

Department of Theatre Patrons - 2011-2012

DalTheatre 2011-12 presents

# LADY WINDERMERE'S FAN

Directed by Marti Maraden

Written by Oscar Wilde



MARCH 27<sup>TH</sup> ~ 31<sup>ST</sup>, 2012 AT 8PM  
MARCH 31<sup>ST</sup> AT 2PM

Sir James Dunn Theatre

Costumes designed by John Pennoyer, Set and Props designed by John C. Dinning,  
Lighting designed by Bruce MacLennan.

**Tickets:** The Dalhousie Arts Centre Box office for \$14 Regular and for \$7 Students/Seniors  
494-3820 • [www.artscentre.dal.ca](http://www.artscentre.dal.ca)

 DALHOUSIE  
UNIVERSITY  
*Inspiring Minds*  
[www.theatre.dal.ca](http://www.theatre.dal.ca)



DalTheatre Season 2011-12

# The Marriage of True Minds



Let me see to the marriage of true minds  
Admit impediments, Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
O no! it is an ever-fixed mark  
That looks on tempest and is never shaken;  
It is the star to every wandering bark,  
Whose worth is unknown, although his height be taken,  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon this prove,  
I never writ, nor no man ever lov'd.

## **While We're Young**

October 12-15, 2011

David MacK. Murray Studio

## **Blood Wedding**

November 22-26, 2011

Sir James Dunn Theatre

## **La Ronde**

February 8-11, 2012

David MacK. Murray Studio

## **Lady Windermere's Fan**

March 27-31, 2012

Sir James Dunn Theatre

[www.theatre.dal.ca](http://www.theatre.dal.ca)

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DALHOUSIE  
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Inspiring Minds



# Department of Theatre Patrons – 2011-2012

(as of March 5, 2012)

## Lifetime

George Brandys  
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Colin and Debbie Richardson

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Dr. Wayne Garland

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## Contributing (\$250 - \$499)

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Dr. Thomas Curran

Austin Reade  
Judy Reade

## Supporting (\$150 - \$249)

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Dr. Sam Jopling  
Margo Lindener  
Laura Macdonald  
Lynn MacDonald

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Dr. Philip Welch

## Note

Who is the Good Woman? The answer to that is at the heart of Oscar Wilde's remarkably modern *Lady Windermere's Fan: A Play About a Good Woman*. In it Wilde asks us to contemplate how we, along with the characters, can navigate the cloudy waters of marriage, motherhood, and manners. To sit in rehearsal and have the opportunity to examine the true humanity that exists behind the fine words and eloquent witticisms, even of those characters not possessed of great feeling or intelligence, has been an absolute joy. Though *Lady Windermere* has undoubted earmarks of nineteenth-century drama, the scintillating, epigrammatic wit of the dialogue and its risqué content are as refreshingly innovative today as they were in its time.

Wilde has a well-deserved reputation as a great comedic playwright, most notably, of course, because of *The Importance of Being Earnest*. Yet that reputation has been developed primarily because *Earnest* is his most famous work, and it is safe to say that its comedic purity is an anomaly in Wilde's overall oeuvre. Wilde's other plays, *An Ideal Husband*, *A Woman of No Importance*, and *Lady Windermere* to name a few, are more often described as serio-comedies because the social conventions challenged in them have serious, dramatic consequences for the leading characters. *Lady Windermere* is an honest critique both of the pitfalls of keeping too strictly to a moral code, and the hypocrisy of those who revel in their own indiscretions while condemning the indiscretions of others. In *Lady Windermere*, Wilde asks us to become aware of our own preconceptions along with the central characters in order to learn and grow. As Wilde said of the play, "If there is one particular doctrine in it, it is that of sheer individualism. It is not for anyone to censure what anyone else does, and everyone should go his own way, to whatever place he chooses, in exactly the way he chooses."

It is the contradictions and ambiguities of life that give the play its dimension, and Wilde's honesty and skill in putting these contradictions on the stage that make *Lady Windermere's Fan* relevant a hundred and twenty years after it was written. The intensity and depth of the subject develop the characters into fully-realized men and women, and in the end, "goodness turns out to be a subtler commodity than it had appeared<sup>1</sup>."

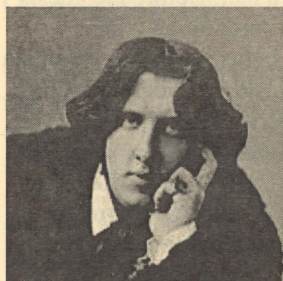
Bryn McLeod, Assistant Director

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<sup>1</sup> Richard Ellmann, *Oscar Wilde* (New York: Vintage, 1988) 346.



## Oscar Wilde



Oscar Wilde, one of the great wits of the nineteenth century, was born on October 16, 1854. Famous for his wit, infamous for his decadence, he attended Trinity College and Oxford University before unleashing himself in an epigrammatic fury upon his unprepared Victorian contemporaries. Wilde was a multitalented writer whose body of work includes fairy tales, poetry, novels and plays: he is perhaps best known for *The Picture of Dorian Gray* (1891), *The Importance of Being Earnest* (1895), and *The Ballad of Reading Gaol* (1898).

*Earnest* (1895), and *The Ballad of Reading Gaol* (1898).

Wilde lived up to his name, and in his lifetime was celebrated and reviled -- sometimes simultaneously -- for scandals both witnessed and rumoured. An affair with a young nobleman, Lord Alfred Douglas, was brought into the public eye when the Marquess of Queensberry (Douglas's father) left Wilde a card addressed to "Oscar Wilde posing sodomite": Wilde sued Queensberry for libel, and was himself instead convicted of "indecency" and sentenced to two years' hard labour. His career and health ruined by his incarceration, Wilde died in 1900.

*Lady Windermere's Fan* (or, as it was once titled, *A Good Woman*) was first staged on February 20, 1892, at St. James' Theatre in London: the sale of the play earned Wilde seven thousand pounds. Its premiere was attended, on Wilde's insistence, by a number of young men wearing green carnations. Audiences response was divided, and literary greats such as Henry James and George Bernard Shaw were at odds over the play's merit (or lack thereof). At the first performance, Wilde addressed his audience: "Ladies and gentlemen: I have enjoyed this evening immensely. The actors have given a charming rendering of a delightful play, and your appreciation has been most intelligent. I congratulate you on the great success of your performance, which persuades me that you think almost as highly of the play as I do myself." He wore a green carnation in his buttonhole.

Just as *Lady Windermere's Fan* is a play "about a Good Woman", Oscar Wilde's life might be described as that of a Good Man -- one unrecognized as such, in his own time, until it was too late.



## Synopsis

It is Lady Windermere's birthday, and she is holding a ball. Before the guests can arrive, however, she hears a rumor that spoils the party mood – her husband has been associating with a mysterious (and rather suspicious) woman lately arrived to London. Investigating his bankbook, Lady Windermere finds that exorbitant sums have indeed been granted to a “Mrs. Erlynne”. When she confronts her husband, however, he is not only unapologetic; he demands that Lady Windermere invite Mrs. Erlynne to her birthday party – and, when she refuses, Lord Windermere writes the invitation himself. Lady Windermere vows that if Mrs. Erlynne dares cross her threshold, she will strike the interloper across the face with her fan. When Mrs. Erlynne makes her appearance that evening, however, Lady Windermere's courage fails her, and she finds herself unable to make such a scene. Instead, she flees to the chambers of Lord Darlington, who has recently professed his love for her. Believing herself trapped in a sham marriage to an unfaithful husband, Lady Windermere is determined to escape.

She is intercepted in Lord Darlington's quarters by Mrs. Erlynne, who swears to Lord Windermere's fidelity and reminds Lady Windermere of her duties as wife and mother. The already-repentant Lady Windermere agrees to return home. Suddenly, Lord Darlington arrives in the company of several friends, including Lord Windermere. Lady Windermere and Mrs. Erlynne, mindful of the possibility of scandal, hide – but Lord Windermere spots his wife's forgotten fan on Lord Darlington's table and vows to search Darlington's rooms from top to bottom. Before he can make good on this threat, Mrs. Erlynne reveals herself: she greets the men, claims she brought the fan to Lord Darlington's rooms accidentally, and excuses herself, having implicitly confirmed all the worst slanders ascribed to her name. In the ensuing confusion, Lady Windermere slips out undetected.

The next morning, Mrs. Erlynne calls on the Windermeres say good-bye – she is leaving England again – and to return the fan she “accidentally borrowed”. In return she asks only one thing: Lady Windermere's photograph. While Lady Windermere is absent, Mrs. Erlynne and Lord Windermere quarrel over her “monstrous” presence in Lord Darlington's rooms, and whether to reveal to Lady Windermere the reason for Mrs. Erlynne's selfless behavior and Lord Windermere's large payments: this “fallen woman” is, unknown to society, Lady Windermere's mother. Lady Windermere returns with the photograph. Mrs. Erlynne thanks her and leaves without making any mention of a family connection... and so ends the story of a “good woman”.



## A Guide to Victorian Etiquette

### On Afternoon Tea.

- When pouring the tea, a hostess may remain seated (at small gatherings) or rise and serve her guests from their right (faced with larger groups). The teacup ought not to be filled above the three-quarter mark.
- When not in use, the teapot's spout ought to face the hostess.
- If one desires sugar, one may take it with sugar tongs or a teaspoon. One does not touch the sugar with one's fingers, and one does not dip one's tongs into one's tea.
- If one is seated at a table, one lifts only one's teacup, not one's saucer. If, however, one is drinking tea while standing, one may lift one's saucer to chest height, but no higher. One never gestures wildly with one's teacup as one may slosh one's tea onto one's neighbour.
- Once one has imbibed of sufficient quantities of tea, one places one's teaspoon across the top of one's saucer (or, if saucer size prohibits this, across the top of one's teacup). One does not stain one's hostess' tablecloth with a dirty teaspoon.
- A lady always removes her gloves before shaking hands or eating.
- One eats one's scone with one's fingers, not a fork.
- If one has a moustache, one may consider utilizing a "moustache cup", constructed especially to allow the tea-drinking gentleman's moustache to remain dry.
- One's napkin ought to be laid flat in one's lap, then placed to the side of one's place when one has finished.
- Under no circumstances should one lift one's pinky finger into the air while drinking one's tea. Such "fashionable" behavior, if imprudently applied at close quarters, may result in one accidentally poking one's companion in the eye.





### On Love and Courtship.

- Young ladies ought to consider the use of a dance card at balls, and to remember it is not proper to dance more than twice with the same young man.
- At a private ball, a young lady ought never to refuse the request for a dance.
- If, however, a young lady is at a public ball, she ought not to accept a dance with a stranger under any circumstances.
- After a dance, a gentleman may make evident his favor for a certain young lady by escorting her to her carriage.

### On Being Sociable.

- One may check the at-home cards of one's acquaintances for appropriate days on which to visit. One may pay a visit between 12 PM and 5 PM on these days. Only intimate acquaintances ought to visit before 12 or after 5, even if one has been invited to make a "morning" call. If one must wonder whether one is an intimate acquaintance, one is not.
- If one is invited for dinner, one ought to arrive at 6:30 PM sharp. Any competent hostess will serve dinner at 7:00 PM.
- One should announce one's arrival via card, and not via bellowing "yoo-hoo!" up the stairs in order to ascertain whether anyone is at home. One may also announce one's daughters and husband via card.
- One ought to print one's "at home" days on one's own card so that one's friends may visit on occasion.
- One ought not to receive or make calls while in mourning – a thing which may be used to great advantage by the socially scrupulous mourner!
- One ought not to linger at a ball beyond 2:00 AM at the very latest.
- One refers only to dukes and duchesses as "your Grace". Knights, ladies, barons, baronesses, viscounts, viscountesses, earls, countesses, marquesses, and marchionesses may be referred to as "lord" and "lady". Servants are referred to by their names, or simply with "you there".

### On Travel and Exotic Places.

- If one has seldom travelled, a spa town such as Homburg or Aix makes for an excellent first destination. These happy spots are the site of both physical rejuvenation and wonderfully amusing gambling parlours.
- If one seeks to visit Paris, one might consider the Club Train, a charming conveyance which can spirit one from Dover to Paris in only six hours.
- A ride in Hyde Park is always agreeable; married ladies may even consider driving without an escort!



### Other General Advice to the Polite Young Gentleman or Lady.

- One does not address a person of the opposite sex by their Christian name unless one is on the most intimate terms with that person!
- Some young men have followed the Prince of Wales in adopting the custom of "smoking", a most deplorable habit. If, however, one sees the need to engage in this odious and odorous activity, one ought to smoke cigars and cigarettes, never the crude and oafish "pipe".
- A young man seeking to advance himself in society might consider club membership: clubs are an excellent means by which gentlemen may become acquainted without wearisome distractions from the weaker sex.
- Young ladies who have been permitted to learn French ought to be steered away from certain novels with yellow covers – particularly if they have been banned from translation into English!
- One ought always to seek every means to improve oneself, except when it might cause inconvenience to others; or embarrassment to oneself; or in any other ways upset the general, natural, and right order of things.

### Sources and/or Further Reading for the Etiquette-Impaired.

- Briggs, Asa. "An Overview of The Victorian Period: Thoughts, Politics, Lifestyle." *Social History of England*.
- Easton, Ellen C. "Tea Travels: FAQ About Afternoon Tea." 2004, All Rights Reserved.
- Cave, Richard Allen. "Introduction."/"Notes." *The Importance of Being Earnest and Other Plays*. ed. Richard Allen Cave. London: Penguin Books, 2000.



*Afternoon Tea Party.*  
Mary Cassatt,  
1891.

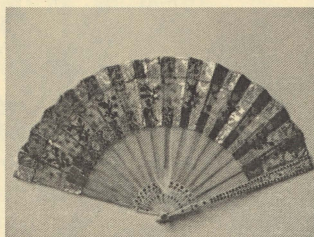


## Creative Team

Director.....	Marti Maraden
Assistant Director .....	Bryn McLeod
Set Design.....	John C. Dinning
Costume Design.....	John Pennoyer
Lighting Design.....	Bruce MacLennan
Voice, Speech and Dialect Coach.....	Susan Stackhouse
Sound Design.....	Edward Cortijos
Dramaturge.....	Rebecca Schneider

## Cast

Lady Windermere .....	Ellen Denny
Duchess of Berwick .....	Erin Quigley (Tues., Wed. night, Fri., Sat. matinee)
.....	Sarah Vanasse (Mon., Wed. matinee, Thurs., Sat. night)
Lady Agatha.....	Sarah-Jean Jones
Lady Plymdale.....	Hannah Myers
Lady Jedburgh.....	Alianne Rozon
Lady Stutfield.....	Rosemary Reid
Mrs. Cowper-Cowper .....	Hanna Bebb
Mrs. Erlynne.....	Robin Hebb (Tues., Wed. night, Fri., Sat. matinee)
.....	Kari Bell (Mon., Wed. matinee, Thurs., Sat. night)
Parker .....	Ashley Alberg
Lord Windermere .....	Jeremy Parkin
Lord Darlington.....	Michael Gaty
Lord Augustus.....	Ryan Kennedy
Mr. Cecil Graham.....	Michael Curry
Mr. Dumby.....	Josh Cruddas
Mr. Hopper .....	Cody Lockett
Sir James Royston.....	Phil Demers



*Marti Maraden appears with the permission of Canadian Actors Equity Association.*



## Production Team

Producer.....	Jure Gantar
Publicity.....	Gini Cornell
Stage Manager.....	Olivia McGinn
Assistant Stage Managers.....	Gilann Lafreniere Kayla Miller
Assistant Designer/Scenic Painter.....	Sacha Parkin
Head of Scenic Painting.....	Courtney Tizard
Head of Scenic Carpentry.....	Jordan Hames
Scenic Carpentry Crew.....	Brett Bell Samuel Paton Jack Welsh
Scenic Painters.....	Valeska Meyer
Head of Props.....	Heather Orr
Props Crew.....	Kathryn Bridgland Nathaniel Bassett Kennisha Adderley Jordan Tait Ellen Gibling
Head of Lighting.....	Megan MacIntosh
Lighting Crew.....	Adrian Hall Veronica Blinkhorn Amy Forsey
Sound.....	Edward Cortijos
Co-Head Dressers.....	Jeska Grue Ashley Perry





## Cutters

For Lady Windermere	Nicole Dowdall
For Lady Windermere (Act IV)	Heather Freeman
For Duchess of Berwick (Acted by Sarah Vanasse)	Kiah Munn
For Duchess of Berwick (Acted by Sarah Vanasse, Act II)	Cathleen McCormack
For Duchess of Berwick (Acted by Erin Quigley)	Marlee Bygate
For Lady Agatha	Emily Haig
For Lady Plymdale	Mulu Grebreyesus
For Lady Jedburgh	Lynn Davies
For Lady Stutfield	Nikki Kravshik
For Mrs. Cowper-Cowper	K. MacDonald
For Mrs. Erlynne (Acted by Robin Hebb)	Nicole Mair
For Mrs. Erlynne (Acted by Kari Bell)	Sinead O'Rafferty-Swain
For Mrs. Erlynne (Acted by Kari Bell, Act II)	Rosalie Ferris
For Parker	Allison Freeburn
For Lord Windermere (Acts I, IV)	Stephanie Revoy
For Lord Windermere (Act II)	Tessa Higney
For Lord Darlington (Act I)	Grace Kessel
For Lord Darlington (Act II)	Karen Bennett
For Lord Augustus Lorton	Victoria Bruer
For Mr. Cecil Graham	Cathleen Gasca
For Mr. Dumby	Mandy Dawe
For Mr. Hopper	Desiree Morin

## Stitchers

Holly Anderson	Victoria Burrell	Arwen Falvey
Lillian Glidden-Gaudet	Jeska Grue	Marissa Hoodikoff
Kelsey MacDonald	Emlyn Murray	Ashley Perry
Anna Skanes	Perin Westerhof Nyman	Julia Stott
Kelsey Stanger	Eliza West	

## Dressers

Victoria Burrell	Anna Skanes	Kelsey Stranger
Julia Stott	Eliza West	



## Full-Time Faculty and Staff

Roberta Barker	Associate Professor, Theatre Studies
Torin Buzek	Instructor, Technical Scenography
Shannon Brownlee	Assistant Professor, Film Studies
Julie Clements	Departmental Secretary
Gini Cornell	Administrative Officer
Margot Dionne	Assistant Professor, Acting
Kathryn Edgett	Lecturer, Acting
Jure Gantar	Chair; Professor, Theatre Studies
Anneke Henderson	Instructor, Costume Studies
John C. Dinning	Lecturer, Technical Scenography
Dianne Kristoff	Senior Instructor, Costume Studies
Bruce MacLennan	Instructor, Technical Scenography
Rob McClure	Assistant Professor, Acting
David Nicol	Assistant Professor, Theatre/Film Studies
John Pennoyer	Lecturer, Costume Studies
Peter Perina	Professor Emeritus, Technical Scenography
Melinda Robb	Instructor, Technical Scenography
Lynn Sorge-English	Associate Professor, Costume Studies
Susan Stackhouse	Associate Professor, Acting
Jerry White	Associate Professor, Film Studies; Canadian Research Chair in European Studies

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Susan Barratt	Movement, Acting
Hans Böggild	Playwriting, Theatre Studies
Hilary Doda	Costume Studies
Leesa Hamilton	Costume Studies
Veronique MacKenzie	Dance, Acting
Linda Moore	Acting
MJ MacLeod	Stage Management, Tech Scenography
Antonia Pigot	Voice, Acting
Tamara Smith	Theatre Studies
Samantha Wilson	Acting



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Emma Moore  
Darlene Nadeau  
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### Rental Crew Chief

Sara May Thurber

### Front of House Manager

Deborah Preeper

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Construction Workshop Assistant

Kayleigh Sheehan

Prop Shop Assistant

Edward Cortijos

Lighting and Sound Assistant

Heather Orr

Stores Assistant

Scott Bell

Costume Librarian

Heather Freeman

Grace Kessel

## Special Thanks

Neptune Theatre Props Department

Peter McBoyle

Dante Di Mattia (Casa Dante Hair Studio)





## The "Language of the Fan"

There is a modern myth of a Victorian "fan language", but no proof such a language existed. Why has this unlikely tale of a language spoken in fan sticks and lace caught the fancy of modern minds? Does it confirm our suspicions that the Victorians were repressed hypocrites who had to express their true feelings through the clever use of accessories? Or are we seduced by the romanticism of a language spoken only by young lovers and conveniently forgotten by chaperones and dowagers? Whatever the reason, here are a few "key phrases" in the accepted vocabulary of the so-called "Language of the Fan".

Fan against left cheek – "No."

Fan against right cheek – "Yes."

Fan, closed, opened slowly – "Wait for me."

Fan, closed, presented to lover – "Do you love me?"

Fan, closed, touching right eye – "When may I be allowed to see you?"

Fan drawn across eyes – "I am sorry."

Fan drawn across cheek – "I love you."

Fan drawn across forehead – "You have changed."

Fan drawn through clenched fist – "I hate you."

Fan dropped on the ground – "We will be friends."/"I belong to you."

Fan held in clasped hands – "Forgive me."

Fan on or near the heart – "You have won my love."

Fan, open, covering left ear – "Do not betray my secret."

Fan, open, shut slowly – "I will marry you."

Fan opened and closed repeatedly – "You are cruel."

Fan passed from hand to hand – "I see you looking at another woman."

Fan placed behind head – "Do not forget me."

Fan touched by tip of finger – "I wish to speak with you."

Fan rested on lips – "I don't trust you."/"Kiss me."

Fan in right hand before face – "Follow me."

Fan shielding eyes from sunlight – "You're ugly."

Fan twirled in left hand – "We are being watched."

Fan twirled in right hand – "I love another."

Fanning vigorously with left hand – "Don't flirt with that woman."

### Sources

"Language of the Fan." *Victorian.Fortunecity.com*. n.d. Web.

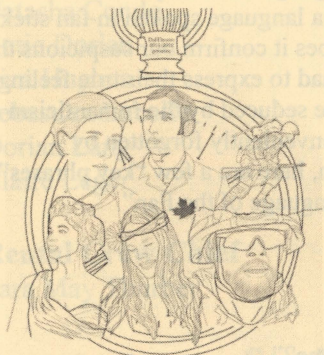
"The Language of the Fan." *Ideco.com*. Ideco S. L. n. d.

"The Language of the Victorian Fan." *Teacakesandteddybears.com*. Tea Cakes and Teddy Bears (TM). n.d. Web.

"Victorian Fan Language." *Sharlot.org*. Sharlot Hall Museum. 21 Aug 2009. Web.



# Bravo to the stars of 2011/12!



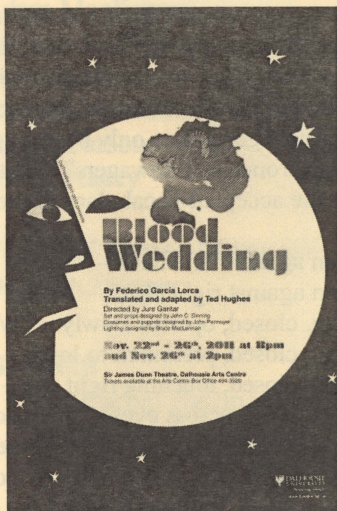
## WHILE WE'RE YOUNG

by Don Hannah  
Directed by Margo Dooter

October 12-13 at 8 pm • October 15 at 2 pm  
David Mack Murray Studio Theatre (Dalhousie Art Centre)

Tickets  
514 Regard St. Sackville, NB  
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By Federico Garcia Lorca  
Translated and adapted by Ted Hughes  
Directed by John G. Downing

Set and props designed by John C. Downing  
Costumes and lighting designed by John Pennington  
Lighting designed by Bruce MacLennan

May 23<sup>rd</sup> - 26<sup>th</sup>, 2011 at 8pm  
and Nov 20<sup>th</sup> at 2pm

St. James Dunn Theatre, Dalhousie Arts Centre  
Tickets available at the Arts Centre Box Office and 514

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Dalhousie 2011-12 presents

## la ronde

Written by Arthur Schnitzler, translated by Nicholas Rudick  
Directed by Richie Wilcox

Feb. 8<sup>th</sup>-11<sup>th</sup>, 2012 at 8pm  
Feb. 11<sup>th</sup> at 2pm

David Mack Murray Theatre, Dalhousie Arts Centre



Set and props designed by John C. Downing. Costumes designed by John Pennington.  
Lighting designed by Bruce MacLennan. Sound design by Armin Collier

Tickets: \$14 Regard St. Sackville, NB  
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# Good luck and *bonne voyage!*