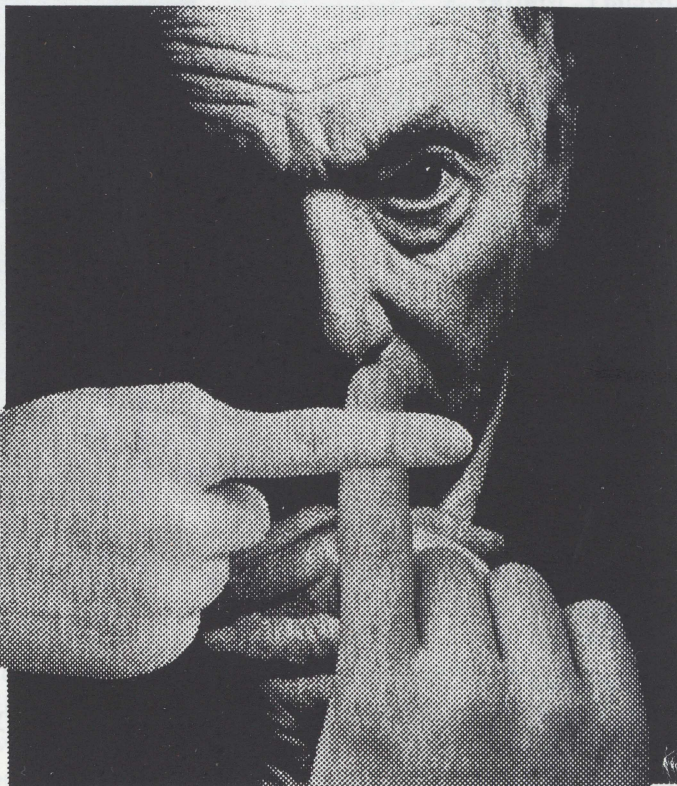


Dalhousie Theatre
Department Productions
Presents

the Crucible



PROGRAM COVER DESIGN BY CYNTHIA HENRY © 1987

Written by
Arthur Miller
Directed by
Dennis Garnhum

8 PM
NOV. 25-29

Sat. Matinee, Nov. 29, 2 pm
Sir James Dunn Theatre
Dalhousie Arts Centre
Tickets: Stu/Sen: \$5 Reg: \$10
Dal Arts Centre Box Office
Tel: 494-3820

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Upcoming DTDP Production:

ALICE IN WONDERLAND

by Jamie Lindsay

inspired by the book by Lewis Carroll

February 11-14, 1998

Arthur Miller and *The Crucible*.



Miller in the 1950's

Arthur Miller has long been a leading American playwright with a reputation for dealing with contemporary political and moral issues. Born on October 17, 1915, in New York City, he began writing plays as a student at the University of Michigan, where several of his works were awarded prizes. His first Broadway successes came within ten years of graduation, *All My Sons* (1947) and *Death of a Salesman* (1949). Miller was awarded the Drama Critics Circle Award for both plays and a Pulitzer Prize for the latter.

A keen social conscience is evident in all of Miller's writings. In the Tony Award winning play *The Crucible* (1953), for instance, he wrote ostensibly of the 1692 witch-hunts in colonial Massachusetts. The play, however, closely reflected the practices of Senator Joe McCarthy and other communist witch-hunters who were active when it was written and first performed. When asked about *The Crucible* in 1996, and what issues he might be protesting if he had written it then, Miller replied:

The Crucible was really about human integrity. It has been and is being applied to a lot of issues that didn't exist when I was writing it as they exist now. I suppose there is an element in the play of children being used as witnesses to condemn people, and that has happened in the last four or five or six years in reality. Some of those trial decisions were reversed eventually, at the cost of

the reputations of a lot of people. There is also the issue of homosexuality--of almost any minority--that can be subjected to this kind of trial. In my own time, almost a half-century ago, it was the whole Communist or anti-Communist hysteria that the play took up. In fact, the play is general enough that it can encompass anything.

His morality, and the formula for *The Crucible*, is simple: "You raise suspicions of ill-informed people about a minority of folks, and you prey on those suspicions until people get so excited that they think the solution to their problems is the suppression of one or another minority."

After being disappointed with an earlier French film version, and particularly its screenplay by Jean-Paul Sartre, Miller was surprisingly pleased with the more recent Hollywood version of *The Crucible*:

The film embraces more of the village life, much more... Mainly, it embraces the whole village of Salem, Massachusetts, in that period. You can see a village going mad, rather than simply a couple of girls or a handful of girls. I think it becomes a massive piece of work...it's remarkable. You've got both the whole society in which these people lived and their individual personalities and the problem as it was; it's a broader picture than I could possibly have done on the stage.

As with McCarthyism, the trials in Salem, (and in *The Crucible*) slowly evaporated away. Miller believes the reason why the people became less interested because "it sort of got boring, repetitive; it lost its charge and its charm. People were on to something else." And so was Arthur Miller; off to write other successful plays, charting the dilemmas, the dreams and disappointments of twentieth-century humanity.

McCarthyism: the Senator and the Playwright

"I have in my hands 57 cases of individuals who would appear to be either card carrying members or certainly loyal to the Communist Party," announced Senator Joseph McCarthy on February 9, 1950. The number kept changing. That same February, the Senator declared that 205 Communists had infiltrated the State Department. Remarkably, or perhaps not, millions of Americans believed him. He was, however, unable to produce the name of a single "card-carrying Communist".

But he was able to capitalize on the terror he had let loose, particularly following his re-election to the U.S. Senate in 1952, whereupon he became chairman of the Senate Committee on Government Operations. McCarthy made brilliant use of the media, notably television, by continuing to make sensational accusations for which there was often not a scintilla of evidence. It was this persecution of innocent persons on the charge of being Communists that came to be known as McCarthyism, a twentieth-century witch-hunt. So reckless did he become that he extended the scope of his attacks to include President Dwight Eisenhower, as well as other Republican and Democratic leaders. Finally, in 1954, following 36 days of televised hearings into charges of subversion in the U.S. Army by military officers and civilians, which exposed his brutal and ruthless interrogative tactics, McCarthy was discredited and public opinion turned against him. Some still think this was television's finest hour.

Parallel to McCarthy's inquisitions, indeed preceding them, the House UnAmerican Activities Committee (HUAC) set out to expose suspected communists in the private sector. The climate created by these investigations resulted in enormous disruption to social and private life. Some 2,200 government employees lost their jobs, simply upon suspicion. Countless more, in Hollywood, in universities, and in private industry, found themselves without work. Ironically, Hollywood writers who could no longer work under their own names continued to write and sell scripts under pseudonyms.

Many people were jailed or fined for contempt of Congress when they refused to answer HUAC's questions, questions designed to produce the evidence that was otherwise lacking--most famously: "Are you now, or have you ever been, a member of the Communist Party?"

Arthur Miller himself was cited for contempt by HUAC in 1956, because of his refusal to name others, although he was willing to answer questions about his own activities. He had been called before the Committee for allegedly misusing his U.S. passport by visiting Czechoslovakia. Eventually, he was sentenced to a \$500 fine and a month in prison, though the jail sentence was suspended. Finally, in 1958, an appeals court reversed the verdict and acquitted him.

House Unit Gives Playwright 10 Days to Reply or Face a Contempt Citation

Special to The New York Times

WASHINGTON, June 27—

The House Committee on Un-American Activities voted today to give Arthur Miller ten days to answer questions on past Communist-front associations or face a citation for contempt of Congress.

The playwright received the ultimatum after his attorney had sought permission to file a memorandum explaining Mr. Miller's reluctance to answer certain questions at a hearing on June 21.

The committee stated that it had called Mr. Miller to testify in its continuing investigation of the misuse of American passports to aid the Communist conspiracy. It asked the playwright particularly about the State Department's refusal to grant him a passport to go to Belgium in March, 1954. It also asked about a pending application to permit him to go to Britain.

Mr. Miller now is at his home in Roxbury, Conn., awaiting his marriage to Marilyn Monroe, the film actress. At the Washington hearing he disclosed that he would marry Miss Monroe before July 13. She is leaving then for Britain to make a picture and the playwright is seeking to accompany her.

The Miller passport is being held up by the State Department, a department spokesman said today, until Mr. Miller furnishes a satisfactory affidavit regarding his past associations. Mr. Miller furnished one such affidavit yesterday, but the department said it had asked him through his attorney if he cared to furnish any further information.

Balked at Giving Names

Mr. Miller freely admitted to the committee at the hearing in Washington that he had been associated with a number of Communist-front causes over the last decade. But he denied that he ever had been "under Communist discipline," or ever had knowingly signed anything applying for membership in the Communist party.

He balked at telling the committee the names of others he had seen at Communist-sponsored writers' meetings in New York.

The Pulitzer Prize winner told the committee that "my conscience" would not permit him to "take responsibility for another human being" by disclosing the names.

Today the committee announced it had received a letter from Mr. Miller's attorney, Lloyd Garrison, dated June 25, requesting permission to file a memorandum stating more fully the playwright's reasons for refusing.

The committee voted 6 to 0, to inform Mr. Garrison that Mr. Miller would have ten days in which to answer. If he still refuses, the committee will decide what further action should be taken.

The New York Times,
28 July 1956

WITCHCRAFT

"Thou Shalt Not Suffer A Witch To Live"

Witchcraft, or Wicca, is a Pagan religion dating back to the ancient Greeks, the Celts and even the Egyptians. From earliest times witches used rituals to achieve a sense of unity with the natural world and to mark the seasonal turnings of the year. These provided a focus for various creative activities and folklore: the witch was the local lawyer, psychiatrist and doctor. Modern medicine can trace its origins to the herbal medicine of the witch.

Most witches in Neolithic times perceived the Deity as male and female, as they do today: the goddess and the god. The goddess is seen as Mother Nature and Mother Earth and is represented by the moon. She is seen in the fertility of plants, animals and human beings. The male god, on the other hand, is present in the woodlands, the sun, grain and the hunt. The wiccan religion does not have a bible. Every individual witch or coven of witches is encouraged to keep a journal of personal experience.

Witches have never worshipped Satan or performed any sort of human or animal sacrifice. Satan is a relatively new concept that originated with Christianity. The unifying motto for all witches and their covens is "If It Harms None, Do What You Will."

Unfortunately, the dominance of the Christian religion in the Middle Ages resulted in the suppression of the crafts of witches. The Christians in the Middle Ages believed that any person that did not believe in God the way a good Christian should, as they did, must be a devil-worshipper. Since witches plainly fell into this category, the old religion was forced underground for many centuries.

In England, the Act of 1563 established that any person guilty of witchcraft was to be executed. So many people were accused and hanged, during this period and through to the beginning of the

1700s that it came to be known as "The Witch Craze". This hysteria peaked during times of social or political unrest. The death penalty for witches was justified as a measure of self preservation. It was likened to the hanging of a murderer.

Since the Puritans held that God had ordained the class structure, accusations and hangings became the burden of the poorer class. The rich and those with recognized status were generally not accused. A witch was defined as any person who renounced Christian baptism, thus giving his or her soul to the Devil and becoming a conspirator with other witches. In order to do the Devil's work, they were said to have certain preternatural faculties, spiders, a yellow bird and the ability to fly on a pole. Because women were believed to be both the weak and vicious sex--weak toward Satan and vicious towards their fellow human beings, they were also the prime targets of accusation. A woman's age was also a factor. The older, uglier, more wrinkled and deformed she became, the more she was feared to be a witch. It was believed that since she had lived so long in conspiracy with the Devil, she must be more powerful than ever.

Signs of witchcraft included a mark on the body believed to have been left by Lucifer, becoming uneasy at the mention of the Lord's name and the inability to sink when put to the swimming test. As well, a person who was refused food or money would likely be accused if the person who refused them suffered bad luck or sickness soon after.

As Miller has Deputy Governor Danforth say in the second act of *The Crucible*, "...witchcraft is ... on its face and by its nature an invisible crime." Evidence therefore was hard to find and confessions were unlikely. The social background of the accused was examined: family, friends, habits, employment and reputation. Conviction came in one of three ways: if he or she were accused by its victim, by another person convicted of witchcraft or, of course, by one's own confession. Many means of torture were used to obtain a confession but in the end, if there was any likelihood of

someone being a witch, that suspicion came to be "proof enough". Most people knew that an accusation meant doom for the accused and thus it could be used as a method of revenge. When neighbours were feuding, or even if one simply had a most desirable possession, accusations of witchcraft were used to solve the dispute.

In 1604, following the accession of James I, a new Statute made punishment for witchcraft offenses much more severe. These punishments emigrated along with the English Puritans who settled in New England and were upheld forcefully until well after the Salem Witch trials of 1692:

Convictions:	1st	2nd
- injuring people or property	1 year	Death
- causing death of a human being	Death	Death
- conjuring evil spirits	Death	Death

Intent to:		
- injure people or property	Life	Death
- cause the death of a human being	Life	Death
- provoke a person to unlawful love	Life	Death

The witch craze actually helped familiarize Puritans with black magic. The devil became just as integral a part of their daily lives as their God was. Once a person was accused, they were almost certainly convicted. For this reason, the surest way to protect oneself was to accuse another.

/'kru:sɪb(ə)l/

a severe test (medieval Latin: related to crucial)

Salem, Massachusetts, in the year 1692

Act One

Scene One: An upper bedroom in the home of Samuel Parris.

Scene Two: The common room of John Proctor's house,
eight days later.

There will be one fifteen minute intermission

Act Two

Scene One: The Woods.

Scene Two: The vestry room of the Salem meeting house.

Scene Three: A cell in Salem Jail.

Camera and tape recorders are not allowed in the Theatre.

No smoking, please.

Dalhousie Theatre Department Productions
presents

The Crucible

by Arthur Miller

Director	Dennis Garnhum*
Assistant Director	Brandy Laperle
Scenography	Peter Perina
Assistant Scenographer	Eleanor Creelman
Costume Design	Elaine MacKay
Lighting Design	Bruce MacLennan
Voice and Speech Coach	Susan Stackhouse
Dramaturge	Candice Croft

CAST (In Order of Speaking)

Reverend Parris	Jarrold MacLean
Tituba	Konima Parkinson-Jones
Abigail Williams	Jody Stevens
Susanna Walcott	Karen Coughlin
Mrs. Ann Putnam	Tiffany Jamison-Horne
Thomas Putnam	Matthew Kennedy
Mercy Lewis	Jessica Bastow
Mary Warren	Jessica Heafey
Betty Parris	Megan Dunlop
John Proctor	Matthew Kutas
Rebecca Nurse	Sara Holmes
Giles Corey	Jed Roche
Reverend John Hale	Richard Davidson
Elizabeth Proctor	Susan Leblanc
Francis Nurse	Michael Smith
Ezekiel Cheever	Adam Heskett
Willard	Bill Chernin
Martha Corey	Erin Marian
Judge Hathorne	Matthew Ritchie
Deputy Governor Danforth	Brett Delaney
Sarah Good	Kelly Pike

Stage Manager
Assistant Stage Managers

Marigold Chandler-Smith
Beth Denny, Ryan Grant

For This Production:

Props Crew Chief	Michael Mader
Props Crew	Robbin Cheesman, Stuart Greer, Nicole Heringer, Heather Lewis, Raymond MacDonald
Lighting Crew Chief	Patrick Wood
Lighting Crew	Geoff McBride, David Adams, Melodie Daniels, Illya Neilsen, Julie Spekkens, Ahmad Yousif
Lighting Board Operator	Patrick Wood
Sound	Tarek Abouamin, Ahmad Yousif
Construction Crew Chief	Shahin Sayadi
Fly Crew Chief	Steven Mahaney
Construction Crew	Laurie Boswall, Elissa Colley, Aubrey Fricker, Rubina Hakim, Ingrid Hu, Gayle Sabo, Jayme Salsman
Design/Organization Team	Meghan Cole, Chera Cruickshank, Stacy Kehoe, Katie Killey, Tamara Skerratt
Costume Cutters	Crystal Blackburn, Isabel Burns, Meg Carignan, Nicole Chaffey, Carolyn Easterly, Kathie Fraser, Sherry Halfyard, Katka Hubacek, Mariela Huergo, Dianne Kristoff, Krystal MacDonald, Corinne MacMullin, Colleen Mahoney, Kristina Metcalf-Titus, Constance Moerman, Darlene Nadeau, Krista Nauman, Wendy Nichols, Victoria Rockwell, Cathy Seiler, Joanna Titus
Costume Sewers	Alison Abell, Jolene Antle, Tanya Apostolidis, Lise Benningen, Carl Bezanson, Sarah Boutilier, Dorothy Crutcher, Cherie Despres, Darcy Folk, Lori Fromm, Bradley Gould, Sohye Ji, Allison Jones, Amy Kennedy, Christine Kenny, Elaina Kiley, Jessy Lacourciere, Tamaryn Lang, Sarah Linley, Julia Lowe, Rachel McCann, April Meldrum, Lynnette Muise, Tanya Oldford, Nirah Palylyk, Shannon Phipps, Amy Thompson, Bronwyn Towns
Costume Dressers	Lise Benningen, Christine Kenny, Lynette Muise, Shannon Phipps, Bronwyn Towns
House Manager	Nicole Thibeau
Photographer	Hannah Thomson
Poster Design	Cynthia Henry
SPECIAL THANKS	CBC Props, Neptune Theatre, Pam Leader, Steven Arsenault, Jim Petrie, and Mike LeBlanc for Television Voice-Over in "Sexual Perversity in Chicago"

DIRECTOR'S NOTES

Girls dancing late at night in the forest.

Hardly a thing to get upset about. Unless, of course, you are in Salem three hundred years ago and your religious beliefs forbid any such activity. We think ourselves enlightened since such incredible times in history when women were killed for being witches. But are we? Will plays be written about our naive understanding of this planet in three hundred years? Guaranteed.

The Crucible speaks about truth and lies. Every character in this play confronts opportunities to tell the truth, and opportunities to lie. See how the play unfolds based on these choices. And watch closely as John Proctor discovers the ultimate need for truth. In this world, no one sets out to do evil, yet due to circumstances (truths and lies) the world is set in motion, the troubles are created, and the destruction is begun.

We have attempted not to cast judgment on the characters as we have been rehearsing this play. However, we ask you to. To do this you, though, you must be clear on the need for absolute truth, the power of a lie, what makes a witch a witch, the purpose of religion, and the joy of dancing. Good luck.

DENNIS GARNHUM*

Most recently, Dennis directed *Sorry, Wrong Number* and a reading of *Why She Would Not* for the Shaw Festival. His other credits include *Hallelujah Handel*, a concert presentation which is currently touring North America, *Faith, Hope and Charity*, Equity Showcase Theatre and *The Glass Menagerie* (Assistant Director), National Arts Centre / Royal Alexandra Theatre starring Kiefer Sutherland. For the 1996 Shaw Festival, Dennis was a member of the Director's project and Assistant Director for *An Ideal Husband* and *Hobson's Choice*. Dennis holds a Masters of Fine Arts Degree in Directing from The University of British Columbia. Upcoming projects include *Three Tall Women* for Manitoba Theatre Centre, and *Brothers-in-Arms* for the 1998 Shaw Festival.

* Dennis Garnhum appears courtesy of Actors' Equity Association

The Puritans in Old and New England.

The Church of England in the 16th century was an institution in the throes of constant change and controversy. As Catholics and Protestants struggled, the Church's position changed with whoever occupied the throne. Mary I, also known as Mary Tudor and sometimes Bloody Mary, was Catholic. After her death, when her sister, Elizabeth I, a Protestant, ascended the throne, reforms were commenced within the church to steer it away from Catholicism. There were people who found these reforms too slow, and so they created several different, more puritanical, religious groups of their own. Hence, Puritans.

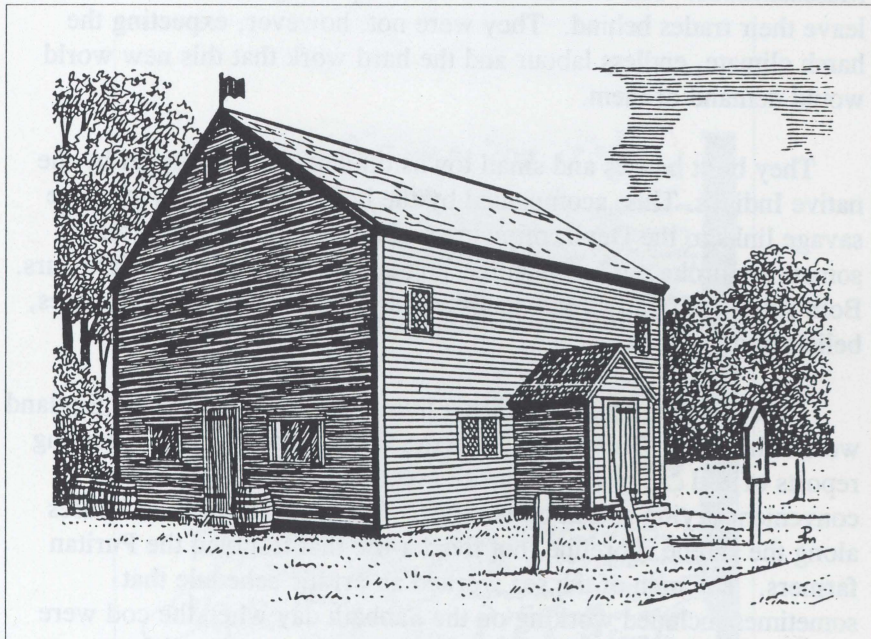
The Puritans based their religion on the scriptures. They met in small meeting houses devoid of lavish decoration and had a straightforward worship. They found the rich cathedrals and ornate form of worship idolatrous. Like Calvinists, they believed that man's fall from grace constituted the corruption of his entire being. Thus, they denied the ability to desire good over evil. Humans were too corrupted to desire good and so could not choose it over evil. Perkins, a prominent Puritan theologian, wrote that "the frame of the heart of man is only evil continually: so we are not able of ourselves to think a good thought." It followed that salvation and damnation were predestined, and that any good that people did in their lives was a reflection of God's greatness, not of their own goodness.

The Puritans considered the exaltation of reason arrogant and a dishonor to God, a threat to their belief that everything should be based on God's word. Reason suggests that humans have an ability to think beyond God's word; to believe this would be to commit the sin of pride. Finally, Puritans sought to create a strong bond between Church and State, in order to create a Christian realm.

With Charles I's accession to the throne in 1625, many Puritans became discouraged, as a result of his anti-Calvinist views, and they fled to other countries. There they were safe from penalties being imposed on dissenters by bishops of the Church of England.

In 1648, Puritans who had emigrated to New England completed and approved a "Platform on Church Discipline", also known as the Cambridge Platform, which outlined their new church order. One major

difference between the New England church and the old one was that now each village congregation was its own church. A congregation was formed by a minimum of seven founding members. These founding members had to make a covenant and publicly agree to carry out responsibilities to God and others. Everyone was required to attend church whether they were full members of the church or not.



Sketch of the reconstructed Salem Village meeting house.

Upcoming Independent Student Production

LIFE IS A DREAM

by Jamie Lindsay

December 3rd - 6th

Studio One.

The Farmers and Fishers of Salem in the Seventeenth Century

In the seventeenth century farming and fishing became the two main occupations of the settlers in Salem. Salem was the first of ten small towns that came to be home to them on the north shore of Massachusetts. The settlers came over expecting to live off the soil and leave their trades behind. They were not, however, expecting the harsh climate, endless labour and the hard work that this new world would demand of them.

They built houses and small towns on land once occupied by the native Indians. This, accompanied by the belief that the natives were savage links to the Devil, often created tensions and small wars sometimes broke out between the English and their native neighbours. Both sides lost family and friends as they fought to define their lives, beliefs and land.

The first Europeans to earn a living on the coast of New England were fisherman. They came from the English west country, hearing reports of cod "so plentiful and so great, and so good with such convenient drying as can be wished." Fisherman built their houses along the serene shoreline, but lived a life that troubled the Puritan farmers. The men of the sea worked an erratic schedule that sometimes included working on the Sabbath day when the cod were running. Their leisure hours were spent in the traditional ways--drinking, smoking, carousing and profaning the lord.

The Puritan farmers, who often came from the south and east of England, also made their homes on the harsh shores of New England, neighbouring the fisherman. The farming year usually began at the end of March or early April. The soil was broken up, fertilized, and harrowed. Towards the end of April or early May, the fields were planted and the sheep sheared. The farmers would mend fences, weed, tend to gardens and farm their animals while fixing up their property until early July. Then, in late August the harvest of the grain began and continued until October when it would end with the husking of the corn.

In December the winter weather confined the farmers and their animals inside. There the farmers would thresh grains, dress flax and fix their tools waiting inside until the frost would relax its hold on the soil and the farming would begin again. Each year they struggled for a better yield, both from the sea and the land. Thus, habit and the annual repetition of a routine was their way of life.

Salom Feb: the 29th day. 1691^{1/2}

Whereas in Joseph Hutchefon Gromas putnam
Edward putnam and Gromas prisson yeoman
of Salom Village in y^e County of Essex personally
appeared before us, to the said Complainers on
behalf of Hisc Majesty against Sarah
Osborne the wife of Alex^r Osborne of Salom
Village afores^d, and Tituba an Indian Woman
servant of Mr Sam^r parris of the place also;
for Suspicion of witchcraft, by them committed
and their y^e former injury don to Elrad the
parris delinquent William of Anna putnam and
Eli a bold Hurock of Salom Village afores^d
Sundry kinds with in this two monthly and
lastly also don at Salom Village contrary
to the power and Laws of our said Lord the King
Wm and Mary of England the King & Queen
You are therefore in their Majesty's High Court
required to apprehend and forthwith to appear
as may be being before us if afores^d Sarah
Osborne and Tituba Indian, as if House of
the said Gromas in the place, and if it may
be to Mirrow about the Town of Rockton
and there to be Examined what may be of
afores^d promises - You are likewise required
to bring ab^t frame tyne Eli parris Eli William
Anna putnam and Eli Hurock, or any other
person or persons y^e cap^t your Endeavor to
abounde take. and men of you are not to fail
Dated Salom Feb: the 29th 1691

John Blatthert
Jonathan Conroy

To Lewis Lake Joseph
Hutchefon Gromas

Arrest warrant for Tituba and Sarah Osborne, dated Feb. 29, 1691/92

Giles Corey

Giles Corey was a wizzard strong
A stubborn wretch was he
And fitt was he to hang on high
Upon the Locust tree.

So when before the Magistrates
For triall he did come,
He would no true Confession make
But was compleatlie dumbe.

'Giles Corey' said the Magistrate,
'What hast though here to pleade
To these that now accuse thy soule
of crimes and horrid deed?'

Giles Corey- he said not a worde,
No single worde spake he;
'Giles Corey' sayth the Magistrate,
'We'll press it out of thee.'

They got them a heavie beam
They laid it on his breast;
They loaded it with heavie Stones,
And hard upon him prest.

'More Weight,' now said this wretched man,
'More Weight' again he cryed,
And he did no confession make,
But wickedley he dyed.

What they said at the time

Examination of Sarah Good by Judge Hathorne:

"What creature do you employ then?"

"No creature. I am falsely accused."

Bridget Bishop, the first to be hanged, June 10, 1692:

"I am no witch. I am innocent. I know nothing of it."

Rebecca Nurse, June 29:

"Oh Lord, help me! It is false. I am clear.
For my life now lies in your hands . . ."

Mary Easty, hanged with Martha Corey, September 22:

". . . if it be possible, no more innocent blood
be shed . . . I am clear of this sin."

Dalhousie University Department of Theatre

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Technical Scenography Staff and Costume Studies

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Kelly Beale.....	Feldenkraiss
Ann Bradley.....	Singing
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Patrick Christopher.....	Acting
Robert Doyle.....	Costume Studies
Kathryn Edgett.....	Jazz
Jure Gantar.....	Criticism, Dramatic Literature, History
Bruce MacLennan.....	Light and Sound
Elaine MacKay.....	Costume Studies
David Overton.....	Dramaturgy, Performance, Playwriting
Peter Perina.....	Scenography
David Porter.....	Properties Master, Space Booking/Rental Agent
Susan Rainsford.....	Costume Studies
Colin Richardson.....	Rental Crew Chief
Susan Stackhouse.....	Voice and Speech, Introduction to Acting
Lynn Sorge.....	Costume Studies
Rhea Theriault.....	Costume Studies
Ian Thomson.....	Construction Supervisor

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Marigold Chandler-Smith, Raymond MacDonald.....	Construction
Steven Mahaney, Shahin Sayadi.....	
Raymond MacDonald, Shahin Sayadi.....	Props
Beth VanGorder.....	Office

Dalhousie University's Department of Theatre offers the largest and most comprehensive range of theatre programmes in the Maritime region. B.A. programmes are available that lead to degrees specializing in acting, technical scenography and theatre studies; diploma and advanced diploma programmes are offered in costume studies. Graduates of the department are successfully pursuing careers in all aspects of the professional theatre, including acting, scenography, costume design and creation, stage management, directing, playwriting, etc. and in related fields such as teaching, criticism and dramaturgy. The programme has established itself nationally and our graduates work in all the major theatre centres in Canada, as well as in the U.S. and Britain.

We wish you a rich and rewarding theatre experience, and welcome your comments and suggestions. For further information about the department and its programmes, please contact: **Dr. Alan R. Andrews**, Acting Chair, Department of Theatre, Dalhousie University, Halifax, NS B3H 3J5.