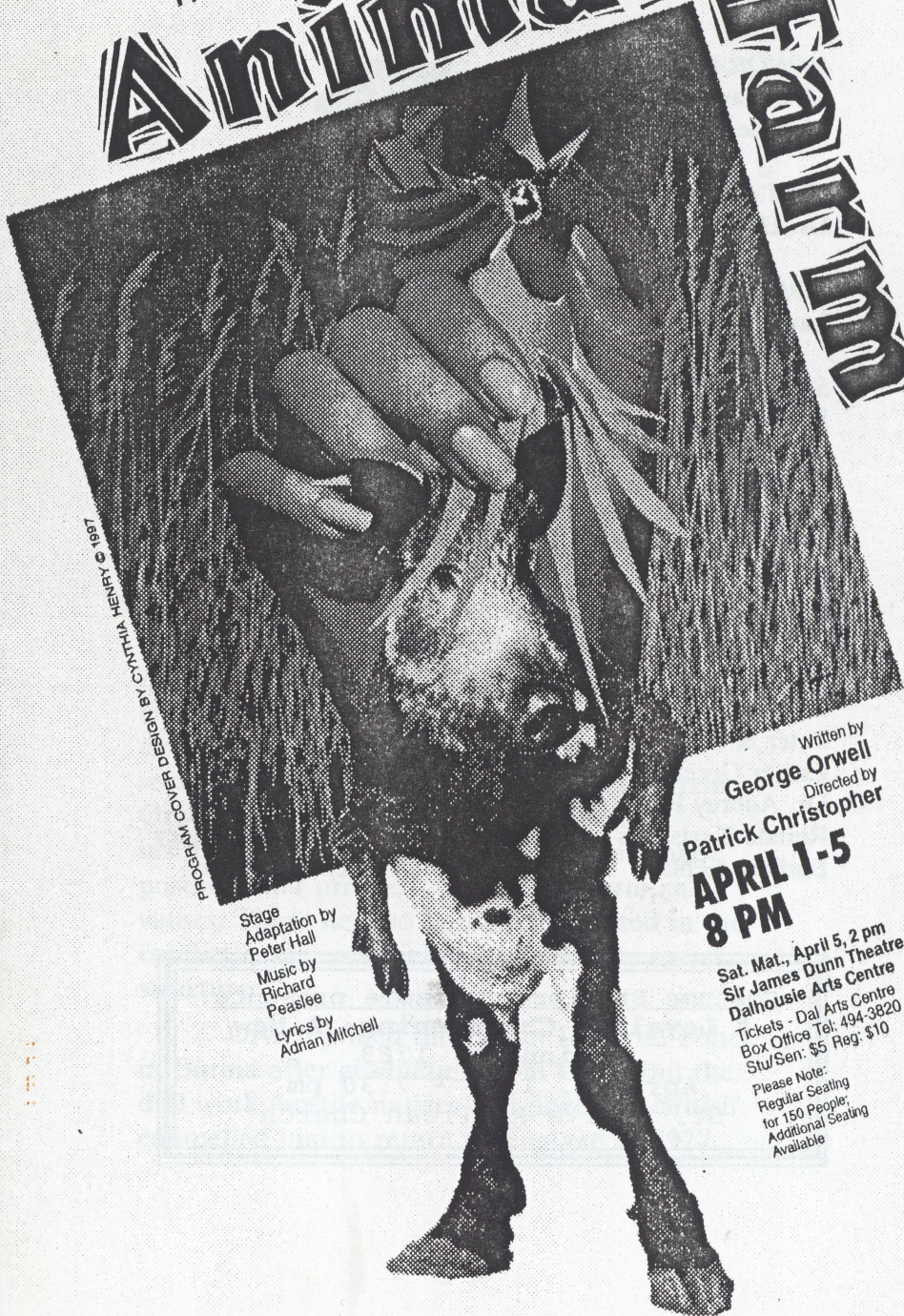


Dalhousie Theatre
Department Productions
Presents

Produced by
special arrangement
with The Dramatic
Publishing Company

Animal

FORB



PROGRAM COORDINATED BY CYNTHIA HENRY
JULY 1981

Stage
Adaptation by
Peter Hall

Music by
Richard
Peaslee

Lyrics by
Adrian Mitchell

Written by
George Orwell
Directed by
Patrick Christopher

APRIL 1-5
8 PM

Sat. Mat., April 5, 2 pm
Sir James Dunn Theatre
Dalhousie Arts Centre

Tickets - Dal Arts Centre
Box Office Tel: 494-3820
Stu/Sen: \$5 Reg: \$10

Please Note:
Regular Seating
for 150 People;
Additional Seating
Available

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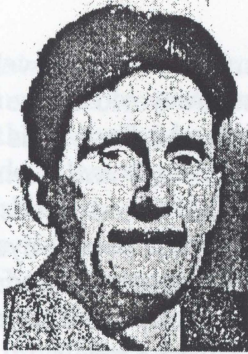
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Dr. Aubrey Fricker	Dr. Victor Thiessen
Renata Kartsaklis	Arnold & Beatrice Tingley
Barbara Leblanc	Dr. Carmichael Wallace

Costume Studies Programme presents:

**A Loyalist Christening: A New
Beginning, 1783**

April 9, 1997 - 7:30 pm
St. Paul's Anglican Church



George Orwell

English novelist, essayist and political pamphleteer George Orwell was born Eric Arthur Blair June 25, 1903, in India. His English upbringing in a "lower upper-middle-class" family taught him the importance of social position and money in pre-War Britain. Orwell developed an antipathy towards institutionalized rule at school, where money, position, and privilege were the determinate values. There he also became interested in the conflict between individuals and larger social structures.

Orwell joined the Indian Imperial Police in Burma after graduating from Eton. But the dull work, hostile natives and jingoistic British compelled him to return to England in 1927.

Determined to become a writer, Orwell submerged himself in the world of the unemployed in London and Paris. His first novel, *Down and Out in Paris and London*, was published in 1933. Orwell asked publisher Victor Gollancz to choose a pseudonym for him from a list of possible names. Gollancz rejected Kenneth Miles, P.S. Burton, and H. Lewis Allways, and chose George Orwell.

Orwell's second novel, *Burmese Days*, was published in 1934. A portrait of a British colonial community, this novel considers the political evils of imperialism. *A Clergyman's Daughter*, published a year later, deals with an individual struggling with the limiting values of repressive middle-class society. Around this time, Orwell became a part-time assistant in a bookshop. The protagonist of his next novel, *Keep the Aspidistra Flying*, is a struggling poet and angry young man who gives up his job and all bourgeois values to take a part-time job in a bookstore. *The Road to Wigan Pier*, published 1937, deals with Orwell's experiences among impoverished workers in Northern England, while *Homage to Catalonia* reflects Orwell's experiences in the Spanish Civil War.

In 1936, Orwell enlisted with a Marxist Revolutionary party in Spain as "E. Blair, grocer." His experiences in Spain convinced him that totalitarianism was a threat to the liberty of

Europe, that he distrusted communists, and that he was committed to socialism. Orwell caused anxiety in the trenches because of his height. He would draw enemy fire as he walked along, his head poking up above the trench. He was wounded in the neck May 1937 and returned to England. There he emerged as a respected political writer. Unable to enlist because of tubercular lungs, he joined the Home Guard during World War Two. He joined the BBC, and later the *Tribune* newspaper, and witnessed propaganda on both sides that frightened him "more than bombs."

Orwell finished *Animal Farm* February 1944, but was unable to publish it until August 1945, because it attacked the Soviet Union, then an ally. One American publisher wrote that "Americans are not in the mood for animal stories." The first edition of *Animal Farm* sold out within a month, and by spring 1946 the book had been translated into nine languages.

In *Animal Farm*, the animals are easily subject to the manipulative use of language, because they are illiterate and have little memory. Thus they lack a cultural heritage of a verifiable history and historical consciousness. Orwell further developed this idea in *Nineteen Eighty-Four*, published in 1948. In this novel language is reduced to a medium of expression for the properly conditioned devotees of the

one political party. Because vocabulary is lost, the range of thought is diminished. Orwell's *Nineteen Eighty-Four* is not a fatalistic prophecy but rather a magnification of existing conditions that Orwell found disturbing.

Orwell's wife Eileen died in 1945, and in 1946 Orwell moved to the remote Outer Hebrides with his adopted son Richard, a war-orphan. He spent some time in a TB sanatorium, but continued to write essays. He married Sonia Brownell October 1949 as his tuberculosis worsened. He died in London, January 21, 1950.

Shamba la Wanyama

masimulizi ya GEORGE ORWELL

Kimelalirwa na Kawegere Fortunatus



Orwell's Political Views

Although he is regarded as a political writer, George Orwell was unsure of his political beliefs until 1936. That year he witnessed terrible poverty and deprivation among coal-miners in northern England. This experience became the basis for *The Road to Wigan Pier* and cemented his belief in democratic socialism. His experiences in Spain, on the other hand, prompted his distrust of communism. He felt that the revolution in Spain was betrayed by Russian communists who feared to alienate England and France in the European power struggle. In the essay "Why I Write" Orwell explains that "every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism."

Orwell supported socialism that included political democracy. He advocated a left-wing revolution that was not "red flags and street fighting," but rather "a fundamental shift of power ... a conscious revolt by ordinary people against inefficiency, class privilege and the rule of the old." For Orwell, it was important that the socialist revolution not lose touch with the essential values of democracy. He believed that a leftist revolution could become totalitarian if not tempered by common decency,

individualism, justice and liberty.

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Mr. **GEORGE ORWELL**
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Branch of the National Union of Journalists.

{ **Helia R. Alonso** Branch Sec.
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Orwell defined a communist as anyone who "feels it his duty to justify Russian policy ... at all costs." He felt that the communists' system appears to explain everything, and thus communists don't discover other opinions. Communists err in their ready acceptance of the party line and willingness to ignore or twist facts in the interests of party unity. But Orwell's *Animal Farm* is not simply anti-communist: it cautions against totalitarian regimes in general. Orwell believed that power corrupts, especially in totalitarian regimes. If good government loses the ideals of liberty and tolerance, it can break down into one-party total power. Genuine ideology withers away and merges into

a single hierarchy of oppression and propaganda motivated by the desire for pure power.

Although his works are strongly political, Orwell nevertheless believed that ideological commitment destroys the power of a writer: "To write in plain, vigorous language one has to think fearlessly, and if one thinks fearlessly one cannot be politically orthodox."



Stalin

Joseph Stalin was born on December 21, 1879 to Vissarion Djugashvili and Ekaterina Gheladze. He was baptized Joseph Vissarionovich Djugashvili to the Greek Orthodox religion. Stalin grew up amid the squalor and poverty into which he had been born. His father was an abusive alcoholic, while his mother worked day and night as a slave to provide for her son. After his father died in 1890, Stalin was sent to an ecclesiastical school at Gori. This was odd for a serf's child, but Stalin's mother wanted the best for her child and had visions of him becoming a highly revered priest. Stalin was a brilliant student and earned himself a scholarship to attend the Theological Seminary of Tiflis from 1894 to 1899.

It was at the Seminary that Stalin began to emerge as a revolutionary. He saw the stranglehold that the Russians had on minorities like himself. He became a socialist lecturer reading banned books in front of his school. Due to these actions, Stalin was expelled from the Seminary on May 29, 1899. Wanting to continue his socialist activities, Stalin got a job as a clerk at the Tiflis observatory complete with an apartment above it. He used the observatory as a cover to run

socialist meetings in his apartment. His socialist movements went unnoticed for a while, but he was eventually discovered and was arrested in April of 1902. Under his alias of Koba, Stalin was exiled to Siberia. He escaped and travelled back to Tiflis in 1904.

It was during this time that the Russian socialist movement split between the Bolsheviks and the Mensheviks. Stalin decided to support Lenin and the Bolsheviks. In 1904, Stalin emerged from the underground to go to the National Party Conference at Tammerfors and met Lenin for the first time. In the period from 1907 to 1917, Stalin spent nearly 7 years in prison, on route to Siberia, in Siberian banishment, and on escapes from his places of deportation, yet he rose from an obscure Georgian underground worker to be one of the national leaders of Bolshevism. In 1917, the Bolsheviks elected a new central committee which consisted Lenin and Stalin. This was the first time that Stalin had confirmed leadership by a large vote in a direct open election. Upon joining the committee, Stalin briefly advocated Bolshevik co-operation with the provisional governments that had been set up, but under Lenin's influence he soon switched to the armed seizure of power by the Bolsheviks.

In November of 1917, the Bolsheviks achieved a *coup d'état*. Stalin played an

important role in this, but a less significant one than his chief rival Leon Trotsky. During the civil war from 1918 to 1920, Stalin spent his time outmanoeuvring Trotsky and other rival Grigory Zinoviev and was appointed secretary general of the Party's Central Committee. This position provided Stalin the power to rule. In 1921, Stalin began to flout the ailing Lenin's wishes.

Lenin died on January 21, 1924. In his will, he called for Stalin's removal as secretary general. This document was potentially ruinous, but with a little luck Stalin remained in office. Stalin became Lenin's successor and immediately ousted Trotsky. He advocated socialism in one country. All of his political rivals were dismissed into disgrace and executed. Trotsky was thrown out of the Soviet Union in 1929, and Stalin had him assassinated in Mexico in 1940. In 1928, Stalin endorsed state organized industrialization. 25,000,000 rustic households were compelled to amalgamate in collective state farms. Resisting peasants, named kulaks, were arrested en masse, shot, exiled, or absorbed into the rapidly expanding network of Stalinist concentration camps and worked to death. Great famine spread through the Ukraine because Stalin was exporting all of their grain. Tens of millions of people perished during these years. Stalin successfully industrialized a backward country,

but at the cost of the people within it. In late 1934, just when the worst of Stalinism seemed to have spent itself, Stalin started the purges.

The purges were a campaign of political terror against the very Communist Party members who had brought him to power. The purges began when Stalin's leading colleague Sergey Kirov was assassinated. Stalin claimed that the assassination was an attempt to destroy the foundations of his government and that he had to find all parties responsible. It is believed that Stalin had arranged for the execution so that he could use it as an excuse for mass bloodshed. He executed veteran semi-independent Bolsheviks, party bosses, military leaders, industrial managers, and high government officials subservient to him. Other victims included foreign communists on Soviet territory and leaders in the artistic, academic, legal, and diplomatic professions. The purges lasted until he reduced the terror himself. Again, tens of millions of people were killed. Stalin's main motive was to presumably maximize his own personal power.

In 1939, Stalin concluded a pact with Hitler which encouraged Hitler to attack Poland and begin World War II. While Germany was engaged in the west, Stalin annexed parts of Poland, Estonia, Latvia, Lithuania and parts of Romania. Then on June

Dalhousie Theatre Department Productions
presents

ANIMAL FARM

By: George Orwell
Adapted by: Peter Hall
Lyrics by: Adrian Mitchell
Music by: Richard Peaslee

Director	Patrick Christopher
Assistant to the Director	Aubrey Fricker
Production Assistant to the Director	Shahin Sayadi
Musical Director	Shawn Whynot
Set Designer	Torin Buzek
Lighting Designer	Bruce MacLennan
Dramaturges	Michael Sanderson, Susanne Shawyer
Costume & Mask Designer	Iris Pearce
Associate Designer/Builder	Bill Forbes
Voice Coach	Susan Stackhouse

CAST - 3rd Year Acting Students

Squealer	Jessica Bastow
Muriel	Karen Coughlin
Mr. Whymper/rooster/Mr. Pilkington	Richard Davidson
Boxer, farmer	Brett Delaney
Mollie, hen	Jessica Heafey
Old Major, ram	Adam Heskett
Cat, farmer	Sara Holmes
Clover	Tiffany Jamison-Horne
Mr. Jones, bull, piglet	Matthew Kennedy
Napoleon	Matthew Kutas
Minimus, farmer	Susan Leblanc
Mrs. Jones, goat, farmer	Konima Parkinson-Jones
Snowball, sheep	Matthew Ritchie
Benjamin	Jed M.E. Roche
Moses, rat	Jody Stevens

2nd Year Acting Students

cow, dog	Bill Chernin
piglet, cow	Sarah Duffy
sheep	Meaghan Dundas-Conner
piglet	Megan Dunlop
cow, dog	Arthur House
cow, dog	Jarrod MacLean
hen	Erin Marian
hen, cow	Kori Marin

sheep, hen	Catherine McDougall
sheep	Jocelyn Murphy
pigeon	Greg Richardson
hen, cow	Carmi Rubin
piglet, cow	Kelly Pike
cow, dog	Ben Smith
pigeon	Mike Smith
sheep	Jillian Theriault

Boy	Isaac Siemans
Stable Lad, mouse, Boy-understudy	Jay Shaftel

Stage Manager	Mhiran Danson-Faraday
Assistant Stage Managers	Ingrid Hu, Lisa Post

**Cameras and tape recorders are not allowed in the theatre.
No smoking, please. There will be one 15-minute intermission.**

For this Production:

Props Crew Chief	Shayne Cunningham
Props Crew	Eleanor Creelman, Shayne Cunningham, Ahmad Yousif
Lighting Crew Chief	Marigold Chandler-Smith
Lighting Crew	Marigold Chandler-Smith, Katherine Keeping, Trevor Schellinck, Patrick Wood
Lighting Board Operator	Katherine Keeping
Sound	James Beddington
Construction Crew Chief	Steven Mahaney
Construction Crew	Kristin Arason, Timothy Beals, Geoffrey Bishop, Ryan Grant, Jason Lipkus, Michael Mader, Steven Mahaney, Chris Yorke
Costume Cutters	Mary Lou Carmichael, Charlene Corkum, Kymn Dawe, Jennifer Ellis, Judy Gates, Meghan Marentette, Lori McCay, Hannah Murray, Melinda Tench, Kim Tunnah, Meredith Wilson
Costume Sewers	Crystal Blackburn, Bethana Briffett, Peter Broussard, Isabel Burns, Meg Carignan, Nicole Chaffey, Meghan Cole, Chera Cruickshank, Carolyn Easterly, Kathie Fraser, Wendy Gugushe, Sherry Halfyard, Danielle Herrington, Katka Hubacek, Mariela Huergo, Stacy Kehoe, Katie Killey, Aimee Kindervater, Krystal MacDonald, Corinne MacMullin, Colleen Mahoney, Nancy Meagher, Kristina Metcalf-Titus, Constance Moerman, Darlene Nadeau, Krista Nauman, Victoria Rockwell, Cathy Seiler, Tamara Skerratt, Joanna Titus, Dianne Wilson
Costume Dressers	Crystal Blackburn, Katie Fraser, Wendy Gugushe, Stacy Kehoe, Katie Killey, Aimee Kindervater, Sherry Halfyard, Danielle Herrington
House Manager	Nicole Thibeau
Photographer	Hannah Thomson
Poster Design	Cynthia Henry
ACKNOWLEDGEMENTS	Neptune Theatre, CBC - Props, Envirostore Recycling Limited
SPECIAL THANKS	Eleanor Creelman, Music Department, Ann Bradley

22, 1941 Hitler broke the pact and surged deep into Soviet territory. Stalin joined the allied forces and participated in high level allied conferences at Teheran and Yalta with Churchill and Roosevelt. During these conferences Stalin outwitted his foreign allies and secured a strong Russian future.

After the war, Stalin imposed on eastern Europe a new kind of colonial control based on communist regimes subservient to him. He increased the number of his subjects by a hundred million. In 1948, Titoist Yugoslavia defected from the Soviet camp. To prevent other client states from following Tito's example, Stalin organized executions for anyone involved. Breaking his wartime alliances, Stalin harshly reasserted the Marxist ideology. His right-hand man Zhdanov began another reign of terror in the artistic and intellectual world.

Stalin began to grow very suspicious and paranoid. In 1953, he ordered the arrest of many Kremlin doctors on charges of medically murdering various Soviet leaders. He was evidently preparing another purge but never got the chance. On March 5, 1953 Joseph Stalin died from a stroke. The circumstances surrounding his death are suspicious. Medical bulletins were inconsistent. The best medical brains in the country, the same ones Stalin was having arrested, could do nothing for him.

Orwell displays extensive knowledge of Russian history in the novel *Animal Farm*, although not all characters (such as Benjamin the donkey) have a clear parallel in Russian history. The most obvious parallels are as follows:

Mr. Jones	Tsar Nicholas II
Major	Marx
Boxer	the Proletariat
Napoleon	Stalin
Snowball	Trotsky
Squealer	<i>Pravda</i>
Minimus	Mayakovsky
The Pigs	the Bolsheviks
Moses	the Russian Orthodox Church
Mollie	the White Russians
Pilkington	Britain
Frederick	Germany
the farmhouse	the Kremlin
the Rebellion	the Russian Revolution
the Battle of the Cowshed	the allied invasion of 1918-19
the Battle of the Windmill	the German invasion of 1941
the windmill	the Five-Year Plans
"Beasts of England"	"L'Internationale"

Bestiaries

Bestiaries are a literary genre that emerged in the Middle Ages. They were a collection of stories wherein each story was based on a description of certain qualities of an animal, plant, or stone. The stories presented Christian allegories for moral and religious instruction.

The medieval bestiaries were derived from the Greek text *Physiologus* which was compiled by an unknown author before the middle of the second century AD. *The Physiologus* were stories based on the "facts" of natural science as accepted by someone called Physiologus of whom little else is known. The text contains 48 sections with each section describing an animal, plant or stone and linking that description to biblical text. *The Physiologus* probably originated in Alexandria, although that is not certain. What is certain is that many of the stories were derived from popular fables dealing with animals.

The Physiologus became a very popular text. In the Middle Ages it circulated almost as much as the Bible and was translated into numerous different languages. In the 11th century, an otherwise unknown Thetbaldus made a Latin version of 13 sections of *The Physiologus*. This was translated into the only

surviving Middle English Bestiary.

Many of the early bestiaries were illustrated. These illustrations along with illustrations found in other medieval manuscripts, sculptures, carvings, frescos and paintings from this period are based on the illustrations found in *The Physiologus*. Much of our folklore on animals can actually be traced back to the bestiaries. The idea of a phoenix burning itself to be reborn and the parental love of the pelican are derived from the bestiaries.

¶ Be Leno.



The medieval bestiaries also led to the development of the beast fable and the beast epic. The beast fable developed by writers such as Grimm and Aesop told stories about animals that divulged moral learning to the reader. Examples of beast fables are the stories of the tortoise and the hare, and the scorpion and the frog. The beast epic was a lengthily cycle of animal tales that provided satirical commentary on human society. It provided very little emphasis on moral. The most famous cycles were written in the 10th and 11th centuries with the hero Reynard the Fox. *Animal Farm* can be considered a modern version of the beast epic.

The Peacock is the most gaily coloured of all birds. He is beautiful of colour and lordly in plumage. When he passes by, he looks at himself and rejoices much over himself. He shakes himself, turns a somersault, and looks proudly around. But, when he glances at his feet, he screams wildly, for his feet are not suitable to his beautiful appearance.

And though too, wise man, when thou regardest thy pomp and thy possessions dost delight thyself and rejoice and feel proud; but, when thou lookest at thy feet, that is thy sins, then cry aloud and lament to God, and despise thy sins as the Peacock his feet, so that thou mayest appear right in the presence of thy bridegroom.

Well spake Physiologus concerning the Peacock.

Non-Traditional Theatre Space

Throughout history, experimental directors have been moving away from the historically defined theatre spaces and have instead explored the possibilities of an almost infinite variety of non-traditional spaces. Theatre has been seen in the streets, in parks and woodlands, in factories and warehouses, and in all manner of public and private buildings. There are numerous factors which can explain this trend. A director may seek a location that provides authentic background for a play; utilizing a non-traditional space may be more cost-effective than using a traditional theatre; or a director might hold a play in a factory so an audience can get a better understanding of the implications for a blue-collar worker found in a play. There are three distinct categories found in explaining the non-traditional space.

Environmental theatre:

These plays use a natural area to perform a play in whether it be a bus station, roof top or park. One does not create a set, instead one performs within area that already exists. Two examples of environmental theatre are Grotowski's *Fire on the Mountain* and The

Living Theatre's *Six Public Acts*. In *Fire on the Mountain*, the audience was placed in base camps on the side of a mountain. From each base camp at non-fixed intervals, the spectators ascended the mountain to the fire where they met others from other base camps. At the top, interaction took place which was not fixed or prearranged.

In *Six Public Acts*, an audience of about 1500 was moved about the town of Ann Arbor, Michigan. The spectators were taken to a local bank, a flagpole, outside an arts complex, and other places around the town. At each of these sites an event was performed.

A fixed non-traditional theatre:

Theatres are created that are permanently non-traditional. Any play performed in them must utilize the non-traditional space. Examples of this are the Phoenix Bus and The Mobius Theatre. The Phoenix Bus is a multiple stage complex on wheels that is used by a street company associated with New York's Phoenix Theatre. The exterior of the bus is a fixed environment made up of collapsible platforms, ladders, and stair units which fold or are stored on route from one site to the next. The audience stands or sits on one side of the bus.

The Mobius Theatre is found at the University of Connecticut. It is set up in an arena and is a fixed environment of platforms, stairs, and companionways. There is no fixed audience seating which allows the production concept to determine the actor/audience relationship.

Non-traditional use of space:

Sometimes a director will develop a non-traditional way to use space for one production. The space will be developed before the production and be utilized for only that production. Examples of this is the New York Universities' School of the Arts production of Samuel Beckett's *Endgame* and Shaliko Company's production of Henrik Ibsen's *Ghosts*. For *Endgame*, a pavilion with a playing space in the centre was created. The space was completely encircled by two levels of audience seating with each level broken up into cubicles. A walkway around the pavilion provided access to the cubicles. The performers were separated from the audience by a wall of chicken wire and household screening.

For *Ghosts*, a Victorian environment was created with the audience functioning as walls to separate the rooms of the house. Our production of *Animal Farm*, is also utilizing a non-traditional use of theatre space.

Masks in the Twentieth Century

Masks are used for numerous purposes in contemporary theatre: to express abstract ideas, to transform identity, to conceal or protect the wearer, to play with presence and absence, and for undisguised theatricality. Turn-of-the-century exploration of folklore, symbolism and psychology led to modern theories about the use of mask in theatre.

Irish poet, dramatist and essayist William Butler Yeats formulated his doctrine of "the Mask" about 1910. Trying to create a theatre opposite to the tendencies of Ibsen and Shaw, Yeats wanted to replace mimicry with rhythm and stylized gesture. Influenced by folklore, he believed that characters are less important than the truths they embody, the individual less important than the eternal gestures of the fundamental Man and Woman. Masks conceal the exterior individual and represent the ideal character. Yeats believed that the mask is a product of the dialectical struggle between self and anti-self, spirit and matter, semblance and reality.

British theorist, director and stage designer Gordon Craig developed a different mask theory in 1908. He believed that theatre should be for the people and should not confuse the audience with complex

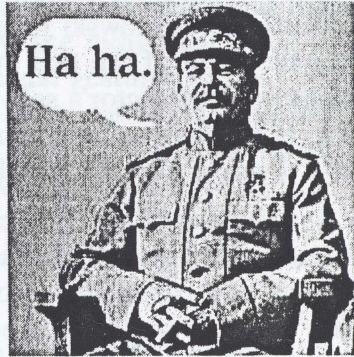
psychological thoughts expressed in words. His controversial essay "The Actor and the Übermarionette" suggests that acting is not a real art because it derives from the chaos of emotions and creates nothing new--the actor only reproduces previous emotions. Influenced by symbolism, Craig envisaged a new form of acting based on puppet movements. He devised the theory of the übermarionette, a large doll or puppet, that is able to move exactly as its creator wishes. The übermarionette is an ideal mask, free from the servitude of human weakness.

A more contemporary theatrical practitioner, Jerzy Grotowski, wanted to avoid the mask's power to define the wearer's existence within the bounds of the mask. In his productions, Grotowski focussed on the catalytic effect of the text upon the actor, and emphasized the actor's self-revelation. Thus there is no division between actor and mask, but a division of actor, mask, and role.

The use of mask in contemporary theatre is also strongly influenced by the revival of mime and *commedia*. Modern mime, or "pure mime," was formulated by Etienne Decroux, based on Renaissance *commedia dell'arte* and dumb shows. Performers such as Jean-Louis Barrault and Marcel Marceau use the face as a neutral mask and communicate

through movement. The 1960's saw a growth in *commedia*-like satire troupes, mostly politically oriented, that use mask. Such groups include the San Francisco Mime Troupe and El Teatro Campesino (The Farmworker's Theatre), who are concerned with politics. The latter also deal with native American myth and ritual. Bread and Puppet Theatre uses mask and large puppets to comment on contemporary issues.

Masks are also used in the exploration of different theatrical forms. French director Ariane Mnouchkine uses mask and clowning in such classical works as Shakespeare's plays. In a 1968 production of *Prometheus*, Josef Svoboda experimented with mask media: he projected a mask onto a huge screen behind the actor whose face it portrayed.



Programme prepared by Michael Sanderson
and Susanne Shawyer.

Re: *Animal Farm*

ATTENTION:

Gunshot and Fog Effects
will be used during this
performance.

Please Note

Special thanks to:

- Dartmouth Players
- Pat Martin and Student Union
Building Technical Services
- Shakespeare by the Sea

Dalhousie Theatre Students Collective presents...

The New Playwrights' Festival 1997

Wednesday, April 9 - Saturday, April 12

TRAINSCAPE
by Amanda Cheverie

MAKES ME WONDER
by Candice Croft

ADMISSION: \$4 for the evening

Wednesday, April 16 - Saturday, April 19

SOUP
by Brandy Laperle

HEADSPACE MOTEL
by Jamie Lindsay

PASSION TRAPPED IN BASEMENT <STOP>
by Jamie Lindsay

ADMISSION: \$5.00 for the evening

Shows start at 8 p.m.
David MacK. Murray Theatre,
Dalhousie Arts Centre

FESTIVAL PASSES: \$8.00
(Come as often as you'd like.)

Director's Notes

TEAMWORK
FREE AND OPEN COMMUNICATION
COMMON DECENCY
THE RIGHTS OF THE INDIVIDUAL
RESPECT FOR EACH OTHER
AND
NATURAL JUSTICE.

Animal Farm has been a mixed pleasure to work on. The themes are disturbing and provocative. We all have a tendency to think that we know George Orwell's *Animal Farm*. I hope that our production provides some new insights into this classic work of fiction. Or is it? While researching *Animal Farm* I came across this quote from Nicolo Machiavelli:

Not even a victorious faction ever remained united, except so long as the opposing faction was vigorous. But when a beaten faction was destroyed, since the party in power no longer felt any fear that could restrict it and had no law of its own to check it, the victor became divided.

I wish to sincerely thank everyone involved in the creative process that allowed this mammoth undertaking to be realized. I also thank the students of the acting programme for their constant dedication.

Patrick Christopher

Dalhousie University Department of Theatre

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

Alan Andrews	Theory and Criticism
Kelly Beale	Feldenkrais
Ann Bradley	Singing
Jane Butler	Stage Management
Patrick Christopher	Acting, Introduction to Acting
Robert Doyle	Costume Studies
Kathryn Edgett	Jazz
Jure Gantar	Criticism, Dramatic Literature, History
Bruce MacLennan	Light and Sound
David Overton	Dramaturgy, Performance, Playwriting
Peter Perina	Scenography
David Porter	Properties Master
Colin Richardson	Space Booking/Rental Agent
Susan Stackhouse	Voice and Speech, Introduction to Acting
Lynn Sorge	Costume Studies, Producer, Chair
Rhea Theriault	Costume Studies
Ian Thomson	Construction Supervisor

Administrative Staff

Gisela O'Brien	Administrative Officer
Betty Gould	Secretary

Teaching Assistants

Roberta Barker, Christine Bray, Jennifer Ellis, Kate Elman,
Amy Hadfield, Elaine Sanford, Stacey Smith, Faith Wallace

Student Assistants

Lori McCay, Hannah Murray	Costume Studies
Mhiran Danson-Faraday	Lighting/Technical
Torin Buzek, Ryan Grant	Construction
Shahin Sayadi	Props
Katherine Keeping	Office

Dalhousie University's Department of Theatre offers the largest and most comprehensive range of theatre programmes in the Maritime region. B.A. programmes are available that lead to degrees specializing in acting, technical scenography and theatre studies; diploma and advanced diploma programmes are offered in costume studies. Graduates of the department are successfully pursuing careers in all aspects of the professional theatre, including acting, scenography, costume design and creation, stage management, directing, playwriting, etc. and in related fields such as teaching, criticism and dramaturgy. The programme has established itself nationally and our graduates work in all the major theatre centres in Canada, as well as in the U.S. and Britain.

We wish you a rich and rewarding theatre experience, and welcome your comments and suggestions. For further information about the department and its programmes, please contact: Lynn Sorge, Chair, Department of Theatre, Dalhousie University, Halifax, NS B3H 3J5.