

CONTACT

The Official Newsletter of the Theatre Arts Guild

Canada's Oldest Continually Operating Community Theatre

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The Pond Playhouse
6 Parkhill Rd. Halifax NS
www.tagtheatre.com
(902) 477 2663



NEXT AT TAG

The Noble Pursuit
February 13th to March 1st

Treat your loved one to romance and laughter. Canadian playwright Doug Bowie has provided us with the perfect play for the "Month of Love". Join us at the Theatre Art Guild's Pond Playhouse for a comedy that takes you on a sophisticated, suspenseful ride through fame, fortune and fakery ending with humbleness and unconditional quirky love.

Make a February date with your best friend to see the story of a Canadian writer who is rumoured to be short listed to win the Nobel Prize for literature. The subsequent missing manuscript, mistaken identities and ultimate chaos make for a laugh-out-loud experience.

You'll never see the "Month of Love" the same way again!



**Tickets on Sale
January 17th**

TAG Ticket Prices

\$13 Members/Seniors/Students
\$16 Non-Members

Note: TAG prices include all Ticket Atlantic service fees except where tickets are purchased online (\$2 per online session)

Buy Your Tickets

- At the 23 participating Atlantic Superstore outlets
- By Phone (902) 451 1221
- At the door (subject to availability)
- Online at www.ticketatlantic.com (\$2 per online session)
- Ticket Atlantic Box Office

January/February 2014 Contact

Mailing Address: Theatre Arts Guild 287 Lacewood Dr. Unit 103 Suite 412 Halifax NS B3M 3Y7

PRESIDENT'S MESSAGE

Rounding out 2013 has proven to be a very successful at Theatre Arts Guild. *Puss in Boots* was a wonderful pantomime to add to the season. It was enjoyed by many patrons. Children of all ages got a chance to cheer on Peter and his feline friends and boo the bad Eyegore and Peter's greedy brothers Cuthbert and Egbert. The costumes, the lighting and the set added to all the magic of pantomime. On a personal note, being a part of this team was so much fun. I not only got

to produce the show I also got to be on stage. The only word to describe what it's like when your acting on stage in a panto and you get the feedback from the audience, magical! We all experienced that in *Puss in Boots* so thank you to our audiences for that feeling.

Going into the second half of our season we have two Canadian plays, *The Noble Pursuit* and *The Stillborn Lover* along with a hugely successful musical that has become a bit of a buzz around TAG, *The Full*

Monty. Three totally different plays that will surely appeal all theatre goers.

It is very nice to see new faces taking on various roles at TAG. Our success is based on the talents of our many volunteers. If anyone would like to become involved just come out and be a part of the fun. We look forward to another new year at Theatre Arts Guild.

- Angela Butler, President

Recent Shows at TAG

As usual, for the holidays TAG presented its annual Pantomime! This year's show was *Puss in Boots*, performed on the TAG stage from November 28th to December 18th to great success! Congratulations to the entire cast and crew!



Have a suggestion for a play you would like to see on the TAG stage? If so, the Artistic Committee would like to hear from you. We are also looking for Producers for the upcoming 2014/2015 season! Interested members should contact Artistic Director, Rayna Smith-Camp at the email below!

Suggest a Play

Email: artistic-director@tagtheatre.com.

AUDITION CALL

The Stillborn Lover & The Full Monty

The Stillborn Lover - by Timothy Findley

Directed by Gisela O'Brien

Performance Dates: Apr. 24th - May 10th 2014

Auditions: February 3rd & 4th, 7pm-9pm, at the theatre at 6 Parkhill Road

The Stillborn Lover was dedicated to William Hutt and Martha Henry who appeared in the original production in March of 1993.

Though the play centres around a Canadian ambassador and his wife who have been abruptly recalled to Ottawa from Moscow after a brutal murder takes place there, it is as much about the players on the periphery who become intensely involved in the intriguing aftermath – friends of the couple, their own daughter and the investigating officers of the RCMP.

The cast of 7 consists of 3 women (two older and one younger) and 4 men (two older, two younger).

If you would like to read the script or have any other questions, please call the Director, Gisela O'Brien at 422-9859 or e-mail her at gobrien@dal.ca

The Full Monty - The Musical by Terrence McNally

Directed by Rebecca Humphreys

Performance Dates: June 26th - July 13th 2014

Auditions: March 23rd & 24th, 7pm-9pm, at the theatre at 6 Parkhill Road

Are you feeling cheeky? Want to strut your stuff? Then come and audition for The Full Monty!

Six unemployed Cape Breton steelworkers, low on both cash and prospects, decide to present a strip act at a local club, upping the Chippendales by going "the Full Monty" — stripping all the way.

Male roles ages 25-40 (Tenor/Baritone range) you must be comfortable being on stage with very few clothes on!

Male roles include:

1 50+ African Nova Scotian male (Baritone/Tenor)

1 young man (must be able to play age 11- 13) – keeps clothes on!

Women roles ages 25 - 40 (Alto/ Mezzo Soprano range)

Please come with a short song prepared. Scenes from the play will be provided for you at the auditions. We are also looking for talented musicians to play keyboards and drums in the band!!

For more information on the show visit the TAG website at www.tagtheatre.com. To book an audition time, please contact Rebecca Humphreys at 902-877-6879.

PAUSE FOR REFLECTION

Expanding Your Theatre Vocabulary The 50th in a Continuing Series

I'm going to beg your indulgence just on this one occasion, as I celebrate the fiftieth appearance of this column and take the opportunity to examine my goals in writing these pieces and what I hope you have been able to learn from them. The history of theatre is a very long one and I hope that I've been able to place the plays we present in some kind of context for you and enable you to look beyond the words you hear and the actions you see on our stage.

Theatre, as an art form, has never been static, but it does differ from many other activities in that its rules, its structure, were laid down early in its history and subsequent centuries have witnessed the slow but sure erosion of these constraints. In other words, we begin by being penned in a 'box' and finish with no box at all!

For our 'box,' we are indebted to the originators of tragedy and comedy, the Ancient Greeks. The box has these components..... There is a prologue which introduces the work. The play itself must consist of three or more sections (= acts). These sections are punctuated by comments (sung or recited) from a chorus, which provide further insight into the action and warn about the possible consequences of a character's behaviour. These choral interludes are a relic of the processions which marked religious festivals, especially those dedicated to the God of wine, Dionysus. The choral processions metamorphosed into stationary renditions of hymns, to which is added a narrator, who then becomes the actor and voila – we have our theatre. Again, because the origin of this activity is to praise and honour

the gods, the exploits of these deities and human beings possessed of god-like qualities were deemed the most acceptable subjects for this newly emerging art of theatre.

The philosopher Aristotle (384-322 B.C.) considered that there were further points to be observed. (Our 'box' is beginning to fill up!). A play should have one plot; subplots created a distraction. (How many subplots did you count in our pantomime, *Puss in Boots*? My total is four!). Aristotle's second condition was that the action should be at the same location throughout. That proved to be hard to embrace. I've just seen Shakespeare's *Pericles* performed by the theatre students at Dalhousie and this young man spends the whole play wandering around the countries bordering the Mediterranean Sea. The third 'unity' of Aristotle, as it is called, deals with time – all the action should be compressed into a single day. (Those who saw *Marie Antoinette: the Color of Flesh* by Joel Gross in 2009 will remember that the play covers over twenty years in the life of the tragic Queen). And the rules in Ancient Greece keep coming (!), particularly since playwrighting competitions begin to be introduced at festivals and a level playing field needs to be assured for participants. To spare the sensitivities of audience members any dire event – murders, battles, shipwrecks, etc., can only be reported on stage, not directly portrayed. Well, think of the body count at the end of *Hamlet* – Four, plus an invading army outside the door! And any Agatha Christie play. We did *The Hollow* in 1988, in which the victim is shot at centre stage, though we don't see who's holding the gun!

After all this talk of rules and constraints and Greek philosophers, you won't need to worry when you see our next production, the farce *Noble Pursuit*. Trust me, you'll be laughing too much!

- Judy Reade

Community Notes

Dartmouth Players presents:

The Woman in Black (Feb 5th to 22nd 2014)
Visit www.dartmouthplayers.ns.ca or call 465-PLAY for more info

Bedford Players presents:

Arsenic and Old Lace (Mar 27th to Apr 12th 2014)
Visit www.bedfordplayers.ns.ca or call 832-3300 for more info

Coming Soon

The Stillborn Lover

(Apr 24th to May 10th) This play is an intriguing and compelling drama which explores the dark side of political intrigue. When a Canadian diplomat becomes embroiled in a mysterious murder in Russia, secret lives are revealed and integrity and loyalty are tested.
Directed by Gisela O'Brien.