

THE MOUNTAIN TOP

By KATORI HALL

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The video or audio recording of this performance by any means is strictly prohibited.

WE WISH TO ACKNOWLEDGE that the land on which we gather is Treaty No. 6 territory and a traditional meeting ground and home of the First Nations, including both the treaty signatories Cree, Saulteaux, Nakota Sioux, Stony and Cree-Iroquois as well as other Indigenous peoples, such as the Blackfoot and Métis, who occupy this land. We extend our appreciation for the opportunity to live, create and perform on this territory.

Nikistêyhtamâkânân oma askîwihtâwin ita kâ mâwasakôyâhk Nikotwâsik Kâ akihtêk omâmawôpayônôwâw Nistam Îyinôwak, nânapo ôkih tipahamawâkan tahkikwanênkêwak-Nêhîyawak, Nahkawînôwak, Opwâsîmowak, Asinî Pwâtak êkwah Nêhîyaw Paskosikanak-êkwah kotakak Îyinôwak, tâpiskôc Kaskitêwayasitak êkwah Âpihtwâyak, kâkîh kikîwîhkêcik otah. Nitâniskê nanâskôtênân tawâw ôtah êh ayâyâhk tita wîci pimâtisîhtamâhk, tita osîhcikêyâhk êkwah tita nôkohtihwêyâhk otah askîwihtâwinihk.

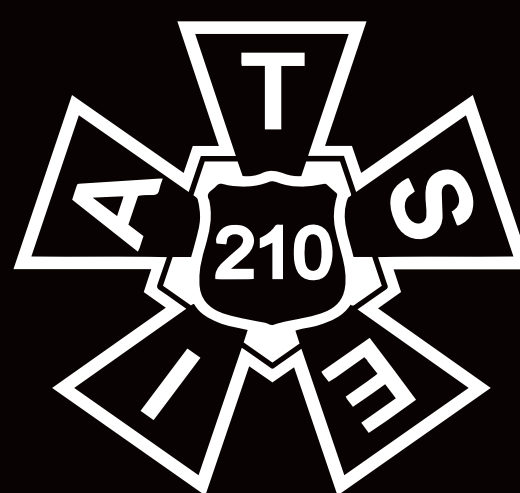
The Citadel engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association. Production personnel for the Citadel Theatre are members of the International Alliance of Theatrical Stage Employees (I.A.T.S.E.)

‡ Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659.



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Canada



THE MOUNTAINTOP

By KATORI HALL

CAST

Patricia Cerra

Camae

Ray Strachan

Dr. Martin Luther King Jr.

CREATIVE TEAM

Patricia Darbasie

Director

John C. Dinning

Set and Props Designer⁺

Leona Brausen

Costume Designer

Jeff Osterlin

Lighting Designer

Dave Clarke

Sound Designer

Amelia Scott

Projection Designer

Jean-Pierre Fournier

Fight Director

Patricia Cerra

Fight Captain

Molly Pearson

Stage Manager

Nyssa Beairsto

Assistant Stage Manager

Davis Shewchuk

Apprentice Stage Manager

VENUE Maclab Theatre

AGE RECOMMENDATION 12+

RUN TIME Approximately 90 minutes (no intermission)

SYNOPSIS A gripping reimagination of events the night before the assassination of the civil rights leader Dr. Martin Luther King, Jr. On April 3, 1968, after delivering one of his most memorable speeches, an exhausted Dr. King retires to his room at the Lorraine Motel while a storm rages outside. When a mysterious stranger arrives with some surprising news, King is forced to confront his destiny and his legacy to his people.

SPECIAL THANKS TO Mũkonzi Mũsyoki for his work on the Lobby Interpretive Display, the Young Company Production students who shared their creative and technical projects, John Hudson, and Shadow Theatre.

THE MOUNTAIN TOP is presented by special arrangement with Dramatists Play Service, Inc., New York.

Original Broadway production produced by Jean Doumanian, Sonia Friedman Productions, Ambassador Theatre Group, Raise the Roof 7, Ted Snowdon, Alhadeff Productions/Lauren Doll, B Square + 4 Productions/Broadway Across America, Jacki Barlia Florin/Cooper Federman, Ronnie Planalp/Moellenberg, Taylor and Marla Rubin Productions/Blumenthal Performing Arts, in association with Scott Delman.

THE MOUNTAIN TOP was developed at the Lark Play Development Center, New York City, and was first produced by Theatre 503 in June 2009 and further produced at Trafalgar Studio One in July 2009 by Sonia Friedman Productions and Jean Doumanian, Tali Pelman for Ambassador Theatre Group, Bob Bartner, Freddy DeMann, Jerry Frankel, Ted Snowdon and Marla Rubin Productions Ltd.

THE MOUNTAIN TOP was developed at the 2008 Bay Area Playwrights Festival, a program of the Playwrights Foundation (Amy L. Mueller, Artistic Director).



WELCOME
TO

THE 
MOUNTAIN TOP

We're thrilled to present Katori Hall's innovative imagining of Dr. Martin Luther King Jr.'s last night. This is an incredible play in which we witness the hope and struggle of a man who must confront his destiny and his legacy to the people.

One of the things I love about this script is Katori Hall's incredible imagination. Theatre gives us that chance to imagine how a private moment we weren't witness to, may have transpired. This play is intimate, thought-provoking, and highly theatrical. It's all of the best things about theatre.

Not only is this an opportunity for the Citadel to share a fantastic script with our audiences, it is also a chance for us to shine a spotlight on the work of great Edmonton-based artists. Patricia Darbasie (Director) and Patricia Cerra (Camae), are both Edmonton artists who have collaborated on a production of *The Mountaintop* previously, along with Winnipeg's

Ray Strachan (Dr. Martin Luther King Jr.) who we are thrilled to welcome back to the Citadel! We are excited to invite these artists to the Citadel to share their vision for this story on a larger scale, and to introduce you to their incredible artistry.

Thanks so much for joining us.
Enjoy the show!



A handwritten signature in black ink, appearing to read 'Daryl Cloran'.

Daryl Cloran

ARTISTIC DIRECTOR

dcloran@citadeltheatre.com

P.S. We have announced our exciting 2024/25 Season! The season includes Tennessee Williams' classic drama, *A Streetcar Named Desire*; Disney's hit family musical *Frozen*; and the premiere of *The Ballad of Johnny and June*, a musical about the life of Johnny Cash and June Carter! We hope you'll subscribe for the entire season!

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DIRECTOR NOTES

The Mountain Top: a view from a different vantage point; a perspective that you've not seen before; a beauty and majesty that one can't see from a valley. This play has all those qualities!

This play is a fantasy about what might have happened to Dr. Martin Luther King Jr. the night before he died. It's a personal look at the man who has been mythologized by the Civil Rights Movement; what it cost him to be the leader of a movement that had so many complexities. He accomplished so much in his 39 years and yet he left so much that wasn't realized even to this day.

The events of 2020 and the death of George Floyd re-energized the Black Lives Matter movement as the world watched from quarantine the events that happened in Minnesota. It was both shocking and familiar.

As the play says the 'Baton passes on' and if the race is ever to be completed - if the vision is ever to be realized - the mountain top ascended - then everyone needs to do their part. It's not a one-man show but an ensemble of millions. I'm so proud of the work this company has done in the face of all the turmoil in the world and the cost that it takes to bring these mammoth characters to life.

I hope this story inspires you to learn more, as we did and to take the baton as the play asks of us all in small and large ways so that we can reach the Mountain Top.

- Patricia Darbasie



PATRICIA CERRA

**CAMAE,
FIGHT CAPTAIN**

Patricia Cerra is an award-winning artist with a multi-faceted national career, where she has worked on over fifty productions with dozens of companies. She received the Sterling Award for Outstanding Performance in a Leading Role, Comedy. Citadel credits: *A Christmas Carol* (6 seasons), *The Fiancée*, *The Silver Arrow*, *Shakespeare in Love*. As a director: workshops of *The 7 Fires: A New Musical*, *Trials and Triumphs of a Tar Baby* (The Musical Stage Company); *The Entire Hamlet* (Alberta Theatre Projects, workshop director & dramaturg); *Tune to A* (Azimuth Theatre); *Here There Be Night* (Theatre Network & Workshop West co-pro); *Horizon Lab* (Citadel Theatre). She was the Associate Producer for Vita Brevis Arts & the National Arts Centre on the two-part touring production of the critically acclaimed international best-selling novel *Fall On Your Knees* (Canadian Stage, Neptune Theatre, The NAC & The Grand Theatre). Patricia is also the Associate Artistic Director of The Musical Stage Company in Toronto, which is the largest and leading charitable musical theatre company in Canada.



RAY STRACHAN

DR. MARTIN
LUTHER KING JR.

Ray is a Winnipeg-born Theatre Artist of Filipino and Grenadian descent. Ray trained with the Black Hole Theatre Company, and at The Banff Centre, and has been previously seen at The Citadel in *Shakespeare in Love*, and more recently as Caliban in *The Tempest*. Recent theatre directing credits include *The Velveteen Rabbit* (Manitoba Theatre for Young People) and *Hedda Gabler* (Echo Theatre). Ray can also be seen on *The Porter* (CBC Gem/BET). Ray is co-host of the Winnipeg Centric Sports Podcast *Ray & Benny Talk Sports*, which you can find on YouTube, and on all podcast providers.

"True peace is not merely the absence of tension; it is the presence of justice." - MLK



KATORI HALL PLAYWRIGHT

Katori Hall is an Olivier Award-winning playwright from Memphis, Tennessee. Katori's play *The Mountaintop*, premiering at Theatre503 in 2009, transferred to the West End and won the Olivier Award for Best New Play in 2010. Following its West End run, the play opened on Broadway in October 2011 to critical acclaim. Katori's other work includes the award-winning *Hurt Village*, *Hoodoo Love*, *Saturday Night/Sunday Morning*, *WHADDABLOODCLOT!!!*, *Our Lady of Kibeho*, *Purple is the Colour of Mourning* and *The Blood Quilt*. In addition to her Laurence Olivier Award, Katori's other awards include a Susan Smith Blackburn Award, Lark Play Development Center Playwrights of New York (PONY) Fellowship, two Lecompte du Nouy Prizes from Lincoln Center, Fellowship of Southern Writers Bryan Family Award in Drama, NYFA Fellowship, the Columbia University John Jay Award for Distinguished Professional Achievement, National Black Theatre's August Wilson Playwriting Award, and the Lorraine Hansberry Playwriting Award.



PATRICIA DARBASIE DIRECTOR

Known to Citadel audiences as a performer, Pat is a graduate of the University of Alberta's BFA Acting and MFA Directing programs. Pat's directing credits include: *Ribbon*, a one-woman show about Amber Valley (U of A Studio); *The Syringa Tree*, another one-woman show (York University); *Henry V*, *The Ash Girl* and *Chrysothemis* (Concordia University Edmonton); *The Domino Heart* (Edmonton Fringe); *God of Carnage* (U of A Studio); *Heaven* (Citadel/ NAC); assistant director, *The Color Purple* (Citadel Theatre).



JOHN C. DINNING

**SET AND PROPS
DESIGNER**

In his 44-year career, John has worked all over Canada. He has worked in every major city and every Province many times over. Some of the theatre companies that he has worked for are Neptune Theatre, Theatre New Brunswick, Centaur Theatre, Segal Centre, Shaw Festival, The Grand, The Globe, Theatre Calgary, Alberta Theatre Projects, Mayfield Dinner Theatre, to mention a few. He has helped to bring to life new plays, musicals and dance pieces which is well over 75 world premieres some of which include: *Anne & Gilbert, Mambo Italiano, Prom Queen, Fire, Vegas: Live, The Mad Boy Chronicles, Velvet, For The Pleasure of Seeing Her Again, Assorted Candies* and many others. He is also an experienced Scenic Artist (46 years) and a noted instructor. He wishes to thank his mother for her ongoing support.



LEONA BRAUSEN

COSTUME
DESIGNER

Leona is a Sterling Award winning costume designer, improviser, performer and artist who has acted and deigned for Teatro La Quindicina since 1982 including Stewart Lemoine's *Pith!* from here to Off-Broadway, *Cocktails at Pam's*, *Everybody Goes to Mitzi's* and scores of others. Other design credits include *Clue*, *Clybourne Park*, *Betty's Summer Vacation*, *Heaven*, and *Jersey Boys* (Citadel Theatre); *Vanya and Sonia and Masha and Spike*, *Annapurna*, *The Comedy Company*, *The Drawer Boy* (Shadow Theatre); *9 to 5: The Musical*, *Hairspray*, *Sister Act*, *Canada 151*, and *Canada Rocks: The Reboot* (Mayfield Theatre). Film credits include Trevor Anderson's *The Man That Got Away* and *Before I Change My Mind*. Leona has also costumed the music videos *Boys Like You*, and *Pink Kimono* for the musical duo Whitehorse.



**JEFF
OSTERLIN**
LIGHTING
DESIGNER

Jeff can be found behind the scenes at the University of Alberta Drama Department, as the Lighting Supervisor. Before Covid, Jeff worked on *THE INVISIBLE – Agents of Ungentlemanly Warfare* (Catalyst/Vertigo Theatre) as the Associated Projection Designer. Other lighting designs: Shumka's world premieres of *Mosquitos Wedding and Ancestors and Elders*, and Shumka's *Nutcracker* (Northern Alberta Jubilee Auditorium, Royal Theatre); *Going to St. Ives* and *Mesa* (Atlas Theatre/Varscona Theatre); Projections for *Moonshine* By Larissa Pohoreski (Nextfest); Lighting and Projections for *Eva Evasion* (FireFly Theatre Edinburgh Fringe Festival).



**DAVE
CLARKE**
SOUND
DESIGNER

Dave has created sound and music for theatre, film, dance, and multi-media for three decades. Previous designs for the Citadel Theatre include: *Little Shop of Horrors* (with the Arts Club), *The Royale* (Sterling Award for Outstanding Sound), *Deafy*, *Network*, *The Tempest*, *Cost of Living*, *A Brimful of Asha*, and *Mary's Wedding: A Métis Love Story*. Other recent designs include: *Fiji* (Shatter Glass Theatre - Edmonton Fringe); *Enough* (Northern Light Theatre); *The Drawer Boy* and *All The Little Animals I Have Eaten* (Shadow Theatre). Dave is a CODA (child of deaf adults). His award-winning family musical performed in sung English and American Sign Language *Songs My Mother Never Sung Me* (Concrete Theatre) recently completed its first western Canadian tour.



**AMELIA
SCOTT
PROJECTION
DESIGNER**

Amelia Scott is a Montreal-based video designer working in theatre, opera, dance, live music, and beyond. She is also an instructor of Video Technology and Design at the National Theatre School of Canada and has guest lectured at Concordia University. Notable collaborations include: Vancouver Symphony Orchestra, Munich Kammerspiel, The Barbican Centre, LA Philharmonic, Santa Fe Opera, New Zealand Opera, National Arts Centre of Canada, Porte Parole, Crow's Theatre, Ottawa Chamber Festival, National Kaunas Drama Theatre, Espace Go, Théâtre Denise-Pelletier, The Segal Centre, Alberta Theatre Projects, The Banff Centre.



JEAN-PIERRE FOURNIER

**FIGHT
DIRECTOR**

Jean-Pierre (J-P.) Fournier is an actor, fight director, director, stunt co-ordinator, theatre/film/television consultant, teacher; Maître d'Armes of Fight Directors Canada; Fellow of the British Academy of Dramatic Combat, Senior member of the International Order of the Sword & Pen. Previous credits: *JOYA* (Cirque du Soleil) Mexico; 17 productions (Stratford Festival, '86 - '88); 18 productions (Manitoba Theatre Centre - '81 - '83); 44 productions (Citadel Theatre); taught Stage Combat across Canada, U.S., Norway, the UK, Belgium, and Mexico. J-P. did the fights and battles for Calgary Opera's stunning production of *Macbeth* last May. Graduate of U of A in Directing and Acting programs.



**MOLLY
PEARSON
STAGE MANAGER**

Citadel: *Rubaboo, A Christmas Carol, The Royale, The Garneau Block, Made in Italy* (Stage Manager); *Trouble in Mind, Children of God, Peter and the Starcatcher, and A Christmas Carol* (Assistant Stage Manager); Freewill Shakespeare Festival: *Twelfth Night, The Two Gentlemen of Verona, A Comedy of Errors, and The Merchant of Venice* (Stage Manager); other stage management credits include *Last Chance Leduc* (Snowflake Productions); *Shakespeare's R&J* (Kill Your Television); *Bust* (Theatre Network); and assistant stage managing *Rock the Canyon, Mamma Mia!* (Mayfield Dinner Theatre); and *Vigilante* (Catalyst Theatre).



**NYSSA
BEAIRSTO**
ASSISTANT
STAGE MANAGER

Nyssa is thrilled to be bringing *The Mountaintop* to the Citadel Theatre. Graduate of the University of Alberta, Nyssa is an Edmonton-based stage manager, happily hiding in the safety of the shadows backstage. Recent stage management credits include: *Little Shop of Horrors*, *Pride and Prejudice*, *Jane Eyre*, *Matilda*, *Christmas Carol* and *Shakespeare in Love* (Citadel Theatre); *Mermaid Legs* (SkirtsAfire); *Nevermore*, *The Invisible* (Catalyst); *Unsung*, *Here There Be Night* (WWPT); *The Wrong People Have Money*, *The Mountaintop* (Shadow Theatre). Extra love to her family and partner Kia for sanity maintenance.



**DAVIS
SHEWCHUK**
APPRENTICE
STAGE MANAGER

Davis Shewchuk (He/They) is an emerging Albertan stage manager. He is excitedly participating in the Citadel's RBC Horizon Emerging Artist program. They are passionate about creating anti-oppressive workspaces. He strives to create works accessible to both audiences and artists. Select credits include: *Made in Italy, Almost a Full Moon* (Citadel); *Grease* (WCT); *Off the Beaten Path, Stories of Arlyrus* (OBPMusical); and *Tune to A* (Expanse/Azimuth).

STUDENTS CLUB

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Young people are integral to the artistic fabric of the Citadel Theatre, and we are committed to providing programs and initiatives that champion the development of their artistic identities. Students Club offers a unique glimpse into the world of professional theatre to a wide range of local junior and senior high school students. Prior to select performances of each of our mainstage shows, students participate in a highly engaging, interactive presentation with one of our region's talented theatre artists. Following the performance students stay for an informative talkback with members of the production's cast and crew.



Ever wonder what the life of a working actor is really like? Prior to seeing *The Mountaintop*, students got the chance to meet Jameela McNeill and learn about her journey as an Edmonton-based actor working at the Citadel, around the city and beyond! Jameela is a second-generation Jamaican-Canadian based in Edmonton, Alberta. She is an

actor, musician, and writer. Her work has been seen in Alberta, Saskatchewan, Manitoba, and Ontario. She is passionate about culturally diverse storytelling, and she hopes to put a spotlight on diversity within the Black diaspora through performance and in her writing.

For more information on Students Club, or to become a part of the program, please contact

groupbookings@citadeltheatre.com

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WHAT WE BELIEVE

The Citadel Theatre is in the heart of amiskwaciwâskahikan ᐱᐢᐤᐱᐢᐤᐱᐢᐤᐱᐢᐤᐱᐢᐤ (Edmonton, AB), and we are proud to call Treaty 6 territory home. As a regional theatre, it is integral that we ensure that the stories we tell, as well as the composition of our artists, board, staff, students, and audience are reflective of the diverse lived experiences in this dynamic city.

We commit to dismantling the systems of oppression that our organization has benefited from. We acknowledge our privilege as one of the largest arts organizations in Alberta, and one of the largest regional theatres in Canada; it is our responsibility to enshrine this commitment at the heart of our company. We pledge to be held accountable to this ongoing work with transparency and in dialogue with communities and all stakeholders.

We believe this work requires immediate and ongoing action and constant reflection. We will continue to build an anti-racism and anti-oppression intersectional framework through training, paid consultation, internal analysis, the engagement of an Equity, Diversity & Inclusion Committee, a commitment to Edmonton's 35//50 Initiative, and significant policy changes and accountability throughout the entire organization.

We are proud to be part of our city's vibrant theatre community and commit to working together with our colleagues to exchange knowledge and ensure lasting systemic change at the Citadel and throughout the arts community. We welcome and

celebrate all voices, all bodies, and all experiences.

This is a living statement that has been crafted by Citadel Theatre's Equity, Diversity & Inclusion Committee. If you have any questions, please contact:

EDICOMMITTEE@CITADELTHEATRE.COM

VISION STATEMENT

The Citadel Theatre believes in being Inclusive, Innovative, and International in our programming and practices

INCLUSIVE We celebrate, welcome and share stories with the many different communities that make up Edmonton. Our stages come alive with different voices and cultures. We strive to make our productions and our facilities inclusive and accessible; we believe the Citadel is a place where everyone belongs.

INNOVATIVE Our programming will celebrate new work, new performance styles and productions that experiment with dramatic form. We will develop large-scale new work by Edmontonian, Canadian and international playwrights. We will create collisions between different art forms, and present work that includes dance, music and digital storytelling.

INTERNATIONAL We will present and collaborate with exciting theatre-makers from around the world, as well as taking the fantastic work of the Citadel to audiences everywhere.

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DR. JOSEPH H. SHOCTOR, 1922 2001

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built the Citadel Theatre

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On the Citadel's 30th Anniversary, a gift was made by the Company of Harry Hole, James F. Hole, Ralph K. Hole and Robert W. Hole on behalf of the Hole family — in honour of their late father, Henry Hole.

The Citadel Theatre is proud to honour Henry Hole's integrity, compassion and leadership in the dedication of this complex to his memory.

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