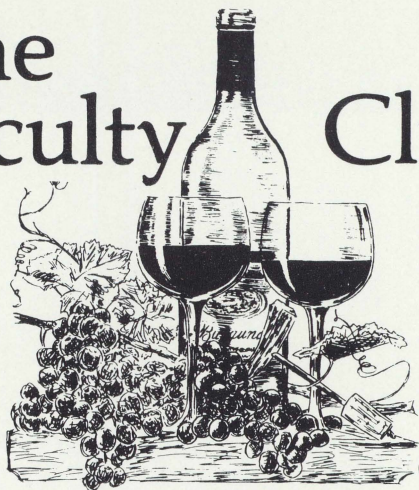


**Dalhousie  
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1983

# The Faculty Club



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Our Dining Room features International  
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## A Message from Dalhousie Theatre Productions

### Patrons of Dalhousie Theatre Productions

Since the printing of our programme we are pleased to announce the following as Patrons of Dalhousie Theatre Productions:

Mr. Stephen C. Wallace  
Halifax Ballet Theatre  
Mr. John Arnold  
Dr. H.G. Schwarz  
Dr. & Mrs. Arnold J. Tingley  
Atlantis Microcomputer  
Dr. & Mrs. K.T. Leffek  
Dr. David R. Stevenson  
Dr. D.E. Mitchell  
Helen L. Gorman  
Mr. Paul Lipkus  
Prof. & Mrs. David M. Lewis

Yet this year is also, in a special way, a pioneering venture for us. We decided that the time had come to include you, the audience, even more fully in what we are doing here — because, after all, you are the reason we exist! And so we decided to launch our first subscription season. We are most grateful for the generous help and advice of our friends CANADIAN GOTHIC and AMERICAN MODERN is produced by special arrangement with Dramatists Play Service, Inc. And to the entire department and its students, who rallied behind us and worked very hard to make the project known.

To you, our audience, thank you for coming. We wish you a rewarding evening in the theatre.

Sincerely,  
Patrick Young, Artistic Director  
for  
Dalhousie Theatre Productions

# The Faculty Club

Patrons of Dalhousie Theatre Productions  
 Since the printing of our programme  
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 following as Patrons of Dalhousie  
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Members and guests only.

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## A Message from Dalhousie Theatre Productions

Dear Audience:

We welcome you proudly to this, our third season as a production company within the Department of Theatre, and our inaugural season as a Subscription Series.

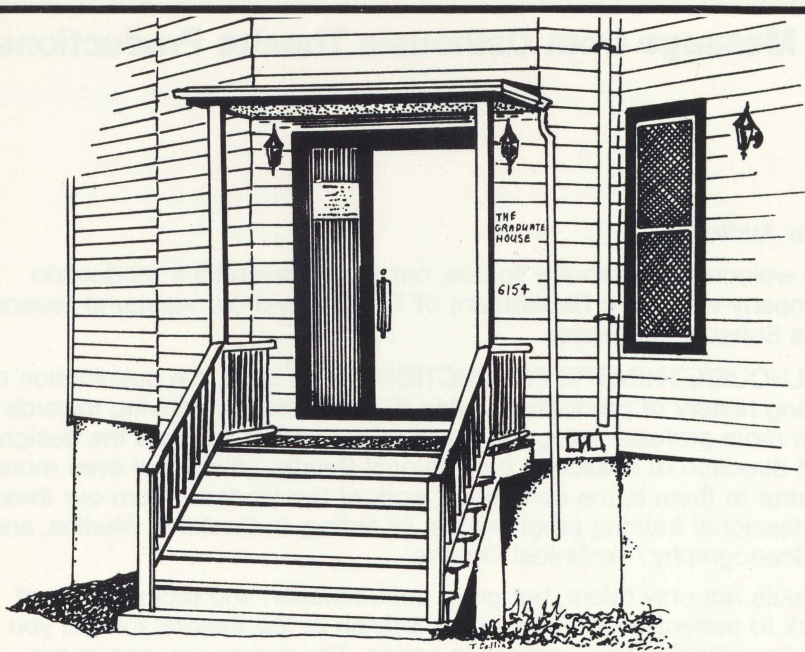
DALHOUSIE THEATRE PRODUCTIONS is, in itself, the culmination of a long history of production within this Department, striving towards ever more professional goals. Each of our shows features the design and direction of seasoned professional theatre artists; but even more central to them is the committed work of the students from our three professional training programmes: in Acting, in Costume Studies, and in Scenography / Technical Theatre.

It takes not only talent, but great determination and prolonged hard work to perfect one's skills in any branch of the theatre; tonight you will be watching that process in action. The names you see in our programmes, both from onstage and from backstage, we are sure you will see across the country in the theatre programmes of the future, and of this we are very proud.

Yet this year is also, in a special way, a pioneering venture for us. We decided that the time had come to include you, the audience, even more fully in what we are doing here — because, after all, you are the reason we exist! And so we decided to launch our first subscription season. We are most grateful for the generous help and advice of our friends from the Neptune Theatre (especially Public Relations Director Janet Thomson) and from Dalhousie Cultural Activities (especially Margie Campbell and Theresa Stephen and the box office staff). And to the entire department and its students, who rallied behind us and worked very hard to make the project known.

To you, our audience, thank you for coming. We wish you a rewarding evening in the theatre.

Sincerely,  
Patrick Young, Artistic Director  
for  
Dalhousie Theatre Productions



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## A Note on the Playwright

**Joanna Glass** is at least as well known outside Canada as she is in this country. *Canadian Gothic* and *American Modern* were first seen in a double-bill at New York's Manhattan Theatre Club in 1972, while the full-length play *Artichoke* opened at the Long Wharf Theatre, New Haven (with Coleen Dewhurst) in 1975. In 1977, the Manitoba Theatre Centre commissioned a play, *The Last Chalice*, but even this was adapted from a short story, "At the King Edward Hotel", first published in England. And it was the British Broadcasting Corporation which made a radio serial of her novel, *Reflections on a Mountain Summer* (1974).

Born Joanna McClelland 37 years ago this month, in Saskatoon, she grew up there and worked first as an advertising copywriter for a radio station and then for a television station in Calgary. A brief interest in acting gave way to marriage to an American physicist in 1959 and then children. In the late '60s she turned seriously to writing with the results already noted as well as several screenplays, including that for Margaret Atwood's *Surfacing*.

Of her writing Joanna Glass once said: "I lamented that I would never be a confessional writer like Sylvia Plath or an 'angry young writer' because by the time I got down to it, my anger was more frustration than rage, and my confessions were boring, even to me. Be it blessing or curse, motherhood intervened and gave me time and distance from the experiences I wanted to capture on paper."

— Alan Andrews

**COMING PRODUCTIONS: A Midsummer Night's Dream**

Directed by ROGER BLAY  
November 30 - December 4  
(Tickets on sale Oct. 31)

**Split (At Home and Abroad)**

February 8-12

**Musical (Grease or  
The Boyfriend)**

March 28 - April 1

**Subscriptions for 1983 / 84 season are still available at Arts Centre Box Office until October 23.** If you have not already subscribed and wish to, simply take your ticket stub to the Box Office and it will be honoured as part of your subscription payment.

---

**Dalhousie Theatre Productions**

presents

# **Canadian Gothic and American Modern**

By **Joanna M. Glass**

Directed by **Alan Andrews**  
Scenography by **Peter Perina**  
Costumes by **Martha Snetsinger**

## **CANADIAN GOTHIC**

Father	<b>Scott Burke</b>
Mother	<b>Jennette White</b>
Jean	<b>Sherrie Ford</b>
Ben Redleaf	<b>Andrew Cox</b>

Setting: A small town on the Saskatchewan prairie in the fifties.

## **AMERICAN MODERN**

Pat	<b>Shanna Kelly</b>
Mike	<b>Glenn White</b>

Setting: A house in Oyster Bay, Long Island. The present.

Production Manager	<b>Kelly Lynn Spurr</b>
Stage Manager	<b>Charles Procure</b>
Assistant Stage Manager	<b>Canny Cheung</b>
Assistants to the Director	<b>John Jay, Theresa Innis</b>

There will be one intermission.

Cameras and tape recorders are not permitted in the theatre.  
No smoking please.



---

## For Canadian Gothic / American Modern

Props Crew Chief: **Brigit Lapointe**  
Lighting / Sound Crew Chief: **Kathy Cruikshank**  
Crews: **Don Norrad, Beth Lachance,  
Kathryn Roe, Kelti MacMillan,  
Rob Bruce, Annette Comeau**  
Costumes: **Karen Fay, Brenda Conrad,  
Vicki Fenwick, Richard Marion,  
Angela Marsman, Cynthia Spurles,  
Anne Marie Walsh, Monica Farrell,  
Beverly Smith**  
Dressers: **Pat Walton, Holly Winchester**  
Ushers: **Doug Carrigan, Trinity Dempster,  
Shannon Eamon, Sheri Pedersen,  
Michael Scher**  
Photographer: **Paul Dayal**

**Special Thanks:** Ron Alley, C.N.I.B.; Arts Centre Box Office;  
Music Department; Cultural Activities ; Lunenburg County Print Ltd.

## For Dalhousie Theatre Productions

Producer: **Peter Perina**  
Artistic Director: **Patrick Young**  
Business Manager: **Blanche Potter**  
Technical Director: **Ian Pygott**  
Construction: **Ian Thomson**  
Properties Master: **David Porter**  
Wardrobe Supervisor & Cutter: **Lynn Sorge**  
Cutter: **Rhea Bowen**  
Light & Sound: **Stacy Cameron**  
House Manager: **Susan Taylor**

## Patrons of Dalhousie Theatre Productions

*(at time of printing)*

President and Mrs. W.A. MacKay  
Vice President & Mrs. Robbie Shaw  
Vice President & Mrs. Alasdair Sinclair  
Dean D.D. Betts  
Dr. Lowell Shore  
Dr. Mendel Burstein  
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Mr. Terry Collins

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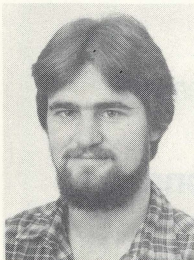
## For This Production



**Alan Andrews**, Director, who was founding Chairman of the Department of Theatre in 1969, has been a faculty member at Dalhousie University since 1966. During that time he has directed fifteen productions, ranging from Ibsen's *Hedda Gabler* to Strindberg's *Playing with Fire*, and from Pirandello's *Right You Are (If You Think You Are)* to Albee's *Box and Quotations from Chairman Mao*. In the first two seasons of Dalhousie Theatre Productions, these included Pinter's *The Birthday Party* and last year's sellout production of Edward Bond's *The Sea*.

Dr. Andrews' work in Canadian Theatre History has been published in the theatre yearbook *Canada on Stage*, the journal *Nineteenth-Century Theatre Research*, and in the *Dictionary of Canadian Biography*. Recently he has edited the memoirs of Allan Wade for publication by the Society for Theatre Research in England next year.

Even further afield, he has been visiting professor at the School of Performing Arts in the University of Ghana, and later this year, while on leave from Dalhousie, will lecture at the Institute for Theatre Research in Venice and be visiting professor at the Institute for Advanced Theatre Studies in the University of Amsterdam.

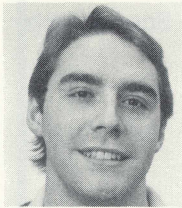


**Charles Procure**, Stage Manager, hails from Cape Breton, where he was Technical Director at St. Peter's District High School for three years. Now a second-year student in the Scenography / Technical Theatre Programme, Charles was on construction crew for last year's DTP production of *The Sea*. He spent last summer working in Georgetown, P.E.I., as head carpenter and props master for The King's Playhouse.

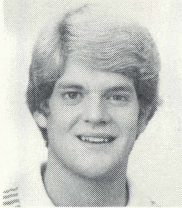
**Martha Snetsinger**, Costume Designer, is a second year student in the Costume Studies Programme who wishes to go on beyond costume construction to pursue costume design. She has already designed several semi-professional and amateur productions in the local area, but this is her debut performance for DTP (under the supervision of Robert Doyle). Later this season, her work will be featured again in *Split*.

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## Featured Performers



**Scott Burke**, of Burlington, Ontario, returned to his roots in Nova Scotia to finish his training after a year at York University, and is now in his third year in the Acting Programme. For DTP, he has appeared as Charlie Wilson in *The Farm Show* and the Vicar in *The Sea*, as well as in *The Rivals* and *The Canterbury Tales*. Scott's interest in the theatre is not restricted to acting: he is working on the refinement of his playwriting skills and plans to direct an Independent Student Production of *Vanities*.



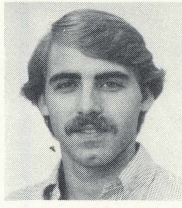
**Andrew Cox**, a native of Dartmouth, Nova Scotia, is a third year student in the Acting Programme. DTP audiences will recall his memorable Knight in *Canterbury Tales*, Steve in *The Shadow Box*, David in *The Rivals*, Hollarcut in *The Sea*, and Bruce Pallett in *The Farm Show*. In the summers he has appeared with Dream Productions in *'Tis Pity She's a Whore* and with Bruadair Productions in such shows as *Artichoke*, *Arms and the Man*, and as Algernon in *The Importance of Being Earnest*.



**Sherrie Ford** grew up in Yarmouth, Nova Scotia, and presently lives in Dartmouth with her husband and her cat. She spent a year in theatre studies at the University of Alberta before joining the Acting Programme, in which she is now a third year student. Last season she appeared as Alison Lobb in DTP's production of *The Farm Show*, as well as working as Assistant to the Director for *The Sea* and as Assistant Stage Manager for *The Shadow Box*.



**Shanna Kelly**, a native of Chatham, New Brunswick, enjoys a unique position as the only fourth year student of the Acting Programme. Her credits include Lena Zooker in Neptune Theatre's lunchtime production of *The Flattering Word*; as well as *The Constant Wife*, *Romanoff and Juliet*, and an acclaimed Annie Sullivan in *The Miracle Worker* for Yarmouth Summer Theatre. DTP audiences will remember her remarkable Mrs. Malaprop in *The Rivals*; she has also appeared in *The Farm Show*, *The Sea*, *Canterbury Tales* and *The Government Inspector*, and served as Assistant Director for *The Shadow Box*.



**Glenn White**, also a third-year student in the Acting Programme, comes from Bathurst, New Brunswick, where he has worked with Straw Hat Theatre and St. Thomas Theatre Productions. His roles for DTP have covered a wide range: Brian in *The Shadow Box*, Sir Anthony Absolute in *The Rivals*, and Willie Carson in *The Sea*, as well as *The Farm Show* and *The Canterbury Tales*. Last summer he also appeared with Bruadair Productions as John Worthing in *The Importance of Being Earnest*, Walter Morley in *Artichoke*, and Bluntschli in *Arms and the Man*.



**Jennette White** (no relation to Glenn), a long-time Halifax resident, already has a B.A. from Mount Saint Vincent University, and is now in her third year of the Acting Programme at Dalhousie. Roles in past DTP seasons include the Prioress in *Canterbury Tales*, the "Washing Woman" in *The Farm Show*, and the extravagant Mrs. Rafi in *The Sea*. Elsewhere she has been seen as Meg at the Charlottetown Governor's Feast, and in three major opera productions: *Madame Butterfly*, *Die Fledermaus*, and *Faust*. She coordinates radio drama for the Student Union's radio station, CKDU.

---

## **Dalhousie University Department of Theatre**

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**Francine Boucher**, Movement

**Rhea Bowen**, Assistant Cutter

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**Robert Doyle**, Costume Studies

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**Sherry Lee Hunter**, Mime

**Tom Kerr**, Voice

**Mary McMurray Pigot**, Singing

**Robert Merritt**, Faculty

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