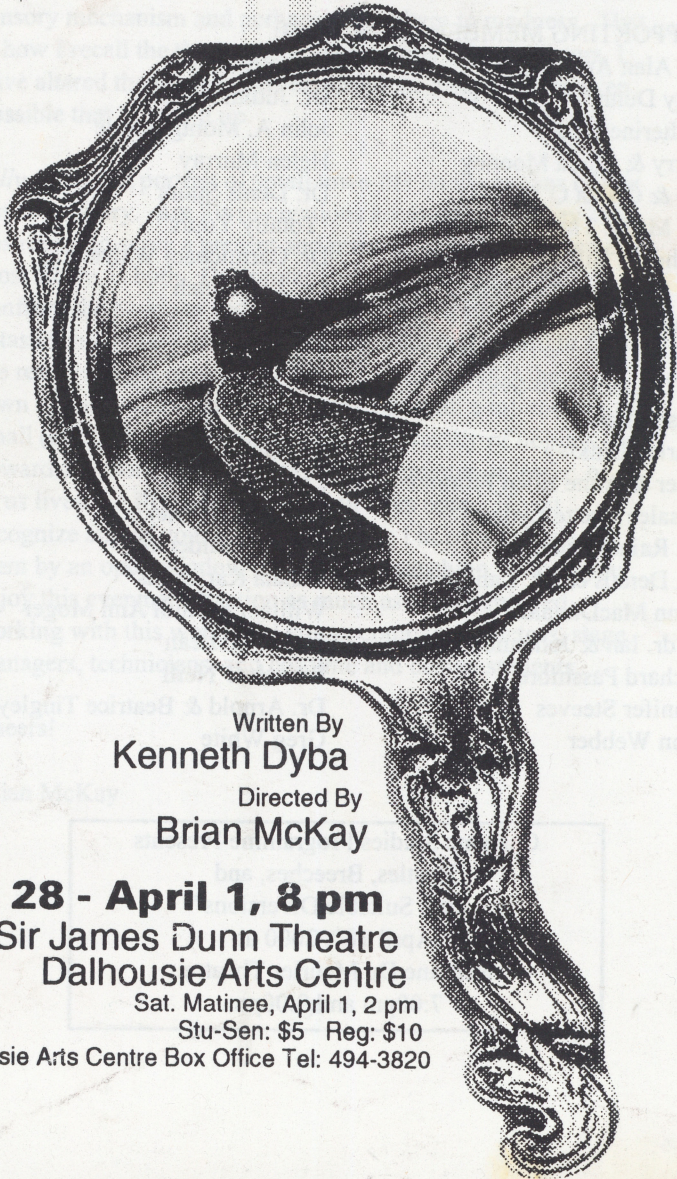


Dalhousie Theatre Department Productions Presents

Lily

ALTA



Written By
Kenneth Dyba
Directed By
Brian McKay

March 28 - April 1, 8 pm
Sir James Dunn Theatre
Dalhousie Arts Centre

Sat. Matinee, April 1, 2 pm
Stu-Sen: \$5 Reg: \$10

Dalhousie Arts Centre Box Office Tel: 494-3820

Program Design By Cynthia Henry, 2000

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Costume Studies Programme Presents

"Bustles, Breeches, and
Other Suitable Diversions"

April 18th, 2000 at

Neptune Du Maurier Theatre.

7:00pm and 9:00pm.

Director's Notes

I remember learning, once, when I was quite young, that the human being is incapable of recalling, with clarity, the exact sensation of an experienced moment of pain. The explanation given, as I recall, was that if individuals were able to store such experiences, the cumulative effect would overwhelm the sensory mechanism and perhaps, drive them to madness. That is how I recall the theory. But maybe, after so many years, I have altered the details of its explanation. I suppose it's even possible that I made it up.

Lilly, Alta. is a portrait of small town life on the canvas of one man's memory. Are his re-creations accurate or are they abstracted to serve a present and pressing need? The answer, most likely, is both. Our protagonist Willy's need is to confront the passions and pains that lead to a single and catastrophic movement in his past in order that he might find the resolve to get on with his future. In the small Alberta town of Lilly, Kenneth Dyba presents us with a microcosm of small (or big) town humanity in all its diversity of nobility and cowardice, charity and avarice. A part, greater or lesser, of all of us lives in Lilly, Alta. Keep your eyes open. If you recognize any of your own furnishings, I hope we've placed them by an open window flooded with sunshine. I hope you enjoy this evening a fraction as much as I have enjoyed working with this wonderful young company of actors, stage managers, technicians, and costume and design students.

Cheers!

Brian McKay



KENNETH DYBA was born in 1942 in a small town in Alberta. Although it is now a ghost town and exemplary prison, Nordegg, situated on the Thompson Highway, was the inspiration for his play *Lilly, Alta*. Dyba has a BA in English and Theatre from the University of British

Colombia and has worked as a journalist, news announcer, reviewer, researcher and archivist, dramaturge, script and programme developer, and director. He is also the Artistic Director of the Mac 14 and the Pleiades theatre companies of Calgary. Along with *Lilly, Alta*, which was first performed at the Blyth Festival of Ontario in 1986 and directed by Richard Rose, Dyba has written two other plays entitled *The Sun Runner* and *Teaser!* Dyba's love of documenting Canadian history is seen throughout his large body of work including plays, novels, short stories, and biographies. He is currently working on an adaptation for stage of his biography of Betty Mitchell, one of the first people to explore Canadian theatre. Dyba himself could also take that title as he has explored many facets of the growing field of Canadian theatre.

COLLECTIVE CREATION is not a new idea, as theatre has always been a collective creative art. A new form of collective creation came about in the mid nineteen-sixties and early seventies and was, in a sense, the return to earlier group processes such as *commedia dell'arte*, and actor-playwrights such as Shakespeare and Molière who worked collaboratively along with their companies. The new form of collective creation was a major component of the alternative theatre movement. Collective creation was a contrast to the prevalent twentieth-century theatre process that was based upon specialization. Collective creation was a revolt against the theatre's use of labour division, specialization, and technical dependency. More than anything, the collective process wanted to substitute for the traditional hierarchy found in theatre a group effort based on energy and creativity. Individual creativity was encouraged and the process demanded its participants act as versatile artists and team workers.

The process differs from company to company as it depends mostly on group climate. For the most part, the work begins with an idea and proceeds through a period of research, either experimental or observational. The group works on the creation from rough draft to rehearsal and on to final performance. The process of collective creation is focused on ritual, collective experience, fascination

with improvisation, language free gesture, and non-verbal communication. At some point during the creation, coordination is inevitable, yet this does not necessarily mean that someone is appointed directorial duties. Instead it is the role of the "director" or "dramaturge" to encourage the group and to propel into the next part of the process: collective staging. Collective creation refers as much to the process as to the product. The works tend to express the social commitment of the group; therefore, collective works tend not to be commercial or even promotional. Although collective creation never made its way past the alternative theatre movement, it has left its mark in Canadian theatre.



THE CANADIAN ALTERNATIVE theatre movement began in the late 1960's and early 70's.

The movement may be attributed to a changing social and political climate, generating a nationalistic theatre that reflected Canadian culture. "Collective creation" was the term coined to describe a regional approach to the theatre. The movement provided artists with a vehicle for experimentation and improvisation. George Luscombe, the founder of Toronto Workshop Production, has often been credited as "the first Canadian artist to actively do collective creation." The movement first began in Toronto with the *First Underground Theatre Festival* of 1970 and the *Gaspe-Niagara Playwrights' Conference* of 1971. The conference echoed a need to support Canadian dramatists and these events generated a great deal of momentum for the alternative theatre movement. In 1975, there were approximately twenty alternate theatres in Toronto and many similar companies began to appear all over the country. Many theatre groups were patterned after the Toronto model including, *The Mimmers Troupe* of Newfoundland, *25th Street House*, in Saskatchewan, *Theatre Network* in Alberta, *Catalyst Theatre* in Edmonton.

The most influential and successful alternative theatre group was *Theatre Passe Muraille*, founded by Jim Garrard and under the direction of Paul Thompson. Although Garrard founded the company, it was the experimental direction of Paul Thompson that generated an effective methodology

for collective creation. *The Farm Show* earned a great deal of recognition and success for its unique process, and Thompson "led his actors in a new form of actor-created dramatic literature."

Thompson took his performers to a barn near Clinton, Ontario, in August of 1972. The production was created from their experiences within the community, and their documentary style became part of the performance text. The performance was episodic in structure and it incorporated historical documents and research, issues within the community, gestural story telling, mime, song, poetry, and improvisation. The show was first produced in a barn and it reflected the farming community in which the performers had been living. The actors' direct involvement within the community opened up a dialogue between the actor and the audience. The audience was presented with a recognizable image of themselves and the community's values.

Thompson participated in a movement that was happening throughout Europe and North America. He was not the only director to work with the idea of collective creation, but, in his own words, "*The Farm Show* was a blueprint of how to do something in place where nothing had been done [before]."

BETTY JANE WYLIE was born in Winnipeg, and holds a BA in English and French and an MA

in English from the University of Manitoba. She began her writing career as a poet and a playwright, but after her husband died in 1973 she turned to journalism and non-fiction to support her four children. Wylie is a diverse and prolific writer, having written over thirty books and three dozen plays. Her books cover topics including "biography, self-help, financial planning, inspiration, cookbooks, fiction, and poetry". She has also written books on grieving and surviving loss (e.g., *Beginnings: A Book for Widows*). In 1976, she worked with Theatre Passe Muraille on *The Horsburgh Scandal*, a collective piece. She was dissatisfied with the experience, feeling that she was nothing more than a "glorified secretary." Despite that, she did work with them again in 1992 on *Speculum*.

RIGK SALUTIN was born on August 30th, 1942 in Toronto. In the 1960's, he got most of his education in the US and then returned to Canada. He is known as a diverse, radical, and regional writer. Most of his early work was done with Theatre Passe Muraille. With them, he was "the writer of, but not on" *1837: The Farmer's Revolt*, for which he received the 1973 Chalmers Outstanding Play Award. He also won the 1977 Chalmers for *Les Canadiens*, a play about patriotism and the Montreal Canadians. Salutín has also done collective work in Newfoundland, and

Dalhousie Theatre Department Productions
presents

LILLY, ALTA.

a play by Kenneth Dyba

Director.....Brian McKay
Set byPeter Perina
Set Design Assistants.....Robbin Cheesman, Ingrid Hu
Costume Designer.....D'Arcy Poultney
Lighting Designer.....Bruce MacLennan
Voice and Speech Coach.....Susan Stackhouse
Assistant Directors.....Nicole Heringer, Laura MacDonald
Choreographer.....Kathryn Edgett
Musical Director.....Lisa St. Clair
Dramaturges.....Patrick Harrington, Allie MacLellan

CAST

	<u>Women</u>
Julie Clifford	Susan "Honey" Gallagher, Mrs. Chas. (Iris) Halpern
Susie Counsel	Aggie Ricella, Nomi Dubinsky, Mrs. Gambini
Nadia Gandhi	Mrs. Guinea, Constance Stebbings, Mrs. Russell
Krista Laveck	Mrs. Lilly
Mary Mooney	Poppy Assiniboine, Mrs. Fern Powell
Sherisse O'Leary	Gypsy Savage, Edwina Elizabeth Margaret-Rose Edwards, Mrs. Gambini
Una Pape	Eva Walmer, June Walshaw
Leslie Seiler	Calla Lilly
Jenn Smith	Lindy Donnachie, April Walshaw
Beth VanGorder	Celestina Iona Ricella, Edwina Edith Edwards, Miss Chomsky
Jeannie Webber	Old Mrs. Duckworth, Evelyn Duckworth
	<u>Men</u>
Christopher Barry	Ben Tyler, Philip Marasco, Voice of Quentin Boone Lilly, Elwy Edwards, Judge Spink
Zach Fraser	Drunk Dick, Arthur Stackhouse, Moses
Craig Gunn	Willy Tyler
Kevin Kincaid	Ambrose Walmer, Otis Finnegan, Rev. Stebbings, Tiger Markle
George MacKenzie	Dim Denny, Tim Hutch, Jim Dudek
Shane Monk	Voice of Paris France, Voice of Spencer, Voice of Chaucer, Kenny Fitzsimmons, Otto Finnegan, Chief Blood, Chas Halpern

Stage Manager.....Seana McCrodan
Assistant Stage Managers.....Louisa Adamson, Amanda Butler
Assistant Lighting Design.....Julie Spekkens

*This show will run approximately two and one half hours.
There will be an intermission.*

For This Production

Construction Crew Illya Nielsen, James Cormier, Brian MacKay,
Scott Stephenson
Lighting Crew Tarek Abouamin, Beth Denny, Krista
Blackwood, D'Arcy Gorman
Sound Jonathan Lamey
Props Crew Amanda Cheverie, Hayley Levitt, Kelly Baylis,
Jacob Dambergs, Duane Dodge, Jennifer
MacGregor, Nadiva Chettiar, Michael Fountain,
Kathryn Jansen, Ian Smith
Costume Dressers Erin Alexander, Dayle Crouse, Alanna
Gong Waugh, Sandra MacNutt, Lucy
McColl, Lauren Towers
Costume Stitchers Erin Alexander, Laura Anderson, Eugenia Cole,
Dayle Crouse, Krista Day, Monica Escher,
Rosemary Featherstone, Alanna Gong Waugh,
Cynthia Jimenez, Catherine LeClerc, Cid Nunes,
Sandra MacNutt, Christina McCaffery, Lucy
McColl, Tara Palmer, Carmen Perrier, Charlotte
Reid, Lois Rowe, Alyson Stopps, Lauren
Towers, Niesje Vance, Patricia Walker, Kristina
von Ond
Wardrobe Cutters Chloë Anderson, Amanda Bezanson, Leisa
Bowmaster, Rebecca Burke, Dianne Cale,
Barbara Cassidy, Kerri Ann Croft, Mary Crowe,
Richard Daniel, Molly Doyle, Sara Driscoll,
Bradley Gould, Joanne Greenstein, Nicole
Johnson, Erica Kregling, Stephanie Lemelin,
Charlotte MacCuish, Angela McInnis, Sharelyn
Meisner, Julie Nepjuk, Wendy Nowlan, Julie
Smith, Katharine Young
House Manager Deborah Preeper
Photographer Kenneth Kam
Poster Design Cynthia Henry
Special Thanks Stephanie Richardson (for *Electra*)
Neptune Theatre

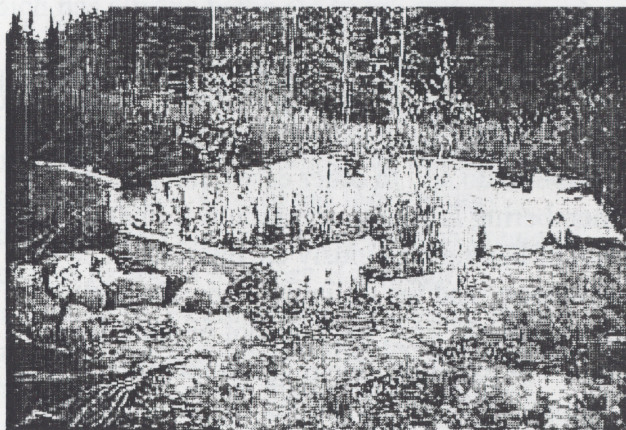
lectured at the University of Toronto. He has been a columnist for *The Globe and Mail*, and contributed to *Harper's* and *Saturday Night*.

JAMES REANEY was born near Stratford in 1926 and is one of Canada's most important writers. He has taught English at the University of Western Ontario and also at the University of Manitoba. He studied for his doctorate with Northrop Frye, and his story "The Bully" was a major influence on Margaret Atwood's development as a writer. In 1966, he established a workshop for theatrical experiments in London, Ontario. Reaney has co-written three operas with John Beckwith, and is probably best known for *The Donnellys* trilogy (directed by Paul Thompson) and *The Killdeer*.

PAUL THOMPSON is the long-term Artistic Director of Theatre Passe Muraille, and has been the scenarist/director on over fifty productions. He was born in P.E.I., raised in Listowel, ON, and now lives in Toronto. The year after he graduated (in French) from the University of Western Ontario, he spent a year (1964) in Paris. He studied with Roger Planchon in Lyons and learned a lot but wanted to know what it all had to do with his life back in Canada, where the theatrical scene was not exactly experimental or revolutionary. Upon his return in 1965, Thompson worked at Keith Turnbull's summer theatre, where James Reaney's *The Sun and*

the Moon and *Listen to the Wind* were premiered. In the 1969-70 season he joined Theatre Passe Muraille, directing *Notes from Quebec*. Since then, he has directed several groundbreaking pieces including *Doukhobors*, *Buffalo Jump*, *The Farm Show, 1837: The Farmer's Revolt*, *The Donnellys*, *The West Show*, and *Far As the Eye Can See*. For every show, he has revised his approach and tried new methods, with great success.

MEMORY is those systems, processes, and representations of the mind used to store and retrieve information. It can further be broken down



into three subcategories: semantic, episodic, and procedural. What is the significance of July 1, 1867? If you're thinking about confederation, you've just used your semantic memory, which

deals with meaning and with general information. Think about your fifth birthday party. You've just used your episodic memory, which contains information about past events you witnessed or participated in, and usually includes a representation of yourself. How do you tie your shoes? To answer that question, you summon information from your procedural memory, that part of the mind that stores "how to" information. Generally, however, though the precise type of information may vary widely, to remember entails that the person who remembers is able to do something that corresponds appropriately to a past experience. For example, if you remember a skill, you have the ability to do something as a result of previously having had the experience of learning it. If you remember to do something, you are performing an action as a result of a previous decision to do so. In other cases, the person remembering is able to summon information as a result of having previously encountered it. While the memory and the initiating experience must be linked in some way, they are not necessarily the same. For example, one might remember information about the Halifax explosion, despite having been born many years after the incident. The source of the memory, perhaps a lesson on the subject, might even have been forgotten, leaving the person remembering with a memory for which the original experience has been lost.

COLLECTIVE MEMORY is a sociological phenomenon, essentially a group's inherent sense of past and identity. It can only exist within a living society and creates a bond between members of that social unit from which it originated. It is living; it changes and evolves without knowing it does so: members of the society tend to perceive it as a constant. Despite its belonging to a group, collective memory is in part individual. Innumerable variations are stored within innumerable minds. It is this last feature that lends it its fluidity, that life that makes it real and a phenomenon of the present, as opposed to history, which has always belonged to the past.

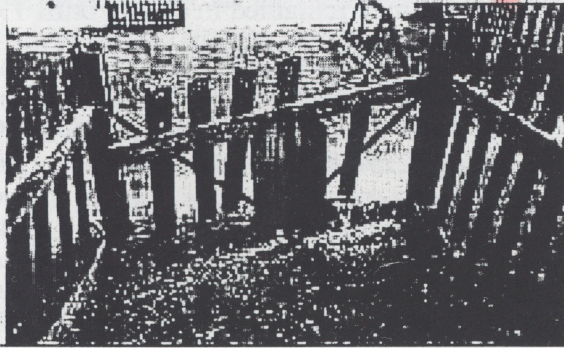
SOCIAL MEMORY refers to the collective recollections shared by the inhabitants of a particular area or by persons who have shared a same experience. One of the most widely recognized ways in which a group can create or preserve its social memory is through commemorative ceremonies. Analyzing their communal ceremonies has attained some of the world's most accurate historical accounts of communities. Ceremonies, be they traditional like Christmas parties and weddings or single events like the witch trials in Salem, add a context and character to pieces of history, which, according to experts, is the best way to enhance an accurate recall. However, ceremonies can also be a way to

mask how an actual event occurred. Adolph Hitler used ceremonies to celebrate senseless deaths as if they were grand sacrifices for the good of the Third Reich, thereby changing how future generations perceived an event.

It can be said that the smaller and more intimate a society is, the fewer the gaps in social memory. A case in point would be the life of a village. In large urban centers, people live not knowing a great deal about the strangers that surround them. In a smaller village setting, we are privy to much more background information about a given person. Shared experiences are much more common. In addition to the more personal relationships in a village setting, gossip also helps to close the gaps in social recollection. Any given day in a small communal setting will no doubt be recalled again and again by word of mouth, each person adding a different shade of color to each story. The village can informally construct a history of itself, as each individual will recount each story in common. Shared experience and social memory often creates a more trusting environment in a community as well.

In addition to relative physical space in a community, social memory gaps are also relative to generation gaps. Each generation perceives an event in the context of its own time. How our

grandparents remember an event is often much different than how our generation may perceive it. Therefore, the general equation that relates to gaps in social memory reads: the more distance between members of a community, be they in physical space or age group, the greater the gap in social memory.



ALBERTA is the westernmost of Canada's three Prairie provinces. The provincial capital is Edmonton. Alberta has been inhabited by native groups for the last 10,000 years. The native peoples were joined by European fur traders in the 1750s; their arrival not only led to the Hudson Bay Company and the Northwest Company trading posts but also to alcoholism and the transfer of European disease. In the 19th century, there was a successful attempt to boost the population by building railroads and offering cheap land. Soon hopeful wheat farmers occupied the land, and the population rose from 73,000 (in 1901) to 374,000 (in 1911).

Alberta was finally made a province of Canada in 1905, after originally being governed by the Hudson Bay Company and the Northwest Territories. The Liberal Party formed the first government. After the economy slowed during the First World War, and remained in a slump throughout the 1930s depression, the province elected the Social Credit Party in power; they remained in charge until 1971, when the Conservative Party ousted them. The region consists of the Canadian Rockies on the Southwest boundary, Mount Columbia being the highest peak (12,294 feet). The climate is continental with cold, dry winters and hot, wet summers. Rich natural resources include fossil fuels, timber, hydroelectric power, wheat, and terrain beneficial for raising cattle. Alberta boasts one of the greatest cultural diversities in Canada. The background of its population is displayed in museums, art galleries, and libraries. The population of Alberta in 1991 was 2,545,553.

*This programme was prepared by: Sarah Chaisson,
Pat Harrington, Tessa Logan-Wright, Ysabet
MacFarlane, Allie MacLellan, Mike McKeown,
Janice Rieger, Tamara Smith*

Brian McKay

Brian has appeared in, written, or directed, nearly two hundred Equity productions in Canada and the U.S. He has performed in every major theatre in the country and many in the U.S. From Alaska with *Les Miserables* to Prince Edward Island where he spent ten seasons with the Charlottetown Festival. Other regional theatres which Brian has played include Royal Alex, the Wintergarden, the Vancouver Playhouse, the National Arts Centre, Neptune Theatre, Theatre Calgary, The Grand Theatre - London, Manitoba Theatre Centre, Citadel Theatre, the Charles Playhouse (Boston), the Seattle Rep, the Stratford Festival, and he has also played on Broadway. Among his best loved roles are Jean Valjean in *Les Miserables*, Claudius in *Hamlet*, Guiteau in Stephen Sondheim's *Assassins*, Tom in David Hare's *Skylight* and the Scotsman in his own one-man show, *Come by the Hills*. Brian has been twice nominated for a Dora Award for his work on the Toronto stage and is an ACTRA Award Winner for the Best Variety Performance on Television. He has been a guest artist with the Vancouver, Edmonton, Halifax, Winnipeg, Toronto, Peterborough, North York and London Symphony Orchestras. As a director, Brian has worked in theatres across the country. He has directed such celebrities as Mickey Rooney, Jamie Farr and Margot Kidder. Brian is the former Artistic Director of Huron Country Playhouse in Grand Bend, Ontario. Brian is very pleased to return to Dalhousie, where he is a former Associate Professor of Theatre (Acting).

*Brian McKay appears courtesy of Actors' Equity Association.

Dalhousie University Department of Theatre
*Full and part-time Faculty, Special Instructors,
 Technical Scenography Staff and Costume Studies*

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Bruce Barton.....	Survey of Dramatic Literature
Kelly Beale.....	Feldenkrais
Christine Bray.....	Costume Studies
Patrick Christopher.....	Acting
Kathryn Edgett.....	Dance
Kate Elman.....	Introduction to Acting and Performance
Ron Foley Macdonald.....	Film Study
Jure Gantar.....	Theory, Dramaturgy, Comedy
Wanda Graham.....	The Playwright in Theatre
Anneke Henderson.....	Historical Introduction to Tailoring
Robert Laflamme.....	Costume Studies
Bruce MacLennan.....	Light and Sound
M.J. MacLeod.....	Stage Management
Tessa Mendel.....	Introduction to Acting and Performance
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Peter Perina.....	Scenography, Acting Chair, Producer
David Porter.....	Properties Master, Space Booking/Rental Agent
D'Arcy Poultney.....	Costume Studies
Susan Rainsford.....	Costume Studies
Colin Richardson.....	Rental Crew Chief
Susanne Shawyer.....	Survey of Dramatic Literature
Dorothy Shostak.....	The Modern Theatre
Lisa St. Clair.....	Singing
Susan Stackhouse.....	Voice and Speech
Lynn Sorge (Leave of Absence).....	Costume Studies
Rhea Theriault.....	Costume Studies
Ian Thomson.....	Construction Supervisor

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Amanda Ingram.....	Secretary
Gisela O'Brien.....	Administrative Officer

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Susan Leblanc, Margaret MacDonald, Trevor Pierce, Lia Rinaldo, Elizabeth VanGorder

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Jennifer MacGregor, Illya Nielsen.....	Construction
Amanda Butler.....	Props
Elizabeth Pealing.....	Office

Dalhousie University's Department of Theatre offers the largest and most comprehensive range of theatre programmes in the Maritime region. B.A. programmes are available that lead to degrees specializing in acting, technical scenography and theatre studies; diploma and advanced diploma programmes are offered in costume studies. Graduates of the department are successfully pursuing careers in all aspects of the professional theatre, including acting, scenography, costume design and creation, stage management, directing, playwriting, etc. and in related fields such as teaching, criticism and dramaturgy. The programme has established itself nationally and our graduates work in all the major theatre centres in Canada, as well as in the U.S. and Britain.

We wish you a rich and rewarding theatre experience, and welcome your comments and suggestions. For further information about the department and its programmes, please contact: **Dr. Alan R. Andrews** Chair, Department of Theatre, Dalhousie University, Halifax, NS, B3H 3J5.