



WILD EXCURSIONS PERFORMANCE

**THE BOY
WHO WENT
OUTSIDE**

MAY 26 - 30 • 2010

PERFORMANCE WORKS • GRANVILLE ISLAND

Wild Excursions Performance presents
the world premiere of

The Boy Who Went Outside

Written & directed by Conrad Alexandrowicz

May 26–30, 2010, Performance Works

PRODUCTION CREDITS

Writer/DirectorConrad Alexandrowicz
Set DesignConor Moore
Costume DesignBarbara Clayden
Lighting DesignAdrian Muir
Composer/Sound DesignerLee Gellatly
Additional MusicPatrick Pennefather
ActorsMeghan Gardiner*, Anna Hagan*,
Josue Laboucane*, Michael Mori*,
Richard Newman*, Linda Quibell*
Stage ManagerRobin Richardson*
Assistant Stage ManagerStephanie Meine
Technical DirectorAdrian Muir
Head CarpenterDominic Fontaine
ProducerAllyson McGrane (Left Right Minds)
PublicistJodi Smith (JLS Entertainment)
Graphic DesignerJohn Endo Greenaway (Big Wave Design)
PhotographerChris Randle

BOARD OF DIRECTORS

Mary Ellen Belfiore, Neil Naiman, Valerie Nelson & Sharon Pirnak

*Appears courtesy of Canadian Actors Equity

Writer / Director's Notes

THE BOY WHO WENT OUTSIDE: REFLECTIONS ON THE PURSUIT OF THE IMPOSSIBLE

"Once upon a time
There was a little boy
And he went outside."

This was a graffito written on the wall of a projection room in one of the silent-movie theatres where Harry Partch played the mechanical organ as a teenager growing up in the U.S. Southwest. For some years I had wanted to write something about the crucial power of music in our psychic and physical lives, and before I knew it I had stumbled upon the idea of creating a music-theatre piece about the life and struggles of this musical revolutionary and composer (1901-1974). I had learned bits and pieces about him as part of a course in new music and dance I took during my undergrad years. But who was he?

Harry Partch was not only a composer, but also an innovative theorist who broke through the centuries-long stranglehold of one tuning system for all of Western music. In the 1920s and '30s he formulated a new theory of tuning, based on ancient Greek, Asian and pre-Classical Western musical forms. He identified, codified and scored the audible musical material in between the twelve tones and semi-tones of the octave as we know it, and proposed a vastly expanded idea of harmony based on the use of microtones. Because no known instrument in our culture could play his music, he became of necessity an inventor and builder, and over the course of his lifetime built twenty-five remarkable and beautiful instruments to play his music.

He was profoundly dissatisfied with what he called "abstract" music; the received ideas and practices that comprise Western art music. Against this he established the tenets of what he called "corporeal" music, or a music that would arise from the organic life of the physical and social body. He became a brilliant spokesman for his ideas, and criticized

Western concert traditions: the conventional roles of performer, composer and audience, and the situation of music in society as a whole, in particular its dissociation from other art forms. And so he also became a musical dramatist who wrote his own texts and created music-dance-theatre works based on classical stories such as those of Oedipus and the Bacchae. He may have been the first serious interdisciplinary artist of the 20th Century in the West.

Partch was largely ignored by the standard musical institutions during his lifetime, and is largely unknown to music aficionados today, perhaps because what he proposed is too threatening to an edifice of ideas and practices that we have come to experience as inviolable and unquestionable. In this regard Partch is a paradigm of the rebel and the outsider, whose story offers truths about how modes of cultural production are established and perpetuated, and how rival discourses are ghettoized or even erased.

Over the course of the two years it has taken to develop this piece much struggle with form has occurred, and much has changed. How to tell his story without making the theatrical equivalent of a biopic? How to represent his musical ideas, when we have no access to his instruments, and are forbidden to excerpt his music?

Despite all the difficulties, and more particularly, the very straitened conditions under which we present this play, I feel it has all been worth it: we are living in dire times indeed, and now more than ever it is important to listen to alternative voices that speak to us of who we are, what we might be, and how we might live in the world without destroying it.

Conrad Alexandrowicz

Wild Excursions Performance

Wild Excursions Performance is a physical theatre company whose artistic purpose is to research, develop and present performance works in which movement and original or adapted text are meaningfully inter-related. The company aims to startle, surprise, challenge and delight audiences, and to ignite in their imaginations a renewed sense of the possibilities of live performance.

Wild Excursions' productions address subjects that are central to the human journey: issues of relationship, gender and power, and the nature of the performance event itself. They often explore issues of relevance to a particular constituency, the community of gay men. Drawing from a number of performance genres and disciplines, which are deconstructed and then recombined in sometimes startling ways, the company's productions are often subversive, interrogating conventional theatrical procedures and forms. These include works that are text-based but contain significant movement or other non-naturalistic components; works adapted from the standard play repertoire and staged in

innovative ways; and works that are movement-based, but make significant use of theatrical elements. They are risky and challenging, and yet frequently employ the comedy of satire to achieve their ends.

Wild Excursions Performance was founded in Vancouver in January of 1995. Artistic director Conrad Alexandrowicz hails from Toronto where he enjoyed a successful career as an independent choreographer and writer with a national profile. He is widely credited with having pioneered a form of interdisciplinary performance that is based in dance, but that makes extensive use of original or adapted text in ways that are highly effective theatrically. His work, both dance- and theatre-based, has been presented across Canada, in New York City, and in France and the U.K.

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All photos by Chris Randle

Cast & Crew Bios

Conrad Alexandrowicz *Writer/Director*
Conrad is a director, writer and choreographer, and the artistic director of Wild Excursions Performance. He holds a B.F.A in Dance from York University, and performed with a number of Canadian dance companies, principally Dancemakers, which he joined in 1982, and where he began to produce his own work, much of which featured original text. In 1994 he moved to Vancouver where he founded Wild Excursions Performance. His most recent completed works are *The Singer Falls Silent*, a performance piece for five actors about the failure of language to do justice to the world around us, and *Beggars Would Ride*, a two-act musical satire about masters and slaves and a rebellion that goes wrong. Upcoming: the remount of *i think i can*, a play for actors and tap dancers by Florence Gibson at the Lorraine Kimsa Theatre for Young People in Toronto, and at the National Arts Centre.

Conrad teaches movement for actors at the University of Victoria, and continues his explorations into that mysterious territory where dance and theatre overlap.

Barbara Clayden *Costume Designer*
Barbara has designed for many theatre companies including the Arts Club, Carousel, Headlines, Pi, Presentation House, Newworld, Rumble, and Theatre Replacement. Previous Wild Excursions projects include: *Beggars Would Ride* (Jessie nomination), *Dance Little Lady!* and *The Singer Falls Silent*. Barbara also works in the costume department for various film and TV projects.

Meghan Gardiner *Actor*
Meghan is a UBC grad who was most recently seen in *Paradise Garden* (Arts Club) and *Evil Dead: the musical* (DSR Productions). Past credits include Eliza in *My Fair Lady* (Chemainus), *The Last Five Years*, *Beauty and the Beast* (WCT), *Evita* (Arts Club) *The Flannigan Affair* (Electric

Company) and the ongoing tour of her one-woman show, *Dissolve*. Meghan is the current playwright in residence at Green Thumb Theatre, having written last year's Jessie nominated play, *Blind Spot*.

Lee Gellatly *Composer/Sound Design*
Emerging local composer/arranger/musician, Lee Gellatly, cultivates her unique blend of formal classical training with traditional rhythms of folk music as well as incorporating innovative and progressive soundscapes. Lee has been commissioned to write for Critical Mass and Mind of a Puppet Snail theatre companies, as has written for and directed her own musical theatre works. Outside of music, Lee is an avid cyclist and who will not rest until every person on the planet rides and owns a bicycle.

Anna Hagan *Actor*
Anna's national career has seen her work at the Shaw Festival, Stratford Festival and many of the regional theatres in Canada. Well-known to Vancouver audiences, her most recent work includes *A Delicate Balance* and *36 Views* (Tempus), *Revenge* (Felix Culpa), *Stone Face* (Damfino Prods), *Old Goriot* (Western Gold / UBC / PuSh Festival), *Half Life* (Belfry), *HomeChild* (Arts Club) and *Refuge of Lies* (Pacific Theatre). Selected television and film credits include *Judicial Indiscretion* and guest appearances on *The L Word*, *Dead Zone*, *The 4400* and *Da Vinci's Inquest*.

Josue Laboucane *Actor*
Josue is an actor, teacher and director living in Vancouver. Since graduating from Studio 58 in 2005, Josue has had the privilege to act with such companies as Bard on the Beach Shakespeare Festival (three seasons), Carousel Theatre (*Robin Hood*, *I Love You Forever* and *More Muncsh*, *The Hobbit*, *Silverwing*), Axis Theatre (*The Emperor's New Threads*), Pi Theatre (*Carnage*), Felix Culpa (*Revenge*) and