

SCENE NIGHT!

At the end of each school year a group students from the U of M's Faculty of Theatre restage scenes that they have presented in their classes throughout the year. It's the BHTC's version of an all-star game.

This year Scene Night falls on the last day of classes - **April 8th at 7pm**. Come on down to the Black Hole Theatre for one final evening of performances from some of BHTC's best and brightest actors and directors.

The University College Lunch b.h.a.g. Series continues with

'The New Testament' by Neil LaBute

Directed by Matthew Lagacé and Bill Kerr

**March 22nd and 24th at 12 noon and
March 23rd at 12:30pm and 7:30pm**



***Don't forget
it's Free and
you can bring
your Lunch!***



The New Testament by Neil LaBute is a comedy about the difficulty of producing theatre. The producer and the writer have met at a restaurant to fire an actor who has been wrongfully cast in the role of Jesus Christ. The problem is that the actor is Chinese and the writer doesn't believe this guy from Indonesia, or Korea, or wherever, fits the bill.

— Mathew Lagacé



Act I
Act II
15min Intermission
Act III

The action of the play takes place in late summer over a span of roughly one month.

Director - **Brenda McLean**

Musical Director - **Duncan McGregor**

Set Design - **Claire Sparling**

Costume Design - **Karen Schellenberg**

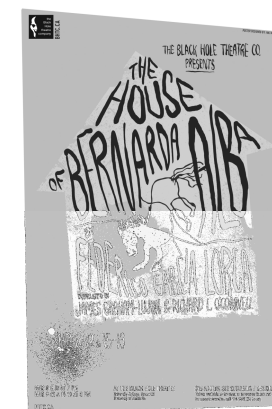
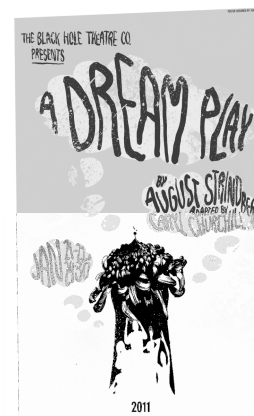
Lighting Design - **Garrett Rusnak**

Stage Manager - **Benjamin Plamondon**

Please turn your cell phone to silent & refrain from texting, eating, drinking and using cameras or recording devices during the performance

- Thank you

Produced by special arrangement with Samuel French Inc.



For The Theatre Program

Program Co-ordinator / Artistic Director
Bill Kerr

Technical Director/ Production Manager
Dennis Smith

Office Administrator
Marilyn Loat

Office Assistant
Eleanor Stardom

Technician
Karen Schellenberg

Teaching Staff
Margaret Groome: Professor
Chris Johnson: Professor
Bill Kerr: Professor
Bob Smith: Professor
Dennis Smith: Instructor
Brenda McLean: Instructor

Tim Bandfield: Teaching Assistant

Crew

Assistant Stage Manager
Paul Duncan

Set Carpenter
Nathanael Gatza

Sound Co-ordinator
Garrett Rusnak

Props Coordinator
Vicki Rutkowski

Hair and Make-Up
Cherie Leslie

Lighting Operator
Delaram Esmailzadeh

House Manager
Tim Gray

Assistant House Manager
Daniele Sing

Publicity
Dana Smith & Erika Mann

Our Cast

Bernarda.....Dana Smith

Maria Josefa.....Becca Bandfield

Angustias.....Kelly Jenken

Magdalena.....Erika Mann

Amelia.....Becca Hoffer

Martirio.....Annie Tuma

Adela.....Kaitlynn Porath

First Servant.....Amrit Kalra

La Poncia.....Jo Shephard

Prudencia/Chorus.....Carly Gallant

Chorus.....Jaclyn Kozak

Chorus/Dancer.....Nicole Wruth

Chorus.....Rachel Kennelly

Chorus.....Erin Thorleifson

Chorus/Beggar Woman.....Varya Olyunina

Little Girl/Chorus.....Anaïs Bossé

Director's Notes

The House of Bernarda Alba by Federico Garcia Lorca has always had a great resonance for me. The combination of poetry, music, and Lorca's gifted sense of the language of Spain leaves me passionate, shocked, and heart broken. I have longed to direct this play for many years and have visualized many versions of it. This production is fueled by the young energy of the cast; their fiery, raw, and loving portrayal of their characters. I am proud of this female ensemble's fine work; portraying the character's desire to be free from a mother's tyranny and to express one's sexuality at all costs. I am also indebted to Duncan's beautiful musical arrangements; and my wonderful and talented designers, Claire, Garrett, and Karen who have brought this performance to life

This is Lorca's (1898-1936) last play, written just two months before his execution. Lorca lived and wrote through the most troubling times of modern Spain; he is considered by the English-speaking world as the best-known and most frequently performed Spanish dramatist of the Twentieth Century. Not only a dramatist, but a famous poet, and well accomplished pianist. *The House of Bernarda Alba* is the third play in what most refer to as Lorca's folk tragedies; including *Blood Wedding* and *Yerma*. *The House of Bernarda Alba* is widely praised as Lorca's greatest dramatic achievement, and also considered by himself as his most successful attempt at the dramatic form; he is on record as having said, "Not a drop of poetry! Reality! Realism!". Seen as a record of modern Spanish life, Lorca calls the play a photographic document of his times and subtitled it as, "a drama about women in the villages of Spain". In 1936, Lorca described a childhood experience in Asquerosa, which he claimed to be the inspiration for his play:

"There is, not very far from Granada, a small village where my parents owned a small property: Valderrubio. In the house adjoining ours lived 'Dona Bernarda', a very old widow who kept an inexorable and tyrannical watch over her unmarried daughters. They were prisoners deprived of all free will, so I never spoke to them; but I saw them pass like shadow, always silent and always dressed in black...at the edge of the yard there was a shared well, with no water, and I used to go down into it to watch that strange family whose enigmatic behaviour fascinated me. And I observed them. It was a silent and cold hell in the African sun, a tomb for the living under the harsh rule of a dark jailer. And so was born...*The House of Bernarda Alba*..."

The character of Adela, written to be a projection of Lorca himself, tries desperately to separate herself from the restraints of her life by secretly having an affair with a man; her words so powerfully reveal this:

"I can't stand this horrible house after the taste of his mouth. I'll be what he wants me to be. Everybody in the village against me, burning me with their fiery fingers; pursued by those who claim they're decent, and I'll wear, before them all, the crown of thorns that belongs to the mistress of a married man."

However, this desire to be free to express one's sexuality was not followed with triumph for Lorca's characters or himself; Lorca was executed for standing for more liberal ideas, for the freedom of the individual to be oneself, and a free republic. As a prominent leftist, a famous man, and a homosexual, he was an affront to the fascist, right-wing values that were fighting for power in Spain in 1936. Lorca was someone to make an example of; without explanation Francisco Franco's forces in the morning of either August 18 or 19 of 1936, took Lorca out at dawn, shot him and buried him in the nearby olive groves, his body was never found. He died two days before the outbreak of the Spanish Civil War. Lorca inspired hostility in his enemies, one of his killers boasted that he put "two bullets into his arse for being a queer". Lorca's play *The House of Bernarda* is a powerful and prophetic story of intolerance and its consequences. Bernarda's cruel tyranny over her daughter is said to foreshadow the repressive nature of Franco's fascist regime and the pressure-cooker that was Spain a few months before the beginning of the Civil War.

Brenda McLean

Acknowledgments:

The cast and crew from *The House of Bernarda Alba* would like to thank Ben Plamondon, Kaitlynn Porath, Mathew Lagacé, Michelle Cook, Eric Bossé, Maritel Centurion, Kelly Jenken, Jaclyn Kozak, Dana Smith, Garrett Rusnak, James Gudge, Cara Fink-Wagner, Stephanie Abranson, Megan Guimond, Denyse Krievin, Jesselyn Gooch, Christopher Sobczak, Rachel's mom, Lucas Sparling, Adrian Sparling, Richard Sparling, Janet La France, Prairie Theatre Exchange, and Shannon Auld.

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