

phase III cont'd

over the campus. The offices were in Administrative Studies, with classes in Vanier and Bethune," Henry explained.

Henry's goal is to achieve a more intimate interrelationship between the departments of theatre, dance, visual arts, music and film and video. "My idea is to seek to generate those kinds of interdepartmental activities where dance students will be much more exposed to theatre, and film will have a relationship with theatre."

Another chief objective of the department is to produce people who will contribute to Canadian theatre. "We think that contributing to Canadian theatre is important. That is a tremendous focus for us. We are not interested in the people who want to be in *The Young and Restless*. I mean that is fine, but that is not the training or the focus we want to offer," explained Henry.

According to Henry, it is essential that the department encourage the study of Canadian playwrights. "Sure we do the classical things. We have to do Shakespeare and Moliere, and other such playwrights."

"We do contemporary plays from Britain, and the United States. But we, too, have to produce plays, and that is why Canadian theatre is one of our main objectives," commented Henry.

Of course, the department is not free of problems. In the one year as chair, Henry has witnessed two budget cuts. The most recent one has forced the department to cut production costs for three courses. This meant part-time people could not be hired, and full-time faculty had to take on extra work.

Another growing concern is tenured faculty. "We have the problem of tenured faculty not being replaced. When you lose a position in the university, you don't really get it back because these people are specialists. When you lose that person you have to re-think the structure of the department, because it may be three or four years before you get a new person who can do that work," said Henry.

However, Henry insists creative planning is effective in working around financial constraints. "It serves no purpose to stand around and just talk in terms of what the problems are. The mood that we're in now is to see how we can solve these problems and retain the integrity of the programme," he concluded.

Casting for student productions also demands "creative planning." Since 60 per cent of theatre students are women, the department must make adjustments for this gender imbalance. Given the fact male roles dominate most plays, women are often allowed to audition for male parts.

In last year's production of *Ubu Unleashed*, the main male part was performed by a woman. In the production of Caryl Churchill's *Cloud Nine*, a female role was given to a male performer.

"What we are doing, and what we've done for many years is that we've given some roles that don't necessarily need to be gender roles to men or women who want the parts. We do that, and since this is a teaching institution we cannot be that rigid, so we give students opportunities," said Henry.

The next theatre department production to look forward to is *Othello*. This will be a fully mounted show by fourth year theatre students. It is scheduled to preview on November 20 and continue for one week at Burton Auditorium.

**McLAUGHLIN COLLEGE PUBLIC POLICY SYMPOSIUM
DEBATE**

**RESOLVED: that MULRONEY MUST
ACCEPT ALBERTA'S ELECTED
SENATOR**

PRO: Professor Peter McCormick, Department of
Political Science, University of Lethbridge

CON: Professor David Shugarman, Department of
Political Science, York University

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