

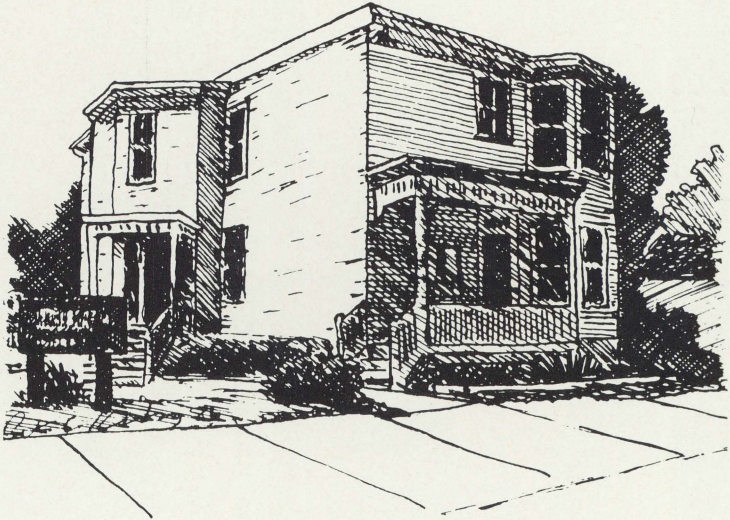


DT

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presents

Dec. 4
1988

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A Message From The President Dalhousie University

Dear Audiences:

It is with great pleasure that I welcome you on behalf of the university to the 1988/89 season of Dalhousie Theatre Productions. I am sure that you will agree with me that the variety and depth of the productions offered this season are remarkable. Added to those virtues is the enthusiasm that only student casts and crews can bring. Tempering that enthusiasm and guiding it to achieve a professional product, without diminishing the excitement generated by it, is the task of our dedicated faculty. As always, they have succeeded admirably.

In addition to the contributions of the Theatre Department, audience support is a key factor in the success of the season. Our thanks to you for your patronage. We hope that you will enjoy each production.

Dr. Howard C. Clark
President and Vice-Chancellor

Bravo!



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We go the distance.

Message From The Chairman

Dear Audience:

Last spring John Hirsch, the ex-artistic director of the Stratford Festival, opened the Nova Scotia High School Drama Festival. The next day he had a workshop with the senior acting students of the Theatre Department in front of 400 high school students. When it was over he wrote me the following letter which I would like to share with you.

28 April 1988

Professor Peter Perina,
Chairman,
Department of Theatre,
Dalhousie University.

Dear Peter:

I would like to thank you for inviting me to the 16th. Annual Nova Scotia High School Drama Festival.

The work which I did this morning gave me a great deal of pleasure and surprised me no end. Working on the scenes from A MIDSUMMER NIGHT'S DREAM with four of your third year acting students was just delightful. They were marvellously open, literate, articulate and fully professional. This is what surprised me, not because I didn't expect first class training here, but because I have just come back from the United States where I spent a great deal of time teaching at the Graduate School at Jolla, at the University of California, San Diego; at SMU where, as you know, I have an endowed chair; and at Yale in the famous drama school. But nowhere in the graduate schools have I come across the kind of talent I worked with this morning. Obviously the kids here are not only a credit to your university but to the profession.

The theatrical culture of a nation starts in its educational institutions, from public school through the university. In these times when man's degree of humanity will decide the future of mankind, it is crucial that we spend much time, effort and resources on the humanities and the arts, the two great civilizing disciplines we have. I hope that you will be able to continue this excellent work you are doing, here at Dalhousie.

I know that your school will have a great future if your administration has the wisdom, generosity and foresight to support your programme.

All the best,

Dr. John S. Hirsch, O.C.

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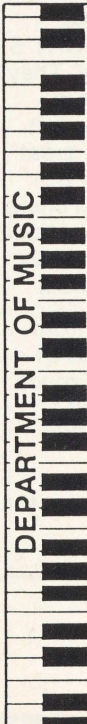
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violins

Nov. 6

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**Djokic/Stodola violin/
piano duo**

Feb. 19

**Music for Winds and
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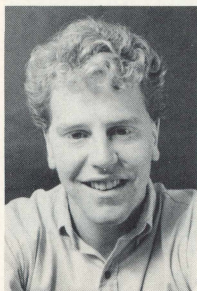
**PRELUDES TO
CHAMBER MUSIC**

Informal talks by Dr. Walter Kemp
introducing the music to be per-
formed at each concert 7:15
p.m. — MacAloney Room 406

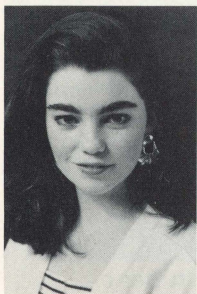
Sir James Dunn Theatre
8:00 p.m.

TICKETS: Dalhousie Arts
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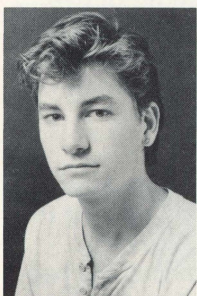
Graduation Class - Acting



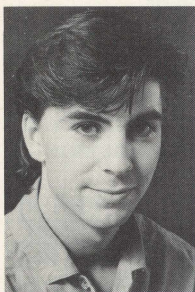
George Belliveau is a pure-bred French Acadian from Memramcook, New Brunswick. Unfortunately, during his first year for DTP, his French accent was too obvious and he was withheld from mainstage shows. He rebelled by playing hockey, for Dalhousie. Nonetheless, he did appear in a work-in-progress, *Twelfth Night*, as Duke Orsino. Last year he was seen as Banon in *The Hostage*, Samson in *Romeo and Juliet*, and as a Pierrot in *The Bonds of Interest*. This past summer George worked as an assistant to artistic director Scott MacIsaac at Moncton's Shoestring Theatre. Also, on a government grant this summer, he wrote a French-Acadian play which toured senior citizen homes in southern New Brunswick.



Tara Doyle is a native of Prince Edward Island. In her first year of the Dalhousie Acting Programme, she appeared as Viola in the Lab Production of *Twelfth Night*. That summer she portrayed Lady Anne Pettigrew in Berkeley Square at the Victoria Playhouse, P.E.I. In her second year she played the title role in *Miss Julie*, Wilma Atkins in *The Rimers of Eldritch* and Mary the Maid in *The Bald Soprano*. She also performed *The Bald Soprano* at Cunard Street Theatre as a member of the Just About Theatre Company. She has just completed a summer of work in the actor's second oldest profession, waitressing, and hopes this year will provide a trunkful of new experiences.



Alistair Hamish MacDonald was born in Ottawa, Ontario but moved to Windsor, Ontario at the age of three. Nine years later, he moved to Charlottetown, Prince Edward Island where he realized that it was possible to make a living at pretending. Since coming to Dal, Alistair has appeared as Sebastian in *Twelfth Night* and Paris in *Romeo and Juliet*, as well as in supporting roles in other productions. Outside school, he has beaten the odds by getting work in Charlottetown in the 1986 Flyer's Feast, as well as in the Theatre for Young Audiences this past summer at the Charlottetown Festival. For the Festival he played several roles in the musical adaptation of *Rumpelstiltskin*, and played Nick, the leading role, in *New Canadian Kid*. Both jobs were wonderful experiences, and Alistair looks forward to graduating and getting out into the real world.



John Alexander MacFarlane is returning to Dal after performing this summer as the Gigolo, Sean O'Reilly, in the Governor's Feast in Charlottetown. His career in university first started in Engineering, but after a year John decided this wasn't for him, and he went into Theatre. In his first year he was known as "Oh, yeah, the cellist", but he has finally outgrown that. He has been seen as the Town Crier in *Thieves' Carnival*, a Lord in *The Winter's Tale*, a Musician in *The Hostage*, Peter in *Romeo and Juliet* and a Pierrot in *The Bonds of Interest*.



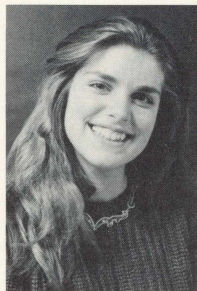
Eileen Pedde, from Saskatoon, Saskatchewan, is back to Dalhousie to complete her final year of the Acting Programme. Last year she appeared as Mrs. Martin in the Independent Student Production of *The Bald Soprano*, which was later remounted at Cunard Street Theatre. She played Nelly Windrod in DTP's *The Rimers of Eldritch*. Eileen also appeared in *Romeo and Juliet* as well as in the Lab production of *The House of Bernarda Alba*.



Sanjay Talwar, a native of Halifax, is in his final year of the Dalhousie Acting Programme. Over the past two seasons he has played a Pierrot in *The Bonds of Interest*, Jean in the Independent Student Production of *Miss Julie*, and Princess Grace in *The Hostage*. He also appeared in *The Winter's Tale* and played Malvolio in *Twelfth Night*. He appeared in a local film this past spring, and is a veteran of five Nova Scotia High School Drama Festivals. Sanjay holds the unique distinction of being the first actor on his block to play a Shakespearean character named Vinnie.



Craig Wallace, a native Haligonian, returns after a summer of travel and job hunting. Craig caught the acting bug during introductory workshops at Ryerson, and soon thereafter began at Dal. He has appeared for DTP as a Pierrot in *The Bonds of Interest*, Gregory in *Romeo and Juliet*, the Volunteer in *The Hostage* and as Horace in *Thieves' Carnival*. He also played Sir Toby Belch in *Twelfth Night*, a class work-in progress. Craig, who also holds a degree in mathematics, hopes to become a professional actor and someday see the world.

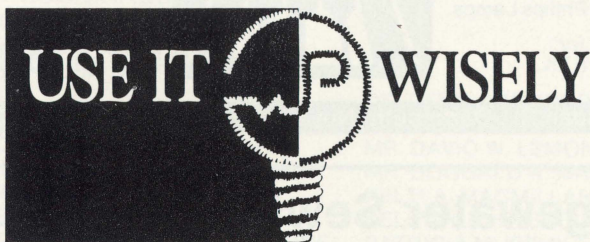


Brenda Watkinson is a native of Burlington, Ontario but has lived in Halifax long enough to call it home. Last year she was seen as Kristin in the Independent Student Production of *Miss Julie*, and as Mrs. Smith in *The Bald Soprano*, also an I.S.P., which was later presented at Cunard Street Theatre. Her most recent role was as Mavis Johnson in DTP's *The Rimers Of Eldritch*. This summer Brenda worked as the Front of House Manager at Cunard Street Theatre.

Special Topics Directing



Kelly-Ruth Mercier, a graduate of the 1988 Dalhousie Acting Programme, returns this year for a Special Topics (Directing) class after assisting the director of *Romeo and Juliet* last season. Appearances as an actor for the Dal stage include Teresa in *The Hostage*, Mary Windrod in *The Rimers of Eldritch*, Charlotte in *Bonjour, La, Bonjour* and La Poncia in *The House of Bernarda Alba*. Kelly looks forward to assisting on further productions this season, as well as taking the helm on two Independent Student Productions.



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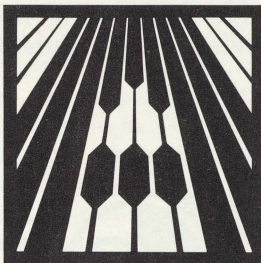
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A Note From the Director

Dark of the Moon is the legendary story of the Witch Boy who wants to become a human being because of his love for a young woman. It is legendary - and universal. Universal in the sense that love is the prime and primal motivator.

Dark of the Moon is also about prejudice - prejudice that results from fear of that which seems different from ourselves - or our needs - or our desires. In **Dark of the Moon** prejudice, as you will see, destroys the **circumstance** of the love shared by its two central characters, but by no means diminishes the intention and integrity of their attempt to find it, one with the other. Fear is an inescapable aspect of life; prejudice is an unavoidable result. In a world struggling to find its way, love is the only antidote to both. The Theatre is the mirror to life as it is, and as it could be. The Theatre provides hope. Let us hope that, in a world that finds its way, John and Barbara will be allowed their love forever.

Thank you for coming. We hope you enjoy the play.

- Brian McKay, Director

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Dalhousie Theatre Productions
Presents

DARK OF THE MOON

by

H. Richardson and W. Berney

Directed by BRIAN McKAY
Set Designed by PETER PERINA
Lighting by BRUCE MacLENNAN
Musical Director JOHN ALEX MacFARLANE
Dramaturgy by ROBERT MERRITT

CAST

in order of appearance

John GEORGE BELLIVEAU
Conjur Man/Mr. Allen ALISTAIR HAMISH MACDONALD
Dark Witch/Edna Summey TARA DOYLE
Witch/Hattie Heffner MICHAEL-ANN ROWE
Fair Witch/Girl GLYNIS RANNEY
Witch/Greeny Gorman KIERSTEN TOUGH
Conjur Woman/Mrs Allen EILEEN PEDDE
Marvin Hudgens CRAIG WALLACE
Mr. Summey JOHN BEALE
Uncle Smelicue STEPHEN SZEWCZOK
Floyd Allen JOHN ALEX MacFARLANE
Hank Gudger SHAWN ISENER
Mr. Bergen CHRISTOPHER MacDONALD
Mrs. Bergen HEATHER NURNBERG
Mrs. Summey CAROL CUDE
Miss Metcalf LINDA SMILESTONE
Barbara Allen BRENDA WATKINSON
Preacher Haggler SANJAY TALWAR

Stage Manager CHRISTINE BANN
1st Assistant Stage Manager DEBORAH PREEPER
2nd Assistant Stage Manager/Dialect Coach ANITA TOBIN
Assistant to the Director KELLY-RUTH MERCIER

There will be one intermission.

Cameras and tape recorders are not permitted in the theatre.

No smoking please.

For this production

Prop Chief DOUGLAS BETTS
Prop Crew DIANNE MORGAN DOUGLAS, ALLYSON SIMMIE
Construction Crew Chief KEN WIEBE
Construction Crew GRAHAM COLLINS, JANE HARRINGTON,
SUSANN HUDSON, ROZELYN WISEN
Electrics Chief DANIEL CROWLEY
Electrics Crew JASON EDWARDS, STEVEN MANUEL,
SUSANNAH MURPHY, DAVID PAGE,
SUSAN PORTER, JOY RENZI
Lighting Board Operator DANIEL CROWLEY
Sound BILL BUSTARD
Sound Assistant DENISE DOLLIVER
Dressers ANGELA COLBURNE, KRISTA LEVY,
JILL THOMSON
House Manager SUSAN TAYLOR
Photographer JOHN DAVIE

SPECIAL THANKS: Arts Centre Box Office; Robert Reinholdt;
Arts Centre Technical; CBC; Neptune Theatre; Mr. Garth Whittaker;
Buckley's Music Studios; Shaw Festival; Brandys & Associates Ltd.;
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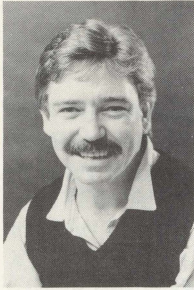
SPECIAL ACKNOWLEDGEMENT: Dr. Dennis Farrell for his musical
arrangements.

Director Brian McKay is through the courtesy of Canadian Actors'
Equity Association.

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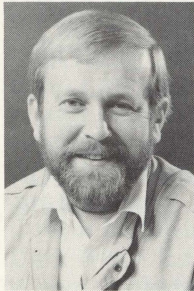
Upcoming Production:

LITTLE MARY SUNSHINE by Rick Besoyan
Directed by Alan Lund
in SIR JAMES DUNN THEATRE
February 8-12
Tickets - Arts Centre Box Office
424-2646

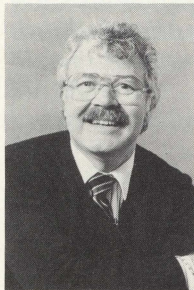


Brian McKay has appeared in, directed or written more than one hundred shows in this country and the United States. He has twice been nominated for an Actra Award for best performance in Television, winning it once. He is a DuMaurier Council Award Winner and has twice been nominated for a Dora, Canada's major theatre award. He recently made his Broadway debut in Harold Prince's production of GRIND with Ben Vereen.

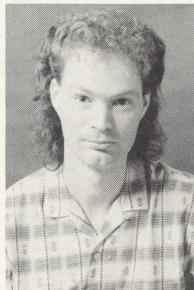
Mr. McKay recently performed and directed for the Charlottetown Festival and is about to star in the Neptune Theatre's Christmas play, CHRISTMAS WITH HANS CHRISTIAN ANDERSEN. An Associate Professor of Acting last year at Dalhousie, he is thrilled to be back.



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 has held the position of Chairman of the Department since 1980. 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 going into his fifth year as Light and Sound Technician at Dalhousie Theatre Department. This is his fifth lighting design for DTP. He designed lighting for *Waiting For The Parade*, *Bonjour, La, Bonjour*, *The Hostage* and *Dear Brutus*. Prior to working for Dalhousie, he freelanced as a light and sound technician for various productions throughout the province.

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Theatre at Dalhousie University

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-

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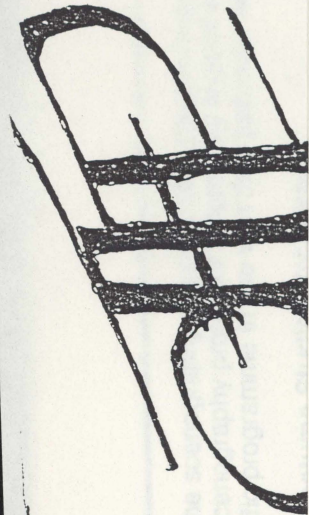
Date :

La présence des arts dans ma communauté me procure une grande fierté et beaucoup de satisfaction. J'appuie sans réserve la demande d'augmentation de son affectation parlementaire présentée par le Conseil des Arts du Canada. Grâce à l'aide du Conseil des Arts aux artistes et aux organismes artistiques, l'expression de la culture canadienne restera forte et vivante. Comme Canadien, cela est de la plus haute importance pour moi et, je l'espère, pour vous et votre gouvernement.

The Prime Minister of Canada
House of Commons
Ottawa

Le Premier ministre du Canada
Chambre des communes
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A Group of Artists Talking 1980
Tom Forrestall, Dartmouth, Nova Scotia



Theatre at Dalhousie University

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by Marsha Norman

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INDEPENDANT STUDENT PRODUCTION ·
COMMENCING FRIDAY JANUARY 6 ~
THROUGH MONDAY JANUARY 9, 1988 ·
SHOWTIME AT 8:00 PM · STUDIO ONE
DALHOUSIE ARTS CENTRE · ADMISSION
FREE · PLEASE MAKE RESERVATIONS
AT THEATRE DEPARTMENT OFFICE ·

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Theatre at Dalhousie

The Theatre Department

DALHOUSIE
THEATRE
DEPARTMENT

(IN ASSOCIATION WITH DTP)

P. R. E. S. E. N. T.

THESELS

by Anton Chekov

THEATRE DEPARTMENT

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INDEPENDANT STUDENT PRODUCTION •
DIRECTED BY KEVIN WAIN WALKER • AN

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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.

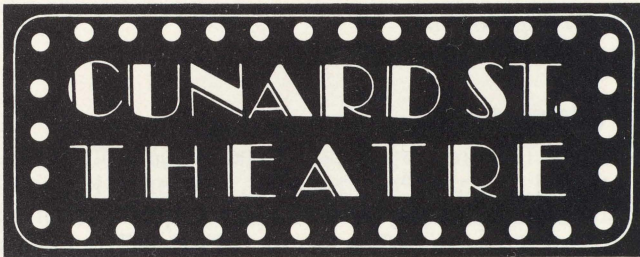
for Further Information:

Chairman, 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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Dalhousie University Department of Theatre

Full and Part-time Faculty, Special Instructors, Technical Scenography Staff, Costume Studies

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

Administrative Staff

BETTY GOULD _____ Secretary
BLANCHE POTTER _____ Business Manager and Publicist

Student Assistants

SANDRA HUM _____ Costumes
SUSAN PFEIFFER _____ Costumes
CHARLES CAMPBELL _____ Construction
JAMES DeGAZIO _____ Construction
DENISE DOLLIVER _____ Props



**Thank you
for
flying
with us**



AIR CANADA