kate Story

Celebrate the extraordinary in the ordinary.

OUR TOWN

by Thornton Wilder

directed by Linda Kash & Randy Read

April 28 - May 6th, 2017
Market Hall Performing Arts Centre

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

new STAGES
theatre company

Bill Shepherd

INVESTMENT ADVISOR AND
PORTFOLIO MANAGER



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WANT TO DO MORE?**

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Public Energy, a not-for-profit charitable organization, is currently seeking applications to serve on our volunteer **Board of Directors**. Mail or email your resume, with a cover letter indicating your interest and area of expertise, by March 9 at noon. Read more about this opportunity and find contact information at www.publicenergy.ca under Public Energy News.



Proud to support Public Energy.

TD proudly invests in initiatives across Canada that provide youth exposure to music, bring families together to enjoy the performing arts, and create access to vibrant cultural offerings.

