



CONTACT



The Official Newsletter of the Theatre Arts Guild

Canada's Oldest Continually Operating Community Theatre

@TAGHalifax
 @tagtheatrehalifax
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 info@tagtheatre.com



The Pond Playhouse

6 Parkhill Rd. Halifax, NS.
www.tagtheatre.com
(902) 477-2663

November/December 2022

UP NEXT AT TAG

RED RIDING'S IN THE HOOD

By Cheryl Theriault

Adapted from 2004 script by Cheryl Theriault
and Lorne Abramson

November 24 to December 10, 2022

Directed by Cheryl Theriault

Musical Director - Wayne MacIntyre

Producer - Bill VanGorder

Stage Manager - Esther VanGorder

It's someday, sometime deep in the dark lush woods of Haligonias and there's a rumour of a rumble. Red Riding is reluctantly helping her mother, The Widow R, sell the family wares but Red has plans to launch herself in a more creative direction. When two tiny strangers enter the woods and decide to hang around for a bit they find themselves witness to a battle for hidden secrets and a fight for true love.

And there's a witch!

Featuring:

Angela Butler, Cathy Cameron, Terri Coolen,
Catherine Conrad, Hannah Grosvenor, Kaija
Jussinoja, Bryce Kirkham, Jolene Pattison,
Lise Renault, Jesse Robb, K.C. Schwarz,
Skylar Sullivan and Neil Van Horne

Covid Protocols:

TAG requires that all patrons wear a mask while in the building. Masks can be adjusted while enjoying beverages and concessions but must be replaced when finished. Please continue to maintain physical distancing whenever possible. Please check our website for all updates. tagtheatre.com



www.tagtheatre.com

Red Riding's in the Hood

TAG's Traditional Holiday Pantomime – A fun and friendly family fantasy

By Cheryl Theriault

Adapted from the 2004 Script by Cheryl Theriault and Lorne Abramson

NOVEMBER 24 – DECEMBER 10, 2022



Directed by Cheryl Theriault
Musical Director - Wayne MacIntyre
Producer - Bill VanGorder
Stage Manager - Esther VanGorder

Theatre Arts Guild's Pond Playhouse
6 Parkhill Road, Halifax
Tickets at www.ticketatlantic.ca
OR 902.451.1221
Adults \$20
Students/Seniors 60+ \$18
Members \$15

Tickets on sale NOW at ticketatlantic.com.

PRESIDENT'S MESSAGE

We are so lucky to have summer hanging on for as long as it has. But the scent of pumpkin spice is definitely in the air!

TAG's Annual General Meeting took place on September 19th, both online and in person, for the first time since 2019.

I am now in my seventh season as President. Welcome back to my fellow Board Members and thank you to those who took the time to join us that evening.

Congratulations to the winner of the Grey Squirrel Award, Joshua Law. Thank you again for your outstanding volunteer efforts.

There are still some vacant positions with the Board which we need to fill, and we are always encouraging people to get involved and learn new skills, with the help of mentors.

If you are interested, please send me an email.

We completed our first show of the season, *Marion Bridge* by Daniel MacIvor. As the saying goes, "the show must go on", but unfortunately the arrival of Hurricane Fiona proved that is not always the case! The cast and crew were unable to perform as the theatre and the surrounding neighbourhood was without power for three days, which meant that almost an entire week of shows had to be cancelled. However, the cast and crew returned for the final week to finish telling this wonderful story. Congratulations to everyone involved, and thank you to our supportive audiences.

It's Pantomime time, and rehearsals for *Red Riding's in the Hood* are well underway. It's been sometime since we have staged a Panto, so I imagine tickets will sell quickly.

Don't delay in getting yours!

Have a wonderful autumn. 

Rayna Smith Camp

Newsletter Highlights

- *Up Next at TAG* (front page)
- *President's Message*
- *Win Tickets*
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- *Order of the Grey Squirrel Award*
- *Featured Volunteer*
- *Audition Notice*
- *Call for Submissions*
 1. 6th Biennial Playwright's @TAG Festival
 2. TAG's 2-23 to 2024 Season
- *Variety Show*
- *Give a Gift*
- *Membership*
- *TAG Executive Board*
- *Memories of...*
- *The History of TAG- 90 Years and Counting*

Win up to 4 tickets to see the atypical Pantomime
Red Riding's in the Hood
by Cheryl Theriault
November 24-December 10, 2022

Using whatever you have in your home, recreate a scene from Little Red Riding Hood. Tag us on Instagram [@tagtheatrehalifax](#) or Facebook [@TAGHalifax](#) for your chance to win.

Love social media as much as getting eaten by a wolf?

Email your photo to publicity@tagtheatre.com.

Deadline: November 19th 11:59:59PM

Draw Date: November 21st



WIN TICKETS!

TAG ONLINE

TAG Digital Content - Audio Plays
Stream TAG's digital content for free.
Also check out our video presentations.



The Yellow Wallpaper by Charlotte Perkins Gilman

TAG's sixth digital play

A young woman is whisked away to a summer home where she is encouraged to rest and recuperate upon being diagnosed with a "slight hysterical tendency". Entreated by her husband to stay indoors she fills her days with journaling of her newfound fixation: the papered yellow walls.

Directed by Hannah Blizzard

Produced by Joshua Law

COMING SOON

Order of the Grey Squirrel Award



The TAG Board recognized Joshua Law for his valuable contribution and leadership throughout the pandemic including as Executive Producer, Audio shows producer and director and his constant attention to the various detail needs of the the Pond Playhouse building.

The coveted Order of the Grey Squirrel was established in December, 2001 by the Board of Directors of the Theatre Arts Guild as a reward for excellence. The name was inspired by a stuffed grey squirrel that appeared on the set of almost every production during several years immediately prior to the establishment of the Award. The squirrel's antecedents are unknown, but are assumed to be impeccable as, in a truly inspirational fashion; the squirrel always performed flawlessly and left no mess. To view awardees in previous years go to <https://tagtheatre.com/greySquirrel.html>



FEATURED VOLUNTEER



JOLENE PATTISON

Community theatre has been a source of joy for me my whole life. Whether it is from the audience or the stage, it is a place to find stories that bind us together.

I first learned about TAG as an audience member - in the days before there was a proper lobby! My involvement with Theatre Nova Scotia brought me together with loyal TAG supporters (like the Gratwicks) who let me know about all the opportunities for involvement and entertainment. My first production was in the 90s and I remember lots of costume changes and big shoulder pads.

Since then I have been involved on stage and behind the scenes. I enjoyed being a stage hand for Enchanted April; directing shows like The 25th Annual Putnam County Spelling Bee, and being part of the cast for shows like the Mystery of Edwin Druid, the Drowsy Chaperone, and Dracula: The Bloody Truth. The teamwork and camaraderie always energize me. The creativity and energy of the production teams are inspiring.

I am currently involved in the pantomime Red Riding's in the Hood where I get to be a villain. Finally!!!! Mwhahaha.



AUDITION NOTICE

Auditions

The Glass Menagerie
Opening at Theatre Arts Guild
March 16th to April 1st, 2023
by Tennessee Williams
Directed by Angela Butler
Produced by Lorne Abramson



An intimate and intense memory play drawn from the mind of its narrator, exploring the web of love, loyalty and trauma that binds families together. A poetic and forceful portrayal of a family on the brink of change.

AUDITION DATES: Sunday, January 8th, 2023 at 1 to 4pm and Monday, January 9th, 2023 at 6:30 to 9pm

WHERE: The Pond Playhouse, 6 Parkhill Road, Halifax (*off the Purcell's Cove Road, just past the Frog Pond*)

LIST OF CHARACTERS:

Amanda Wingfield- A proud, vivacious woman, clinging fervently to memories of a vanished, genteel past. Deserted by her husband, left alone to care for her two children. She is a fierce survivor scraping by to make ends meet. She is simultaneously sensitive and harsh, admirable and laughable.

Tom Wingfield- The play's narrator recounting memories of his family to the audience. Languishing in a dead end job in a warehouse, a restless dreamer, torn between his responsibility to his family and chasing his desires. Explosive, temperamental, lonely soul who is deeply devoted to his sister and constantly at odds with his mother.

Laura Wingfield- A sensitive and painfully shy young woman seeking refuge from reality in an imaginary world of glass animals and old records. She is a gentle and kind soul with a tender regard for her mother and brother.

Jim O'Connor- A co-worker of Tom's from the warehouse and a former classmate of Laura's. An average, everyday, nice guy with an easygoing demeanor. His popularity and promise peaked in high school but he continues to approach the world with a positive outlook.

AUDITION REQUIREMENTS: Open auditions. No appointment required. We encourage performers of all abilities, ethnicities, gender identities and ages to attend.

For more information, contact
Angela Butler, Director at
l.angelabutler.ab@gmail.com



CALL FOR SUBMISSIONS

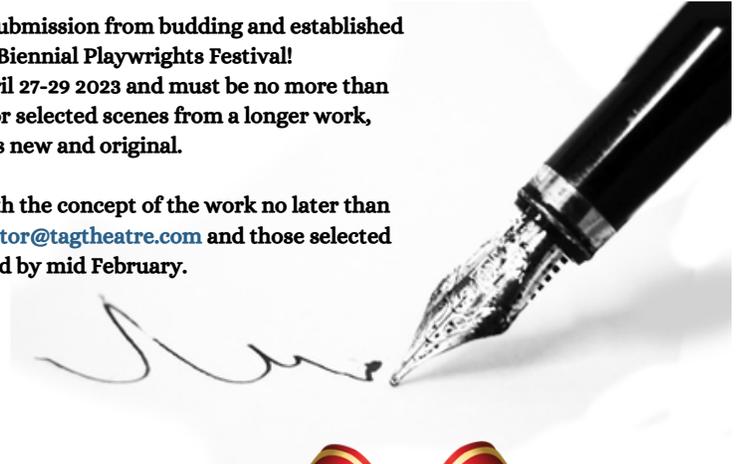
6th Biennial Playwrights @ TAG Festival

Do you have a story you'd like to share? Perhaps you've been toying with the idea of writing a play, or a musical. We want you!

TAG is pleased to put out a call for submission from budding and established local writers for the 6th Biennial Playwrights Festival!

Selected works will be present April 27-29 2023 and must be no more than 30 minutes. Can be a short play or selected scenes from a longer work, so long as it is new and original.

Please submit an excerpt along with the concept of the work no later than January 20th, 2023 to artistic-director@tagtheatre.com and those selected will be notified by mid February.



Call for Submission for the 2023-2024 Theatre Arts Guild Season

Jennifer Robbins, Artistic Director at TAG Theatre is looking for submissions of plays and directors for our next season. If you have a work you would like to present, please submit to artistic-director@tagtheatre.com by January 30th, 2023.

Particular consideration will be given to submissions with a director already attached or to plays already in the public domain, but suggested plays are also welcome.



Variety Show

VARIETY NIGHT IS BACK IN PERSON ON-STAGE

AT THE POND PLAYHOUSE

JANUARY 28, 2023 AT 7:30 PM. DOORS OPEN AT 7:00.

\$15 FOR MEMBERS

\$20 FOR NON-MEMBERS, TICKET PRICE INCLUDES TAG MEMBERSHIP! (VALID UNTIL AUGUST 31, 2023)

COME AND JOIN US FOR A NIGHT OF...VARIETY!

A TRADITION FOR MANY YEARS, VARIETY NIGHT IS, BY DEFINITION, DIFFERENT EVERY YEAR, AND ALWAYS FUN, INFORMAL AND RELAXED.

THERE COULD BE MUSIC! COMEDY! INSPIRATION! ALL DEFTLY PRESENTED BY
A VARIETY NIGHT MC.

MARK YOUR CALENDARS AND JOIN US.

PRODUCER DEBORA POLLOCK

GIVE THE GIFT OF **THEATRE**

Give the Gift of Theatre this Christmas!

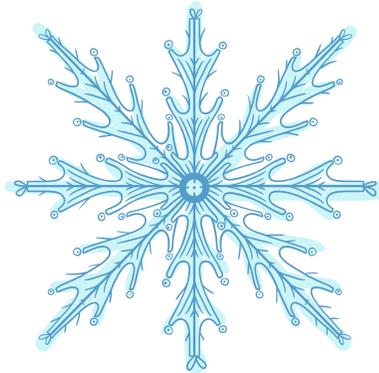
**TAG Gift Certificates are available for
productions at the Pond Playhouse.
Your recipient can choose from any TAG
production and the certificates never
expire.**

**To obtain your Gift Certificate(s) in time
for Christmas order now by emailing**

Treasurer@tagtheatre.com.

TAG Executive Board 2022-2023

Rayna Smith Camp- President
Shannon Nudds- Vice-President and Volunteer
Development
Patrick Charron- Treasurer
Stephanie Demedeiros Ouedraogo- Secretary
Jennifer Robbins- Artistic Director
Vacant- Executive Producer
Bill VanGorder- Fundraising Director
Vacant- Publicity and Marketing
Lorne Abramson- Building Manager
Valerie Dubois- Web Director and Membership
Angela Butler- Newsletter Editor
David Williams- Bar Manager
TAG Technical Team
TAG Costume and Props Team
TAG Archives
Michele Moore- TAG Phone Line



TAG MEMBERSHIP

**Not only do members receive a discount on
tickets, a Theatre Arts Guild membership is the
ideal way to help your community theatre thrive
while developing your own theatrical skills,
interests,
and making new friends. All memberships are \$15.**

**Now you can join online at
tagtheatre.com/membership.html**

MEMORIES OF...

MARION BRIDGE

BY DANIEL MCIVOR

Directed by Elaine Casey

Produced by Joshua Law

Stage Managed by Caroline Boyer

*"Fantastic show. Highly recommend!
You brought tears to my eyes"*



Starring
Kathryn Piche as Agnes
Erin Chapman as Louise
Rayna Smith-Camp as Theresa

"Wonderful production ... so emotional! Thank You."



Episode 9 – PANTO!

(January 1932 – November/December 2022)

Yes, you read that correctly, I'm starting this episode at 1932, when the Guild presented its first pantomime at the Capitol Theatre. (I've written about this well-loved theatre/cinema in previous episodes. It was demolished in 1974 and the Maritime Centre now occupies the site). With many of TAG's members in the 1930s having ties to Britain, it was probably quite a natural decision to present a pantomime during the Christmas season.

Before I write another paragraph, I should explain the term 'pantomime.' The word is actually a combination of two words from the Ancient Greek – panto = all (and) mime = silent. In Ancient Greece, the word was attached to an entertainment in which there were no words spoken, but a story was communicated through gestures and movement of the head and body. We are indebted to this land as the birthplace of what we now know as comedy and drama, beginning in the 6th century B.C. This early form of pantomime was somewhat limiting theatrically, but it formed the base of what we now recognize as TAG's holiday tradition and, over the centuries, was expanded by adding spoken dialogue and took on aspects from other forms of popular entertainment, so pantomime is definitely a hybrid in terms of theatre history!

The physicality of the pantomime (since the original had no words) – the clowning, the rushing around, the pratfalls, remains an important element, to which is later added the consolidation of the characters. We easily recognize the hero and the heroine – the grumpy father who opposes her marriage – the village oaf always making mistakes and tripping over his own feet. For these details we are indebted to a European development of pantomime called *Commedia dell'arte* (or Comedy of the profession).

The *Commedia* came to life in Rome and was extremely popular in the 16th to 18th centuries. Small troupes of professional actors would travel from town to town presenting stories based on popular themes, with the standard cast of characters, sometimes improvising and incorporating words and phrases from the local dialect. After each performance a male actor would take off his hat and collect contributions from the audience (hence our phrase 'passing the hat'). What had begun in Ancient Greece as a quite informal performance style becomes more stylized as the centuries progress. The characters, the costumes they wear, their interaction with each other, the comedic routines, are well defined. The *Commedia* is taken up by countries around Italy and eventually reaches the mainstream of theatrical performance.

We haven't reached our definition of pantomime yet, but we're getting there! Pantomime finally comes into its own in the 19th century in Britain. The Victorians had a great love of theatre and we have them to thank for the tradition of special presentations being made at Christmas and the New Year, intended primarily for children (whereas what I've talked about so far was played to an adult audience). These presentations became more and more elaborate, as theatre companies tried to outdo each other with special effects. The audience expected to be in their seats for hours (!) and enjoy a programme divided into sections – The *Commedia dell'arte* segment, a 'transition' (an elaborate set change with awe-inspiring clouds or fountains or moving forests, etc.), and finally a play usually based on a familiar nursery rhyme or fairy tale. During this century, the *Commedia* loses popularity and eventually disappears in favour of the fairy tale, but the recognizable character types of the former become blended with the personages of the latter. Our present-day pantomime 'Dame' is a good example of this, as the *Commedia* clown progresses from a male eccentric figure to a threatening figure in female garb (around 1806) to a more friendly motherly character (though still played by a man in heavy makeup and an outrageous costume!). In a pantomime (still using the Greek word) we therefore expect to see a cast whose function can be easily determined – the hero and the heroine, the villain(s), the authority figures (the king, mayor, policeman, etc.), the supernatural beings (elves, fairies, witch) and the 'crowd,' which never has a great deal to do except react to the principals, but should certainly know how to sing and dance! These are archetypes derived from the three categories of the *Commedia* – the lovers, the masters and the servants. We know that dire things will happen (due to the plotting of the villain), but the ending will be happy and then our hero and heroine will be reunited and will be able to marry, which always makes for a great finale and 'walk-down,' as it is known.

TAG's first pantomime in 1932 was no small affair. There was a cast of forty-five, including actors, dancers, singers and a male barbershop quartet dressed in Pierrot clown costumes (and there's the reference to the *Commedia*). The story was Cinderella, although Cinders has a cat, so I'm thinking that elements of Puss in Boots got incorporated somehow.

Episode 9 – PANTO!

(January 1932 – November/December 2022) continued

I wonder if any fairy tale has survived with such popularity as Cinderella's 'rags-to-riches' account. Our knowledge of this story comes primarily from the 1634 French collection *Histoires et contes du temps passé* or *Ma Mère L'Oye* (Mother Goose), assembled by Charles Perrault. Besides Cinderella and Puss in Boots, Monsieur Perrault also included Red Riding Hood and Sleeping Beauty in his work, with each tale accompanied by a verse stating the lesson to be learned (*avec des moralités*). Perrault's importance is as the collector and editor of these tales which were ages old already and well-known, but not in published form. The same is true of the works of the German brothers Wilhelm and Jacob Grimm a hundred years later. Their contribution also lies in researching, collecting and publishing stories which had been told to children over decades, but which now became available in a printed version. Cinderella and Red Riding Hood also appeared in the German volumes, along with Snow White, Hansel and Gretel and The Frog Prince.

Aladdin was the second of TAG's pantomimes, presented in 1934, but then my records show a gap until 1980, when Aladdin was presented again in December at the Rebecca Cohn Auditorium as part of the Dalhousie Cultural Activities programme. Perhaps since there was a TAG Young Peoples group which presented plays and skits at summer camps throughout the 1970s, interest had waned in the production of shows as Christmas family entertainment, except for that Yuletide staple, Charles Dicken's *A Christmas Carol* performed in 1988, together with a radio version for 92/CJCH and in 1993 as a dinner event at the Inn-on-the-Lake, Fall River.

Interest in pantomimes picks up later in the decade and *Wizard of Oz?* (2019) is celebrated as the twentieth anniversary of a renewed commitment to a holiday tradition focused on children. Thanks to Angela Butler are in order here, both for her dedication as an actor and director! Although fairy tales have remained the main source of material for our pantomimes, other literary classics (adapted!) have made an appearance. Apart from *Wizard of Oz* we've seen *Alice in Wonderland* (2017) and *Camelot* (2012).

I'm happy to say that TAG members have contributed their creative talents to our panto history. Cheryl Theriault and Lorne Abramson's *Red Riding's in the Hood* (2004, with a revised version by Cheryl this year), Cheryl again with Brenda Tydemers for *The Frog Prince* (2007) and – my favourite – Brenda and Cheryl's *Jack and the Beans Talk* (2016). Well within the fairy tale tradition we presented TAG member Jamie Boyer's *Shipwreck on Fable Island* in 2005.

I hope I've given you some insight into what pantomime is and how it developed. I can sum up all that I've written by saying "Panto is fun" and we invite you to be part of that fun and you get to boo, hiss and cheer at the appropriate moments during the performance of *Red Riding's in the Hood* (November 24th – December 10th).

Judy Reade, TAG's Archivist

**Look for pictures of past pantomimes on the TAG website (www.tagtheatre.com). Click 'On Stage' in the menu bar, then 'Photo Galleries'. To give you just a taste, here's Harlequin (from the *Commedia*) and a suitably outrageous Dame from our past shows.*

