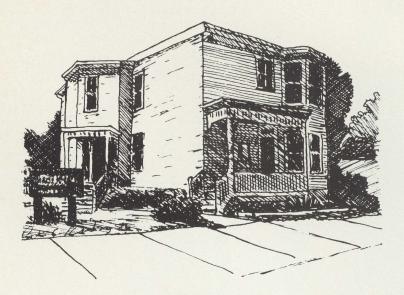


DALHOUSIE THEATRE PRODUCTIONS presents

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
- A comprehensive selection of low priced beers & spirits
- Grand Pré & Imported House Wines
- Quality coffee and teas
- Over two dozen magazines and newspapers
- Card and board games
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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 President Dalhousie University

Dear Audiences:

It is with great pleasure that I welcome you on behalf of the university to the 1987/88 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



Share a little of your day.

Dial direct, tonight.

Board of Advisors for Dalhousie Theatre Productions

Ladies and Gentlemen:

When Dalhousie Theatre Productions was officially founded in 1983, our activities were conducted solely under the auspices of the Theatre Department. As our list of subscribers grew, we felt a responsibility to include the community in our decision-making process. Consequently, last year, we assembled a Board of Advisors both from within Dalhousie and from the larger Halifax-Dartmouth Community.

The Board consists of a dynamic group of people who have initiated a number of innovative suggestions. Allow me to encourage you, as a member of the audience, to participate in this process by writing to us in order to let us know how we can improve in the future and therefore, serve you better.

It is with great pleasure that I present the Board of Advisors for Dalhousie Theatre Productions:

Professor Brian Crocker Mr. Barry MacInnes Mr. John Morash Judge Sandra Oxner Ms. Patricia Whitman, Chairman

Yours Truly, Peter Perina Producer Dalhousie Theatre Productions



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Graduation Class - Acting



Pierre Boudreau of Moncton, New Brunswick, heard his calling after a number of successful animal impersonations for relatives at the age of five. Little did he know that this particular faculty would be called upon this past summer in Fables Unlimited with Shoestring Theatre of Moncton. Over the past five years he worked with his hometown community theatre group and has appeared as Jim Carruthers in the Express Company's production of the Hallelujh Express. When Pierre arrived at the Arts Centre, he was disappointed to discover that DTP's budgets did not allow for exciting car chase scenes. Nevertheless, he staved, and has since appeared as Dupont-Dufort Jr. in Thieves' Carnival, Second Voice in Dylan Thomas' Under Milk Wood and Antigonus in The Winter's Tale. He was also a member of the 1987 Milkwood tour. In his graduating year, Pierre rests easy knowing that although he will never become Emperor of the World, he may one day have the opportunity of playing him.



Anne Carlos, a native Haligonian, returns to DTP after a very eventful summer, singing on the streets of Halifax as a member of "The Silk Stockings". In her first year, Anne played Roger in the production of *She Stoops to Conquer*. In her second year she was La Criada (the servant) in *The House of Bernarda Alba* and Joanne/Joe in *Come back to the 5 and Dime*, *Jimmy Dean, Jimmy Dean*. This year Anne hopes to portray at least one fully-fledged woman.



Rachel Grover has been a resident of Halifax since she moved here from Toronto with her family at the age of three. Since arriving at Dalhousie she has played, among other roles, Cupid in the opera Venus and Adonis and Diggory in She Stoops to Conquer. Last year Rachel portrayed Denise in Bonjour, La, Bonjour and Bernarda in The House of Bernarda Alba. She played Madeleine in the Independent Student Production of The Faeries are Thirsty and Stella May in Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean. For the past two summers, Rachel has performed in dinner theatre on the Island: as Mama the Gypsy in the Governor's Feast and. most recently, as Ivory Sullivan in the *Summer of 61* Feast.









Brian Heighton, a native Haligonian, began his acting career as an Ishmalite and Baker in the Dal Drama Society production of *Joseph and the Amazing Technicolor Dreamcoat*. After studying fine arts for two years at the Nova Scotia College of Art and Design, he returned to Dal and joined DTP. He may be remembered two seasons ago as Fedotik in *Three Sisters* and Creon in *Antigone*. Last year Brian appeared as Lord Edgard in *Thieves' Carnival*, First Voice in the ISP presentation of *Under Milk Wood*, and as the old Shepherd in Shakespeare's *The Winter's Tale*. Other projects include writing and performing material for both the Multicultural Minifestivals and the mixed media performance of *Unmasking Me*.

Mark Henderson is from Edmonton, Alberta. Last year he played Hector in DTP's *Thieves' Carnival*, Captain Cat in *Under Milk Wood* and Autolycus in *The Winter's Tale*. This past summer he had the "almost too much" pleasure of playing Cassius at the Banff Centre School of Fine Arts. He likes the beer here, but misses flatness and big skies.

Kirsten Koza was born in Shaftesbury, England, but her home base is Cheltenham, Ontario. In her first year Kirsten was beyond recognition as a fat fellow in *She Stoops to Conquer*. In her second year she appeared in the Showcase production of *Under Milk Wood*, and was Martirio in *The House of Bernarda Alba*. Last year Kirsten also played Emilia in *The Winter's Tale*. She spent the summer entertaining British princes, the American Air Force and sailors of the U.S.S. Ainsworth, as a member of the acapella trio "The Silk Stockings".

Aetna Kuhn, born in Ontario, moved to the Annapolis Valley's Skunk Hollow at the age of ten. Aetna is returning to DTP after a successful summer busking at Historic Properties as part of the singing trio "The Silk Stockings". This led her to participating in the International Buskers Festival held in Halifax. Aetna appeared last season as Mrs. Dai Bread Two, the Gypsy, Mrs. Willy Nilly and Gwennie in the production and tour of *Under Milk Wood*, Mopsa in *The Winter's Tale* and Amelia in *The House of Bernarda Alba*. She also appeared as part of the Greek Chorus in *Antigone* in her first year. Yes, Aetna and Paul Kuhn are sister and brother, no matter how much Paul may deny it.



Paul Kuhn, born in Owne Sound, moved to Skunk Hollow, Nova Scotia twelve years ago. After spending the past summer participating in an archeological dig in Greece, Paul solidified the fact that archeology is for archeologists, and acting is for actors. While at DTP Paul was seen as part of the Chorus, and the Messenger, in *Antigone*, various town characters in *Under Milk Wood*, the Musician in *Thieves' Carnival* and Camillo in *The Winter's Tale*. Beyond DTP, Paul participated in a theatre/dance piece, though he grossed only \$12.00. He also denies any accusations that Aetna is his sister.



Geoff McBride, from Ottawa, is returning to Dal to complete his B.A. after six weeks at the Banff Centre School of Fine Arts, participating in the Drama Workshops. At Banff he appeared in *A Midsummer Night's Dream* and *Doomsday*. For DTP Geoff has been seen in *Under Milk Wood*, as the Clown in *The Winter's Tale*, Gustave in *Thieves' Carnival* and Haimon in *Antigone*. He was part of the Story Theatre cast in 1985, and last year helped create a piece of popular theatre for the Conference on Latin America, hosted by Dalhousie. Geoff is also a programmer at CKDU.



Kelly-Ruth Mercier hails from Dartmouth, and is not embarrassed to admit it. For Dalhousie, she has appeared as Charlotte in *Bonjour, La, Bonjour*, Poncia in *The House of Bernarda Alba*, a member of the company of *Under Milk Wood* which toured the province's high schools last spring, and in the chorus of *Antigone*. Two seasons ago Kelly was featured in Story Theatre, remounted last May for the Nova Scotia Children's Festival. She was also Mary Esmerelda at the *Governor's Feast* in Charlottetown and Sara Spenser at the *Captain's Feast* in Halifax. She has participated in five Nova Scotia High School Drama Festivals, as a student, volunteer and administrator. Last season she directed Theatre 2000 students in a work-in-progress written by a student playwright. She is looking forward to directing her own ISP later this season. "And ... and ... I would like to thank the Academy, my family and especially the people whom I have grown to love, both in the Department and in my class..."



Joanne Miller, from Montreal, returns for her third year of the Acting Programme after an exciting summer at the Banff Centre School of Fine Arts Drama Programme. While in Banff she was Calphurnia in Julius Caesar and an Angel in the full departmental production of *Doomsday*, the mystery play. In her first year at Dal Joanne appeared in *Rose* and Antigone. Last year she played Adela in *The House of Bernarda Alba*, Dorcas in *The Winter's Tale* and Marie in the ISP presentation of *The Faeries are Thirsty*. She was also seen in *Under Milk Wood*, which toured the province last May.



Michael S. Pellerin, a resident of Halifax, returns for his final year in the Acting programme. In his first year he played a guard and a member of the Chorus in the Lab production *Antigone*. He will be remembered as Peterbono in last year's mainstage production of *Thieves' Carnival*, and as Polixenes in *The Winter's Tale*. He appeared in the second year acting workshop production of *Under Milk Wood*, which toured the province. This past summer Michael was a participant in the Drama Intermediate Programme at the Banff Centre School of Fine Arts. While there he appeared as Cassius in a workshop production of *Julius Caesar*, and as Lucas in the full departmental production of the mystery cycle play *Doomsday*.



Stephen Tremblay, originally from Montreal, has lived in Halifax most of his life. He is returning to Dalhousie for his graduating year with DTP after working on the administrative staff of the Nova Scotia High School Drama Festival, and teaching a theatre class for the Dalhousie Summer Language Bursary Programme. In his first year Stephen made appearances in *Rose and Three Sisters*, and was featured in the Independent Student Production, Story Theatre. After a summer with the Henry House Dinner Theatre, as André in *Champlain's Feast*, he returned to DTP for his second year and will be remembered as Serge in *Bonjour, La, Bonjour*, Dupont-Dufort Sr. in *Thieves' Carnival*, Florizel in *The Winter's Tale* and as a member of the second-year acting company production and tour of *Under Milk Wood*. Stephen hopes to fit some world travel into his future acting career!



Janice Wells is originally from the States, but has been in Halifax long enough to call it home. This is her final year at DTP. Last year she had a lot of fun portraying Sissy (then) in *Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean* and the crotchety grandmother, Maria Josepha, in the first Lab production, *The House of Bernarda Alba*. In her first year, she was a male (always wanted to be one) in *She stoops to Conquer*. Janice's main objective this year is for it to be the best one yet.

Graduating Class -Technical Scenography





Linda Beech was born and raised in Halifax, and is quite pleased about that fact. She began her collegiate studies as a Journalism student but soon switched to theatre when she realized she'd never learn to type. Since that time she set out to prove herself in many aspects of the theatre, including properties and set construction, though set and lighting design are her major interests. Linda's credits include the set and lighting design for an Independent Student Production of The Faeries are Thirsty, as well as design and construction of the sets for the Dalhousie Music Department's production of Dido and Aeneas. She finds the idea of starving for her art distasteful, and intends to suffer as little as possible while maintaining her artistic integrity in a career in the theatre.

Kate Rutherford is a native Haligonian, in her third year with DTP and very much interested in design. She has worked in many capacities on various shows, among them properties, lighting board

operator, and more properties. Last year Kate was props crew chief for Boniour. La. Boniour and Come Back to the 5 and Dime. Jimmy Dean. Jimmy Dean. was on the electrics crew for The Winter's Tale, and did sound for Thieves' Carnival. This year she is pursuing her interest in prop making as props chief for Romeo and Juliet. She is investigating the intricacies of design while assisting the designer of R&J and Oh Coward!, and the lighting designer for The Bonds of Interest. Unable to tear herself away during the summer, Kate worked as a lighting and sound technician for the 1987 Nova Scotia High School Drama Festival, and as the Dunn Theatre's repair and maintenance technician, where she has been known to leap to centre stage with a crescent wrench in hand to sing and dance, if she suspects no one is watching.

Graduating Class -Special Topics Directing



Tessa Mendel is presently doing a Special Topics Directing with Brian McKay. Last year she was assistant director on *The Winter's Tale*, and directed an original script, *Heaven*, and *The Faeries are Thirsty*, an Independent Student Production. As well, she directed *Augustus Does His Bit* for the Mount Playhouse. Tessa has taught drama at schools and day-care centres and has given workshops for both the Nova Scotia High School Drama Festival and the Halifax Recreation Department.

DALHOUSIE THEATRE PRODUCTIONS

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UPCOMING PRODUCTION:

Dalhousie Department of Theatre

An Independent Student Production of

MISS JULIE

by August Strindberg

Directed by Tessa Mendell

STUDIO I Dalhousie Arts Centre December 10, 11, 12 8 pm

Admission is free, but seating is limited. To ensure a seat, please call 424-2233 for a reservation.

A NOTE FROM THE DIRECTOR

"There are no facts, only interpretations"

F. Nietzsche

"Our remedies oft in ourselves do lie, which we ascribe to heaven. The fated sky gives us free scope." All's Well That Ends Well, Act I. Scene 1, line 208-210

Romeo and Juliet is arguably Shakespeare's best-known play about love. The true identity of this "most excellent and lamentable tragedy" lies not in the ancient grudge of the two households but in the relationship between the generations. Time has seen many parents trust others to raise their children. The Capulets trust a grieving, embittered, childless nurse to rear their only daughter, Juliet. Other parents give their children over to groups of adolescent friends and let them run like wolves governed by the leader of the pack, much as the Montagues desert Romeo and trust him to the company of Mercutio. Long before the action of the play begins, this omission of love is the infection of this society. Our parents create our "horoscope" by how they nurture and train us. This may be called our destiny, but it is through making choices that we shape our fate and fortune. Our compulsions give light to our human frailty. Romeo pledges his love for Juliet. When Mercutio incites the brawl which results in his death, Romeo avenges Mercutio's death by killing Tybalt. This killing of his cousin Tybalt is the cancer which ultimately extinguishes the lives of Romeo and Juliet. Death drives an iron wedge between them, and releases poetry within us, if time has not frozen our hearts.

-K. Handerek

Let me not to the marriage of true mindes Admit impediments, love is not love Which alters when it alteration findes, Or bends with the remover to remove. O no, it is an ever fixed marke That lookes on tempests and is never shaken; It is the star to every wandring barke, Whose worths unknowne, although his higth be taken. Lov's not Times foole though rosie lips and cheeks Within his bending sickles compasse come, Love alters not with his breefe houres and weekes, But beares it out even to the edge of doome: If this be error and upon me proved, I never writ, nor no man ever loved.

-Sonnet 116 William Shakespeare **Dalhousie Theatre Productions** presents

ROMEO AND JULIET

by WILLIAM SHAKESPEARE

Directed by	KELLY HANDEREK
Set design by	PETER PERINA
Costumes by	
Composer	
Fight Director	

CAST

ESCALUS, Prince of Verona	BRIAN HEIGHTON*
MERCUTIO, young Gentleman and kinsman to	the prince . PAUL KUHN*
PARIS, noble young kinsman to the Prince	ALISTAIR MacDONALD
PAGE	JOHN BEALE
MONTAGUE, head of a Veronese family	CHRISTOPHER AUCOIN
LADY MONTAGUE	
ROMEO, Montague's son	
BENVOLIO, Montague's nephew	
ABRAM, a servant of Montague	
BALTHASAR, Romeo's servant	
CAPULET, head of a Veronese family	
LADY CAPULET	
JULIET, Capulet's daughter	JOANNE MILLER*
TYBALT, Lady capulet's nephew	PIERRE BOUDREAU*
NURSE, A Capulet servant & Juliet's foster m	
PETER/SERVANT,	JOHN MacFARLANE
Capulet servant attending the nurse	
SAMPSON, of the Capulet household	
GREGORY, of the Capulet household	
FRIAR LAURENCE, of the Franciscan order .	
FRIAR JOHN, of the Franciscan order	
SERVANT, Capulet household	
SERVANT, Capulet household	KELLY RUTH MERCIER*

DANCERS: AETNA KUHN*, JEANNE MacGILLIVRAY, KELLY RUTH MERCIER*, EILEEN PEDDE, JANICE WELLS*, JOHN BEALE, SHAWN ISENOR, CHRISTOPHER LOGAN, CRAIG STEIN, STEPHEN SZEWCZOK

CHORUS: CAROL CUDE, INGRID DOUCET, LISA GRIFFIN, HEATHER NURNBER, GLYNIS RANNEY, MICHAEL-ANN ROWE, LINDA SMILESTONE, KIRSTEN TOUGH, JOHN BEALE, SHAWN ISENOR, CHRISTOPHER LOGAN, CRAIG STEIN, STEPHEN SZEWCZOK

*denotes third year students

UNDERSTUDIES:

JULIET	JANICE WELLS
NURSE	KELLY RUTH MERCIER
ROMEO	PIERRE BOUDREAU
TYBALT	GEORGE BELLIVEAU
BALTHASAR	CHRISTOPHER LOGAN
SAMPSON	JOHN BEALE

STAGE MANAGER	KATE PENNEY
ASSISTANT STAGE MANAGERS	JANET STEWART
	STACEY CORNELIUS
ASSISTANT TO THE DIRECTOR	KELLY RUTH MERCIER
DESIGN ASSISTANTS - SET	KATE RUTHERFORD
- LIGHTING	LINDA BEECH

There will be one 15-minute intermission.

SPECIAL THANKS:Dalhousie Music Department; Arts Centre Box Office; Robert Reinholdt & Arts Centre Staff, C.B.C.; Neptune Theatre; Darryl Braine; Glenna Stephen; Art East; Atlantic Nova Print Ltd.; Mrs. Michael Gorrell; Mr. Gordon Owen,Chemistry Department

SPECIAL ACKNOWLEDGEMENTS: MR. GARRY WILSON, Makeup; MR. RAY McCLAIR, of PROFILES HAIR DESIGN

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

For this production

Props Chief	KATE RUTHERFORD
Props Crew	MIKE CALHOUN, MARY ANN FOOTE, LUCINDA
	LAKE, HEATHER NURNBER
Construction Crew	DENISE DOLLIVER, DOUGLAS BETTS, DANIEL
	CROWLEY, CAROL CUDE, CARLA SWANSBURG
Electrics Chief	BRIAN BEAULIEU
Electrics Crew	BALDUR BALDURSSON, WILLIAM BUSTARD,
DAVID	NOSEWORTHY, KIERSTEN TOUGH, KEN WIEBE
Crew Chief	LINDA BEECH
Lighting Board Oper	atorBRIAN BEAULIEU
Sound	DENISE DOLLIVER, WILLIAM BUSTARD
Costumes cut and c	reated by DENISE BARRETT, SARAH BATEMAN,
	ELLEN BENNETT, TRACY BOUCHER,
	HEATHER MacDONALD, LINDA MILLS,
	DAVID NEWCOMB, BEATA SLESINSKI
Contumor cours by	
	RHONDA COATES, PAMELA FAIRFIELD,
	BELA GEORGE, SHIRLEY GILROY, SANDRA HUM,
RUBER	T JEZSIK, RHONDA LeBLANC, CARLA McGRATH,
	COLEEN MORRISON, SUSAN PFEIFFER,
	AMANDA STAPELLS, LORI WELCH

PhotographersJOHN DAVIE, TODD MILLER

For Dalhousie Theatre Productions

Producer	Peter Perina
Production Manager	Dwight Griffin
Business Manager	Blanche Potter
Head Costume Studies	Robert Doyle
Construction	Ian Thomson
Properties Manager	David Porter
Wardrobe Supervisor & Cutter	Lynn Sorge
Head Seamstress	Rhea Theriault
Light & Sound	Bruce MacLennan
House Manager	Susan Taylor

Music Performed by:

Members of the Chamber Choir: ANN BRADLEY, LESLIE BROOMHEAD, LOUISE BUNGAY, JOAN CHISHOLM, MOLLY DeSHONG, JANE GODLEY, CYNTHIA HAINES, KRISTIN KUTTNER, HEATHER MacKAY, KATHY MacNEIL, KAREN NEWHOOK, KATHY PRUSKY, BARBARA SHORTLIFFE, WINFIELD CLARK, GARTH FRITZE, DAN GRANTHAM, ALAN MacDONALD, PAUL MOREAU, STEPHEN MULLIN, MICHAEL POWER, GORDON TUCKER, DAVID WILNEFF

Soprano Soloist:	PAULA PHILLIPS
Intrumentalist:	PATTY CRIEGHTON*, SRETEN MARILOVIC
Oboe:	BRENDA BECKWITH
Bassoon:	IAN WARMAN
String Violin:	JENNIFER JONES , DEBBIE MILES, HEATHER IVES
Viola:	MARK PALMER
Cello:	JOHN MacFARLANE (Theatre)
String Bass:	BRIAN JOYCE
Keyboards:	STEPHEN MULLIN, MICHAEL CORNISH, DENNIS FARRELL*, LISA St. CLAIR
Percussion:	CHERYL REID, DAVID MORRIS, RICHARD KING, TIM FISK, LINDA GEORGE
Pipe Organ:	DAVID MacDONALD*, Organist, First Baptist Church
Guitar:	SEAN MacLEAN, ROB GREENE, GREG SIMM,
	ADAM MacCONNELL, JOHN ULRICH,
	VITO DeFILIPPO
	*Denotes Music Department Staff

DR. WALTER KEMP,

Chairman of the Music Department, Director of the Chamber Choir

Music Faculty: CAROL van FEGGELEN, PHILLIPPE DJOKIC, JAMES FARADAY, IVOR ROTHWELL, LENA TUROFSKY, LYNN STODOLA, ELVIRA GONNELLA, JEFF MORRIS

Music Department AdministrativeStaff: EDNA COOK, PAM MacDOUGALL

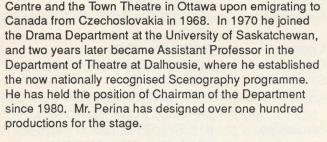
Special Acknowledgements: Italian Lyrics - Alma Martini; Worship Committee, First Baptist (Chorale Music Recording); worship Committee, Stairs Memorial United; Atlantic Federation of Music, Local 571, Mr. Peter Power, President; Stephen Mullin



KELLY HANDEREK has recently completed a three-year association with the Banff Centre where he has directed productions of *All's Well that Ends Well*, and *Much Ado About Nothing*. During his past three years at Dalhousie University, Mr. Handerek has directed *Agnes of God*, *Antigone, Bonjour,La, Bonjour* and *Under Milk Wood*. In February of 1988 he will be joining the Stratford Festival as assistant director on *Murder in the Catherdral* by T. S. Eliot, directed by David William, and *The Three Musketeers*, directed by Richard Ouzounian. As an actor he has appeared at the Neptune Theatre, Alberta Theatre Projects, Nexus Theatre and Citadel Theatre. Mr. Handerek has a B.F.A. in acting, B. Ed. Teaching certificate and a M.F.A. in directing.







PETER PERINA worked as a designer at the National Arts

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.



DENNIS FARRELL has been at Dalhousie University since 1968 and is a teaching composer, conductor, and coach. The departments of Theatre and Music premiered his opera, *The Birthday of the Infanta*, in 1979. Recent commissions from the Ontario Arts Council, Nova Scotia Department of Culture, Recreation and Fitness, and the CBC have involved compositions for the Canadian Electronic Ensemble, the Dartmouth Nova Scotia Aeolian Singers, and the Elmer Iseler Singers.

Very BEST WISHES to Dalhousie Theatre Productions for a successful and beneficial season.

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CKDU 97.5 FM The Alternative

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 pursue 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 Langauge, 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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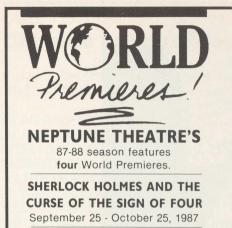
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> BLITHE SPIRIT April 29 - May 22, 1988

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CINDERELLA (World Premiere!) December 11 - December 23, 1987

theatre

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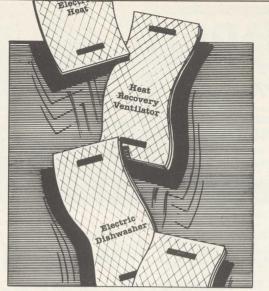
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STEPHEN BUGBEE	
ROBERT DOYLE	Costume Studies
KATHRYN EDGETT	Jazz
DWIGHT GRIFFIN,	Production Manager
KELLY HANDEREK	Acting
BRUCE MacLENNAN	Light and Sound
BRIAN McKAY	
MARY McMURRAY-PIGOT	
ROBERT MERRITT	Dramaturgy
	History
DAVID OVERTON	
PETER PERINA	
DAVID PORTER	
	Wardrobe Supervisor and Cutter
PETER TERROUX	
RHEA THERIAULT	
	Construction Supervisor
GARRY WILSON	Movement , Makeup

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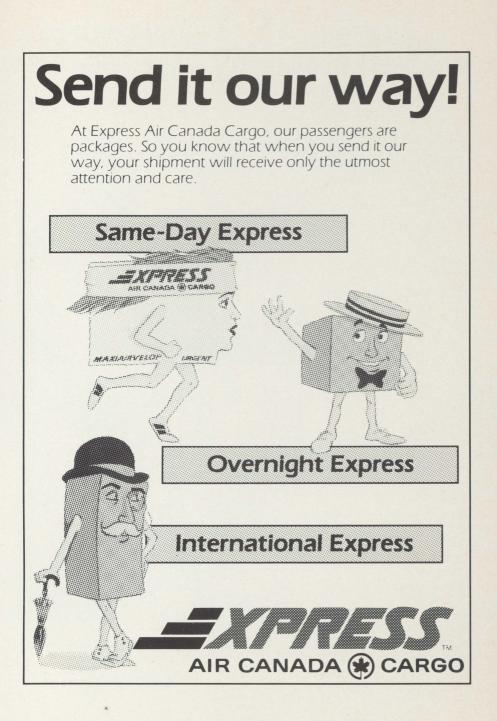
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