

Adhere and Deny drop

By Kevin Prokosh

ADHERE and Deny, an alternative theatre mainstay since 1993, will end its run with one last production of *The Bedbug*.

Grant Guy, the company's driving artistic force, has decided to refocus his theatre creativity into a new troupe called *The Circus of Objects*, to debut next May. After periodic productions in its early years, Adhere and Deny began presenting seasons in 1998 and has staged over 30 puppet and actor productions such as *Woyzeck*, *Blood Wedding* and *Ubu Roi*.

"We all have a sublime and ridiculous side," says Guy. "We have our Don Quixote side and we have our Sancho Panza side. Perhaps I've been Don Quixote for 13 years so it's time to look at the other side of my personality, the Panza side."

If he was going to change direction, the theatrical outsider wanted to head where no other troupe has gone. Guy, 61, will become the ringmaster of a circus/cabaret/variety show staged at the King's Head Pub, where the acts will have to fight above the normal din for audience attention. He is already lining up local jugglers, dancers, fire-swallowers, skit theatre groups and light-bulb eaters.

"I felt like I'm running out of energy

TheatrePreview

The Bedbug

- Adhere and Deny
- Opens tonight, to Nov. 12 at 315-70 Albert St.
- Tickets: \$10

for theatre the way I have been doing it," says Guy, who won the Manitoba Arts Council's Distinguished Artist Award in 2004. "I needed to change tracks. I'm known to reinvent myself quite often. That's why I have a terrible career. I don't do one thing long enough to be famous for doing it."

In the '80s Guy ran the Shared Stage out of the Royal Albert Arms before forming Adhere and Deny. And he is not ruling out another career metamorphosis as his idols, avant-garde theatre pioneer Richard Forman is still challenging the art form in his 70s as is renowned director Peter Brook, an octogenarian.

Guy thinks his adaptation of Vladimir Mayakovsky's *The Bedbug* is a ideal transition piece between his two theatres given its comical roots. The 1929 play satirizes the new Soviet economic policy and the growing bureaucracy overtaking the country's society. The production, featuring Carolyn