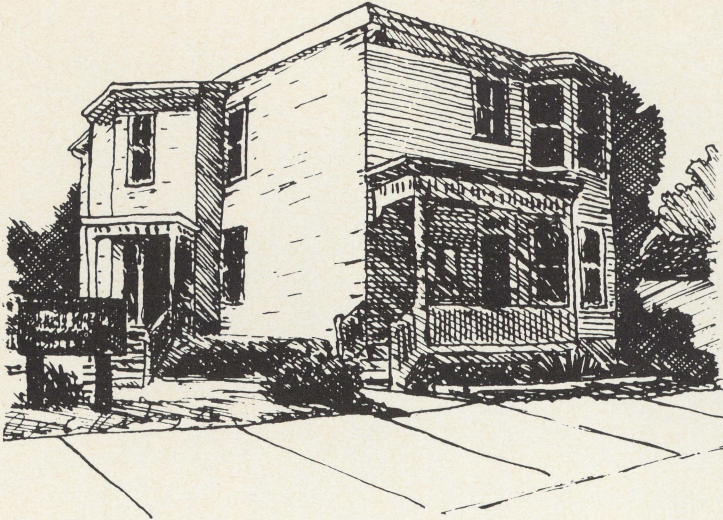


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THP

DALHOUSIE THEATRE PRODUCTIONS

An Invitation to the Graduate House



The manager and staff of the Graduate House hope you will enjoy this Dalhousie Theatre Production and invite you to visit our club where we can provide you with,

- A relaxed and hassle free atmosphere
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- Grand Pré & Imported House Wines
- Quality coffee and teas
- Over two dozen magazines and newspapers
- Card and board games
- A large non-smoking area

We are just a block away. Bring this ad for free admission after the play, and try us out. Non-Graduate Student memberships available for just \$30 a year.

The Graduate House
6154 University Avenue
424-3816

A Message From The Chair

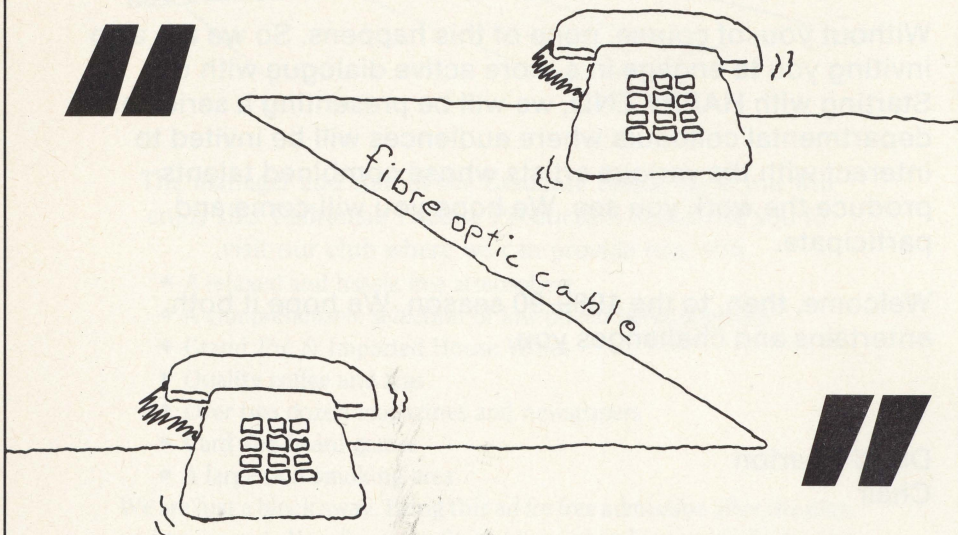
Dalhousie Theatre Productions is now in its seventh year, bringing you a mixture of classical and contemporary plays, hopefully served up in a challenging way. In these times of artistic retrenchment, it is increasingly important that we keep opening new doors for our students and our audience. This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

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

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

David Overton
Chair

Dramatic lines:



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MARITIME TEL&TEL

A Message From The Producer

Dear Patron,

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

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

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

Peter Perina,
Producer

Dalhousie
University

presents

Chamber Music at Dalhousie

PERFORMERS

Dale Kavanagh - *guitar*

Ryan Kho - *violin*

John Rapson - *clarinet*

Susan Sayle - *viola*

Shimon Walt - *cello*

Tietje Zonneveld -
piano

and introducing

The De Seve String Quartet

P. Djokic, M. Malette,

P. Kjkovic, D. McNabney

Oct. 1 — Music for Strings
and Piano

Nov. 5 — De Seve Quartet

Jan 28 — Kho/Aonneveld

Apr. 8 — Dale Kavanagh
solo recital

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and interest

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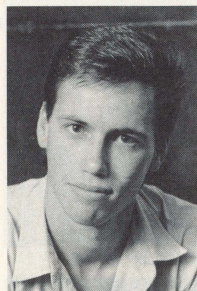
Graduation Class - Acting



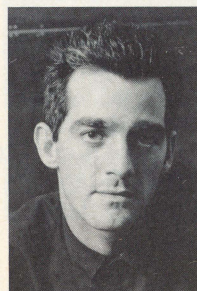
John Beale now tells people he's from Nova Scotia. This will mark his 17th year of being schooled and he's only 21 - doesn't leave time for much else, does it? He did appear in a lab production of A MIDSUMMER NIGHT'S DREAM as Demetrius, in DARK OF THE MOON as Mr. Summey, as a forest ranger in LITTLE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



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



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



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



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



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



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



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

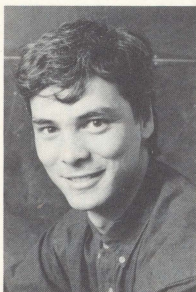


Stephen Szewczok stems from the Isle of Cape Breton. He is very happy to be in his third year and looks forward to a challenging season. In his first year at Dalhousie he was fortunate enough to work on *THE HOSTAGE* as a musician, and in *ROMEO AND JULIET* in the role of Balthasar. He may be remembered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

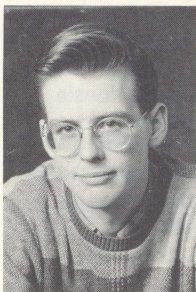


Kiersten Tough is a native of Halifax. She returns to Dal and her final year of the Acting Programme after working in Chester this summer where she appeared as Kathy in the Chester Theatre Festival production of *VANITIES*. Her film work includes *LIFE CLASSES* and CBC TV's *HERO OF THE FAMILY*. At Dal,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

Technical Scenography



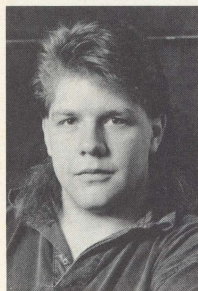
Douglas Russell Betts, originally from Edmonton, has been finding it harder each year to leave Nova Scotia. Doug has returned for his 3rd year of Technical Scenography after spending the summer in Chester as the Technical Director for the Chester Theatre Festival. His DTP technical credits include *ROMEO*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



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



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



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

Special Topics Directing



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



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

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Mr. John A. MacFarlane

Kelti A. MacMillan

If you would like information on how to become a Patron of DTP please contact Blanche Potter at 424-2253.

Dalhousie Theatre Productions
Presents

HAPPY END

Lyrics by BERTOLT BRECHT Music by KURT WEILL
From the original German play by DOROTHY LANE

Directed by R. H. THOMSON
Musical Direction by PIERRE PERRON
Set by PETER PERINA
Costumes by ROBERT DOYLE
Lighting by BRUCE MacLENNAN

CAST in order of appearance

Bob Marker ("The Professor") SHAWN ISENER
Johnny Flint ("Baby Face") CHARLES CAMPBELL
Sam "Mammy" Wurlitzer RUSTY DAVENPORT
Jimmy Dexter ("The Reverend") STEPHEN SZEWCZOK
Dr. Nakamura ("The Governor") HEATHER NURNBERG
Miriam CAROL CUDE
Bill Cracker JOHN BEALE
A Lady in Gray ("The Fly") LINDA SMILESTONE
A Cop BRIAN HEIGHTON
Lieutenant Lilian Holiday ("Hallelujah Lil") GLYNIS RANNEY
Sister Mary MICHAEL-ANN ROWE
Sister Jane KIERSTEN TOUGH
Captain Hannibal Jackson JAMES DEGAZIO
Brother Ben Owens JAKE CRAWFORD
Major Stone JOY RENZI
Member of the Fold SUSAN PORTER
Member of the Fold ROZELYN WIZEN
Member of the Fold JOHN ALEXANDER MacFARLANE
Member of the Fold PAUL MacLEOD
Member of the Fold SANJAY TALWAR
Card Girl NANCY CLARKE
Card Girl RAQUEL DUFFY
Child KIMBERLEY HARTLAND
Child SARAH GRIFFIN

Musical Synopsis

Prologue FULL COMPANY

ACT I

Bilbao Song REVEREND, BILL, GANG
Lieutenants of the Lord LILIAN, ARMY
March Ahead LILIAN, ARMY
Sailor's Tango LILIAN

ACT II

Sailor's Tango (reprise) LILIAN
Brother, Give Yourself a Shove ARMY
Song of the Big Shot GOVERNOR
Don't Be Afraid JANE
In Our Childhood's Bright Endeavor ARMY
The Liquor Dealer's Dream ARMY, BILL, JANE

ACT III

Mandalay Song SAM, GANG
Surabaya Johnny LILIAN
Song of the Big Shot BILL
Bank Robbery INSTRUMENTAL
Ballad of the Lily of Hell FLY
Song of the Big Shot (reprise) GOVERNOR, BILL
In Our Childhood's Bright Endeavor (reprise) FLY, HANNIBAL,
ARMY
Lieutenants of the Lord (Finale) FULL COMPANY

PLACE: Chicago

TIME: December 1919

ACT ONE: Bill's Beer Hall, December 22

ACT TWO: The Salvation Army Mission, Canal Street, December 23.

(Inset: The Beer Hall)

ACT THREE, SCENE 1: The Beer Hall, December 24.

ACT THREE, SCENE 2: The Mission. Later that night.

Stage Manager DANIEL CROWLEY

Assistant Stage Manager KATHRYN DAVIES

Assistant Stage Manager SUSANN HUDSON

Assistant to the Director MORGAN DOUGLAS

Assistant to the Lighting Designer DOUGLAS BETTS

Voice and Speech Coach KIM COLLINS

There will be two intermissions.

Cameras and tape recorders are not permitted in the theatre.

Please leave Paging devices with the House Manager.

No smoking please.

For this production

Prop Chiefs DENISE DOLLIVER, JASON EDWARDS
Prop Crew REGINA FITZGERALD, IRENE POOLE,
MARY SADOWAY
Construction Chiefs JANE HARRINGTON, TIM YOUNG
Construction Crew ROBERT KEELER, SELENA LONDON,
ROSALIE MacDOUGALL, SCOTT MEALEY
Electrics Chiefs DOUGLAS BETTS, KEN WIEBE,
SUSANNAH MURPHY
Electrics Crew JJ SOBEY, HERB THERIAULT,
NICOLE THIBEAU, KARL TURNER
Lighting Board Operator KEN WIEBE
Head Flyman TIM YOUNG
Crew Chief DENISE DOLLIVER
Sound BILL HARDWICK
Costumes created by PAT AGNEW, RHONDA BURKE,
BETTY CHOW, MARK DeCOSTE, LAURIE DELANEY,
ANGELA COLBURNE, FREDA LARADE, DIANE LeBLANC,
KRISTA LEVY, DOLLY MacDOUGALL, JILL THOMSON,
GAIL WOROBEY
assisted by ABBY ANDERSON, TRACY ISNOR,
SUSAN JACKSON, VIVIEN LAU, MONIQUE MOFFATT,
SUSAN RAINSFORD, TANYA SHAW, PATSY THOMAS,
LOIS VAN KOUGHNET, ALISON WEST, JIM WORTHEN
Dressers ABBY ANDERSON, SUSAN JACKSON, ALISON WEST
House Manager SUSAN TAYLOR
Photographer JOHN DAVIE

SPECIAL THANKS: Arts Centre Box Office; Mr. Robert Reinholdt;
Arts Centre Technical; CBC; Neptune Theatre; Mr. Jim Michieli;
Atlantic Nova Print; Salvation Army; Ink Dezyne; Mark Buntrock; Jill
Thomson; Halifax Police Department; Dalhousie Music Department.
Rehearsal pianist: Michelle Beaton; Mary MacGillivray; Jet Pro
Business Academy.

Director R.H. Thomson is through the courtesy of Canadian Actors'
Equity Association.

HAPPY END is presented by special arrangement with Samuel French
(Canada) Ltd. and European American Music Corporation.

Orchestra For Happy End

(Courtesy of the Dalhousie Department of Music, Dr. Walter Kemp, Chairman, and the music professors who coached students in the orchestra)

Director	Pierre Perron
Alto Saxophone	Paul White/Patrick Forde
Tenor Saxophone	Stephen Ada/Alan Macdonald
Trumpet	Gary Ewer/Don Manning
Trombone	Taren Yelle
Banjo, Guitar	Doug Johnson
Percussion	Stephanie McKeown/Lara McAllister/Tim Jordan
Accordion	Shawn Whynot
Piano, Harmonium	Michelle Beaton

A Note From The Director

HAPPY END opened in Berlin on September 2nd, 1929. Ernst Josef Aufricht hoped that it would be as successful as the Brecht/Weill project the year before — THREEPENNY OPERA. HAPPY END indeed received a boisterous reception. There were shouts, whistles, applause, arguments and jeering. However, these were ordinary responses in a country which was in the throes of the politics of the radical right and radical left. Bear in mind through this evening's performance that the authors of this material wrote in a country that had recently been subjected to the revenge of the Treaty of Versailles and that was enduring a highly unstable economy. There was a culture which in three short years would vote Adolf Hitler into power.

Although here in Halifax in 1989 we have not eluded the possibility of nuclear M.A.D. — Mutual Assured Destruction — nor have we yet fully to address the various global environmental catastrophes which may emerge in our lifetime, we assume we live in more moderate times.

Pardon me if I do not entirely share that conviction. HAPPY END is set in Chicago. Chicago belongs to a country that now tolerates an underclass of 35 million people. Chicago belongs to a country that, unlike any other western industrialised nation, consciously allows its rich to get richer and its poor to get poorer — yearly.

HAPPY END, with some of the most brilliant music of the 1920s, both entertainingly and cynically addresses the state of destitution of those at the bottom of the societal heap. I feel if we were to remove any of the cynicism we would be untrue to the vision of the authors, and if we were to lessen the entertainment we would risk the withdrawal spasms of a modern popular culture built on the premise of "entertainment" at all cost.

Perhaps this combination of entertainment and cynicism was best caught by a theatre critic who, on hearing Kurt Weill's music, described that experience as being akin to eating chocolate and having your teeth cleaned at the same time!

So before we get too serious, here's to the best of chocolate!

R.H. Thomson



R. H. THOMSON brings to DTP over 15 years' experience as an actor and theatre instructor in Canada, the United States and England. He has studied at the National Theatre School in Montreal and the London Academy of Music and Dramatic Art, London, England.

Mr. Thomson is perhaps best known for his work as Charlie Grant in the acclaimed CBC Television production of CHARLIE GRANT'S WAR, but he has also played leading roles in many screen productions such as GLORY ENOUGH FOR ALL, MOONLIGHTING, HEAVEN ON EARTH, CANADA'S SWEETHEART: THE SAGA OF HAL BANKS, and TICKET TO HEAVEN. His stage credits include HAMLET for Toronto Free Theatre, Vladimir in Theatre New Brunswick's WAITING FOR GODOT, Tom Wingfield in Neptune Theatre's THE GLASS MENAGERIE and numerous appearances at the Stratford Festival. In addition, he has directed A MIDSUMMER NIGHT'S DREAM for Toronto Free Theatre and SKIN DEEP for Theatre Plus. He has taught at the University of Victoria, the Equity Showcase Workshops in Toronto, George Brown College and the National Theatre School.



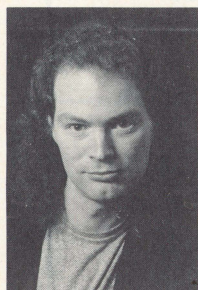
Pierre Perron is associate professor of Music Education at Dalhousie and conducts several choirs in the community including the Dartmouth Choral Society. Before coming to Halifax in 1981, he taught music at McGill University and wrote ten series of radio music education programmes in English for the CBC and in French for Radio-Canada. He and his wife, Margaret Tse, are well-known Canadian music educators and regularly conduct workshops at music conferences here and abroad. They have both been invited to participate in the ISME Conference to be held in Helsinki in 1990 and have recently produced music books and recordings for children published by Collier Macmillan. Prof. Perron's foray into directing musical theatre has included Montreal productions of NO, NO, NANETTE, MUSIC MAN, APPLAUSE, ONCE UPON A MATTRESS, and ANYTHING GOES. Pierre was musical director for last season's DTP production of LITTLE MARY SUNSHINE.



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



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



Bruce MacLennan is the Lighting and Sound Technician for Dalhousie Theatre Department. Prior to working at Dal, he freelanced on various productions throughout the Maritimes. For DTP he has designed lighting for WAITING FOR THE PARADE, BONJOUR, LA, BONJOUR, THE HOSTAGE, DEAR BRUTUS, DARK OF THE MOON, LITTLE MARY SUNSHINE, LOVE FOR LOVE, and CLOUD 9. Recently Bruce designed lights for the 1989 Neptune Theatre production of B-Movie: The Play.



DALHOUSIE THEATRE
PRODUCTIONS
presents

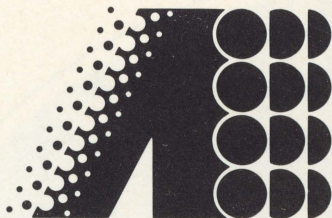
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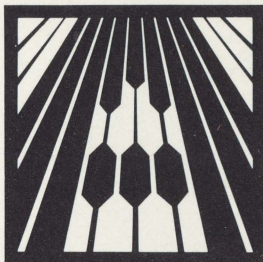
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The Theatre Studies Programme

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

The Acting Programme

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

The Technical Scenography Programme

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

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

The Costume Studies Programme

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

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

A B.A. in Theatre in

1. Acting
2. Technical Scenography
3. Theatre Studies

A Combined Honours Degree

A Certificate or Diploma in Costume Studies

Theatre Classes

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

for Further Information:

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

Facilities

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

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



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

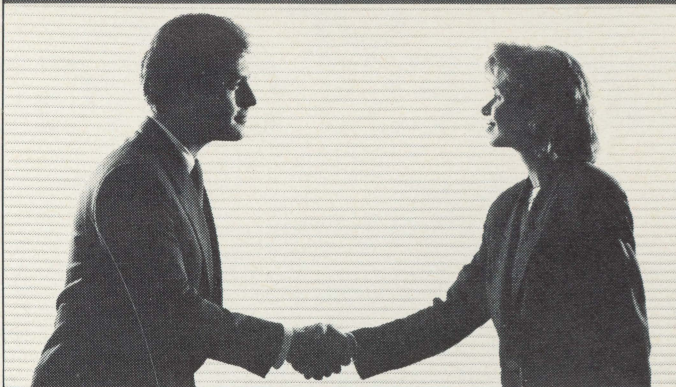
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BLANCHE POTTER _____ Business Manager and Publicist

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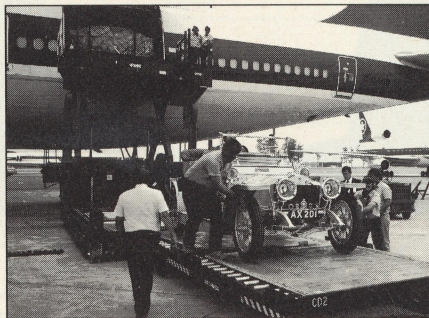


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