COLOURS IN THE STORM
The Tom Thomson Musical

by Jim Betts

COLOURS IN THE STORM is the story of Tom Thomson, one of Canada’s best loved painters. Thomson’s landscapes of Algonquin Park - including “The West Wind”, “The Jack Pine” and “Northern River” - are among the most famous paintings ever done in Canada. But Thomson is perhaps as famous for the controversy of his death as he is for the strength of his paintings. He died in mysterious circumstances in the waters of Canoe Lake, and in the 75 years since his death there has been endless speculation about who may have murdered him.

COLOURS IN THE STORM is partly concerned with the mysteries of Thomson’s death, but it is more concerned with the passions of his life. It is the story of a man who, after drifting through the first 35 years of his life, suddenly comes face to face with something in himself that he never really knew was there. He fell under the spell of Algonquin Park, and came face to face with his own talent for painting that park, and with a potential in himself he became obsessed with exploring.

The show is about one man’s struggle to realize his own potential: about both the recognition of a talent in oneself, and of the determination and obsession with realizing that talent or potential.

November 29 – December 8, 2012

The world premiere of “SPRING AWAKENING” was produced by the Atlantic Theatre Company by special arrangement with Tom Hulce & Ira Pittelman.

Orchestrations
Duncan Sheik

Vocal Arrangements
AnnMarie Milazzo

String Orchestrations
Simon Hale

STEVEN SATER (Book and Lyrics) was awarded the 2007 Tony Awards for Best Book of a Musical and Best Original Score for Spring Awakening along with the Drama Desk and Outer Critic Circle Awards for Best Lyrics. With alt-rocker Duncan Sheik, he received the 2007 Grammy Award for Best Musical Show Album for Spring Awakening. In addition, the two received The Dramatists Guild Hull-Warriner Award, the Outer Critics Circle, the Drama Desk, the Lucille Lortel, New York Drama Critics' Circle, and Drama League Awards for Best Musical. Steven is the author of numerous plays, including the long-running Carbondale Dreams, Perfect for You, Doll (the Rosenthal Prize, Cincinnati Playhouse); Umbrage (Steppenwolf New Play Prize); A Footnote to the Iliad (New York Stage and Film, The Miniature Theatre of Chester); Asylum (Naked Angels); Murder at the Gates (commissioned by Eye of the Storm); In Search of Last Wings (Sanford Meisner Theater) and a reconceived version of Shakespeare's Tempest, with music by Laurie Anderson, which played London's Lyrics Hammersmith and toured throughout Great Britain. In addition to Spring Awakening, Sater has collaborated with Sheik on the NY premiere of Umbrage (HERE), Nero (The Magic Theatre, workshopped at the New York Shakespeare Festival and New York Stage & Film), and The Nightingale (workshopped at the O'Neill Musical Theatre Conference, La Jolla Playhouse, A.C.T., and New York Theater Workshop). He is also hard at work with System of a Down's Serj Tankian on a musical version of Prometheus Bound, to be directed by Diane Paulus at the American Repertory Theater. Sater is the lyricist for Sheik's critically acclaimed album Phantom Moon (Nonesuch), and together the two wrote the songs for Michael Mayer's feature film A Home at the End of the World (Warner Classics) as well as the independent features Brother's Shadow and Mary Stuart Masterson's The Cake Eaters. Sater is also co-creator and executive producer, with Paul Reisner, of recent pilots for both NBC and Sony/FX, and has developed two projects for HBO, and another for Showtime (with Reisner). He is also at work, with Jessie Nelson, on a feature film and is creating an original movie musical for producer Larry Mark. In addition, Steven works as a lyricist with various composers in the pop/rock world – recently writing songs with Johnny Mandel, Andreas Carlsson, and William Joseph.


Technical Crew

Stage Manager …………...Alana Freistadt
Assistant Stage Manager……..Heather Cassels
Audio Crew……………………David Corbacio, Jamie Liddell, William McDaniel, Gabriel Ripley
Carpentry Crew………………Eric Bennett, David Cook, David O'Dwyer, Jacob Gow, Holly Marshall, Catherine Souliere
Head Electrician……………..Ian Barber
Lighting Crew………………..Alexandria Chatwin, Matthew Cochrane, Dalton Grant, Brandon Walters
Properties Crew………………Melissa Arsenault, Megan Cummings, Mary Davidson, Caroline Hunt, Eden Mader, Jessica Richard
Scenic Paint Crew……………Nancy Kapodistrias, Kristen McCormick, Drew Lindeman, Sashin Naidu, Phillip Reist
Wardrobe Crew……………….Darcie Kaster, Matt Leckie, Jessica Macduff, Keith Roberts, Ellen Roach
Technical Assistants…………Gideon Ayesu, Dylan Eadie, Alexander Mondesire-Caetano, Michael Sorowka

Running Crew

Crew Chief…………………James Willston
Live Audio Mix………………David Corbacio
Lighting Board Operator……Matthew Cochrane
Stage Hands…………………Gideon Ayesu, Holly Marshall, Phillip Reist
Monitor Mix…………………William McDaniel
Deck Audio…………………..Jamie Liddell, Gabriel Ripley
Follow Spots………………..Alexandria Chatwin, Brandon Walters
Wardrobe Dressers…………Jessica Macduff, Keith Roberts
Musical Numbers

Act I

"Mama Who Bore Me".................Wendla
"Mama Who Bore Me" (Reprise) .....Wendla and Girls
"All That's Known".....................Melchior
"The Bitch of Living"...............Moritz, Melchior and Boys
"My Junk"............................Girls and Boys
"Touch Me"............................Boys and Girls
"The Word of Your Body"............Wendla and Melchior
"The Dark I Know Well".............Martha, Ilse and Boys
"And Then There Were None"........Moritz and Boys
"The Mirror-Blue Night"............Melchior and Boys
"I Believe"...........................Boys and Girls

Act II

"The Guilty Ones".....................Wendla, Melchior, Boys & Girls
"Don't Do Sadness"...................Moritz
"Blue Wind"...........................Ilse
"Don't Do Sadness/Blue Wind"......Moritz and Ilse
"Left Behind"........................Melchior, Boys and Girls
"Totally Fucked"......................Melchior and Full Company
"The Word of Your Body" (Reprise)....Hanschen, Ernst, Boys and Girls
"Whispering"..........................Wendla
"Those You've Known"..............Moritz, Wendla and Melchior
"The Song of Purple Summer".......Ilse and Full Company

Spring Awakening

Directed by: Greg Peterson
Musical Director: Bob Foster
Associate Musical Director: Michael Barber
Choreographer & Assistant Director: Robin Calvert
Set & Costume Designer: Kelly Wolf
Lighting Designer: Bonnie Beecher
Sound Designer: Todd Charlton
Asst' Lighting Designer: Chris Malkowski

The Band

Michael Barber Band Leader/Keyboards
Gino Del Sole Guitars
Rick Gratton Percussion
Nadia Klein Cello
Michael Pellarin Bass

The services of Robin Calvert by special permission of the Canadian Actors’ Equity Association.

Still photos, videotaping or any other type of recording of this production is strictly prohibited.
Director’s Notes

A remarkable thing happened throughout Europe in the year 1848. A series of populist protests, uprisings, and outright rebellions occurred in over 50 nations without any prior coordination or cooperation. Journalists called it ‘The Spring of Nations’ or ‘Springtime of the Peoples’ (very much like ‘The Arab Spring’ which is currently in the news.) Ordinary citizens were expressing their widespread dissatisfaction with the capricious and often corrupt autocratic leadership of their countries and were demanding more direct participation in governance. These demonstrations were quickly, often violently, quelled, but what the reactionary forces could not eradicate was a newborn spirit, one that led to the Modernist movement.

The Modernists challenged traditional forms of political and social order, music, dance, art, architecture, literature, and drama. Karl Marx’s The Communist Manifesto radically altered the political pantheon. In a direct challenge to Creationism, Charles Darwin wrote The Origin of Species by Means of Natural Selection. Friedrich Nietzsche pronounced, “God is dead.” Sigmund Freud identified the libido and postulated that varying degrees of repression caused its varying levels from one person to the next. Composers like Gustav Mahler, Richard Strauss, Claude Debussy, Maurice Ravel, and Igor Stravinsky challenged the traditional methods used to organize melodic, harmonic, and rhythmic aspects of music. Isadora Duncan rejected the technique of ballet and strove to connect emotion to movement in a new form of dance. Painters like Claude Monet, Pierre August Renoir, Edouard Manet, and Edgar Degas explored the effect of light on objects in a new movement called Impressionism. Antoni Gaudi, Le Corbusier, and the Bauhaus school viewed architecture as an amalgamation of art forms. Novelists James Joyce, Virginia Woolf, Franz Kafka, D.H. Lawrence, and E. M. Forster broke down the accepted norms of storytelling and ventured into contentious topics, which until then had never been explored. And dramatists like Henrik Ibsen, Anton Chekhov, and George Bernard Shaw helped to alter long-held public perceptions.
German playwright Frank Wedekind was one of these Modernist dramatists. Many theatre historians consider his play Spring Awakening: A Children’s Tragedy the seminal work of Modernist drama. Written between 1890 and 1891, it overtly dealt with such controversial issues as adolescent sexuality, masturbation, sado-masochism, abuse, homosexuality, abortion and suicide. Not surprisingly, its first public performance did not occur until 1906 when the gifted maverick Max Reinhardt defiantly mounted a production at the Deutsches Theater in Berlin. When in 1917 an English translation was put into rehearsal in New York City, the city's Commissioner of Licenses proclaimed it pornographic and attempted to have it banned. A court injunction allowed only one matinée performance for a limited audience.

So, when it was announced that a musical version of Wedekind’s play was to be produced Off-Broadway in 2006, eyebrows were raised. How could this dangerous play exist in a musical form? To the surprise of many, it worked brilliantly. Steven Sater’s clever distillation of the original script along with his beautifully poetic lyrics fused perfectly with Duncan Sheik’s rock score. German teenagers at the turn of the 20th Century were given the license to stop the action of the play, break the fourth wall, and use rock songs to protest the injustices they were suffering at the hands of reactionary adults. It was an instant hit and the show was quickly transferred to the Eugene O’Neill Theatre on Broadway late that same year. It won a total of eight Tony Awards (including Best Musical) and ran for 859 performances.

I am astonished by the fearlessness and enthusiasm with which our students have tackled this material. It obviously speaks to them in an important way. I am astounded by the professionalism of the technical students and the quality of workmanship they have produced. I am blessed to have the support of Sheridan’s administration for giving us the go-ahead to produce this show. I am honoured to be working with such an enormously talented Technical and Artistic Team. And I am proud to present this important piece of theatre to you all.

Greg Peterson, Artistic Director, Theatre Sheridan
Coordinator, Music Theatre Performance Program
The Cast

Josh Blackstock  Heather Brezden  Taylor Buchko  Andrew Case  Dillan Chiblow  Jessie Cox  Shakura Dickson-Scarlett  Charles Douglas

Carter Easler  Heather Jane Farr  Tara Federko  Jake Foy  Joanna Fraser  Jaymee Fuczek  Katie Kerr  Natasha Kozak

Brooke Lanziner  Calvin Laveck  Joshua LeClair  Matt Nethersole  Emma Pedersen  Andrew Perry  Dana Jean Phoenix  Beth Robertson

Sarah Rorabeck  Christopher Webb  Victoria Whistance-Smith