A Night at the Grand Guignol 2022 presents:

The Lighthouse Keepers
By Paul Autier & Paul Cloquemin
Translated by Justin A. Blum

The Kiss of Blood
By Jean Aragny & Francis Neilson
Translated by Justin A. Blum

Enter... If You Dare!

The Masque of the Red Death
By Edgar Allen Poe
Adapted by Mia van Leeuwen

University of Lethbridge
Faculty of Fine Arts
Welcome everyone to A Night at the Grand Guignol! This production has been in the works for the past 2.5 years, months before the global Covid-19 pandemic rocked our worlds and changed the course of theatre since. This ambitious return-to-live-theatre project, evolved into a showcase of three different plays and styles, the creation of an Emcee character to weave the night together, and a home for two MFA design thesis projects. Unfortunately, due to a work stoppage in February 2022, our creation period was cut off right in the middle of things! Upon a return to the term, our re-assembled team decided to continue with the production, but within a condensed rehearsal period. Alas, A Night at the Grand Guignol did not have the hours preferred to marinate in its bloody juices, but we are excited none the less to share with audiences where we arrived at in the process. Enjoy, but proceed with caution! Warning: This production contains ghosts, gore, botox, a staged reading, and other assorted terrors; viewer discretion is advised!

~ Mia van Leeuwen
When my colleague and friend, Mia, first approached me about her diabolical design to embark on a journey into the Grand Guignol I jumped at the opportunity to be involved. The storied history of this oft overlooked theatre genre has long fascinated me; like a sinister siren, it called to me from the dusty pages of rarely visited library shelves, where as a theatre student drawn to all things odd, I spent many hours poring over the scant collection of books which spoke on the subject. So it is with ghoulish glee that I make my offering to this evening of theatrical horrors; and to this petrifying potluck, I have opted to bring a Grand Guignol staple to the table: The Lighthouse Keepers. I was drawn to the play’s familiar and familial relationship between its two characters, to its slow, moody burn, its themes of isolation and desolation and its ultimate sprint to its final “breathtaking” moments. In our version of the Lighthouse Keepers, our actors play brothers opposed to the play’s original father/son relationship, but despite this change, the play is no less haunting. Special thanks must be offered to David Gabert and Meg O’Brien for their contributions to this piece prior to the work stoppage. Now lean forward...because you won’t want to miss a moment of The Lighthouse Keepers.

~ Jay Whitehead
The Kiss of Blood
By Jean Aragny & Francis Neilson
Translated by Justin A. Blum

Director: Justin A. Blum
Properties, Costumes, & Special Effects: Carla Traugher Simon
Stage Manager: Nicole Oscar
Lip-sync Choreography: Mia van Leeuwen

Cast
Professor Leduc: Will Thomson
Dr. Jeanne Volguine: Alex Dodd
Assitant: Harley Czech
Nurse: Jacqueline Paule
Joubert: Grayden McKay
Hélène: Avery Raine
Maria: Danielle Bernardin
The Spectre Sisters: Tina Martens, Daylin Chase

Director’s Note
I first made the acquaintance of the Grand Guignol when I was a graduate student writing about the representation of violence in late 19th-century popular theatre. In that context I translated short sections of plays from the theatre’s repertoire, so it was with great interest that I learned that Mia van Leeuwen was proposing to stage a selection of Grand Guignol shows as part of the Drama Department season, and with great joy that I undertook to create the new translations of “Gardiens de phare” and “Le Baisser du sang” that you’ll see this evening. Translating historical plays for a modern audience is always difficult, especially when, as in this case, the theatrical and literary aesthetics they are based in are very distant from those we usually encounter on our contemporary stage. There’s no single recipe to follow in answering this challenge, and many ways to get the balance of flavours wrong while trying to do so; my hope is that you’ll be left with a hint of the rhetorical and theatrical excess that define this unique tradition, with a pleasant note of old books on dusty shelves that stops short of the overwhelming taste of a museum piece.

You’ll notice that in “Kiss of Blood” our performers are working from their scripts, a condition necessitated by the loss of rehearsal time to job action and Covid measures. We’ve altered and amended the text to fit this reality, but also worked hard to maintain moments of intense theatricality. I thank my cast and design collaborators for their hard work, adaptability, and good will throughout this process.

~Justin A. Blum
The Masque of the Red Death
By Edgar Allan Poe
Devised by Mia van Leeuwen & the Cast

Director: Mia van Leeuwen
Assistant Devisor: Mataya Mikuliak
Costume & Mask Designer: Jaime Johnson
Music Director/Pianist: Bente Hansen
Stage Manager: Teasha Doerksen
O Death Text: Annie Martin

Cast
Prospero: Andrew Burnison
Piano & Keyboards: Bente Hansen
Masquerade Guests: Mason Arsenault
Danielle Bernadin
Daylin Chase
Harley Czech
Alex Dodd
Tina Martens
Grayden McKay
Mataya Mikuliak
Jacqueline Paule
Avery Raine
Will Thomson

Director’s Note
I chose to work with Grand Guignol muse Edgar Allan Poe and his short story The Masque of the Red Death, a cautionary tale that features a fictitious plague, months before our real global pandemic hit. Admittedly, I had some reservations about going ahead with this retelling, but instead saw this as a moment to look death in its face -- through art. I proposed Grand Guignol for the Main Stage season in the first place because of its 6-decade long dance with death through multiple plays, styles of telling, and innovation of special effects. As my own research explores contemporary approaches to memento mori -- artistic practices that remind us that death is coming for everyone -- I view the work of the Grand Guignol as an important and fascinating chapter in theatre history, one that captured a time when confronting the horrality of it all appeared to be a productive part of society. Fast forward to 2022, as we move through this next stage of the pandemic, I suspect that many audiences and artists will crave lighter, easier, less terror-filled and more feel-good amusements. Regardless, death and the darker sides of life won’t be going away anytime soon, and art is a bridge to confront and express all aspects of existing in this remarkable world.

~ Mia van Leeuwen
## Production Crew

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<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tr>
<td>Production Manager</td>
<td>Charlie Wilson-Borella</td>
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<td>Stage Coordinator</td>
<td>D.A. Smurlick</td>
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<td>Head Scenic/Props Carpenter</td>
<td>Arlene Curran</td>
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<td>Scenic/Props Shop Assistants</td>
<td>Richard Bates</td>
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<td>Emily Laidlaw</td>
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<td>Wayne Morris</td>
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<td>Baz Skinner</td>
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<tr>
<td>Student Paint Lead (set and properties)</td>
<td>Ranelle Huwald</td>
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<td>Student Properties Coordinator</td>
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<tr>
<td>Special F/X Operator &amp; Technician</td>
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<td>Carson Rafuse</td>
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Special thanks to....

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Lauren Moore, for many rehearsal hours, as the project developed
Baz Skinner for sourcing legerdemain
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    Erik Hohmann

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    David Zydd

Links for David Zydd images:
    https://www.youtube.com/channel/UCodfA2tlzDDk6qVsvAqWTww/videos

Territorial Acknowledgement...

Oki, and welcome to the University of Lethbridge. Our University’s Blackfoot name is Iniskim, meaning Sacred Buffalo Stone. The University is located in traditional Blackfoot Confederacy territory. We honour the Blackfoot people and their traditional ways of knowing in caring for this land, as well as all Aboriginal peoples who have helped shape and continue to strengthen our University community.
Department of Drama Faculty

Justin A. Blum, PhD
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Gail Hanrahan, BA, MFA
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Doug MacArthur (Associate Dean) BA, MFA
Deric Olsen (Chair of the Drama Department), MFA
Jorge Sandoval (Adjunct Faculty), BFA, MFA
Shelley Scott, BA, MA, PhD
Dave Smith, BFA, MFA
Aaron Taylor, BA, MA, PhD
Mia van Leeuwen, BA, MFA
Julia Wasilewski, BA, BFA, MFA
Jay Whitehead, BFA, MFA
Charlie Wilson-Borella, BFA, MFA

Professors Emeriti
Ron Chambers
Lisa Doolittle
Richard Epp
Brian Parkinson
Leslie Robison-Greene
Ches Skinner
Sara Stanley

University Theatre Staff:
Kelly Roberts, BFA
D.A. Smurlick
Mike Takats
Xavier Michaud
Colton Vanhooren

Carpentry and Props:
Arlene Curran, Journeyman Carpenter
Jennifer Hare (on leave) BA Honors
Richard Bates
Wayne Morris
Emily Laidlaw
Baz Skinner

Costume:
Teresa Heyburn, BFA
Lynn Hopkins, BFA
Amanda Epp, BFA

FFA Dean's Office:
Operations Manager:
Amanda Berg, BA, BMgt
Manager of FA Facilities:
Niall Donaghy, MFA
Admin Assistant & Promo Design:
Sarah Hilliard, BA
Admin Support:
Shawn Coburn, BSW

Box Office & Front of House:
Indira Brouwer
Laura Ferguson
Cole Fetting
Lauren Moore
Avery Raine
Oliver Petti
Jazden Smith