

Playhouse gets a new set of guts

By JEFF DAVIES

"We're getting her out and rebuilding her." That's how Playhouse Director Walter Learning described the activity presently underway at the

Playhouse. He didn't think "renovation" adequately described the construction. He couldn't have been more correct, for, once one is inside, the building is scarcely recognizable.

The most striking difference

is the distance of the stage from the back of the theatre. This, in order to bring the performers closer to the audience, has been approximately cut in half. In the process, the seating capacity has been reduced from one thousand to eight hundred persons.

However, the added advantages would seem to make this sacrifice worthwhile. At the same time, the old ceiling has been completely removed and replaced with a much higher one. This, of course, will greatly improve the acoustics. A catwalk system fixed to the ceiling will provide access to practically all of the upper portion of the building.

Being erected directly above the stage is what is known as a "fly tower". By raising and lowering the scenery from this tower by means of counterweights it will be possible to change scenes much more rapidly than before.

A new second floor will provide the actors with a rehearsal hall, a room fully the size of the stage itself, a useful

facility which was previously lacking.

At the rear of the building, occupying the space which had been the old stage, will be adequate room for workshop activities. Beneath the stage are storage rooms.

An interesting aspect of the new stage is the "traps". These, of course, are openings in the floor which will allow objects or individuals to unobtrusively enter or leave the stage.

Other new conveniences added to the Playhouse include greatly increased foyer space, new offices, an enlarged greeting room, and additional dressing rooms and washrooms. The box office and cloak rooms have been relocated.

There will be a completely new lighting system in the building as well as a new sound studio which Learning stated would even be superior to the studios used by the local radio stations.

Learning said it was hard to predict with any real accuracy just when the work would be completed, but it may be as

late as the spring of next year. Because of the improvements being made to the building, Theatre New Brunswick lost its summer season and the winter season is in question. He said the theatre company was considering basing its operations in Campbellton for the winter season.

Other groups inconvenienced because of the loss of the Playhouse facilities include UNB, STU, the Kinsmen Club, the St. Andrews Society, the community concerts, the Atlantic Symphony Orchestra, the Film Society and numerous private entrepreneurs who hold performances there.

Naturally this has cost the Playhouse a great deal in lost income. Rentals normally would have brought in about eighteen thousand dollars a year, while tickets sales were estimated by Learning to amount to approximately twenty thousand dollars a year.

Learning himself considers these losses to be small in terms of the benefit gained from the reconstruction.

Women's Lib

By MISTRESS JANE

Critics- even supporters- of Lib often challenge our methods. Lets' examine the background to all that "violent and vulgar" Lib. publicity. First of all, we tried to do it in a feminine, demure, polite way. We were ignored. Many people advised us. "Go through the proper channels." But these channels are designed to block, not advance, new legislation. "Fight within the system." Well, we do a lot of that- look at the Royal Commission on the Status of Women. Look, as well, at how thoroughly it is being ignored by those in power. We're working through the proper channels within the system to get a recommendation to implement the Commission to the Cabinet here- for what its worth.

We could all join one of the political parties- lets say the N.D.P.- and wait, in a womanly manner, until the gentlemen allowed us to speak: "...and now, Ms. X., who has been doing great work on the coffee and sandwiches, will present her yearly report."

So you see, we try to do it politely and quietly, and it doesn't get us anywhere. So we get angry. People think women who stand up for their rights are unwomanly. Women who fight for other women, they say, are vulgar. (That's what the 'free' in "Free Abortion on Demand" means- we are fighting for poor women who can't afford them. Rich women have been getting safe fast abortions for years.) They think only nuts should fight for the right to make decisions which affect their lives, themselves feminine women are content to sit and listen to masculine advice.

Do you see why we do what we do? When we're justifiably angry, our reaction is reported to be that of women giving into emotionalism. How do you get angry in a "feminine" way? We say, we get angry in a human way. If it is unwomanly to fight for yourself and other women, using whatever weapons there are at hand- humor, rage, or demonstrations- than its about time people started to redefine just what that word "woman" means.



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