

b {/·current

CONTROLLED DAMAGE

BY **ANDREA SCOTT**

WORLD PREMIERE FEBRUARY 4 - 23, 2020

FFATURING **DEBORAH CASTRILLI** AS VIOLA DESMOND













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CONTROLLED DAMAGE

BY ANDREA SCOTT

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Controlled Damage is produced by permission of the Playwright and Marquis Literary (Colin Rivers) www.mqlit.ca.

Controlled Damage was developed with the support of the Ontario Arts Council, the Toronto Arts Council and b current performing arts. It received additional support from the following arts organizations: 4th Line Theatre, Blyth Festival, Centre des Autres Dramatiques, Eastern Front Theatre, the Grand Theatre, the Gros Morne Playwrights' Residency, Native Earth Performing Arts, Obsidian Theatre, Playwrights Workshop Montreal, Roseneath Theatre, SpringWorks Indie Theatre Festival, Studio 180 Theatre, Tarragon Theatre and VideoCaberet.

The approximate running time for this production is 2 hours and 15 minutes including intermission.

The videotaping or other video or audio recording of this production is strictly prohibited.

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CAST

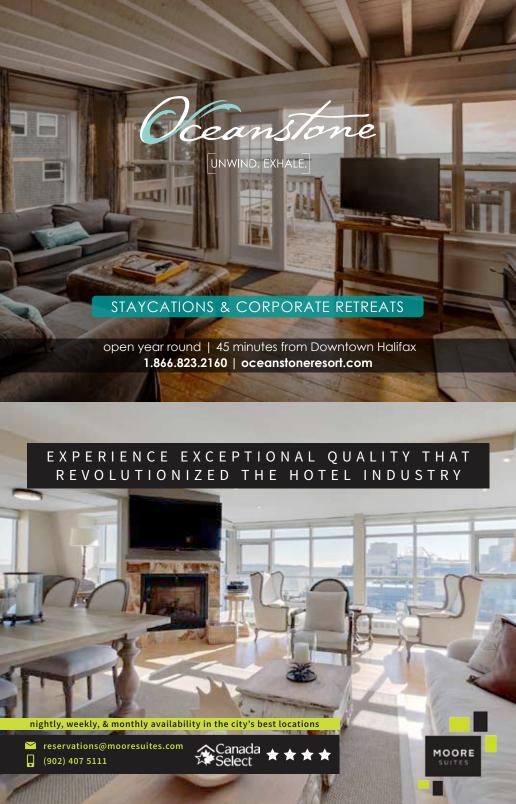
(Alphabetical Order)

Ryan AllenJack Desmond/Ense	emble
Cyndi CainAlthea Pearleen Oliver/Ense	
Deborah Castrilli	
Mary Fay Coady	emble
Taylor Olson	emble
Sarah RichardsonLucille Renaud/Ense	emble
Nathan D. Simmons	emble
Lesley Smith	emble
Jeremiah Sparks	emble
Meghan Swaby	emble

CREATIVE TEAM

Andrea Scott	Playwright
Nigel Shawn Williams	Director
	Set and Costume Designer
Kaitlin Hickey	Lighting Designer
	Projection Designer
Deanna H. Choi	Sound Designer and Composer
Hannah Burrows	Stage Manager
Olivia Rankin	Assistant Stage Manager
	Assistant Director (RBC Chrysalis Participant)
	Assistant Sound Designer (RBC Chrysalis Participant)





ARTISTIC DIRECTOR'S MESSAGE



As artistic director of a Canadian regional theatre, one gets a lot of script submissions in a variety of forms. Sometimes they are hastily written scripts, badly laid out. Sometimes they are disorganized emails

with hopes and dreams but no actual script to read. Sometimes they are just unreadable. Then there's Andrea Scott and her excellent creative work, bundled into a great pitch meeting at a Toronto Starbucks, where not only was the story compelling, but the writer herself was clearly a force of nature.

As soon as Andrea told me the story of her play's genesis and, of course, being familiar with the incredible legacy of Viola Desmond, I was hooked. Don't tell Andrea, but I knew within moments that Neptune should produce the world premiere of Controlled Damage. Neptune is grateful and I am relieved she sought me out!

Controlled Damage is exactly the kind of story I want to see on the Neptune stage. A Nova Scotian story detailing important points in our history. It is our commitment to see these stories on our stages.

I welcome the entire team to Neptune, to work on this play and present it to you. Director Nigel Shawn Williams has gathered a wonderful group of artists both on and off stage. I would like to acknowledge the support, commitment and passion for this project by our partners b current performing arts; I know that we are richer for their involvement.

Finally, welcome to you, our audience. I believe this production to be an important one and I know you will share with me a great sense of joy at seeing Viola Desmond remembered in this way. We also thank Viola Desmond's family and friends and indeed her legacy for this opportunity to continue to learn and grow from her brave stand

Jeremy Webb Artistic Director



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We are happy to welcome you to Neptune Theatre for our world premiere of Controlled Damage, in association with b current performing

This production reflects Neptune's desire to connect with theatre companies and leading artists across the country to bring important works to our stages. Controlled Damage is also an example of Neptune showcasing talented local actors, artisans and crew with influencers in the Canadian theatre scene.

The themes in this play speak to us not only as Nova Scotians and Canadians, but as citizens of the world. Controlled Damage illustrates how one woman's courage ignited a series of events that changed the course of history.

Neptune takes pride in premiering new works. We are committed to telling important stories that better reflect the community we serve and to contribute to the national dialogue on issues of significance; Controlled Damage exemplifies this commitment.

Thank you for your continued support, we hope you enjoy the show.

Paul Laberge Chair, Neptune Theatre Foundation



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GENERAL MANAGER'S MESSAGE



Hello and welcome to the world premiere of Controlled Damage, produced by Neptune Theatre, in association with b current performing arts. We are excited to

share this deeply compelling story written by Canadian playwright Andrea Scott about a seminal event in our history.

This season, Neptune launched INKubator: a play development program with the goal of providing support to new playwrights, of all backgrounds and experience levels, in creating original work for Neptune's stages. We are thrilled to promote and invest in the development of artistic voices that more accurately reflect our community. I can't think of a better way to inspire new playwrights than to share the experiences of the creative

collaborators who brought Controlled Damage to the stage.

On February 8, Neptune will host the New Voices Symposium on the Scotiabank Stage, Playwright Andrea Scott will be joined by director Nigel Shawn Williams, and the artistic director of b current performing arts Catherine Hernandez, to share insights and to encourage aspiring writers, directors and theatre makers to develop new stories.

We are grateful to everyone at b current performing arts for their guidance and for providing our team with anti-oppression training, which has been vital in Neptune's journey to become a more inclusive and positive creative force in our community.

We hope you enjoy this important story.

Lisa Bugden General Manager





Neptune Theatre gratefully acknowledges the generous support of our Neptune Endowment

Fund donors. To find out more about this important campaign, visit neptunetheatre.com/endowment.

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Ruby Berringer M-L Aguedo Rodriguez Andy Fillmore The most powerful line in Andrea Scott's *Controlled Damage* is, "I didn't do anything wrong."

This speaks to the larger scope which the play tackles: Viola Desmond, a woman known to us now, because of her act of bravery and defiance; she was one of the thousands of Canadians in our nation's past who was affected by its systemic racism, marginalization, misogyny and colonial patriarchy.

It is essential that we tell these stories of our past. I continue to tell these stories because as a country, I feel we are woefully negligent of learning from them. Canada, Nova Scotia, Halifax has a rich and beautiful history that should be celebrated. Yet, it is essential, that while we celebrate the wonderful aspects of our history that we also voice and recognize the contradictions within it. We cannot look away from the horrors of Canadian history: the mistreatment of First Nations and other ethnic groups, and the fact that Canada was, and still is in many ways, a country established in ideals based on

colonial patriarchy. We tell these stories to remind ourselves of our past wrongs in order to learn from them and become better. Better citizens. Better humans. Better neighbours.

Andrea Scott has constructed a beautiful play 'Grecian' in its theatricality and scope. She has given us a chorus that not only guides us through and participates in the telling of the story, but true to the Grecian model—the chorus represents all of us. We have a responsibility to tell and to listen to these stories. This company of artists have courageously dived into this responsibility, and I am in awe of them. It takes courage to stand up or to sit down in defiance, to say no more, to demand to be heard, to urge others to listen, to tell stories, and to know deep in one's heart that, "I didn't do anything wrong."

Welcome to *Controlled Damage*. Enjoy OUR story.

Nigel Shawn Williams









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STAND IN YOUR TRUTH

She laughed at me.

I told my high-school English teacher that I wanted to be a writer, and she laughed at me. It happened over 30 years ago, in a small London, Ontario classroom, but I still remember her smirk clearly. I continued to write, in spite of the ridicule, and now my first mainstage world premiere is happening at Eastern Canada's most preeminent theatre company. Ha!

It's no wonder I was drawn to Viola Desmond's story in October 2015. She was tiny, persistent, Black, and stubborn; I would tower over her with my 5'2" frame. Born 55 years before I drew my first breath, her focus and drive arrested me. There weren't self-help books telling her she could do it, or that all she needed was grit, in post-war Halifax; so how did Viola have the audacity to try?

At least 15 year old me had Ntozake Shange, Djanet Sears, and Toni Morrison as role models; I even had Oprah!

What Viola had was extraordinary in its ubiquitous ordinariness: a strong, supportive family that encouraged leadership, regardless of what society told her. Does ordinary mean invisible? In some ways, yes. Invisible stitching is ordinary, but what it does is extraordinary. The strength in being ordinary is the ability to make mistakes and grow from them without the whole world watching. And then one day, because you've been able to fall down, and screw up without criticism, you do something extraordinary.

She was an ordinary, hard-working woman living in a challenging time to be 'other'. She was knocked down, but still managed to stand back up, curl her hair, and hold her head high. Viola was, and still is, a role model for all of us. It's still a challenge to be seen in a world that can grind you under its gnarly heel with nary a backwards glance, but it can be done if you absolutely stand in your truth and ignore the laughter. And when you get through that seemingly impossible job, marriage, or treatment, you will have inspired and buoyed others. It is at that point you can throw your head back and laugh. Ha!

PHOTO: TANJA TIZIANA

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RYAN ALLEN

Role: Jack Desmond/Ensemble Neptune: The Color Purple, Oil and Water. Other Theatre: (Selected) Book of Mormon (Broadway); Twelfth Night (Theatre Calgary); Sousatzka (Teatro Proscenium Ltd.); Metamorphoses (National Arts Centre); Feelgood (Theatre New Brunswick); Master Harold and the Boys (Thousand Islands Playhouse). Film/TV: (Selected) Between (Netflix); 21Thunder, Frankie Drake (CBC); Taken (NBC); Rogue (DirecTV); Blue Mountain State (Spike TV); Orphan Black (BBC America). Other: Ryan is excited to return to Halifax and enjoy the city and its people.



CYNDI CAIN

Role: Althea Pearleen Oliver/Ensemble Other: Cyndi Cain is one of Canada's most formidable figures in original soul music. She has shared the stage with the likes of Aretha Franklyn, Charles Bradley, Michael Bublé, Lauryn Hill, and performed for Her Majesty Queen Elizabeth II. She is an African Nova Scotia Music Award winner, Music NS Award winner and Artist of the Year (2014) and Best R&B Artist (2000). Cyndi is rapidly gaining recognition as a force in Canada's music community, and she is not slowing down.



DEBORAH CASTRILLI

Role: Viola Desmond Neptune: The Color Purple, Cinderella: The Revival, Mamma Mia! Other Theatre: Rent, Beauty and the Beast: The Pantomime (DTS); Urinetown, How to Succeed in Business Without Really Trying (CHS). Film/TV: Gibson Woods (CBC Short Film); Mr. D (CBC). Other: Deborah is extremely honoured to be telling this story at her home theatre! She thanks the amazing creative team, cast, and crew; and all of her loved ones for their endless support. @debscastrilli



MARY FAY COADY

Role: Violinist/Prima Davis/Ensemble Neptune: Old Stock: A Refugee Love Story (2b theatre company), Miss Caledonia. Other Theatre: 2b Theatre, Two Planks, Zuppa Theatre, Doppler Effect, Halifax Theatre for Young People, Shakespeare by the Sea, Misery Loves Theatre, Eastern Front, Forerunner Theatre, Chester Playhouse. Awards: Nominated for three Robert Merritt Awards, she won Outstanding Performance by a Female Lead in 2018. She received a Toronto Theatre Critics Award for Best Lead Performance in a Musical



TAYLOR OLSON

Role: Simon Nixon/Ensemble Neptune: Debut. Other Theatre: Monster (That's Us); Joyride, Bone Cage (Matchstick); Pocket Rocket (Theatre Baddeck); For The Taking (Festival Antigonish); Heavy (Interwoven); Redfish, David for Queen (HTYP). Film/TV: (Selected) Bone Cage, Entropic, Spinster, Black Cop, Hopeless Romantic, Halloween Party, Sex & Violence, Pure, Diggstown. Awards: Outstanding Performance by a Male Actor, FIN: Atlantic International Film Festival; 5 time Outstanding Performance nominee, ACTRA Maritimes. Other: Taylor recently directed his debut feature film Bone Cage based on the play by Catherine Banks. Love to Hope, Koumbie, and his parents Bill and Lori for their undying support.



SARAH RICHARDSON

Role: Lucille Renaud/Ensemble Neptune: Peter Pan, Frozen Jr., The Color Purple, DivaStation, Shakespeare in Love, Les Misérables: School Edition, My Side of the Country. Other Theatre: Assassins, Heathers: The Musical, Peter & the Starcatcher, The Birthday (Whale Song Theatre); Ruthless: The Stage Mother of All Musicals, Damn Yankees (Chester Playhouse); New Waterford Boy (HEIST); Company, 9 to 5: the Musical (WST/ Dartmouth Players); Rocky Horror Show, Nunsense, Menopositive (Halifax Feast). Awards: Merritt Award Winner for Outstanding Musical Direction - Ruthless: The Stage Mother of All Musicals, Merritt Award Nominee for Outstanding Musical Direction - New Waterford Boy. Training: BFA - Ryerson University, RCM.



NATHAN D. SIMMONS

Role: Atwell/Ensemble Neptune: Salt-Water Moon, Shakespeare in Love. Other Theatre: Love Labour's Lost, Henry V, The Wizard of Oz (Shakespeare by the Sea); Miss'N'Me (Eastern Front Theatre); Canada its Complicated (Comedy 150); The West Woods (Mulgrave Road Theatre). Film/TV: Diggstown (CBC), Black Cop (Black Op Films), Hustle & Heart (FIN), Studio Black! (CBC). Other: He is blowing big kisses to his friends and family!





LESLEY SMITH

Role: Sandie Pink/Ensemble Neptune: The Last Wife, Intimate Apparel. Other Theatre: This is Nowhere, At This Hour (Zuppa Theatre); Strawberries in January (Live Bait); Constellations (Keep Good Theatre); I'll Be Back Before Midnight (Valley Summer Theatre); The San Family (San Family Productions); Ash (Forerunner Playwrights); L: a Fragmentation Subway Waltz, Some Sunny Day, On the Verge, Honey & Jupiter (Once Upon a Theatre Collective). Film/TV: The Child Remains (Malefic Films); Let's Get Physical (POP). Other: Graduate of George Brown Theatre School.



JEREMIAH SPARKS

Role: Rev. William Pearly Oliver/Music Captain/Ensemble Neptune: The Color Purple, Satchmo Suite, Oil and Water, Hosanna, Gospel at Colonus, Divinity Bash. Other Theatre: Me and My Girl, Grand Hotel, The Magicians Nephew (Shaw); The Lion King (Mirvish); The Odyssey (Stratford, actor and music composer); Mother Courage, A Christmas Carol (National Arts Centre); Cake (International Arts Festival in Uganda Africa). Film/TV: Across The Line, Daniel Tiger's Neighbourhood, Wisegirls. Other: pianist, singer. His 2nd CD "Storms of Fear" is now available on iTunes.



MEGHAN SWARY

Role: Rose Reid/Ensemble Neptune: Debut. Other Theatre: Bang Bang (Magnus Theatre); Calpurnia (Nightwood/Sulong Theatre); Venus' Daughter (Obsidian Theatre); In This World (Roseneath Theatre); All Our Happy Days Are Stupid (Harbourfront Theatre/The Kitchen - NYC); Bullet For Adolf (Hart House); wise woman (b current). Film/TV: Condor (AT&T); Magnesium (Sinking Ship); Max & Ruby S.7 (Nickelodeon). Training: International Actors Fellowship (Shakespeare's Globe), BFA Acting (University of Windsor). Other: Thank you to the team at Neptune Theatre and especially my brilliant friend and playwright Andrea Scott. I'm so honored to help tell this vital piece of Canadian History.



Q&A WITH DEBORAH CASTRILLI



1) What's your hometown?
I was born in Toronto but grew up in Halifax.

2) How does it feel to play Viola Desmond in the world premiere of Controlled Damage?

It feels amazing! I'm extremely honoured and humbled.

3) How does Viola Desmond inspire you?

She inspires me because she was unafraid to speak her truth and live her life to the fullest, in a time when it was very difficult to do so (particularly as a Black woman).

4) How does it feel to have the show on stage at Neptune?

It's very special to have the show premiering here because I know how much Viola means to this community and how much her story resonates with Nova Scotians in particular.

5) What inspired you to pursue acting?

I've always been in awe of storytellers. There is something beautiful in being able to connect people from various walks of life in one room, for a short period of time.

6) What advice would you give to up and coming actors?

My advice would be...dance like no one's watching? Also, don't take my advice.

7) What's the best piece of advice you've ever received?

Be present. It's the best gift you can give yourself.

8) What do you hope audiences takeaway from the show?

I'll say this: Viola's story is as relevant now as it was then. We often pat ourselves on the back for how far we've come when in fact we still have so much further to go. I hope we celebrate this woman and her life, while recognizing that we each carry that same strength within us.



ANDREA SCOTT

Role: Playwright Neptune: Debut. Other Theatre: Eating Pomegranates Naked, Better Angels: A Parable, Don't Talk to Me Like I'm Your Wife (SummerWorks Performance Festival); Frenemies (Mixed Company Theatre); Princesses Don't Grow on Trees (Solar Stage Theatre); Every Day She Rose (Nightwood Theatre); Film/TV: Flashpoint, Da Kink in My Hair (Global); Bajillionaires (Family). Awards: RBC Arts Professional Award; Cayle Chernin Award for Theatre; Magee TV Diverse Screenwriters Award. Other: Thank you to all the hard-workin' ladies getting it done and looking good while doing it.



NIGEL SHAWN WILLIAMS

Role: Director Neptune: Debut. Other: Nigel Shawn Williams is the former Co-Artistic Director of Factory Theatre. He is a four-time Dora Mavor Moore Award winner as an actor and director. His productions have garnered success collaborating with theatre companies across Canada, such as, Othello, To Kill a Mockingbird (Stratford Festival); The Invisible Hand (Theatre Aquarius); Merchant of Venice (Bard on the Beach); The Mountaintop, Art (Grand Theatre); Other Side of the Game (Cahoots Theatre): The Monument (Obsidian Theatre).



BRANDON KLEIMAN

Role: Set and Costume Designer Neptune: Debut. Other: Brandon is a set and costume designer with work appearing on stages across Canada. He was nominated for the 2017 Pauline McGibbon Award, the 2018 Virginia and Myrtle Cooper Award in Costume Design, and is a recipient of an OAC Chalmers Development Grant. He's also a multiple Dora award nominee and two time winner. For more information and a portfolio please visit www.brandonkleimandesign.com



KAITLIN HICKEY

Role: Lighting Designer Neptune: Debut. Other Theatre: Recent credits include: Co-Production Design: Book of Life (Volcano Theatre & The Women Cultural Centre Rwanda); Set Design: Kiinalik: These Sharp Tools (Buddies in Bad Times); Production Design: Empire Trilogy: Four Sisters (Paradigm Productions); Lighting Design: Empire Trilogy: The Philosopher's Wife (Paradigm Productions); Set Design: Noor, (Generous Friend, Aga Khan Museum); Lighting Design: The Children's Republic (Belfry Theatre). Upcoming: Lighting Design: Is My Mic On? (Theatre Der Welt, Düsseldorf). Other: An enormous thank you to Ian Pygott & Festival Antigonish for giving me my first theatre home.

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NICK BOTTOMLEY

Role: Projection Designer Neptune: It's a Wonderful Life, Mary Poppins, Billy Bishop Goes to War. Other Theatre: Stephen Fry's MYTHOS Trilogy (Shaw Festival & UK Tour); Treasure Island, Possible Worlds, The School for Scandal (Stratford Festival); One Discordant Violin, When it Rains (2b theatre company); Princess Rules, NATION (HEIST); Pop-Up Love Party, This is Nowhere (Zuppa Theatre); The Nether (Coalmine and Studio180). Other: Love to my fam and Figna



DEANNA H. CHOI

Role: Composer/Sound Designer/Music Director Neptune: Cinderella. Other Theatre: August: Osage County (Soulpepper); The Horse and His Boy (Shaw Festival); Let's Run Away (Canadian Stage); The Lion, The Witch, and the Wardrobe, Fortune of Wolves, The Boat (Theatre New Brunswick); The Penelopiad (Grand Theatre); Honour Beat (Theatre Calgary); Towards Youth (Crow's Theatre/Project Humanity); Every Brilliant Thing (PEC Festival Players). Film/TV: Step Into My Office; Prey. Other: www.splitbrainsound.com.



HANNAH BURROWS

Role: Stage Manager Neptune: 10th Season; Peter Pan, Pleasureville, Lo (or Dear Mr. Wells), Salt-Water Moon, Marion Bridge; ASM favourites include: Cinderella, The Color Purple, Mamma Mia!, Once, Rexy!, Mary Poppins, Comedy of Errors, Sweeney Todd, La Cage. Other Theatre: Hannah has worked with Valley Summer Theatre, LunaSea, Eastern Front, and many other local companies. Awards: Merritt Award for Stage Management (2017). Training: Hannah is a graduate of Mount Allison University. Other: In her other life she is a wedding and event coordinator Geventswithhannah



OLIVIA RANKIN

Role: Assistant Stage Manager Neptune: The Bridge (co-production with 2b theatre); KAMP: A New Musical (co-production with Eastern Front Theatre); The Songs of the Rat Pack, A Christmas Story. Other Theatre: Lullaby: Inside the Halifax Explosion (Eastern Front Theatre); A Rat Pack Christmas with Geordie Brown & Heather Rankin, The Advent Show (Spatz Theatre); The West Woods (Mulgrave Road Theatre); Martha (Festival Antigonish); The Changeling: Chimes of Bedlam, Tyrant, The Spanish Tragedy (The Villain's Theatre); Peter & the Starcatcher, Heathers: The Musical (Whale Song Theatre); Seminar (Kick at the Dark Theatre); Stop Kiss, Cartography, Dark Matter & Story of a Sinking Man (Atlantic Fringe Festival).













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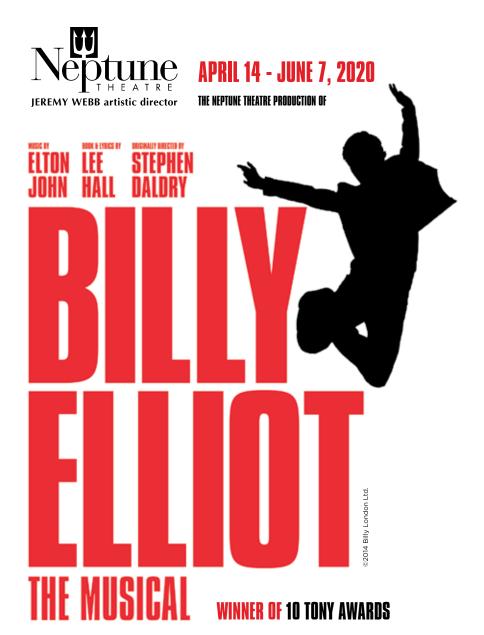
Role: Assistant Director (RBC Chrysalis Participant) Neptune: The Last Five Years. Other Theatre: Direction: This is For You, Anna (Motyer-Fancy Theatre). Asst. Direction: One Discordant Violin (2b theatre company); The Curse of The House of Atreus (CYPT). Design: Tiny (Zuppa Theatre); How the Light Lies On You (New Pants Project); Miss N Me (Eastern Front Theatre); One Discordant Violin (2b theatre company). Other: Love to the team!



ALEXANDER SINCLAIR

Role: Assistant Sound Designer (RBC Chrysalis Project) Neptune: The Last Wife. Other Theatre: The Ladies Foursome, Dancing on the Elephant (Theatre Baddeck); Secret in the Wings, The Women of Troy (Fountain School of Performing Arts). Other: Thank you to Annie and Jeremy for this amazing opportunity, and to Deanna for your mentorship throughout.





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