

# CONTACT

The Official Newsletter of the Theatre Arts Guild

Canada's Oldest Continually Operating Community Theatre

 @TAGTheatre

 facebook/TAGHalifax.com

 info@tagtheatre.com

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



## NEXT AT TAG

### The Full Monty

June 26th to July 13th

TAG's final show of the season is Terrance McNally's revealing musical comedy The Full Monty!

Undoubtedly many of you enjoyed the movie version of The Full Monty - the sleeper hit of 1997, grossing \$250 million with a budget of only \$3.5. The Full Monty (slang for 'the whole lot' or 'the whole hog') won the 1997 BAFTA Award for Best Film and was nominated for four Academy Awards. Winning the Best Original Musical Score award (comedy) was quite a feat considering that the Best Picture and Best Director awards went to a little film you might have seen that year called Titanic, and the Best Original Screenplay award went to two unknowns - Matt Damon and Ben Affleck for Good Will Hunting. The little film about six unemployed steel workers was in good company that year. In 2000 the musical version of The Full Monty, which closely follows the film, hit the Broadway stage

and played for 2 years (or 770 performances and 35 previews).

We have been having a blast rehearsing The Full Monty. Our talented cast will supply audiences with laughs, and maybe a few tears, while taking them on a musical journey through the trials and tribulations of toughing it out in less than stellar economic times in Whitney Pier, Cape Breton. The buzz around this show is electric, so grab your tickets now (The first Friday is already sold out!) or you may one of the unlucky ones who don't get to see TAG finest reveal it all in "The Full Monty".

- Rebecca Humphreys, Director

*Please be aware that this show contains course language, adult content and nudity, and is not appropriate for children under the age of 16*

**Tickets on Sale NOW!!!**

### TAG Ticket Prices

**\$13 Members/Seniors/Students**

**\$16 Non-Members**

Note: TAG prices include all Ticket Atlantic service fees

### 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](http://www.ticketatlantic.com)
- Ticket Atlantic Box Office

June/July 2014 Contact

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

## PRESIDENT'S MESSAGE

I can't believe where the time has gone. Our season at Theatre Arts Guild is winding down already but there is still so much going at The Pond Playhouse.

Let's see these past few weeks; we helped our Technical Director Austin Reade celebrate his Merritt Award, Volunteer of the Year, with the help of Nancy Marshall and Beth VanGorder from Theatre Nova Scotia. So

well deserved! Congratulations Austin!

I personally had the privilege to perform in the beautifully produced play *The Stillborn Lover* with a stellar cast and crew. A memory I will treasure forever. Thank You TAG!

We announced our next season! Congratulations to the Artistic Committee for all their hard work to give our patrons a well-rounded new

season of plays.

I was also privileged to be a part of the troupe representing TAG at The Liverpool International Theatre Festival. Congratulations to Ryan Van Horne on his play *Department of Common Sense* for making a huge impact at the festival. Theatre Arts Guild was brilliantly presented to the world.

- Angela Butler, President

### TAG @ the Library

TAG's Outreach group, TAG @ the Library, has recently concluded its fifth season of presentations in the branch libraries of HRM. This particular initiative began five years ago, when an invitation was received from the Programming Assistant at the Keshen Goodman Branch Library (who was a TAG member), asking if there was interest in putting together a short programme of 45-50 minutes for library patrons. Since nothing being rehearsed at the

time fit the suggestion, it was decided to accept the invitation, but perform two excerpts from *Marie Antoinette: the Color of Flesh* by the contemporary American playwright, Joel Gross, which was planned for later in the TAG season. These excerpts were augmented by short explanations of the scenes by Nick Jupp (the Director) and by Bill Barnaby on lighting for the stage. Mark Monk talked about props and Judy Reade discussed costumes, using a large hooped petticoat made by Roberta Palmer to illustrate the excesses of court dress during the reign of Louis XVI and his Queen.

The visit to the Keshen Goodman Branch was a success and

has become an annual event in February. Woodlawn Branch in Dartmouth was added to the schedule in 2013 and the Alderney Gate Library, also in Dartmouth, in 2014.

After *Marie Antoinette*, succeeding programmes consisted of two or three short plays, always supplemented by an introduction giving information on their respective authors. The 2013/2014 season took a different approach, with the presentation of *The Many Aspects of Love*, comprising poetry, prose, storytelling, excerpts from Shakespeare and the one-act play, *Red Carnations* by Glenn Hughes. Judy Reade devised the programme and Group members were Cathy Cameron, Lorraine Cantwell, Elaine Casey, Rick Eng, Darrel O'Neil and Jonathan Tyson.

- Judy Reade



# AUDITION CALL

## Doubt: A Parable

Doubt: A Parable by John Patrick Shanley

Directed by Emily Jewer

Performance Dates: **September 18th to October 4th**

Auditions: **Sunday June 15th from 4pm - 7pm & Tuesday June 17th from 7pm - 10pm**  
at The Pond Playhouse, 6 Parkhill Rd.

It is 1964, the Bronx, New York City. At St. Nicholas Catholic Elementary School a young, liberal minded priest, Father Flynn, comes under the suspicious eye of the long serving and traditional Sister Aloysius. After hearing from Sister James that Father Flynn has developed a seemingly close relationship with one of his students, Sister Aloysius takes matters into her own hands to reveal the truth she feels certain of. Thus begins a battle of wills that threatens to destroy not only reputation and faith but also the community.

Auditions are by appointment but walk ins are more than welcome!

Email [emjhfx@gmail.com](mailto:emjhfx@gmail.com) to book an appointment.

Nothing needs to be prepared but the audition sides and entire script will be available before hand and will be sent along by email should you book an appointment.

### Characters:

**Father Flynn** - male, early 30s to early 40s. A young, liberal priest who has to defend himself against sinister allegations.

**Sister Aloysius** - female, 50s to 60s. A very traditional and strict nun and principal of the school.

**Sister James** - female, 20s. A sweet but naive nun and teacher at the school.

**Mrs. Muller** - female, late 20s to early 40s, African-Nova Scotian. The mother of the young boy Father Flynn has developed a relationship with. Her family is the first African-American family to enrol a child at the school.

Recent  
Shows  
at  
TAG

Our spring show was *The Stillborn Lover* by renowned Canadian author Timothy Findley. Brilliantly directed by Gisela O'Brien, the cast of 7, both TAG regulars and newcomers, wowed audiences with this intricate drama.



## SHOWING SOME SKIN

### Expanding Your Theatre Vocabulary The 52nd in a Continuing Series

The 2013/2014 theatre season in our city can perhaps be classified as one for 'showing some skin.' Bedford Players presented *Calendar Girls* in October; *The Stillborn Lover* at TAG included the rear view of a naked Corporal Mahavolitch and our final offering *The Full Monty* introduces us to six unemployed steelworkers planning to become Cape Breton's answer to the Chippendales. So, before you begin rolling your eyes (!), let's put this into context.

One of the things I've tried to do in penning these pieces, is to have you regard that art form which we call the theatre as a process. That is, as an entity which develops and evolves and changes, according to the various influences which act upon it – be they religious, political, economic, social, etc. At the risk of really sounding like a broken record, the art form begins in Ancient Greece (tragedy appears first, in 700 B.C.) and has a well defined set of rules within which to operate – rules which, over the millennia, slowly but surely fall by the wayside. Notice the use of the adverb 'slowly.' It's not a question of doing everything by the book one minute and having a high old time the next. And there's always someone, or some institution, which is keeping tabs on what the public is seeing or should not be seeing.

By Shakespeare's time, when the concept of a public theatre (as opposed to private performances) is really taking root, there was, to an extent self-policing of plays. Actors were grouped in companies under the sponsorship of a nobleman or a high-ranking official. It was in a company's interest therefore to not offend the patron (and by extension the court) in the works presented. Not offending the established Church (of which the sovereign was the Head) was of equal importance. James the First (1566-1625)

levied a fine for anyone in a play uttering words considered to be disrespectful to the Divine. And Oliver Cromwell, the Puritan victor in *The English Civil War* (1642-1651) wasn't one to beat about the bush. To the Puritans, the theatre was an abomination, and he closed every one of them.

Even with the restoration of the monarchy, the notion persists that there should be surveillance over the theatre and the role is given to the Lord Chamberlain (the senior official of the Royal Household). In addition, the King played favourites and granted patents to Sir William Davenant and Sir Thomas Killigrew, whose theatres were the only ones able to legally present dramas. (We've come across Sir Thomas before, as a supporter of Aphra Behn, one of the first English female playwrights). In a law of 1737, it was made clear that no new play could be performed unless a copy had been sent in advance to the Lord Chamberlain's office and permission had been given for performances. This duty was extended to cover new material added to an old piece. A play could be allowed in toto or disallowed or changes/deletions commanded. Opposition to this practice was constant, but it was not until 1909 that the system was relaxed and the licensing of plays became voluntary (although with the proviso that a piece could still be withdrawn if complaints were received). Finally, in 1968, theatre censorship was abolished – and yes, things changed and are still changing. (There's a new play in London at the moment, at the Almeida Theatre – King Charles III, which imagines what will happen when Prince Charles succeeds to the throne. One of the characters is the ghost of Princess Diana. Another is the Duchess of Cambridge – whose language is not always ladylike!).

Development and change is inherent in the theatre, as it is in any art form. Different attitudes, different relationships, different ways of looking at the world, and yes, six unemployed steelworkers with very little money but big hearts that you'll soon be cheering for! See you at *The Full Monty!*  
- Judy Reade

#### 2014/2015 Season

**Doubt: A Parable** by John Patrick Shanley- September 19th to October 4th

**Panto at the OK Corral** by Jim Sperinck- November 27th to December 13th

**Death by Design** by Rob Urbinati - February 19th to March 7th

**Proof** by David Auburn- April 30th to May 16th

**The Government Inspector** by Morris Panych- June 18th to July 5th

Coming Soon