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A Canadian Stage
Production

**March 20 –
April 3, 2022**

Marilyn and Charles
Baillie Theatre

This production runs
approximately
1 hour and 45 minutes.



*The list of works with
which Brooks has been
connected reads like a
guide to some of the best
productions of the past
twenty years.*

— The Walrus

Other People

Written and Performed by Daniel Brooks ■
Directed by Brendan Healy

CanadianStage

A Little Bit of Math

I speak to Daniel Brooks on the phone every morning. On the morning I sat down to write this program note I asked him, “I’m writing 500 words for the program today, what should I say?” He said, “Oh dear ... Well um ... You know ... Nothing about mediation that’s for sure. What’s not going to get in the way? I want people to be able to watch for themselves obviously. I wonder if there’s something you can write that’s off topic.”

I have a framed poster in my bathroom. It’s from *The Lorca Play* one of the early plays that Brooks and I made together (along with Valerie Buhagiar, Caroline Gillis, Paulette Phillips, Ali Riley, Nadia Ross, Maria Vacratsis and Tracy Wright). It’s a very simple poster, a deep deep blue, almost black, in the upper left hand corner is a cobalt blue moon, below are the names on one side and on the other side the dates “October 15 – November 1, 1992”. Often I will find myself staring into the blue of the poster, lost in it. (We took so long to choose that blue – I remember so clearly the time spent, the effort was real, the consideration was focused, it mattered so much.) Sometimes my attention will drift down to the names and I’ll dance with them awhile, but recently I landed on the dates in a way I hadn’t before. I’ve been thinking a lot about time recently. I’m turning 60 this year and I’ve been considering time and its relativity, (i.e.: to stand in today and remember the 80’s is to stand in the 80’s and remember the 40’s). And on this day in the bathroom I realized that in 1992 I was thirty years old, and it’s now been exactly thirty years since the play and I have lived my whole live since birth to *The Lorca Play* again since *The Lorca Play*, and to live my life again from now in that same space of time would have me turning 90 – the oldest person in the room perhaps. This thinking can make everything so tiny. Claustrophobic. Unnerving.

Back on the phone, after asking Brooks what I should be writing here, and then talking about his daughter’s (my goddaughter’s) partner’s birthday today, and our shared response to a popular limited series, and his awe at Cicely Tyson’s performance in the recently watched *The Autobiography of Miss Jane Pittman*, I told him *The Lorca Play* poster story and my realization of time and age and the airlessness of impermanence. And he said, “It’s nothing really, just a little bit of math, it’s not life, just math.” I said, “Yes, that’s true. That feels better. Just math. I think that’s what I’ll write in the program. It’s a good thing I called just now.” He laughed and said, “It’s a good thing I answered.”

We continue to speak daily.

— Daniel MacIvor

Cast

Performer
Daniel Brooks

Creative

Playwright
Daniel Brooks

Director
Brendan Healy

Dramaturge
Daniel MacIvor

Stage Manager
Arwen MacDonell

Set Designer
Kimberly Purtell

Lighting Designer
Kimberly Purtell

Sound Designer
Thomas Ryder Payne

Movement Coach
Adam Lazarus

Crew

Head Technician
(Baillie Theatre)
Josh Vlodarhyk

Head Technician
(Upstairs Theatre)
Jon Cunningham

Notes

Developed with the generous support of Why Not Theatre.

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Other People is produced with the support of the City of Toronto through Toronto Arts Council.



Cast and Creative biographies



Daniel Brooks — Playwright & Performer

Daniel Brooks has collaborated with a wide range of artists, as a writer, director and performer. His many works include a series of monologues created with Daniel MacIvor, direction of work by John Mighton, Beckett, Sophocles, Ibsen, Chekhov and Goethe, and the musical *The Drowsy Chaperone*. Other original work includes *The Full Light of Day*, *The Noam Chomsky Lectures*, *Insomnia*, *The Eco Show*, *The Good Life*, *Bigger Than Jesus*, *Pokey Jones*, *Divisadero* and a series of plays created with Don McKellar and Tracy Wright (*The Augusta Company*). He was Artistic Director of Necessary Angel from 2003-2012. His many awards include the Siminovitch Prize. His work has toured across Canada and around the world. He also teaches, and has had a significant impact on theatre artists across Canada.



Brendan Healy — Director

Brendan is the Artistic Director at Canadian Stage. As a director, his work has been presented across the country. His productions have garnered multiple Dora Mavor Moore Awards and he is a recipient of the Ken McDougall and the Pauline McGibbon awards for directing. Notable productions include Sarah Kane's *Blasted*, Martin Crimp's *Fewer Emergencies*, Jean Genet's *The Maids*, and Daniel MacIvor's *Arigato, Tokyo*. Brendan is a graduate of the National Theatre School of Canada, where he is a regular instructor, and holds a Masters in International Arts Management. Prior to coming to Canadian Stage, Brendan was the Artistic Director of Buddies in Bad Times Theatre.



Adam Lazarus — Movement Coach

Adam Lazarus is an award-winning theatre creator, whose work has been showcased around the world. He is known for dynamic and implicating performances, including the international thought-disrupter *Daughter; the radical race oration The Art of Building a Bunker* (co-written with Guillermo Verdecchia), and the vicious bouffon love play *Wonderland*. Adam is an international instructor of performance who brings a dark and comic sensibility to his work and collaborations. He has acted as a creation director for countless actors, musicians, speakers, comedians, dancers and performance artists. Adam lives in Toronto, Canada, with his wife Sarah and their two children, Josephine and Oliver.



Arwen MacDonell — Stage Manager

Favourite credits include: *A Streetcar Named Desire*, *The Royale*, *Cage*, *Father Comes Home From the Wars (Parts I, II, III)*, *Eurydice*, *Angels in America Parts I & II*, *Parfumerie*, *A Christmas Carol*, *The Glass Menagerie*, *Salt-Water Moon* (Soulpepper); over 35 productions with Opera Atelier including: *Medee*, *Persee*, *Armide* (Opera Atelier/Royal Opera House, Versailles); *I Claudia* (Crow's Theatre/Edinburgh Fringe); *Proud* (Proud Productions); *The Africa Trilogy* (Volcano/Luminato); *The Dishwashers*, *Rune Arlidge*, *The Domino Heart*, *Side Man*, *The Good Life*, *Midnight Sun* (Tarragon Theatre); *Vida! The Drowsy Chaperone*, *Disgraced* (Mirvish Productions). Arwen is a proud honours graduate of the Baking and Pastry Arts program at George Brown College.

Other People



Daniel MacIvor — Dramaturge

Daniel is a performer, playwright and filmmaker who divides his time between Toronto and Nova Scotia. He has been the recipient of a Governor General's Literary Award, the Siminovitch Prize for Theatre, an Obie Award and a GLAAD Award. His most fruitful partnership has been with director/dramaturge Daniel Brooks with whom he has made seven solo performances including *House*, *Here Lies Henry*, *Monster* and most recently *Let's Run Away* which will be published this spring by Playwrights Press. His collaboration and friendship with Brooks is central to MacIvor's upcoming feature length documentary *The Work*. With Marcie Januska Daniel runs Toronto-based reWork Productions developing new theatre and film



Thomas Ryder Payne — Sound Designer

Thomas Ryder Payne is a composer and sound designer for theatre, dance and film. Selected past theatre work includes designs for Stratford, Shaw, Mirvish, Soulpepper, Canadian Stage, Tarragon, Factory, TPM, YPT, Crows, Modern Times, Aluna, BIBT, Nightwood, Toronto Dance Theatre, NAC, Theatre Calgary, GCTC, RMTC and many others. Thomas has received 4 Dora awards and 25 nominations.



Kimberly Purtell — Set and Lighting Designer

Kimberly is a multiple Dora Award winning designer. Her designs have been presented throughout Canada, the United States, the United Kingdom, Prague, China, Hong Kong, Taiwan and Mongolia. Primarily a lighting designer, her Canadian Stage credits include: *Sweat*, *Declarations*, *Concord Floral*, *Race*, *Rock 'n Roll and It's A Wonderful Life*. Other recent credits include: *UnDisrupted* (National Arts Centre Orchestra); *Home For The Holidays* (Grand Theatre); *A Streetcar Named Desire* (Soulpepper); *Cyrano* (Shaw Festival); *Barber of Seville* (Vancouver Opera); *Mother's Daughter*, *Private Lives*, *The Front Page* (Stratford Festival); and *The Events* (Necessary Angel). Kimberly is looking forward to sharing the theatre with live audiences once again!

This sacred land has held story for thousands of years: stories that live in the fabric of who we are as a nation. Canadian Stage would like to acknowledge and thank the original caretakers and knowledge keepers of this territory: The Anishinaabe Nations (including the Mississaugas of the Credit River), The Haudenosaunee Confederacy, Wendat and Metis Nations. We give thanks to the Nations recorded and unrecorded, acknowledged and unacknowledged, who also share the responsibility for this territory. We honour the Dish With One Spoon Treaty and our responsibility to peaceably share and care for the resources that surround us. We are honoured to be in this meeting place called Tkaronto that many First Nations, Inuit and Metis people from across Turtle Island call home.

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We would like to thank the following individuals whose contributions to our annual fund help to sustain our ability to collaborate, innovate and create with cutting-edge artists from Canada and around the world.

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