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GORDON

By Morris Panych



Featuring: **Patricia Cerra, Brian Dooley,
Joe Perry & Ben Stevens**
Directed by **Bradley Moss**

Set/Costume Design: **Megan Koshka**
Lighting Design: **Scott Peters**
Sound Design: **Jason Kodie**
Stage Manager: **Paul Bezaire**

Production Manager: **Tiana Tolley**
Head of Lighting: **Tyler Ferguson**
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A NOTE FROM THE DIRECTOR

As we close our first season in our new home on Gateway Blvd I can clearly see why I picked GORDON to direct. It is a darkly funny play with the added bonus of Morris Panych's ability to turn phrases into the opposite of what you thought the character going to say.

What happened to me while working on this play was the discovery of the dark side of comedy. The lives of these characters are driven by their lack of economic opportunities, combined with unstable families. Single Moms raise two of the young characters in the play, and in young Gordon's case his father raises him alone but is still very absent from his life. As old Gordon says, "I worked the nightshift".

My Father also worked the nightshift and I have to admit that when he was working nights in my early teen years he was not very present in our family. It took many years later for him to have a presence in our family even after he returned to daytime shift work.

GORDON has resonated with me in ways that I never thought it would when I first enjoyed it. I laugh less now watching it but I cringe more as I see the play's underbelly playing out – the cycle of abuse from generation to generation, and the horrors that happen in dysfunctional families striving to make their lives successful but only improving upon their dysfunction.

The hope of the play lies with our children. However, if we cannot create the right environment for them to grow up in then our future is truly a bleak one.

Laugh and enjoy yourself and remember the old adage "the road to hell is paved with good intentions".

Bradley





29th Anniversary

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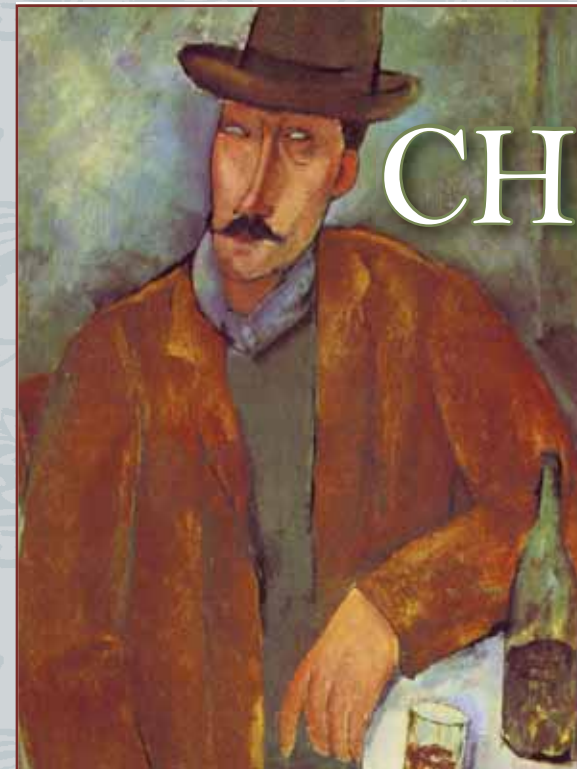
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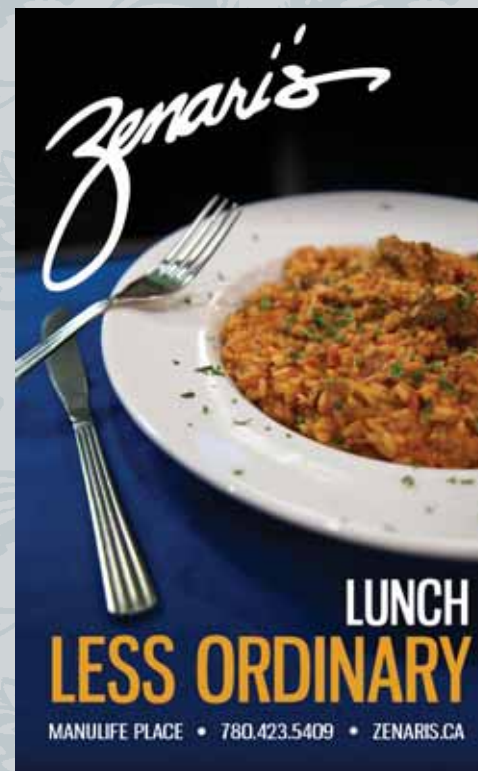
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as of April 11, 2016

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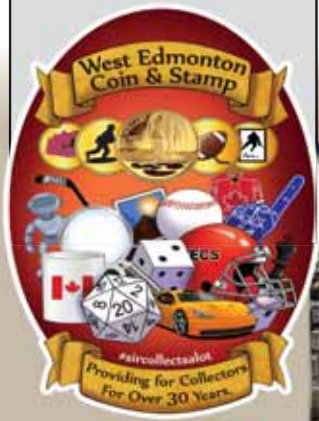
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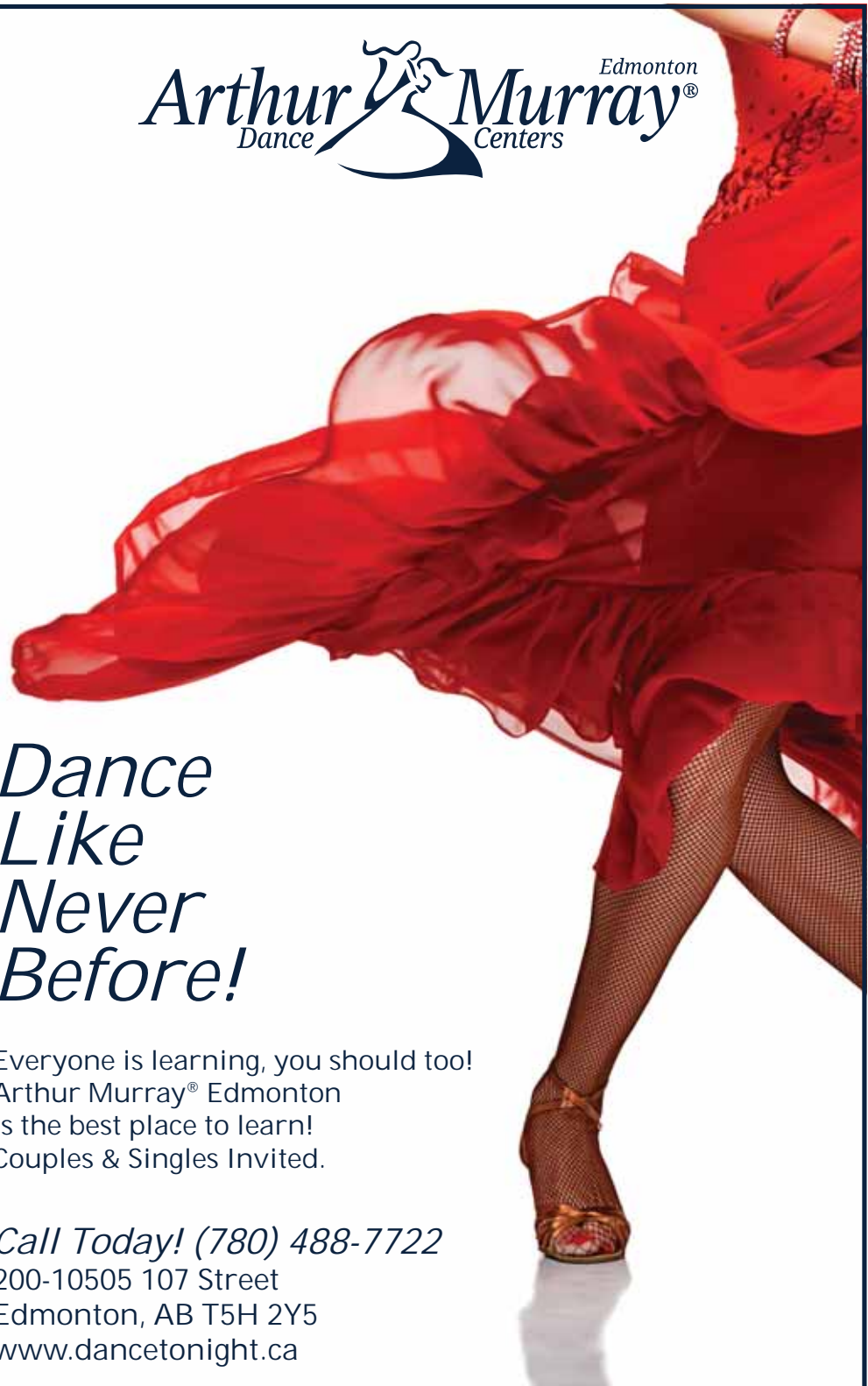


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Paul Bezaire – Stage Manager

After 8 happy seasons as the Technical Director for Theatre Network at the (pre-fire) Roxy theatre Paul felt a need to do some touring and so, when the opportunity to Stage Manage for The Old Trout Puppet Workshop arose Paul jumped at it. Having now toured 2 shows across Canada, the US and throughout 5 countries in Europe the need to tour is really being satisfied. Theatre Network isn't completely out of Paul's blood stream however, so whenever the opportunity arises to come back he does. "It has been an enormous pleasure to work with this team again! Thanks Theatre Network!"



Patricia Cerra – Deirdre

Patricia is thrilled to be making her Theatre Network debut with this fantastic cast and crew. She is a graduate of the B.F.A. Acting program at the University of Alberta. Her work has taken her across western Canada and she just finished BUST 'EM UP BURLESQUE as a part of the Made In Edmonton Cabaret series at the Citadel. Other selected credits include: SUBWAY CIRCUS (Blarney Productions); THE EARLY BLOOMER, I AM FOR YOU, APPLES AND ORANGES (Concrete Theatre); WORKING IT OUT, THAT'S DANGER! (Alberta Workers Health Centre); THE NATIONAL ELEVATOR PROJECT (Theatre Yes); AN ACCIDENT (Northern Light Theatre); SEXUAL PERVERSITY IN CHICAGO (Quiet Things Creative) and as the title character in SAINT JOAN (Studio Theatre). She also works as an educator and mentor most recently with Victoria School of the Arts where she directed US AND THEM as a part of the 'Making Connections' one act festival. A special thank you to Brian and Brad.



Brian Dooley – Gordon

Brian Dooley is an award winning actor and producer. Currently Artistic Director of L'Uni Theatre as well as Director of Play Development at the Citadel Theatre. For over thirty years, Brian has worked throughout the country and abroad. His skills include directing, writing, producing and performing in a variety of media including radio, animation, film, television and the theatre. Trained and educated at the National Theatre School and Bishop's University, Brian believes passionately in the development of new work and always welcomes the opportunity to lend his support and skills to new plays and playwrights. Brian draws inspiration from the Mexican playwright Victor Hugo Rascon Banda's fervent message: "The theatre moves, illuminates, disquiets, disturbs, lifts the spirit, reveals, provokes and violates conventions. It is a conversation shared with society. Theatre is the first art to confront emptiness, shadows and silence to make words, movement, lights and life surge forth."

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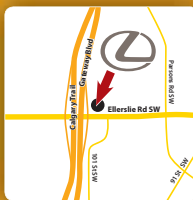
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Jason Kodie – Sound Design

Jason is a musician who has been an integral member with an array of projects and bands for the past 20 years. Based in Edmonton, he has performed with the ESO, at the 2010 Vancouver Olympics, Place des Arts, The Smithsonian, and a slew of gigs ranging from small coffee houses to premier venues throughout Western Canada. Jason was the primary sound designer and Musical Director with l'Unithéâtre for over 10 years for their mainstage and touring shows. As a musical director, he won a Sterling award for A WINTER'S TALE to which he has yet to receive the plaque. Jason once spent a cold weekend in Hamilton in the 90's. Thank you's to his family and the entire crew of GORDON. Bon spectacle!



Megan Koshka – Set & Costume Design

Megan Koshka is a freelance Canadian theatre designer, based in Edmonton Alberta. She is a graduate from the University of Alberta with a degree in set, costume and lighting design (BFA). Upcoming projects include set and costume design for THE RUNCIBLE RIDDLE (Catch the Keys Productions) part of the Citadel Theatre-Robbins Academy's 50th Anniversary 2016 Made in Edmonton Cabaret Series, costume design for the 2016 Freewill Shakespeare Festival (Free Will Player's Theatre Guild), and lighting design for 10 TIMES 2 (Shadow Theatre). Select credits include production design for THE OTHER (Pyretic Productions), set and costume design for THE STEADFAST TIN SOLDIER (Alberta Opera), set design for Freewill Shakespeare Festival (Free Will Player's Theatre Guild), and associate costume design for VIGILANTE (Catalyst Theatre, 2015 Sterling Award Best Costume Design). You can view her portfolio online at www.mkoshka.com



Bradley Moss – Director

Bradley is crazy happy to be directing Morris Panych's GORDON and to be working with such a talented team. Bradley is a MFA graduate in directing from the University Alberta. He joined Theatre Network in 1996 to create the multidisciplinary emerging artist festival – Nextfest. Recent productions: RED, THE LAST FIVE YEARS, ARMSTRONG'S WAR, the Governor General Nominated THE GRAVITATIONAL PULL OF BERNICE TRIMBLE, the Sterling Award Winning LITTLE ONE, DRIVING MISS DAISY, PIG GIRL, the Sterling Award Winning LET THE LIGHT OF DAY THROUGH, WHERE THE BLOOD MIXES, IN ON IT, MOVING ALONG, MICHEL & TI-JEAN, TWELFTH NIGHT, PUBLIC SPEAKING, DOG, HARD CORE LOGO: LIVE, THUNDERSTICK, BUDDY, WITHOUT YOU, ALIAS GODOT, MISERY, A BEAUTIFUL VIEW, CLOSER AND CLOSER APART, the Sterling Award Winning SUMMER OF MY AMAZING LUCK, TRUE WEST, GIRL IN THE GOLDFISH BOWL, THE LEISURE SOCIETY, HOSANNA, MARION BRIDGE, A SKULL IN CONNEMARA, the Sterling Award Winning glam rock musical HEDWIG AND THE ANGRY INCH, and HIGH LIFE.

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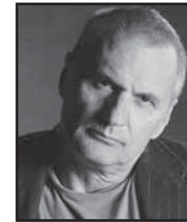


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Morris Panych – Playwright

A native of Edmonton, Alberta, Morris Panych is arguably Canada's most celebrated playwright and director. His plays have garnered countless awards including two Governor General's Literary Awards for Drama (for *THE ENDS OF THE EARTH* and *GIRL IN THE GOLDFISH BOWL*), fourteen Jessie Richardson Awards, and five Dora Mavor Moore Awards. Productions of the much lauded *VIGIL*, *GIRL IN THE GOLDFISH BOWL*, *GORDON*, *THE TRESPASSERS* and *LAWRENCE AND HOLLOWMAN* are being mounted throughout Canada, the US, Europe, Asia, Australia and New Zealand. His plays have been produced in over a dozen languages. Mr. Panych has directed over 90 productions across Canada. Most recently, Panych's *THE SHOPLIFTERS* premiered at Arena Stage Theatre in Washington DC. His latest works *SEXTET* premiered at Tarragon Theatre, Toronto and *The Waiting Room* at the Arts Club in Vancouver.



Joe Perry – Gordon

Joe Perry is an Alberta based theatre artist and is thrilled to be making his Theatre Network debut. He received a diploma from the Mount Royal Universities performing arts program in 2010 and a BFA in Acting from the university of Alberta in 2015. He has worked as an actor with Punctuate! Theatre, Theatre Calgary, Alberta Theatre Projects, Lunchbox Theatre, Major Matt Mason Collective, Ghost River Theatre, Duckrabbit Theatre, Theatre Transit, and The Shakespeare Company. Joe was nominated for a Betty Mitchell theatre award for outstanding performance by an actor in a supporting role in 2012 for his work in *SIA* with Downstage Theatre. He has developed new Canadian scripts with Major Matt Mason, Theatre Calgary, Lunchbox Theatre, The Citadel, and APN. Joe has worked on a number of independent short films and feature films with North Country Cinema, Awkward Silencio Films, Polyscope productions, Déjà vu Productions, and Umbrella Collective Films. Joe thanks his ever supportive friends and family for their constant love.



Scott Peters – Lighting Design

Scott is an award winning Lighting Designer and is thrilled to be able to help bring this story to life for you. Recent credits include set and lighting design for *BURNING BLUEBEARD* and *FATBOY* (Edmonton Actor's Theatre), lighting design for *CORIOLANUS* and *AS YOU LIKE IT* (Freewill Players); *THE GRAVITATIONAL PULL OF BERNICE TRIMBLE* (Theatre Network); and the *Light The Bridge Project* (City of Edmonton). Scott is also the resident Production Manager for Theatre Network, NextFest, and The Interstellar Rodeo, and is a founding member of Edmonton band Captain Tractor.

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Ben Stevens – Carl

Born and raised in Edmonton, *GORDON* marks Ben's debut with Theatre Network. Select credits include *MUCH ADO ABOUT NOTHING* (Thou Art Here), *BLACKPOOL AND PARRISH* (Acme), *SARTRE'S SHORTS* (Surreal Soreal), *SWEDEN* as a part of the National Elevator Project (Theatre Yes), *SNOUT*, *DEAD CENTRE OF TOWN* (Catch the Keys), *RED LIGHT WINTER*, *MACHINAL* and *EQUUS* (University of Alberta). Ben can be seen in the award-winning online television show *The People That Touch Your Food*, found at www.foodseries.tv. As a performer and playwright, Ben is an active creator of new works in Edmonton, including *THE VAN* (Found Festival), *BRAKE*, *HOME VIDEO* (Heartmeat), *HERBERT* and *IF I HAD A HORSE* (Ben, Dave, Steve). Ben dislikes wasps.



Tiana Tolley – Production Manager

As a graduate of Grant MacEwan University's Theatre Production program, Tiana has spent the past decade in the Edmonton Theatre scene. Her credits include serving as the Production & Technical Director for Alberta Opera's Touring Association for the last 3 seasons, the past 9 summers with the Freewill Shakespeare Festival and as a Resident Technician and Carpenter for Theatre Network since 2006. Well-known for her technical skills, Tiana is also known throughout the community for her organizational abilities in production management and her rather unique sense of humour. She was nominated in 2014 for an Elizabeth Sterling Haynes Award for "Excellence in Production" for her work as a Technical Director/ Production Manager. Tiana also loves hotdogs, Sexy Joe and Hazey. In that order.



TALK-BACK NIGHT

Saturday May 7, 2016

Following the performance

10:15pm

Free of charge

Hang out post-show with the cast and crew of *Gordon* as director Bradley Moss leads a discussion about the Theatre Network production. Get to know the actors, discuss the play's themes, bring your burning questions and be part of the conversation. The talk-back will begin following the performance on Saturday May 7 and is free of charge.

A DISCUSSION



THRUST STAGE

Audience on three sides of the stage.
What we had for KLONDYKES.
Design by Trevor Schmidt



PROSCENIUM STAGE

Audience on one end, stage on the other.
What the old Roxy Theatre was.



ALLEY STAGE

Audience on either side. What we had
for THE LAST FIVE YEARS.



CORNER STAGE

Stage in a corner and audience on 2 sides.
What we have for GORDON.
GORDON set model – design by Megan Koshka

What is the role of a production manager? On a show? For a company?

Scott: The tasks vary from company to company, but basically this is a person who is responsible for everything technical in a production, from the set to the special effects, lights and video to the scheduling, purchasing and hiring.

Tiana: The Production Manager on a show also costs and sources materials needed. They must do all they can to maintain the predetermined budget during the build and install. Costing out materials and finding the most feasible method to achieve the desired design is key! The PM will also prepare the production schedule and keep all departments communicating properly.

How much preparation time is needed before a set is actually built? How long does it take to get the set to being complete for an Opening Night?

Megan: Design prep-time is quite a while. Bradley contacted me in December about the show, so we've been working on it since then. From the time I handed in my drafting to the set standing up was about two weeks.

A DISCUSSION CONTINUED...



Tiana & Amy lay tile



Tyler & Andre-Michel build the set

On the set of GORDON...

Would you rather work in a space that remains the same or has flexibility?

Megan: Flexibility, always! I like being able to come in to a space and be able to shape it to best fit the design and our play.

Tiana: I would rather work in a space that remains the same. (Like the Ol' Roxy) It makes it way easier, as a Production Manager/technician to memorize the limits of your venue, through years of trying different things. If the space is too flexible, it's hard to know when to pull back from an idea and spend your time wisely.

Scott: I like being able to transform a space to whatever is needed for the show, but I also like a big, comfortable theatre as well. I look forward to creating a new space in the future.

What is the most rewarding part of working "behind the scenes"?

Megan: Getting to experiment! Every show offers different challenges. On this one I got to do some costume breakdown and experiment with some other stage tricks – which was so fun!

Tiana: Creating a world from an idea is astounding to me. I love being able to look at a drawing of a set and know what materials will be needed, what challenges we'll face and what new thing I'll get to learn while creating it!

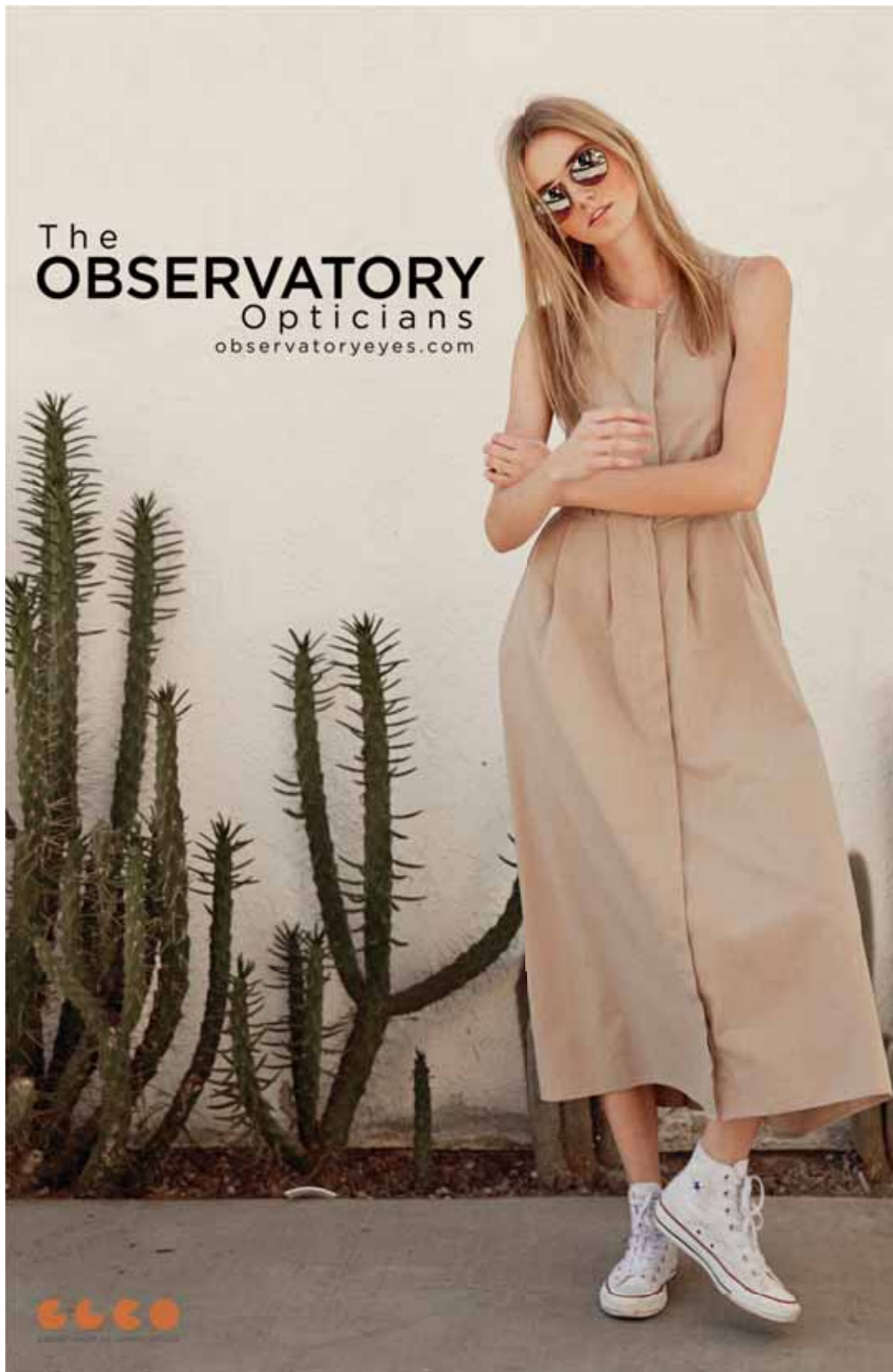
Scott: Backstage we get to wear black.

What do you enjoy doing with your free time?

Scott: Uuuuuuhhhhhuuuuuhhhhh.....

Tiana: Netflix

Megan: I don't get much of it! Usually my "free time" is putting a movie on and building a costume or prop for a different show. That or sleep. Sleep counts as free time right?



OF PRODUCTION WITH:

Tiana: For a typical Theatre Network set, we require a full week of building, a full week for install and then another week of painting, lighting, set decorating and extra notes that pop up during rehearsal.

Scott: We also rehearse and set tech on the set for two more weeks - and then preview the show for audiences.

Tiana: Usually there is still something to be finished right up until Opening to get it juuuuust right!

This new space has provided Theatre Network with flexibility in how shows are presented. How do you decide on which staging configuration to work with on a particular show? Why did you decide on corner staging for Gordon?

Megan: It happens quite organically. When Bradley, myself, and the rest of team first started we weren't sure what configuration we wanted to do it in. As our conversations progressed it just felt right to do corner stage. Proscenium would've felt like too big of a space, and thrust would have posed too many sightline issues when you have to include a staircase, doors, and hallways.

This theatre does not offer as much electrical power as the old Roxy Theatre. How did you combat this in your lighting set up?

Scott: Luckily with the advancement of LED lighting fixtures, large amounts of power are not as needed today as they once were. We have a combination of analog lights and dimmers, and LED lights, which gives us much more lighting than the limited power would suggest. If this were 10-15 years ago, we would be in trouble.

Megan, as a designer how do you balance creating something that is functional for actors, artistically rewarding for yourself, honest to the play's needs and easy for the audience to look at?

Megan: Ha ha! That is the question isn't it? It's a combination of many things, but I like the challenge. It's important to have a good relationship with your director, one where you collaborate well and can bounce ideas off of each other. Once you've come up with a good foundation for your design the rest usually falls in to place.



TIANA TOLLEY

PRODUCTION MANAGER
ON GORDON



MEGAN KOSHKKA

SET/COSTUME DESIGNER
ON GORDON



SCOTT PETERS

THEATRE NETWORK
PRODUCTION MANAGER



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