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Who We Are

Northern Light Theatre is a non-profit Edmonton based theatre now in its 18th season. Under the direction of current Artistic Director Gyllian Raby, the theatre has become a project based entity producing a minimum of three works a year. With a mandate to produce a variety of eclectic works which stimulate the mind and imagination, Northern Light has performed such diverse works as **The Revenger's Tragedy**, a 17th century classic, and **Cinderella, The Real Story**, a feminist's version of the less-than-feminist fairy tale. Welcoming touring companies from across Canada, Northern Light has co-presented the outstanding plays **Goodnight Desdemona, Good Morning Juliet** from Toronto's Nightwood Theatre and **Polygraph** from Montreal's Théâtre Repère. **Something Wicked This Way Comes** is Northern Light's first major Western Canadian tour.

A little about Something Wicked...

When **Something Wicked** was first produced in June of 1989 it was to a select audience, curiously enough not to the usual theatre going public but instead to an assorted group of computer scientists and cohorts at the Computer Information Processing Society's annual conference. The theatre/opera/ballet piece adapted from Ray Bradbury's novel was produced as a direct result of funding by Oracle, UNISYS, and CIPS in order to demonstrate how the arts and technology can and do marry successfully. Ray Bradbury was the keynote speaker at the conference so it seemed only fitting that one of his stories provide the mainstage entertainment for delegates. Unfortunately time and funding constraints destined the show to be available to the Edmonton public for one performance only. Thus planning began immediately afterwards to keep the show alive and take it to audiences across Canada. Two years later you are one of the lucky ones to catch the show as it tours through Alberta, British Columbia and The Northwest Territories.

Something Wicked This Way Comes

from the original novel by
Ray Bradbury

adapted by Gyllian Raby

Director:	Gyllian Raby
Composer:	David Rimmer
Choreographer:	Edward Hillyer
Set Designer:	Nigel Scott
Lighting Designer:	Steve Isom
Costume Designer:	Kerry Hackett
Masks:	Geoffrey Gerwing

CAST

Andrew Akman	Mr. Dark
Jacques Bourgoïn	Will Halloway
Christopher Gower	Jim Nightshade
Michael Hancock	Charles Halloway
Paul Punyi	Tom Fury
Elizabeth Stepkowski	Mrs. Halloway/Dust Witch
Liza Yuzda	Mrs. Nightshade/The Most Beautiful Woman In The World

Northern Light Theatre is an active member of the Professional Association of Canadian Theatres (PACT), Edmonton Professional Arts Council (EPAC), and operates within the jurisdiction of Canadian Actors Equity.

Cameras, recording devices and refreshments are not allowed in the theatre.



Production

Technical Director
Singing Master
Stage Manager
Assistant Stage Manager
John L. Haar Technician
Costume Assistants
Hair
Carousel Horses by
Puppetmaker
Set built by
Special Effects

Graham Fraser
Richard Link
Cheryl Hood
Eileen Sproule
Randall Paul
Deanna Powley, Joanna Johnston
Maria Musial, Domani Hair
Anne Gurany, Darrell Cooksey
A.E. Cooke
Stylecraft
Graham Fraser

Administration

Publicist
Tour Coordinator
Tour Booking

Juliet Kershaw
Julie Brown
Roadside Attractions

There will be one intermission after the First Movement.

Synopsis

First Movement: Arrivals

The scene is set with haunting song and movement from the **Dust Witch**, the strange blind fortune teller who sniffs out yearning on the wind, and directs the Pandemonium Carnival to draw it out.

She tracks down **Charles Halloway**, the meditative library janitor, as he observes the fall of Hallowe'en from the safety of his book stacks. She tastes his regret for youth departed as he watches his thirteen-year-old son **Will Halloway**, and his adopted son **Jim Nightshade** celebrate the leaf-dropping breezes in a dance with a kite. Will has the innocence of youth, but Jim shares Halloway's fascination with the dark side of his nature, and yearns to be older, playing dating games. When the boys stop by the library Charles tries to interest them in the books which feed him—but his fantasy world dismays the pragmatic Will, who is ashamed that his father is a lowly janitor.

In a duet, Charles' wife, **Marguerite Halloway**, tries to tease him out of his melancholy belief that fear of his own dark side has caused him to waste his whole life, and that he will now never grasp it. But she does understand his unhappiness, as she knows the guilt that Jim feels about his mother's death. She watches Jim dance with the ghost of his mother, but he will accept no sympathy.

Charles Halloway dawdles home from work; he can't bear his wife's gentle solicitude for his weak heart, and he fears that all she feels for him is pity. He strides out into the dark night, wondering why his senses seem

so disturbed. The scarecrow-priest, **Tom Fury**, a seller of lightning rods, surprises him and warns him in a song that a storm is coming. Charles refuses to protect himself from the storm by purchasing a lightning rod. He sings that life somehow gave him the slip and if it breaks over him like a storm, it's no more than he deserves.

A steam train snorts into town, infecting the air with the spirit of the demon carnival it carries. Jim and Will sneak out of their house and prowl the town looking for mischief in a dance of abandoned energy. The movement ends with the entrance of **Mr. Dark** and his announcement of "Dark, Darker and Dark's Pandemonium Carnival."

Second Movement: Pursuits

The Freaks are awakened by Mr. Dark. They parade to drum up an audience for the carnival. Jim and Will come to see the sights. Tom Fury, the lightning rod salesman, is tired of running, living from hand to mouth, afraid ever to look over his shoulder into his past. He succumbs to the temptation to look back for a moment and is transfixed by **The Most Beautiful Woman in the World**, who is encased in a block of ice. Slowly she melts and dances for him, steals his heart, then lures him to the carnival where he is to become one of the freaks. Tom Fury presents grotesque scenes from the secret futures of the boys and Charles Halloway, enabling Mr. Dark to gain a handhold on their hearts. In her crystal ball the Dust Witch shows Jim that his mother's ghost is waiting for him in the Egyptian Labyrinth. He finds that she is incarcerated in hell—and the boys run away from the carnival. Refusing to accept defeat, Mr. Dark shows Charles Halloway tattooed scenes where he had none of the shortcomings he so keenly regrets. Charles Halloway rejects Mr. Dark, but then sings of how sorely he is tempted to join the carnival. He turns to see Tom Fury dancing, and realizes that his spirit has been sucked dry.

Third Movement: Departures

Charles Halloway rushes to the library to take refuge from temptation in learning. As he feverishly searches through tomes on demonology, the spirit of his wife appears to challenge him about his understanding of love. Mr. Dark (now even taller) enters, dancing the boys on marionette strings. He laughs and mocks Charles' desperate attempt to understand the dark side of his nature through books. Mr. Dark is quite certain that he will win Charles' soul when he offers him a second youth, but Charles chooses death over soullessness, and the Dust Witch enters, singing to his heart to stop beating.

In the space between his heart beats, with the pressure of life no longer a relevant distraction, Charles suddenly finds his situation, and the foolish angst he has carried for so long, indescribably absurd. His pagan laughter in the face of death out-freaks the Freaks, whom he destroys.

In the Epilogue, his self-reconciliation has extended to his wife and family—for the present at any rate.



About Mr. Bradbury

Ray Bradbury is a short story, nonfiction and screenplay writer, a novelist, poet, dramatist, editor, and author of children's books whose career has spanned more than three decades. Renowned as a master of science fiction, his more than 1000 publications include the classics *The Illustrated Man*, *Fahrenheit 451* and *The Martian Chronicles*.

Bradbury loved film and theatre as a child but did not pursue his desire to write in these genres until he had achieved significant success with his fiction writing.

One of his first screenplays was the

3-D sci-fi horror film *It Came From Outer Space*. In 1964 he founded the Pandemonium Theater to produce his plays, including the popular *The Wonderful Ice Cream Suit* and *Falling Upward*. His appreciable screenwriting talents have been proved most recently by the success of the Bradbury TV series presented across North America and south to New Zealand. All episodes were written by Bradbury himself.

Fascinated with multi-disciplinary theatrical works, Bradbury made "adventurous forays" into opera and musical comedy in the '70's with *Leviathan 99*, a radio drama/opera based on his space-age adaptation of *Moby Dick*, and *Madrigals for a Space Age*. Disintegrating political barriers between east and west have also affected Bradbury: in May he will attend the opening of his opera *Fahrenheit 451* in Czechoslovakia.

Bradbury is widely regarded as the most important figure in the development of science fiction as a literary genre, but the themes with which he has dealt throughout his career – racism, censorship, technology, war, the need to retain humanistic values, and the importance of imagination – extend beyond the limitations implied by the categorizing of his work as science fiction. He is a significant and original thinker, whose creative talents have found expression not only in writing but also in his work with Walt Disney Enterprises, for whom he designed the concept of the Spaceship Earthride exhibition at Disney World in Florida and the ORBITRON, a ride to open at Eurodisney, France, in April. In addition, he has designed three malls in the U. S, and has just released his latest book *Yestermorrow*, a book on architecture and city planning.

Prolific and popular, Bradbury refers to himself as a mythologist and futurist. His utterly optimistic vision of the future is almost unique in this decade and his unquenchable curiosity and faith in humankind provide a glimmer of hope in the morass of negativism afflicting society today.

GEOFFREY GERWING - Masks

Geoffrey Gerwing is a self-taught Calgary painter and mask-maker. Recent work includes *Soulcatchers*, an exhibition of 12 Calgary mask-makers at the University of Calgary's Nickle Arts Museum in 1990, and *Soulcatchers Too*, a mask exhibition and performance at the Muttart Gallery in 1991. He is a founding member of Masquirx, an extension program of the Muttart Art Gallery, Calgary. He grew up in a National Park in northern Saskatchewan.

On Stage

ANDREW AKMAN - Mr. Dark

Andrew is a writer/performer based in Toronto. His last appearance with Northern Light Theatre was as The Wolverine in *Jessica*. Other credits include performances with Theatre Network, Catalyst Theatre, Vancouver's Waterfront Theatre, Winnipeg's Prairie Theatre Exchange, The Banff Advanced Actor's Workshop, London's Theatre Faux, Toronto's Buddies In Bad Times Theatre and Platform 9 Theatre, the acclaimed tour of the one-man show *Wild Abandon* and two seasons at the Stratford Shakespearean Festival. Andrew's own play *Grandad Upanishad* is currently being produced by Theatre Faux in London.

JACQUES BOURGOUIN - Will Halloway

A graduate of the Royal Winnipeg Ballet School, folk dancer and dance instructor with Danseurs de la Riviere Rouge, Jacques is a former member of Edmonton's professional dance company, Ballet North. Among other ballets, he has performed in *Romeo and Juliet*, choreographed by Rudy van Dantzig, *The Nutcracker's* cross-Canada tour, and *Forms of Distinction*, choreographed by Mark Godden, all for the Royal Winnipeg Ballet. He has toured with the Royal Winnipeg Ballet in Russia and performed in the Kiev Opera and Ballet Theatre, Stanislavsky Art Theatre in Moscow, and the Kirov Ballet Theatre.

CHRISTOPHER GOWER - Jim Nightshade

Christopher trained with the National Ballet School and performed with their company until he joined the Ottawa Dance Theatre. He then apprenticed and toured with Le Groupe de la Place Royale before turning his attention to musical theatre with the Recreation Association Theatrical Society, the Ottawa Dance Theatre and Rainbow Stage in Winnipeg. For six years a company member of the Contemporary Dancers of Winnipeg, Christopher toured Canada, United States and Mexico as well as participating in a dance competition in Germany. He is currently in his third season with the Dance Collective of Winnipeg.

MICHAEL HANCOCK - Charles Halloway

Michael has worked out of Edmonton as a singer and actor for the last five years. His singing roles have included appearances with both the mainstage and touring divisions of Edmonton Opera, the Grand Inquisitor and Baron Thunder-Ten-Tronk in Alberta Theatre Projects' production of **Candide**, the creation of Plug Ugly Douglas for Puff N' Blow Production's **Gold!**, and Charles Halloway in the original production of **Something Wicked This Way Comes**. His acting roles have included: Pinchwife in **The Country Wife**; Elyot in **Private Lives**; Othello; Sade in **Marat/Sade**; Jean-Marc in Tremblay's **Remember Me**; and Pastor Manders in the Banff Festival production of Ibsen's **Ghosts**. He has also appeared at the Citadel and Lunchbox Theatres. Michael's performance interests are not confined to the stage. He has created several body extension puppet characters on the street with artists Peter Field and Memi Von Gaza, and has written and performed an outdoor clown show, **Gilbert and Gloria**, with Darrin Hagen.

PAUL PUNYI - Tom Fury

Paul trained at Ryerson Theatre School and has been working professionally for eleven years. Following two seasons with the Stratford Festival in 1981 - '82 he gravitated to the West where he has worked extensively with Theatre Calgary, The Globe Theatre and Edmonton's Citadel, Phoenix, and Chinook Theatres. In 1986 he toured with Chinook's **Tikta Liktak** throughout Great Britain. Paul enjoys the challenge of new work and has authored a number of his own. **Something Wicked this Way Comes** is his favorite production to date.

ELIZABETH STEPKOWSKI - Mrs. Halloway/The Dust Witch

Elizabeth is very happy to be making her debut in Edmonton, as well as in so many other wonderful places in Western Canada, as a member of the **Something Wicked This Way Comes** company. Past credits include: **The Best Little Whorehouse in Texas** for Stage West, Calgary; **Prisoner of Panto**, **Senetta Boynton Visits the Orient**, and **Ayckbourn and Ayckbourn** for Lunchbox Theatre; and **Candide**, **Jitters**, and **Sweeney Todd** for Alberta Theatre Projects. Love and Light.

LIZA YUZDA - Mrs. Nightshade/The Most Beautiful Woman In The World

Liza is a graduate of Grant MacEwan College Theatre Arts program and studied at the Royal Winnipeg Ballet School. She has performed numerous dance roles in conjunction with her acting experience and has travelled with Ottawa Dance Theatre and Theatre Ballet of Canada. In addition she has interpreted a series of theatrical roles such as Mary Barnes in David Edgar's play of that name, and Marianne in **Measure for Measure**. Liza loves the fusion of theatre and ballet in **Something Wicked This Way Comes**.

Artists

GYLLIAN RABY - Adaptor/Director

Presently the Artistic Director of Northern Light Theatre, Gyllian is well known throughout Western Canada for her stylish and innovative brand of theatre. Born in England, Gyllian received her first degree in Drama from Manchester University and worked briefly as an actor and playwright before emigrating to Canada in 1979. From her early days here as a founding Artistic Director of Calgary's One Yellow Rabbit Performance Theatre, she has joined with composers and choreographers in creating energetically theatrical works such as **The Revenger's Tragedy** and **Cinderella, The Real Story**. Her translation of Marie Brassard and Robert Lepage's **Polygraph** won a Chalmers award and a Time Out (London, England) award for most theatrical production in the West End, and has since toured to Edmonton, Toronto, New York. Enthusiastic teacher and playwright, Gyllian is also the author of nine plays.

DAVID RIMMER - Composer

David has dedicated the past fifteen years to virtually every aspect of the performing arts. Founder and director of Town Stage in Montreal, he directed and wrote for the company for five years. There, his successful adaptation of George Orwell's **1984 (A Memory)** was optioned for Broadway and his musical **Angel** was produced by Centaur Theatre. As composer and playwright, he has created scores for ballet and modern dance, musicals and opera, theatre and television. His play **Bawdy**, produced at Lunchbox Theatre in Calgary, won the Laura Mae Kutney Award in 1989. David works with Decidedly Jazz, Springboard Dance Collective, and One Yellow Rabbit Performance Theatre in Calgary. He created the music for **Plutocrats!** and the original **Something Wicked This Way Comes** for Northern Light Theatre in Edmonton. His many other composition credits include **Ilsa, Queen of the Nazi Love Camp**, **Mata Hari**, and **Amigo's Blue Guitar**.

EDWARD HILLYER - Choreographer

Edward Hillyer, principal dancer with LES GRANDS BALLETS CANADIENS since 1982, is also a highly respected choreographer. He has received critical acclaim for his performances in Macdonald's **Jeu de cartes**, Nault's **Carmina Burana**, Kudelka's **In Paradisum** and Balanchine's **Agon** and **The Four Temperaments**, among others. In France in 1985, Hillyer starred in **Concerto Six Twenty-Two** for the Lar Lubovitch Dance Company of New York. Hillyer's first choreographed works for LES GRANDS BALLETS CANADIENS in 1983 were **Walk Away** and **Pour Brad**, followed by two commissioned pieces, **Showdown** and **Reach of Children** created for the Company's 30th anniversary in 1986. Hillyer choreographed the 1987 version of **Don Giovanni** for L'Opéra de Montréal and has created several works for Ballet Jorgen in Toronto. Last year he received the prestigious Clifford E. Lee Award for choreography.

NIGEL SCOTT - Set Designer

Last season Nigel designed sets for **The Cambodia Pavilion**, an interdisciplinary piece with 2 performers and 85 television sets, August Strindberg's **The Dreamplay** for Grant MacEwan College, **Cecil and Cleopatra** at Alberta Theatre Projects in Calgary, and the set for **Cinderella, The Real Story** at Northern Light Theatre. He has also designed **Dog's Temper, The Revenger's Tragedy**, and **The Corporate Nightmare of Rembrandt Brown** for Northern Light. Other design credits include: **Making Brownies Like We Used To, The Black Bonspiel of Wullie MacCrimmon, Toronto Mississippi**, and **Bordertown Cafe** for Theatre Calgary; **Amadeus** for Persephone Theatre; **Fire** at W.C.T.C in Kamloops; **Laughing Wild** at Phoenix Theatre; and **Last Call** for Alberta Theatre Projects. Nigel is a founding member of One Yellow Rabbit Performance Theatre for whom he has worked as a performer and designer on a number of productions including **Juggler On A Drum, IDES**, and **Josephine The Mousesinger**.

STEVE ISOM - Lighting Designer

Steve is a Calgary-based freelance Lighting Designer whose work has been seen throughout Canada and parts of the U. S. Most recently he has designed **Marriage of Figaro** for Calgary Opera and **The Sum of Us** for Warrack Productions in Toronto. Past credits include the Citadel Theatre's **Amigo's Blue Guitar, Great Expectations** and **Glengarry Glen Ross**, and Theatre Calgary's **The Normal Heart, Terra Nova, Toronto Mississippi, Amigo's Blue Guitar**, and **The Sum of Us**. For Calgary's Alberta Theatre Projects he has designed "**Playrites 89/90**," **Speed the Plow** and **Love and Anger**. Steve lit the critically acclaimed **Unidentified Human Remains** for Workshop West Theatre, and for Northern Light Theatre, the original production of **Something Wicked This Way Comes**. His credits also include Edmonton Opera, Phoenix Theatre, Keyano Theatre, and numerous designs for Alberta Ballet. Steve, originally from Orillia, Ontario, is a member of Associated Designers of Canada.

KERRY HACKETT - Costume Designer

Over the last four years Kerry has designed costumes for every theatre company in Edmonton and has managed to accumulate two Sterling Nominations and two Sterling Awards for Outstanding Costume Design. During 1991 she designed costumes for the Citadel's **Affections of May**, Phoenix' **Les Liaisons Dangereuses** and **Beautiful Lake Winnipeg**, and Workshop West's **Kidnapping The Bride** and **Farewell**. Last season she also designed the costumes for Northern Light Theatre's **Cinderella, The Real Story**. Beyond Alberta, Kerry has recently designed for the Globe Theatre and Prairie Theatre Exchange and has spent many summer seasons designing for the Blyth Festival as well. When time permits, she takes a break and works in film and television.

Off Stage

GRAHAM FRASER - Technical Director

Graham has worked as technical director in various theatre companies across Canada including The Citadel Theatre, Shaw Festival Theatre, Western Canada Theatre Company and Vancouver East Cultural Centre. He also has ten years of lighting design credits to his name including work with the Israeli Fringe Theatre Festival and the Beaux Geste '86 Mime Festival. In 1986 Graham worked with La Scala Opera Company on **I Lombardi**, at Vancouver's Expo. He is currently freelancing in Alberta.

CHERYL HOOD - Stage Manager

Cheryl emigrated from northern Alberta to Edmonton where she has worked in the theatre community for the past eight years with a one year hiatus in Saskatchewan. In Edmonton, Cheryl has worked on **Saints and Apostles** and **Kidnapping the Bride** for Workshop West Theatre, **B-Movie-The-Play** and **Torch Song Trilogy** for the Phoenix Theatre, and **In Principle** for Catalyst Theatre. Cheryl built the props and masks for **Six Women With Brain Death or Expiring Minds Want To Know** for the Mayfair Dinner Theatre and SDA Productions. Other production credits include work for Stage West - Edmonton, The Citadel Theatre, Chinook Theatre, and Saskatchewan Express.

EILEEN SPROULE - Assistant Stage Manager

Now based in Edmonton, Eileen comes from Montreal by way of Regina, where she spent a year as Associate Artistic Director at the Globe Theatre. Trained as an actor and a stage manager, she has been directing since 1982. Last year, she worked with Northern Light Theatre's Switch-on-Schools program and was assistant to Gvl Raby.

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Brian Storey
Carol Titosky

Acknowledgements

Catalyst Theatre, Citadel Theatre,
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