

DALTHEATRE
2004-2005 SEASON



Pride & Prejudice

BY JANE AUSTEN

ADAPTED BY JAMES MAXWELL,

REVISED BY ALAN STANFORD

DIRECTED BY SUSAN STACKHOUSE

MARCH 29 - APRIL 1, 8:00 PM

APRIL 2, 2:00 PM & 8:00 PM

SIR JAMES DUNN THEATRE
DALHOUSIE ARTS CENTRE

BOX OFFICE: 494.3820

TICKETS: \$12 ~ \$6 STUDENT/SENIOR



DALHOUSIE
UNIVERSITY

Inspiring Minds

A Note From The Director

Earlier this year the Romantic Novelists' Association named *Pride and Prejudice*, by Jane Austen, the most romantic novel of all time. This beautiful and affectionate stage version, adapted in 2002 by Alan Stanford, was first produced at the Gate Theatre in Dublin, Ireland and then moved to the Guthrie Theatre in Minneapolis. It is a wonderful celebration of the novel and special thanks go to Gisela O'Brien, whose winning argument allowed us to obtain the rights. We have enjoyed working on this piece - exploring the text and the period. We began our exploration drinking tea by candlelight! We have grabbed inspiration from the music of Haydn and the works of Gainsborough, Constable and Turner. Our research has introduced us to many great resources. For those interested in the period I can especially recommend a delightful book by Daniel Pool entitled *What Jane Austen Ate and Charles Dickens Knew (From Fox Hunting to Whist - the Facts of Daily Life in 19th-Century England)*. You may also wish to check out The Republic of Pemberley website (www.pemberley.com).

The team that has collaborated to produce this show includes our very special guest, Sound Designer, Michael Doherty, as well as faculty and staff of the Department of Theatre (you'll find everyone listed elsewhere in this program). The many students involved are from the Theatre Studies, Technical/Scenography, Costume Studies and Acting sections of the Department.

As you are about to witness, this is a committed and talented group of student artists and technicians. I shall cherish the time I have spent working with them and wish them all, particularly those who are about to graduate, all the very best.

-Susan Stackhouse, Director

A Note from the Sound Designer

No two performances of Pride and Prejudice will ever be the same; tonight's performance will not be like tomorrow night's or the next night's or even one hundred night's from now. That's what makes live theatre special. Productions evolve, grow, and take on a life of their own. In approaching the sound design for this play it would have been easy to select solely from the hundreds of works composed by the musical giants of the time, Beethoven, Mozart or Haydn, but the picture would not have been complete. Although you will hear some of their music, I had to know what this production, with these people sounded like, and then write something that would only happen here, for this company of players. Hopefully, this created a more complete world, a world that resonates for the actors and for you, too. During the design process, many creative doors were opened; by Austin's timeless story, by Susan's thoughtful and supportive direction, and by a cast who was ready to recreate and inhabit that world each night. The doors opened, but I had to know which ones to go through. Hopefully, I entered some of the right ones. You and I never know where this journey will take us, but that's why we go to the theatre, isn't it?

- Michael Doherty, Sound Designer

A Note From The Assistant Directors

Working on Pride and Prejudice was a tremendous experience for us. From the superbly talented cast, to the energetic stage managers, we enjoyed every second we spent in rehearsal and would like to thank everyone involved. Most of all we would like to thank Susan Stackhouse for teaching us the directorial ropes and giving us the opportunity to be involved in an incredible experience. We had a blast and we hope that you enjoy the show as much as we do.

-Melissa Mulley and Rebecca Sutin, Assistant Directors

Jane Austen

Jane Austen was born in Steventon, Hampshire, England to Reverend George Austen and his wife Cassandra on December 16th, 1775. She was the seventh out of a family of six boys and two girls. Her sister Cassandra was just two years older and was Austen's closest friend and confidante.

At the age of seven, Jane and Cassandra were sent away to a boarding school in Oxford. The school then moved to Southampton where both sisters were affected by an epidemic of typhoid fever. Upon their recovery Jane and Cassandra continued their education at the Abbey School at Reading until 1787.

It was when she finished her studies that Jane first began to write. The Austen family was always extremely fond of reading and Jane's father kept a library of 500 books despite his respectable though modest income of approximately 600 pounds a year. Jane's very first work was entitled, Juvinelia, and was developed by her as a form of entertainment for her family. Her family was extremely supportive of her writing and in 1797 her father gave Pride and Prejudice to a publisher, who unfortunately would not even read it.

Jane was known as a cheerful, playful child and grew into a lively, social woman who loved parties, balls and visiting her friends and family.

Jane had a handful of romantic encounters which most likely impacted her work. When she was young she was friendly with Thomas Lefroy, the nephew of a family friend; however, it was always known that he could not afford to marry her and thus their relationship ended. Jane also had a brief relationship with a young man whom she met during one of her family's many visits to the sea-side, but tragically he died soon after they parted at summer's end. In 1802, Harris Big-Wither, a younger man whom Jane did not love, proposed to her for the first and only time and she accepted him. Staying true to her heart, however, Jane withdrew her acceptance the very next day and she was never married.

Jane became ill in August of 1815 and died at the young age of forty-one in July of 1817.

Throughout her short life Jane wrote: Sense and Sensibility, Mansfield Park, Pride and Prejudice, Emma, Persuasion, and Northanger Abbey, all of which became wildly successful and are still read and appreciated today.

Important Terms

Assembly Ball: A popular form of entertainment in English country towns, these public balls were held at assembly rooms which were commonly attached to the local inn.

Law of Entail: The basis of wealth, status and power in 19th-century England was land and thus it was of the utmost importance for wealthy families to maintain their wealth and status through their descendents. The law of entail meant that land was always inherited by the landowner's oldest son. When this heir passed away, the land was in turn left to his oldest son. The law of entail meant that an heir would only receive the income from the land, but would not be allowed to sell or mortgage it. The problem with this system arose when an heir did not have a son. In cases such as these, the will entailing the property is passed on to another branch of the family that has a young male in a position to inherit land. It is important to remember that entails are optional.

Piano Forte: The Piano Forte is simply a piano. It was an extremely popular instrument at the time and most young ladies were encouraged to study it.

Gretna Green: A little town in Scotland where many English people would go to avoid the strict marriage laws enforced in their own country. The Scottish Presbyterian Church was far less rigid than the Anglican Church of England.

Michaelmas: Also known as the feast of St. Michael, Michaelmas is a church holiday for the Church of England that falls on the 29th of September. It is also the end of the third quarter of the year for landlords and thus the time of the year when rent was due, and leases were either engaged or renewed.

Reel: Although it originated in Ireland and Scotland, this energetic dance was enormously popular in Regency England.

Cheapside: A section of London that was associated with the middle class and with "trade." Cheapside was looked down upon by the upper classes as many of them were of the mind that making of money through business was inferior to attaining wealth through land and investments.

Brighton: A seaside resort city on the South coast of England.

Marriage

Until 1823, a man or woman under the age of twenty-one could not marry without the permission of their parents. Marriage was an extremely important aspect of life during the Regency Period and it was the goal of most women to secure a good husband before they got too old. When upper-class people married, the women would bring a large dowry as encouragement to her new husband. Once she was married, everything that a woman owned or later received would become the property of her husband. Immediately after proposing, a man would speak with the lady's parents in order to make them aware of his economic situation as well as letting them know what kind of settlement he would be able to make upon their daughter. In turn, the lady's parents must then tell the man what they imagine their daughter's fortune will end up being.

There were three ways of going about getting married during the Regency Period. If a couple desired to marry in the Church of England, they could have the banns "published" which meant that their wedding would be announced from the parish pulpit three Sundays in a row. If no one objected to the announcements then the couple had a three-month period in which they could get married. This was the cheapest way to get married, but it was very public and thus usually only used by the poor. The second way for a couple to approach marriage would be for them to obtain a marriage license, but as this was a more expensive method it was reserved for the upper-class. A license cost a few pounds and was acquired through a local clergyman or from the Doctor's Commons in London. A license allowed a couple to marry in any parish where either the man or the woman had lived for at least fifteen days. The final and most expensive way for a couple to get married would be for them to acquire a special license which gave them the freedom to marry anywhere at any time they chose. This special license had to be obtained through the permission of the Archbishop of Canterbury. The only way for a couple to avoid any of these three methods would be for them to run off to Gretna Green in Scotland.

Once a couple married they were considered one person. A wife could not sue or make a contract or a will without her husband's permission. A husband could confine his wife against her will and he was also allowed to verbally reprimand her. On the other side of this, a husband was always legally liable for the debts and civil wrongs of his wife as he was supposed to control her actions. Divorce, although legal, was very expensive and extremely rare.

Education

The education of a man in the Regency Period was extremely different from that of a lady. Sons of the aristocracy and gentry were educated at home by a clergymen or a tutor. They then went away to boarding schools. As children, males studied the classics: languages and literature of ancient Greece and Rome. Once they went away to school they also had the opportunity to learn math, law, philosophy, and modern history. When they got older, those who could afford to attended universities such as Oxford or Cambridge where they prepared for work in politics or the church.

Women learned French, drawing, dancing, music and the use of globes. They either studied with a governess who was hired by their families or were taught by their mother. Especially accomplished women would also study sewing, embroidery and accounts.



The Cornfield by John Constable

The Social Season

The social season took place in London from February through to the beginning of August, the months when British parliament was in session. It was mainly reserved for the upper-class and consisted of them attending countless parties, balls, dinners, operas, concerts, and other such amusements.

The Sporting Season

The sporting season, which took place in the fall, was the English countryside's complement to the London social scene. Grouse shooting would commence in mid-August when the adjournment of parliament put an end to the London social season. Partridge season began on September 1st, followed closely by pheasant season, which began on the 1st of October. The sporting season was drawn to a close with fox hunting, which began in November.

Pride & Prejudice

Director	Susan Stackhouse
Set By	Peter Perina
Costume Designer	Patrick Clark
Composer/Sound Designer	Michael Doherty
Lighting Designer	Bruce MacLennan
Choreographer	Mary Lou Martin
Assistant Directors	Melissa Mulley, Rebecca Sutin
Assistant Set Designer	Sam (Red) Crossley
Assistant Costume Designer	Angele Desjardins
Assistant Lighting Designer	Thomas Barkley

Cast

Mr. Jonathan MacDonald.....	Mr. Bennet, a country gentleman
Miss Stephanie MacDonald.....	Mrs. Bennet, his wife
Miss Clancy Sullivan.....	Jane Bennet, their daughter, almost 23
Miss Jessica Wall.....	Elizabeth Bennet, their daughter, age 20
Miss Jennifer Robbins.....	Mary Bennet, their daughter, age 19
Miss Clare Christensen.....	Kitty Bennet, their daughter, age 18
Miss Amy Fedora.....	Lydia Bennet, their daughter, age 15 turning 16
Mr. Stewart Legere.....	Mr. Collins, a clergyman, cousin of Mr. Bennet
Mr. Kirk Hall.....	Sir William Lucas, former Mayor of Meryton
Miss Angela Garland.....	Charlotte Lucas, his daughter, friend of the Bennet sisters
Mr. David Louch.....	Mr. Charles Bingley, a young bachelor
Miss Caitlin MacIsaac.....	Miss Caroline Bingley, his sister
Mr. Pasha Ebrahimi.....	Mr. Fitzwilliam Darcy, his friend, age 28, a bachelor

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife."

- Mr. Matthew Walker.....Mr. George Wickham, an officer in the militia
- *Mr. Jonah Hundert..... Mr. Denny, an officer in the militia
- *Mr. Thomas Gibson..... Captain Carter, an officer in the militia
- Mr. Kirk Hall..... Colonel Fitzwilliam, a cousin of Mr. Darcy
- Miss Caroline Khoury.....Lady Catherine de Bourgh, aunt to Mr. Darcy, in selected performances
- Miss Allison MacDougall.....Lady Catherine de Bourgh, aunt to Mr. Darcy, in selected performances
- Miss Caroline Khoury.....Miss Anne de Bourgh, her daughter, in selected performances
- Miss Allison MacDougall.....Miss Anne de Bourgh, her daughter, in selected performances
- *Miss Zoe Bercovici..... Miss Jenkinson, as well as, 'as cast'
- *Miss Katie Swift..... Mrs. Hill, as well as, 'as cast'

Miss Caroline Khoury, as Lady Catherine de Bourgh will play the following performances:

- Tuesday, March 29th, 8 p.m.
- Wednesday, March 30th, 2 and 8 p.m.
- Thursday, March 31st, 2 p.m.
- Friday, April 1st, 8 p.m.

Miss Allison MacDougall as Lady Catherine de Bourgh will play the following performances:

- Monday, March 28th, 8 p.m.
- Thursday, March 31st, 8 p.m.
- Saturday, April 2nd, 2 and 8 p.m.

* a student in the third year of the acting programme.

For This Production

<i>Stage Manager</i>	<i>Fleurette Benoit</i>
<i>Assistant Stage Managers</i>	<i>Rebecca Norman, Stephanie Kincaide</i>
<i>Construction/Running Crew Chief</i>	<i>Philip Freymond</i>
<i>Construction Crew</i>	<i>Noah McLellan, Jesse Cappe</i>
<i>Props Crew Chief</i>	<i>Raunie Ratcliffe</i>
<i>Props Crew</i>	<i>Sam Crossley, Katherine Jenkins, Katherine de Sousa, Rebecca Aldridge</i>
<i>Lighting Crew Chief</i>	<i>Jenn Hewitt</i>
<i>Lighting Crew</i>	<i>Sarah Speedie, Thomas Barkley, Beth Kuffner, Max Boyle</i>
<i>Sound Crew Chief</i>	<i>Max Boyle</i>
<i>Cutters</i>	<i>Julianne Behm, Amy Brockmeyer, Alix Carr-Harris, Alison Chan, Jennifer Christenson, Karen Donaldson, Johanna Edwards, Adrienne Francis, Bryhanna Greenough, Erika Hakuli, Ilana Harendorf, Rachel Huebert, Victoria Klippenstein, Devon Miller, Gillian Peel, Grace Petit, Rachel Pollet, Katherine Poole, Dorothy Yang</i>
<i>Dressers</i>	<i>Heather Thorleifson, Jill Smith, Brooke Stewart, Maura Marche, Colin Seymour</i>
<i>Stitchers</i>	<i>Jacqueline Beaton, Alyssa Carrigan, Meghan Chapman, Lynn Cullen, Rachel Denkers, Christine Deuerlein, Hilary Doda, Emily Duann, Deborah Hubble, Laura Langford, Maura Marche, Shauna Miller, Elinor Morrissey, Louanna Murphy, Carolyn Prest, Amy Rose, Colin Seymour, Jill Smith, Brooke A. Stewart, Heather Thorleifson</i>
<i>Head of Wardrobe</i>	<i>Jaime Minichiello</i>
<i>Hats</i>	<i>Beth Barter, Gwenna Cole, Megan MacEachern, Susan Seward, Meghan Stark</i>
<i>Shoppers</i>	<i>Kathleen Hare, Kim Teager</i>
<i>Hair Design and Instruction</i>	<i>Dante of Casa Dante</i>
<i>Makeup Instruction</i>	<i>Priscilla Love and Charles Gillis of Making Faces</i>
<i>House Manager</i>	<i>Deborah Preeper</i>
<i>Photographer</i>	<i>Ken Kam</i>
<i>Poster Design</i>	<i>Paul Williams</i>

“It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.”

So begins one of the finest novels written in the English language, Pride and Prejudice. The famous opening line magnificently displays the irony that suffuses the novel at both local and structural levels. In this statement, Austen has cleverly done three things: she has declared that the main subject of the novel will be courtship and marriage, she has established the humorous tone of the novel by taking a simple subject to elaborate and to speak intelligently of, and she has prepared the reader for a chase in the novel of either a husband in search of a wife, or a woman in pursuit of a husband.



Special Thanks

BRIO, Blake Unger Dvorchik, Jane Edgett, Dianne Roxborough-Brown, Neptune Theatre (Props Department), The Atlantic Theatre Festival, CBC Props Department, Lloyd Nauss, Pip Bradford, Stratford Theatre, Nova Scotia Tattoo

Office of External Relations (particularly Natasha LaRoche and Shawna Burgess) for supporting this production. The Department of Theatre welcomes Alumni and supporters who are attending the March 31st evening performance.

Lynn Taylor and the Centre for Learning and Teaching for providing a Teaching and Learning Innovation Grant to enable Michael Doherty, Composer and Sound Designer, to work with students on this production. Susan Stackhouse looks forward to communicating the rationale, experience and results of this project at the upcoming Dalhousie Conference on Learning and Teaching.

The Regency Period

The Regency Period in a political sense is the period from 1811-1820. These mark the last years of George III's life, during which his illness rendered him incapable of fulfilling his role as a monarch. Therefore the "Regency Act" was passed and the King's son, the Prince of Wales, became the Prince Regent. George was the first monarch in a while to be born in England and to speak English as his first language. He is often remembered for losing the American colonies. In 1776 the Americans declared their independence and in 1782 England officially surrendered. This might have made King George unpopular, but he managed to win back the favor of the people by concentrating their attentions on the long war with Post-Revolutionary Napoleonic France, until the British finally defeated them at the battle of Waterloo. Unfortunately George's illness got the best of him and by 1810, after several bouts of illness, he was considered permanently deranged. Some historians believe that his insanity was caused by a genetic condition called Porphyria.



The Prince Regent

George III's son, nicknamed "Prinnie" was prone to extravagance and excess. He had several mistresses, one of whom he allegedly secretly married. But he was forced into a marriage with his cousin Caroline. He and Caroline hated each other. He tried to prevent her from coming to his coronation, he tried to divorce her several times unsuccessfully and he accused her of adultery and of having someone else's child. However, public opinion favored Caroline. One man even said of him, "He had few public virtues to compensate for the offensiveness of his private example. His duties to the State—the mere routine of the Kingly office—were invariably performed with tardiness and reluctance. . . The constitutional bravery of his house forsook him, and he became a moral coward, whom his official servants had to govern as a petted child."

The Military

To be a soldier in England in the early 1800's was considered to be an acceptable and fashionable occupation for a young man. There were two divisions in the army, the regulars and the militia. The Regulars varied in size according to peace or war. In times of peace they took on the role of a police force and maintained law and order. Britain also offered military protection to the colonized countries in exchange for their goods. During the period that Pride and Prejudice deals with, the British are under constant threat of invasion from the French and so the Regulars reached an all time high of 300, 000 soldiers. To become an officer you could either purchase a commission in a regiment or you might, with a letter of recommendation from an appropriate person, be granted a commission by the King. The money that one obtained through the selling of the commission became their pension. The Militia was brought into effect only during times of conflict, to free the Regulars for service in combat elsewhere. The job of the Militia was to defend the home turf. Anyone between the ages of 16-60 was eligible for service. Each county was obliged to provide a certain number of men. The soldiers would be billeted by families in the town they stayed in and became part of the local society. A form of conscription was also used, although it was possible to volunteer as well. Soldiers often resented being forced into the Militia and would avoid going to target practice. They were not always as organized as the Regulars, because they simply didn't care.

Rules of Etiquette

For Men

1. In riding horseback or walking along the street, the lady always has the wall.
2. When meeting a lady in the street or in the park whom you know only slightly, you wait for her acknowledging bow—then and only then may you tip your hat to her, which is done using the hand farthest away from her to raise the hat. You do not speak to her or any other lady unless she speaks to you first.
3. If you meet a lady who is a good friend and who signifies that she wishes to talk to you, you turn and walk with her if you wish to converse. It is not 'done' to make a lady stand talking in the street.
4. In going up a flight of stairs, you precede the lady, going down, you follow.
5. In a carriage the man always takes the seat facing backward. If he is alone in a carriage with a lady, he does not sit next to her unless he is her husband, brother, father or son. He gets out first so that he can help her down. He takes care not to step on her dress.

6. At a public exhibition or concert, if accompanied by a lady, the gentleman goes first in order to find her a seat. If he enters such an exhibition alone and there are ladies or older gentlemen there he removes his hat.
7. A gentleman is always introduced to a lady—never the other way around. It is presumed to be an honour for the gentleman to meet her. Likewise, a social inferior is always introduced to a superior.
8. A gentleman never smokes in the presence of ladies.

For Ladies

1. If unmarried and under thirty, a lady is never to be in the company of a man without a chaperone. Except for a walk to church or a park in the early morning, she may not walk alone but should always be accompanied by another lady, a governess, servant or male relation. If no one is available then she should stay home.
2. Under no circumstances may a lady call on a gentleman alone unless she is consulting that gentleman on a professional or business matter.
3. A lady does not wear pearls or diamonds in the morning.
4. A lady never dances more than three dances with the same partner.
5. A lady should never 'cut' someone, that is to say, fail to acknowledge their presence after meeting them socially unless it is absolutely necessary. The only time a lady is ever truly justified in cutting someone is if the men persist in bowing and the lady does not wish to keep up the acquaintance.

Daily Life For The Gentry In The Early 19th Century

In between the aristocracy and the working poor fell the gentry, or the middle class. They were landowners of various sized fortunes who didn't necessarily have titles unless they were lesser titles. During this time there was an increase in wealth of the middle class through the money they acquired through rents. They also may have worked in which case respectable middle class professions included physician, lawyer, clergyman or soldier. Because of this wealth, leisure time was becoming much more abundant and the middle class had days and hours to fill. During the morning the sexes were left to their own pursuits. Letter writing and reading to yourself was always done at this time. It was also a time when women could do more menial tasks, like mend clothes, and other sewing. They would have breakfast and then the women would do their shopping and bill paying and visit some close relatives or friends. This was a time for men to attend to business. Then lunch was an informal snack between breakfast and dinner.

During the evening there would be dinner, which used to take place around the current lunch but it became fashionable to have it later because if you could afford to burn the lamp oil for the servants to cook after the sun went down then it was a sign of wealth and prestige. Supper then became a snack before bedtime. After dinner people would fulfill their social obligations. It was not acceptable to spend the evening with your own pursuits, especially for a woman.

A woman's education was basically geared around her being useful in the evening circle, therefore the best accomplishments were singing, playing a musical instrument, drawing and dancing. This was also a way for women to show off for men, because the more accomplishments she acquired, the more money her family possessed for her to be able to take the expensive private lessons. Needlework, often referred to simply as 'work', was acceptable to do at the evening circle as the position of bent head and delicate finger movements could be considered attractive to men. Cards were also extremely popular.

Program Notes By: Melissa Mulley (4th year) and Rebecca Sutin (4th year)

Farewell to Judy Dunn:

Judy Dunn, who has been a loyal Patron of the Dal Theatre productions for many years, has accepted a position as Assistant Dean in the Faculty of Information Studies at the University of Toronto. After fourteen years, Judy will be leaving her present position as Graduate/Programme Coordinator in the School of Library and Information Studies, Faculty of Management at Dalhousie to take up her new duties on May 31st. We in the Theatre Department congratulate Judy on her appointment. We are grateful for her support and encouragement and wish her well in her future endeavours.

Dalhousie University Department of Theatre Faculty and Staff

<i>Annie Abdalla</i>	<i>Movement</i>
<i>Roberta Barker</i>	<i>Introduction to Theatre, Canadian Theatre</i>
<i>Patrick Christopher</i>	<i>Acting</i>
<i>Patrick Clark</i>	<i>Designer's Language, Costume History, Textiles</i>
<i>Jane Edgett</i>	<i>Advanced Performance Techniques</i>
<i>Kathryn Edgett</i>	<i>Dance and Movement</i>
<i>Jure Gantar</i>	<i>Chairperson, Classical, Early Modern, and Modern Theatre</i>
<i>Drew Klassen</i>	<i>Scenography</i>
<i>Dianne Kristoff</i>	<i>Costume Technology, Textile History, Costume as Sculpture</i>
<i>Robert Lafflamme</i>	<i>Costume in Performance, Historical and Modern Tailoring</i>
<i>Bruce MacLennan</i>	<i>Head of Light and Sound</i>
<i>M.J. MacLeod</i>	<i>Stage Management</i>
<i>Mary-Lou Martin</i>	<i>Advanced Performance Techniques</i>
<i>Linda Moore</i>	<i>Acting</i>
<i>David Nicol</i>	<i>Introduction to Film</i>
<i>David Overton</i>	<i>Dramaturgy, Musical Theatre, Directing</i>
<i>Jennifer Overton</i>	<i>Acting</i>
<i>Peter Perina</i>	<i>Scenography</i>
<i>Peggy Redmond</i>	<i>Singing</i>
<i>Colin Richardson</i>	<i>Rental Crew Chief</i>
<i>Melinda Robb</i>	<i>Head of Props</i>
<i>Lynn Sorge-English</i>	<i>Costume History, Historical and Contemporary Costume</i>
<i>Susan Stackhouse</i>	<i>Voice and Speech</i>
<i>Ian Thomson</i>	<i>Head of Construction</i>

Administrative Staff

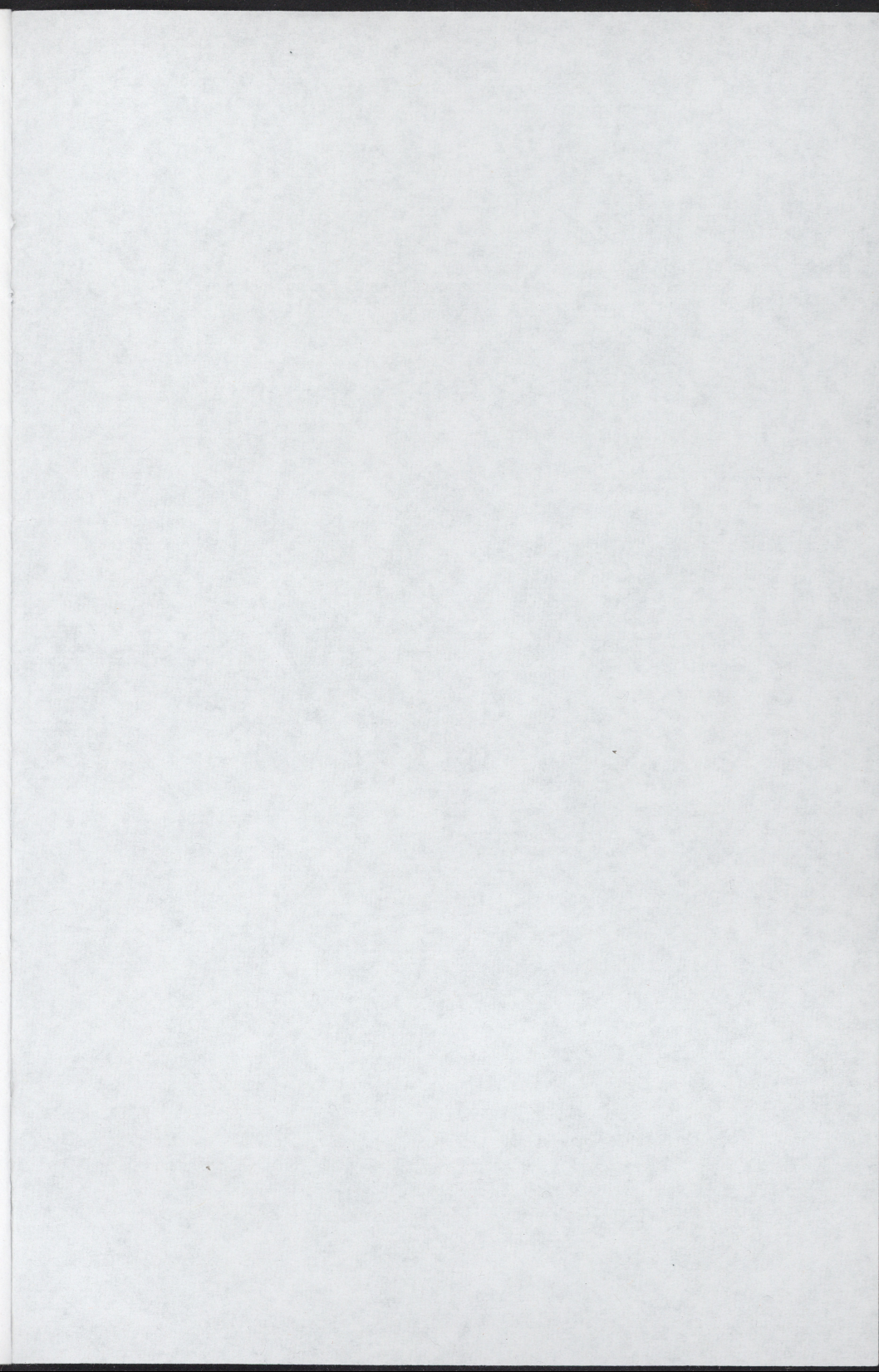
<i>Julie Clements</i>	<i>Departmental Secretary</i>
<i>Gisela O'Brien</i>	<i>Administrative Officer</i>

Teaching Assistants and Markers

Karen Bassett, Meg Carignan, Kate Cayley, Tracey Dehmel, Tyler Foley, Peter Horne, Amy Jones, Lena Jovicic, Corinne MacMullin, Peter Mersereau, Darlene Nadeau, Rayna Smith-Camp, Tamara Smith, Colleen Zimmerman

Student Assistants

<i>Fleurette Benoit</i>	<i>Props</i>
<i>Sam(Red) Crossley, Micah Edelstein</i>	<i>Construction</i>
<i>Jenn Hewitt</i>	<i>Lighting/Technical</i>
<i>Jill Smith</i>	<i>Costume Studies Library</i>



Dalhousie University Department of Theatre Faculty and Staff

<i>Annie Abdella</i>	<i>Movement</i>
<i>Roberta Baroff</i>	<i>Introduction to Theatre, Canadian Theatre</i>
<i>Patrick Christopher</i>	<i>Acting</i>
<i>Patrick Clark</i>	<i>Director's Language, Costume History, Textiles</i>
<i>Jane Edgels</i>	<i>Advanced Performance Techniques</i>
<i>Kathryn E. Goff</i>	<i>Costume and Movement</i>
<i>Jan Gantar</i>	<i>Chamberlain, Classical, Early Modern, and Modern Theatre</i>
<i>Drew Klassen</i>	<i>Scenography</i>
<i>Deanne Krutloff</i>	<i>Costume Technology, Textile History, Costume as Evidence</i>
<i>Robert Laframboise</i>	<i>Costume in Performance, Historical and Modern Tailoring</i>
<i>Bruce MacLennan</i>	<i>Head of Light and Sound</i>
<i>B. J. MacLeod</i>	<i>Stage Management</i>
<i>Mary-Lou Martin</i>	<i>Advanced Performance Techniques</i>
<i>Linda Olson</i>	<i>Acting</i>
<i>David Nicol</i>	<i>Introduction to Film</i>
<i>David Overton</i>	<i>Dramaturgy, Musical Theatre, Directing</i>
<i>Jennifer Overton</i>	<i>Acting</i>
<i>Peter O'Brien</i>	<i>Scenography</i>
<i>Peggy Richmond</i>	<i>Singing</i>
<i>Orlin Richardson</i>	<i>Spacial Crew Chief</i>
<i>Melinda Spill</i>	<i>Head of Props</i>
<i>Lynn Sarge English</i>	<i>Costume History, Historical and Contemporary Costume</i>
<i>Jason Stockman</i>	<i>Voice and Speech</i>
<i>Ian Thomson</i>	<i>Head of Construction</i>

Administrative Staff

<i>Jule Clements</i>	<i>Departmental Secretary</i>
<i>Glenn O'Brien</i>	<i>Administrative Officer</i>

Teaching Assistants and Markers

Karen Basals, Meg Carignan, Kate Casley, Tracy Dahms, Tyler Foley, Peter Horne, Amy Jones, Leah Jones, Corinna MacMullen, Peter Horowitz, Darlene Nelson, Regine Smith-Camp, Tamara Smith, Colleen Zimmerman

Student Assistants

<i>Flaviana Benoit</i>	<i>Props</i>
<i>Sam (Sam) Crossley, Michal Edelman</i>	<i>Construction</i>
<i>Jason Horvitz</i>	<i>Lighting/Technical</i>
<i>Neil Smith</i>	<i>Costume Studies Library</i>