

Entertainment

New head honcho

by Regina Behnk

"Workshop West is in good financial standing or Gerry Fötter would not consider leaving," says Dorothy-Ann Haug, the new artistic director of Workshop West.

Haug is planning some exciting changes for the small theatre company. But in the same breath, she says, "Continuity of running Workshop West is important, because Gerry is only leaving on a one-year sabbatical. This past year, I've worked very closely with Gerry. My take-over is a natural one because we have similar ideas about Workshop West".

Haug has been intrigued with theatre since the age of fifteen when she participated in a two week theatre workshop. It was this experience which convinced her to pursue an acting career. "I really experienced what theatre life was like and became very excited about it," she remembers. "I had considered all other natural choices for a career like journalism, law, psychology... but I enrolled in the BFA program at U of A for my first year, and stayed with it." After graduation in 1972, Haug found work rather quickly. But she admits that there were long stretches of unemployment.

For the past 13 years she has been travelling across Canada and the U.S. as an actress. She has performed at the Northern Light theatre and also appeared at the Citadel.

Haug finds her new job to be an exceptional challenge. Her responsibilities will include scheduling the 1986-87 program. She is a strong believer in Canadian works. "We have received new scripts specifically for Workshop West," she confided.

She will assist on script development, but ideally she would like raise enough funds to hire a fulltime dramaturge. The dramaturge would help the playwright to develop his script. "The dramaturge is essential to the development of Canadian playwrighting. Because Workshop West deals with new scripts, a dramaturge would be valuable." Haug continues, "I would also like to allow more time for plays to germinate, rather than rush them into production."

As well as producing new Canadian works, Haug would like to restage some productions for a second time. "A play is never the same. There is so much we learn from the first production."

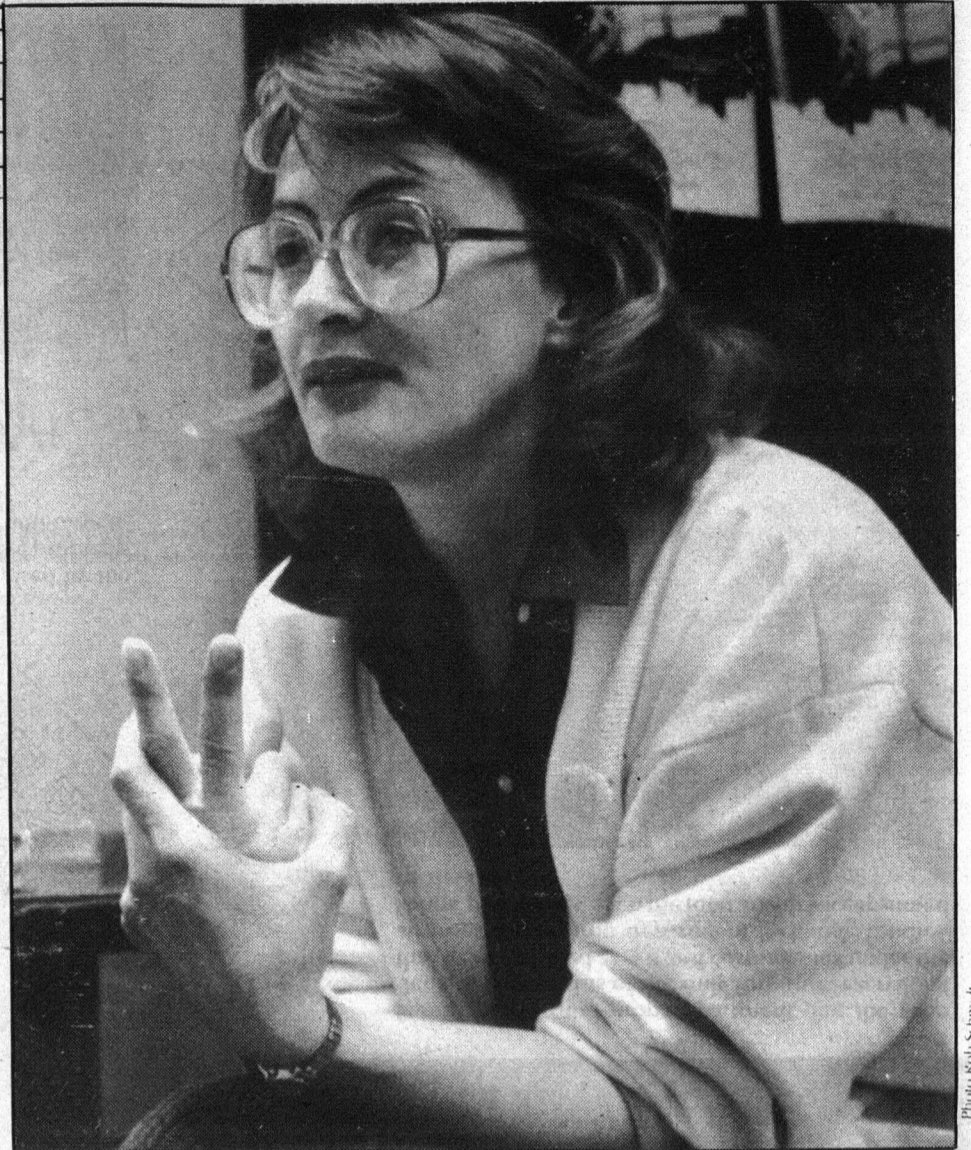
Another of her objectives is to create a project which she refers to as "Playwrights Alive". She recalls how several years ago she questioned a particular aspect of a play. She discussed the matter with a friend. Her friend, equally puzzled, suggested that Haug

"People should make personal contact with the playwright."

call the playwright to review the area with him. "After all, he's still alive, it's not like he's been dead for 400 years," she remembers being told. This instance has led her to believe that "People should make personal contact with the playwright."

"Plays are also meant to be performed... they are meant to be heard. Very few plays are meant to be read." Combining these two ideas she proposes that before production, the playwright would read his work before an audience. "This would serve as a teaser," Haug says. "It would intrigue people to see or finance the production." The playwright would also be there to answer questions and simply discuss his work with the audience. This is an expensive endeavour, and Workshop West has a limited budget, but Haug is determined to succeed.

Haug defines success as being true to her objectives of what theatre should be. The first being the desire to reflect in people. The second is to illuminate that experience and thirdly to celebrate who we are. "We must celebrate what is good," she says, "Yes, we



Dorothy-Ann Haug, the new artistic director of Workshop West.

are a society that created the Hydrogen bomb, but we have also created beautiful art, literature, and music."

For the next year her days will be filled with endless meetings, rehearsals, fund-

raising campaigns, recruiting volunteer help and much more. When Gerry returns next year Haug says, "I'll still be working with Workshop West. I'll continue acting and directing."

Do.Re.Mi. : in perfect harmony

Domestic Harmony
Do.Re.Mi.
Virgin

review by Greg Halinda

Do.Re.Mi. is Australia's latest offering to the pop music world. Their new album, *Domestic Harmony*, is an interesting collection of surreal musical histories.

The music on this disc washes over the listener like a cool Pacific breeze on a sunny afternoon, apt because here we have an Australian group using song titles such as "Cuttlefish Beach" and "Man Overboard". Even the album cover has an oceanic flavour to it. Tunes are clean, chorused, and punchy. In this case, Top 40 is not a keyword. Thank goodness.

The lyrical ideas expressed on *Domestic Harmony* are light, at times witty, at times silly. For example, this verse from the song

"Man Overboard": Squinting at broad daylight/Drumming up a conversation/Parsons brass is pealing: appealing/Drumming up a congregation/Hands reaching for a glass of water/Dry socks and razor rash/Your shoes under my bed/Dandruff doona — cigarette ash.

Listening to the album in a single sitting, one concludes this is not a concept album. Songs end abruptly and the next has nothing in common with the last — except of course for a tight studio sound which may suggest to the listener the sensation of sitting through a private audition.

Do.Re.Mi. can pull it off though. They present their material with a confidence and skill reminiscent of Jane Siberry. The Sydney foursome boasts the talents of guitarist Stephen Phillip (ex-Thought Criminal), and Deborah Conway who sings lead vocals with firmness and finesse.

Conway tastefully varies her vocal style, at times sounding like Joni Mitchell; at others, like Holly Woods in the early Toronto days. Phillip adds the chords as might an Andy Summers or Robert Fripp. Helen Carter's bass walks and runs through the rhythms backed by drummer Dorland Bray. Bray uses some electronic percussion to flavour his work, but keeps it mostly acoustic, sparing us the long synth-rolls that have become cliché with many pop bands.

Domestic Harmony succeeds several EP's released by the band. Produced by Gavin McKillip (who has worked with General Public), the album is fresh, original, almost alternative pop music. In other words, you'll hear it on CJSR, but probably not on CHED. Which is great, because there are too many Top 40 pulp bands out there anyway. Do.Re.Mi. has more class than that.

GRADUATE STUDIES

UNIVERSITY OF OTTAWA SCHOOL OF GRADUATE STUDIES AND RESEARCH

It is not too late . . .

It is not too late . . . to seek admission in many of our graduate programmes, in the fields of the Humanities, Social Sciences, Sciences and Engineering. (Over 40 fields of studies are offered.)

ENTRANCE SCHOLARSHIPS are available to candidates with good academic standings. They range from \$1,000 up to \$6,000. For those who will or have received a scholarship from an external agency, we offer **supplementary scholarships** of up to \$4,500. Teaching and research assistantships are also available in each department.

REQUIREMENTS:

- Canadian or permanent resident.
- Good academic standing.
- Should normally have applied for an external scholarship.

APPLICATION PROCEDURE:

Send résumé and appropriate documents to:
SCHOLARSHIPS OFFICE,
School of Graduate Studies and Research
University of Ottawa
115 Wilbrod St., Ottawa, Ontario K1N 6N5
TEL.: (613) 564-6546



The Alberta Association For Children and Adults With Learning Disabilities

announces the

SIOBHAN ISABELLA REID MEMORIAL SCHOLARSHIP

Up to two Scholarships of not less than \$500 each

Requirements:

- full time student at any Alberta University;
- undergrad with 2 years previous enrolment OR
- postgrad taking further studies;
- satisfactory academic standing;
- contributions to campus and/or community;
- planned future involvement with learning disabled children or adults.

Deadline for applications: May 30th.

Applications and further information from:

Alberta ALCD
1208 Baker Centre
10025 - 106 Street
Edmonton, AB T5J 1G9
Telephone: 423-1073