

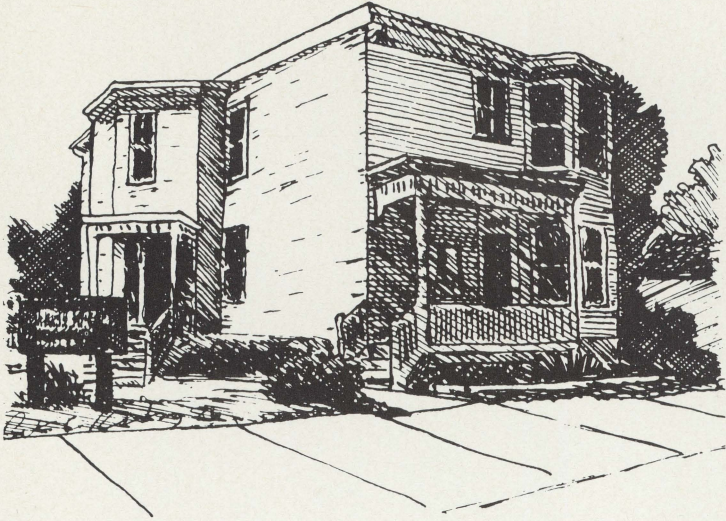
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*THP*

DALHOUSIE THEATRE PRODUCTIONS



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## A Message From The Chair

Dalhousie Theatre Productions is now in its seventh year, bringing you a mixture of classical and contemporary plays, hopefully served up in a challenging way. In these times of artistic retrenchment, it is increasingly important that we keep opening new doors for our students and our audience. This year we are presenting material ranging from the contemporary irreverence of CLOUD 9 to the re-examination of classical roles in SHAKESPEARE'S WOMEN, with two classics of the modern repertoire in between. We are presenting the excitement of all four streams of the department - Costume Studies, Acting, Technical Scenography and Theatre Studies - working in concert under the guidance of some of Canada's finest directors. And we are presenting an opportunity for you to see plays that go beyond the normal regional repertoire.

Without you, of course, none of this happens. So we are also inviting you to engage in a more active dialogue with us. Starting with HAPPY END, we will be presenting a series of departmental colloquia where audiences will be invited to interact with the various artists whose combined talents produce the work you see. We hope you will come and participate.

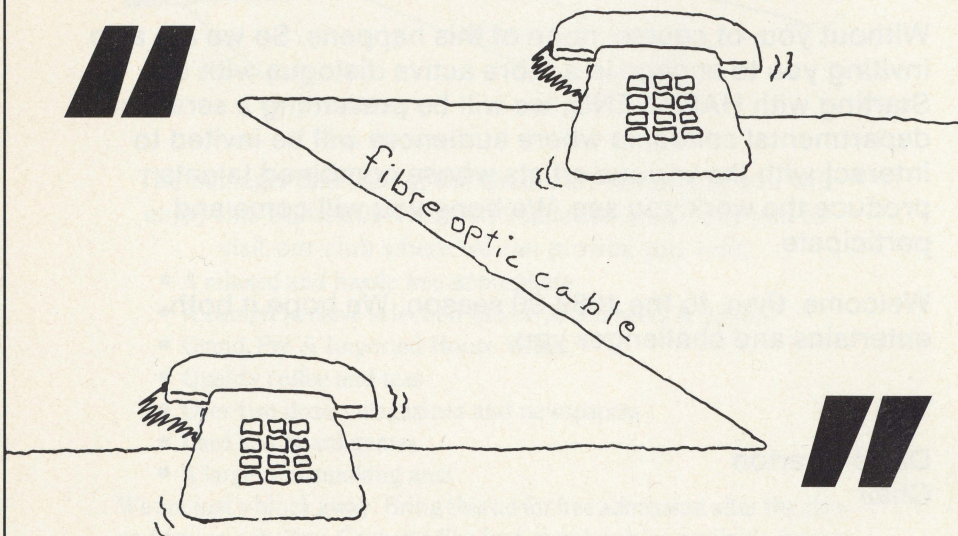
Welcome, then, to the 1989-90 season. We hope it both entertains and challenges you.

David Overton  
Chair

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# Dramatic lines:



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## A Message From The Producer

Dear Patron,

When professional theatres select their seasons, their primary responsibility is to the audience. At Dalhousie Theatre Productions our responsibility is to our students. The stipulations below are the ones which we try to follow:

1. Male/Female ratio of returning students in the 2nd. and 3rd. year of the Acting Programme.  
1990/91 3rd. years -- 5 females, 3 males  
2nd. years -- 7 females, 10 males.
2. Budget.
3. Scenography/Costumes to choose at least two plays that prove a practical challenge for the needs of these students, e.g. period costume plays and technically complex productions.
4. Audience Development to encourage attendance by creating an eclectic season which includes both Comedy and Drama with a minimum of two choices suitable for high school audiences.
5. Content: must meet the requirements for the education of Acting students, introducing them to all forms of Dramatic expression. Modern and experimental work. Topical works.
6. Unfamiliar works: to choose plays that have not been commercially produced in the immediate area within the last 3 years.
7. Touring: in alternate years to choose a play that can be adapted for performance within the public school system. (40-50 minutes)
8. Plays which are included in the existing Dalhousie Curriculum.
9. To produce at least one play which by its nature might not be produced in the region by a commercial theatre.

Two of the above address the audience -- you. We would appreciate your giving us your comments on how successful we have been. Thank you.

Peter Perina,  
Producer

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## Chamber Music at Dalhousie

### PERFORMERS

Dale Kavanagh - *guitar*

Ryan Kho - *violin*

John Rapson - *clarinet*

Susan Sayle - *viola*

Shimon Walt - *cello*

Tietje Zonneveld -  
*piano*

*and introducing*

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P. Kjokic, D. McNabney

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Nov. 5 — De Seve Quartet

Jan 28 — Kho/Aonneveld

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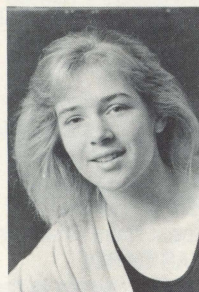


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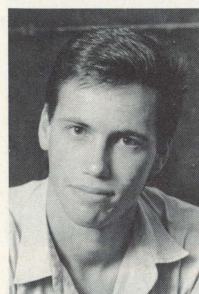
## Graduation Class - Acting



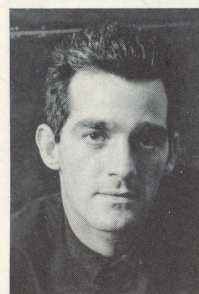
**John Beale** now tells people he's from Nova Scotia. This will mark his 17th year of being schooled and he's only 21 - doesn't leave time for much else, does it? He did appear in a lab production of *A MIDSUMMER NIGHT'S DREAM* as Demetrius, in *DARK OF THE MOON* as Mr. Summey, as a forest ranger in *LITTLE MARY SUNSHINE*, and as Mr. Trapland in *LOVE FOR LOVE*. He was also Looka in the Independent Student Production of *THE BEAR*. John spent the summer with the Ship's Company in Parrsboro, N.S., performing as Louis in *SISTERS*. He will soon be seen in an independently produced film, *ROOM AT THE BACK*. He returns to Dal for his final year.



**Carol Cude**, a native of Cape Breton Island, is returning for her final year in the Acting Programme. Her past credits for DTP include Mrs. Summey in *DARK OF THE MOON*, Gwendolyn in *LITTLE MARY SUNSHINE*, the Pageboy in *LOVE FOR LOVE* as well as Popova in the Independent Student Production of *THE BEAR*. This summer Carol played the part of Mary in the Chester Theatre Festival production of *VANITIES*. Her future plans include studying for a Masters in directing.



**Shawn Isenor** returns for his third and final year at Dalhousie. Born and raised outside Halifax, Shawn first got the acting bug in a grade three Christmas play. In his first year at Dal he played Lysander in a lab production of *A MIDSUMMER NIGHT'S DREAM*, going on to greater things in his second year when he appeared as Hank Gudger in *DARK OF THE MOON*, Tex in *LITTLE MARY SUNSHINE* and Sir Sampson Legend in *LOVE FOR LOVE*. Shawn hopes this year offers as many new opportunities as he has received in the past.



**Christopher MacDonald** returns to the Acting Programme for his final year. This summer Chris returned to his native Prince Edward Island where he played the villainous knight in the Confederation Centre's theatre for young audiences production of *MERLIN AND ARTHUR*.

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**Heather Nurnberg**, a native Haligonian, spent this past summer in Newfoundland at the Stephenville Festival, where she played Louise in Tom Gallant's STEP DANCE. At Dalhousie her roles have included Hermia in the lab production of A MIDSUMMER NIGHT'S DREAM, Mrs. Bergen in DARK OF THE MOON, Dee Dee in THIRD & OAK: THE LAUNDROMAT (an Independent Student Production), and Mrs Frail in LOVE FOR LOVE.



**Glynis Ranney**, a native of Ontario, has enjoyed living in Halifax and Prince Edward Island for the past few years. She performed in Dalhousie Theatre Productions last year, including the roles of Margaret in DEAR BRUTUS and Mrs Foresight in LOVE FOR LOVE. As well, she has been involved with summer theatre on PEI, playing in Governor's Feast productions and the Charlottetown Festival Children's Theatre. This past summer Glynis was active in three productions at the King's Playhouse in Georgetown, PEI, including the premiere of the musical HARVEST MOON RISING.



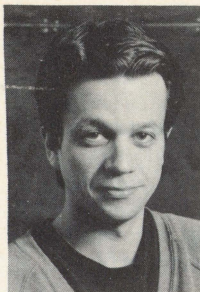
**Michael-Ann Rowe** is a native of Moncton and has been on this earth for 26 years. Ever since she was just a little shorter than she is now, Michael-Ann has wanted to dance, sing or act, and maybe all three. Well, here she is in her final year in the Acting Programme and has had a chance to do all three. This year brings her even more of these challenges and she's all excited about them. She has played such roles as a beggar in THE CHRISTMAS CAROL SCROOGE, Estella in WALTZ OF THE TOREADORS, Hermia in the lab production of A MIDSUMMER NIGHT'S DREAM, Hattie/Witch in DARK OF THE MOON, and Blanche in LITTLE MARY SUNSHINE. One of her latest, greatest experiences was working on a Broadway Revue called NEW FACES in the Summer Musical Theatre programme at Dalhousie.



**Linda Smilestone** is a native of Halifax. Her awareness of what theatre should be, of the need for important messages to be conveyed through this medium, and of the need to separate the important from the trivial, took root in Israel where she lived and studied for six years. Linda's stage appearances at Dal include DEAR BRUTUS as Mrs. Coade, LITTLE MARY SUNSHINE as one of the Young Ladies from Eastchester Finishing School, and LOVE FOR LOVE as the Nurse. She participated in Dalhousie's first Summer Musical Theatre programme. She feels indebted to the education received at Dalhousie and hopes for the opportunity to put it to good use. Above all, Linda believes that rules were made to be broken, if they are broken in honesty, good faith and humour. "Tis Age that Nourisheth".

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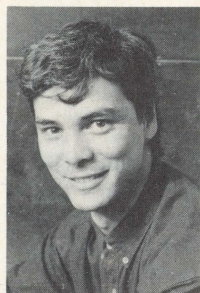


**Stephen Szewczok** stems from the Isle of Cape Breton. He is very happy to be in his third year and looks forward to a challenging season. In his first year at Dalhousie he was fortunate enough to work on *THE HOSTAGE* as a musician, and in *ROMEO AND JULIET* in the role of Balthasar. He may be remembered as Uncle Smelicue in last season's *DARK OF THE MOON*, Fleetfoot in *LITTLE MARY SUNSHINE* and Jeremy in *LOVE FOR LOVE*. Stephen has worked the past three summers with Festival on the Bay, performing in such shows as *FIDDLER ON THE ROOF*, *OLIVER* and *GODSPELL* as well as playing Rick Stedman in *THE NERD*. This past summer with the Festival he performed as Rooster in *ANNIE*, and in a number of successful cabarets.



**Kiersten Tough** is a native of Halifax. She returns to Dal and her final year of the Acting Programme after working in Chester this summer where she appeared as Kathy in the Chester Theatre Festival production of *VANITIES*. Her film work includes *LIFE CLASSES* and CBC TV's *HERO OF THE FAMILY*. At Dal, Kiersten has appeared as Titania in the lab production of *A MIDSUMMER NIGHT'S DREAM*, Lady Caroline in *DEAR BRUTUS*, Mabel in the musical *LITTLE MARY SUNSHINE*, and Greeny Gorman in *DARK OF THE MOON*.

## Technical Scenography



**Douglas Russell Betts**, originally from Edmonton, has been finding it harder each year to leave Nova Scotia. Doug has returned for his 3rd year of Technical Scenography after spending the summer in Chester as the Technical Director for the Chester Theatre Festival. His DTP technical credits include *ROMEO* and *JULIET*, *THE BONDS OF INTEREST*, *DEAR BRUTUS*, *DARK OF THE MOON*, *LITTLE MARY SUNSHINE* and *LOVE FOR LOVE*.



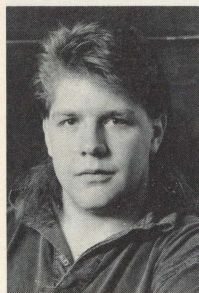
**Daniel Crowley** returns to Dal for his third year in Technical Scenography after spending the summer at the Lighthouse Festival Theatre in Port Dover, Ontario as a Production Assistant and Apprentice Stage Manager. Daniel stage-managed DTP's *DEAR BRUTUS* and *LITTLE MARY SUNSHINE* last season, and was an ASM on *THE BONDS OF INTEREST* the previous year. He also stage managed last year's Independent Student Production, and was a stage manager at this year's Nova Scotia High School Drama Festival. Rumour has it Daniel is a stage management major. A former student of Russian, Daniel switched to Theatre two years ago to escape the concept of an alphabet having more than 26 letters.

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**Denise Dolliver**, a native of Nova Scotia, returns to Dalhousie for the final year as a Technical Scenography student, majoring in stage management. Her past stage management credits at Dal include THE HOUSE OF BERNARDA ALBA, THE HOSTAGE and THE BONDS OF INTEREST. She has also worked as a stage manager for the past three years with the Nova Scotia High School Drama Festival. This year she will stage manage THE DINING ROOM and SHAKESPEARE'S WOMEN for Dalhousie Theatre Productions. Denise's future plans are to stage manage for opera, and finally put to good use the eight years of piano lessons her mother paid for.



**Ken Wiebe**, originally from Toronto, has been involved in technical theatre for the past six years, after deciding that the life of a heavy metal musician wasn't worth the effort. From his humble beginnings as a lighting board operator with the Characters Incorporated Story Theatre troupe, he has scraped his way up to lighting the Independent Student Productions of THE BEAR and THIRD & OAK: THE LAUNDROMAT. Upon graduating this year, Ken hopes to find a job in a theatre close to a ski resort.

## Special Topics Directing



**Morgan Douglas** feels returning to school has been a wonderful experience. She is currently completing her honours year in Theatre, with special topics in directing and musical theatre. She is directing THE WOOLGATHERER as her main project, and assists R.H. Thomson on HAPPY END and Patrick Christopher on SHAKESPEARE'S WOMEN. Having worked in the theatre in Calgary, Morgan returned to Nova Scotia in 1984. Last year she worked on several CBC radio dramas, as well as commercial work and some summer stock theatre. This summer she took the Summer Musical Theatre programme with Alan Lund and Howard Cable.



**Martha Hancock** is currently completing her honours year in Theatre, with a special topic in Directing. This year she is assistant director for two mainstage productions at Dalhousie and is also mounting a workshop production of her own. As a King's student she has been heavily involved with the King's College Theatrical Society where she directed THE KOMAGATA MARU INCIDENT and THE SHADOW BOX. Last year Martha also directed Queen Elizabeth High School students in a production of TONGUES for the Nova Scotia High School Drama Festival.

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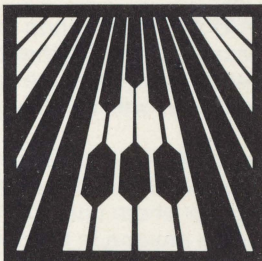
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## A Note From the Director

Welcome to the opening of the 1989-90 DTP Season. For our first presentation we have chosen a play from the pen of Ms. Caryl Churchill. This play was an overwhelming success in the English-speaking theatre world ten years ago. Today, as we produce it, we find it has not lost its potency. For the last five weeks the company, stage management and I have been probing the many layers of this extraordinary piece. We have found it to be exciting, difficult, thought-provoking and demanding. It has, above all, been extremely rewarding. As is the case with any good play, we have had to dig deeply to discover the life of these strange and wonderful people.

We offer you some of the discoveries we have made during our all too short time of working on CLOUD 9. We ask that you embrace the humanity of these characters and allow them to hold up a mirror to whom and what we all are.

— Patrick Christopher

## From the Preface to CLOUD 9

At the starting point for CLOUD NINE workshop I suggested to Max Stafford-Clark, the director, simply "sexual politics" rather than any book, an unnervingly general subject which soon became specific. We formed a company considering their sexual as well as acting experience.

... the idea of colonialism as a parallel to sexual oppression, which I first came across in Genet, had been briefly touched on in the workshop. When I thought of the colonial setting the whole thing fell quite quickly into place. Though no character is based on anyone in the company, the play draws deeply on our experiences, and would not have been written without the workshop.

There were no black members of the company and this led me to the idea of Joshua being so alienated from himself and so much aspiring to be what white men want him to be that he is played by a white. Similarly, Betty, who has no more respect for women than Joshua has for blacks, and who wants to be what men want her to be, is played by a man. For Edward to be played by a woman is within the English tradition of women playing boys (e.g. PETER PAN); for Cathy to be played by a man is a simple reversal of this. Of course, for both that reversal highlights how much they have to be taught to be society's idea of a little boy and girl.

Different doublings throw up different resonances. I have a weakness for Clive-Cathy. Betty-Edward, Edward-Betty, throws an interesting emphasis on that relationship, while Betty-Gerry gives Betty her chance to be dangerous. In the second version the same couples reappear: Clive and Betty become Edward and Gerry, Edward and Harry become Victoria and Martin. And so on — there is no right way, just various interesting possibilities.

— Caryl Churchill

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Dalhousie Theatre Productions  
Presents

# CLOUD 9

by  
**Caryl Churchill**

Directed by ..... PATRICK CHRISTOPHER  
Set by ..... PETER PERINA  
Costumes by ..... ROBERT DOYLE  
Lighting by ..... BRUCE MacLENNAN

CAST  
in order of appearance

## ACT 1

Betty ..... MR. JOHN BEALE  
Clive ..... MR. STEPHEN SZEWCZOK  
Joshua ..... MR. CHRISTOPHER MacDONALD  
Ellen ..... MISS GLYNIS RANNEY  
Maud ..... MISS LINDA SMILESTONE  
Victoria ..... MISS RAG DOLL  
Edward ..... MISS HEATHER NURNBERG  
Mrs. Saunders ..... MISS MICHAEL-ANN ROWE  
Harry Bagley ..... MR. SHAWN ISENER

## ACT II

Lin ..... LINDA SMILESTONE  
Cathy ..... STEPHEN SZEWCZOK  
Victoria ..... GLYNIS RANNEY  
Edward ..... CHRISTOPHER MacDONALD  
Betty ..... HEATHER NURNBERG  
Gerry ..... SHAWN ISENER  
Martin ..... JOHN BEALE  
Bill, the Soldier ..... RUSTY DAVENPORT

ACT I takes place in a British colony in Africa in Victorian times.

ACT II takes place in London in the present, but for the characters it is twenty-five years later.

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Stage Manager ..... DANIEL CROWLEY  
Assistant Stage Manager ..... SUSANNAH S. MURPHY  
Assistant Stage Manager ..... TIMOTHY C. YOUNG  
Assistant to the Director ..... MARTHA HANCOCK  
Voice and Speech Coach ..... KIM COLLINS  
Assistant Lighting Designer ..... KEN WIEBE

There will be one intermission.

Cameras and tape recorders are not permitted in the theatre.

No smoking please.

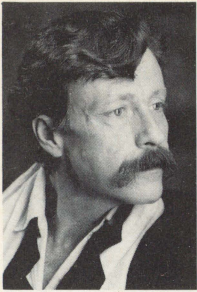
For this production

Prop Chief ..... KATHRYN DAVIES, BILL HARDWICK  
Prop Crew ..... JEANNIE MacDONALD, JENNIFER NIEMI  
Construction Crew ..... TROY ADAMS, RAYMOND CHAN,  
CAROLANNE GILLIS  
Electrics Chief ..... JANE HARRINGTON, JASON EDWARDS  
Electrics Crew ..... JEAN WRIGHT, PETER YORSTON  
Crew Chief ..... DOUGLAS BETTS, SUSANN HUDSON  
Lighting Board Operator ..... JANE HARRINGTON  
Sound ..... DENISE DOLLIVER  
Costumes assembled by ..... PAT AGNEW, RHONDA BURKE,  
BETTY CHOW, MARK DeCOSTE, LAURIE DELANEY,  
ANGELA COLBURNE, FREDA LARADE, DIANE LeBLANC,  
KRISTA LEVY, DOLLY MacDOUGALL, JILL THOMSON,  
GAIL WOROBEY  
Dressers ..... LOIS VAN KOUGHNET, TANYA SHAW,  
PATSY THOMAS  
House Manager ..... SUSAN TAYLOR  
Photographer ..... JOHN DAVIE

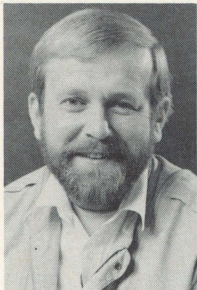
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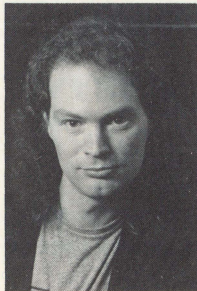
**Patrick Christopher**, Director of CLOUD 9, is now in his second year as head of the Acting Programme. During the past 12 months he has been actively involved in Radio Drama for the CBC, directing for the Chester Theatre Festival, teaching for Henson College's Summer Musical Theatre and becoming acquainted with the needs of the Dal theatre programme. After 24 years of professional involvement as an actor/director/teacher across Canada, Patrick is now committed to the exciting process of training young artists in a creative and productive atmosphere which will allow the living theatre to have a responsible voice in today's world. This is his second production for DTP.



**Peter Perina** worked as a designer at the Town Theatre in Ottawa upon emigrating to Canada from Czechoslovakia in 1968. In 1970 he joined the Drama Department at the University of Saskatchewan, and two years later became Assistant Professor in the Department of Theatre at Dalhousie, where he established the now nationally recognized Scenography programme. He was the only Canadian to exhibit at the Prague Quadrennial in 1987. He held the position of Chairman of the Department from 1980 to 1989. Mr. Perina has designed over one hundred productions for the stage.



**Robert Doyle**, Director of the Costume Studies programme, is one of Canada's outstanding costume designers. Now on permanent staff at Dalhousie University, he prefers to pass on to other generations the skills of the professional theatre costumer and fashion in what in 1974 was Canada's first and only full-time Costume Studies Programme here at Dalhousie University. Mr. Doyle was also responsible for creating the costumes for the restored Fortress of Louisbourg in Cape Breton, and has designed for most of Canada's major theatres, CBC television, and independent film companies.



**Bruce MacLennan** is going into his sixth year as Light and Sound Technician at Dalhousie Theatre Department. This is his eighth lighting design for DTP. He designed lighting for WAITING FOR THE PARADE, BONJOUR, LA, BONJOUR, THE HOSTAGE, DEAR BRUTUS, DARK OF THE MOON, LITTLE MARY SUNSHINE and LOVE FOR LOVE. Prior to working for Dalhousie, he freelanced as a light and sound technician for various productions throughout the province.

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Lulu Keating  
Dorothy E. Smith  
Stan Persky  
Lucky Dube  
Noam Chomsky.  
Wolfgang Mozart.  
Phillip Glass  
Ornette Coleman  
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# Theatre at Dalhousie University

## **The Theatre Studies Programme**

Leading to B.A. Degree in Theatre, or to a B.A. Degree with Honours, the Theatre Studies Programme at Dalhousie is designed to provide its students with an overview of all aspects of the theatre. Classes are available in Theatre History, Performance, Playwriting, Theatre Criticism, Developmental Drama, Technical Theatre, Script Analysis, and the Modern Theatre. By a judicious selection of classes, students within this area may prepare themselves for a teaching career, for graduate studies in Theatre, Writing for the Theatre, or, by affiliating themselves with classes in other departments, use the experience of theatre to reinforce and develop the connections between the theatre and such other disciplines as psychology, sociology, history, literature, language, and recreation.

## **The Acting Programme**

An intensive three-year programme of practical training and performance, taught entirely by professional theatre artists, and designed for the student who has declared an interest in pursuing a career in theatre. Following an introductory first-year course in Voice, Movement and Acting Exercises, the second and third year student undertakes three hours a day of practical training, including Scene Study, Acting Exercises, Voice and Text, Ballet, Jazz and Movement, and Singing. Courses in Stagecraft, Theatre History, and The Modern Theatre are also required. Third year students form the core of Dalhousie Theatre Productions' company, and are featured in all major productions. Second year students may appear in two or more major productions. Studio and Workshop productions provide additional opportunities for all. Enrollment in all years is strictly limited. To enter the programme, the student must pass an audition held yearly in May and September; to continue in the programme the student must demonstrate continuous growth in professional potential.

## **The Technical Scenography Programme**

For the student interested in Scenography and/or Technical Scenography, the department offers classes in Theatre Organization and Stagecraft; Technical Scenography I and II which deal with the more complex problems of the preparation of theatre production in lighting, sound, construction, photography, and properties; and Scenography I and II which is designed to give students basic visual judgement and understanding of three-dimensional theatre space, perspectives, dynamics and composition, technical drawing and methods of executing constructionally a designed work. Students, as part of their training, are required to work on departmental productions. Students wishing to pur-



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sue the scenography specialty are urged to make an appointment with the scenography professor before they register to ensure they plan their specific programme in line with their particular needs.

### **The Costume Studies Programme**

This programme is designed for the student whose goal is the professional theatre. Over a three-year period students follow a careful course of studies designed to illustrate the link between design ideas and reality. Included in the two-year certificate course are classes in History of Costume and Decoration, Designers Language, Costume Accessories, Pattern Drafting, Sewing, Millinery, and Media. All students during their period of study are required to work on departmental productions as a means of gaining proficiency in garment assembly. The third year is reserved for those students who wish to pursue a career as theatre designers - their responsibilities will involve designing productions for the department under the close supervision of the Costume Studies faculty.

### **The Dalhousie Theatre Department offers different ways to study the theatre:**

#### **A B.A. in Theatre in**

1. Acting
2. Technical Scenography
3. Theatre Studies

#### **A Combined Honours Degree**

#### **A Certificate or Diploma in Costume Studies**

### **Theatre Classes**

The Nature of the Theatre; Organization and Stagecraft; Introduction to Film; Acting I, II, III; Theatre Performance I, II; Theatre History; Modern Dance; Technical Scenography I, II Dramatic Structure; Scenography I, II Theatre Criticism; Playwriting; The Modern Theatre; The Playwright in the Theatre; Developmental Drama; Costume Studies I, II, III.

for Further Information:

Chair, Department of Theatre  
Dalhousie University  
Halifax, Nova Scotia  
B3H 3J5

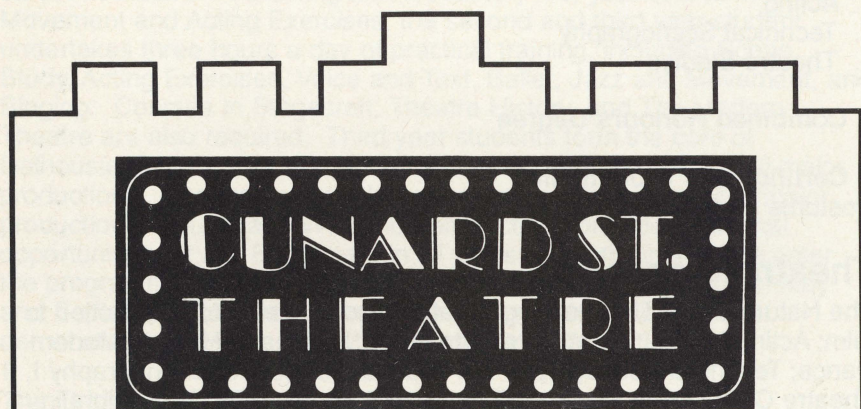


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## Facilities

Theatre facilities at Dalhousie are among the finest in Canada, occupying the Theatre wing of the Dalhousie Arts Centre, which also houses the Dalhousie Art Gallery, the Department of Music, and the Rebecca Cohn Auditorium. In addition to classroom and other spaces, they include:

- (a) The Sir James Dunn Theatre - a 250-seat auditorium facing one of the largest and best-equipped stages in the Atlantic Provinces;
- (b) Studio One and Studio Two - the two fine flexible teaching and performance spaces seating approximately 100;
- (c) Some of the most extensive and well-equipped costuming and construction workshops in the country. Halifax is home to the Neptune Theatre, one of Canada's leading regional theatres, with which the Department maintains close ties. The city and the university between them also offer numerous amateur and semi-professional companies, and play host to national and international attractions of all kinds, offering an important added dimension to the student's growth.



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CLARE BADER \_\_\_\_\_ Ballet  
PATRICK CHRISTOPHER \_\_\_\_\_ Acting  
KIM COLLINS \_\_\_\_\_ Acting  
ROBERT DOYLE \_\_\_\_\_ Costume Studies  
KATHRYN EDGETT \_\_\_\_\_ Jazz  
DWIGHT GRIFFIN \_\_\_\_\_ Production Manager  
BRUCE MacLENNAN \_\_\_\_\_ Light and Sound  
MARY McMURRAY-PIGOT \_\_\_\_\_ Singing  
ROBERT MERRITT \_\_\_\_\_ Dramaturgy  
PATRICK O'NEILL \_\_\_\_\_ History  
DAVID OVERTON \_\_\_\_\_ Performance  
PETER PERINA \_\_\_\_\_ Scenography, Chairman  
DAVID PORTER \_\_\_\_\_ Properties Master  
LYNN SORGE \_\_\_\_\_ Wardrobe Supervisor/Cutting Instructor  
PETER TERROUX \_\_\_\_\_ Sound-Acoustics  
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IAN THOMSON \_\_\_\_\_ Construction Supervisor

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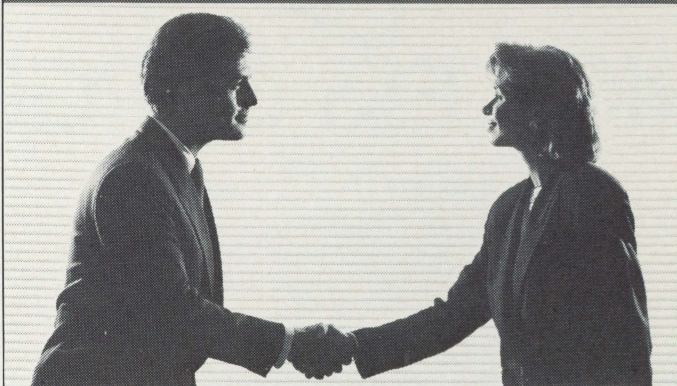
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PATSY THOMAS \_\_\_\_\_ Costumes  
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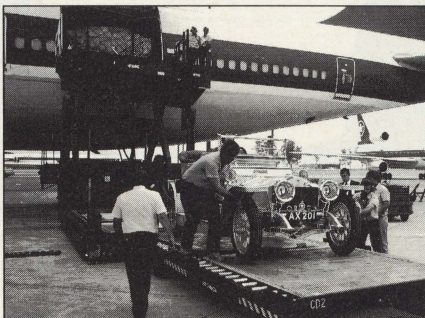
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