

CONTACT

The Official Newsletter of the Theatre Arts Guild

Canada's Oldest Continually Operating Community Theatre



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facebook/TAGHalifax.com



info@tagtheatre.com

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



NEXT AT TAG

Pride and Prejudice

March 16th to April 8th 2017

On the face of it, Jane Austen's *Pride and Prejudice* is a light-hearted romp through the Regency Period. We enjoy the comedic characterizations such as Mr. Collins whose amorous pursuits send most eligible females running off in the other direction; we see the outrageous flirting of Lydia Bennet; we acknowledge a frisson of excitement when we encounter the charm of the (possibly) wicked Mr. Wickham; we condone the snobbery of Lady Catherine de Bourgh; we are charmed by the elegance of the dance; we are drawn into a world of manners and etiquette which time travels us into another time and place. Which is what theatre is supposed to do.

Underlying all the frippery and frivolity, however, is the deadly serious business of female survival of the fittest – finding a mate. Preferably a moneyed mate. Coming from a family of five girls, Lizzie Bennet is all too well aware of

the rules of this game. Canadian playwright Janet Munsil's script reveals the tension between societal norms and expectations on the one hand, and, as Lizzie says, "...speaking the truth from my heart", on the other. On top of this, Elizabeth and Darcy must negotiate the stormy seas of passionate attraction all the while dealing with their own unique personalities including her prejudice and his pride. Or is it his prejudice and her pride?

Come and find out. Though written over 200 years ago, *Pride and Prejudice* still packs a punch!

In addition to a marvellous adaptation of the novel by Janet Munsil, we are more than fortunate to have Susan Hall creating classic period costumes and Sandi Siversky designing a most elegant set.

- Gisela O'Brien, Director

Tickets on Sale NOW!!

TAG Ticket Prices

\$15 Members/Seniors/Students

\$18 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
- Ticket Atlantic Box Office

PRESIDENT'S MESSAGE

Here we go again, with another busy start to a new year at TAG.

January saw the return of our Variety Night, our first after a hiatus of several years. Thank you to all those who came to see the performances, to the cast of talented entertainers, to all those who worked behind the scenes, and to our host extraordinaire. It was a fun night. I think we should plan another!

Are there any Jane Austen fans out there? Rehearsals for Janet Munsil's adaptation of *Pride and Prejudice* have been underway since early January. Director Gisela O'Brien and her team have been working with a cast of eighteen to bring this piece of classic literature to our stage. This will be another popular show and tickets may sell out quickly, so be sure to reserve your seats early.

The Playwrights @ TAG Festival is on the horizon, as are the auditions for the season finale, *Double Indemnity*. Be sure to watch for updates on these events as the season progresses.

TAG is always ready to welcome new members and volunteers, and we hope there will be many in this coming year.
- Rayna Smith-Camp, President

AUDITIONS

Double Indemnity

Double Indemnity

Director: Nick Jupp

Performance Dates: **June 1st to June 24th 2017**

Auditions: **Sunday March 19th & Monday March 20th, 6pm - 9pm**
at The Pond Playhouse, 6 Parkhill Rd.

The Director, Nick Jupp, suggests researching both the 1930s James Cain book and the Billy Wilder movie of 1944. *Double Indemnity* is often referred to as the quintessential movie of the "film noir" movement and our adaptation by David Pichette and R. Hamilton Wright is true to the style.

The lead male role, Walter Huff, is onstage for 98% of the play. This role will appeal to those wanting to really get their teeth into a character. Phyllis Nirlinger, the female protagonist is a complex character that should be treated with suspicion. A male actor to play Herbert Nirlinger (Phyllis's husband) and also double as Keyes an insurance adjuster. A female actor to play Lola Nirlinger (Herbert's daughter by a previous marriage) and also double as Nettie an office worker. A male actor to play Beniamino Sachetti (Lola's boyfriend) and double two other minor roles.

For additional information please contact Nick Jupp, at 902 477 8697 or ncjupp@gmail.com



PLAYWRIGHTS @ TAG

We are very pleased to announce the three plays chosen for this year's Playwrights @TAG Festival.
The entries are:

“The Storm” written by James Boyer, directed by Cheryl Theriault

“Carpe Noctem- Seize the Night “ written and directed by Kathryn Reeves

“Shelter From the Storm ” written by Tony Marshall, directed by Michele Moore

Sounds like we'll be having 'A Stormy Night' at TAG on April 21-22, 2017. Tickets on sale March 24, 2017

I would like to send a personal thank you to all the playwrights who submitted a play for consideration. It was so enlightening to read all of your wonderful stories.

Playwrights @ TAG is a fun filled non-competitive festival providing members with the chance to experience and enjoy the thrill and agony of writing a script and see it performed for an audience.

No prior experience is necessary and no prizes or adjudication will occur. This will be our third installment of Playwrights @TAG. Most of the plays presented in this unique event have gone on to perform in other festivals such as The Liverpool International Theatre Festival and The Atlantic Fringe Festival. The purpose of everything we do at Theatre Arts Guild is to have fun. The process of Playwrights @ TAG has become a wonderful experience for everyone involved.

- Angela Butler Producer

Calling All Directors!

I encourage all interested directors to submit scripts for next season. There are four slots available: September 2017, March-April 2018, June 2018 and the 2017 Holiday Pantomime. Please indicate a time slot preference if possible. Scripts can be dropped off at the Pond Playhouse or to me directly. For more information, contact Esther VanGorder, Artistic Director.

artistic-director@TAGTheatre.com

REMINDER OF PARKING RULES AT TAG

Limited parking is available at the Pond Playhouse for our TAG audience. In addition, cars may park (carefully) along the SOUTH side of Parkhill Road (the opposite side of the street from the Pond Playhouse). Cars are not allowed to park on the north side (close to the Pond Playhouse) of the street. Parking is also available on Forward Ave (off Williams Lake) and there is a parking lot at the Frog Pond Trail off Purcell's Cove Rd.

**Expanding Your Theatre Vocabulary
- the 65th in a continuing series**

No, I'm not advertising a new online dating agency (!), just wanting to emphasize what a very rich period it was for women writers in the closing years of the 18th century through to the middle of the 19th century. In a time when there was a mountain of activities from which women were barred (not having a vote meant not being able to hold office; none of the professions were available to women; university education was limited to men; even holding property was difficult and divorce well-nigh impossible for a wife to pursue) women could pick up a pen and write – and they did! Jane Austen might be one of the writers who has remained the most popular (and whose works have certainly benefitted from recent television and film treatments), but she had plenty of company – Frances Burney, Maria Edgeworth, Ann Radcliffe, Elizabeth Barrett Browning, to name just a few.

I've touched before on women in previous centuries who were trailblazers – but they were usually unique to their time period. I singled out Aphra Behn (1640? – 1689), a playwright who saw her plays produced on the London stage, but who also crafted fourteen novels (though only six achieved publication during her lifetime).

The spread of interest among women writers was broad. Jane Austen chose to write about what she knew best – the life of the English gentry and their fancies and foibles as they manoeuvred through life and the English class system. Others favoured poetry, chapbooks (primers) for children, or advocated for better educational opportunities for women (or better social support in general and an expansion of women's role in society). Many women used the written word to

condemn slavery (finally abolished in Britain in 1833).

Some writers, like Miss Austen, had benefitted from an education from parents, or at a private school. (Universal education, under government control, did not begin in England until 1870). Others were influenced by husbands or brothers, or continued on a path set by a parent. Elizabeth Barrett Browning was already a well-known poet before marrying Robert Browning. Dorothy Wordsworth flourished in the company of her brother William and his circle of poets and writers. Mary Lamb collaborated with her brother Charles on *Tales from Shakespeare* (1807). Sara Coleridge became a poet, following the pattern set by her father, Samuel Taylor Coleridge. At the 2015 presentation by the TAG @ the Library Group we recited one of Sara's pieces – *January Brings the Snow*. As a final example, sometime in 1816, in Switzerland, the daughter of Mary Wollstonecraft (author of *A Vindication of the Rights of Women* - 1792), also called Mary, wrote a ghost story about a certain Doctor Frankenstein. For that writer at least, it can be said that the rest is history!

Jane Austen, though she never married and never travelled very far from home, was an astute observer of family life, family connections and the wider society which made up her world. I hope you enjoy entering into that world and travelling along with our hero and heroine - two people who really should be together, but take a bit of time getting there!

And now I'm going to commit heresy! You're going to ask me who I think made the best Darcy and Elizabeth Bennet on film, and I'm going to reply Matthew Rhys and Anna Maxwell Martin in *Death Comes to Pemberley*, which of course is outside the Austen canon - though I have to admit, when Matthew Mcfadyen and Keira Knightley finally kissed, I thought our television screen was going to burst into flames! - Judy Reade

Community Notes

Dartmouth Players presents:

Elephant's Graveyard
Visit www.dartmouthplayers.ns.ca or call 465-PLAY for more info

Bedford Players presents:

Girl with the Golden Ear
Visit www.bedfordplayers.ns.ca or call 832-3300 for more info

Coming Soon

Playwrights @ TAG
April 21st & 22nd 2017

Double Indemnity

June 1st to 24th 2017

Adaptation for the stage of James M. Cain's 1943 crime novella and true to the style of the 1944 American film noir.