

the Mountaintop



by KATORI HALL

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**NEXGEN
HEARING**

A central graphic for the 'New Roots' fundraising campaign. The text 'NEW ROOTS' is written in large, bold, green capital letters. Below it, 'SPRING 2022' is written in a smaller, green, sans-serif font. At the bottom of the graphic, the slogan 'plant good seeds. grow good things.' is written in a smaller, green, lowercase font. Surrounding the text are six circular icons, each containing a different person whose head is replaced by a plant or a garden-related object. The icons are: a person with a bouquet of colorful flowers, a person with a green plant, a person with a black top hat and a green plant, a person with a yellow flower, a person with a pink typewriter, and a person with a colorful bouquet of flowers.

**NEW
ROOTS**
SPRING 2022

plant good seeds. grow good things.

We're in the midst of our New Roots fundraising campaign! Please consider making a donation - your gifts support the development of new work by local artists, and the production of our upcoming season.

Want to see the fruits of your support? Experience excerpts from last year's commissioned plays at our free New Roots Festival! June 16 - 19.

PACIFIC THEATRE PRESENTS
THE MOUNTAINTOP

BY KATORI HALL

MARTIN LUTHER KING JR
CAMAE

KWESI AMEYAW *
SHAYNA JONES

DIRECTOR
SET DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER + COMPOSER
COSTUME DESIGNER
PROJECTION DESIGNER
PROPERTIES COORDINATOR
APPRENTICE DIRECTOR
INTIMACY COORDINATOR
STAGE MANAGER
ASSISTANT STAGE MANAGER

OMARI NEWTON *
BRIAN BALL
JONATHAN KIM &
CHENGYAN BOON &
STEPHANIE WONG
WLADIMIRO A WOYNO R &
MONICA EMME
SAMANTHA FORBES
LISA GOEBEL
JENNY KIM *
SAMANTHA PAWLIUK

TECHNICAL DIRECTOR
PRODUCTION MANAGER

KOUGAR BASI
PHIL MIGUEL

* APPEARING BY THE PERMISSION OF THE CANADIAN ACTORS' EQUITY ASSOCIATION.
& MEMBER OF THE ASSOCIATED DESIGNERS OF CANADA.

THIS PERFORMANCE RUNS APPROXIMATELY 90 MINUTES AND
HAS NO INTERMISSION.

**PACIFIC THEATRE WOULD LIKE TO ACKNOWLEDGE THAT WE LIVE, WORK, AND
PLAY ON THE ANCESTRAL, TERRITORIAL, AND UNCEDED TRADITIONAL LAND
OF THE COAST SALISH PEOPLES, IN PARTICULAR THE MUSQUEAM, SQUAMISH
AND TSLEIL-WAUTUTH FIRST NATIONS.**

**Pacific Theatre would like to acknowledge the generous assistance of those
without whom this show would not have been possible:** Jack Chipman, Great
Northern Way Scene Shop, South Granville Seniors Centre, Holy Trinity Anglican
Church, and Dave and Sue at Contact Printing.

AUDIENCE NOTES:

- Please turn your electronic devices off so as not to distract performers and fellow audience members.
- Due to the intimacy of our theatre space, please refrain from whispering until the end of the show.
- Please take care while crossing the stage to not touch any props or set pieces.
- Photography or recording of the performance, set, or other design elements is strictly prohibited.
- We request that you keep your mask on during the performance, particularly if you are seated in the first two rows.

A NOTE FROM THE ARTISTIC DIRECTOR



It's hard to believe, but here we are, nearing the end of our 2021/22 season. I am grateful to be wrapping up with *The Mountaintop* by Katori Hall - a show that Pacific Theatre has been hoping to produce for over a decade.

Many years ago, I was on staff at PT and one of my jobs was to read scripts searching out the ones that had potential for our stage. I will never forget reading *The Mountaintop* and knowing deep in my bones that it was a play we would do. Shayna Jones was an apprentice at the same time; and, upon her reading the script, she knew deep in her bones that she would one day play Camae. Now, eleven years later, and in my first full season of programming, I'm thrilled to see these "knowings" come true. I'm equally pleased by the artistic team that is joining Shayna - Omari, Kwesi, all the designers and creative team have poured their hearts into this one.

But, bringing you this show tonight has been no small feat. We have moved some mountains to get it to the stage (forgive the pun): theatre is always a risky prospect, and in the time of Covid, it's a high-wire act. It is a testament to the team of artists involved, our dedicated staff, and our wider PT community that we have arrived at this moment - scrappy and passionate as ever and ready to bring you an intimate night of theatre.

If you enjoy the show, would you do us the kindness of telling a friend or two (or ten)? As we continue to make our way forward from the setbacks of the pandemic, spreading the word about Pacific Theatre and our work is one of the easiest ways to support us. We appreciate it more than you know.

As our season closes, we have one more artistic offering for you in June - our second annual New Roots Festival of work in process. This is a chance for the playwrights we've been working with over the past year to share early drafts of their plays with an audience and receive feedback. The festival will feature a diverse range of scripts: from musicals to one-man shows, there will be something for everyone. The festival runs June 16th - 19th and tickets are free! More info can be found at www.pacifictheatre.org.

It has been quite the year, and as I reflect on it all, I do not take for granted this act of gathering together to experience live theatre. This is made all the richer knowing we are witnessing a PT play many years in the making. Thank you for being here.

Kaitlin Williams
Artistic Director

THE CREATIVE TEAM



Kwesi Ameyaw
MARTIN LUTHER KING JR

Theatre: *Smart People*,
Race, *Blue Orange*

Film: *Mixtape*, *50 Shades*
Freed, *Man of Steel*

TV: *Motherland*, *Kung Fu*, *Debris*



Brian Ball
SET DESIGNER

Brian Ball is a BC based Artist and Designer. Born and raised in Newfoundland, after completing his BFA in Visual Arts from Memorial University (Newfoundland) he moved BC to complete his MFA in Theatre set and Costume Design at UVIC (Victoria). After many years of working in film and TV he returned to Theatre (Set and Costume Design), and has been designing full time across Canada from British Columbia to Newfoundland.



Chengyan Boon
SOUND DESIGNER

Chengyan is delighted to be back at Pacific Theatre, a place he very much considers home turf as a designer. He primarily designs sound for Pacific (*Kim's Convenience*, *Gramma*) and Mitch and Murray Productions (*Smart People*) but can also be found designing lights and video around town as well as at the Dance Centre managing the Faris Family Studio theatre space. Chengyan is a graduate from the UBC Theatrical Production and Design program and is a member of IATSE ADC 659. He is grateful to live and work on the unceded lands of the Musqueam, Salish and Tsleil-Waututh First Nations.



Monica Emme
PROPS COORDINATOR

Monica Emme is a fabricator, designer, and puppet builder currently based in the lower mainland. Monica is a graduate of Douglas College's Stagecraft program and holds a BFA in photography from Ryerson University. When not working in theatre Monica creates and shares miniatures houses on instagram at paper.house.project

Select recent credits include: set and props design for *Tuck Everlasting* (Arts Umbrella), production design for *Jasper in Deadland* (Awkward); props for *Iron Peggy* (Boca del Lupo), *The Mother of the Maid* (Pacific Theatre), *House at Pooh Corner* (Carousel). Images and additional credits can be found at www.monicaemme.com



Jonathan Kim
LIGHTING DESIGNER

Jonathan Kim (he/him/his), better known as Jono, is a Korean-Canadian artist born and raised on the unceded traditional Coast-Salish territories, and currently works and lives on Musqueam, Squamish and Tsleil-Waututh territories (Vancouver). Jonathan holds a BFA from SFU's Production and Design program and is a member of the ADC and Chimerik 似不像, an interdisciplinary collective. His most recent works include: *Chapter 21* (Raven Spirit Dance); *Offering* (Co. ERASGA); *Orangutan* (The Biting School); *Undressed* (Alberta Theatre Projects); *Kim's Convenience* (Arts Club Theatre Company); *Ying Yun* (Wen Wei Dance); and *SHED I knowing each other as different and the same* (Pam Tzeng).

A NOTE FROM THE DIRECTOR



"We may have all come on different ships, but we're in the same boat now."

— Dr. Martin Luther King Jr.

These prophetic words capture the poetry and enduring poignancy of the late great Dr. Martin Luther King Jr., a towering figure of America's civil rights movement. In death, King's memory has been sanitized by mainstream scholars and media pundits across the political spectrum. He is so widely revered that it is easy to forget how radical, how dangerous, and how flawed the man born Michael King, Jr. was when he was cruelly assassinated in his prime on the balcony of the Lorraine Motel on April 4th of 1968. The brilliance and beauty of *The Mountaintop*, Katori Hall's dazzling fictional account of King's last night on earth, is the way it presents audiences with a sustained observance of the flawed man that existed before the myth. We hope you enjoy the climb.

Omari Newton
Director

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GRAPHICS

THE CREATIVE TEAM (CONT'D)



Lisa Goebel
INTIMACY DIRECTOR

Lisa is an interdisciplinary artist working primarily as an intimacy director, actor, choreographer, and producer. She apprenticed with Intimacy Directors International before completing her certification with Intimacy Directors and Coordinators. Lisa's Intimacy work has appeared at Firehall Arts Centre, Urban Ink, Gateway Theatre and up next she will be working with Bard on the Beach. Lisa is proud to contribute to the movement of better and safer conditions that are making a positive impact on the future of the arts industry. She is a graduate of Studio 58.



Jenny Kim
STAGE MANAGER

This is Jenny's debut as Stage Manager at Pacific Theatre. She would like to thank Omari for giving her an opportunity to join the journey of *The Mountaintop*. It is an honour and pleasure to be able to work with Pacific Theatre and the talented individuals on this production. Stage Management credit include: *No Child* (Arts Club), *I Cannot Lie To The Stars That Made Me* (Frank Theatre), *Sequence* (RealWheels Production), *Stranger To Hard Work* (Firehall Arts Centre), *Sang Ja* (Pangaea Arts/ArtStage San), *Iceland* (Dirt Road Productions), *Greenland* (TigerMilk Collective), *Dissolve* (Shameless Hussy Production), *Bombitty of Errors* (Twenty Something Theatre), *Farragut North* (Blank Slate Production), *Snapshots: A Musical Scrapbook* (Snapshots Collective), *Legally Blonde: The Musical*, *West Side Story* (TUTS) Last but not the least, thanks to her family and friends for everlasting love and support. Jenny is a graduate of UBC Theatre Production & Design.



Shayna Jones
CAMAE

Shayna Jones is an award winning actor, an emerging playwright, a folklorist, and a multi-disciplinary spoken word artist specializing in performance poetry and traditional oral storytelling. As a folklorist and oral storyteller, Shayna combines her passion for live, theatrical performance with the study of traditional African and Afro-diasporic folklore and contemporary narrative. She has performed her one woman shows for theatres, schools, and festivals across Canada. Learn more about her and her work at www.wearestoryfolk.com.



Samantha Forbes
APPRENTICE DIRECTOR

Samantha Forbes is a writer and actress originally from The Bahamas. Her thespian works has earned her awards and nominations in her country and has led her to further her studies in writing, theatre and acting in Vancouver BC. She has participated in several productions at Pacific Theatre and Trinity Western University. "Theatre is the greatest art form that bridges cultures," is her belief and passion.

PACIFIC



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THE CREATIVE TEAM (CONT'D)



Omari Newton
DIRECTOR

Omari Newton is an award-winning professional actor, writer, director, and a senior instructor at The Vancouver Film School. As a writer, his original Hip Hop theatre piece *Sal Capone* has received critical acclaim and multiple productions, including a recent presentation at Canada's National Arts Centre. He has been commissioned by Black Theatre Workshop (BTW) in Montreal to write a companion piece to Sal Capone entitled *Black & Blue Matters*.

Newton's work in Speakeasy Theatre's production of Young Jean Lee's *The Shipment* earned him a 2017-2018 Jessie Richardson Award for Outstanding Performance by an Actor, as well as a nomination for Best Direction. *Redbone Coonhound*, which he co-wrote with his wife, playwright Amy Lee Lavoie, earned a silver Commission from The Arts Club Theatre, and is set to be produced as part of their 2022 season. He is set to co-direct the piece with Arts Club Artistic Director Ashlie Corcoran.

Notable film & TV credits include: Lucas Ingram on Showcase's *Continuum*, Larry Summers on *Blue Mountain State* and lending his voice to the Black Panther in multiple animated projects (Marvel). Most recently, Omari has a recurring role as Nate on *Corner Gas* (the animated series) and a recurring role as Corvus in Netflix's hit new animated series *The Dragon Prince*.



Samantha Pawliuk
ASST. STAGE MANAGER

Samantha is a theatre maker and drag artist occupying Squamish, Musqueam, and Tsleil-Waututh land.



Stephanie Wong
COSTUME DESIGNER

Born in Hong Kong, Stephanie Wong is a director, creator, designer, and performer in both live and digital mediums. Having graduated from Studio 58's acting program, she has had the pleasure of working with some of Canada's most exceptional art's companies, and is now the Artistic Associate and Director of Productions at re:Naissance Opera. By honoring the intersections of her professional and personal experiences, her art aims to activate imaginations and amplify stories of connection and coexistence. Upcoming: *Camouflage Complex The Art of Deception* (Stage Director), *CHINATOWN* (Assistant Director, City Opera), *Apocrypha Chronicles: Season Two* (Director, re:Naissance Opera).



Wladimiro A Woyno R
PROJECTION DESIGNER

Wladimiro A. Woyno Rodriguez is a live performance designer and technologist with experience spanning contemporary theatre, opera, dance, concerts, and time-based installations. His work explores and contributes performance designs that engage the sensory imagination.

He's contributed to over 100 productions and projects, and his work has been performed across Canada and internationally. Originally from Bogotá, Colombia, he holds an MFA in Design from Yale School of Drama and a BFA in Theatre Design from The University of British Columbia, with further professional training at The Banff Centre. He teaches at SFU's School for the Contemporary Arts and is an Associate member of The Wooster Group. www.wawr.ca

OUR STAFF

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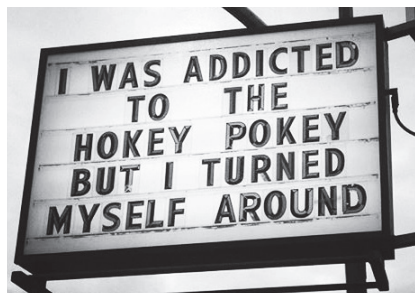
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THEATRE THAT MATTERS | SPARKING CONVERSATION

Audience members often tell us one of their favourite things about Pacific Theatre shows are the conversations they have after leaving the theatre. Here are a few questions our staff chatted about as we prepared for THE MOUNTAINTOP.

1. King began as a preacher in the Black Christian community, and became a leader in the broader African-American community as his message spread. At the time King preached, there was no space for integrated churches - the initial audience for his work was specifically Black Christians. As he shifted outside of his home community, what happened to his message?
3. The play asks us to (re)consider our understanding of King as a "Great Man." Why do you think we want to share stories of social progress in intimate ways?
4. Katori Hall wrote The Mountaintop in 2010, about events in 1968. Since 2010, massive momentum and work has continued to impact organizations like Black Lives Matter, and the conversations around racial equity have moved in leaps and bounds. Yet some days the Mountaintop feels as distant a dream as ever. If play was written today, what might be different? The same?
5. King pioneered new ways of thinking about non-violent communication while actively pursuing justice ("Only love. Radical, fierce love"). How does nonviolent communication affect your life today? How could it?

IN OUR COMMUNITY | HOGAN'S ALLEY SOCIETY



Each week during the run of The Mountaintop, we are sharing the spotlight with a local organization worthy of your interest and support.

This week, we're highlighting **THE HOGAN'S ALLEY SOCIETY**. HAS is a non-profit organization composed of civil rights activists, business professionals, community organizations, artists, writers and academics committed to day-lighting the presence of Black history in Vancouver and throughout British Columbia. HAS adopts a research-driven approach to community development that seeks to preserve and promote the historical, cultural, societal and economic contributions made by Black Settlers and their descendants to Vancouver, Greater Vancouver, the Province of British Columbia, the Pacific Northwest and Canada.

Our friends at City in Focus are making a donation to this cause, and they would love you to consider doing the same. As ever, our donation box is in the lobby, along with information about this worthy organization.

This reading list - curated for the show by our friends at **Iron Dog Books** - digs deeply into the history and themes explored in Katori Hall's **The Mountaintop**. Expand your bookshelf and support a great local business, then talk with friends at your next Pacific Theatre show!

You can find these titles and more at irondogbooks.com or visit their storefront at 2671 East Hastings.

This list was curated by Christophe.



The Fire Next Time

by James Baldwin

Why We Can't Wait

by Martin Luther King Jr.

The Radical King

by Cornel West

Are Prisons Obsolete?

by Angela Davis

Visitor: My Life in Canada

by Anthony Steward

Policing Black Lives: State Violence in Canada from Slavery to the Present

by Robyn Maynard

Race & Well-Being: The Lives, Hopes, and Activism of African Canadians

by Wanda Thomas Bernard (and others)

The Skin We're In: A Year of Black Resistance and Power

by Desmond Cole

Nonviolent Communication: A Language of Compassion

by Marshall Rosenberg



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