

CHEKOV?

*Wednesday August 15 to Sunday August 19
8pm*

Three men confronting the sadness, anger, and humour of a relationship and a culture marked by the complexity and the tragedy of AIDS.

with David Bateman, Paul Epstein, and Robert Wid-
dowson

written by David Bateman

MARAT / SADE

*Wednesday August 22 to Sunday August 26
8pm*

*Wednesday August 29 to Sunday September 1
8pm*

The persecution and assassination of Marat as performed by the inmates of the asylum of Charenton under the direction of the marquis de Sade.

This unique and powerful play uses all the elements of the stage to create an entertaining and shocking theatrical event.

directed by Robert Winslow

presented by East City Productions

The Union

*is a collectively-run, non-profit perfor-
mance space. It has been in operation
since October of 1989.*

*Events at The Union have included
theatre, music, and film. The collective
maintains an open-door policy in order
to encourage the widest possible com-
munity participation in the
programming.*

Donations Welcome!

OTHER EVENTS FOR THE SUMMER OF 1990:

*Every Friday and Saturday 11pm to 2:30am:
Late night Coffee-House
live entertainment!*

*Friday June 29 at 9pm,
Friday July 6 and 13 at 11pm:
Episodes 3, 4, and 5 of
One Red Shoe
An improvised drama series by
East City Productions.*

THE UNION

theatre events

summer 1990

CLARENCE DARROW:

A ONE-MAN PLAY

Wednesday July 4 to Saturday July 7

8 pm

Sunday July 8

1:30 pm

This play tells in dramatic first-person form the story of the life and thoughts of America's greatest legal mind. From his early childhood to his famous defenses of labour and "the weak against the strong," to historical highlights of Leopold & Leob, the *Scopes Monkey Trial*, the Sweet case, and his many struggles against capital punishment; the play gives us remarkable insight into this dramatic and inspiring man.

directed and performed by
John Barclay

THE YELLOW WALLPAPER

Thursday July 11 to Sunday July 15

8pm

The Yellow Wallpaper is an adaptation for performance of the short story written in 1892 by American feminist Charlotte Perkins Gilman. The first person narrative of Jane, the young wife with an "hysterical condition put away for a "rest cure" is shared with the audience in the form of the clandestine writing she is forbidden to pursue. The piece uses acting, dance, voice, and piano (the music is both composed for the piece and chosen from works contemporary with the period) to relate the story of the contradiction inherent in Jane's triumphant and defeating slip into genuine madness.

with Susan Hamer, Kate Storey, Kim Erskine,
Marsh Cobden, Annie Rogers, Mary Polito, Suzette
Smith, Martha Cockshutt, and Peggy Town.

Produced through Theatre Trent

WHO'S AFRAID OF VIRGINIA WOOLF?

Wednesday July 18 to Sunday July 22

8pm

Wednesday July 25 to Sunday July 29

8pm

A new and lively interpretation of this modern classic.

with:

Philip Black, Sioux Dickson, Caron Garside, and
Robert Winslow.

presented by East City Productions

LEAR ONE, ONE

Wednesday August 1 to Saturday August 4

8pm

A pointed reworking of *King Lear*, Act I scene i.

Script developed by

Mark Fortier, Ian McLachlan, and Michael
Meredith.

DARKNESS AT NOON

Wednesday August 8 to Saturday August 11

8pm

Sunday August 12

1:30pm

Adapted from the famous novel by Arthur Koestler, this play evokes powerful images of alienation and oppression. It is set in a Russian prison, at the height of the Stalinist purges. Tracing the case of N.S. Rubashov, an early leader of the revolution, the play oscillates between his life in the prison and his memories of his struggles of the last twenty years. Rubashov's life embodies the various contradictions and compromises of the Revolution itself. Its emotional analysis of depersonalization and self-denial lifts the play from mere history to a level of poignant immediacy.

In this, the second production of the Rough Theatre Company, a deliberate policy of "sex-blind" casting has been employed. As with "colour-blind" theatre, casting is based on merit alone. This is not to say that the production turns a blind eye to the implications and associations of gender. Instead, new shadings and nuances of character may be discovered once the production is freed of the strictures of gender-based casting.

directed by John Barclay

presented by The Rough Theatre Company