

I LEFT AN ENTITY IN MY ROOM?!

UNDERTAKING A THEATRICAL EXORCISM

- PART I-X OF -

"THE GREAT SECLUSION" MYTH

A PLAY BY SCOTT SHANNON

THE FIFTH WALL - PT. II THE SHADOW COW RETURNS  
- \$10 TICKET OR PAY-WHAT-YOU-WILL PER SHOW

FREDERICTON  
ODELL PARK  
AUG 5TH-7TH, 6:30 PM

MIRAMICHI  
FRENCH FORT COVE  
AUG 8TH, 6:00 PM

MONCTON  
RIVERFRONT PARK  
AUG 10TH, 6:00 PM



FUNDY FRINGE FESTIVAL  
- \$10 TICKET PER SHOW

BMO THEATRE PARKING LOT  
AUG 16TH, 6:00 PM  
18TH, 9:00 PM  
20TH, 9:00 PM

FUNDY  
FRINGE  
FESTIVAL  
-2021-

NASTY SHADOWS  
THEATRICAL COMPANY

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# *Notes from a Shadow*

“Garage Theatre” is something I have come to embrace; it’s where the Shadows seem most at home; it’s what we do. “Garage Theatre” all stems from the ideas of a bunch of friends just “jamming” in the garage to be a band (or make a play), and also this notion I read as a young actor in the early 90s, a quote published in the early 1970s by the incomparable English theatre magician, Peter Brook:

“I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.”

Brook’s thought has guided me through my life of theatre making. And so here we all are, these wonderful theatre artists and you, the gracious audience, in yet another empty space, as the world around us keeps shifting.

The past year or more have found me embracing a more solo process for now – it was the most practical in terms of rehearsal meets and space to do so: I’m easily available when I need me to be. But this has also made me long for more collaborative times in the rehearsal room again, where some of my theatrical memories over the years have happened with my fellow Shadow players. We’ll play again together soon ... but for now ...

We welcome you to our empty space.

**Scott Shannon – Nasty Shadows Theatre Co.**

# I LEFT AN ENTITY IN MY ROOM?!

*Undertaking a theatrical exorcism*

*- Part I-X of "The Great Seclusion" myth*

**written by Scott Shannon**

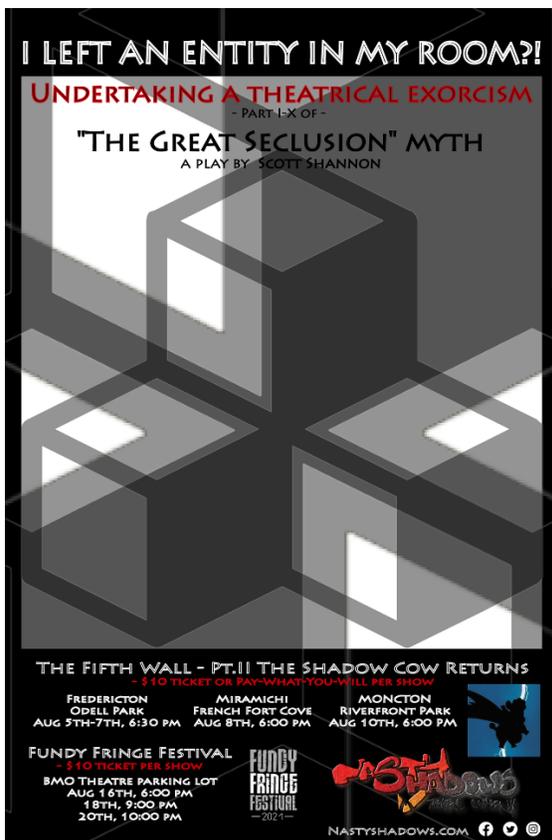
## CAST

X Scott Shannon

Directed by Scott Shannon

Dramaturgical Intervention Alicia McLaughlin

THE PLAY RUNS APPROX. 45min



X is attempting to create a show and needs your help. In his Shadow development, X has realized how vital it is to exorcize the entity holding his theatrical evolution hostage. If the combined presence of Spalding Gray and Daniel MacIvor are not dealt with by X, The Shepards has her own plan for banishing this unwanted demon of performance.



# A SHADOW

**SCOTT SHANNON** has been performing and/or directing shows for Nasty Shadows since co-founding the Company over 20 years ago. He lives in Fredericton with his wife, Alicia, wasting time with his daughter Jena, and grandson Owen, working for UNB Libraries by day. Having performed in many productions with companies in Saint John and Fredericton over his life, across Canada from coast to coast, the Shadow world is where Scott found his playful home and where he spends most of his play time -- you can read about some of those adventures [on the Shadow site](#).

## A NASTY THANKS TO:

Fundy Fringe Festival & Team; Cities of Fredericton, Miramichi & Moncton for providing outdoor performances spaces for the play's premiere run earlier this month; Corenski Nowlan & Herbert The Cow Productions, Jordan Trethewey, UNB, Alicia McLaughlin, family, friends & you (the audience).

**Thanks for coming to the show!** 

# THEATRICAL THOUGHTS

## -- FROM A 1997 INTERVIEW WITH DANIEL MACIVOR (Interviewer: PAUL HALFERTY)

Performance refers to the presence on stage of the actor as opposed to the presence on stage of the character. We've been working towards a natural presence on stage, a living, breathing being. To accomplish this, you start with the actor, the person, not the character that exists on paper. It's a mistake to lead actors to think that they have to create a history for their character through some sort of manipulation of ideas on paper. This is just busy work. An actor's responsibility is to touch their own soul, to stop thinking.

## -- FROM A 1991 INTERVIEW WITH SAM SHEPARD

"I don't know one playwright. I don't hang out with playwrights. I can't say I dislike them, but for the most part theatre doesn't interest me. I like writing plays because they have so much movement, there's so much possibility of movement, and language moves. But I'm not a theatre buff. Most theatre bores the hell out of me. But I do like the possibilities. I think of all the forms that we've got now, probably theatre has more possibilities than anything else. Really. Of real experimentation and real surprise and real emotional contact with an audience ... [theatre] can put all the elements in there. You've got music and actors and so many possibilities. And language: language can do so many things." (1991)

## -- FROM *THE OPEN DOOR* by Peter Brook (1995)

"The eye of the audience is the first element which helps. If one feels this scrutiny as a true expectation which demands at every moment that nothing be gratuitous, that nothing can come from limpness, but all from alertness, one understands then that the audience does not have a passive function. It does not need to intervene or manifest itself in order to participate. It is a constant participant through its awakened presence. This presence must be felt as a positive challenge, like a magnet before which one cannot allow oneself to be "any-old-how". In theatre, "any-old-how" is the great and subtle enemy." (p.18-19)

"The sacred is a transformation, in terms of quality, of that which is not sacred at the outset. Theatre is based on relationships between humans who, because they are human, are by definition not sacred. The life of a human being is the visible through which the invisible can appear." (p.72)