THE DEVELOPMENT OF PROFESSIONAL THEATRE
IN VANCOUVER

BY

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ABSTRACT

The thesis examines how professional theatre emerged in Vancouver, from its founding year, 1886, to 1978. The topic was chosen because the author observed in 1978 that much of the local professional theatre seemed to have developed quickly in a short period from 1972 to 1977. The study undertook to analyse how such a rapid growth of the theatre community had occurred.

Canadian theatre history is still largely unwritten. Therefore, research involved the investigation of primary sources including personal interviews, newspaper reviews, commentaries and theatre programmes. Compiling data first involved constructing the histories of each professional theatre company and second, forming a composite picture of an emerging community. Phases and patterns of development became apparent and were used to structure chapter organization.

The "Introduction and Overview" capsulates the development of professional theatre in Vancouver. It highlights the key factors which made possible the current plethora of professional activity. Chapters One to Three discuss theatre growth from 1886 to 1970 and outline those significant contributions which helped lay the foundation from which Vancouver's professional community has grown. Such developments included the professional entertainment from 1890 to 1930; the beginning of the UBC Players Club and the Vancouver Little Theatre Association; the UBC Summer School of Theatre; Theatre Under the Stars; the eventual revival of local professional theatre beginning in 1950; the building of the Queen Elizabeth Theatre; the Vancouver International Festival; the founding of the Playhouse Theatre Company; and finally, the roots of "alternate theatre".

Chapters Four to Eight relate in much greater detail the continuous expansion of the professional theatre community from 1970 to 1978. Through narrative and commentary, the formation and continuation of each professional company is discussed in the context of the growing community. The role of government subsidy was particularly important in making growth possible, and is an inseparable part of the story of theatre in Vancouver in the 1970's.

The thesis also includes appendices which a) give an approximation of
revenues and expenditures for professional companies each season; b) provide the production histories from 1970 to 1978 for the professional companies discussed; and c) list alphabetically all plays professionally produced from 1970 to 1978.

The research and the resulting compilation of the thesis demonstrate that Vancouver's development as a city, both in size and sophistication, has made possible the existence of a healthy professional theatre community. The contribution of federal government grants in the 1970's was certainly necessary to encourage growth. However, the growth of the community took more than the availability of public monies; it also required the talents and personal drive of countless Vancouverites who were devoted to the cultural well-being of the city and eager to create professional outlets for themselves.
# TABLE OF CONTENTS

Title Page ......................................................................................... i
Abstract .......................................................................................... ii
Table of Contents ........................................................................... iv
Acknowledgements .......................................................................... vi
Introduction and Overview ............................................................... 1

Chapter One: Theatrical Activity from 1886 to 1940 ...................... 10
  Theatrical Activity 1886 to 1918 .................................................. 10
  Professional theatre from 1918 to 1930 ...................................... 12
  The Roots of Vancouver's Indigenous Professional Theatre Community: 1915 to 1940 ................................................................. 14

Chapter Two: Growth of Local Professional Theatre 1940 to 1963 18
  Towards Professional Theatre: 1940 to 1950 .............................. 18
  Professional Theatre Activity 1950 to 1954 .................................. 20
  The Infrequent Professional Opportunities 1954 to 1958 .............. 24
  The Building of the Queen Elizabeth Theatre and the First Vancouver International Festival ................................................................. 25
  Professional Yearning: 1960 to 1963 ............................................. 27

Chapter Three: An Emerging Professional Theatre Community: 1963 to 1970 ................................................................. 30
  The Creation of the Playhouse Theatre Company ....................... 30
  Other Developments 1963 & 1964 .................................................. 31
  Further Professional Attempts 1964 to 1967 ................................. 33
  Expanding Activity: 1967 to 1970 ............................................... 35
  The Founding of the New Play Centre ......................................... 38
  On the Eve of the 1970's .............................................................. 39

Chapter Four: The Last Quiet Season: 1970-71 ............................ 40
  Introductory Comment ................................................................. 40
  "Alternate Theatre" Grows in Vancouver .................................... 40
  The Work of the Existing Theatre Companies ............................ 42
  Actors' Contemporary Theatre: A New Bid for Professionalism .... 44
  Concluding Comments ............................................................... 45

  Introductory Comment ................................................................. 47
  Canada Manpower Theatre Projects: Laying a New Foundation .... 48
  Other New Developments ........................................................... 58
  The Demise of Actors' Contemporary Theatre and Savage God .... 56
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INTRODUCTION AND OVERVIEW

From the outset, the focus of this thesis has been the development of local professional theatre in Vancouver from 1970 to 1978. The topic emerged from the observation that in 1978 the city had a reasonably large and busy community of theatre companies. Inquiries revealed that the majority of the existing companies had been formed between 1971 and 1976. The question then arose, why did Vancouver enjoy so much professional theatre activity during the 1970's? Initial investigation quickly revealed that knowledge of theatre in Vancouver from 1886, the year the city was incorporated, was essential in order to understand the present phenomenon. Thus the thesis sketches the history of theatre development in Vancouver from 1886 to 1978, with major focus on professional activity after 1970.

To date limited research has been done in Canadian theatre history and virtually no study has investigated the recent development of theatre in British Columbia. Consequently the thesis entailed primary source investigation, including personal interviews, newspaper reviews, commentaries and theatre programmes. Compiling data first involved constructing the history of each professional theatre company and then fitting each history into the overall picture of theatre development. From the composite picture phases and patterns of development became apparent and it is upon these patterns that the structure of the thesis has been based.

Researching the first fifty years of theatre in Vancouver indicated that communities in North America, like Vancouver, whose existences are just approaching the century mark, evolved along quite different cultural lines than Europe, the motherland. In Canada distances between communities were great and populations in each centre were relatively small. Thus it fitted the pioneering spirit to be self-reliant. Amongst the immigrant populations, though, there remained a European taste for professional performing artists. Therefore the presence of touring attractions, and in larger centres of resident professional performers from Europe was common. The work of such performers helped to create interest in the theatre amongst subsequent generations of Canadian born citizens, some of whom chose to pursue the profession. Thus the eventual
growth of indigenous professional theatre in Vancouver, as elsewhere in Canada, was rooted in a European taste and tradition.

Shortly after Vancouver was incorporated in 1886, but prior to 1900, a variety of professional entertainment was available. Spoken drama, music halls, amateur theatricals, early vaudeville and even magic lantern shows were all presented, often in comfortably appointed theatres. By the turn of the century Vancouver was a bustling city of thirty thousand people, rapidly growing in population and wealth. Its healthy economic climate made Vancouver a popular home for touring attractions, vaudeville and resident stock companies. All three forms of professional entertainment were offered in the city from 1910 to 1930. With the onset of the Great Depression, however, came a sudden end to most professional theatre in Vancouver. In addition to financially hard times for patrons, the rental of many theatres under the control of the new cinema industry became too expensive for producers of live theatre.

Concurrent with the touring professional theatre activity from 1910 to 1930, the roots of indigenous professional growth were being put down. Theatre produced at the University of British Columbia under Professor Frederic Wood for the UBC Players Club aroused many people's interest. Likewise, amateur theatre thrived, best reflected by the creation of the Vancouver Little Theatre Association in 1921. Some local amateurs, such as Dorothy Somerset, Sidney Risk and Dorothy Goldrick, found opportunities to work with the city's professional theatres as well as contribute to community and university theatre production. They created a vital link which eventually led to the emergence of local professional theatre. After 1930, by which time most professional theatre had vanished, the community theatre became the sole source of theatre entertainment for Vancouver. The professional experience some had gained in the 1920's provided a solid foundation for amateur growth in the 1930's.

Throughout the 1930's the nature of theatrical production in Vancouver slowly shifted from community to professional. The change was effected in part by the presence of occasional professional touring attractions, especially after 1935. But primarily the move toward professionalism, came through the work of the Little Theatre groups. During the late 1930's amateur groups increasingly produced popular or "commercial" plays because such pieces were
seldom presented by visiting professional companies. The first concrete manifestation of local professional aspiration came in 1940 when Vancouver thespians began the Theatre Under the Stars. It was established as a summertime musical theatre whose operation relied upon box office receipts and not just upon the dedication and voluntary services of its producers.

After World War II interest in professional theatre escalated amongst university students under the tutelage of Dorothy Somerset. A handful of students who graduated from UBC between 1945 and 1950 attempted to create professional outlets in Vancouver. The result was a burst of "professional" theatre from 1950 to 1954. Two such companies, Everyman Theatre and Totem Theatre paid their artists and their work won strong support from both the press and public.

However, such attempts to begin local professional theatre in the early 1950's petered out due to financial problems with the result that it became less and less possible for Vancouver to maintain a community of professional theatre artists. From 1955 to 1958, opportunities for theatre work that paid were infrequent. Once again community theatre became the prime source of live theatre. Nevertheless, under the experienced hands of directors like Yvonne Firkins, Dorothy Davies and Phoebe Smith amateur standards were high and audience support strong.

In the late 1950's two events rekindled professional ambitions in Vancouver. First, the Queen Elizabeth Theatre was opened in 1959 and provided the city with the facility it needed to present large scale performances. The new theatre had been long awaited. Second, in the year previous, 1958, the first Vancouver International Festival had been staged in anticipation of the new civic theatre's availability. The Festival, which continued annually until the mid 1960's, introduced Vancouver patrons to the finest in international calibre music and dance. It helped mature tastes and developed further support for excellence in the performing arts. Both the presence of the new theatre and the annual offerings of the International Festival fed professional yearning within the theatre community. From 1960 to 1963, however, success eluded such attempts as Peter Statner's Cambie Art Theatre to establish new professional companies. It was not until 1964 that professional theatre was finally and permanently
established when the Playhouse Theatre Company successfully launched its first season at the new Queen Elizabeth Playhouse. With some financial assistance from the recently formed Canada Council, professional theatre finally found a firm base in Vancouver.

The presence of the Playhouse Theatre Company was important from 1964 to 1970. It became the focus of regional professional theatre for both theatre artists and patrons. Additionally, because not all members of the growing community of performers could be employed at the Playhouse, other professional ventures were attempted. In addition considerable energy and professional potential began to emerge from theatre training programmes at the University of British Columbia and Simon Fraser University. These students, however, had been exposed to changing contemporary theatre aesthetics which by 1967 advocated forms of theatre considerably different from those based on London and New York successes. Thus, a new generation of aspiring theatre artists such as Gallimaufry Theatre and Savage God entered the community advocating an "alternate" theatre.

From 1966 to 1970 a third factor began to affect theatre activity. Rising nationalism sparked by the 1967 Centennial and Expo led to a new search for a "Canadian identity" in the arts. The national theatre community responded by trying to prove that Canadian theatre differed from American and British. Canadian actors and directors wanted a theatre of their own and thus interest in Canadian playwrighting increased in the late 1960's. Plays by such dramatists as George Ryga, Beverly Simons and James Reaney were produced on the stages of the "regional" and the "alternate" theatres. In Vancouver, interest in Canadian drama was fuelled by the founding of the New Play Centre in 1969.

The 1970-71 season was a turning point for the development of professional theatre in Vancouver. Although it was similar to the seasons from 1966 to 1970 in the type and amount of theatre that was produced, and the Playhouse Theatre Company still remained the dominant professional producer, there were hints of things to come, particularly with regard to the young theatre students and artists entering the community from the universities. Vancouver was also feeling the presence of increasing numbers of transient youth. This growing phenomenon was viewed as a soci-political problem which by the summer of
1971 received government action. The "Opportunities for Youth" programme and then the "Local Initiatives Programme" were make-work programmes created to alleviate growing rebellion of youth against the status quo, and particularly against the conventional in art.

From 1971 to 1973 the Local Initiatives Programme provided an opportunity for numerous young aspirants to create theatre which reflected their anti-establishment interests. The new subsidy acted as a catalyst and the Vancouver theatre community sprang to life. However, although over a dozen theatre projects were sponsored by the Canada Manpower programme in 1971-72 alone, only three groups significantly affected the professional theatre community. City Stage, Troupe and the Vancouver Repertory Theatre created a good standard of professional work and thus helped launch and develop a number of theatre artists. In addition, the presence of the LIP monies created an air of excitement out of which grew new, unsubsidized theatre ventures. Notably, David Y. H. Lui began producing professional theatre which was so successful that confidence amongst both performers and patrons was strengthened. The abundance of new activity placed the existing theatre companies, including the Playhouse, the Arts Club Theatre and the Frederic Wood Theatre, in a new perspective. These companies began to be seen as havens of the conventional in spite of the fact that they were still the most reliable source of professional employment. This active period from the fall of 1971 to the summer of 1973 concluded with the opening of a new performing arts facility, the Vancouver East Cultural Centre. The new theatre immediately became an important arts centre, hosting both music and theatre. It was of special value to the fringe theatre companies who were homeless. The informal atmosphere created by the new Cultural Centre drew an entirely new audience to the theatre, an audience whose interests were not being catered to anywhere else in the city.

In the two seasons that followed, 1973-74 and 1974-75, the most significant development was the substantial increase in subsidies awarded to theatre companies. These were dispersed through the Canada Council, Canada Manpower, B.C. Cultural Services, the City of Vancouver and private foundations. LIP continued to be a particularly lucrative source of funding. Increased subsidies through all these channels resulted in consolidation of grantsmanship
policies and practices. Companies began to place an increasing reliance on the receiving of government monies. Fortunately, as the existing theatre companies continued their work and as new companies appeared, continued existence did not hinge on subsidy alone. Effective management of resources and artistic competence were also important ingredients in a successful theatre operation. However, the two factors did not always go hand in hand; companies that lacked one usually found themselves in trouble. For lack of sure artistic direction Troupe folded in the year it was awarded an operating grant from the Canada Council. Conversely, the Arts Club Theatre, the New Play Centre and City Stage thrived and secured positions of importance in the expanding community of professional companies.

A second significant development during 1974-75 was the revival of children's theatre presented by professionals. Three new companies appeared in the space of five months, from January to May, 1975, Carousel Theatre, Jabberwocky and Green Thumb Players were responding to the paucity of theatre for young audiences. The resurgence had occurred to fill the gap left by the demise of other children's theatres such as Holiday Theatre, the Playhouse-Holiday and Playhouse Theatre-in-Education. The new companies of 1975 were concerned not only with providing live theatre for children but also with creating an audience base for future generations of adult patrons.

The excitement in the theatre community which had been building from 1972 to 1975 peaked during the two seasons, 1975-76 and 1976-77. They were the most productive two years of the 1970's. Surprisingly the continued growth in activity was not the result of audience demand but of the theatre community's own desire to expand. Theatre artists and producers placed faith in the government's ability to increase subsidies annually, and thereby increase the opportunities for employment and production. During the two seasons five new theatre companies were formed all by untried young performers. Most of the founding members of the new ventures were recent graduates of the training programmes at UBC and Vancouver City College (Langara) and had limited professional experience. They wanted to display their abilities to the established companies, in hopes of moving to the centre of Vancouver's professional community. Only one company, ACME, which was associated with the
successful Arts Club Theatre, managed to gain entry into the existing companies for their members.

The Playhouse Theatre Company continued under the artistic direction of Christopher Newton, first appointed in 1973, and by 1977 a policy of isolation from the rest of the theatre community appeared entrenched. Resentment amongst theatre artists not employed by the Playhouse yet working with professional theatres grew stronger. This core of artists felt that they, more than the Playhouse truly represented Vancouver theatre. Many performers were establishing careers working in the city with the Arts Club Theatre, the New Play Centre, Westcoast Actors and City Stage. They were a part of a "new order" of professional theatre artists and by 1977 many were gaining employment with companies east of the Rockies, proving their right to recognition. As theatre produced by these new companies came of age at this time, so did "alternate theatre" as produced by Tamahnous Theatre. Tamahnous was one of many companies across Canada begun around 1971 in reaction to the establishment companies. In 1977 it was legitimised by receiving an operating grant from the Canada Council. Children's theatre likewise came of age in Vancouver in 1976-77. Two of the city's children's theatre companies, Carousel Theatre and Green Thumb Players, gained increasing recognition. However, their complete acceptance was marred by the still prevalent attitude that performing in children's theatre is not "real" acting. Thus the two companies had to employ primarily young and sometimes inexperienced actors seeking to enter the inner circle of professional theatre artists.

The period from 1975 to 1977 was marked also by a growing need for new theatre spaces. The increased number of companies without their own theatres placed available and suitable facilities at a premium. The New Play Centre, Westcoast Actors, Carousel Theatre and Tamahnous Theatre all had to rent space at the Vancouver East Cultural Centre, the Arts Club Theatre, City Stage, the new David Y. H. Lui Theatre or elsewhere, hoping that their audiences would follow them from one location to the next. This did not always happen. Therefore, by 1977, audience development also became a key issue as some companies realized that the size of their audiences had not kept pace with the growth of the companies themselves.
When the 1977-78 season began the theatre community was somewhat in a state of shock due to an unexpected freeze of government subsidies to theatre. In the fall of 1977 most theatre companies in Vancouver received no increase in grants, and due to inflation thus actually suffered a loss in subsidized revenue. There was a sudden concern for the future of the Vancouver, indeed the Canadian, theatre community. Thoughts on long range effects of cutback subsidies were academic compared with the immediate problem of less money with which to work. Theatre managers had to make each revenue dollar stretch further, to cut expenses where possible and make every attempt to increase box office revenue. Thus in 1977-78 most companies were concerned with how to increase audience size and how to lower production costs. Companies looked to season subscription sales and popular plays to build audiences, and to small-cast plays and scaled-down productions to cut costs. Though some of the companies still had successful seasons, theatre artists became greatly concerned about future employment opportunities. The cutbacks affected the younger companies the most because many had not yet qualified for operational subsidies from government sources; after the freeze it became increasingly difficult. Fortunately the City's two children's theatre companies had been formed early enough to ensure their continued subsidy. Thus the future of Carousel Theatre and Green Thumb Players was not in jeopardy.

In 1977-78 the established theatre companies seemed to follow one of two paths. Some, worried about their financial security, permitted this concern to affect adversely their artistic integrity. Tamahnous Theatre and Westcoast Actors had a particularly uncertain season. Other companies, however, reacted more positively to the subsidy freeze. They applied successful marketing strategies, and thereby substantially increased earned revenues. Generally, though, the tightened government belts dampened spirits. Fewer artistic risks were taken by any company and fewer roles were available to actors. It was therefore not surprising that many theatre artists did not like the intrusion of a more businesslike approach to the art of theatre.

In the midst of this season of frozen subsidies, Vancouver City Hall demonstrated its continued support for the performing arts in a new and unusual way. Heritage Festival Society, which had been established through the City's
Social Planning Department in 1976, produced its first international festival of theatre, music and dance for children. Here is perhaps a fitting note upon which to conclude this introductory survey of the development of theatre in Vancouver. Vancouver citizens had always created and supported the theatre. But in 1978, the civic government moved out of the wings, from passive funding, to active production of cultural events.
CHAPTER ONE

THEATRICAL ACTIVITY FROM 1886 TO 1940

In 1885 when the Canadian Pacific Railway announced its western terminus would be located at Coal Harbour, there already existed numerous communities in the Lower Mainland of British Columbia which could contribute to the creation of a new urban centre. With the resources at hand and modern technology, it was relatively easy to create the new city of Vancouver, beginning in 1886. The CPR provided the link to Eastern Canada and the Pacific Ocean provided links to the south and to the Far East. It was therefore logical to centralize British Columbia's leading industries in the new city. The first citizens of Vancouver did not carve out a half acre to erect just a log cabin; they levelled stands of huge trees to build saw mills, canning factories and machine shops for the lumber, mining, fishing and shipping industries; they even began building ships to trade their products from both primary and secondary industry with the rest of the world. Within a matter of two or three years, Vancouver leaped from a pioneer village to a vigorous commercial centre. It quickly attracted educated and experienced business people whose interests advanced not only Vancouver's economic growth, but also its cultural awareness. Perhaps the people who immigrated to the new city had a sense of adventure in moving to the wilderness of the Pacific Northwest, but they came from well established urban centres in eastern Canada, the United States and Britain. Almost immediate affluence gave the leading citizens ample time for social pleasantries. With such an urban setting, cultural enrichment was expected and quickly provided; thus within the first five years of the city's founding there existed comfortably appointed theatres built to house touring attractions.

Theatre Activity 1886 to 1918

Vancouver began with a false start because it burned to the ground on June 13, 1886, only five weeks after its incorporation. However, rebuilding began on June 14 with incredible fervour, creating homes, businesses and
before the year's end, the Hart Opera House. Though the building was used more frequently as a roller skating rink than as a theatre, the first organized amateur theatricals were presented there by and for the citizens of Vancouver. Its erection by local businessman, Mr. W. H. Hart, and its use illustrated the importance Vancouverites placed on the creation of a centre for creative energies and the opportunity to be entertained.

In 1889, a new theatre was built for the exclusive presentation of professional touring attractions: The Imperial Theatre on Pender Street. In its third year since incorporation the city had sufficient population to make Vancouver a worthwhile stop for touring producers. Professional theatre found a second home in 1891 when the CPR built the Vancouver Opera House. Though erected primarily for the entertainment of guests of the CPR Vancouver Hotel on Georgia Street, Vancouverites also patronized the Opera House, which by 1900 had seen on its boards Sir Henry Irving, Sarah Bernhardt, Ellen Terry and a host of others who toured the North American continent.

Through the remainder of the 1890's seven more theatres were built; each favoured a particular genre of entertainment; some, like the Vancouver Opera House, chose to present "legitimate theatre", that is, spoken drama. Others, like the Grand Theatre built in 1898, featured music hall entertainment, the early acts of vaudeville theatre and the forerunner of the cinema, magic lantern shows. By 1900 evidently all eight theatres could find sufficient patronage amongst a population of thirty thousand to remain profitable operations.

The period from 1900 to 1910 was filled with professional entertainment. The City was expanding rapidly. In 1903, the Vancouver Tourist Association proudly announced:

In the City of Vancouver the most important commercial enterprises of the Province have their rise, and the substantial business blocks, well-paved streets, excellent system of electric lighting and street railways, and uncommonly good water supply, are always favourably commented upon; while the comfortable hotels, well-appointed theatres and shops, and the general air of solidity and progress, fill with wonder travellers who have novel-manufactured ideas about 'these far-western towns'.

1 All footnotes follow the Conclusions, beginning on page 108.
Some of the "well-appointed theatres" had been built and were operated by North American syndicates, including the Pantages Brothers and the Orpheum Circuit; others were created by independent theatre producers. The circuit theatres, used primarily for vaudeville, included the Orpheum Theatre (previously the Alhambra Theatre, a vaudeville house built in 1903) purchased and renovated by the Orpheum management in 1908. Also in 1908 the Pantages Brothers built their own vaudeville theatre, the Pantages Theatre. Built independently for "legitimate theatre" were the Empress Theatre in 1908, the Lyric Theatre in 1910 and the Avenue and Imperial Theatres in 1911. These and other theatres continued in use, sometimes changing hands, through and beyond the War years of 1914 to 1918.

Many of the independent theatres were built by actor-managers to house a resident stock company. The actor-managers came from the Eastern United States or Britain with a small company of performers to produce full seasons of plays. Amongst the earliest to arrive was Mr. Del S. Lawrence who in 1908 built the Empress Theatre to house his own company. Each year from 1908 to 1917 Mr. Lawrence produced plays from September to May and then made his theatre available to touring attractions or local amateurs during the summer months. Similar operations included George Howard's management of the Lyric Theatre, beginning in 1910, and Charles Royal's management of the old Pantages Theatre which he bought in 1917 and renamed the Royal Theatre.

Professional Theatre from 1918 to 1930

Following World War I professional theatre activity continued to thrive in Vancouver as it had done during and before the War. Vaudeville, touring attractions and productions performed by resident "stock" companies were all presented in the array of theatres located in downtown Vancouver. The Pantages Brothers and the Orpheum Management were still active, presenting vaudeville in their circuit theatres. In 1917, the Pantages management had built a new Pantages Theatre which they continued to use into the 1920's. The second Orpheum Theatre built in 1914 was in use until 1927 when it was sold and the Orpheum management built the third Orpheum Theatre. Located
on Granville Street, it is one of the few theatres built prior to 1930 which remains in active use for live performances.

Resident theatre companies operated in the tradition of the actor-manager continued to offer popular theatrical fare after the War. Charles Royal managed his company at the Royal Theatre until the early 1920's. George Howard took ownership of the Empress Theatre in 1918, after eight years in the Lyric Theatre. He presented plays in his new theatre until 1921 when he tragically, though dramatically, died on stage. Following the Howard management at the Empress Theatre, the British Guild Players took up residence and became the city's leading resident professional company until they ceased operating in 1929. Sharing prominence during the 1920's with the Guild Players, were the Allen Players. They began producing in 1921 in the Allen Theatre, and continued their work until the end of the decade.

Touring attractions continued to be a source of entertainment in the city after the War. Indeed, by 1918 an extensive circuit of cities across Canada played host to transcontinental tours of plays produced by American and British theatre producers. American productions often entered Canada at Winnipeg and performed in over a dozen communities throughout Western Canada as far west as Victoria. Companies from England, like that of Sir John Martin-Harvey entered Canada at Halifax or Montreal and played in as many as forty cities across the country. The public's desire for such entertainment and the large number of suitable theatres across Canada made touring a profitable activity. In Vancouver the theatres which most frequently housed touring attractions during the 1920's included the Avenue Theatre, the Imperial Theatre and during the summer months, the Orpheum Theatre.

However, the wealth of professional entertainment which had been available to Vancouver since 1890 came quite quickly to an end when, in 1929, hard times befell the economy. The Great Depression, coupled with new policies in theatre facility management governed by the cinema industry, almost ended professional theatre in Vancouver. The resident "stock" companies had relied on box office revenue to operate their theatres. Thus, within a year of the stock market crash they had no choice but to leave the city. Vaudeville artists too were struggling for survival in a battle against the encroaching cinema, especially after the advent of movies with sound. Both vaudeville
artists and producers of touring attractions had to compete with the cinema because many theatres had been bought by cinema managements. By 1930 the cinema empires of Famous Players Canadian Corporation and Paramount-Publix had greatly restricted the availability of theatres. Then, when these two cinema managements amalgamated in 1931, a new policy was begun which demanded that all live musical and dramatic producers rent their theatres on terms similar to cinema showings. Most producers were unable to meet such terms. In many smaller cities, the only theatre in town suitable for live performances was owned by the Famous Players-Paramount amalgamation. After 1931 only thirteen Canadian cities had non-cinema theatres available at affordable rates. Previously forty cities had been able to provide such facilities.\(^2\) Vancouver was one city where some theatres remained independently owned. However, very few companies from either Britain or the United States dared venture so far west. During the remainder of the Depression, although the occasional touring attraction did manage to perform in Vancouver, the golden days of vaudeville, resident "stock" companies and the big "road shows" were gone forever.

The Roots of Vancouver's Indigenous Professional Theatre Community: 1915 to 1940

Concurrent with the plentitude of professional entertainment, which had dominated Vancouver's first forty years, thrived amateur or community theatre. However, it was not until 1915 that amateur theatre took a turn which was to lead to the beginnings of locally produced professional theatre. A movement to promote the new literary drama of Europe had been afoot amongst amateur theatre groups in North America, as well as in Britain. At the forefront of this movement were academics familiar with avant garde drama. They were appalled at the lack of substance in plays presented upon the professional stage. Their preoccupations had become centralized in the United States in 1910 with the creation of the Drama League of America. Chapters had sprung up around the United States, and the first Canadian chapter had begun in Ottawa in 1913. In Vancouver, Professor Frederic Wood of the English Department began the
University of British Columbia Players Club in 1915. Professor Wood had gained his theatrical knowledge largely from Prof. G. P. Baker at Harvard University. He had returned to Vancouver filled with a desire to promulgate the new European drama through student productions at UBC.

Frederic Wood worked with the UBC Players Club as faculty adviser from 1915 until 1930. In those years he directed many potentially fine young actors and influenced countless others through his courses in dramatic literature. His dedication instilled in his students an awareness of the rewards live theatre could offer both the individual and the community. Though only a handful of Professor Wood's students pursued careers in or related to the theatre, he influenced the generations of men and women who passed through UBC from 1915 to 1930. He impressed the value of the performing arts as a vital element within the life of a community upon those people who by the 1930's and 1940's had become Vancouver's leading citizens, and who subsequently became generous patrons of the arts.

Interest in encouraging the new literary drama went beyond the UBC campus and the work of Frederic Wood. In 1921 H. Beeman and S. Wellwood began the Vancouver Little Theatre Association. Frederic Wood, who was seldom far away from community theatre, was invited to direct the Association's first play. In the decade that followed, he and two of his best students, Dorothy Somerset and Sidney Risk, often directed plays for the VLTA. In 1922 the group acquired the York Theatre in the city's east end which remained their principal home until 1977. Though the Vancouver Little Theatre Association was not the only amateur theatre group in the city during the 1920's, it maintained a high standard of amateur achievement during a period in which the city was still revelling in a wealth of professional theatre.

Both the VLTA and the UBC Players Club gained distinction in Vancouver during this time because their directors possessed knowledge and experience gained from working with the city's resident professional theatre companies. By 1920 Vancouver-born citizens had been exposed to professional theatre all their lives, and had begun to consider the theatre seriously as a profession. The presence of the resident companies provided an opportunity for these Vancouverites to appear on professional stage, perhaps brandishing a sword or
serving tea, or swelling a scene with a few lines of dialogue. These aspiring local actors were able to get more than a glimpse of the professional theatre from backstage, and thus were able to take their first steps towards professionalism here in Vancouver. For this reason, the work of Professor Wood and a handful of young Vancouverites provided during the period 1915 to 1930 a foundation upon which an indigenous professional community would eventually grow.

After 1930 the balance between professional and amateur theatre shifted radically, following the demise of most professional theatre in the city. It was as though the city took a large step backwards. Vancouver was suddenly thrown on its own resources, its own ability to entertain itself. It was a situation much of Canada faced during the Great Depression. However, there was a considerable difference between the first Vancouver amateur theatre community of the late 1880's and that of the 1930's. The local citizens involved in community theatre during the 1930's had experienced a wealth of professional theatre since 1890. They were familiar with professional standards and knew how to attain them. The professional expertise of such Vancouverites as Dorothy Somerset, Sidney Risk, Yvonne Firkins and Jesse Richardson proved to be a great advantage. The growth of an indigenous theatre community in Vancouver dates from their attempts to keep the theatre alive during the 1930's.

Of all the Vancouverites involved in theatre during these dark years, Dorothy Somerset's achievement was perhaps the greatest. During the 1930's her work had followed two branches. First, her artistic direction helped the Vancouver Little Theatre Association become the most highly respected theatre group in the city. The drama critic for the Vancouver Province declared in 1936 that the VLTA "is the principal home of spoken drama in British Columbia". Indicative of the VLTA's high standards, at Miss Somerset's instigation the group entered the first Dominion Drama Festival in 1933 and won the Bessborough Challenge Trophy for the best production of the Festival with a play directed by Miss Somerset. Concurrently Dorothy Somerset was involved with the University of British Columbia. From 1933 to 1937 she was faculty adviser for the UBC Players Club. Then in 1937 she was invited to head the
UBC Extension Department's new Drama Division. The Drama Division was created to meet the growing needs of community drama groups throughout the province. Miss Somerset provided instruction in all aspects of theatre arts in the Greater Vancouver area, and hired Sidney Risk to instruct and supervise activities in the rest of the province. In the Drama Division's first summer, 1937, Dorothy Somerset initiated the first UBC Summer School of Theatre. Attracting students from the UBC Players Club, the VLTA and numerous other groups around the province, the Summer School offered courses in acting, directing and theatre crafts and involved its students in full production of plays. Miss Somerset's Summer School of Theatre became an annual event which she conducted until 1964, the summer of her retirement from UBC. In the early 1950's the School was enlarged to include visual arts and music and thereafter was called the UBC Summer School of the Arts. From Miss Somerset's work and from her former students was to come the beginnings of Vancouver professional theatre as we know it today.
CHAPTER TWO
GROWTH OF LOCAL PROFESSIONAL THEATRE 1940 TO 1963

Towards Professional Theatre 1940 to 1950

The majority of live entertainment available in Vancouver during the 1930's consisted of amateur dramatics. However, the occasional touring attraction did venture to the West and served as a reminder of what the commercial theatre was still about. Consequently, by the late 1930's the community or "little" theatre groups were moving away from a literary repertoire to stage the popular hits from Broadway and London. This taste for the latest thing culminated in 1940 with a venture that marked the birth of Vancouver's first indigenous professional theatre. In the summer of 1940 Vancouverites Gordon Hilker, E. V. Young and Yvonne Firkins produced a short season at Malkin Bowl in Stanley Park. They called their venture "Theatre Under the Stars", and presented "A Midsummer Night's Dream", "The Geisha" and "Selections from Grand Opera". In this new venture they were supported by many Vancouver theatre artists and the enthusiasm of theatre patrons. However, Theatre Under the Stars, or TUTS, was noteworthy less for its professional calibre during that first summer than it was for the professional acumen with which it was produced. Though only principal players and musicians received small honoraria, the producers considered TUTS a commercial venture which would have to pay its own way if it were to continue. And continue it ably did, throughout the 1940's, the 1950's until 1964. Each summer TUTS provided a number of performers with the opportunity to participate in professional theatre. It encouraged some people, like Sam Payne who performed during the first and many subsequent seasons, to pursue a career in theatre.

Following World War II the desire to become theatre professionals sprang up amongst a handful of students who studied under Dorothy Somerset at UBC. The generation of students attending UBC from 1946 to 1950 was full of confidence. Their country had just helped win a war and many of them felt that the world was a place of infinite opportunities, one of which might be a career in the theatre. Some of these young students gained further training outside Vancouver after leaving UBC, and then returned to create a new
professional theatre in Vancouver. Among those students of Dorothy
Somerset who were thus inspired were Joy Coghill, Walter Marsh, Norman
Campbell, Arthur Hill, Lister Sinclair, Phillip Keatly, and Robert Clothier,
all of whom remain to this day important names in Canadian theatre.

Dorothy Somerset was, in fact, one of a handful of women who were
conspicuous in theatre development in Vancouver. Others, equally involved,
included Yvonne Firkins, Dorothy Davies, Phoebe Smith, Jesse Richardson
and Dorothy Goldrick. Though some of them were active in the city during
the 1920's and the 1930's, it was during the early 1940's that these women
gained recognition as the city's leading theatre directors. There was not
necessarily a lack of talented men in Vancouver but they were unavailable.
Thus by 1946 when life began with a new lease for all, these women were
capably directing many of the community theatre groups. The growth of
indigenous professional theatre after World War II was largely due to the
constant efforts and enthusiasm of these women. It is a testimony to their
work that the professional theatre in Vancouver today is based upon growth
since 1946.

An important move to establish fully professional theatre was taken in the
fall of 1946. Sidney Risk made the first attempt since the 1920's to operate a
theatre company in Vancouver. Mr. Risk actually began his company from the
Banff School of Arts, with students who had studied with him during the
summer. Ted Follows and Douglas Raine, amongst others, joined the little
troupe which Sidney Risk called Everyman Theatre. The company first toured
through southern British Columbia before setting up residence in Hut 64 at Little
Mountain Military Camp (now Queen Elizabeth Park). Operating on a stringent
budget, Everyman Theatre presented a season of four plays, and followed with
a second season in the fall of 1947. However, by the spring of 1948 Mr.
Risk's company was failing financially and therefore could not continue.
Though Everyman Theatre cannot be remembered as a completely successful
venture, it is noteworthy as the first attempt in many years by Vancouverites
to create a professional theatre company. Therefore it marked the rebirth of
local professional theatre in British Columbia.
Professional Theatre Activity 1950 to 1954

The work of Everyman Theatre from 1946 to 1948 was an attempt to establish a professional repertoire theatre. By 1950 some post War graduates from UBC, having received additional training elsewhere, returned to Vancouver. Their attempts to establish professional theatre from 1950 to 1954 succeeded for two reasons. First, their original theatre training in Vancouver had set them firmly on the path to professionalism. Secondly, these young people had the great desire and drive to create professional opportunities, damning all consequences; they wanted to work in the theatre in Vancouver. Consequently, the city suddenly found itself with a core of theatre artists who sought a living by theatre alone and who gained work with CBC Radio, Theatre Under the Stars, the revived Everyman Theatre Company, and new companies Totem Theatre, the Frederic Wood Theatre and Holiday Theatre for Children. Performing on CBC Radio was certainly the most lucrative employment for the handful of actors who worked daily on the soap opera, "The Farm Show", which was aired from the late 1940's until the mid 1950's. In addition, by 1950 Theatre Under the Stars had become an important part of the summer entertainment calendar, and was able to pay more substantial salaries to its principal players. The public now looked to TUTS to present hits from the Broadway musical stage each summer.

New opportunities began for theatre artists in the fall of 1950 when Sidney Risk revived the Everyman Theatre Company at 2237 Main Street, calling it the Everyman Theatre Studio. The theatre's inaugural production in January, 1951, was Henrik Ibsen's "Ghosts", which Sidney Risk directed and in which Joy Coghill starred. Operating in repertoire, the company produced six more plays from January to May. Many of the actors who appeared at the Everyman Theatre Studio were Miss Somerset's graduates from the UBC Summer School of the Theatre. Peter Mannering, Robert Clothier, Bruno Gerussi, Walter Marsh, Ian Thorne, Sam Payne, Dorothy Davies and Phoebe Smith were amongst the core of actors who appeared at the Everyman Theatre Studio during the spring of 1951. This revival of full time professional theatre in Vancouver was well received by the public and the local press which provided constant
The Everyman Theatre Studio opened its second season in September, 1951, with Sidney Risk and Joy Coghill sharing the artistic direction. Between September and April, 1952, the company staged ten plays, four of which were afternoon productions for children. On the "mainstage" the season included T.S. Eliot's "Murder in the Cathedral" and Jean Giraudoux's "Amphitryon". Mr. Risk and Miss Coghill were obviously not content to provide their patrons only with light "commercial" fare. The following season Sidney Risk continued the company on his own in a new theatre facility. Everyman Theatre moved into the State Burlesque Theatre on Hastings Street. The Theatre had previously been the Royal Theatre and was originally the first Pantages Theatre built in 1908. Mr. Risk invited a few American actors to Vancouver to participate in this season, notably Dean Goodman. Mr. Goodman directed and performed in many of the season's productions. What highlighted the 1952-53 season, however, was a controversy generated by the company's production of "Tobacco Road". The police closed the show and charges were laid against five actors, the director, Dorothy Davies, and the theatre managers, for presenting immoral and obscene performances. Though the seven accused were first found guilty and fined, an appeal reversed the decision. "Tobacco Road" re-opened in April. However, it was to be the last production offered by Everyman Theatre, which folded after this its third season. Sidney Risk was ready to move on to other ventures and the financial burdens of trying to operate a full time repertoire company in an unsavory section of the city had taken its toll. Nevertheless, Sidney Risk's company had operated much more successfully than it had from 1946 to 1948. It had benefitted from the growing community of actors who wanted to be a part of a professional venture. Additionally, the State Theatre seasons had been approached with more professional acumen. The company had acquired its own theatre and had based its budget on box office revenue. In a time before government subsidy, however, it proved impossible to continue to finance a company on ticket sales alone.

In 1951 Totem Theatre was launched by a pair of young actors Thor Arngrim and Stuart Baker. They demonstrated naive youthfulness, perhaps,
daring to venture the creation of another commercial theatre. Although both men had been involved in community theatre since the late 1940's, they lacked Sidney Risk's experience in running a theatre company. Despite this, their vigour, drive, and a gambling sense paid off when they created Totem Theatre in June, 1951. As with Everyman Theatre in the fall of 1950, Totem Theatre benefitted from the new community of actors in Vancouver with sufficient talent and drive to achieve professional standards.

Baker and Arngrim acquired the use of Ambleside Park in West Vancouver and there built a theatre bowl and seating. In late June they hired a company of twelve actors, and ten days later on July 2 opened the first of seven comedies. On stage were Phoebe Smith, Peter Mannering, Dorothy Davies, Bruno Gerussi, Walter Marsh, Peg Dixon, Sam Payne, Lillian Carlson, Doris Buckingham, Murray Westgate, Otto Lowy and Dave Broadfoot. Critical opinion of their performances was mixed but the public response and resulting box office revenue was most encouraging. So confident were Baker and Arngrim of their prospects that by the end of the summer they had decided to operate Totem Theatre year round. First an indoor location must be found. It took nearly three months to acquire and create the Totem Arena Theatre in the Electrical Workers Auditorium on Dunsmuir Street (now the VOA Building). However, when Totem Theatre began its 1951-52 season in late November it proudly became the first year round professional theatre company to operate in Canada since the close of World War II.

Baker and Arngrim seemed unable to do anything by halves. Between November, 1951, and May, 1952, when the winter season finished, they had produced twelve plays. Like Everyman Theatre, Totem Theatre included contemporary drama in their repertoire. They mounted the Canadian premiere of Sartre's "No Exit" and two Tennessee Williams plays, "The Glass Menagerie" and "A Streetcar Named Desire" among others. The summer season was equally active; six comedies were produced during June, July and August. Baker and Arngrim maintained their pace and swept into the 1952-53 season with unabated vigour, though it proved to be their last full season in Vancouver. Totem Theatre produced seventeen plays from September to July, 1953. When they reached the end of July they had reached the end of their building lease
agreement which they were unable to renew. Reluctantly Baker and Arngrim moved their company to Victoria, where they survived for only a brief time. The Victoria public was not yet ready to support such a venture. Though the company's presence in Vancouver was short-lived, it, like Everyman Theatre, had provided employment for a core of Vancouver theatre artists and had whetted appetites for a permanent professional stage in Vancouver.

Fortunately for Vancouver theatre patrons, in the last season Totem and Everyman Theatre Companies were active, 1952-53, a new theatre was begun. At the University of British Columbia, Dorothy Somerset acquired one of the old army buildings on campus and created a theatre. Its initial funding was provided by the patronage of Beatrice Wood, and the theatre was named after her husband, Frederic. Professor Wood who had retired from the University, officially opened the Frederic Wood Theatre in December, 1952. The theatre was managed by Dorothy Somerset, who had been a member of the English Department faculty since 1946. Its mandate was to produce classical and modern drama using professional actors from the community with students from UBC. Thus the Frederic Wood Theatre began to offer employment to the small group of professional actors in Vancouver. From the fall of 1953 until the early 1960's, the Frederic Wood Theatre provided most of the available professional employment during the winter seasons, that is, from September to June.

A second new theatre company had its start during the 1952-53 season, again spearheaded by Dorothy Somerset. Miss Somerset felt that the new Frederic Wood Theatre should be kept as busy as possible, so she invited Joy Coghill to begin a children's theatre company. Subsequently, in January, 1953, Holiday Theatre made its debut under Joy Coghill's direction, with a company whose members included Myra Benson, Jesse Richardson, Peter Mannering, Jack Horn, Dan MacDonald and Sidney Risk. Each member of the company had contributed one hundred and forty dollars to found the organization. Holiday Theatre performed at the Frederic Wood Theatre on Saturday afternoons and in schools during the week, often after school hours. Holiday Theatre continued until 1967 and was an important factor in the development of child drama in British Columbia. It travelled to schools all over the province and in addition
to performances conducted workshops with children and teachers. More than a few children who first experienced theatre with Holiday went on to join the profession. Elizabeth Ball, now artistic director of Carousel Theatre of Vancouver, and Ken Kramer, now artistic director of the Globe Theatre in Regina, were both child performers with Holiday Theatre. Yet despite its importance Holiday Theatre was never able to provide a living for its members. Those who participated in the company were obliged to seek additional work with other theatre ventures in Vancouver.

Infrequent Professional Opportunities 1954 to 1958

It must have been a most frustrating situation in the fall of 1953 for Vancouver's small community of professional actors that there was only one company, the Frederic Wood Theatre, able to offer them employment. However, though there seldom were any signs of other permanent new companies between 1954 and 1958, many actors decided to remain in Vancouver. They worked with the community theatre groups, to supplement occasional roles in a professional production. Such people as Dorothy Davies, Phoebe Smith, Walter Marsh, Bruno Gerussi and Peter Mannering, who could have found work in eastern Canada or the United States, decided to remain in the city. Consequently amateur theatre benefitted from their presence. When Dorothy Davies or Phoebe Smith turned their hand to directing a play for an amateur production the city was seldom taking second best. And there was, after all, still the occasional professional engagement. These opportunities came primarily from short-lived summer stock companies as well as from the still successful Theatre Under the Stars.

In the summer of 1954 Stuart Baker and Thor Arngrim returned to Vancouver to revive Totem Theatre. They produced a summer season of eight plays in the Georgia Auditorium. This proved their last hurrah, however. Following the final production of the summer, Baker and Arngrim finally dissolved their four year partnership.

In the summer of 1955, Sam Payne, who had spent the previous winter with the prestigious Canadian Repertory Company in eastern Canada, returned to Vancouver and began Vanguard Productions in the Georgia Auditorium. He
produced three plays from July to August. The following summer, 1956, Mr. Payne again returned from Ontario to produce Vanguard Productions, and staged nine plays. Vanguard staged its final summer season in the Georgia Auditorium in 1957. Like Arngrim and Baker, Payne found it impossible to create a desirable theatre atmosphere in the barn-like auditorium.

During the winter seasons opportunities continued to remain scarce. Only one independent professional production was mounted from 1954 to 1956, aside from the work at the Frederic Wood Theatre. In the fall of 1956 Vancouverites Max Power and Ben Kopelow created the "Barnstormers" when they produced "Stalag 17". The production was well received, but the "Barnstormers" were unable to finance a second production until December 1958.

During the mid 1950's the Georgia Auditorium at Georgia and Denman was the theatre most frequently used by both local theatre producers and impresarios who sponsored touring attractions and celebrity performers. The Auditorium was a less than ideal performance space for live theatre, and the need for a proper civic theatre was constantly being voiced. Indeed the theatre community felt that the creation of a suitable theatre would lead to the formation of a strong professional theatre company. However, the civic fathers were not yet convinced.

The Building of the Queen Elizabeth Theatre and the First Vancouver International Festival

Interest in creating a civic auditorium had first been evidenced in 1949 when Georgia Recreation Limited bought and renovated the old Denman Auditorium. However, the newly renovated facility now called the Georgia Auditorium was still an acoustically inadequate space for performing artists. Even after more extensive renovations in 1952 the facility remained less than ideal. Consequently, in July, 1953 a new civic building plan allocated $2.75 million for a new auditorium. Progress was slow. The architects were not named until 1955, following a design contest. The winning firm from Montreal proposed a complex at a cost of $2.2 million. Another two years passed before the financing was secured; however, by that date costs had risen to four million dollars. Finally construction began in April, 1957, with
a completion target of November, 1958. This date was delayed seven months when labour disputes disrupted construction. Finally the new civic auditorium was finished in June, 1959, a full ten years after the first public agitation for its creation.

The impetus which kept the civic auditorium project alive until it was built came from two directions. Local theatre artists wanted such a space in which to create a civic theatre company. In addition, leading patrons of the arts in Vancouver were keen to see support for international calibre performances of music and dance grow in Vancouver. The presence of a proper theatre for such performances was pre-requisite. Where, for instance, could Britain's Royal Ballet appear? Interest in staging an international festival in Vancouver had begun in 1949, the same year a civic auditorium was first discussed. During that year Tyrone Guthrie had been invited to the city to investigate the possibility of a large scale summer festival. He was much taken by the beauty of Vancouver and proposed a grandiose scheme at an exorbitant cost to the city. He was politely thanked and then sent home. His presence, however, had aroused interest amongst members of the Vancouver Community Arts Council. Mrs. Thea Koerner, Mrs. Mary Roaf and Mrs. Reginald Arkell formed a committee to investigate the possibility of an international festival. They gained the support from those involved in the Vancouver Symphony Orchestra and the Vancouver Opera Association, organizations whose offerings were strongly dependant on international talent. The committee did not progress speedily, but in 1955 it was given renewed impetus when the architecture firm for the new civic auditorium was announced. With a proper facility in the offing, Mrs. Roaf, Mrs. Koerner and Mrs. Arkell established the Vancouver International Festival Society and began a drive which raised a quarter of a million dollars with which to stage the first festival. In the fall of 1957, with the construction of the new auditorium underway, the Society hired Peter Bennet as the Festival's administrative director. The propitious creation of a new federal body to support the arts, the Canada Council, opened up a further source of funding, and the Society announced that it would stage the first Vancouver International Festival in the summer of 1958.

Though the new civic auditorium, whose construction had prompted the
date of the first festival, was not ready for use, the Vancouver International Festival began on schedule July 19, 1958 in the Orpheum Theatre. On the second night of the Festival the world premiere of Lister Sinclair's specially commissioned play, "The World of the Wonderful Dark" took place, a production produced by the Vancouver theatre community. The participation of Vancouver theatre artists was to continue throughout the Festival's nine years. Though little memorable theatre was ever produced by the Festival, it still provided a lucrative opportunity for summer work for the best Vancouver actors. Though the locally produced theatre fare at the Festival was often unremarkable, the offerings in dance and music exposed many Vancouverites for the first time to the world's finest performing artists. The theatre community may not have gained longlasting benefits from the Festival but the Vancouver Symphony Orchestra and the Vancouver Opera Association strengthened their positions, gaining appreciation and patronage they had previously lacked. For this reason, the Vancouver International Festival is best remembered for its contribution to audience development in Vancouver for all performing arts. Its programmes helped build the city's appreciation and recognition of excellence.

Professional Yearning 1960 to 1963

By 1960 a core of aspiring as well as accomplished professional theatre artists had been eking out opportunities in Vancouver for a decade. It was finally becoming a source of extreme frustration for these actors and directors that Vancouver was without a permanent professional company. The Vancouver International Festival was encouraging new activities in music and dance but the local theatre community was recognizing little year-round benefit from it. The plans for the new Queen Elizabeth Playhouse, to be ready in 1962, held forth some promise for future development of a company but the theatre community wanted something to happen before that. As the 1960-61 season began in the fall, only the Frederic Wood Theatre could offer a few employment opportunities to some actors. Even the CBC, which had frequently given work to Vancouver actors during the 1950's, had reduced the amount of radio and
television production in Vancouver. Much of its work was being centralized in Toronto, where, by 1960, the largest amount of professional performance activity in Canada was being produced. Except for the season at the Frederic Wood Theatre, and the summer activities of the International Festival and Theatre Under the Stars, Vancouver had few professional outlets. The time was thus ripe for someone to attempt another full-time professional theatre company. It happened in the spring of 1961 when Peter Statner acquired the Cambie Theatre where he made some alterations before inaugurating the Cambie Art Theatre. In May, the company won favourable opinion for its opening production of John Osborne's "Epitaph For George Dillon". The play was directed by John Harding and featured Verlie Cooter, Ian Thorne, Dorothy Davies and Peter Haworth in leading roles. The success of Statner's first production led the company to produce a second play in September, a third in October and a fourth in November. Critical opinion remained most favourable, although audience support dwindled. A message of hope came from the east, however, in December and Peter Statner was flown to Ottawa at the expense of the Canada Council. There he submitted a proposal to create a resident company at the new Queen Elizabeth Playhouse, which would begin operations in the spring of 1962. Statner asked for fifteen thousand dollars to produce a season of eight plays. Despite the Council's interest in a Playhouse company, they did not approve the request. Nevertheless, the Cambie Art Theatre was offered the opportunity of becoming the Playhouse's first resident company. In the spring, Ian Dobbin, manager of the new Q. E. Playhouse, invited Peter Statner and his company to stage the inaugural production for the new theatre; a good production would have led to permanent residency. However, their production of "Hotel Paradiso" in May 1962, failed miserably. As a result, the possibility of the Cambie Art Theatre becoming the resident Playhouse company was immediately dismissed.

At the end of the summer of 1962, Vancouver was no closer to having a resident theatre company at the Playhouse or anywhere else. Adding injury to insult, the theatre community was slapped in the face by visiting Torontonian Nathan Cohen. Cohen had spent the summer teaching at the UBC Summer School of the Arts. Before he left the city, he commented that Vancouver, like most
Canadian cities, was unable to support a full time professional theatre; he added, that Vancouver should see its role as a feed farm for Toronto theatre. It was indeed a bleak three year period that ended in the summer of 1963. Theatre Under the Stars would be added to the roll of failures the following summer. After twenty-four seasons the annual venture would bring down its final curtain in August 1964 at Malkin Bowl. TUTS had been suffering through a number of disastrous summers due to rising costs, rained out performances and competition from the Vancouver International Festival. It was the darkness before the dawn, however. The resources for professional theatre in Vancouver were amassing; the presence of theatre talent, facilities, new sources of financial subsidy and the city's patronage of the arts would finally come together in the fall of 1963 when a new professional company would successfully launch a season in the Playhouse.
CHAPTER THREE

AN EMERGING PROFESSIONAL THEATRE COMMUNITY

The creation of the Playhouse Theatre Company

The establishment of a permanent theatre company to operate in the new Queen Elizabeth Playhouse took a concerted effort by numerous people. The initial impetus to create the company came from two directions. Michael Johnson, a production manager with the Vancouver International Festival, sparked the interest of Vancouver actors; Vancouver Community Arts Council president Mary Roaf enticed past president Alex Walton to form a feasibility committee early in the fall of 1962. Mr. Walton gained the assistance of artists Joy Coghill, Shirley Broderick and Robert Clothier, and of John Prentice, a leading patron of the arts in Vancouver. The committee investigated theatre companies in eastern Canada and the policies of the Canada Council. Michael Johnson was hired to assimilate the committee's findings and to administrate its work. In the spring of 1963, while Alex Walton was out of the city, Arnold Edinborough chaired the committee and operating policies were finalized. When Mr. Walton returned that summer and resumed the chair, the committee was eager to mount a production to begin the company's work. In September, Malcolm Black was contracted to direct Brendan Behan's "The Hostage" and Michael Johnson acted as production stage manager. Actors were contracted and the play began rehearsals. In October, 1963, when "The Hostage" opened at the Queen Elizabeth Playhouse it was critically acclaimed and patrons filled the theatre every night of its run. The committee incorporated the new company as the Playhouse Theatre Centre of British Columbia and clearly defined the mandate, which was to produce quality theatre for the citizens of Vancouver and to assist development of theatre throughout the province. Satisfied with the design of the new company, the Canada Council awarded the Playhouse Company its first annual operating grant. Further financial support came from the provincial and civic governments. John Prentice was voted the Board of Director's first president and Malcolm Black was invited to stay on as the first resident artistic director. Both men held their
respective positions until the fall of 1967. By that time the Playhouse Theatre Company was a well established member of the Canadian theatre community and clearly dominated all professional theatre activity in Vancouver.

Other Development in 1963 and 1964

The Playhouse Theatre Company may have been the first sign of new life in 1963, but it was not the only one. Out at UBC, the theatre department opened a brand new theatre facility, the New Frederic Wood Theatre. Downtown on Seymour Street, Yvonne Firkins opened a theatre upstairs at the Arts Club. And, thirdly, in Marpole, the amateur community came together in a new facility, the Metro Theatre.

At the University of British Columbia Dorothy Somerset had once again rallied support for the University's theatre activities. Her Theatre Department, begun in 1958, had been granted the funds in 1960 to build a new theatre. Although the new Frederic Wood Theatre was ready and first used in the spring of 1963, it was officially dedicated at the first play of the 1963-64 season, in September. The sophistication of the new facility enabled the Theatre Department to produce technically complex presentations. Thus, young students would gain experience not only in acting but in advanced areas of theatre crafts and technical operations. Compared to the students who had only experienced theatre production in the old army hut, graduates from the Theatre Department after 1964 would be familiar with production styles and the technical complexities usually associated only with professional theatre facilities.

The stages of the new Playhouse Theatre Company and at the new Frederic Wood Theatre could not employ all the qualified members of the theatre community who had long been active. There were many who had been involved in amateur theatre during the 1950's who in the 1960's saw an opportunity to move ahead. It is perhaps from this point of view that it is best to view the work of Yvonne Firkins. Mrs. Firkins had been in the forefront of community theatre in Vancouver since the 1930's. With others like Dorothy Somerset, Dorothy Davies and Dorothy Goldrick, she had provided strong
direction during the 1940's and had unsuccessfully attempted to begin several theatre companies during the 1950's. In 1962 when the Arts Club leased a space on Seymour Street, Yvonne Firkins envisaged a studio theatre on the building's second floor. Mrs. Firkins raised ten thousand dollars for renovations and under the management of Doug Perkins the upstairs was converted into a "theatre-in-the-round" studio with collapsible bleachers for seating. The space was first rented out in the fall of 1963 to generate some revenue with which to produce the first play. By Christmas this had been achieved; Yvonne Firkins then presented "Light up the Sky" as the inaugural production of the new Arts Club Theatre which opened February 3, 1964. Meeting with reasonable success and support from the Arts Club members and other patrons, the venture continued with two more productions following in the spring of 1964. Mrs. Firkins relied on the participation of a number of volunteers but was able to pay her principal performers small honoraria. Being one of only three theatre operations in Vancouver producing theatre during the winter season which offered any sort of financial remuneration, the combination of Miss Firkins talents and the honoraria attracted a handful of the city's professional actors onto the Arts Club Theatre stage. Though the profile of the Arts Club Theatre was low compared to that of the Playhouse Theatre Company, the venture became another important outlet for aspiring professionals.

As earlier mentioned, three new theatre facilities came into existence during the period 1963 and 1964. The third theatre was the result not of professional ambitions but of community or amateur interest. In May, 1962, a group of community theatre people had been dismayed at the high cost of using the new Queen Elizabeth Playhouse due to its affiliation with the International Alliance of Theatre and Stage Employees (IATSE). The union affiliation required that union members only work backstage. This meant costly salaries which no amateur theatre could afford. Thus the Metropolitan Co-operative Theatre Society was created and its first goal was to acquire a theatre which could be used by all interested community theatre groups. During 1963-64, the Society raised fifty thousand dollars, acquired an old Marpole movie theatre and began renovations. Finally in September, 1964, the Metro Theatre presented its first play, a production of "Dark of The Moon"
produced by the White Rock Players. Despite well founded intentions and a successful launching of the community theatre venture, the Metro Society proved unsuccessful within the first year and a half of its operation. The Society had to manage its theatre on professional principles in order to keep it active enough to pay the rent. This demanded an equally responsible commitment from the member groups. Such a commitment from people involved in theatre as an avocation turned out to be an unreasonable expectation. Consequently, the Society was forced to abandon its original premise, that of showcasing the many amateur groups in the lower Mainland, and produce their own non-professional productions. Artistically, this proved to be less than successful. The facility itself, however, was a worthwhile addition to those available in the city.

Further Professional Attempts 1964 to 1967

Through the mid 1960's the Playhouse Theatre Company easily assumed the role of the most important theatre in Vancouver. Under the artistic direction of Malcolm Black, the Playhouse standards improved. Vancouver theatre was beginning to be recognized by the rest of Canada. Some members of the theatre community were pleased with the growing healthiness of theatre production in the city but were dismayed that they were not personally offered the opportunity to perform with the Playhouse Company. Yet they wanted to remain in Vancouver, confident that opportunities would eventually appear. The city was growing up. But if they were to remain they had to find a way to convince Malcolm Black that they were worthy of employment. Consequently, a trend was started that would continue into the 1970's. If the leading professional companies will not hire you, then start your own theatre company, impress with your abilities and hopefully you will gain the professional community's respect. Two theatre ventures begun with this object in mind were the Vancouver Summer Stock Company in 1965 and the Canadian Art Theatre in the spring of 1966. The former was established by Tom Kerr at the Metro Theatre. Mr. Kerr presented four plays during the summer of 1965, and offered acting opportunities to some of the city's new young actors, as well as to some of the old guard. Newcomers Nicki Lipman and Eric Schneider joined veteran
Dorothy Davies on stage. Such people found further opportunities the following spring when John Stark began the Canadian Art Theatre at the Kitsilano Theatre. Despite the company's name, the repertoire under Stark's direction was never Canadian authored, nor was it often "art". Nevertheless, the work of both Mr. Kerr and Mr. Stark illustrated the continuing presence in the community of theatre artists who wished to become a part of the city's increasing drive towards a large and strong professional theatre.

The development of greatest note during the mid 1960's was the increasing contribution to theatre activity by the university theatre departments and their graduated students. The theatre students under their respective tutelages at UBC and Simon Fraser University were familiar with the new aesthetics of theatre presentation in America and Europe, as espoused by Peter Brook, Julian Beck and others. The stage work at both campuses introduced Vancouver audiences to avant-garde and "alternate theatre", that is, to unorthodox, contemporary theatre presentations, unorthodox in both subject matter and approach.

The Department of Theatre at the University of British Columbia had begun in 1958 after Dorothy Somerset had been encouraged by English Department colleagues to propose the creation of a new department within the Faculty of Arts. A staff of three in 1958 had grown to six by 1965 when Miss Somerset finally retired from a career with the University that stretched back thirty years. At the time of her retirement, a student could graduate from UBC with a Bachelor of Arts majoring in Theatre. In 1965, Dr. John Brockington was named the new chairman of the Department. One of his first achievements was the initiation of a Masters programme in the fields of Theatre History, Directing and Theatre Design. In particular, the programmes in Directing and Design quickly attracted candidates interested in professional training and experience within a university context. Such a context permitted students an opportunity to learn and experiment in an environment less concerned with economic pressures of professional theatre, yet with the support of both highly qualified personnel and a sophisticated theatre plant.

In the summer of 1966, with UBC's Summer School of the Arts no longer in operation, the Theatre Department began a summer student company called
Stage Campus. The operation was made possible by a small allowance from the Beatrice Wood Trust; participating students drew minute salaries during the summer months while staging theatre productions. Many of the plays produced in 1966 were contemporary dramas from the United States. Theatre students involved during the first two summers, including Ken Livingston, Dermot Hennelly, Ray Michal, Jane Heyman and Wayne Robson, were keenly interested in presenting the theatre of the avant-garde. Thus Vancouver had some of its first opportunities to see plays by Jean Claude Van Itallie, James Saunders and Megan Terry on the UBC campus as produced by the Stage Campus Summer Company. The experience these students gained from the UBC Theatre Department and the summer programme excited and encouraged some of them to carry on with further professional training after they left UBC. Some decided to stay in the city and formed the basis of a new generation of theatre artists born out of theatre activity indigenous to Vancouver.

Concurrent with the theatrical explorations by UBC students, were those by students at Simon Fraser University. John Juliani, appointed instructor in 1966, began to conduct workshops which occasionally resulted in performances. He experimented with presentational style, actor development and actor/audience relationships much in the manner advocated by Jerzy Grotowski in Poland and Joseph Chaikin in New York. The first public view of Mr. Juliani's work was in July, 1966, in a programme called "Savage God 1". One evening featured two plays by de Ghelderode, the second two plays by Arrabal. "Savage God" became a series which usually produced contemporary plays in an unorthodox style, distinctly Juliani's. Although the programmes which followed in January and July, 1967, attracted small audiences, Juliani's continued presence until 1971 impressed and inspired many young theatre students.

Expanding Activity 1967 to 1970

Theatre resources in Vancouver continued to grow during the remainder of the 1960's. Better equipped theatres built in the early and mid 1960's improved the quality of productions and as a result theatre attendance steadily increased. By 1967-68 there were several theatres presenting a variety of theatre not seen since the 1920's. In 1967 the Playhouse Theatre Company came under the
artistic direction of Joy Coghill who succeeded Malcolm Black. Miss Coghill amalgamated the struggling Holiday Theatre, which she had started in 1952 with the Playhouse Company. Playhouse-Holiday began a theatre-in-education programme that offered instruction in developmental drama to school children and children's plays. Miss Coghill started a second venture, "Playhouse 2" to present an "alternate play series" for which she employed some of the city's promising young talent. Developing and encouraging new talent was important to her. She also commissioned some of Canada's overlooked playwrights to write for the company. In the fall of 1967, the Playhouse gave the world premiere of George Ryga's "The Ecstasy of Rita Joe". Though producing a new Canadian play was a risk in 1967, the production was the company's most popular play to date. Under Miss Coghill's direction which ended in 1970, new plays by Eric Nicol and James Reaney were also produced.

Miss Coghill's policies were an encouragement to former theatre students seeking employment. And in 1966 the number of such students increased. It was in this year that Antony Holland began a department of theatre on the Langara Campus of Vancouver City College, which became a third local training ground for aspiring actors. The following year he directed his students in Joan Littlewood's "Oh, What a Lovely War". He called his theatre Studio 58 and this marked their first public performance. Langara's impact on the Vancouver professional theatre, however, would not be strongly felt until the mid 1970's.

A significant event in the summer of 1968 was the founding of Gallimaufry Theatre. Ken Livingstone and a group of other UBC theatre graduates decided to begin their own theatre rather than look for theatre work elsewhere. Most of Gallimaufry's founding members had gained experience with the UBC Summer Stage Campus. All summer the company, which included Sandi Walton, Jack Darcus, Ray Michael, Jane Heyman, Wayne Robson, Pia Shandel, Graeme Campbell and Dermot Hennelly, used the Arts Club Theatre for midnight performances Monday through Saturday. The company's determination and energy were reminiscent of that shown by the members of Everyman and Totem Theatres in the early 1950's. Gallimaufry favoured avant garde plays, including work by Megan Terry, Samuel Beckett and Harold Pinter.
The next summer members of Gallimaufry produced their second season. Controversy arose when Michael McLure's "The Beard" was presented. Criminal charges were laid for presenting "an obscene performance". The charges were similar to those laid in the "Tobacco Road" incident in 1953. Gallimaufry's case involved actors Wayne Robson and Angela Slater, director Richard Kent Wilcox and the manager of the Riverqueen Lounge where the play had been presented. Although the charges were laid in the fall of 1969, a court decision was not handed down until June, 1971; all charged were found guilty and fined. However, as with "Tobacco Road", the decision was appealed and later reversed.

Despite the unpleasantness of awaiting trial, Gallimaufry continued producing during 1969 and in 1970. In 1968-69 and 1969-70 the company included Norman Browning, Wayne Robson, Angela Slater, Jace van der Veen, Elizabeth Murphy and Martha Beckman. Most plays required small casts and thus only two or three people were working at any given time. In August, 1970, Gallimaufry produced its last play. John Gray was invited to direct Wayne Robson and Jeremy Newson in "The Old Tune". Unfortunately, the company had by this time lost much of its original enthusiasm and quietly closed down. However, as many of its members went on to distinguished professional careers, Gallimaufry, in its brief existence, had been an important stepping stone.

In the spring of 1969 Simon Fraser University's John Juliani moved from Burnaby Mountain to downtown Vancouver. Following the sixth "Savage God" programme at SFU in May, Mr. Juliani lost favour with his department and therefore left the University. He had spent three years developing a distinctive style of theatre and did not want to leave Vancouver. Thus he appreciated the offer of a small space at the Vancouver Art Gallery where he could continue to stage occasional performances. The first sample of Mr. Juliani's work away from SFU was a two week marathon of fifteen plays in late August, 1969. Some critics described it as a "feast of theatre"; others were less kind. Following this marathon Mr. Juliani worked on new scripts with a few Vancouver playwrights but did not stage any public performances. Nevertheless, the work of Savage God, like that of Gallimaufry Theatre, added to artistic excitement in the community and began the building of an "alternate audience"
amongst young people who avoided the establishment theatres.

Although important developments had occurred from 1967 to 1970 in "alternate theatre" in Vancouver, conventional theatre was still predominant. The Playhouse Theatre Company, the Frederic Wood Theatre and the Arts Club Theatre, each with their clearly established identities would continue in the 1970's. Joining these three in 1969, as the decade ended, was a new venture, set up to foster the writing of Canadian plays, the New Play Centre.

The Founding of the New Play Centre

Since 1960 the professional theatre in Canada had been growing slowly but steadily. By 1970 sufficient regional theatres existed to enable the most talented Canadian actors, directors and designers to pursue their careers in their own country. Still lacking at the end of the 1960's, however, were production opportunities for Canadian playwrights. Few theatre companies were prepared to produce new plays because the available scripts were too often unworthy of production. On the other hand, aspiring playwrights had no help in developing their skills. This was the problem to which Douglas Bankson of UBC's Creative Writing Department addressed himself in 1969 when he proposed to the executive of the Dominion Drama Festival the creation of a series of centres throughout Canada, which would help playwrights to reach professional standards. When his proposal was rejected he returned to Vancouver and with the assistance of Sheila Neville, also of UBC, designed a "new play project" for British Columbia. Their idea was to employ professional personnel to critique plays submitted to the Centre; then to workshop, publicly read and perhaps eventually stage the best scripts. Their eventual goal was to promote the production of new plays by professional companies.

The New Play Centre of British Columbia was founded in the spring of 1970 and was awarded a small grant from the Leon and Thea Koerner Foundation with which to administer its programme. Mr. Bankson and Miss Neville expected and received a guarded and even hostile reaction from the small community of previously produced British Columbia dramatists. Nevertheless, they were soon receiving scripts from unknown and untried playwrights. By the mid 1970's the New Play Centre had gained the co-operation and respect of established
playwrights, and professional actors and directors in Vancouver.

On the Eve of the 1970's

By the end of the 1960's, professional theatre had been reborn in Vancouver. A dedicated core of professional artists existed and there were sufficient employment opportunities to keep them in the city. There were also a growing number of recently trained but relatively inexperienced young people who were determined to create theatre opportunities for themselves. Only one thing was missing; sufficient financial support. This, in the form of government funding, was just around the corner.
CHAPTER FOUR

THE LAST QUIET SEASON: 1970-71

Introductory Comment

The 1970-71 season was similar to the three or four preceding seasons but also hinted at things to come. It was likened to the late 1960's because the same theatre companies dominated in quantity and quality of theatre produced. The Playhouse Theatre Company, the Frederic Wood and the Arts Club Theatres all continued to produce plays employing the best theatre artists in the community. Signs of things to come, however, were present, including growing numbers of theatre students from UBC, SFU and Langara who wanted to participate in professional theatre. Additionally there were increasing numbers of theatre artists moving to Vancouver. The large majority of the latter were young and by the summer of 1971 were a part of the transient population gravitating to the West Coast. Their presence created a socio-political problem serious enough to warrant government attention. Two employment programmes, the first, "Opportunities for Youth" in the summer of 1971 and the second the "Local Initiatives Programme" that fall, were initiated. Thus 1970-71 was, for the theatre community, the last quiet season before additional government subsidies generated an abundance of new activity.

"Alternate Theatre" Grows in Vancouver

During the final years of the 1960's university theatre students from UBC and SFU had begun producing contemporary drama from America and Europe, introducing Vancouver audiences to anti-establishment theatre. In 1970 the work of Gallimaufry Theatre and Savage God continued in the same vein, though the former produced its last play in June of that year. The two companies influenced young theatre artists, especially university students, to pursue "alternate" theatre. In addition, theatre students continued to be influenced by new developments from American and European directors and theorists in "environmental" and "open space" theatre techniques. "Alternate theatre" was
both aesthetically and economically attractive. It placed prime importance on
the emotional development of the actor and the interaction between performers
on stage and little or no importance on the trappings of sets, properties and
costumes. Plays could be produced simply, and indeed, some were presented
with no physical production. In this way theatre students who were without
money could, upon graduation, devote their full energies to the theatre.

In the spring of 1971 a new "alternate theatre" group appeared when John
Gray, an MFA Directing graduate, left UBC and formed the Vancouver Theatre
Workshop. The Workshop's members were fellow theatre students from UBC,
including Larry Lillo, Jeremy Long, Stephen Miller, Eric Peterson, Brenda
Sheerin, Susan Driver, Helen Bouvier, Jane Laidlaw and Susan Payne. The
group was interested in staging plays in the manner advocated by Jerzy Grotowski,
that is, focusing exclusively upon the actor. The choice was certainly as much
economic as aesthetic for the Workshop, as they were beginning with empty
pockets. The Vancouver Theatre Workshop was, in fact, born out of a pro-
duction of "Dracula II" at, though not by, the Arts Club Theatre in May 1971.
Although the production did not attract large audiences, many who saw the
play were young people who had no interest in patronizing the existing
professional theatres. "Alternate theatre" expressed sentiments of the
"consciousness-raised" youth who were scorning all that was traditional, organiz-
ed and regulated. Thus the Workshop attracted and built upon an audience
which had been first tapped by Gallimaufry and Savage God.

The Vancouver Theatre Workshop's production of "Dracula II" early in the
summer of 1971 was the first presentation of Summer Festival Stage at the
Arts Club Theatre. Three more plays were produced by young directors and
actors. The works staged by Walter Borden, Tony Chick and Gordon Cavers,
in addition to that staged by John Gray, were evidence of the growing number
of young and aspiring theatre artists in Vancouver. These people regarded
their work as important as that of the Playhouse, the Frederic Wood Theatre
and the Arts Club Theatre because it provided a necessary alternative to the
plays produced by the establishment companies.

A final contribution to "alternate theatre" activity was made before the
1970-71 season ended. In August, the work of John Juliani surfaced once more
as a result of funding from the Canada Council. For his project, "PACET", (A Proposal for an Alternate Complement to Existing Theatre) Mr. Juliani had assembled in the spring of 1971 a company of eight actors to work for four months exploring alternate styles of theatre presentation. Professional artists Habib Ageli, Owen Foran, Robert Graham, Nicola Lipman, Linda Sorenson, Merv Campone and Jackie Crossland were amongst those involved. The culmination of the project occurred in August in a whirlwind event which the Vancouver Sun drama critic described as "an entire season in three densely packed weeks". A repertorie of twenty works from such diverse authors as Shakespeare and Beckett was performed in theatres, galleries, parks and churches around Greater Vancouver. Critical opinion was divided but many did praise John Juliani for his innovative direction and theatrical daring.

The "alternate theatre" movement amongst young people in the late 1960's and the early 1970's was an outlet for the socio-political views of rebellious youth. They were wholeheartedly against the status quo. During this period this age-old rebellion seemed more pronounced than in previous decades. A noticeable number of young people were simply not prepared to accept society as it was. They were sufficiently opposed to existing mores and politics to find a lifestyle which would complement their ideas. Thus they worked and lived co-operatively, placing spiritual well being ahead of material wealth. Those who developed and pursued "alternate theatre" were amongst these youthful rebels. Theatre students ten years earlier who had been unable to get work in Vancouver left the city. Theatre students of 1967 to 1971 stayed here because they were not interested in working with the established companies. There was a new role they wished to fulfil in the theatre community.

The Work of the Existing Theatre Companies

The rebellion discussed in the preceding section in fact played only a small part in the 1970-71 season. Although the developments in "alternate theatre" were in reaction to the domination of the Playhouse Theatre Company, the Frederic Wood Theatre and the Arts Club Theatre, these three companies, continued to enjoy the healthy patronage of their established audiences who had
never exhibited much interest in an avant garde repertoire.

The Playhouse Theatre Company easily dominated Vancouver theatre activity, as the largest and only fully professional company. In the fall of 1970 the Playhouse came under new artistic direction when David Gardner replaced Joy Coghill. Mr. Gardner lasted but one season during which he directed only two of the six plays produced. His brief tenure was primarily due to his unpopularity with the Company's Board of Directors. He incurred their wrath when he attempted to produce George Ryga's controversial "Captives of the Faceless Drummer". Although the play had been commissioned by Joy Coghill before she left, the Board was not prepared to permit production of the play due to its volatile political content. The piece was a thinly disguised version of the Laporte kidnapping and seemed sympathetic to the cause of the kidnappers. Eventually the play was produced by an independent group by which time the content seemed rather tame.

During the 1970-71 season Mr. Gardner shared his directorial duties with Tom Kerr, Malcolm Black and John Brockington. Mr. Gardner continued Miss Coghill's policy of employing Vancouver actors where possible and thus encouraged a sense of a community of which the Playhouse was a co-operative member. Such Vancouver actors as Robert Clothier, Jim McQueen, Glenn MacDonald, Owen Foran, Jace van der Veen, Alan Scarfe and Linda Sorenson were prominently featured in Playhouse productions.

Yet many Vancouver actors and directors began to look more to the Arts Club Theatre than to the Playhouse for professional employment. In 1970-71 the Arts Club Theatre was still considered to be a semi-professional company because of the number of volunteer workers upon which it continued to rely. However, as it produced four or five comedies a season, it soon found it necessary to offer small salaries for leading roles and thus attracted such actors as Walter Marsh, Jim McQueen, Daphne Goldrick and Owen Foran. During the season, the company also employed Bill Millerd to stage manage three productions and to direct two. Mr. Millerd had begun his professional career with the stage management staff at the Playhouse Theatre in 1968 where he continued on staff until the end of the 1970-71 season. The Arts Club Theatre was pleased enough with his work to offer him a salaried position as
Production Manager, beginning in the fall of 1971. It was a move the Arts Club Theatre would not regret.

For the Frederic Wood Theatre at UBC, 1970-71 would prove a year in which the theatre's importance as a producer and employer would begin to lessen. For years the Frederic Wood Theatre had played a dual role, providing employment to professional actors and productions often of professional standards to theatre patrons. Since 1963 the latter role had been shared with the Playhouse Company. After 1971, as the number of professional theatre companies increased, reliance upon the Frederic Wood Theatre by patrons and actors lessened. However, after 1971, the Frederic Wood Theatre's role in theatre training grew. It offered an increasing number of students from the UBC Theatre Department an opportunity to work with professionals. Such exposure was valuable, both for the experience and to establish connections. It is of interest to note some of the students who performed on the Frederic Wood stage during 1970-71 who successfully entered the theatre profession, which included Richard Ouzounian, Brent Carver, Eric Peterson and Larry Lillo. Although the UBC Theatre Department has never considered that its programme provided professional training for actors, a surprising number of students have left UBC for the professional theatre.

Actors Contemporary Theatre: A New Bid for Professionalism

During the late 1960's professional theatre work was limited, yet the number of actors had steadily increased. There had been scattered attempts to begin new companies, such as Gallimaufry Theatre and the Canadian Art Theatre. However, all had proved unsuccessful. In 1970 many of the younger actors were receiving few or no opportunities to work professionally. It was logical, therefore, that a new company appeared in the fall, formed expressly to employ such actors. John Parker, Peter Jaenicke, Bob Read and Carol Roberts began Actors' Contemporary Theatre to create jobs. They also hoped to be able to operate a professional theatre without government subsidy. They hoped to rely upon box office receipts alone for all revenue. The project, however, was hampered from the start. All four company founders worked full time as educators while trying to create a "professional" company; that is, they tried to make
their avocation into a vocation while continuing their primary employment. Not surprisingly, their limited availability made it impossible to attend to all the necessary details of management. Additionally the four founders were forced to contribute their own money to finance the venture. However, in spite of these problems, Actors Contemporary Theatre made an impressive debut in September, 1970, with its first production, Mart Crowley's "The Boys in the Band". The play, presented at the Magic Colonial Theatre on Granville Street, was a critical success and attracted large audiences. It ran for over five weeks, an unusually long time for a locally produced play, and it earned over sixteen thousand dollars at the box office. This revenue was sufficient to cover expenses, but insufficient to return any money to the company's investors.

Following this inaugural production, Actors Contemporary Theatre eagerly scheduled its second play for December. Their second and subsequent productions met with considerably less critical and financial success than had the first. The fact that the four directors still held full time teaching positions did not help the worsening situation in any way. Although the company continued its work until the spring of 1972, its offerings increasingly lacked distinction and its demise was not unexpected. Despite the uneven quality of the work produced the company had offered employment to some of the city's most talented actors and directors, such as Jim McQueen, Patrick Rose, Rae Brown and Robert Graham. Thus Actors Contemporary Theatre fueled the aspirations of the theatre community at a time when professional expansion was still uncertain.

Concluding Remarks

The first season of the 1970's was not noticeably different from those of the late 1960's. The number of opportunities for employment in theatre remained relatively unchanged. The Playhouse Theatre Company, the Frederic Wood Theatre, the Arts Club and Actors Contemporary Theatres had employed ninety actors in one hundred and twenty roles. However, the presence of the establishment theatres continued to motivate the formation of new professional companies and to stimulate reactive development in "alternate theatre". Additionally theatre training at UBC, Langara and SFU continued to create interest and yearning
amongst young people to pursue professional careers. These groups might have remained static but for an unforseen event that would lead to an explosion of theatrical activity in 1972. Subsidies through the new "Opportunities for Youth" and "Local Initiatives Programme" would lead young theatre artists to create new companies and new opportunities.
CHAPTER FIVE

NEW GROWTH AIDED BY CANADA MANPOWER: 1972-73 and 1973-74

Introductory Comment

By the fall of 1971 continuing growth in theatre activity in Vancouver seemed inevitable. First the work of the existing professional and semi-professional theatre companies had resulted in the growth of a small community of actors. Secondly, theatre artists wanted to increase the amount of professional theatre production and thereby create more opportunities to work. Thirdly, theatre students from the University of British Columbia, Simon Fraser University and Langara College continued to enter the community eager to pursue professional careers. Thus, theatre activity was bound to grow during the 1970's. However, by 1971, the city was faced with a socio-political dilemma due to the job market's inability to absorb the swelling ranks of unemployed high school and university graduates. The seriousness of the situation, which existed nationally, prompted intervention by the federal government. In the summer of 1971, the Department of the Secretary of State initiated "Opportunities for Youth", a student summer employment programme which allowed students to devise and execute make-work projects. Nearly all projects sponsored were oriented toward social services which included the performing arts.

At the end of the summer the government announced a second employment programme, sponsored by Canada Manpower called the "Local Initiatives Programme". This new programme was designed not only to aid students but to alleviate unemployment generally. Like Opportunities for Youth, the new programme sought project proposals involving social services, again including the performing arts. Such an orientation was looked on with favour by many of the unemployed young people looking for work. The opportunity to work with friends and associates in a manner which would demonstrate the value of individual contribution and expression met with an overwhelming response across Canada. When the new programme was announced, many theatre projects were proposed. The result in many Canadian centres was a
noticeable addition to the variety and quantity of theatre produced.

Vancouver was one of the cities which witnessed a surge in theatre activity during the 1971-72 season. In the first year fifteen theatre projects were funded by the Local Initiatives Programme at a cost of nearly three hundred thousand dollars. Although most of these projects went unnoticed by Vancouver's small professional theatre community, three made a noticeable impact. Troupe, City Stage and the Vancouver Repertory Theatre generated excitement and their birth inaugurated a period of sudden growth in local professional theatre which continued until 1978. The Local Initiatives Programme offered an opportunity for aspiring theatre artists to become "professionals", that is, to receive a salary, albeit very small, for producing live theatre. However, the theatre produced by most of the LIP projects was not as notable for its standards of achievement as for the enthusiasm which it generated within the community. People felt confident that professional theatre would at last be able to expand beyond the previous boundaries of one professional and two semi-professional companies.

Canada Manpower Theatre Projects: Laying a New Foundation

Each of the three significant companies to emerge from the sudden bonanza of government grants, Troupe, City Stage and the Vancouver Repertory Theatre, displayed a varied use of the Manpower monies. Each of the three had different objectives and consequently made unique contributions.

The founding of Troupe brought attention to the presence of young theatre graduates who had been trained locally and who wanted to pursue theatre production on their own. The germination of Troupe actually predated the announcement of the Local Initiatives Programme. In late spring, 1971, Jon Bankson had graduated from the playwrighting programme in the Creative Writing Department at UBC. He had aroused interest amongst friends at UBC with whom he had developed a charter for a unique theatre company. They wanted to write and produce their own Canadian plays. Nothing had been crystallized, however, when Canada Manpower announced LIP in August. Leaping at the possibility of government funding with which to start the
company, Mr. Bankson and friends applied for a project grant. Their application, which heavily emphasized the ways in which the community would benefit from the Canadian orientation of their work, proved successful and Troupe was awarded thirty thousand dollars in the fall of 1971.

From September to December members of the company wrote and workshopped scripts. Finally in February, 1972, Troupe was ready for its first production, the premiere of Herschel Hardin's "Esker Mike and his Wife Agiluk", directed by Jon Bankson with David Peterson, Alex Diakun, Jackie Crossland, John Lazarus, Rob Michael Graham and Tom Hauf on stage. Troupe received little attention for this initial effort, but its second production caught the fancy of the growing number of patrons who supported "alternate theatre". "Rinse Cycle", written by company member Jackie Crossland, was set in a laundromat in the 1950's. The production was the first example seen in Vancouver of the mushrooming 1950's nostalgia and many young people were enthralled with both its style and content. Two more productions followed in May and June before the LIP grant expired. These, however, generated much less enthusiasm. At the end of June Troupe had run through its grant and was forced to suspend operations until new revenues could be obtained. They had a long wait, but in the spring of 1973, they received a small grant from the Koerner Foundation which enabled the company to mount three plays in July and August. The first two offerings were written by company members David Peterson and John Lazarus. The third and final production of Troupe's short summer season was "Pilk's Madhouse", written by the enigmatic Henry Pilk. This production utilized the talents of Susan Wright and Jackson Davies, who joined the company on this single occasion.

Though Troupe did not benefit for long from funding from Canada Manpower, it did provide a handful of budding theatre artists with their first opportunity to immerse themselves in theatre on a full-time basis. A few of these members continued their work with other companies and eventually gained professional recognition. David Peterson left Troupe to work with the emerging Tamahnous Theatre; John Lazarus and Jackie Crossland continued playwrighting careers and both have subsequently had plays produced by professional companies. Actors Barbara Gordon, Alex Diakun and Rob Michael Graham, who all
appeared with Troupe in 1972, have since been professionally employed by many theatres. Consequently, the work of Troupe not only contributed to the general excitement of the time, but also gave a start to a number of theatre artists and encouraged them to continue.

City Stage, the second LIP funded theatre project which attracted considerable attention in 1971-72, was Vancouver's first lunch-hour theatre and eventually became the most important single company to emerge under the auspices of LIP. The idea of professionally producing one-act plays for workers during their lunch hour was originally that of George Plawski. The concept was modified, however, before Mr. Plawski and associate Ray Michal made application for a LIP grant late in the fall of 1971. The project was awarded twenty-eight thousand dollars for a six month period, commencing January 1, 1972. Mr. Plawski and Mr. Michal moved as quickly as possible to create a theatre space in a rented storefront space on Howe at Dunsmuir, in the heart of Vancouver's financial district. Wet paint signs were still in evidence when the intimate seventy-five seat studio theatre, City Stage, opened its doors to the public for the first time on March 13, 1972. Actors Owen Foran, Graeme Campbell and Brigid Johnson performed "Enchanted Night" to the enthusiastic audience which filled the theatre. For the next two weeks City Stage's tiny theatre was filled to capacity. Two days later City Stage opened its second production, "Transcending". George Plawski and Ray Michal wanted people to get into the habit of coming to City Stage frequently. Thus, they changed the bill of fare often. Their approach to the development of a loyal audience was unlike that used by any other LIP theatre project. Indeed, Mr. Plawski and Mr. Michal marketed theatre like businessmen. Their target was the large number of people who worked downtown and had noon hour to fill. Although the Vancouver Art Gallery had previously offered a noon-time melange of music, dance, film and theatre, City Stage was the first to focus exclusively on live theatre. Its very size removed the often inhibiting stigma of "cultural institution". Furthermore, people could bring their lunch with them to eat as they watched the play. People returned to City Stage for play after play, and the press hailed the venture as the most exciting development in Vancouver theatre in years.
The success of City Stage was also due in large part to the high professional standards achieved. As directed by either George Plawski or Ray Michal, many of the best-known actors in Vancouver were well displayed. The rate at which City Stage changed its bill increased the opportunities for employment, and the immense popularity of the new theatre made it all the more desirable as an employer. Between March and June the theatre produced eight plays, hiring such actors as Owen Foran, Daphne Goldrick, Yvonne Adalion and Graeme Campbell. When LIP extended City Stage's grant for three months, production continued without pause from June to August, during which period five more plays were presented.

By the summer of 1972, as City Stage continued to enjoy public support, Ray Michal, now sole director of the theatre, sought to ensure its future. He incorporated the company as a registered non-profit society. Only the Playhouse Theatre Company had a similar status in the community. As an incorporated society, an arts organization automatically became eligible for grants from several public agencies and for tax deductible contributions from private foundations and businesses. Mr. Michal's action proved well timed. In the fall of 1972 City Stage received the final extension of its grant from LIP. Before this grant expired, the company had become involved in a public political controversy concerning the amount of support that the performing arts had been receiving under the LIP programme. Though City Stage had been the most successful LIP theatre project in the city, if not in the country, it was amongst the organizations which were denied grant extensions after December, 1972. During the controversy, however, City Stage garnered solid support from both the arts community and the media which it used to lobby for funding from other sources. As a result, the company received grants from the B. C. Cultural Fund and the City of Vancouver to continue its 1972-73 season.

Gaining alternate funding took time and City Stage was forced to suspend operations for over two months, from late December to early March, 1973. However, when operations resumed, City Stage quickly re-established its former pace of production. By the end of August six plays had been produced. Because of the company's growing artistic reputation, performances of each
production were extended from two to three weeks. In addition, the theatre began to offer some performances during the evening, a tactic it had tried twice in the spring of 1972. By the end of the 1972-73 season, City Stage had clearly demonstrated that a thoroughly professional new theatre had been added to the Vancouver scene.

The third LIP theatre project to gain attention from the community was the Vancouver Repertory Theatre. Though it demonstrated by example that not all LIP monies were used wisely, the company attracted experienced professionals to participate. The project was originated by Lawrence Bantleman, who in 1970 had graduated from the technical programme at the National Theatre School in Montreal. Mr. Bantleman was looking for employment in Vancouver in the summer of 1971 when the LIP programme was announced. He designed and submitted an application to begin a company that would produce a repertoire of contemporary plays for presentation in Vancouver schools. In the fall he was awarded a grant of thirty thousand dollars to form a company consisting of six actors and four production staff. The Vancouver Repertory Theatre's first production was not presented until April, 1972, at which time "The Maids" was performed at the Arts Club Theatre and in some Vancouver schools. In May the group acquired the talents of Daphne Goldrick, Micki Maunsell and Marti Maraden, to stage "Three Modern Noh Plays" in May and June. Production was resumed in the fall of 1972 with monies still left from the first grant awarded nearly a year earlier. However, after two productions were mounted, internal disagreements developed regarding the company's artistic policy. Problems were doubled by the public controversy raging during that fall concerning LIP involvement in the arts. When the Vancouver Repertory Theatre was amongst projects denied further LIP support after December, the company lacked both the operating revenue and a clear direction in which to continue. Many company members, however, remained in Vancouver and sought other opportunities. A few company members were disappointed that the project did not continue. Actors Micki Maunsell, Janet Wright, Anna Hagan and Brian Richmond believed in the concept of a company which would be managed by and for actors. The idea for such a theatre stayed in Micki Maunsell's mind and was reborn a year and a half later as Westcoast Actors
who still remain an important member of the professional community.

Other New Developments

LIP sponsored theatre had been the source of much of the new activity in Vancouver from 1971 to 1973. The work of City Stage in particular had increased professional opportunities and had greatly contributed to professional momentum. However, these projects were only a part of the new activity. During the 1971-72 season, three unsubsidized ventures furthered professional development. These included David Y. H. Lui Productions, Genesis Theatre and the first stage production by the New Play Centre. Each emphasized a different theatrical genre and each found support amongst Vancouver theatre patrons. David Y. H. Lui Productions catered to the demand for "commercial" theatre. Genesis operated at the other pole of activity, producing "alternate" theatre. The New Play Centre pursued its own distinct goal, professional production of new Canadian plays.

David Y. H. Lui Productions was the first of these three new ventures to appear in 1971-72. In two brief years David Lui had established his reputation as one of Vancouver's most successful impresarios. He had gained his first experience sponsoring and producing performing arts activities while attending UBC, where he had been in charge of "Special Events" for the university's student society. Since his graduation in 1970, Mr. Lui had proved himself a shrewd and capable businessman by successfully presenting dance companies in Vancouver. In the spring of that year he turned his attention to theatre production. Though little "commercially" oriented theatre had been produced locally for some time, Mr. Lui was confident that Vancouverites would attend well produced musical theatre. He overwhelmingly proved his point with his first production, "Jacques Brel is Alive and Well and Living in Paris". The revue was staged at the Arts Club Theatre on Seymour Street, which Mr. Lui rented for the engagement. He employed Bill Millerd as stage manager and contracted performers Patrick Rose, Ann Mortifee, Ruth Nichol, Leon Bibb, and Deborah Tompkins. None involved in the production dreamed that when the revue opened in June, 1972, it would keep running until January, 1973. The intimacy of the Arts Club Theatre, at that time unknown
to many theatre patrons, the energy of the company and the quality of the production resulted in sold out performances night after night until late in the fall. At a time when Vancouver productions were usually presented for a maximum of three weeks, the length of the run was remarkable; it delighted the Arts Club because countless people discovered their premises for the first time. For David Lui it was a most impressive debut as a theatrical producer.

David Y. H. Lui Productions was only one facet of Mr. Lui's work in Vancouver. Thus six months elapsed from January to June, 1973, before he unveiled his second musical revue. He chose "Berlin to Broadway with Kurt Weill" and staged it at the Queen Elizabeth Playhouse. The choice of venue created a problem; the show did not attract large enough audiences to consistently fill the Playhouse which is three times the size of the Arts Club Theatre; thus it was unable to create the excitement as had "Jacques Brel" of a "sell-out" show. Despite this, the presentation ran five weeks in August-September which was still longer than most local professional theatre productions. Although David Lui may have felt disappointed with his second production he had nevertheless made an important contribution to the growing mood of confidence and optimism in the theatre community. He had given sustained employment to a handful of local performers and had proven the commercial viability of unsubsidized theatre.

Genesis Theatre, the second new venture in 1971-72 unfunded by LIP, was the antithesis of David Y. H. Lui Productions. The company was created by John Peter Linton and Gordon Cavers, who wanted, through workshops, to help actors develop seldom taught skills, including juggling, acrobatics, dance, and improvisation. In addition Genesis planned, like their historical predecessors - the troupes of the Italian commedia dell'arte, to perform in makeshift environments rather than in conventional theatres. Without financial assistance Mr. Linton and Mr. Cavers gathered a small company together in the spring of 1972. They produced Carlo Goldoni's commedia masterpiece "The Servant of Two Masters" and performed it during the summer months in a number of community centres and parks in Greater Vancouver. The only revenue they received came from small fees paid by
sponsors in the centres or by passing the hat at the end of a performance. The company illustrated that the younger element amongst Vancouver theatre artists were still prepared out of a sense of high purpose and ideological integrity to produce theatre for little monetary compensation.

Genesis Theatre continued its work in the fall of 1973, employing group creation methods to present two more programmes. These were performed in September at the Vancouver Art Gallery, the James Cowan Theatre in Burnaby, and in community centres. The management of the Burnaby Arts Centre was sufficiently impressed with Genesis' work to invite them to become the resident company at the James Cowan Theatre for the remainder of the 1972-73 season. Their next production in November was Henrik Ibsen's "Hedda Gabler". However, the play failed to draw audiences and the remainder of the planned season had to be cancelled for financial reasons. Genesis' work, which had been essentially avocational for its members, was then suspended from January until May, 1973. When the members regrouped, again for love rather than money, they collectively created a play for children called "North of the North Pole". The new play was presented in parks and community centres until the end of the summer. When the 1972-73 season was over Genesis Theatre still lacked a secure financial base. However, the company's dedication remained strong and its firm intention to become the city's leading "alternate" theatre remained undiminished.

The third unsubsidized significant contribution to new theatre activity in 1971-72 came late in the season from the New Play Centre. Since the Centre's founding in 1969 numerous new scripts had been received and critiqued by some of Vancouver's professional directors. The Centre was able to increase its activity in 1971-72 when it received a grant of five thousand dollars from the Canada Council. As a result Pamela Hawthorn was engaged on a part-time basis to administer the Centre's activities. Ms. Hawthorn, whose background was primarily that of an actor-director, was eager to increase the participation of the professional community in the Centre's work. To this end she initiated public play readings of new scripts submitted to the Centre, read by professional actors who were paid small honoraria. Although this was a step forward Pam Hawthorn felt that more than readings were necessary to encourage
adequately the development of new Canadian plays. Therefore she proposed that the New Play Centre stage full productions of new scripts. Plays by Sharon Pollock, Tom Grainger and Cherie Stewart were chosen for the inaugural production in August, 1972, at the Vancouver Art Gallery. Pam Hawthorn provided artistic direction working with professional actors who included Doris Chillcott, Frank Maraden, Al Kozlik and Robert Graham. Following the programme in August, play production became an on-going adjunct to the Centre's workshop activity.

In the fall of 1972, the New Play Centre received grants from both the Canada Council and the B.C. Cultural Fund. The Centre conducted eighteen public play readings during the 1972-73 season. Additionally, it staged one production in March, 1972 at the Vancouver Playhouse Recital Hall. The programme featured new plays by George Povey, Margaret Hollingsworth and Leon Rooke. Though only small audiences attended the New Play Centre's readings and productions, new playwrights were finally being given the necessary opportunity to see their work performed. But not all members of the New Play Centre's Board of Directors favoured the Centre's involvement in play production. They thought such activity might lessen the responsibility of the existing professional theatre companies to produce and promote Canadian plays. And it is probably fair to say that the decision to fully produce new scripts was a result more of Pam Hawthorn's desire to direct and produce professional theatre, than a response to the public's desire to see new Canadian plays. Yet one should remember that the vast majority of new growth throughout the history of theatre in Vancouver was prompted not by audience demand but by the determination of strong-minded individuals.

The Demise of Actors Contemporary Theatre and Savage God

As the 1971-72 season began, both Actors Contemporary Theatre and Savage God were entering what was to prove to be their final seasons. Actors Contemporary Theatre began the season by looking for a permanent home. Following a successful presentation of "The Drunkard" in September-October, the company leased a cabaret in Gastown. The Gaslight Theatre Restaurant was created and opened in December with the musical "You're a Good Man
Charlie Brown. The direction was by company founder, John Parker with choreography by Grace MacDonald. Though successful, three spring productions did not repeat the pattern. Because all salaries were based on net box office receipts, many actors could not risk working for the company. When Actors Contemporary Theatre had started in the fall of 1970, there had been few opportunities for young actors in the city. But by the spring of 1972, LIP theatre projects and other new ventures had greatly increased employment possibilities. By May, the company’s directors realized that their operation could not survive without subsidy. They applied for assistance but as no money was forthcoming, the company ceased operation. In its two years Actors Contemporary Theatre had produced nine plays, varying greatly in quality, but providing fifty roles for actors.

Savage God, the banner under which John Juliani presented his work, appeared for the last time in Vancouver during 1971-72. In his final season, Mr. Juliani conducted a project with resident playwrights, which he began in the fall without financial assistance, but continued in the spring of 1972 with an LIP grant. In April, readings and performances of new works by Cam Hubert, Ralph Kendall, Manfrog, Marjorie Morris, Barbara Nye and Sharon Pollock were presented free of charge at the Vancouver Public Library. An ambitious programme followed in September, titled "Savage God 10". For three weeks a daily repertoire of readings, performances, workshops and video productions were offered around Greater Vancouver. In addition to the playwrights featured in April, Jerry Cohen, Peter Hay, Anne Hungerford, Frank Powley and Munroe Scott were also presented.

Following the September programme John Juliani moved to Eastern Canada. During his six years in Vancouver, his work rarely had been in the forefront. However, Mr. Juliani's presence and the outbursts of work under the Savage God banner did inspire and encourage bold experimentation amongst those people involved in alternate theatre. In a quiet way, Mr. Juliani's work deserves more than a nod from the theatre community for surviving on the fringe as long as it did.
The Work of the Established Theatre

Due to the presence of new companies began from 1971 to 1973, the established theatres were placed in a new perspective. The Playhouse Theatre Company, the Arts Club Theatre and the Frederic Wood Theatre were now regarded as museums dedicated to standard plays and conventional styles. As employers of professional artists, however, they remained the most reliable companies. By the end of the 1972-73 season, only the Frederic Wood was cutting back on its use of professional actors, due largely to the increasing number of serious theatre students enrolled at UBC. From this date it played a more valuable role as a source of new talent. Students who left UBC during these two seasons to become successful members of the professional community included John Gray, Wayne Robson, Eric Peterson, Goldie Semple, Bruce Rudell, Nicholas Rice and Lorne Kennedy.

The Playhouse Theatre Company continued to play the dominant role in the community from 1971 to 1973. Paxton Whitehead was appointed resident artistic director in the fall of 1971, following the brief tenure of David Gardner. Mr. Whitehead chose his repertoire from a broad range of playwrights including Canadian dramatists Beverley Simons, Eric Nicol, Merv Campone and Ann Henry. Mr. Whitehead directed only four plays during his two years with the Playhouse and contracted guest directors to vary the style of presentation. Invited to direct were actors Frances Hyland, Alan Scarfe and Robert Clothier, and Vancouver directors Tom Kerr and Richard Ouzounian. Actors with national reputations who came to Vancouver to appear at the Playhouse in these seasons included Patricia Gage, Neil Dainard, Patrick Boxill and Tony van Bridge. Under Paxton Whitehead's tenure the same local actors appeared constantly leaving many well-established performers conspicuous by their absence from the Playhouse stage. Michael Ball, Graeme Campbell, Owen Foran and Derek Ralston worked at the Playhouse repeatedly. Other equally accomplished Vancouver actors including Yvonne Adalion, Jim McQueen, Doris Chillcott, Daphne Goldrick and Al Kozlik received little or no benefit from Mr. Whitehead's residency. This practice gave rise to considerable animosity toward the Playhouse from the local community. These antagonisms
were further fortified by Christopher Newton's similar policies after 1973. Until this time, the Playhouse Company had easily dominated the local scene both in the number of works it produced and in the standards of its presentations. After 1972-73, as other professional theatres blossomed, the Playhouse would not appear as above the rest of the community but as isolated from it.

The third "established" theatre, the Arts Club Theatre, though as old as the Playhouse Company, had not shared any of its prominence. As 1971-72 season began, the Arts Club Theatre was still little more than a private club with patronage limited primarily to its members. But when Bill Millerd was appointed its new managing director in 1971, the company began to surge forward. Though it was best known for staging comedies, the company began the 1971-72 season with the drama "The Lion in Winter", directed by Mr. Millerd with a full company of Equity actors. Audience development was accelerated when the theatre was rented to David Lui for his mammothly successful production of "Jacques Brel". When the revue moved to a different facility in October, 1972 and the Arts Club regained the use of its own stage, Bill Millerd discovered he now had a much larger audience familiar with the Seymour Street theatre. Consequently, the 1972-73 season was the year that put the Arts Club Theatre on the city's cultural map. The company staged eight plays, including drama, comedy and even a new Canadian play. The success of the season encouraged Mr. Millerd at the end of the summer to incorporate the company as a non-profit society. Since its incorporation, the Arts Club Theatre has made an enormous contribution to Vancouver theatre as an entertainer, an employer and a developer of professional talent.

New Developments in 1973

Growth in theatre activity continued unabated as the 1972-73 season drew to a close. Two new theatre companies appeared, one born out of the Vancouver Theatre Workshop, and the other a theatre project sponsored by Opportunities for Youth. In addition, a new performing arts facility, the Vancouver East Cultural Centre, opened its doors for the first time in July, 1973.

The Vancouver Theatre Workshop, begun in the spring of 1971, had remained intermittently active as an alternate theatre. It had produced a new play
written by company member Jeremy Long, "The Final Performance of Vaslav
Nijinsky", and had also staged a contemporary version of Euripides "The
Bacchae". The Workshop planned to continue its work during the summer of
1973 with a project grant from OFY. Their first application, however, was
unsuccessful. Consequently, workshop members decided to incorporate as
a non-profit society. Thus Tamahnous Theatre was born as a registered
society in British Columbia. The founding directors included Jeremy Long and
Larry Lillo who hoped that the new status would indicate that their goal was
to establish a professional theatre. The tactic proved successful, for they
were granted OFY monies when they re-applied. The grant was specifically
for the presentation of theatre in Greater Vancouver parks and community
centres during the summer months. Tamahnous' first productions were of
"Alice in Wonderland" and of Moliere's "Sganarelle". The short summer
season concluded with an adaptation of "Medea" by Jeremy Long which was
presented at the newly opened Vancouver East Cultural Centre in the city's
est end. Though the work produced during the summer was well received,
there was as yet no assurance of continued funding.

A second Opportunities for Youth project in the summer of 1973 provided
exposure for a few theatre novices who would later successfully join the
professional community. East Side Theatre Front was begun by David
Peterson and Nick Hutchinson and was awarded an OFY grant in June to
produce two plays for performance in areas of the city devoid of live theatre.
The group first staged an adaptation of a Bertolt Brecht and Kurt Weill musical
revue which it called "Net City". The second production was a new play
written by Vancouverite Jackie Crossland called "Zodya", a vampire spectacle.
This opened on July 19 as the first theatre presentation at the Vancouver East
Cultural Centre. These two productions were the only ones presented by East
Side Theatre Front. Their OFY grant could not be stretched further. However,
the work gained project members a modicum of attention. Included in the pro-
ject were Wayne Robson, Alex Diakun, Rob Michael Graham, David Peterson,
Jackie Crossland and Douglas Dodd, most of whom are now well known
performers.

In the summer of 1973, Tamahnous Theatre and the East Side Theatre Front
were amongst the first groups to use the new Vancouver East Cultural Centre. Negotiations and planning for the Cultural Centre had been initiated in the fall of 1972 by Christopher Wootten. Mr. Wootten had discovered that an old church, suitable for conversion, would soon become available. As Theatre Officer for OFY in Vancouver, he was familiar with ways of avoiding the "red tape" which might block his attempts to create a new arts centre. He negotiated with the building's owners, the United Church of Canada, and with the provincial and civic governments and quickly gained the necessary approvals. Performing artists from theatre, dance and music endorsed the planned facility as well suited to their respective needs. A lease was acquired, as well as funding for labour and capital costs, from LIP, the City of Vancouver and private sources. Monies were gained from the provincial government through a new programme, the Community Recreational Facilities Fund, which had been created by the New Democratic Party government to assist development of recreational facilities in under-serviced areas. Mr. Wootten's success in gaining the funding needed was indicative of the social conscience in Vancouver in 1973. The newly elected provincial and city governments were both concerned about deprived sectors. Mr. Wootten's project could not have been better timed.

The Vancouver East Cultural Centre opened early in July, 1973. Its first presentation was a cinema series entitled "Women in Film" which attracted good audiences. Christopher Wootten was particularly pleased with the Centre's inaugural theatre presentation, East Side Theatre Front's "Zodya", which emphasized the building's home-like atmosphere. The Vancouver East Cultural Centre quickly became one of the busiest performing arts facilities in Vancouver. Under Mr. Wootten's continued management, it has hosted most of the city's professional theatre companies as well as presented numerous touring productions from the rest of Canada and abroad.

Concluding Comments

The creation of the Vancouver East Cultural Centre in the summer of 1973 was a clear indication of the progress that had been made by the performing arts in Vancouver. The new companies were increasing the demand for adequate
performance spaces. The new Cultural Centre was a theatre which audiences enjoyed attending. As theatre production had increased audiences had grown. There was now strong support for all genres of theatre. There was an audience for the commercial revues produced by David Y. H. Lui Productions, for the classic and modern dramas presented at the Playhouse and the Arts Club, for the Canadian plays produced by the New Play Centre and Troupe, and for experimental avant-garde offerings of Tamahnous Theatre and Genesis.

In two seasons six new theatre companies had appeared. The roles of the previously established theatres were changing. The Arts Club Theatre's professional profile was on the rise. The Frederic Wood Theatre's importance as an employer was on the decline. And the Playhouse Theatre Company, although still dominant, appeared increasingly isolated from the burgeoning professional community. As the 1972-73 season drew to a close there was no apparent end in sight for continued rapid growth in theatre activity. However, in the next two seasons theatre resources in Vancouver began to consolidate and public subsidies would become perhaps too reliable.
CHAPTER SIX

CONSOLIDATING NEW RESOURCES: 1973-74 and 1974-75

Introductory Comment

During the next two seasons from the fall of 1973 until the summer of 1975, government subsidies to theatre increased substantially. Company managements soon came to rely upon the funding available through a variety of channels. The role of Canada Manpower through its Local Initiatives Programme became a particularly lucrative source of grants. Following the controversy in the fall of 1972, funding to LIP theatre projects in Vancouver had been cut back by an astonishing seventy-five percent. In 1973-74, however, support for theatre projects was restored. Though total disbursements to all LIP projects in Vancouver dropped by fifty percent, disbursements to the theatre projects increased slightly. This pattern was repeated in 1974-75; as monies through LIP continued to fall, theatre gained a growing portion of the available funds which climbed from three to eight percent. Theatre possibly earned this increased support because of proven resourceful management. However, the ease with which financial assistance could be obtained, also had a negative effect. Theatre activity increased during these two seasons primarily because funding was available, and not because audiences demanded new ventures. Consequently theatre companies became dependent upon government subsidy for their very existence. Furthermore, some professional managements began to assume that the federal and provincial governments were obliged to support the performing arts not only with funding, but with funding that included annual increments. And this assumption was encouraged by the policies and grantsmanship practices of the Canada Council, Canada Manpower and the newly created B.C. Cultural Fund.

As theatre ventures emerged or continued from 1973 to 1975 their respective successes often hinged upon two factors. One was the ability of a company to attract and use wisely government funding. The second factor was the formant of a strong and clear artistic policy. Not surprisingly, some companies tried to continue simply because funding was available, even though their artistic
raison d'être had become dissipated. This observation seems true of Troupe and Genesis Theatre, as both attempted their third season in 1973-74. On the strength of earlier work, both companies were awarded grants of five thousand dollars from the Canada Council in the fall of 1973. Neither company, however, seemed able to put the money to meaningful use.

When the members of Troupe began the 1973-74 season they may have been rather surprised to receive a grant from the Canada Council for the company had lost the artistic conviction with which it had begun two and a half years earlier. It had applied for a Council grant not as a means to production but as an end in itself. When Troupe was awarded a grant it was not sure how to use it. Such a state of confusion, not surprisingly, resulted in a rather inglorious end. In 1973-74 Troupe produced only one play, George Walker's "Sacktown Rag", in April at the Vancouver East Cultural Centre. It was a feeble effort. The surviving members then saw no point in trying to continue their association and disbanded the company.

Genesis Theatre had no more inspiring a season than did Troupe. It too had had an uneven season in 1972-73, but had been awarded a Canada Council grant to proceed with its work. The company worked intermittently on a new script entitled "Bob Gets a Job", but the play was not produced until June, 1974. Performed at the Vancouver Art Gallery for a month, the play did not demonstrate sufficient artistry to account for the funding the company had received. Genesis, however, decided to move to Toronto in the hopes that a new locale would help them to re-vitalize themselves. Its departure from Vancouver deprived the theatre community of little.

The Work of the Existing Theatres

Troupe and Genesis fared poorly during the 1973-74 season due largely to ill-defined artistic policies. Many theatre companies fared well under government subsidy because their artistic direction was clearly focused. The Arts Club Theatre, the New Play Centre, City Stage, the Playhouse Theatre Company and Tamahnous Theatre flourished and solidified their roles within Vancouver's theatre community. Their stability and growth, however, increasingly depended on continuous and reliable government support.
A newly incorporated society in the fall of 1973, Tamahnous Theatre had the least experience and the least hope of a bright future. The company, in fact, had to suspend operations from September until January, 1974, while trying to secure funding with which to continue. Finally in January, Tamahnous was awarded its second LIP grant to produce and tour plays in the Vancouver schools. It first produced "Retrospective", a collage of material drawn from the company's previous productions. In May the company produced a new musical written and composed by company member John Gray, called "Salty Tears on a Hangnail Face". Funding from Canada Manpower again provided the largest portion of Tamahnous' revenue in 1974-75. However, the company had begun to attract increasing attention from the community because it was now the only frankly experimental "alternate theatre". In recognition of their unique role, the Vancouver Community Arts Council awarded Tamahnous Theatre six thousand dollars in the fall of 1974; the Koerner Foundation also provided a small grant. The provincial government whose assistance the company had been seeking, did not yet share the community's regard for Tamahnous and thus withheld funds. However, the company had managed to raise sufficient revenue to enable it to continue its school touring, and to produce two plays at the Vancouver East Cultural Centre during the season. The final production of the season was their own creation entitled "Shaman's Cure". Working collectively to create new material was the company's favoured approach. During this season the talents of Jeremy Long, Larry Lillo, Ed Astley, Sue Astley, Susie Payne, Tom Braidwood, Stephen Miller, David Peterson and Barbara Williams had melded to produce the company's work.

And so by the end of 1974-75, Tamahnous Theatre gained general approval from the community and stood unchallenged as Vancouver's best and only "alternate theatre".

City Stage was still the most successful of the theatres begun under LIP funding. Although it had not received any grants from Manpower since December, 1972, the company's finances were in good order as it entered the 1973-74 season. As a professional non-profit theatre organization, City Stage had begun to receive an annual operating grant from the Canada Council. In addition, earned revenue was increasing because audiences were growing
to the extent that it became necessary for each play to run three to four weeks. As in the past, the theatre maintained a steady pace of production and presented three plays from September to December. Following a brief hiatus in the new year, six more plays were produced between March and August. The 1974-75 season was even busier because performances were often given both at noon and in the evening. City Stage held over the more popular plays, performing them at night while presenting new productions at lunch-time. Such a format permitted company director, Ray Michal, to maximize the box office potential of such successes as Jean Claude van Itallie's "Interview" and Noel Coward's "Cowardy Custard".

In April, 1975, City Stage ventured away from its Howe Street home to produce Robert Gurik's "The Trial of Jean-Baptiste M." at the Vancouver East Cultural Centre. The production provided Ray Michal with an opportunity to stage a play in a larger theatre and to involve new people with his company. Though the experiment proved successful, Mr. Michal had no intentions of moving away from his Howe Street location. During the season, in fact, he took steps to secure a permanent lease. As a precautionary measure, however, City Stage joined a coalition of theatre companies which were investigating the possible development of new theatre spaces on Granville Island. While keeping an eye on the future, City Stage continued its season into the summer months. By the end of August, 1975, the company had produced eleven programmes since the previous September.

City Stage's activity provided great encouragement for Vancouver's ever growing theatre community who hoped that professional development would continue. At the New Play Centre, Pamela Hawthorn was keen to add to the professional scene. By increasing the Centre's commitment to full production of new plays, she had widened the New Play Centre's mandate. Now the Centre was eligible to apply for funding from Canada Council and other granting agencies not only for their workshops but also as a producing company. Consequently, the Centre increased its production activity in 1973-74, by presenting three programmes. The season began in September with an evening of sketches and fragments by nine British Columbia playwrights. Producing segments of new plays gave a sizeable group of writers an opportunity to
receive audience response without the financial risk and time of full production. The Centre then focused upon workshop activity until early spring. Its second production was in March, 1974; one-act plays by Sheldon Rosen and Tom Cone were produced. The two playwrights had plays chosen again by the Centre for the third programme of the season in April, when the first DuMaurier Festival of New Plays was staged. A total of four new one-act plays were presented at the Vancouver East Cultural Centre. Though the contribution from DuMaurier Canada Limited did not match the full expenses of the Festival, corporate sponsorship was an important new source of funding and one to be encouraged. As in all New Play Centre productions, professional artists were engaged. The Festival employed directors Jace van der Veen, Jim McQueen and Pamela Hawthorn and the casts included such well known names as Dorothy Davies, Shirley Broderick and Robert Graham.

Although the New Play Centre's revenues were increasing annually, the company still operated on what was considered a small budget. Full production of new plays consumed a large portion of this budget, and eventually curtailed the amount of workshop activity the Centre could afford. Developing new scripts through workshop, however, was of primary importance and therefore in 1974-75 production was cut back. The next programme was not presented until the spring, 1975, when the second DuMaurier Festival was staged. Plays by Sheldon Rosen and Tom Cone were again included, along with plays by John Lazarus and Tom Walmsley. The only other script produced during the season was Betty Lambert's "Squireux-de-Dieu". Presented in August, Ms. Lambert's comedy, directed by Richard Ouzounian, was a great success with the critics and public alike. Because the Centre did not produce plays frequently, its presence was often overlooked by Vancouver patrons. However, respect for its work was growing steadily within the theatre community. Many actors and directors were employed by the New Play Centre and thereby developed a more positive attitude toward new Canadian plays. The public's respect for plays written by Canadian resident playwrights was slower to evolve, but the New Play Centre's role would continue to prove invaluable in this regard.

In 1973-74, the development of the professional theatre community was at
a turning point. The opportunities for work were increasing rapidly as the existing theatre companies strengthened their operations. For example, the Arts Club Theatre, under the managing director Bill Millerd matured from a struggling semi-professional members club into a professional company. As evidence of its maturity, in the fall of 1973 the Arts Club Theatre was one of only three companies in Vancouver to receive operating grants from the federal, provincial and civic governments. (The Playhouse and City Stage also enjoyed this tri-level support.) Additionally, the Arts Club Theatre's box office revenue increased substantially both seasons; attendance rose dramatically, primarily because each play was performed for a month to five weeks rather than two to three weeks as in 1972-73. Bill Millerd had a long-range audience development plan. He was building up a strong audience base by presenting popular comedies and dramas, only occasionally including lesser known plays like David Freeman's "Battering Ram" and the Christmas opera "Amahl and the Night Visitors". By tempering less familiar plays with frothy productions like "I Do! I Do!", Mr. Millerd enticed his audiences back to his theatre repeatedly, finally winning their loyalty and trust.

The theatre producer whose policies were comparable to those of the Arts Club Theatre during these two seasons was David Y. H. Lui Productions. Mr. Lui's choice of theatrical fare, approach to promotion and his audience target were often similar. However, his operations were without government subsidy. Though he gave little of his time to theatre production from 1973 to 1975, when he did produce he chose musical fare. In May, 1974, Mr. Lui staged "Godspell" at Christchurch Cathedral where the production enjoyed great success. His next theatre production did not occur until the following summer at which time he remounted "Jacques Brel" at the Queen Elizabeth Playhouse. The production ran from July until early October. In his marketing approach, Mr. Lui presented his performers as local stars and thereby advanced their careers as much as sold his shows. To his credit, performers Ann Mortifee, Ruth Nichol, Leon Bibb, Patrick Rose and Brent Carver gained lasting distinction in Vancouver. They were perhaps the first Vancouver performers to become box-office attractions.

Although City Stage, the Arts Club Theatre, Tamahnous Theatre, the New
Play Centre, and David Y. H. Lui Productions were all receiving the enthusiastic attention of Vancouver theatre patrons, the Playhouse Theatre Company still managed to remain a dominant force. In the fall of 1973 the centre of attention at the Playhouse was its new artistic director, Christopher Newton. Mr. Newton usually delighted patrons when he stepped onto the Playhouse stage but he aggravated members of the professional theatre community with his policies and practices. In particular, he raised the ire of the theatre community with his predilection for contracting artists from Eastern Canada to work with a very small core of actors who lived in Vancouver. While under Mr. Newton's direction, the Playhouse became separated from the rest of the theatre community. During 1973-74 and 1974-75 relatively few actors were employed both by the Playhouse and by other Vancouver professional companies. Many performers appeared on the Playhouse stage only in such large cast productions as "Julius Caesar" in October, 1973. Resident and guest actors appeared in smaller cast plays such as "Leaving Home," in November, 1973, "The Doll's House" in February, 1974 or "Harvey" in November, 1974. This practice annoyed many Vancouver artists because the Playhouse received by far the largest amount of government subsidies amongst the city's theatre companies, yet contributed the least to local professional development. Finally, this intense dissatisfaction with the Playhouse policies led a group of performers to create their own company in order that they might appear in worthwhile roles.

The Founding of Westcoast Actors

Consequently, in the summer of 1974 a small group of actors under the leadership of Micki Maunsell organized Westcoast Actors. Ms. Maunsell had been nurturing the idea of an "actors' company" since the demise of the Vancouver Repertory Theatre in December, 1972. Now, with the assistance of fellow actors David Reynolds, Jim McQueen, Robert Graham, Brigid Johnson and Peter Brockington, Ms. Maunsell created a distinctive mandate under which her new company operated. The company announced that it intended to stage plays from the ancient and modern classical repertoire and that it would be managed by and for actors. Strategically before Westcoast
Actors produced its first play it was incorporated as a non-profit society.

To begin the company's production activity, a programme of three one-act plays was produced in August, 1975, at the Vancouver East Cultural Centre. Westcoast Actors staged its inaugural production with a modest budget but using Equity actors to establish the company's performance profile. The venture proved successful and the new company won immediate critical acclaim and audience support. Due to the calibre and professional experience of the members involved, an unusual turn of events followed. Westcoast Actors applied for and gained immediate funding from all three levels of government. All other companies which had developed in Vancouver had to produce plays for at least one, and more usually two, years before being considered for such wide-based funding. In its first full season, 1974-75, Westcoast chose plays by Anton Chekhov, David Storey and Luigi Pirandello and won continued acclaim for its high standards of production. One consequence of the company's work was long overdue recognition for such Vancouver actors as Antony Holland, Barney O'Sullivan and Bernard Cuffling. Additionally, some of the city's young actors including Andy Maton and Allan Gray were given an opportunity to develop their abilities. Westcoast Actors' approach to management would eventually prove troublesome.

The Revival of Children's Theatre

From 1970 to 1975 children in Vancouver had had few opportunities to attend live theatre. There had been occasional summer Manpower projects in city parks and community centres, such as that produced by Tamahnous Theatre in 1973. However, since Holiday Theatre had been absorbed into the Playhouse Theatre Company in 1967 theatre for young audiences had been offered intermittently. From 1967 to 1970, the Playhouse-Holiday had presented plays but after 1970, it had focused on workshops and participational theatre in schools. Participational and improvisational theatre seemed the most popular form of children's theatre during the early 1970's. However, by 1975, attitudes were changing, partly influenced by the growing presence of the professional theatre community. Some people believed that future adult audiences depended on providing professional calibre theatre for the young.
Children needed an early exposure to the best of live theatre. In addition, there was disapproval of the unstated attitudes reflected by the Manpower projects, i.e., that children's theatre could be staged with few resources by people who were professionally inexperienced. Beginning a children's theatre had become a back door way of joining the existing theatre community if no other employment were available. However, there was still present a genuine interest in creating theatre for children. In a brief span of five months from January to May, 1975 three new companies were begun for this express purpose. The founding of members of Carousel Theatre, Jabberwocky Theatre and Green Thumb Players all felt they were responding to a real need for children's theatre in Vancouver.

Carousel Theatre was the first of these companies to begin, presenting its inaugural production in January, 1975 at the Arts Club Theatre. The company was founded by Elizabeth Ball, a native Vancouverite who had returned to the city in the fall of 1974 from studies and work in the United States. She had been a child member of Holiday Theatre and latterly active in children's theatre in the United States. On her return Ms. Ball was dismayed by the paucity of theatre for children in Vancouver. She was eager to become involved in the professional community and a children's theatre seemed to be Vancouver's greatest need. With co-operation from Bill Millerd and the Arts Club Theatre, Ms. Ball organized Carousel Theatre and successfully applied to Canada Manpower for a Local Initiatives Programme grant with which to begin. Thus, the new company was able to begin as a professional operation, under the jurisdiction of Canadian Actors Equity. When it opened its first play, "Merlin", in January, the reception was most favourable. For six weeks the play was performed on weekdays to enthusiastic young audiences bussed in from their schools, and on weekends to the public. Following its first production, Carousel Theatre incorporated as a non-profit society, dedicated to presenting professional theatre to children. When its second play opened the local press acknowledged Carousel Theatre as Vancouver's only professional children's theatre company.9

The enthusiastic reception of Carousel Theatre in April, 1975 was partially a rebuke to the second children's company to appear, Jabberwocky Theatre.
Like Carousel, Jabberwocky Theatre had been conceived in the fall of 1974. Like Ms. Ball its founders, Gerry Claman and Lloyd Berry, had been appalled by the lack of theatre for children in the city. Ms. Claman and Mr. Berry had long been active in professional and community theatre. Thus when they set about creating their own company, they solicited and easily won financial support from both the City and the province before the company had produced its first play. The press might not have scolded Jabberwocky Theatre had the new company produced more contemporary fare. Lloyd Berry and Gerry Claman wanted to present "the kind of productions that gave the kids the full theatrical experience - with all the magic, thrills and fantasy." The company's founders believed that contemporary children's theatre had been stripped of its illusion and they were intent upon presenting old-fashioned plays within the conventions of the proscenium arch. Additionally, Jabberwocky Theatre made use of non-professional actors and children in their inaugural and subsequent productions. The fact that Jabberwocky Theatre had so easily gained considerable financial assistance to produce what the press considered as non-professional theatre, to say the least, annoyed some critics. Despite poor reviews, the children who saw "The Pied Piper" in April unfailingly gave the play an enthusiastic reception. As a result Mr. Berry and Ms. Claman were then able to convince some members of the press to look more favourably upon the company's work. Consequently, supportive articles announced the second production which was performed in late May. Though Jabberwocky's style of theatre differed from that of Carousel Theatre's, both companies found audience support. Jabberwocky Theatre's management and organization, however, proved ineffective in the following season.

In May, 1975 the third children's theatre company to appear since January made its debut, Green Thumb Players, like Carousel Theatre, was created by an individual who wanted an outlet for his professional aspirations. The company's founder, Dennis Foon, graduated from MFA Creative Writing Department at UBC in playwrighting in May, 1975. Eager to produce one of his own plays he had written for children, Mr. Foon enlisted the help of friends from the writing and theatre departments at UBC. The group produced "Hokum, The Giant Spider", and performed the play for a small fee in schools.
in Richmond. The positive response from both teachers and students encouraged Dennis Foon to establish his own company. Subsequently, Green Thumb Players was incorporated in the summer of 1975 as a non-profit society, dedicated to the production of new Canadian plays for young audiences. With the support of the Richmond School Board, Green Thumb Players successfully applied for an LIP grant to produce a season of plays for performance in Richmond schools. As the 1975-76 season began Dennis Foon embarked on a distinctive theatre venture. First, his company operated in Richmond, away from the audiences sought by both Carousel and Jabberwocky Theatres. Secondly, he was responding to the lack of new plays written especially for children. This latter emphasis provided the strength of direction and individuality Green Thumb Players needed to emerge as a strong and professional theatre company.

Concluding Comments

Opportunities for professional theatre artists had steadily increased in Vancouver from the fall of 1973 to the summer of 1975. Both seasons six theatre companies had received operating grants from the Canada Council, four more than in 1972-73. Greater financial subsidy from the province and the city added to the economic and moral support theatre received from government sources. The presence of the Playhouse Theatre Company, the Arts Club Theatre, City Stage, the New Play Centre and Westcoast Actors created a growing sense of community. Indeed, Vancouver had emerged by 1975 as the most active theatre centre in Canada second only to Toronto. Furthermore, projects sponsored by Canada Manpower, often under the direction of university theatre graduates, were evidence of the potential for continued development of Vancouver theatre. In the second half of the 1970's the theatre community witnessed greater opportunities for employment, but eventually it had to pay a price for its professional maturity.
CHAPTER SEVEN

SEASONS OF CONFIDENCE: 1975-76 and 1976-77

Introductory Comment

In many aspects the period from the fall of 1975 to the summer of 1977 was the most energetic and productive of the 1970’s. Five new theatre companies were formed, bringing Vancouver’s total to fifteen professional and semi-professional companies. The number of plays produced, the number of actors employed and the revenues from subsidy and box office receipts reached a new high. During the 1976-77 season a total of sixty plays were produced by the professional companies, employing two hundred and fifty actors in five hundred and sixty roles. Such tangible success within the establishment prompted aspiring young artists to form their own companies. However, these new ventures were not begun in response to audience needs; they were intended as a means for new performers to gain entry into the establishment. Not surprisingly, the new companies possessed little professional expertise and their offerings were often disappointing.

By 1976 theatre artists and administrators were beginning to take government subsidies for granted. In Vancouver, as across Canada, professional theatre had become an industry under the primary patronage of the Canadian government. Many people in the performing arts now considered such subsidy an obligation of the public purse. The fact that theatre companies found themselves now dependent upon government subsidy, often for over half of their annual revenues, was a consequence of funding patterns. Monies from the Canada Council, Canada Manpower, the Secretary of State, provincial and civic governments were being liberally awarded. Canada Manpower’s job creation programme continued to offer theatre projects healthy grants. In 1975-76 these more than doubled from the previous year to three hundred and fifty thousand dollars. Grants from all sources, including government agencies, the Koerner and Vancouver Foundations, increased by seventy percent, from seven hundred and fifty thousand dollars to one million, two hundred thousand dollars. Total subsidies rose again in 1976-77 by a further nine percent. During both years grants accounted for sixty percent of total...
revenues. In view of this extensive support it is not surprising that the professional theatre companies were beginning to feel confident about both their present and future.

Faith in Subsidy Creates new Growth

The artistic excitement from 1975 to 1977 did not entirely emanate from the existing professional theatre companies. Considerable energy and enthusiasm was generated amongst theatre students at the University of British Columbia, Simon Fraser University and Langara College. The amount of theatre activity in the city had encouraged current theatre students, like graduates in the past, to anticipate involvement in professional theatre. Their biggest obstacle was the gaining of adequate professional experience in order to establish credibility without leaving Vancouver. There was one method, however, of joining the theatre community which had precedence in companies like Gallimaufry, Tamahnous and Troupe, that is, to begin one's own company. Canada Manpower grants and Canada Council Explorations grants were, in fact, designed primarily for new ventures. Thus, with a community to impress and public monies available, students seemed confident that once they had begun a company, support would be found. Largely because of this faith in subsidy, five new companies appeared in Vancouver between the fall of 1975 and the summer of 1977. Axis Mime Theatre, ACME, Touchstone Theatre, Janus Theatre and Spectrum each began differently, but self-employment in hopes of professional recognition was a common factor.

Axis Mime Theatre was the first of the new companies to appear. Its founding members included Wayne Specht, Wendy Gorling, Elizabeth Murray-Byers and Lin Bennet. At the invitation of the New Play Centre the foursome put together a mime programme in the fall of 1975 for a festival called "Ms. en Scene". Their appearance was received positively. With this encouragement, Wayne Specht proposed the creation of their own mime company. The four performers who had recently returned from studies in Paris, realized that employment opportunities for mime with any of the existing companies would be infrequent. By March, 1976, Axis Mime Theatre was an incorporated non-profit society with a repertoire ready for performance. Beginning that month
at the Vancouver Art Gallery, the company presented its work in and around Vancouver. Their short 1975-76 season included appearances at the Vancouver Rain Festival in April and the Habitat Festival in June.

Axis Mime Theatre survived its first season without benefit of government subsidy. However, in the fall of 1976, the company was awarded an Explorations grant from the Canada Council with which to produce its first full length mime production. In late October at the Arts Club Theatre the company presented a mime version of "The Tinder Box" for a week and a half; the production was re-mounted later in December for a month long engagement. In addition, the company developed other new material, much of it designed for young audiences. Axis Mime Theatre recognized the fact that other monies to produce programmes for children were accessible. It applied for and was awarded a project grant from Canada Works to perform in the schools of Greater Vancouver. In the new year, the company assembled a programme called "Mime Time '77," which it then performed extensively in February and March. Following this, the company was invited by Heritage Festival of Vancouver to produce "B.C. Daze". The programme was performed in Vancouver parks and community centres on Saturdays during the month of June. "B.C. Daze", like all their earlier programmes was added to the company's growing repertoire. By the end of the 1976-77 season, Axis Mime's repertoire was so large, an hour's performance could be created almost at a moment's notice. Such versatility proved valuable in gaining employment with children's programming. However, the problem of making mime a viable and enjoyable evening of theatre for adults remained unsolved.

In the fall of 1975, as Axis Mime began its work, so did ACME, or "Arts Club Mobile Energy". The purpose of the new company, devised by Mario Crudo, Lani Ashenhurst and Bill Millerd, was to showcase its performers for the professional community. ACME had an advantage in its association with the Arts Club Theatre. Assured of the professional company's assistance, ACME's founders submitted a project design to Canada Works early in the fall and were awarded thirty-five thousand dollars. The company proposed to create an original play with Canadian content for performance in schools. The performers who wrote, directed and produced the play themselves included
Mario Crudo, Lani Ashenhurst, Beth Kaplan, Alec Willows, Andy Rhodes and Charles Gray. The piece was called "Vancouver Revued" and received its first performance at the Arts Club Theatre in December, 1975. ACME then toured their production to Vancouver schools during January and February, 1976. The response was uniformly positive. The success of the project enabled ACME to secure a second Canada Works grant for the fall of 1976.

In its second season, 1976-77, ACME received fifty thousand dollars from Canada Works and continued to receive assistance from the Arts Club Theatre. The company produced four plays during the season, from December to May, presenting its work both at the Arts Club Theatre and at City Stage. Those who saw ACME's work enjoyed it, but audiences were small. The resulting lack of box office receipts made it almost impossible for the company to continue full time after May, 1977. Nevertheless, ACME did produce one final play early in 1978. The company was invited by the City of Vancouver to write and present "Save Some for Us", a show about conservation which was performed in the schools. Following this, the company ceased operations. The venture had been designed to gain its performers employment with the other companies. By the fall of 1978, most of the original six members had achieved this goal. ACME would prove to be one of the few fringe theatre groups to achieve this objective so quickly.

Unlike ACME, Touchstone Theatre, the third new company to appear during this period, was begun with a rather different objective. Its founding members were not just seeking an avenue to expose their abilities to the theatre community. The company was created in the fall of 1975 by the third generation of theatre students from UBC dedicated to "alternate theatre". Their predecessors had been Gallimaufry and Tamahnous. Like the members of Tamahnous Theatre, those involved in Touchstone Theatre believed in collective and co-operative production management. However, this approach does not usually lead to speedy decisions. It took nine months for Touchstone Theatre to evolve from an idea to a production unit, i.e., from September 1975 to May 1976. Finally in May, the company staged its first production, "The Exception and the Rule" at the Vancouver Art Gallery. Shortly after, the same play was presented on a double bill with "The Farce of Pierre Patelin" at City Stage for
two weeks. Both productions were organized under the leadership of UBC Directing graduates Gordon McCall and Ian Fenwick.

The founding members of Touchstone Theatre sought to present theatre that reflected a socio-political consciousness, one objective that was often the hallmark of "alternate theatre". Additionally, the new company was formed because Tamahnous Theatre, the leading "alternate" company was not in 1975 opening its ranks to new members. In the fall of 1976, with only two productions to their credit, Touchstone Theatre applied to the Canada Council for an Explorations grant. They were awarded five thousand dollars, with which they conducted a five month workshop exploring the various uses of masks in theatrical presentations. Touchstone members worked with five professional artists in Vancouver, including David Latham and Powys Thomas, then both on the faculty of the Playhouse Theatre School, and with Sherry Darcus of the Frederic Wood Theatre at UBC. The company demonstrated the results of a lengthy workshop process with two productions in April and June, 1977. Although the final results were somewhat disappointing, especially to the company itself, most members felt that they had meaningfully explored and developed their skills and looked towards further subsidized opportunities to continue along similar lines.

Like their UBC counterparts, students from Langara College were also becoming interested in creating their own theatre. They were encouraged by the increasing number of job opportunities available in the city but quickly discovered that employment for inexperienced young professionals was difficult to obtain. Consequently, in the summer of 1976, a group of sixteen Langara theatre graduates decided to organize a production unit which would showcase their abilities. Their efforts culminated in January, 1977 with the formation of Janus Theatre and the presentation of Thornton Wilder's "Our Town". Each of the sixteen members contributed towards the cost of production. As well as moral support, assistance also came from Langara, Westcoast Actors and the Vancouver Little Theatre Association. "Our Town" was presented at the York Theatre where it received excellent notices and played to large audiences for three weeks. The success of the production led to internal conflicts when some members announced, without the consent of the full
company, hold over performances at the new David Y. H. Lui Theatre. The company was much less successful in attracting audiences to the second theatre and the profits of the first three weeks were diminished by the losses of the move over. This did not create a more harmonious atmosphere. Disagreement amongst the sixteen members was intensified when the company considered its future. As none of the existing theatres had seen fit to offer the young actors work, to continue the company or not became the issue. Two factions developed. However, the future of the company was decided when one faction, consisting of only five members, incorporated Janus Theatre as a non-profit society with a constitution of their own design. Further antagonized, the other eleven members withdrew their share of the profits remaining from the production of "Our Town" and left. Janus Theatre now consisted of Ines Buchli, David Akridge, Mark Acheson, Michael Kelly and Murdine Hirsch. They successfully applied for a Canada Manpower grant to conduct a summer theatre project in the Vancouver parks. They hired director, Gordon McCall and produced "Rusty Nails" and "Dandelions", both of which were performed during July and August of 1977. The two productions failed, clearly demonstrating that the new Janus Theatre lacked the artistic resources necessary to gain professional credibility.

The story of Janus Theatre's formation did not end finally until August, 1977, when yet another new theatre company was begun. The disenchanted eleven members who had withdrawn their shares from the company in February, created Spectrum Theatre. They were resolved to establish a company which would continuously showcase graduating students from Langara College. In August using money claimed from "Our Town", Spectrum produced Dylan Thomas' "Under Milkwood". The production was directed by Vancouver director Kathryn Shaw and performed at Presentation House, a recently opened theatre facility in North Vancouver. The production did not catch the attention of the community. The creation of Spectrum had been an act of retaliation against Janus Theatre. Such spite proved an inadequate foundation upon which to build a theatre company. The founding members had no clearly defined goals and shaky artistic direction. In the season that followed, Spectrum found itself increasingly adrift and faltering.
The Playhouse Theatre Company - A Policy of Isolation?

By the fall of 1975 Vancouver had seven thriving professional theatre companies all receiving growing government and public support. Within this community the Playhouse Theatre Company was the senior and largest company. However, the Playhouse was no longer the city's major employer of theatre artists. As the city's leading "regional theatre" the Playhouse had active ties with theatre companies across Canada. Its management apparently considered the Playhouse more a member of the national rather than of the local community because it remained largely isolated from local circles. Indeed, as Christopher Newton continued as artistic director from 1975 to 1977, the Playhouse seemed to increase this policy of apartheid. Its isolation was evidenced most clearly by Mr. Newton's choice of a resident acting company. During these two years one hundred and eighty actors were employed by the professional theatre community in Vancouver; only twenty actors appeared both at the Playhouse and with other companies. Some actors worked exclusively with the Playhouse. This group included Terry Kelly, Al Kozlik, Alex Diakum, Glenn MacDonald and Heather Brechin, who each performed in four to six plays during both seasons. As a result, Mr. Newton's hiring practices were viewed with increasing animosity by members of the theatre community who were not employed by the Playhouse and yet worked extensively with other companies. Additionally, a number of theatre artists and company managers viewed the Playhouse begrudgingly because it still received the lion's share of all government subsidies. In the eyes of many, little benefit was being derived from the Playhouse' presence. The bitterness was not without foundation. Play for play, other theatre companies were offering productions as artistically exciting, as commercially viable and as critically successful as those produced by the Playhouse. Yet despite resentment amongst excluded theatre artists, the Playhouse retained the respect of numerous theatre patrons. It was still regarded as the bastion of live theatre and the foundation upon which the rest of the professional community had been built. Furthermore, the company continued to offer productions of artistic merit which met with popular response. Productions of "Equus" in November,
1975, of "Leonce and Lena" in March, 1976 and of "King Lear" in February, 1977, clearly displayed the company's capacity for excellence. In addition to the mainstage plays in the fall of 1975 the Playhouse began offering a "new play series" at the new David Y. H. Lui Theatre and at the Vancouver East Cultural Centre. Though the series did not attract large audiences, most critics considered the plays an important expansion of repertoire. Therefore, by the end of the 1977 season the Playhouse had managed to retain its pre-eminence in the theatre community but lost a great deal of goodwill.

The New Order: Theatre for Vancouverites by Vancouverites

During the early 1970's the Playhouse Theatre Company had not relied upon Vancouver professionals because the number of first class actors and directors in the city had been limited. However by the fall of 1975, the situation had changed. Growing numbers of talented performers were demonstrating professional competence with the newer theatre companies. During the 1975-76 and 1976-77 seasons, four companies in particular matured and received both critical and popular recognition. The Arts Club Theatre, Westcoast Actors, City Stage and the New Play Centre all ably demonstrated their right to be considered the equals of the Playhouse.

The Arts Club Theatre was steadily building a large audience base as it gradually moved away from an exclusively "Broadway hit" repertoire. Bill Millerd's ten year plan to turn the Arts Club Theatre into one of Canada's leading professional companies gained considerable momentum through both seasons. The company co-operated with other groups in the city, sharing resources to create co-productions like that of "The Imaginary Invalid" in the fall of 1975. The play was co-produced with Westcoast Actors and combined the talents of Arts Club designer Alison Green, Tamahnous director John Gray, and Westcoast performers Jim McQueen, Antony Holland, Robert Graham and Micki Maunsell. The play was produced by Bill Millerd and performed in his small Seymour Street Theatre. Millerd kept a tight hand on all operations of the Arts Club Theatre, directing five of the six plays produced that season, as well as functioning as general manager. In 1976-77 he directed only four of the seven plays, but his choice of repertoire again clearly reflected his desire
to develop a theatre for everyone. The season included plays by Tennessee Williams, Richard Brinsley Sheridan, Michel Tremblay, and Jules Feiffer, concluding with Ken Mitchell's new musical "Cruel Tears". With assistance of the Canada Council Touring Office, "Cruel Tears" was performed throughout Canada, thus making the name of the Arts Club Theatre known nationally for the first time.

In 1975 Westcoast Actors was still a young company, with few resources, no resident theatre facility and despite tri-level funding a small budget. Its objectives as an "actors' company" differed from those of other companies and created management problems. However, the founding members' motivation remained strong and Westcoast Actors acquired the funding and the resources it needed to produce some exciting work. The high quality of its earlier productions was sustained in 1976 and 1977 when the company produced Edward Bond's "The Sea", Jean Anouilh's "The Rehearsal" and William Shakespeare's "The Merchant of Venice". Despite these successes, the company's management was shaky and diffuse. As an actor's co-operative Westcoast relied heavily on its members for administrative duties. However willing, most lacked both the skill and inclination to manage a year round company. Suffering from unconsolidated personnel and resources, the company struggled from production to production. It was not until the summer of 1977 that Westcoast finally decided to hire a full time administrator-production manager. Westcoast Actors success in future seasons would depend upon a tightening and re-focussing of management policies.

City Stage marked the 1975-76 season with two major developments. First it was forced to move to a new theatre when its lease on the Howe Street premises expired. Secondly, director Ray Michal decided to add regular evening performances to his lunch-time schedule. He had been experimenting with occasional evening performance since 1972 and more especially during the 1974-75 season. In the fall of 1975, City Stage's production of "Bethune" at the Vancouver East Cultural Centre, and "Beyond the Fringe" at Howe Street, both evening presentations, attracted large audiences. In November, however, Ray Michal was forced to look for a new theatre building because the Howe Street building was to be demolished. Mr. Michal felt it was
necessary to keep his theatre in the downtown area and eventually decided on a small space in a new building on Thurlow near Robson Street. It was six months before the new premises were ready. The new City Stage had twice the capacity of the previous theatre but that still totalled only one hundred and fifty seats in an informal studio theatre design. Despite the company's previous four seasons of success, Ray Michal was skeptical of how well the company would fare in its new location. Reviews of the inaugural production, Tom Cone's "Herringbone", were satisfactory but attendance was only good. Thus Mr. Michal had to devise ways of accustoming people to coming to the new location. His solution, he hoped, lay in presenting plays both at noon-time and in the evening and changing the bill as often as possible. The 1976-77 season was busy. Thirteen plays were produced, each performed for approximately three weeks. The varied repertoire included plays by Canadian dramatists Joanna Glass, Ted Johns, David Watmough, Michel Tremblay and Tom Cone, in addition to plays by Luigi Pirandello, George Bernard Shaw, and Noel Coward. It made for a rather unusual blend. Nevertheless, City Stage managed to attract reasonably large audiences to its performances both at lunch-time and in the evening throughout the season. After its first year on Thurlow Street, the company had regained its momentum, but Ray Michal was still unsure of the direction to take. The new location was not as handy for downtown workers at lunch-time; the company had lost some of its previous supporters. Additionally, Mr. Michal had become involved in the larger scale production possibilities. This moved him into direct competition for the audiences that were attending the other professional theatres. Yet, he was reluctant to give up completely noontime theatre. It was this tradition that had given City Stage its original identity and unique position in the city.

The fourth member of the new order of theatre companies in Vancouver was the New Play Centre. By 1976 its role within the professional theatre community had become important. Its encouragement of the professional production of new Canadian plays had influenced the Playhouse, the Arts Club Theatre and City Stage. All three companies had produced Canadian works during the 1975-76 and 1976-77 seasons. The plays which the Centre itself produced continued
to develop involvement in new scripts amongst Vancouver actors; Antony Holland, Jim McQueen, Tom Wood and Brian Thorpe were all frequently employed by the Centre. Additionally, directors Jace van der Veen and Kathryn Shaw worked with Pamela Hawthorn to produce the DuMaurier Festivals of one-act plays both in 1976 and 1977. Vancouver theatre goers were becoming more familiar with the city's budding dramatists both from the work produced in the DuMaurier Festivals and that produced by the other companies. By the end of the 1976-77 season, the New Play Centre had critiqued over nine hundred new plays, had workshopped and/or publicly read one hundred and twenty of these, and had professionally staged thirty-one plays by B.C. resident playwrights. All this had occurred since May, 1969. The Centre had now become an active theatrical producer which created problems similar to those faced by Westcoast Actors. It now had need of a full time administrator and of a resident theatre facility to better house its operations. By the summer of 1977, the Centre realized that these problems would need immediate attention.

The David Y. H. Lui Theatre: An Experiment that Failed

David Lui's theatre productions had always had a different goal. Unlike the other Vancouver professional companies, Mr. Lui aimed for commercial success without subsidy. Mr. Lui moved a step closer to his goal in the fall of 1975 when he acquired his own theatre. While other non-profit theatre producers were just mulling over ways to obtain their own facility, David Lui simply went out and did it. His action reflected his forthright manner and his confidence in calculated risks. Mr. Lui wanted his own theatre because plays presented in rented theatres were usually restricted to a given number of performances. His revival of "Jacques Brel" at the Queen Elizabeth Playhouse, having opened in July, 1975, had been forced to close in October because of the theatre's obligation to the Playhouse Company. The production could have continued to earn money for Mr. Lui had he been able to house it. Acquiring his own theatre would allow him to present plays for an indefinite run. Additionally, David Lui hoped to create new theatre properties using resident talent.
The new David Y. H. Lui Theatre opened in February, 1976, with a production of the musical, "Company". The work was kept in performance until the diminishing box office dictated its close in April. In his first production, and those that followed in August, November and December, Mr. Lui provided a number of local theatre artists with a new showcase. Richard Ouzounian, Patrick Rose, Jane Mortifee, Kathryn Shaw and Jackson Davies were amongst those who participated in Mr. Lui's productions.

By the end of 1976, David Lui had learned that operating a theatre successfully required his full time commitment. He still had other involvements, however, as a busy impresario, presenting national and international artists at the Queen Elizabeth and Orpheum Theatres. Mr. Lui also discovered that he could not afford to let his theatre sit idle when he was not actually using it. Consequently he tried to rent it to other theatre companies. By the end of 1977 managing even this activity had become a burden. It was a situation he felt that he no longer wanted, but it was not until August, 1978, that he finally transferred his lease to the Playhouse Theatre Company and sold the theatre fixtures. This move seemed logical as the Playhouse had been the principal occupant in the 1977-78 season with its "new play series".

David Lui's record as a theatre producer in Vancouver was undoubtedly a source of keen personal disappointment. Nevertheless, Mr. Lui's work from 1972 to 1977 as a producer had increased the confidence Vancouver patrons had in local talent. He had made such performers as Leon Bibb and Ann Mortifee into box office attractions. Additionally, he had shown that a play could be performed for periods far longer than three or four weeks. And finally, he had demonstrated that locally produced commercial theatre could pay its own way when the right elements were blended to create good theatre.

Alternate Theatre Comes of Age in Vancouver

When the 1975-76 season began, Tamahnous Theatre was the only company presenting alternate theatre. Now in its fifth year, the company's professional status had finally been recognized by government cultural agencies. For the first time it received operating grants from the Canada Council, the B.C. Cultural Fund and the City of Vancouver. Although it had started in
reaction to establishment companies such as the Playhouse, Tamahnous was now itself an established operation. It enjoyed consistent patronage from those theatre-goers who had supported the work of Gallimaufry, Troupe, Savage God and Genesis Theatre, and had begun to draw new members from the universities and colleges.

In 1975-76 Tamahnous collectively developed three new plays under the direction of Larry Lillo and Jeremy Long. Perhaps the most popular piece was "Teenage Heartthrobs" written for performance in high schools. The play was based upon characters drawn from Romance Comics and was a hit with its teenage audiences.

In 1976-77 Tamahnous Theatre addressed the problem of how to acquire its own theatre. The company had been a member of the Theatre Space Project investigating Granville Island, but in the spring of 1976, it withdrew from the committee in order to negotiate residency at Vancouver East Cultural Centre. The eventual coalition was of mutual benefit: in exchange for hosting a resident company the Cultural Centre received funds from three levels of government with which to upgrade its premises. The process was not completed, however, until the fall of 1977. In the intervening season Tamahnous received acclaim for two of its productions. First, in the fall of 1976, "The Final Performance of Vaslav Nijinski", written by Jeremy Long in 1972, was remounted. The production was presented in Vancouver and then taken to the Tarragon Theatre in Toronto where it earned Tamahnous' first recognition east of the Rocky Mountains. The second notable production of the season followed late in the spring of 1977: John Gray's new musical "18 Wheels" premiered at the Vancouver East Cultural Centre. The musical has since been produced by a number of companies across Canada. Although the company was gaining national recognition, its future depended on the way in which it developed and extended its unswerving commitment to group creation. The company was in need of new artistic blood and of greater subsidies to continue working toward its goal. Important artistic and management decisions would soon have to be made.
Development in Children's Theatre

During the 1975-76 and 1976-77 seasons, Carousel Theatre, Jabberwocky Theatre and Green Thumb Players strove to tighten their organization and raise artistic standards. Their primary source of funding remained Canada Manpower. Since the early 1970's the dollar value of Manpower grants to the arts had increased substantially. From 1975 to 1977 the three children's companies shared over two hundred thousand dollars. The survival of these companies, however, depended upon their abilities to secure additional alternate funding. Carousel Theatre and Green Thumb Players eventually gained support from the Canada Council, the B.C. Cultural Fund, the City of Vancouver, the Koerner and the Vancouver Foundations. Jabberwocky Theatre, however, relied completely on Canada Manpower and did not seek to broaden its subsidy base. As a result, Jabberwocky Theatre did not survive beyond 1977, leaving Carousel and Green Thumb to vie for supremacy in the realm of children's theatre.

In both seasons from September 1975 to May 1977 Carousel Theatre produced three plays employing professional actors. Its format, performing either at City Stage or at the Arts Club Theatre during school hours proved most successful. As Carousel usually had to share the use of the stage with its host, its sets had to be designed to be assembled daily in front of the resident set which was in use at night. Despite this handicap, the company produced exciting work which garnered high praise. Its choice and presentation of plays illustrated Carousel Theatre's respect for children's abilities to think for themselves, and to grasp the abstract and even the unpleasant. The company's production of Joanna Halpert-Kraus' "Ice Wolf" was especially lauded for speaking directly, yet dramatically to young audiences.

During 1975-76 and 1976-77 Jabberwocky Theatre seemed to represent the antithesis of Carousel Theatre. Managed as a part-time activity by Gerry Claman and Lloyd Berry, it continued to use non-professional performers and did little to ensure its financial future. The company's productions of old-fashioned plays such as "The Mystery Rocket", "Snow White" and "Jack and the Beanstalk" promulgated a romantic view of childhood. Nevertheless they
continued to please young audiences. In 1976-77 with a Canada Manpower grant Jabberwocky decided to form a company of young actors under the direction of Irene Watts. As a result, Gerry Claman and Lloyd Berry were able to relinquish control of the company. The new management produced four plays written or adapted by Irene Watts and Graham Cook, plays whose style was more contemporary than the company's previous work. Concurrently, Jabberwocky Theatre continued its presentation of "mainstage" plays on weekends. However, by the end of 1976-77 season, in spite of new artistic direction, Jabberwocky had lost the strength with which it had been founded and now lacked the funds with which to continue. It therefore ceased operations after May, 1977. Although the company had received over one hundred thousand dollars in two years, it had failed to make a significant contribution to professional growth in Vancouver.

Green Thumb Players went about its work quietly from 1975 to 1977. It reached large numbers of children by touring its productions to schools. In 1975-76, Dennis Foon used a Canada Manpower grant awarded through the Richmond office to employ a small company of actors, which performed for small fees in Richmond schools. In 1976-77 Mr. Foon, who had originally graduated as a playwright, decided to focus primarily on the development of new scripts for young audiences. Rather than assembling a small company of performers, Mr. Foon contracted artists suitable for each new play he wished to produce. The school tours continued successfully, and Green Thumb performed all over the Lower Mainland. By increasing performance fees earned revenue came to represent half of the company's income in 1976-77; this was an unusually high proportion for a non-profit performing arts company. By the spring of 1977, although Green Thumb Players was financially in good health, it had yet to receive wide-spread critical recognition. Consequently in March the company began to present weekend public performances. Finally, in May critical praise was awarded to "The Windigo". Respected professionals including Brian Richmond participated in this production which proved a turning point for the company. As the season drew to a close, Dennis Foon felt that full professional recognition was just around the corner.
The Growing Need for New Theatre Facilities

By 1976-77, good performance spaces were at a premium in Vancouver. Only five theatres were regularly available to the professional companies. One of these, the Queen Elizabeth Playhouse, was used almost exclusively by the Playhouse Theatre Company. The remaining four theatres included City Stage, the Arts Club Theatre, the David Y. H. Lui Theatre and the Vancouver East Cultural Centre. In addition, the York Theatre and the Metro Theatre in Vancouver, the Centennial Theatre in North Vancouver and the James Cowan Theatre in Burnaby were occasionally used by the major companies. During the 1976-77 season these few theatres had to support the activities of ten theatre companies. Only the Arts Club and City Stage had their own theatres. Major companies looking for their own home during this time included Westcoast Actors, the New Play Centre, Carousel Theatre and Tamahnous Theatre. Smaller companies in need of rentable facilities but not yet aspiring to theatres of their own included Axis Mime, Janus Theatre, Touchstone Theatre, ACME and Spectrum.

No new theatres became available in 1976-77, but the Vancouver East Cultural Centre ensured its future when it purchased the building it had leased since 1973. In the spring of 1976 the United Church of Canada announced it wanted to sell rather than renew the Centre's lease. Christopher Wootten, the Centre's administrator, received sufficient support from the B.C. Cultural Fund and the City of Vancouver for the building to be bought by the Vancouver East Cultural Centre Society. The Centre's assured survival was good news to the community, however, the need for new facilities remained unchanged.

Yet a hope for a new theatre in Vancouver lay in the work of the Theatre Space Project. In April, 1977 the Committee, comprised of Westcoast Actors, the New Play Centre and Carousel Theatre, was given the Plastex Building by the Granville Island Trust and secured funds from the Secretary of State and the B.C. Cultural Fund for its re-development. Although plans for renovations and fund raising were begun the opening of the new Waterfront Theatre was two years away. In 1977-78 the Arts Club Theatre also acquired property for a new theatre development on Granville Island. This project, like the previous, would remain uncompleted until the 1979-80 season.
Concluding Comments

The 1975-76 and 1976-77 seasons were an exciting two years of growth for the Vancouver theatre community. A wealth of theatre production had featured a wide variety of plays old and new. As directors and administrators ended the 1976-77 season, they looked forward to further growth, to expansion of theatre facilities and increased opportunities for employment. Unfortunately, the upcoming 1977-78 season was to provide unexpected setbacks.
CHAPTER EIGHT

A SEASON TO STABILIZE: 1977-78

Introductory Comment

In 1977-78 the expansion of the theatre community in Vancouver finally slowed down. Government subsidies awarded to the established companies either increased marginally or not at all. As a result theatre managers had to stretch their revenue dollars in order to keep pace with inflation. A second limitation was a falling off in the amount of support the community's patrons were willing to provide. By 1977 companies were forced to face the fact that they had grown faster than had their audiences. Also there was for the present less evidence of theatre students clamouring to create their own companies. Graduating students were now able to approach, with some degree of expectation, the large number of existing companies.

The pressing reality of frozen government subsidies brought to the fore the central importance of audience development. The fact that no new companies were begun in 1977-78 perhaps made it easier for the existing companies to increase their concentration on the solidification and growth of audiences. The established companies nurtured audience loyalties through subscription programmes and increased promotional campaigns. Happily these marketing strategies were successful for some companies. Box office receipts increased by fifty percent from the 1976-77 season, to a total of one million, three hundred thousand dollars in 1977-78. The proportion of earned to unearned revenue altered. Income from ticket sales had previously represented an average of forty percent of total revenue. In 1977-78 it represented nearly fifty percent. Another factor which contributed to box office was that some companies increased the number of their annual productions. The Arts Club Theatre, for example, doubled the number of plays it produced and as a result nearly doubled its box office. Companies also performed plays for longer runs. Though the average person might not be attending the theatre oftener, more people had the opportunity to see each production. And the longer a production runs, the sooner are its initial costs recovered and it can begin to
show a profit.

Yet, despite box office growth, the sudden freeze in annual subsidy increments alarmed the theatre community. The total subsidies from government agencies and foundations increased only two percent in 1977-78. In 1975-76 total subsidies had increased in one year by seventy percent; in 1976-77 they had increased by only seven percent, but even that was considerably better than two percent at a time when inflation had increased to ten percent. Therefore, despite the great increase in revenue earned at the box office in 1977-78 the city's professional companies ended the season with a collective deficit of one hundred and fifty thousand dollars. In the previous year there had been a collective surplus of twenty thousand dollars. Though company managers were aware of the problems created by the ceiling placed on government they did not all respond to the tight money picture.

Because of the subsidy pattern emerging in 1977-78 and in spite of it, the season was good for some theatres and bad for others. Amongst the newer companies, Green Thumb Players and Axis Mime Theatre made progress towards establishing their professional status. Janus Theatre, Touchstone Theatre and Spectrum, however, had a struggle to gain even a modicum of recognition. And the financial and artistic health of the established companies varied. Certainly the community of theatre artists from which the companies drew was now well established. Over three hundred members of Canadian Actors Equity now lived in Vancouver. Over two hundred of them were employed in 1977-78, as were more than thirty artistic directors and thirty theatrical designers. The theatre companies employing the artists took in and spent nearly three million dollars during the season to produce live theatre. All this pointed to a strong and active professional community. However, something dulled the sparkle and took the edge off the excitement that had been present during the previous two seasons. Fiscal pressure was largely responsible for the change in mood. It seemed to induce many theatre managers to produce "safe" plays, that is, plays they knew or expected to be popular, rather than plays they believed in. There was a noticable rise in the number of well-worn classics and comic plays staged in 1977-78. The Arts Club Theatre had always been the home of the Broadway or London "hits" but had
usually managed to offer the occasional less orthodox play as well; in 1977-78, it chose to present musical revues three times, Neil Simon twice, a Broadway hit, "Same Time, Next Year", and Ibsen's most oft produced play, "Hedda Gabler". City Stage was still searching for some consistency in the type of play it wanted to produce; amongst others, it chose "Sexual Perversity in Chicago", which ran for over three months, playing for the first month largely on the title. Westcoast Actors, which had been dedicated to presenting superior dramatic fare, produced Joe Orton's "What the Butler Saw", Noel Coward's "Fallen Angels" and Anton Chekhov's most popular play, "The Cherry Orchard". The Playhouse Theatre Company had always offered a mixture of classic and modern dramas; most of its offerings this season, though, seemed rather insipid and included "Pygmalion", "Arsenic and Old Lace", "Twelfth Night" and "Loot". The New Play Centre possibly had its mind on the financial statement too when it chose Richard Ouzounian's comedy "British Properties" for production. Janus Theatre, one of the struggling new companies, was evidently out to improve its financial health when it chose Neil Simon's "The Good Doctor" and Leonard Gershe's "Butterflies Are Free".

Producing "what the public wants to see" was not necessarily a backward step. It reflected an important recognition by the theatre managers that theatre is a business as well as an art. Nevertheless, many keen observers of the theatre scene were dismayed that tighter subsidy dollars and inflation were so obviously influencing artistic freedom. Many theatre managers were equally disheartened because they were also their companies' artistic director. Bill Millerd was managing director for the Arts Club Theatre, as was Ray Michal for City Stage, Pamela Hawthorn for the New Play Centre, Elizabeth Ball for Carousel Theatre, Jeremy Long for Tamahnous Theatre, Dennis Foon for Green Thumb Players, Wayne Specht for Axis Mime Theatre and Ian Fenwick for Touchstone Theatre. All were trying to manage the finances of their companies as well as to bring about artistic well-being. Not all succeeded at both and very few were happy at having to cope with the twin responsibilities.
The Instability of the Youngest Companies

In 1977-78 Janus Theatre, Touchstone Theatre and Spectrum were still the youngest and least professionally competent companies in Vancouver. Each still sought recognition from the community but lacked the artistic resources to achieve it. However, rather than wisely solicit help from experienced professionals, these three companies still hoped to realize their goals on their own. It appeared that they expected their abilities to naturally mature with time. Consequently their work was often disappointing.

Spectrum was the least successful of the three new companies. In 1977-78 the company incorporated as a non-profit society and applied for government subsidies. Although the City of Vancouver provided a small grant, the company still lacked a reasonable operating budget. Consequently it had to become an avocation for its membership rather than a source of steady employment. Spectrum produced only one programme during the season; in February, 1978, the company briefly employed four people to present a trilogy of one-act plays. Thereafter the company encountered increasing difficulty in maintaining interest and motivation amongst its members. The emotional energy which had been created originally by its animosity toward Janus Theatre had become dissipated. Though Spectrum would produce again, it would not survive the 1978-79 season.

Janus Theatre produced three plays during 1977-78 for the primary purpose of keeping its five members employed. Though the company engaged director Simon Webb and Vancouver actor Bernard Cuffling to direct a play each, Janus did not win much praise from the critics for any of its offerings. Its work attracted only small audiences because it was presenting the type of play already being better produced by established companies such as the Arts Club Theatre and Westcoast Actors. A further problem was its lack of government funding. Janus Theatre, as well as Spectrum and Touchstone Theatre, had incorporated themselves as non-profit companies too late to enjoy the days of liberal grantsmanship. Because subsidies to the established companies had nearly been frozen, new theatres had a slim chance of gaining such support. Janus was no exception.
Touchstone Theatre was only slightly more successful than Janus Theatre in furthering its artistic credibility during 1977-78. It remained firmly dedicated to alternate theatre and the presentations of socially relevant experiences. But despite its distinctive artistic policy, Touchstone Theatre still had problems attracting funding. The company did manage to receive small grants from the City of Vancouver and Vancouver Community Arts Council, but box office receipts were expected to provide the majority of its revenue. Touchstone's earned revenue was generated primarily from two productions during the season. The first was a play called "Broken Dolls" which was created collectively by the company in the fall. The second was Sam Shepherd's "The Unseen Hand", presented in late May, 1978; it won the company its first wide-spread acclaim. So great was the response that it was remounted in August at the Vancouver East Cultural Centre. But financial stability was still lacking.

The members of Spectrum, Janus Theatre and Touchstone Theatre were undoubtedly bitter about their inability to obtain more than minimal subsidy. In the past, young theatre artists, especially graduates from UBC, had formed their own companies and had easily gained considerable funding. However, in the days when Troupe, Genesis, Tamahnous and even Axis Mime and Green Thumb Players had been started, government subsidies had been increasing annually. By 1977-78, newcomers had little hope of gaining support from the public purse at a time when theatres with established reputations were losing ground financially. The future of Janus and Touchstone could not be other than questionable.

Children's Theatre is a Professional Business

In the fall of 1977, as the new season began, Carousel Theatre and Green Thumb Players continued to produce theatre for children in Vancouver. Both companies were entering their third seasons with effective organizations and adequate funding from various agencies. During the season, Carousel and Green Thumb earned even greater respect from critics and theatre artists for the quality of their productions. Increased recognition made the companies more attractive employers for performers who in the past had been reluctant,
due to inferior standards associated with children's theatre.

Carousel Theatre sought and gained wider public recognition during 1977-78. Managing director, Elizabeth Ball now wanted her company to produce entertainment for the entire family. Thus Carousel's season included two plays scheduled for evening performances. First, in December the company co-produced the musical, "Spokesong" with City Stage. Later in the spring, "The Diary of Anne Frank" was produced at Presentation House in North Vancouver. In addition to the evening performances, the company continued its day time school programmes at the Arts Club Theatre and at Presentation House. Carousel Theatre completed its season in June with an appearance at the first Vancouver International Festival for Young People. The festival invitation was an indication of the company's growing reputation among children's theatre companies.

Concurrently Green Thumb Players managed to develop a reputation equal to Carousel's as producers of outstanding theatre for young audiences. The first play the company presented in 1977-78 was an unusual and exciting piece called "Shadowdance"; it was created by visiting Polish director Jurek Bogajewicz and Vancouver playwright Sheldon Rosen. The production was described as a "Grotowski inspired fantasy about the Black Plague in medieval Europe." Four more new plays followed, including works by Tom Cone and Dennis Foon. Like Carousel, Green Thumb ended its season with an appearance at the first Vancouver International Festival for Young People with a new play it co-produced with Axis Mime Theatre.

By the end of its first three years, Green Thumb Players had produced over a dozen new Canadian plays for children. Because of its extensive touring the company had established a reputation for presenting exciting and relevant theatre. Its director-manager, Dennis Foon, had carefully husbanded the company's resources and had developed a thoroughly professional approach to children's theatre production. He continually fought the prevalent attitude that theatre for young audiences is inferior to adult theatre and tried to banish the supposition amongst actors that performing for children is not "real acting". The attention which Green Thumb was beginning to receive locally and nationally helped alleviate this fear and finally confirmed the company's acceptance
by the professional community.

A third company, Axis Mime Theatre, gave considerable attention to theatre for children during 1977-78. A small company of only three members, Axis Mime often worked with playwright Sheldon Rosen to create new theatrical pieces. In the fall of 1977 the company was awarded a grant from Canada Manpower to produce programmes for school touring in British Columbia. Thus it performed as much for children in 1977-78 as it had in previous seasons. In addition Axis Mime did stage occasional programmes for public evening performance. In fact, the company began its season with "Mime Over Matter", an adult programme devised by Sheldon Rosen, directed by Brian Richmond and performed at City Stage. Attendance was not great, though, and the company had recurrence of their previous trouble in developing interest amongst adult patrons. This frustrated members of Axis Mime because it seemed that acceptance by adult patrons was a necessary criterion for maximum subsidy. Consequently, Axis Mime Theatre ended the 1977-78 season with a sufficiently strong funding base still lacking.

The Established Companies: Wary and Weary

As noted at the beginning of the chapter, in 1977-78 much of the sparkle and artistic excitement which had been present in the theatre community diminished. Frozen government subsidies seemed a greater impediment to some companies than others. The Playhouse Theatre Company, Westcoast Actors and Tamahnous Theatre each appeared uneasy about the security of their funding sources and/or weary of the sameness of artistic direction they were pursuing. The freeze in subsidies from the major government agencies meant that these companies were faced with financial uncertainty. With public funding in question, the box office receipts had to play an increasingly important role; unfortunately audience development had been floundering for Westcoast Actors and Tamahnous. In addition, all three companies were exhibiting a need for new artistic blood; new personnel might inspire the companies to explore different directions and thereby generate a necessary renewal of both public interest and internal vitality.
The Playhouse Theatre Company was in its fifth year with Christopher Newton as resident artistic director. Though much of its season was unremarkable, some life was injected when Mr. Newton invited Roger Hodgman to direct David Storey's "The Contractor", one of the season's few critical successes. The only other Playhouse production to generate much interest was a widely discussed presentation of Seneca's "Oedipus", directed by Polish director, Jurek Bogajewicz. Despite these two productions most of the theatre community still resented Mr. Newton's policies. The same few actors still appeared on the Playhouse stage together with second-rate guest performers from the East. Although the "new play" series at the David Y. H. Lui Theatre did give some work to some directors and actors other than the Playhouse regulars, audience support was so feeble that the future of the series was seriously questioned. At the end of the season, there seemed little prospect of the Playhouse changing its policies. The theatre community continued to fume.

By 1977-78 Tamahnous Theatre was also in need of new artistic blood. The company wanted to retain its dedication to collective creation, but due to its status as resident company at the Vancouver East Cultural Centre, it was obliged to perform there a certain number of nights each season. Such an obligation can be incompatible with producing theatre through collective creation as each new work should be allowed its own natural time in which to develop. Energies become dissipated when such material must be produced to satisfy a rigid schedule. However, the problem of earning revenue confronted Tamahnous with an equally troublesome dilemma. In a time of frozen subsidies a loss of artistic standards might mean the loss of audience support. Therefore Tamahnous attempted a compromise; it produced two new plays, written by Vancouver playwrights and one play from the standard repertoire. Of the three plays written by Glen Thompson, John Lazarus and Bertolt Brecht, only the Brecht was well received. At the end of the 1977-78 season, Tamahnous still needed to re-think its future. The company's long-standing managing director, Jeremy Long, departed for a one year sabbatical, leaving the company's management to Larry Lillo. Mr. Lillo was burdened with the heavy problems of audience development, financial management and future
artistic direction. Since the earlier days of alternate theatre, the number of people interested in Tamahnous' work had dwindled. To continue to pursue the avant garde in the face of the growing conservatism of Vancouver audiences would be Tamahnous' challenge in the seasons to follow.

Many of Tamahnous Theatre's problems also faced Westcoast Actors in 1977-78. As the season began the company hoped that its new administrator, Suzann Zimmering, would find ways to improve audience attendance, the company's financial health and its managerial organization. Unfortunately, its brief season of three productions left the company with a deficit. This may have been partly attributable to the company's lack of unified artistic direction. In attempts to fill its coffers Westcoast wandered widely in its choice of repertoire. Of plays by Joe Orton, Noel Coward and Anton Chekhov, only the latter's "The Cherry Orchard" succeeded. Westcoast Actors were losing the artistic convictions and the audience support with which it had begun in 1974. In an attempt to salvage their reputation and re-focus its energies, at the end of 1977-78 Westcoast appointed Kathryn Shaw as its first artistic director. In addition, Westcoast Actors continued its work with the Theatre Space Project to secure a new theatre facility on Granville Island. The company sincerely believed that the future would be brighter with firm direction and its own theatre.

The Established Companies: Exuberance!

Despite financial restraints in 1977-78, not all companies suffered. The New Play Centre, City Stage and the Arts Club Theatre responded with unprecedented vigour. Their managers had long since learned to treat theatre as a serious business, where every dollar saved became a dollar earned. They chose plays which they believed would be popular and maintained high artistic standards. They also involved their companies in co-productions. This did not necessarily reduce the cost of mounting a play but when the resources of two theatres were combined the results were often rewarded with greater success. The number of co-productions in 1977-78 illustrated the new degree of co-operation that existed amongst many theatre companies in Vancouver.
The New Play Centre was a more active producer in 1977-78 than it had been in the past. It initiated co-productions with the Arts Club Theatre, City Stage and Tamahnous Theatre and produced a fourth play on its own. Perhaps its best received work was its co-production with the Arts Club Theatre of Christian Bruyere's prison drama "Walls". The production combined the talents of a number of Vancouver artists, including director Jace van der Veen, musical director and composer Douglas Dodd, designer Cameron Porteous and performers Winston Rekert and Anne Wright. Because the New Play Centre was becoming an active production house as well as a workshop for new scripts, it badly needed a home in which to centralize its activities. Therefore the Centre became involved with the Theatre Space Project. Through its work as a producer and its workshop methods the New Play Centre's contribution to the development of new plays was steadily gaining national recognition. Playwrights Sheldon Rosen and Tom Cone were the most prominent amongst those whose abilities matured because of the Centre. New plays developed through the New Play Centre were now being produced regularly across Canada. They were actually being actively solicited by Eastern producers.

At City Stage, Ray Michal again conducted a successful season. However, he still appeared to be searching for the best way his company could maximize its contribution to the community. Since moving to Thurlow Street in 1976, City Stage had never completely regained the audience's enthusiasm it had enjoyed on Howe Street. Though Mr. Michal succeeded in attracting patrons throughout 1977-78, he did not appear to be sure of his specific goals. No longer known primarily as the city's lunch-hour theatre, City Stage was too often competing with other producers for a share of the regular audience. It was successful with "Sexual Perversity in Chicago" and then with "Piaf", which both filled City Stage for months on end. However, the company's prospects beyond the summer of 1978 would rely not only upon sensing the public's interests in their choice of plays but also on its ability to produce them as well as their competitors.

If much of the theatre community was bemoaning frozen subsidies in 1977-78, there were certainly few signs of rancour at the Arts Club Theatre.
The company produced twelve plays in its busiest season to date. The huge increase in activity resulted from Bill Millerd's decision to also use larger theatres in which the Arts Club could stage more elaborate productions than the tiny Seymour Street theatre permitted. Since 1971 the Arts Club Theatre had fed its patrons a diet primarily of entertaining but unchallenging plays. In exchange, it had gained its audience's trust and now could occasionally slip in a new play of a controversial nature. By 1977-78 the company was ready to expand its operations. Therefore it stepped up production to generate as much surplus revenue as possible with which to turn a warehouse on Granville Island into the new Arts Club Theatre. A production of the Broadway hit, "Same Time Next Year", presented in the seven hundred and fifty seat Queen Elizabeth Playhouse, was especially successful, and all its profits were earmarked for the building of the new theatre. Other successful productions included the musical revue, "The Club" and Rick Salutin's "Les Canadiens". During the season the Arts Club Theatre presented two and sometimes three plays at the same time in different theatres, making it by far the most active professional company in the city. Since its humble beginnings under Yvonne Firkins in 1964, it had turned into Vancouver's biggest theatre success story.

City Hall Entertains

As the 1977-78 season approached the summer months, an exciting new performing arts venture was launched. Heritage Festival Society, under the auspices of the Social Planning Department of Vancouver, staged the first Vancouver International Festival for Young People. Presented the first week of June, 1978, the Festival was the largest performing arts festival for children ever produced in North America. The Festival was conceived by Heritage Festival's general manager, Ernie Fladell, Colin Gorrie of Kaleidoscope Theatre, Victoria, and Irene Watts of Vancouver. Presentations took place in three large temporary tent theatres in a city park. Both during and after public school hours, children from schools all over Greater Vancouver arrived by the busload to watch performers from Vancouver, the rest of Canada and around the world. Critics were most excited about the quality of the visiting companies and about the magical ease with which the whole week seemed to occur.
Heritage Festival had been created by Senior Social Planner Ernie Fladell in 1976. Originally called Habitat Festival, it had sponsored and produced performances during the international Habitat Conference in 1976. In 1977 it was renamed and again sponsored events in the months of June and July. Heritage Festival, though independent from City Hall, had close ties with civic government. It represented a unique and innovative approach by the City to support and help develop the performing arts. Throughout the 1970's as the professional theatre had developed, the City of Vancouver had awarded numerous grants to theatre companies. Heritage Festival Society, however, was to become the City's most visible contribution to theatre activity in Vancouver.

Concluding Comments

1977-78 has been described as the season in which theatre activity slowed down; in the actual number of productions it was almost as active as 1976-77. However, the mood had certainly altered. Vitality seemed to wane. No new companies were formed. Although the loss of excitement can be attributed primarily to the freeze in grant disbursements to the established professional companies, Vancouver theatres were not alone in this predicament. Frozen subsidies affected theatres across Canada and none of the communities were cheered by the consequences. But curtailed subsidies or not, a change in direction for professional theatre in Canada had become inevitable. Many companies across the nation had matured since 1970. Many of the little "alternate" theatres of 1970-71 had graduated to the ranks of publicly funded professional companies by 1977-78. The best of the "regional" theatres begun in the 1960's had now become established institutions and the second generation of companies born in the early 1970's were advancing to adulthood. In the fight for professional survival the public's taste increasingly influenced artistic choice. Many theatre professionals found this growing tyranny of the box office artistically stultifying. Theatres cannot survive without extensive patronage and the government, they thought, more than the public, was obligated to fulfill this role. However, in 1978 as the country's economic outlook became more bleak the government began to think differently. The use of
public monies to subsidize the professional performing arts needed re-examination. In the meantime, theatre companies faced deficits. Consequently some Vancouver companies began to court private and corporate patronage. Some artists feared that such patronage would mean compromising artistic integrity; others were simply grateful for the opportunity that such financial support gave them employment. Professional theatre in Vancouver would now have to find a balance, to satisfy both patron and artist, if stability were to be restored and development to continue.
CONCLUSIONS

Professional theatre has long been an important part of Vancouver's cultural life. From 1890 until 1930 it abounded in many forms, such as the big "road shows", vaudeville and the resident stock companies. Its presence served to indicate how quickly the city developed into a lively urban centre. As a result of this abundance, the tradition of theatre going, when professional activity all but ceased in 1930, had become well established. Equally important, a number of young Vancouverites had had an opportunity to work with professional theatres during the 1920's. They continued their efforts in the amateur theatre which replaced professional efforts from 1930 to 1950. For example, Dorothy Somerset, working at the University of British Columbia and with the Vancouver Little Theatre Association, provided invaluable training to aspiring professionals as well as quality theatre for the public. By 1950 she and people such as Yvonne Firkins, Gordon Hilker and Dorothy Davies had managed to rekindle an interest in establishing professional theatre again in the city.

The first clear indications of renewed professional activity were the companies begun by young people after World War II, including Everyman Theatre and Totem Theatre. Unfortunately in the early 1950's the economic problems proved too great to overcome. Attempts to re-establish a professional community in Vancouver floundered until government funding finally became available. One of the earliest forms of government assistance took the form of funds to build the Queen Elizabeth Theatre and the Queen Elizabeth Playhouse, which opened in 1958 and 1962 respectively. These new facilities provided the small professional community with the well-equipped theatres they had lacked. Another significant development was the creation of the Canada Council in 1957. Its aim was to fund professional growth in all the arts. The first Vancouver group to benefit from the new Council were the organizers of the first Vancouver International Festival staged in the summer of 1957. The Festival exposed audiences to a panoply of the world's finest performers. As a result of seeing the best, Vancouver audiences wanted more. Unfortunately, the struggling theatre community gained little lasting benefit
from the annual Festival other than limited summer employment opportunities. Nevertheless in the late 1950's and early 1960's this was greatly welcomed.

Although the Vancouver International Festival did little to aid local theatre, the Canada Council played a formative role in its development. Taking its example from the Manitoba Theatre Centre, founded in 1958, the Council formulated grantsmanship policies and programmes to encourage a grid of centres throughout Canada to establish regional professional theatres. Efforts in Vancouver were not successful until 1964 when a permanent company at the Queen Elizabeth Playhouse was finally formed. Its policies, designed by Alex Walton and his committee, and the success of the production of "The Hostage" directed by Malcolm Black, convinced the Canada Council that the new Playhouse Theatre Company was deserving of support.

During the remainder of 1960's though the Playhouse Company dominated Vancouver's theatre scene, other companies were formed. Some of these, beginning in 1966, struck out in a bold new direction, producing "alternate theatre". Groups such as Gallimaufry Theatre and Savage God were made up of young theatre students who were very much in tune with contemporary developments in theatre presentation. Such theatre cast aside the conventions of the establishment and forged its own style and aesthetics. Many young professionals remained in Vancouver to produce the "new" theatre.

By 1970, due to the success of the Playhouse Theatre Company and to the ambitions of students in "alternate theatre", the number of people interested in both producing and attending professional theatre was steadily increasing. Everyone was encouraged by signs that government subsidies were not only going to continue but also to increase. The stage was set for an explosion of theatre activity.

In 1970-71 new ventures such as Actors Contemporary Theatre and the Vancouver Theatre Workshop displayed professional aspirations in the spheres of both conventional and "alternate" theatre. However, opportunities were still few and government subsidy was limited. But then the 1971-72 season witnessed a great new surge of theatre activity, much of which was made possible by new government funding. The Local Initiatives Programme sponsored by Canada Manpower awarded nearly three hundred thousand dollars to
theatre projects in its first year. These monies nurtured both conventional companies such as City Stage and "alternate" theatres such as Troupe. It was an exciting time for theatre producers and patrons. Opportunities were increased not only by LIP projects, but also by new unsubsidized ventures. Most notably David Y. H. Lui Productions, operating without government assistance, greatly contributed to professional growth.

As a community of companies emerged from 1971 to 1973 the importance of the Playhouse began to lessen. Though still the city's leading company, it no longer was the major employer upon which artists once had to rely. Furthermore, despite the growing number of actors in Vancouver, the Playhouse hired the same people repeatedly, excluding some of the city's most respected performers. It continued this practice until the end of the 1970's which resulted in the company becoming isolated from the community which grew alongside. By the end of the 1974-75 season, companies such as the Arts Club Theatre, City Stage, the New Play Centre and Westcoast Actors were well established operations capable of achieving high standards. Though each company seemed to favour certain artists, there was a general mood of co-operation, and all companies wanted the community to continue to grow. The Playhouse alone seemed unwilling to share this goal, even though it was receiving the largest portion of all government subsidies, and its charter as a "regional theatre" supposedly obligated it to assist in every way possible the development of theatre in British Columbia.

By 1975 the pattern of government subsidies was familiar to the established and the aspiring companies. Over the next two years many people came to consider such funding as an obligation of the public purse. This attitude might have been forgivable had most companies practiced responsible fiscal management. Unfortunately, too many theatres failed to consider that a time might come when they would be expected to earn the majority of their revenues. Consequently, when most subsidies were frozen in 1977-78, many companies were unable to prevent deficits from occurring. Blame cannot be assigned to the theatres alone. The grantsmanship practices of the federal and provincial governments had been encouraging new companies to begin and existing companies to expand their operations. The recession of the late 1970's seemed
to take the government cultural agencies as much by surprise as the companies they funded.

The theatres which fared best in 1977-78 were those that seemed to make concessions to public tastes; i.e., they produced popular plays. Many artists bemoaned the commercial orientation followed by companies such as the Arts Club Theatre. But the fact of the matter was that in the season when most companies incurred a deficit, the Arts Club Theatre managed to set aside enough money to start building a new theatre on Granville Island. During the early and mid 1970's when few companies had paid serious attention to the public's interests, the Arts Club Theatre had amassed a large and loyal audience. In general, the theatre community's apparent disregard for audience development from 1970 to 1977 was its greatest error. In 1977-78 many companies were finally forced to realize that if artists were to remain employed, audiences had to be satisfied, maintained and developed. A great many theatre groups had begun in Vancouver because someone wanted to start a company and government grants were there for the asking. The companies which had resulted had too often ignored their audiences, because subsidy would cover their deficits. Many companies therefore ended the 1970's unsure of their future. Yet there is much to be said in favour of the plentitude of opportunities created by government subsidies during the 1970's. From the plethora of activity has emerged a solid core of artists capable of providing the city with high calibre professional theatre. This might not have been achieved if theatre had not been force-fed by government subsidies. Vancouver's theatre artists now have the talent and experience to maintain an active community and to contribute significantly to Canada's artistic growth. What they do next remains to be seen.
FOOTNOTES

1 Vancouver, B.C.- The Sunset Doorway of the Dominion, Vancouver, Vancouver Tourist Bureau, cl902, p.3

2 Roger Lawton, "The Theatrical Situation in Canada", Saturday Night, 47:3, May 26, 1931

3 Vancouver Province, August 25, 1936

4 Vancouver Sun, July 19, 1962

5 Vancouver Province, June 24, 1971, and Vancouver Sun, June 26, 1971

6 Vancouver Sun, August 29, 1969

7 Vancouver Province, August 10, 1971

8 Christopher Dafoe, "Enchanted Night Opens Theatre for lunch crowd", Vancouver Sun, March 14, 1972, p.35

9 Bob Allen, "Carousel Audience young but loyal", Vancouver Province, March 5, 1975

10 Christopher Dafoe, "A new Jabberwocky Seeks Wonderland", Vancouver Sun, May 8, 1975

11 Bob Allen, "Ice Wolf splendid theatre for children", Vancouver Province, March 22, 1976

& Max Wyman, "Ice Wolf one of a rare species", Vancouver Sun, March 22, 1976

12 Bob Allen, Vancouver Province, June 13, 1977

13 For full statistics, see Appendix A - "Aproximated Revenue/Expenditure Statement"


15 Max Wyman, Vancouver Sun, May 30, 1978
BIBLIOGRAPHY


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Denison, Merrill. "Nationalism and the Drama", *Canadian Theatre Review* (Reprinted) Volume 8, Fall, 1975


Massey, Vincent. "The Prospects of a Canadian Drama", *Queen's Quarterly*, Number 30, December, 1922


Morley, Malcolm. "Rise of Native Drama", *Saturday Night*, Number 51:12, January 4, 1936

*Vancouver Sun*. Reviews and commentaries by staff writers, including:
- Martha Robinson, 1954 - 1956
- Jack Richards, 1962 - 1969
- James Spears, 1966 - 1970
- Lloyd Dykk, 1966 - 1969
- Christopher Dafoe, 1969 - 1974
- Max Wyman, 1975 - 1978

*Vancouver Province*. Reviews and commentaries by staff writers, including:
- Norman Sedawie, 1953 - 1958
- Les Wedman, 1955 - 1963
- James Barber, 1965 - 1971
- Olivia Ward, 1971 - 1973
- Bob Allen, 1974 - 1978

*Playboard*, Volume 1, Number 1, and following

Theatre programmes and playbills
The following people were interviewed by the author:

Mark Acheson - October 23, 1978  
David Akridge - October 23, 1978 & April 23, 1979  
Dorothy Austin - May 25 & June 12, 1978  
Douglas Bankson - October 5, 1978  
Glenn Beck - July 15, 1978  
Lloyd Berry - March 2, 1979  
Ida Burrows - May 1, 1979  
Gerry Claman - May 28, 1979  
Joy Coghill - May 23, 1979  
Jackie Crossland - March 8, 1979  
Ian Dobbin - May 26, 1978  
Joan Dreidger - October 28, 1978  
Ian Fenwick - October 10, 1978 & April 13, 1979  
Frances Fitzgibbon - July 30, 1979  
Ernie Fladell - August 15, 1979  
Dennis Foon - October 30 & November 6, 1978  
Dorothy Goldrick - June 23, 1978  
Pamela Hawthorn - September 28, 1978  
Michael Kelly - April 23, 1979  
John Lazarus - May 22, 1979  
Jeremy Long - July 12, 1978  
David Lui - April 10, 1979  
Micki Maunsell - July 4, 1978  
Ray Michal - June 23, 24 & July 8, 1978 & June 12, 1979  
Bill Millerd - July 11, 1978  
Hilmi Mohamed - October 10, 1978 & April 13, 1979  
Elizabeth Murray-Byers - January 15, 1979  
Sheila Neville- October 5, 1978  
Leslie Payne - May 28, 1979  
Doug & Brownie Perkins - May 18 & June 14, 1978  
David Peterson - April 11, 1979  
Susana Puttonen - October 10 & 29, 1978  
Robert Reed - May 22, 1979  
Jessie Richardson - May 17, 1978  
Marsha Sibthorpe - April 23, 1979  
Dorothy Somerset - June 13, 1979  
Wayne Specht - January 15, 1979  
Colin Thomas - October 10, 1978  
Lisa Troniak - October 23, 1978  
Lorenz von Fersen - July 29, 1979  
Alex Walton - July 10, 1978  
Bruce Ward - November 3 & 7, 1978  
Thelma Weinrich - June 6, 1978  
Christopher Wootten - March 1, 1979  
Suzann Zimmering - July 7 & 12, 1978
### APPENDIX A

**APPROXIMATED REVENUE/EXPENDITURES PER SEASON FOR NON-PROFIT THEATRE SOCIETIES IN VANCOUVER 1970 TO 1978**

<table>
<thead>
<tr>
<th>SEASON</th>
<th>BOX OFFICE RECEIPTS</th>
<th>BOX OFFICE AS PERCENTAGE OF TOTAL REVENUE</th>
<th>TOTAL REVENUES</th>
<th>TOTAL EXPENDITURES</th>
<th>COLLECTIVE SURPLUS (DEFICIT)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970 - 71</td>
<td>$291,774.00</td>
<td>44.4%</td>
<td>$657,533.00</td>
<td>$568,851.00</td>
<td>$88,682.00</td>
</tr>
<tr>
<td>1971 - 72</td>
<td>314,413.00</td>
<td>42.2%</td>
<td>744,340.00</td>
<td>844,919.00</td>
<td>(100,579.00)</td>
</tr>
<tr>
<td>1972 - 73</td>
<td>378,308.00</td>
<td>41.6%</td>
<td>910,427.00</td>
<td>848,140.00</td>
<td>62,287.00</td>
</tr>
<tr>
<td>1973 - 74</td>
<td>501,333.00</td>
<td>41.9%</td>
<td>1,195,603.00</td>
<td>1,150,059.00</td>
<td>45,544.00</td>
</tr>
<tr>
<td>1974 - 75</td>
<td>576,361.00</td>
<td>41.6%</td>
<td>1,383,725.00</td>
<td>1,326,183.00</td>
<td>57,542.00</td>
</tr>
<tr>
<td>1975 - 76</td>
<td>691,751.00</td>
<td>37.2%</td>
<td>1,858,432.00</td>
<td>1,909,482.00</td>
<td>(51,050.00)</td>
</tr>
<tr>
<td>1976 - 77</td>
<td>874,992.00</td>
<td>39.3%</td>
<td>2,225,462.00</td>
<td>2,206,352.00</td>
<td>19,110.00</td>
</tr>
<tr>
<td>1977 - 78</td>
<td>1,309,857.00</td>
<td>48.4%</td>
<td>2,706,508.00</td>
<td>2,851,202.00</td>
<td>(144,694.00)</td>
</tr>
<tr>
<td><strong>TOTALS:</strong></td>
<td><strong>$4,938,789.00</strong></td>
<td><strong>42.3%</strong></td>
<td><strong>$11,682,030.00</strong></td>
<td><strong>$11,705,188.00</strong></td>
<td><strong>($23,158.00)</strong></td>
</tr>
</tbody>
</table>
## APPENDIX B

**AN ALPHABETICAL LISTING OF PLAYS PROFESSIONALLY PRODUCED IN VANCOUVER FROM 1970 TO 1978**

<table>
<thead>
<tr>
<th>PLAY TITLE</th>
<th>PRODUCER</th>
<th>SEASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absurd Person Singular</td>
<td>Arts Club Theatre</td>
<td>1975-76</td>
</tr>
<tr>
<td>84 Acres</td>
<td>Tamahnous Theatre</td>
<td>1975-76</td>
</tr>
<tr>
<td>Adaptation</td>
<td>Arts Club Theatre</td>
<td>1971-72</td>
</tr>
<tr>
<td>The Adventures of Pinochio</td>
<td>Playhouse Theatre Company</td>
<td>1974-75</td>
</tr>
<tr>
<td>After Magritte</td>
<td>Arts Club Theatre</td>
<td>1972-73</td>
</tr>
<tr>
<td>After the Fall</td>
<td>Frederic Wood Theatre</td>
<td>1974-75</td>
</tr>
<tr>
<td>The Alchemist</td>
<td>Frederic Wood Theatre</td>
<td>1973-74</td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>Tamahnous Theatre</td>
<td>1972-73</td>
</tr>
<tr>
<td>Alli, Alli, Oh</td>
<td>New Play Centre</td>
<td>1976-77</td>
</tr>
<tr>
<td>Amahl and the Night Visitors</td>
<td>Arts Club Theatre</td>
<td>1974-75</td>
</tr>
<tr>
<td>An Amazing Dance</td>
<td>Axis Mime Theatre &amp; Doug and the Slugs</td>
<td>1977-78</td>
</tr>
<tr>
<td>The American Dream</td>
<td>Vancouver Repertory Theatre</td>
<td>1972-73</td>
</tr>
<tr>
<td>American Modern</td>
<td>City Stage</td>
<td>1976-77</td>
</tr>
<tr>
<td>Andrea Del Sarto</td>
<td>New Play Centre</td>
<td>1973-74</td>
</tr>
<tr>
<td>Animal</td>
<td>City Stage</td>
<td>1972-73</td>
</tr>
<tr>
<td>Ann Mortifee &amp; Friends (An Evening of Music)</td>
<td>Arts Club Theatre</td>
<td>1975-76</td>
</tr>
<tr>
<td>Arms and the Man</td>
<td>Playhouse Theatre Company</td>
<td>1972-73</td>
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<tr>
<td>Arsenic and Old Lace</td>
<td>Playhouse Theatre Company</td>
<td>1977-78</td>
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<tr>
<td>The Art of the Minstrel</td>
<td>City Stage</td>
<td>1974-75</td>
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<td>Ashes</td>
<td>Playhouse Theatre Company</td>
<td>1977-78</td>
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<td>Babel Rap</td>
<td>Troupe</td>
<td>1971-72</td>
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<td>Babel Rap</td>
<td>City Stage</td>
<td>1971-72</td>
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<td>The Bacchae</td>
<td>Tamahnous Theatre</td>
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<td>Back to Beulah</td>
<td>Playhouse Theatre Company</td>
<td>1975-76</td>
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<td>Bad Habits</td>
<td>City Stage</td>
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<td>Battering Ram</td>
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<td>Beautiful Tigers</td>
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<td>Beauty and the Beast</td>
<td>Troupe</td>
<td>1971-72</td>
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<td>City Stage &amp; Carousel Theatre</td>
<td>1976-77</td>
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<tr>
<td>Beewine, Tiddles and the Boggart</td>
<td>City Stage</td>
<td>1976-77</td>
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<tr>
<td>PLAY TITLE</td>
<td>PRODUCER</td>
<td>SEASON</td>
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<tr>
<td>--------------------------------------------</td>
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<tr>
<td>Berlin to Broadway with Kurt Weill</td>
<td>David Y.H.Lui Productions</td>
<td>1972-73</td>
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<td>Bethune</td>
<td>City Stage</td>
<td>1975-76</td>
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<td>Beyond the Fringe</td>
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<td>1975-76</td>
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<td>The Birthday Party</td>
<td>Frederic Wood Theatre</td>
<td>1971-72</td>
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<td>Black Comedy</td>
<td>City Stage</td>
<td>1972-73</td>
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<td>Blithe Spirit</td>
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<td>The Blues</td>
<td>Playhouse Theatre Company</td>
<td>1976-77</td>
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<td>Bob Gets a Job</td>
<td>Genesis Theatre</td>
<td>1973-74</td>
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<td>Bonjour, La Bonjour</td>
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<td>Born Yesterday</td>
<td>Arts Club Theatre</td>
<td>1976-77</td>
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<td>The Box</td>
<td>New Play Centre</td>
<td>1973-74</td>
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<td>The Boys from Syracuse</td>
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<td>The Boys in the Band</td>
<td>Actors' Contemporary Theatre</td>
<td>1970-71</td>
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<td>British Properties</td>
<td>City Stage &amp; New Play Centre</td>
<td>1977-78</td>
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<tr>
<td>Broken Dolls</td>
<td>Touchstone Theatre</td>
<td>1977-78</td>
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<td>Broken Pieces</td>
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<td>Bull Durham</td>
<td>Tamahnous Theatre</td>
<td>1972-73</td>
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<td>Bushed</td>
<td>New Play Centre &amp; Playhouse 2</td>
<td>1972-73</td>
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<td>Butterflies Are Free</td>
<td>Arts Club Theatre</td>
<td>1972-73</td>
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<td>Cabbagetown Plays: Diamond Cutters &amp; The Travesty and the Fruitfly</td>
<td>Troupe</td>
<td>1972-73</td>
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<tr>
<td>Cactus Flower</td>
<td>Arts Club Theatre</td>
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<td>Calm Down Mother</td>
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<td>Camino Real</td>
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<td>Canadian Gothic/American Modern</td>
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<td>Canadian Skittish</td>
<td>City Stage</td>
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<td>Canterbury Tales</td>
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<td>Captives of a Faceless Drummer</td>
<td>Steven Chitty &amp; Equity Showcase</td>
<td>1971-72</td>
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<td>Cat on a Hot Tin Roof</td>
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<td>The Caucasian Chalk Circle</td>
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<td>Cecile, or The School for Fathers</td>
<td>City Stage</td>
<td>1972-73</td>
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<td>In Celebration</td>
<td>Westcoast Actors</td>
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<td>PLAY TITLE</td>
<td>PRODUCER</td>
<td>SEASON</td>
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<tr>
<td>Charlie</td>
<td>City Stage</td>
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<td>Charlie's Aunt</td>
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<td>The Cherry Orchard</td>
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<td>1977-78</td>
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<td>Chicago</td>
<td>City Stage</td>
<td>1973-74</td>
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<td>Chinamen</td>
<td>City Stage</td>
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<td>Cinderella</td>
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<td>Clem the Crab</td>
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<td>A Cold Beer with a Warm Friend</td>
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<td>A Compulsory Option</td>
<td>New Play Centre</td>
<td>1971-72</td>
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<td>The Conquest of Everest</td>
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<td>The Contractor</td>
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<td>The Count of Monte Cristo</td>
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<td>Cowardy Custard</td>
<td>City Stage</td>
<td>1974-75</td>
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<td>Cowboys 2</td>
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<td>Creeps</td>
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<td>Crossroads of Mime</td>
<td>Axis Mime Theatre</td>
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<td>The Day the Whores Came out to Play Tennis</td>
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<td>B.C.Daze</td>
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<td>SEASON</td>
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<tr>
<td>-----------------------------------------------</td>
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<tr>
<td>Dear Janet Rosenburg, Dear Mr. Kooning</td>
<td>Playhouse Theatre Company</td>
<td>1975–76</td>
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<td>Deep Thought</td>
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<td>Deus Ex Machina</td>
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<tr>
<td>The Diary of Adam and Eve</td>
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<td>1973–74</td>
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<tr>
<td>Diary of Anne Frank</td>
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<td>1977–78</td>
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<tr>
<td>Dick Whittington and his Cat</td>
<td>Jabberwocky Theatre</td>
<td>1975–76</td>
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<td>Dirty Linen</td>
<td>Playhouse Theatre Company</td>
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<td>I do! I Do!</td>
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<td>Doctor Faustus</td>
<td>Frederic Wood Theatre</td>
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<td>A Doll's House</td>
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<td>Doukhobors</td>
<td>City Stage</td>
<td>1976–77</td>
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<td>Dracula II</td>
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<td>1970–71</td>
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<tr>
<td>The Dragon</td>
<td>Genesis Theatre</td>
<td>1972–73</td>
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<td>A Dream of Sky People</td>
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<td>1976–77</td>
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<td>The Dream Play</td>
<td>Vancouver East Cultural Centre Productions</td>
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<td>The Drunkard</td>
<td>Actors' Contemporary Theatre</td>
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<tr>
<td>The Duchess of Malfi</td>
<td>Frederic Wood Theatre</td>
<td>1971–72</td>
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<td>Dutch Uncle</td>
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<td>1973–74</td>
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<td>Same Time Next Year</td>
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<td>You're Gonna Be Alright, Jamie Boy</td>
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<td>1792 Etc</td>
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<td>Green Thumb Players</td>
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APPENDIX C: COMPANY PRODUCTION HISTORIES

THE PLAYHOUSE THEATRE COMPANY

1970-71 Season

"The Secretary Bird" by William Douglas Home
October 2 - 10, 1970 at Queen Elizabeth Playhouse
Directed by Paxton Whitehead / Designed by: Sets - Brian Jackson,
Costumes - Margaret Ryan, Lighting - Dick Bylin / Stage Managed by
Bill Millerd / Company - Tony van Bridge, Patricia Gage, Micki Maunsell,
Susan Ringwood, Paxton Whitehead

"Rosencranz & Guildenstern Are Dead" by Tom Stoppard
October 30 - November 11, 1970 at Queen Elizabeth Playhouse
Directed by David Gardner / Designed by: Sets - Brian Jackson,
Costumes - Margaret Ryan, Lighting - Dick Bylin / Stage Managed by
Bill Millerd / Company - Michael Berry, Walter Borden, Robert Clothier,
Habib El Ageli, Glenn MacDonald, Neil Dainard, Patricia Gage, Logan
Houston, John Innes, Bryon Johnson, Jim McQueen, Frank Maraden, Michael
Curtis, Alan Scarfe, Angela Slater, Janice Perry, Jace van der Veen,
Paxton Whitehead

"A Day in the Death of Joe Egg" by Peter Nichols
November 27 - December 18, 1970 at Queen Elizabeth Playhouse
Directed by Tom Kerr / Designed by: Sets - Cameron Porteous,
Costumes - Margaret Ryan, Lighting - Dick Bylin / Stage Managed by
Bill Millerd / Company - Ellen Lyn Brown, Anne Butler, Neil Dainard,
Mary Huggins, Alan Scarfe, Anne Scarfe

"Othello" by William Shakespeare
January 8 - 29, 1971 at Queen Elizabeth Playhouse
Directed by David Gardner / Designed by: Sets & Costumes - Brian
Jackson, Lighting - Dick Bylin / Stage Managed by Bill Millerd / Company
- Habib El Ageli, Norman Browning, Walter Borden, Arthur
Burghardt, Anne Butler, Shelly Degan, Owen Foran, Michael Fox,
Robert Graham, Peter Haworth, Antony Holland, John Innes, Bryon
Johnson, Ed Lawson, Nicki Lipman, Keith Pepper, Alan Scarfe,
Anne Scarfe, Norbert Vesak

"Plaza Suite" by Neil Simon
February 5 - 26, 1971 at Queen Elizabeth Playhouse
Directed by John Brockington / Designed by: Set - Cameron Porteous,
Costumes - Margaret Ryan, Lighting - Dick Bylin / Stage Managed by
Bill Millerd / Company - Tod Andrews, Vera Lockwood, Glenn MacDonald,
Linda Sorenson, Alan Wallis

"Hobson's Choice" by Harold Brighouse
March 5 - 26, 1971 at Queen Elizabeth Playhouse
Directed by Malcolm Black / Designed by: Set - Maurice Strike,
Costumes - Tina Lipp, Lighting - Gil Wechsler / Stage Managed by
Bill Millerd / Company - Tony van Bridge, Anne Wakefield, William
Christopher, Kathleen Flaterly, Nancy Beatty, James Hurdle, Edith
Meiser, Bernard Frawley, Lesley Barrett, Jean Bergmann, Brian McKay,
Alexander Reed
1971-72 Season

"The Chemmy Circle" by Georges Feydeau
October 8 - 30, 1971 at Queen Elizabeth Playhouse
Directed by Paxton Whitehead / Designed by: Set & Costumes - Brian Jackson, Lighting - David Hinks / Stage Managed by Katherine Robertson / Company - Paul Batten, Graeme Campbell, Owen Foran, Patricia Gage, Angela Gann, Robert Graham, Bill Hawk, Frances Hyland, Patricia Knight-Webb, Christopher Newton, Bill Reiter, Bob Roberts, Les Taylor, Paxton Whitehead, Nicki Lipman, Keith Pepper, Alan Scarfe, Anne Scarfe

"The Sorrows of Frederick the Great" by Romulus Linney.
November 12 - December 4, 1971 at Queen Elizabeth Playhouse
Directed by Paxton Whitehead / Designed by: Set & Costumes - Brian Jackson, Lighting - David Hinks / Stage Managed by Bill Millerd / Company - Michael Ball, Paul Batten, Shirley Broderick, Graeme Campbell, Dorothy Davies, Owen Foran, David Glyn-Jones, Robert Graham, Rafe MacPherson, Sam Moses, Derek Ralston, Greg Reid, Bob Sime, Jim Smithson, Jace van der Veen, Donald Davis

"Treasure Island" by Robert Louis Stevenson
December 18 - January 1, 1972 at Queen Elizabeth Playhouse
Directed by Patrick Crean / Designed by: Sets & Costumes - Cameron Porteous, Lighting - David Hinks / Stage Managed by Katherine Robertson / Company - Michael Ball, Michael Berry, Graeme Campbell, Michael Curtis, Neil Dainard, Owen Foran, Robert Graham, Chris Hendrie, Terry Hill, Jonathon Holden, Eric Hutt, David Glyn-Jones, Terry Kelly, Al Kozlik, John Pozer, Derek Ralston, Gregory Reid, Jace van der Veen, Mario Crudo, Paul Batten

"Crabdance" by Beverley Simons
January 14 - February 5, 1972 at Queen Elizabeth Playhouse
Directed by Frances Hyland / Designed by: Set & Costumes - Cameron Porteous, Lighting - David Hinks / Stage Managed by Bill Millerd / Company - Neil Dainard, Jennifer Phipps, Hutch Shandro, Sandy Webster

"Relatively Speaking" by Alan Ayckbourn
February 11 - March 4, 1972 at Queen Elizabeth Playhouse
Directed by Tom Kerr / Designed by: Set & Costumes - Brian Jackson, Lighting - Ian Pratt / Stage Managed by Bill Millerd / Company - Mary Huggins, Gabriela Rose, Tony van Bridge, Paxton Whitehead

"The Native" by Merv Campone
March 10 - April 1, 1972 at Queen Elizabeth Playhouse
Directed by Neil Dainard / Designed by Cameron Porteous / Stage Managed by Bill Millerd / Company - Robert Clothier, David Foster, Pat John, Lennie George, Nick Mancuso, Stephen Markle, Elizabeth Murphy, Joe Sala
"Hadrian VII" by Peter Luke
April 7 - 29, 1972 at Queen Elizabeth Playhouse
Directed by Alan Scarfe / Designed by: Set & Costumes - Brian Jackson, Lynne Hyde / Company - Bill Boon, Patrick Boxill, Roy Brinson, Robert Casper, Henri Gregoire, Ted Crosfield, Chris Hendrie, Peter Jaenicke, Milenko Juricic, Stuart Kent, Derek Ralston, Greg Rosatti, Bob Ross, Nigel Smith, Barbara Tremain, Diana Wassman, Robert Clothier, Bill Hawk, Bill Mathews, Jay Morrison, John Schernhorst

1972-73 Season

"Forty Years On" by Alan Bennett
October 16 - November 4, 1972 at Queen Elizabeth Playhouse

"How the Other Half Loves" by Alan Ayckbourn
November 10 - December 2, 1972 at Queen Elizabeth Playhouse
Directed by Richard Ouzounian / Designed by: Set & Costumes - Stephen Geaghan, Lighting - Frank Masi / Stage Managed - Katherine Robertson / Company - Shirley Broderick, Graeme Campbell, Owen Foran, Patricia Gage, Barbara Gordon, Paxton Whitehead

"Treasure Island" by Robert Louis Stevenson
December 11 - 30, 1972 at Queen Elizabeth Playhouse
Directed by Patrick Crean / Designed by: Sets & Costumes - Cameron Porteous, Lighting - Frank Masi / Stage Managed by Katherine Robertson / Company - Michael Ball, Paul Batten, Michael Berry, Graeme Campbell, Owen Foran, David Glyn-Jones, Maxim Hamel, Terry Hill, Terry Kelly, Al Kozlik, Patrick Madsen, Sam Moses, John Pozer, Derek Ralston, Gregory Reid, John Rigg, Eric Stine, Jace van der Veen, Victor Young, Rocky Zantolas

"Lulu Street" by Ann Henry
January 15 - February 3, 1973 at Queen Elizabeth Playhouse

"Old Times" by Harold Pinter
February 12 - March 3, 1973 at Queen Elizabeth Playhouse
Directed by Tom Kerr / Designed by: Set & Costumes - Cameron Porteous, Lighting - Frank Masi / Stage Managed by Ron Nipper / Company - Patricia Gage, Bruno Gerussi, Anni Lee Taylor
"Pillar of Sand" by Eric Nicol
March 9 - 31, 1973 at Queen Elizabeth Playhouse
(also performed On Tour, February 19 - March 3, 1973)
Directed by Malcolm Black / Designed by: Set & Costumes - Brian Jackson, Lighting - Lynne Hyde / Stage Managed by Ron Nipper / Company - Thomas Barbour, Peter Church, Michael Curtis, Neil Dainard, Angela Gann, Barbara Gordon, Gary Griffiths, Thomas Hanff, Beatrice Hicks, Melody Horbulyk, Jeff Jones, Allan Lysell, Sam Moses, John Rigg, Wayne Robson, Eric Stine, Jace van der Veen, Paxton Whitehead

"Arms and the Man" by George Bernard Shaw
April 1 - May 1, 1973 at Queen Elizabeth Playhouse
Directed by Paxton Whitehead / Designed by: Set & Costumes - Cameron Porteous, Lighting - Frank Masi / Stage Managed by Ron Nipper / Company - Neil Dainard, Owen Foran, B.J. Gordon, Jeffrey Jones, Ted Stidder, Marjorie Lestrange, Susan Wright

1973-74 Season

"Julius Caesar" by William Shakespeare
October 15 - November 3, 1973 at Queen Elizabeth Playhouse
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Lynne Hyde / Stage Managed by Stewart Paul / Company - Yvonne Adalian, Michael Ball, Michael Brinson, Peter Brockington, Doug Bowell, Graeme Campbell, Dick Clements, Michael Collins, Andrew Czaplejewski, Alex Diakun, Mark Dovey, Michael Dobbin, Lynn Goldharr, B.J. Gordon, Robert Graham, Rob Michael Graham, Hank Stinson, Robert Haley, Brian Horsfall, Terry Kelly, Al Kozlik, Jack Leaf, Frank Maraden, Nora McLellan, Hilary Nichols, Robb Smythe, David Peterson, Derek Ralston, Lesley Rachuk, Gary Reineke, Winston Rekert, John Rigg, Guy Robinson, Ken Scott

"Leaving Home" by David French
November 12 - December 1, 1973 at Queen Elizabeth Playhouse
Directed by John Wood / Designed by: Set & Costumes - Jack Simon, Lighting - Frank Masi / Stage Managed by Stewart Paul / Company - Rita Howell, Al Kozlik, Marti Maraden, Kate Reid, Ken Scott, Jack Wetherall, Leslie Yeo

"Mr. Scrooge" by Dolores Clayman & Richard Morris
December 17 - 29, 1973 at Queen Elizabeth Playhouse
"Mandragola" by Jonathon Murrit with Music by Alex Pauk
January 14 - February 2, 1974 at Queen Elizabeth Playhouse
Directed by Stephen Katz / Designed by: Set & Costumes - Mary Kerr,
Lighting - Stewart Paul / Stage Managed by Stewart Paul / Company - Alex Diakun, Dorothy Ann Haug, Hilary Nichollis, Sue Petrie
Lesley Rachuk, Derek Ralston, Greg Reid, Wayne Robson, Hank Stinson, Powys Thomas, Jack Wetherall

"A Doll's House" by Henrik Ibsen
February 11 - March 3, 1974 at Queen Elizabeth Playhouse
Directed by Bill Glassco / Designed by: Set & Costumes - Cameron Porteous, Lighting - Graham Cook / Stage Managed by Stewart Paul / Company - Doug Bowell, Blair Brown, B.J.Gordon, James Hurdle, Nora McLellan, Hilary Nicholls, Derek Ralston, Powys Thomas

"Dutch Uncle" by Simon Gray
March 11 - 30, 1974 at Queen Elizabeth Playhouse
Directed by John Wood / Designed by Jack Simon / Stage Managed by Stewart Paul / Company - Maggie Askey, B.J.Gordon, Bernard Hopkins, Terry Kelly, Brian McKay, Frank Maraden

"Queer Sights - A Mouldy Tale" by Frank McEnaney with Music by Allan Lang
April 8 - 27, 1974 at Queen Elizabeth Playhouse
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Graham Cook / Stage Managed by Stewart Paul / Company - Doub Bowell, Andrew Czaplejewski, Jackson Davies, Bobby, Dermer, Bernard Hopkins, Terry Kelly, Frank Maraden, Erian McKay, Jim McQueen, Neil Munro, Hilary Nicholls, Janis Nickleson, Lesley Rachuk, Winston Rekert, Alexandra Sellers, Robb Smyth, Hank Stinson, Janet Wright

1974-75 Season

"The Taming of the Shrew" by William Shakespeare
October 7 - 26, 1974 at Queen Elizabeth Playhouse
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Graham Cook / Stage Managed by Ron Nipper / Company - Maggie Askey, Michael Ball, Drew Borland, Norman Browning, Eric Donkin, Denise Fergusson, Antony Holland, Bernard Hopkins, Terry Kelly, Andy Maton, Janis Nickleson, Sam Payne, Derek Ralston, Winston Rekert, John Rigg, Greg Reid

"Harvey" by Mary Chase
November 11 - 30, 1974 at Queen Elizabeth Playhouse
"The Adventures of Pinochio" by John Wood  
December 9 - 28, 1974 at Queen Elizabeth Playhouse  
Directed by Alan Laing / Music Directed by Bill Skolick / Designed by:  
Sets & Costumes - Jack Simon, Lighting - Graham Cook / Company - Patricia  
Armstrong, Andrew Czaplejewski, Alex Diakun, Denise Fergusson, Terri  
Hiller, Terry Kelly, Ron Miller, Christopher Newton, Barney O'Sullivan,  
Des Smiley, Tom Wood  

"Of the Fields, Lately" by David French  
January 13 - February 1, 1975 at Queen Elizabeth Playhouse  
Directed by Jace van der Veen / Designed by: Set & Costumes - Cameron  
Porteous, Lighting - Graham Cook / Company - Ken Farrell, Barney  
O'Sullivan, Florence Paterson, Powys Thomas  

"The Caucasian Chalk Circle" by Bertolt Brecht  
February 24 - March 15, 1975 at Queen Elizabeth Playhouse  
Directed by Stephen Katz / Designed by: Set & Costumes - Mary Kerr,  
Lighting - Graham Cook / Stage Managed by Ron Nipper /  
Company - Jane Buss, Lally Cadeau, Alex Diakun, Paul Emile Frappier,  
Al Kozlik, Anne May McKellar, Janis Nickleson, Kenneth Farrell,  
Terry Kelly, Michael Fletcher, Daphne Goldrick, Robert Graham  

"And Out Goes You?" by Sharon Pollock  
March 24 - April 12, 1975 at Queen Elizabeth Playhouse  
Directed by Christopher Newton / Designed by: Set & Costumes - Jack  
Simon, Lighting - Graham Cook / Stage Managed by Ron Nipper /  
Company - Michael Ball, Norman Browning, Lally Cadeau, Alex Diakun,  
Kenneth Farrell, Owen Foran, John Gardiner, Irene Hogan  

"Frankenstein" by Alden Nowlan & Walter Learning  
April 28 - May 17, 1975 at Queen Elizabeth Playhouse  
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron  
Porteous, Lighting - Graham Cook / Company - Norman Browning, Holte  
Davidson, Susan Perley, Owen Foran, Jean-Pierre Fournier, B.J.Gordon,  
Derek Ralston, Jack Rigg, David Schurmann, Brian Torpe  

1975-76 Season  

"Kennedy's Children" by Robert Patrick  
October 14 - 25, 1975 at David Y.H.Lui Theatre  
Directed by Arif Hasnain / Designed by Jack Simon / Stage Managed  
by Paul Reynolds / Company - Diana Belshaw, Heather Brechin, Nicola  
Cavendish, Richard Fowler, Leroy Schulz, Allan Stratton  

"Equus" by Peter Shaffer  
November 10 - 29, 1975 at Queen Elizabeth Playhouse  
Directed by Peter Mews / Designed by: Set & Costumes - Cameron  
Porteous, Lighting - Graham Cook / Stage Managed by Ron Nipper /  
Company - Michael Ball, Norman Browning, Nicola Cavendish, Alex Diakun,  
Richard Fowler, Allan Gray, Donna Haley, Peter Hall, Irene Hogan, Al  
Kozlik, Heather MacDonald, Christopher Newton, Tom Wood
"Why Hanna's Skirt Won't Stay Down" by Tom Eyen
November 18 - 29, 1975 at David Y.H.Lui Theatre
Directed by Derek Ralston / Designed by Jack Simon / Stage Managed by Ron Nipper / Company - Heather Brechin, Leroy Schulz

"Dear Janet Rosenberg, Dear Mr. Kooning" by Stanley Eveling
November 18 - 29, 1975 at David Y.H.Lui Theatre
Directed by Bob Baker / Designed by Jack Simon / Stage Managed by Ron Nipper / Company - Diana Belshaw, Allan Stratton

"Sherlock Holmes: The Speckled Band" by Sir Arthur Conan Doyle
December 15 - January 3, 1976 at Queen Elizabeth Playhouse
Directed by Alan Dossor / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Michael Ball, Diana Belshaw, Heather Brechin, Norman Browning, Nicola Cavendish, Gary Clarke, Alex Diakun, Richard Fowler, Donna Haley, Irene Hogan, Terry Kelly, Al Kozlik, Derek Ralston, Leroy Schulz, Allan Stratton, Tom Wood

"Macbeth" by William Shakespeare
January 19 - February 14, 1976 at Queen Elizabeth Playhouse
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Graham Cook / Stage Managed by Ron Nipper / Company - Bob Baker, Michael Ball, Norman Browning, Doris Chillcott, Miles Cohen, Bernie Coulson, Alex Diakun, Patricia Gage, David Graham, Donna Haley, Peter Hall, Irene Hogan, Terry Kelly, Al Kozlik, Glenn MacDonald, Christopher Moss, Derek Ralston, Syd Ralth, Guy Robinson, Ken Scott, Des Smiley, Kenneth Welsh, Tom Wood

"The Komagata Maru Incident" by Sharon Pollock
January 20 - 31, 1976 at Vancouver East Cultural Centre
Directed by Larry Lillo / Designed by Jack Simon / Stage Managed by Paul Reynolds / Company - Diana Belshaw, Heather Brechin, Nicola Cavendish, Richard Fowler, Leroy Schulz, Allan Stratton

"Leonce and Lena" by Georg Buchner, Music by Theodor Grigoriov
March 1 - 20, 1976 at Queen Elizabeth Playhouse
Directed by Livui Ciulei / Designed by: Set & Costumes - Livui Ciulei, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Michael Ball, Ivar Broggar, Norman Browning, Doug Cameron, Miles Cohen, Andrew Czaplejewski, Alex Diakun, David Graham, Donna Haley, Peter Hall, Irene Hogan, Franklin Johnson, Terry Kelly, Al Kozlik, Glenn MacDonald, Heather MacDonald, Derek Ralston, Guy Robinson, Des Smiley, Mantred Taron, Kenneth Welsh, Tom Wood

"Back to Beulah" by W.O. Mitchell
March 9 - 20, 1976 at Vancouver East Cultural Centre
Also performed on Tour March 22 - May 3, 1976
"Camille" by Robert David MacDonald
April 5 - 24, 1976 at Queen Elizabeth Playhouse
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Michael Ball, Ivar Broggar, Valerie Bromfield, Norman Browning, Doug Cameron, Andrew Czaplejewski, Alex Diakun, Glenn MacDonald, Allan Gray, Donna Haley, Irene Hogan, Terry Kelly, Al Kozlik, Heather MacDonald, Kate MacDonald, Derek Ralston, Gayle Roberts, Tom Wood

"Suddenly at Home"
April 5 - May 5, 1976 On Tour

1976-77 Season

"Dirty Linen" by Tom Stoppard
October 18 - November 6, 1976 at David Y.H.Lui Theatre
Directed by Susan Ferley / Designed by: Set & Costumes - Judith Lee, Lighting - Sylvia Carter / Stage Managed by Paul Reynolds / Company - Shirley Broderick, Robert Clothier, Andrew Gillies, David Glyn-Jones, Angela Slater, Powys Thomas, John Innes, Collin Miller, Christopher Newton, Brian Petchey

"Tartuffe" by Moliere
November 8 - 27, 1976 at Queen Elizabeth Playhouse
Directed by Derek Goldby / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Donald Thomas / Company - Sherry Bie, Heather Brechin, Rodney Christensen, Joy Coghill, Alex Diakun, John Gardiner, Terry Kelly, Al Kozlik, Heath Lamberts, Tom McBeath, Glenn MacDonald, Margaret Robertson, Jo Jo Ridout, Pier MacDonald, Kate MacDonald, Derek Ralston, Gayle Roberts, Tom Wood

"The Count of Monte Cristo" by Ken Hill, Music by Ken Hill & Ian Armit
December 13 - 30, 1976 at Queen Elizabeth Playhouse
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Heather Brechin, Alex Diakun, Andrew Gillies, John Innes, Terry Kelly, Al Kozlik, Heath Lamberts, Bridget Lunn, Glenn MacDonald, Jim Mezon, Margaret Roberston, Robert Seale, David Sereda, Susan Shillingford, Donna White

"The Blues" by Hrant Alianak
January 10 - 22, 1977 at David Y.H.Lui Theatre
Directed by Hrant Alianak / Designed by: Set & Costumes - Judith Lee, Lighting - Jeffrey Dallas / Stage Managed by Paul Reynolds / Company - Alex Diakun, Booth Savage, Angela Slater, Susan Wright
"King Lear" by William Shakespeare  
January 31 - February 26, 1977 at Queen Elizabeth Playhouse  
Directed by Philip Hedley / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Heather Brechin, Alex Diakun, Rodney Christenson, John Innes, Terry Kelly, Al Kozlik, Heath Lamberts, Tom McBeath, Jim Mezon, Margaret Robertson, Robert Seale, David Sereda, Pierre Tetrault, Powys Thomas, Donna White, Glenn MacDonald, Andrew Gillies

"Travesties" by Tom Stoppard  
March 7 - 26, 1977 at Queen Elizabeth Playhouse  
Directed by Philip Hedley / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Jeffrey Dallas / Company - Heather Brechin, Shirley Broderick, Andrew Gillies, John Innes, Terry Kelly, Heath Lamberts, Christopher Newton, Margaret Robertson

"The Sound of Distant Thunder" by Christopher Newton  
March 21 - April 2, 1977 at David Y.H.Lui Theatre  
Directed by Kathryn Shaw / Music directed by Roger Perkins / Designed by: Set & Costumes - Judith Lee, Lighting - Jeffrey Dallas / Stage Managed by Paul Reynolds / Company - Sherry Bie, Charlene Brandolini, Donald Cant, Alex Diakin, Al Kozlik, Glenn MacDonald, Jo Jo Rideout, Robert Seale, Linda Third, Donna White

"Camino Real" by Tennessee Williams  
April 11 - 30, 1977 at Queen Elizabeth Playhouse  
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Sherry Bie, Heather Brechin, Rodney Christenson, Joy Coghill, Alex Diakun, John Innes, Jane Kalmakoff, Al Kozlik, Terry Kelly, Bridget Lunn, Jim Mezon, Tom McBeath, Glenn MacDonald, Christopher Newton, Jo Jo Rideout, Margaret Robertson, Robert Seale, David Sereda, Susan Shillingford, Pierre Tetrault, Donna White

"72 Under The 0" by Allan Stratton  
May 2 - 14, 1977 at David Y.H.Lui Theatre  
Directed by Paul Reynolds / Designed by: Set & Costumes - Judith Lee, Lighting - Jeffrey Dallas / Stage Managed by Sylvia Carter / Company - Andrew Gillies, Nicola Cavendish, Bill Webster, Beth Kaplin, Norman Browning

1977-78 Season

"Ashes" by David Rudkin  
September 12 - October 1, 1977 at David Y.H.Lui Theatre  
Directed by: Susan Ferley / Designed by: Set & Costumes - Judith Lee, Lighting - Jeffrey Dallas / Stage Managed by Paul Reynolds / Company - Heather Brechin, Nicola Cavendish, John Innes, Terry Kelly
"Pygmalion" by George Bernard Shaw
October 8 - 29, 1977 at Queen Elizabeth Playhouse
Directed by Derek Goldby / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Heather Brechin, Shirley Broderick, Nicola Cavendish, Robert Clothier, Andrew Gillies, Ronald Holder, Terry Kelly, Bridget Lunn, Glenn MacDonald, Jim Mezon, Christopher Newton, Betty Phillips, Laura On, Jo Jo Rideout, Margaret Robertson, Robert Seale, Daivd Sereda, Susan Shillingford, Pierre Tetrault, Donna White

"The Respectable Wedding" by Bertolt Brecht
November 7 - 26, 1977 at David Y.H.Lui Theatre
Directed by Derek Goldby / Designed by: Set & Costumes - Judith Lee, Lighting - Jeffrey Dallas / Stage Managed by Paul Reynolds / Company - Heather Brechin, Shirley Broderick, Nicola Cavendish, Jackie Crossland, Andrew Gillies, Terry Kelly, Glenn MacDonald, Jim Mezon

"Arsenic and Old Lace" by Joseph Kesserling
December 3 - 31, 1977 at Queen Elizabeth Playhouse
Directed by Christopher Newton / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Heather Brechin, Robert Clothier, Joy Coghill, Andrew Gillies, Tom McBeath, Ronald Halder, John Innes, Terry Kelly, Al Kozlik, Jim Mezon, Glenn MacDonald, Laura Press

"Oedipus" by Seneca, Adapted by Ted Hughes, Music by Michael Richards
January 7 - 28, 1978 at Queen Elizabeth Playhouse
Directed by Jurek Bogajewicz / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Heather Brechin, Nicola Cavendish, Robert Clothier, Andrew Gillies, Ronald Halder, John Innes, Terry Kelly, Al Kozlik, Glenn MacDonald, Menlo Skye McFarlane, Jim Mezon, Brian Paul, Laura Press, Margaret Robertson, Jo Jo Rideout, Robert Seale, David Sereda, Susan Shillingford, Margareon, Pierre Tetrault, Donna White

"Jack Spratt" by Joe Wiesenfeld
January 29 - February 18, 1978 at David Y.H.Lui Theatre
Directed by Pam Hawthorn / Designed by: Set & Costumes - Judith Lee, Lighting - Jeffrey Dallas / Stage Managed by Paul Reynolds / Company - Guy Bannerman, Diana Belshaw, Sherry Bie, Tom McBeath, Hilary Strang, Brian Torpe, Reg Tupper

"The Contractor" by David Storey
February 18 - March 13, 1978 at Queen Elizabeth Playhouse
Directed by Roger Hodgman / Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Ron Nipper / Company - Shirley Broderick, Nicola Cavendish, Rodney Christensen, Robert Clothier, Andrew Gillies, John Innes, Terry Kelly, Al Kozlik, Glenn MacDonald, Jim Mezon, Barney O'Sullivan, Laura Press
"Loot" by Joe Orton
March 13 - April 1, 1978 at David Y.H.Lui Theatre
Directed by Paul Reynolds / Designed by: Set & Costumes - Judith Lee, Lighting - Jim McManamy / Stage Managed by Geran Capewell /
Company - Gary Chalk, Susan Chapple, Ian Deakin, Richard Gishler, Ron Halder, Colin Miller

"Twelfth Night" by William Shakespeare, Music by Roger Perkins
April 1 - 22, 1978 at Queen Elizabeth Playhouse
Directed by Derek Goldby / Choreographed by Judith Marcuse /
Designed by: Set & Costumes - Cameron Porteous, Lighting - Jeffrey Dallas / Stage Managed by Catherine Russell / Company - Heather Brechin, Norman Browning, Nicola Cavendish, David Collins, Alex Diakun, Herbert Foster, Patricia Gage, Andrew Gillies, John Innes, Terry Kelly, Al Kozlik, Glenn MacDonald, Jim Mezon, Christohper Newton, Philip Ormand
THE FREDERIC WOOD THEATRE

1970-71 Season

"Ghosts" by Henrik Ibsen
   September 18 - 26, 1970 at the Frederic Wood Theatre
   Directed by Richard Hornby / Designed by: Sets - Richard Kent Wilcox,
   Costumes - Kurt Wilhelm / Company - Doris Chillcott, Joe Clarke, Lee
   Taylor, Wes Taylor, Leueen Willoughby

"Twelfth Night" by William Shakespeare
   November 13 - 25, 1970 at the Frederic Wood Theatre
   Directed by John Brockington / Designed by: Sets - Richard Kent Wilcox,
   Costumes - Kurt Wilhelm, Lighting - Richard Kent Wilcox / 
   Company - Alan Hannam, Anthony Bancroft, Kenneth Ryan, Ronald Davis,
   Brent Diakow, Larry Lillo, Arthur Ross, Matthew Walker, Alan Guy, Alan
   Barry, Richard Ouizounian, Brent Carver, John Brighton, Roger Dunn, Derek
   Ralston, Victor Young, Eric Peterson, David Dick, Nicholas Rice

"Endgame" by Samuel Beckett
   January 29 - February 6 at the Frederic Wood Theatre
   Directed by Stanley Weese / Designed by: Sets & Lighting - Richard Kent
   Wilcox, Costumes - Kurt Wilhelm / Company - Wayne Robson, Lee Taylor,
   Eric Peterson, Brenda Sheerin

"Oedipus The King" by Sophocles
   March 15 - 27, 1970 at the Frederic Wood Theatre
   Directed by Donald Soule / Company - Students from the UBC Dept. of
   Theatre

1971-72 Season

"The Three Sisters" by Anton Chekhov
   September 17 - 25, 1971 at the Frederic Wood Theatre
   Directed by John Brockington / Designed by: Sets & Lighting - Richard
   Kent Wilcox, Costumes - Kurt Wilhelm / Company - John Innes, Shirley
   Broderick, Doris Chillcott, Lillian Carlson, Marti Maraden, Derek Ralston
   Peter Haworth, Al Kozlik, Frank Maraden, Robert Clothier, Jim Cluff, Tony
   Bancroft, Stanley Weese, Jessie Richardson, David Dick, Cherie Wickberg,
   Ian Pratt, John Gray, Stuart Nemitin

"The Playboy of the Western World" by John M.Synge
   November 5 - 17, 1971 at the Frederic Wood Theatre
   Directed by Stanley Weese / Designed by: Sets & Lighting - Richard Kent
   Wilcox, Costumes - Brian Parker / Company - David Dick, Cherie Wickberg,
   Ian Pratt, John Gray, Stuart Nemitin

"The Birthday Party" by Harold Pinter
   January 21 - 31, 1972 at the Frederic Wood Theatre
   Directed by Klaus Strassman / Designed by: Set & Costumes - Kurt Wilhelm,
   Lighting - Richard Kent Wilcox & Brian Parker / Company - Jack Ammon,
   Rae Brown, Eric Peterson, Angela Slater, Peter Brockington, Ken Ryan
"The Duchess of Malfi" by John Webster, Music by Anita Sleeman
March 10 - 21, 1972 at the Frederic Wood Theatre
Directed by John Brockington / Designed by: Sets & Lighting - Richard Kent Wilcox, Costumes - Kurt Wilhelm / Company - Brent Carver, Derek Ralston, Ken Ryan, Salvatore Sam Mancuso, Lee Taylor, Matthew Walker, Dimitri Kontou, Thom Gaffney, Christopher Kelly, Bruce Ruddell, Leo Burdak; Linda Sorenson, Susan Jones, Carol Harrison, Peter Higginson, Dick Stewart, Richard James, Goldie Semple, Rita Zapf, Lorne Kennedy, Barbara Watkins, Guy Bennett, Janine Stevenson, Eileen Tessier

1972-73 Season:

"The Tooth of Crime" by Sam Shepherd, Music by The Performance Group
September 15 - 25, 1972 at the Frederic Wood Theatre
Directed by Richard Schechner / Designed by: Costumes - David Lovett, Lighting - Richard Kent Wilcox / Company - Spalding Gray, James Griffiths, Maxine Herman, Elizabeth Le Compte, Joan MacIntosh, Timothy Shelton

"Six Characters in Search of an Author" by Luigi Pirandello, Music by Ross Douglas
November 1 - 11, 1972 at the Frederic Wood Theatre
Directed by Raymond Clarke / Designed by: Set & Lighting - Richard Kent Wilcox, Costumes - David Lovett / Company - Rodger Barton, David Cheriton, David Dewar, Lorne Kennedy, Michael Puttonen, Nicholas Rice, Karen Bergman, Nicola Cavendish, Louise Fast, Michelle Fisk, Maria Kerr, Ann McQueen, Maureen Sheerin, Brian Haigh, Matthew Walker, Eleanor Nicholls, Susan Jones, Ken Ryan, Guy Bennett, Maria Klinka, Ann Russell, Hilary Nicholls

"Tartuffe" by Moliere
January 10 - 21, 1973 at the Frederic Wood Theatre

"Macbeth" by William Shakespeare, Adapted by Donald Soule
February 28 - March 17, 1973 at the Frederic Wood Theatre
1973-74 Season

"The Wild Duck" by Henrik Ibsen
   September 12 - 22, 1973 at the Frederic Wood Theatre

"The Alchemist" by Ben Johnson
   October 31 - November 10, 1973 at the Frederic Wood Theatre

"The Misanthrope" by Moliere
   January 16 - 26, 1974 at the Frederic Wood Theatre
   Directed by Donald Soule / Designed by: Set & Lighting - Richard Kent Wilcox, Costumes - David Lovett / Company - Robert Graham, Jim McQueen, Mariko Van Campen, Micki Maunsell, B.J.Gordon, Peter Brockington, David Stein, Charles Mitchell, Guy Palmer, Barry Asker, Gordon Peck

"The Threepenny Opera" by Bertolt Brecht, Adapted by Marc Blitzstein, Music by Kurt Weill
   March 6 - 16, 1974 at the Frederic Wood Theatre

1974-75 Season

"After the Fall" by Arthur Miller
   September 11 - 21, 1974 at the Frederic Wood Theatre
   Directed by Richard Ouzounian / Designed by: Set & Lighting - Richard Kent Wilcox, Costumes - David Lovett / Company - Pia Shandel, Michael Ball, Elizabeth Murphy, Barney O'Sullivan, Pamela Hawthorn, Jane Heyman, Michelle Fisk, Peter Hill, Camille Mitchell, Sharon Romero, John Newton, Jon Dobbs, Vicki McCulloch, Peter Weiss, Barbara Duncan, Dorothea Hendriks, Bruce Ruddell, John Sawyer, Mary Yargood, Hugh Laidlaw, Roy Vine, Chris Moss
"The Inspector General" by Nikolai Gogol
   October 30 - November 9, 1974 at the Frederic Wood Theatre
   Directed by: Joy Coghill / Choreographed by Norman Leggatt /

"The Philanthropist" by Christopher Hampton
   January 15 - 25, 1975 at the Frederic Wood Theatre
   Directed by Klaus Strassman / Designed by: Set & Lighting - Richard Kent Wilcox, Costumes - David Lovett / Company - Peter Brockington, Richard Ouzounian, Matthew Walker, Patricia Grainge, Peter Weiss, Donna Christie, Kathy Boucher

"The Tempest" by William Shakespeare, Music by John Chappell
   March 5 - 15, 1975 at the Frederic Wood Theatre

1975-76 Season

"Misalliance" by George Bernard Shaw
   September 10 - 20, 1975 at the Frederic Wood Theatre
   Directed by John Brockington / Designed by: Set & Lighting - Richard Kent Wilcox, Costumes - David Lovett / Company - Scott Swanson, Lorne Kennedy, Camille Mitchell, Marjorie Lestrange, Barney O'Sullivan, Matthew Walker, Sherry Darcus, Paul Clements, Lally Cadeau, Derek Keurvorst

"Doctor Faustus" by Christopher Marlowe, Music by David Keeble
   October 29 - November 8, 1975 at the Frederic Wood Theatre
"Scapino" by Moliere, Adapted by Frank Dunlop & Jim Dale
January 14 - 24, 1976 at the Frederic Wood Theatre

"Spring's Awakening" by Frank Wedekind
March 3 - 13, 1976 at the Frederic Wood Theatre

1976-77 Season

"When You Comin' Back, Red Rider" by Mark Medoff
September 15 - 25, 1976 at the Frederic Wood Theatre
Directed by Stanley Weese / Designed by Douglass Higgins / Company - Derek Keurvorst, Judith Mastai, Barney O'Sullivan, Grant Morrison, Leroy Schulz, Diana Belshaw, Lorne Kennedy, Nettie Wild

"The Boys From Syracuse" by George Abbott, Music by Richard Rogers & Lorenz Hart
November 3 - 13, 1976 at the Frederic Wood Theatre

"A Collier's Friday Night" by D.H.Lawrence
January 12 - 22, 1977 at the Frederic Wood Theatre

"The Revenger's Tragedy" by Cyril Tourneur
March 2 - 12, 1977 at the Frederic Wood Theatre
"A Moon For the Misbegotten" by Eugene O'Neill
   September 14 - 24, 1977 at the Frederic Wood Theatre
   Directed by Stanley Weese / Designed by: Set - Richard Kent Wilcox, 
   Costumes - Brigitte Sitte, Lighting - Ian Pratt / Company - Judith Mastai, 
   Morris Panycz, Barney O'Sullivan, Lee Taylor, Charles Siegel

"Much Ado About Nothing" by William Shakespeare
   November 2 - 12, 1977 at the Frederic Wood Theatre
   Directed by John Brockington / Music Directed by Alex McLeod / 
   Choreographed by Bram Ordel / Designed by: Set - Douglas Higgins, 
   Costumes - Brigitte Sitte, Lighting - Ian Pratt / Company - Matthew 
   Walker, Todd Duckworth, Karen Levinson, Lally Cadeau, Alan Hannam, 
   Allan Gray, Derek Allen, Stephen Woodhouse, Alex McLeod, Sandy Winsby, 
   Dave Adams, Virginia Stohlberg, Wendy Lewis, Sam Newton, Bruce Wilson, 
   Michael Puttonen, Ian Edwards, David Sherman, Des Smirl, Gary Basaraba, 
   Stanley Weese, Doreen Biener

"Deus Ex Machina" by Donald Soule, Music by Judith Specht
   January 11 - 21, 1978 at the Frederic Wood Theatre
   Directed by Donald Soule / Designed by: Set & Costumes - Brigitte Sitte, 
   Lighting - Ian Pratt / Company - Richard Newman, Santo Cervello, Harry 
   Gadbow, Garry Rogers, Hardeep Dhaliwal, Beryl Baylis, Wayne McKinnon, 
   Keith Gordey, Todd Duckworth, Alex McLeod, Jamie Baird, Graeme Cameron, 
   Gayle Doren, Bill Murdoch, Dave Adams, David Sherman, Derek Allen, Wendy 
   Longe, Antonia Paul

"Purple Dust" by Sean O'Casey
   March 1 - 11, 1978 at the Frederic Wood Theatre
   Directed by Klaus Strassman / Designed by: Set - Douglas Higgins, 
   Costumes - Brigitte Sitte, Lighting - Ian Pratt / Company - Lee Taylor, 
   Peter Brockington, Shelora Fitzgerald, Virginia Stohlberg, Ian Edwards, 
   Karen Yri, Michael Puttonen, Matthew Walker, Alex Pollock, Ken Brown, 
   Anthony Pollock, Tony Dawson, Gary Basaraba, Todd Duckworth, Katy Newton
THE ARTS CLUB THEATRE

1970-71 Season

"The Circle" by Somerset Maugham
   September 17 - October 3, 1970 at the Arts Club Theatre
   Directed by Marion Poggemiller / Designed by: Set - Richard Bylin,
   Costumes - Anna Bylin / Stage Managed by Bill Millerd / Company - Derek Ralston, Kenneth Eadie, Barbara Dahlquist, Marti Maradon, Victor Young, Peter Brockington, Alma Thery, Jack Ammon

"The Only Game in Town" by Frank D. Gilroy
   October 22 - November 7, 1970 at the Arts Club Theatre
   Directed by Bill Millerd / Designed by Richard Bylin / Stage Managed by Norma Hiebert / Company - Nicola Lipman, Eric Scheider, Walter Marsh

"The Enchanted Forest"
   December 26, 1970 - January 3, 1971 at the Arts Club Theatre
   Directed by Bill Millerd / Company - Daphne Goldrick, Sharon Kirk, Bill Buck

"Cactus Flower" by Abe Burrows
   February 25 - March 20, 1971 at the Arts Club Theatre
   Directed by Otto Lowy / Designed by Richard Bylin / Stage Managed by Bill Millerd / Company - Pia Shandel, Jim McQueen, Gerry Claman, Doris Buckingham, Harry Sanders, Ted Stidder, Owen Foran, Janice Perry

"What the Butler Saw" by Joe Orton
   April 22 - May 21, 1971 at the Arts Club Theatre
   Directed by Bill Millerd / Designed by: Set - Cameron Porteous, Lighting - Richard Bylin / Stage Managed by Brian Buckingham / Company - David Glyn-Jones, Janice Perry, Daphne Goldrick, Glenn MacDonald, Owen Foran, Des Smiley

1971-72 Season

"The Lion in Winter" by James Goldman
   September 30 - October 16, 1971 at the Arts Club Theatre
   Directed by Bill Millerd / Designed by: Set & Costumes - Stephen Katz, Lighting - Brian Buckingham / Stage Managed by Brian Buckingham / Company - Michael Ball, Tricia Sawyer, Glenn MacDonald, Jace van der Veen, Norman Browning, Daphne Goldrick, Jim McQueen

"Little Murders" by Jules Feiffer
   November 4 - 27, 1971 at the Arts Club Theatre
   Directed by Bill Millerd / Lighting Designed by Marsha Sibthorpe/ Stage Managed by Brian Buckingham / Company - Micki Maunsell, Gary Griffiths, Ted Stidder, Linda Sorenson, Norman Browning, Joseph Golland, Jim McQueen
"Play it Again Sam" by Woody Allen
January 28 - February 2, 1972 at the Arts Club Theatre
Directed by Otto Lowy / Designed by: Set - Glenn MacDonald,
Lighting - Marsha Sibthorpe / Stage Managed by Bill Millerd /
Company - Allan Anderson, Gerry Claman, Merv Campone, Bill Buck,
Shirley Milliner, Catherine Crowell, Irene Harris, Vicki Marlay, Lisa
Zucker, Janet Unger, Janet Whitehead

"Adaptation" by Elaine May
March 2 - 25, 1972 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set - Glenn MacDonald,
Lighting - Marsha Sibthorpe / Stage Managed by Bill Millerd /
Company - Robert Graham, Richard Ouzounian, Daphne Goldrick, Frank
Maraden

"Next" by Terrence McNally
March 2 - 25, 1972 at the Arts Club Theatre, billed with "Adaptation"
Directed by Richard Ouzounian / Designed by: Set - Glenn MacDonald,
Lighting - Marsha Sibthorpe / Stage Managed by Bill Millerd /
Company - Owen Foran, Anna-May McKellar

"Butterflies Are Free" by Leonard Gershe
April 20 - May 13, 1972 at the Arts Club Theatre
Directed by Jimmy Johnston / Designed by: Set - Glenn MacDonald,
Lighting - Marsha Sibthorpe / Stage Managed by Bill Millerd /
Company - Pat Rose, Marti Maraden, Cathryn Graham, Jim McQueen

1972-73 Season

"The Effect of Gamma Rays on Man-in-the-Moon Marigolds" by Paul Zindel
October 18 - November 11, 1972 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set - Glenn MacDonald,
Lighting - Marsha Sibthorpe / Stage Managed by Glenn MacDonald /
Company - Marti Maraden, Doris Chillcott, Pia Shandel, Barbara
Tremain, Lisabeth Johnston

"After Magritte" by Tom Stoppard
November 23 - December 16, 1972 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Cameron
Porteous, Lighting - Marsha Sibthorpe / Company - Daphne Goldrick, Frank
Maraden, Heather Robinson, Wayne Robson, Gordon Fisher

"The Real Inspector Hound" by Tom Stoppard
November 23 - December 16, 1972 at the Arts Club Theatre, billed with
"After Magritte"
Directed by Bill Millerd / Designed by: Set & Costumes - Cameron
Porteous, Lighting - Marsha Sibthorpe / Stage Managed by Marsha
Sibthorpe / Company - Frank Maraden, Des Smiley, Heather Robinson, Gordon
Fisher, Carolyn Hunt, Daphne Goldrick, Wayne Robson, Duncan Regéhr
"Last of the Red Hot Lovers" by Neil Simon
January 18 - February 10, 1973 at the Arts Club Theatre

"House of Blue Leaves" by John Guare
February 22 - March 17, 1973 at the Arts Club Theatre

"Creeps" by David Freeman
March 22 - April 28, 1973 at the Arts Club Theatre

"A Midsummer's Night Dream" by William Shakespeare
May 5 - 26, 1973 at the Arts Club Theatre

"Blithe Spirit" by Noel Coward
June 7 – July 6, 1973 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set - Gordon Fisher, Costumes - Janet Bickford, Lighting - Marsha Sibthorpe / Stage Managed by Marsha Sibthorpe / Company - Margaret Wright, Yvonne Adalian, Jim McQueen, Robert Graham, Gladys Smiley, Micki Maunsell, Brigid Johnston

"A Midsummer's Night Dream" by William Shakespeare
August 8 – 11, 1973 at Malkin Bowl, Stanley Park

1973-74 Season

"The Importance of Being Earnest" by Oscar Wilde
October 4 - November 3, 1973 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set - Gordon Fisher, Costumes - Ralph McDermid, Lighting - Marsha Sibthorpe / Stage Managed by Marsha Sibthorpe / Company - Allan Gray, David Stein, Allan Anderson, Michael Bekenn, David Reynolds, Micki Maunsell, Susan Wright, Brigid Johnston, Daphne Goldrick
"The Hot L Baltimore" by Lanford Wilson
November 22 - December 22, 1973 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set - Redg Reynolds, Lighting -
Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Jackson Davies, Susan Wright, Pat Barlow, Maggie Askey,
Janet Wright, Wally McSween, Lani Reynolds, Alex Willows, David Stein,
Franche Baugham, Michael Francis, Gordon Fisher, Gladys Smiley, Jack
Rigg, Brian Graham

"Light Up the Sky" by Moss Hart
January 9 - February 10, 1974 at the Arts Club Theatre
Directed by Otto Lowy / Designed by: Set - Reg Reynolds, Costumes -
Ralph McDermid, Lighting - Marsha Sibthorpe / Company - Doris Buckingham,
Peg Dixon, Sam Payne, Winston Rekert, Walter Marsh

"Battering Ram" by David Freeman
February 13 - March 16, 1974 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set - Reg Reynolds, Lighting -
Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Susan Wright, Doris Chillcott, Winston Rekert

"That Championship Season" by Jason Miller
March 21 - May 5, 1974 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set - Reg Reynolds, Lighting -
Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Lloyd Berry, Michael Collins, Des Smiley, Ian White,
Antony Holland

"The Patrick Pearse Motel" by Hugh Leonard
May 10 - June 9, 1974 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Ralph McDermid,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Allan Gray, Brigid Johnston, Des Smiley, Daphne Goldrick,
Lloyd Berry, Kate McDonald, Wayne Robson

"Jubalay" by Patrick Rose & Merv Campone
June 27 - July 27, 1974 at the Arts Club Theatre
Directed by: Dean Regan / Music Directed by Ed Henderson / Designed by:
Set - Reg Reynolds, Costumes - Sandra Walton, Lighting - Marsha Sibthorpe/
Stage Managed by Louis-Marie Bournival / Company - Brent Carver, Patrick
Rose, Diane Stapley, Charlene Brandolini, Ruth Nicol

1974-75 Season

"Broken Pieces" by Michel Tremblay
October 10 - November 9, 1974 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Charles van Vliet,
Lighting - Marsha Sibthorpe / Stage Managed by Charlie Avni /
Company - Lally Cadeau, Doris Chillcott, David Stein, Fiona Law, David
Major, Anna-May McKellar
"Journey's End" by R.C. Sherriff
November 14 - December 14, 1974 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Pierre Mireault,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Michael Franks, David Glyn-Jones, Jack Rigg, Holte Davidson,
Norman Browning, David Stein, Andrew Scorer, Winston Rekert, Brian
Atkins, Walter Marsh, John Wright

"Amahl and the Night Visitors" by Gian Carlo Menotti
December 18, 1974 - January 5, 1975 at the Arts Club Theatre
Directed by George Ross / Music Directed by Mel Erikson / Designed by:
Set & Costumes - Pierre Mireault, Lighting - Marsha Sibthorpe / Stage
Managed by Louis-Marie Bournival / Company - David Freedman, Audrey
Glass, Marcel Larochelle, John Evans, Ray Nurse, Keith Grout, Olwyn
Chipman, Kathy Husser, Gord Holden, Bruce Mills, Carol Curry, Linda
Irving, Rob Hopkins, Jim McIntosh

"Sleuth" by Anthony Shaffer
January 23 - February 22, 1975 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Reg Reynolds,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Owen Foran, David Schurmann, Stanley Rushton, Robin Mayfield,
Liam McNulty

"You're Gonna Be Alright Jamie Boy" by David Freeman
March 8 - April 27, 1975 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival
Company - Brent Carver, Doris Chillcott, Gregory Reid, Terry David
Mulligan, Pia Shandel

"Uncle Vanya" by Anton Chekhov
April 17 - May 10, 1975 at the Arts Club Theatre
Directed by Tom Kerr / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Sam Payne, Susan Ringwood, Jane Cussons, Barbara Tremain,
Peter Haworth, Eric Schneider, Des Smiley, Maggie Askey, Dennis Austin

"The Sea Horse" by Edward Moore
May 22 - June 5, 1975 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Janet Wright, Robert Haley

"I Do! I Do!" by Tom Jones & Harvey Schmidt
July 10 - August 9, 1875 at the Arts Club Theatre
Directed by Bill Millerd / Music Directed by Lloyd Nicholson /
Designed by: Set & Costumes - Alison Green, Lighting - Marsha Sibthorpe /
Stage Managed by Louis-Marie Bournival / Company - Ruth Nicol, Dean
Regan, Jim McQueen
1975-76 Season

"My Fat Friend" by Charles Laurence  
October 2 - November 1, 1975 at the Arts Club Theatre  
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green,  
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /  
Company - Owen Foran, Susan Wright, David Sereth, Jackson Davies

"The Imaginary Invalid" adapted by Tom Cone with Music by John Gray  
November 20 - December 20, 1975 at the Arts Club Theatre  
Directed by John Gray / Music Directed by Roger Perkins / Designed by:  
Set & Costumes - Alison Green, Lighting - Marsha Sibthorpe / Stage  
Managed by Roger Perkins / Company - Brigid Johnston, Shirley Broderick,  
Jim McQueen, Antony Holland, Robert Clothier, Margaret Kyle, Robert  
Graham, Micki Maunsell

"An Evening with Ann Mortifee"  
January 8 - February 21, 1976 at the Arts Club Theatre

"On the Job" by David Fennario  
February 26 - March 20, 1976 at the Arts Club Theatre  
Directed by Bill Millerd / Designed by: Set - Alison Green, Costumes -  
Linda Morgan, Lighting - Marsha Sibthorpe / Stage Managed by Louis-  
Marie Bournival / Company - Jerry Wasserman, Robert Mark Weber, Robert  
Carey, Jonah Forde, Bruce Greenwood, David Berner, Sandy Kovack, Ron  
Miller

"Moonchildren" by Michael Weller  
April 1 - May 1, 1976 at the Arts Club Theatre  
Directed by Bill Millerd / Designed by: Set - Alison Green, Costumes -  
Linda Morgan, Lighting - Marsha Sibthorpe / Stage Managed by Louis-  
Marie Bournival / Company - Brian Graham

"Hay Fever" by Noel Coward  
May 6 - June 5, 1976 at the Arts Club Theatre  
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green,  
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /  
Company - Barbara Duncan, Ian Deakin, Barbara McColl, Marjorie LeStrange,  
Marjorie Knowler, Owen Foran, Bruce Greenwood, Janet Wright, Bernard  
Cuffling, Gayle Roberts

"Absurd Person Singular" by Alan Ayckbourn  
June 24 - July 24, 1976 at the Arts Club Theatre  
Directed by Bill Millerd / Designed by: Set - Alison Green, Costumes -  
Linda Morgan, Lighting - Marsha Sibthorpe / Stage Managed by Louis-  
Marie Bournival / Company - Margaret Bard, Owen Foran, David Schurmann,  
Janet Wright, Susan Wright, Brian Petchey
1976-77 Season

"Cat On A Hot Tin Roof" by Tennessee Williams
September 30 - October 30, 1976 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green, Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival / Company - Susan Wright, Winston Rekert, Nancy Morgan, Fran Gebhard, Jackson Davies, Norman Browning, Doris Chillcott, Owen Foran, Andy Rhodes, Gregory Reid

"The School For Scandal" by Richard Brinsley Sheridan
January 13 - March 5, 1977 at the Arts Club Theatre

"Bonjour, La Bonjour" by Michel Tremblay
March 10 - April 9, 1977 at the Arts Club Theatre
Directed by Brian Richmond / Designed by: Set - Alison Green, Costumes - Linda Morgan, Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival / Company - Linda Sorenson, Beth Kaplan, Elaine Nalee, Susan Wright, Angela Slater, Anne Cameron, Doris Chillcott, Owen Foran, Winston Rekert

"Born Yesterday" by Garson Kanin
April 28 - May 28, 1977 at the Arts Club Theatre
Directed by Owen Foran / Designed by: Set & Costumes - Alison Green, Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival / Company - Lally Cadeau, Lawrence Benedict, Jackson Davies, David Schurmann, Gregory Reid, Doris Chillcott, Terry McColgan, Jon Bryden, Alana Shields, Rob Cardinal, Anny Bobak, Daniel Stancik

"Knock, Knock" by Jules Feiffer
June 16 - July 16, 1977 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Cameron Porteous, Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival / Company - Keith Dinicol, Gregory Reid, Jackson Davies, Janet Wright

"Vanities" by Jack Heifner
July 28 - October 8, 1977 at the Arts Club Theatre
On Tour March 8 - 25, 1978
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green, Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival / Company - Nora McLellan, Elaine Nalee, Elizabeth Rukayina
"Cruel Tears" by Ken Mitchell with Music by The Dumptrucks
August 18 - September 2, 1977 at the Arts Club Theatre
Directed by Brian Richmond / Music Directed by The Dumptrucks /
Choreographed by Cisa Cole / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Company - Winston Rekert, Anne Wright, Alex
Diakun, Janet Wright, Norman Browning, Bruce Greenwood, Harry Kalensky,
Beth Kaplan, Lisa Troniak, Andrew Czaplejewski, The Dumptrucks: Bob Evans,
Michael Millar, Michael Taylor

1977-78 Season

"Comedians" by Trevor Griffiths
October 13 - December 3, 1977 at the Arts Club Theatre
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Andy Rhodes, Brent Carver, Andy Maton, Michael Fawkes,
Bernard Cuffling, Reg Tupper, Owen Foran, Terry Waterhouse, David
Glyn-Jones, Talat Hussain, Alex Willows

"One Night Stand" by Carol Bolt
October 6 - 29, 1977 at the David Y. H. Lui Theatre
Directed by Kathryn Shaw / Designed by: Set & Costumes Doug Welch,
Lighting - Marsha Sibthorpe / Stage Managed by Debbie Boyko /
Company - Diana LeBlanc, Jon Bryden, Deborah Tennant

"Side by Side By Sondheim" by Stephen Sondheim & Ned Sherrin
December 8, 1977 - February 25, 1978 at the Arts Club Theatre
Directed by: Jeff Hyslop / Music Directed by Bruce Kellett / Designed
by: Set & Costumes - Alison Green, Lighting - Marsha Sibthorpe /
Stage Managed by Louis-Marie Bournival / Company - Leon Bibb, Ruth
Nicol, Leueen Willoughby, Bernard Cuffling, Victor Young, Roma Hearn,
Charlene Brandolini

"The Prisoner of Second Avenue" by Neil Simon
January 5 - 28, 1978 at Presentation House, North Vancouver
Directed by Bill Millerd / Designed by: Set - Doug Welch, Costumes -
Linda Morgan, Lighting - Marsha Sibthorpe / Stage Managed by Mario
Crudo / Company - Owen Foran, Lally Cadeau, Barney O'Sullivan, Doris
Chillcott, Lillian Carlson, Fran Gebhard

"Hedda Gabler" by Henrik Ibsen
March 9 - April 14, 1978 at the Arts Club Theatre
Directed by Bill Millerd/ Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival /
Company - Bernard Cuffling, Janet Wright, Lillian Carlson, Annabel
Kershaw, Owen Foran, Winston Rekert, Dorothy Goldrick
"Les Canadiens" by Rick Salutin with Music by Harvey Stenson
March 20 - May 27, 1978 at the Arts Club Theatre
Directed by Brian Richmond / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Mario Crudo / Company -
Guy Bannerman, Jon Bryden, Lally Cadeau, David Crowley, Michael Fawkes,
Andy Maton, Murray Ord, Harvey Stenson, Ray Whelan

"Walls" by Christian Bruyere with Music by Douglas Dodd
May 5 - 26, 1978 at the Vancouver East Cultural Centre
Directed by Jace van der Veen / Designed by: Set - Cameron Porteous,
Costumes - Christina McQuarrie, Lighting - Marsha Sibthorpe / Stage
Managed by Paddy McEntree / Company - Winston Rekert, David Collins,
Robert John Wright, Susan Wright, Brian Torpe, Beth Kaplan, Terry Swada,
Richard Fowler, Scott Swanson, Ivan Horsky, David McCulley, Leon Pownall,
Patrick Paterson, David Longworth

"Starting Here, Starting Now" by Richard Maltby & David Shire
May 17 - June 10, 1978 at Presentation House, North Vancouver
Directed by: James Hibberd / Music Directed by Bruce Kellett /
Designed by Ted Roberts / Company - Nora McLellan, Victor Young,
Jane Mortifee

"Otherwise Engaged" by Simon Gray
June 1 - July 22, 1978 at the Arts Club Theatre
Directed by Tom Kerr / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival / Company -
Eric Schneider, Jon Bryden, Colin Miller, Glenn Beck, Goldie Semple, Owen Foran, Susan Chapple

"The Last of the Red Hot Lovers" by Neil Simon
June 29 - August 6, 1978 at Presentation House, North Vancouver
Directed by Doris Chillcott / Designed by: Set - Ted Roberts, Costumes
- Linda Morgan, Lighting - Marsha Sibthorpe / Company - Owen Foran,
Doris Chillcott, Jane Schoettle, Ann Cameron, Alana Shields

"Same Time, Next Year" by Bernard Slade
July 7 - September 30, 1978 at the Queen Elizabeth Playhouse
Directed by Bill Millerd / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Louis-Marie Bournival / Company -
Ruth Nicol, Jackson Davies

"The Club" by Eve Merriam
July 27 - October 7, 1978 at the Arts Club Theatre
Directed by Katherine Shaw / Designed by: Set & Costumes - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Reg Reynolds / Company -
Lani Ashenhurst, L. Olson, Janet Wright, Beth Kaplan, Nora McLellan, C. Lobar, L. Franks
ACTORS CONTEMPORARY THEATRE

1970-71 Season

"The Boys in the Band" by Mart Crowley
  September 24 - October 31, 1970 at the Magic Theatre
  Directed by John Parker / Designed by Peter Jaenicke /
  Company - Michael La France, Jeff Theobald, Allan Wallace, Robert Graham

"Circus in the Wind"
  Fridays & Saturdays in October, 1970 at the Magic Theatre
  Directed by Bob Read / Designed by John Pallone / Company - Sandra Anderson, Ron Miller, Jackie Hamilton, Pat Donahue, Gordon Imlach, David Parker, Michael La France

"The Fantasticks" by Tom Jones with Music by Harvey Schmidt
  January 7 - 30, 1971 at the Magic Theatre
  Directed by John Parker / Music Directed by Elva Fitzpatrick /
  Choreographed by Grace MacDonald / Designed by Peter Jaenicke /
  Stage Managed by Don Granberry / Company - Jim McQueen, Patrick Rose, Glenn MacDonald, Bob Read, Ed Harrington, Edward Greenhalgh, Frank Maraden, Christine Anton

"The Price" by Arthur Miller
  March 4 - 20, 1971 at the Magic Theatre
  Directed by John Parker / Designed by Peter Jaenicke / Company - Robert Graham, Bruce McLeod, Joseph Golland, Rae Brown

1971-72 Season

"The Drunkard" by Raymond Hill
  September 23 - November 30, 1971 at Gassy Jack's Place
  Directed by John Parker / Designed by Peter Jaenicke / Company - Roxanne Erwin, Bob Read, Barbara Dahlquist, Chris Hendrie

"You're A Good Man, Charlie Brown"
  December 15, 1971 - January 2, 1972 at the Gaslight Theatre Restaurant
  Also performed January 7 - 9, 1972 at the Centennial Theatre
  Directed by John Parker / Music Directed by Robert Delf / Choreographed by Grace MacDonald / Designed by Peter Jaenicke / Company - Brent Carver, Roxanne Erwin, Hank Stinson, Bruce Smith, Leslie Rachuk, Ed Astley

"Wedded to a Villain" by Raymond Hill
  January 17 - February 13, 1972 at the Gaslight Theatre Restaurant
  Directed by John Parker / Designed by Peter Jaenicke / Company - Hugh Stansfield, Anna-May McKellar, Victor Young, Barbara Dahlquist, Edd Wright
"Oh Gastown" by Eric Nicol, Jackie Crossland, Patrick Rose, Daphne Goldrick & Philippe Purchase with Music by Tim Fuller
March 15 - April 14, 1972 at the Gaslight Theatre Restaurant
Directed by John Parker / Choreographed by Grace MacDonald / Designed by Peter Jaenicke / Company - Mike Fox, Ruth Nicol, Ed Milaney, Joy McGregor, Nora McClelland, Bruce Smith

"Norman, Is That You?" by Sam Bobrick & Ron Clark
May 5 - 19, 1972 at the Gaslight Theatre Restaurant
Directed by Joy Metcalfe / Designed by Peter Jaenicke /
Company - Bob Read, Jackie Hamilton, Howie Jackson, Bill Houghton, Irene Harris
TAMAHNOUS THEATRE

Note: Until Tamahnoos Theatre incorporated as a non-profit society in May, 1973, the group operated until the title of VANCOUVER THEATRE WORKSHOP.

1970-71 Season

"Dracula II" by Stable Theatre Manchester
May 25 - June 5, 1971 at the Arts Club Theatre
Directed by John Gray / Company - Eric Peterson, Ken Ryan, Susan Driver, Brenda Sheerin, Larry Lillo

1971-72 Season

"The Bacchae" by Euripides adapted by The Company
November-December, 1971 at the Arts Club Theatre
Directed by John Gray / Company - Eric Peterson, Larry Lillo, Susan Driver, Brenda Sheerin, Susan Payne

"The Final Performance of Vaslav Nijinsky" by Jeremy Long
July, 1972 at the Vancouver Art Gallery
Directed by John Gray / Costumes Designed by Barbara Clayden / Company - Eric Peterson, Larry Lillo, Ken Ryan, Stephen Miller, Netté Wild, Brenda Sheerin, Susan Payne

1972-73 Season

"Bull Durham" by Jeremy Newson
November-December at the Queen Elizabeth Playhouse Recital Hall
Directed by John Gray / Costumes Designed by Barbara Clayden / Company - Larry Lillo, Stephen Miller, Eric Peterson, Susan Payne, Jeremy Long, Brenda Sheerin, Stab Grande, Joe Sala, Dick Fahlman, Tom Braidwood, Ed Astley

"The Tempest" by William Shakespeare
January-February, 1973 at the Metro Theatre
Directed by John Gray / Costumes Designed by Barbara Clayden / Company - Barbara Clayden, John Gray, Larry Lillo, Jeremy Long, Ed Astley, Stephen Miller, David Hinks, Helen Bouvier

"Alice in Wonderland" by the Company
July & August in Vancouver Parks
Directed by Larry Lillo / Costumes Designed by Barbara Clayden / Company - Jeremy Long, Tom Braidwood, Ed Astley, Helen Bouvier, Susan Payne, Matthew Walker, Brenda Sheerin, Stephen Miller

"Sganarelle" by Moliere
July & August in Vancouver Parks
Directed by John Gray / Costumes Designed by Barbara Clayden / Company - Helen Bouvier, Brenda Sheerin, Larry Lillo, Susan Payne, Matthew Walker, Ed Astley, Stephen Miller
"Medea" adapted by Jeremy Long
  August-September, 1973 at the Vancouver East Cultural Centre
  Directed by Larry Lillo / Costumes Designed by Barbara Clayden / 
  Company - Susan Payne, Stephen Miller, Tom Braidwood, Matthew Walker, 
  Ellen Matt, Barbara Williams, Liz Nixon, Teresa Kierens, Andrea Dobbs, 
  Jeff Hall
  
  1973-74 Season

"Retrospective: Scenes from 'Dracula II,' The Bacchae' & 'The Tempest'"
  February, 1974 at the Vancouver East Cultural Centre and in 
  Vancouver Public Schools
  Directed by Jeremy Long / Costumes Designed by Barbara Clayden / 
  Company - Jeremy Long, Larry Lillo, Ed Astley, Jack Rigg, John Gray, 
  Stephen Miller, Susan Payne, Tom Braidwood, David Peterson, Anna Hagan, 
  Barbara Williams, Shari Ulrich

"Salty Tears On A Hangnail Face" by Jeremy Long with Music by John Gray
  Co-produced with City Night Theatre
  May 8 - June 8, 1974 at City Night Theatre
  Directed by Larry Lillo / Music Directed by John Gray / 
  Choreographed by Ellen Seaborn / Designed by: Set - Ken MacDonald, 
  Costumes - Barbara Clayden, Lighting - Terry McLean / Company - Susan 
  Astley, Stephen Miller, Susan Payne, Tom Braidwood, David Peterson, 
  Anna Hagan, Barbara Williams, Sherry Ulrich, Ed Astley

  1974-75 Season

"Hot Ice" by Charles Ludlam
  October 30 - November 9, 1974 at the Vancouver East Cultural Centre 
  Directed by Larry Lillo / Designed by: Set - Neil Rutherford, 
  Costumes - Barbara Clayden / Company - Alex Diakun, Stephen Miller, Tom 
  Braidwood, Susan Payne, Susan Astley, Barbara Williams, Buz Bense, Flo 
  Goodwin, Jack Rigg, Ed Astley, David Peterson, Don Griffiths

"Cowboys 2" by Sam Shepherd
  February 18 - 22 at City Stage
  Also performed February 25 - March 1, 1975 in Vancouver Public Schools
  Directed by Susan Payne / Costumes Designed by Barbara Clayden / 
  Company - Larry Lillo, Stephen Miller, Jeremy Long, Tom Braidwood

"Preparing" by Beverley Simon 
  Billed with "Cowboys 2"
  Directed by John Gray, Larry Lillo & Buz Bense / Costumes Designed by 
  Barbara Clayden / Company - Barbara Williams, Anna Hagan

"Forest With Feet" by David Peterson
  February-April, 1975 at the Vancouver East Cultural Centre and in 
  Vancouver Public Schools
  Directed by David Peterson / Costumes Designed by Barbara Clayden / 
  Company - Buz Bense, Ed Astley, Stephen Miller, Anna Hagan, Susan 
  Payne, Susan Astley
"Shaman's Cure" by the Company
June 6 - 21, 1975 at the Vancouver East Cultural Centre
Directed by Larry Lillo & Jeremy Long / Costumes Designed by Barbara Clayden / Company - Ed Astley, Susan Astley, Buz Bense, Anna Hagan, Susan Payne, Tom Braidwood, Stephen Miller, David Peterson, Barbara Williams

1975-76 Season

"Fanshen" by David Hare
November 25 - December 2, 1975 at the Vancouver East Cultural Centre
Directed by Jeremy Long / Costumes Designed by Barbara Clayden / Company - Ed Astley, Susan Astley, Buz Bense, Anna Hagan, Susan Payne, Tom Braidwood, Stephen Miller, David Peterson, Barbara Williams, Bruce Ruddell

"Teenage Heartthrobs" by Buz Bense
February, 1976 in Vancouver Public Schools
Directed by Buz Bense / Set & Costumes Designed by Barbara Clayden / Company - Bruce Ruddell, Barbara Williams, Stephen Miller, Susan Astley, Ed Astley

"84 Acres" by Jeremy Long with Music by Bruce Ruddell, Jeremy Long & Tom Braidwood
March 25 - April 15, 1976 at the Vancouver East Cultural Centre

"Deep Thought" by Jeremy Long
June 24 - August 10, 1976 at the Vancouver East Cultural Centre
Directed by Larry Lillo & Jeremy Long / Costumes Designed by Barbara Clayden / Company - Bruce Ruddell, Stephen Miller, Anna Hagan, Barbara Williams, David Peterson, Susan Astley, Ed Astley, Tom Braidwood, Buz Bense, Susan Payne

1976-77 Season

"The Final Performance of Vaslav Nijinsky" by Jeremy Long
October 14 - 30, 1976 at the Vancouver East Cultural Centre
On Tour to Tarragon Theatre, Toronto, November 25 - December 12, 1976
Directed by Susan Payne / Set & Costumes Designed by Barbara Clayden / Company - Larry Lillo, Ed Astley, Susan Astley, Bruce Ruddell, Barbara Williams, Anna Hagan
"Eunuchs of the Forbidden City" by Charles Ludlam
April 14 - 30, 1977 at the Vancouver East Cultural Centre
Directed by Larry Lillo / Designed by: Set - Neil Rutherford,
Costumes - Barbara Clayden / Company - Susan Mendelson, Sandy Decker,
Bruce Ruddell, Stephen Miller, Barbara Williams, David Peterson, Susan
Astley, Ed Astley, Tom Braidwood, Susan Payne, Jeremy Long

"18 Wheels" by John Gray
June 21 - July 10, 1977 at the Vancouver East Cultural Centre
Directed by John Gray / Designed by: Set - Neil Rutherford,
Costumes - Susan Payne / Company - Stephen Miller, Ed Astley,
Barbara Williams

1977-78 Season

"Saint Joan of the Stockyards" by Bertolt Brecht
October 12 - 30, 1977 at the Vancouver East Cultural Centre
Directed by Jane Heyman / Designed by: Set - Molly March, Costumes
- Barbara Clayden / Company - Lars Willeheln, Peter Oveergard
Ed Astley, Susan Astley, Tom Braidwood, Larry Lillo, Jeremy Long,
Stephen Miller, Marian Paris, Susan Payne, David Peterson, Bruce
Ruddell, Barbara Williams

"Midas" by John Lazarus
Co-produced with the New Play Centre
December 28, 1977 - January 20, 1978 at the Vancouver East Cultural
Centre
Directed by Jackie Crossland / Designed by: Set - Ken MacDonald,
Costumes - Phillip Clarkson, Lighting - B.J.Clayden / Company - Larry
Lillo, David Peterson, Stephen Miller, Ed Astley, Barbara Williams,
Susan Astley, Susan Payne

"Liquid Gold" by Glen Thompson
April 4 - 22, 1978 at the Vancouver East Cultural Centre
Directed by Jeremy Long / Designed by: Set - Molly March, Costumes
- Barbara Clayden, Lighting - Tom Braidwood / Company - Larry Lillo,
Darrell Kaufman, Glen Thompson, Richard Newman, Tom Braidwood, Ed
Astley, Bruce Ruddell, Barbara Williams, Susan Payne

"The Writers' Show" by Margaret Hollingsworth, Cherie Thiessen, Anne
Hungerford, John Lazarus, Joe Wiessenfeld, Tom Cone, Alex Park,
Douglas Bankson, Brenda White, Glen Thompson & Jackie Crossland
April 30 - May 16, 1978 at the Vancouver East Cultural Centre
Directed by Susan Payne / Designed by: Costumes - Barbara Clayden,
Lighting - Tom Braidwood / Company - Ed Astley, Susan Astley, Tom
Braidwood, Jackie Crossland, Marian Paris, Bruce Ruddell, Barbara
Williams
TROUPE

1971-72 Season

"Esker Mike & His Wife Agiluk" by Herschel Hardin
February 3 - 20, 1972 at Intermedia Hall
Directed by Jon Bankson / Designed by: Set - Mariasha Kalensky,
Costumes - Janet Bickford / Company - Barbara Gordon, David Peterson,
Alex Diakun, Jackie Crossland, Maisie Hoy, Sharon Kirk, John Lazarus,
Rob Michael Graham, Richard Sutherland, Rudi LaValle, Tom Hauff, Janet
Bickford

"Rinse Cycle" by Jackie Crossland
March 16 - April 16, 1972 at Intermedia Hall
Directed by Jackie Crossland / Designed by: Set - Mariasha Kalensky,
Costumes - Janet Bickford / Company - Alex Diakun, Janet Bickford, David
Peterson, Rudi LaValle, Tom Hauff, John Lazarus, Jackie Crossland,
Barbara Gordon, Mariasha Kalensky, Angela Slater, Richard Sutherland,
Rob Michael Graham

"Babel Rap" by John Lazarus
April, 1972 at Intermedia Hall
Directed by John Lazarus / Company - John Lazarus, Alex Diakun

"Beauty And The Beast" adapted by Jackie Crossland, Rudi LaValle & Rob
Michael Graham
Billed with "Babel Rap"
Directed by Jackie Crossland / Designed by: Set - Mariasha Kalensky,
Costumes - Janet Bickford / Company - Angela Slater, Barbara Gordon,
Alex Diakun, Tom Hauff, David Peterson

"The Fat Edge" by David Peterson
Billed with "Babel Rap"
Directed by David Peterson / Performed by Richard Sutherland

"Lenore Nevermore" by Douglas Bankson
June, 1972 at Intermedia Hall
Directed by Jon Bankson / Designed by: Set - Mariasha Kalensky,
Costumes - Janet Bickford / Company - John Lazarus, Alex Diakun,
Barbara Gordon, Angela Slater, Rudi LaValle, Richard Sutherland, David
Peterson, Rob Michael Graham

1972-73 Season

"Encroaching Chaos" by John Lazarus
July 17 - 27, 1973 at the York Theatre
Directed by Jon Bankson / Company - Barbara Gordon, David Stein

"A Cold Beer With a Warm Friend" Written & Performed by David Peterson
Billed with "Encroaching Chaos"
Directed by Jon Bankson
"Cabbagetown Plays: 'Diamond Cutters' & 'The Travesty and the Fruitfly'"
July, 1973 at the York Theatre
Directed by John Gray / Company - John Lazarus, David Peterson, Barbara Gordon

"Pilk's Madhouse" by Henry Pilk
August, 1973 at the York Theatre
Directed by Jon Bankson / Company - Wayne Robson, Susan Wright, David Stein, Jackson Davies

1973-74 Season

"Sacktown Rag" by George Walker
April 4 - 20, 1974 at the Vancouver East Cultural Centre
Directed by Jon Bankson / Company - Mallie Bowman, Wayne Robson, Alex Diakun
CITY STAGE

1971-72 Season

"Enchanted Night" by Slawomir Mrozek
March 13 - 25, 1972 at City Stage
Directed by George Plawski / Designed by Michelle Bjornson / Company - Owen Foran, Graeme Campbell, Brigid Johnston

"Transcending" by David Cregan
March 27 - April 8, 1972 at City Stage
Directed by Ray Michal / Designed by: Set - Paul Robillard, Costumes - Joanna Walton, Lighting - Henry Jaeger / Company - Carolyn Hunt, Owen Foran, Yvonne Adalian, Duncan Regehr, Graeme Campbell

"Madly in Love" by Paul Ableman
April 10 - 22, 1972 at City Stage
Directed by George Plawski / Company - Owen Foran, Graeme Campbell, Daphne Goldrick, Bill Buck, Brigid Johnston

"The Good and Faithful Servant" by Joe Orton
April 24 - May 6, 1972 at City Stage
Directed by George Plawski / Designed by: Set - George Plawski, Costumes - Anne Donald, Lighting - Henry Jaeger / Company - Joyce Sobell, David Glyn-Jones, Daphne Goldrick, Carolyn Hunt, Duncan Regehr, Patrick Boxill

"The History of a Poor Old Man" by John Grillo
April 26 - May 6, 1972 at City Stage
Directed by George Plawski / Company - Owen Foran

"Sweet Eros" by Terrence McNally
Billed with "The History of a Poor Old Man"

"The Lover" by Harold Pinter
May 9 - 20, 1972 at City Stage

"Moby Dick" by Keith Johnstone
May 23 - June 10, 1972 at City Stage
Directed by Ray Michal / Designed by Ray Michal / Stage Managed by Brigid Johnston / Company:Graeme Campbell, Owen Foran

"The Tiger" by Murray Schisgal
June 19 - 30, 1972 at City Stage
Directed by Ray Michal / Designed by Paul Robillard / Company - Graeme Campbell, Yvonne Adalian

"Babel Rap" by John Lazarus
July 3 - 14, 1972 at City Stage
Directed by Ray Michal / Designed by Paul Robillard / Company - John Lazarus, Alex Diakun
"The Hero" by Arthur Kopit
   Billed with "Babel Rap"
   Directed by Ray Michal / Designed by Paul Robillard / Company - Anna-May McKellar, Gregory Reid

"The Day the Whores Came Out to Play Tennis" by Arthur Kopit
   July 17 - August 4, 1972 at City Stage
   Directed by Ray Michal / Company - Jack Ammon, Lee Taylor, Gregory Reid, John Lazarus, David Glyn-Jones, Al Kozlik

"The Shock of Recognition" by Robert Anderson
   August 7 - 25, 1972 at City Stage
   Directed by Richard Ouzounian / Designed by Steven Geagan / Company - Lee Taylor, Jim McQueen, Graeme Campbell, Leueen Willoughby

1972-73 Season

"Black Comedy" by Peter Shaffer
   September 13 - 30, 1972 at City Stage
   Directed by Richard Ouzounian / Company - Allan Gray, Leueen Willoughby, Frank Maraden, Roy Brinson, Brigid Johnston, Roxanne Erwin, David Glyn-Jones, Al Kozlik

"Noon" by Terrence McNally
   October 3 - 14, 1972 at City Stage
   Directed by Ray Michal / Company - Duncan Regehr, Robert Clothier, Lindsay Punchard, Glenn MacDonald, Karen Gillies

"Charlie" by Slawomir Mrozek
   October 17 - 28, 1972 at City Stage
   Directed by George Plawski / Company - Robert Graham, Owen Foran, Wayne Robson

"Wilfred Blubber's Last Fling" by John Grillo
   October 31 - November 11, 1972 at City Stage
   Directed by George Plawski / Designed by: Set - Glenn MacDonald, Lighting - John Woods / Stage Managed by Mary Lou White / Company - Wayne Robson, Yvonne Adalian, Robert Graham

"Cecille, or The School For Fathers" by Jean Anouilh
   November 21 - 31, 1972 at City Stage
   Directed by Ray Michal / Designed by Glenn Macdonald
   Company - Drew Borland, Brigid Johnston, Felicity Roche, Mario Crudo, Alex Moir, Glenn MacDonald

"Passion, Poison & Petrification" by George Bernard Shaw
   March 5 - 23, 1973 at City Stage
   Directed by George Plawski / Designed by Drew Borland / Company - Drew Borland, Yvonne Adalian, Keith Pepper
"Passionella" by Jerry Bock, Sheldon Harnick & Jules Feiffer
March 26 - May 5, 1973 at City Stage
Directed by Ray Michal / Music Directed by & Choreographed by Lloyd
Nicholson / Designed by: Set - Glenn MacDonald, Costumes - Margaret Ryan,
Lighting - John Woods / Stage Managed by Mary Lou White / Company - Jim
McQueen, Victor Young, Ross Douglas, Kathryn Shaw, Nora McLellan

"This Thing Is Bigger Than Both of Us" by Jackie Crossland
May 14 - June 1, 1973 at City Stage
Directed by Jackie Crossland / Designed by Drew Borland / Stage
Managed by Drew Borland / Company - Alex Diakun, Elizabeth Murphy,
Rob Michael Graham

"Calm Down Mother" by Megan Terry
June 4 - 30, 1973 at City Stage
Directed & Designed by Ray Michal / Company - Anna Hagan, Martha
Becker, Pia Shandel

"Animal" by Oliver Hailey
July 9 - 20, 1973 at City Stage
Directed by Drew Borland / Designed by: Set - Drew Borland, Costumes -
Margaret Ryan / Stage Managed by Mary Lou White / Company - Doris
Chillcott

"This Property is Condemned" by Tennessee Williams
Billed with "Animal"
Directed by Drew Borland / Designed by: Set - Drew Borland, Costumes -
Maragaret Ryan / Stage Managed by Mary Lou White, Company - Margo
Pinvidic, Robb Smyth

"Wilfred Blubber's Last Fling" by John Grillo
July 25 - August 17, 1973 at City Stage
Directed by Ray Michal / Choreographed by Mary Lou White / Designed by:
Set - Glenn MacDonald, Costumes - Maragaret Ryan, Lighting - John Woods /
Company - Yvonne Adalian, Robert Graham, Wayne Robson

"The Diary of Adam And Eve" by Sheldon Harnick & Jerry Bock
August 22 - September 29, 1973 at City Stage
Also performed October 9 - 13, 1973 at City Stage
Directed by Ray Michal / Music Directed by & Choreographed by Lloyd
Nicholson / Designed by: Set - Drew Borland, Costumes - Margaret Ryan,
Lighting - John Woods / Company - Jim McQueen, Ruth Nicol, Lloyd Nicholson

1973-74 Season

"Chicago" by Sam Shepherd
October 16 - November 6, 1973 at City Stage
Directed by Ray Michal / Stage Managed by Mary Lou White /
Company - Duncan Regehr, Anne Hagan, Doug Cameron, Mary Lou White,
Francine Baugham, Brenda McKane

"Elizabethan Love And Lyrics" by Brent Carver, Pamela Brook, John Neville &
Richard Ouzounian
October 29 - November 1, 1973 at City Stage
Directed by Richard Ouzounian / Company - Richard Ouzounian, Brent Carver, Pamela Brook, John Neville

"Tira" by Michael Welle
November 6 - 24, 1973 at City Stage
Directed by Ray Michal / Designed by Neil Rutherford / Stage Managed by Mary Lou White / Company - Andrew Czaplejewski, Helen Shaver

"Canterbury Tales" by Chaucer, Adapted by Nevill Coghill, Martin Starkie, Richard Hill & John Hawkins
December 5 - 29, 1973 at City Stage
Also performed January 2 - February 3, 1974 at City Stage

"Pictures from a Landscape" by David Watmough
March 5 - 16, 1974 at City Stage
Directed & Performed by David Watmough / Stage Managed by Mary Lou White

"Lunchtime Concert" by Olwen Wymark
March 19 - 30, 1974 at City Stage
Directed by Ray Michal / Designed by: Drew Borland / Stage Managed by Mary Lou White / Company - Wayne Robson, Janet Wright, Terry Waterhouse

"Oops!" by David Warrack
April 3 - 27, 1974 at City Stage
Directed by Lloyd Nicholson / Designed by: Set - Neil Rutherford, Costumes - Margaret Ryan / Stage Managed by Mary Lou White / Company - Brendan McKane, Gayle Roberts, Dale Wilson

"Keep Tightly Closed In A Cool Dry Place" by Megan Terry
May 8 - 25, 1974 at City Stage
Directed by Ray Michal / Designed by: Set & Costumes - Drew Borland, Lighting - Neil Rutherford / Stage Managed by Mary Lou White / Company - Norman Browning, Jackson Davies, Gordon Fisher

"Hands Across The Sea" by Noel Coward
July 9 - August 3, 1974 at City Stage
Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes - Margaret Ryan & Denise Ferguson, Lighting - Neil Rutherford / Stage Managed by Mary Lou White / Company - Mary Lou White, Brigid Johnston, Robert Graham, Allan Gray, Maggie Askey, Antony Holland, Peter Higginson, Micki Maunsell, Drew Borland

"Madly In Love" by Paul Ableman
August 13 - September 7, 1974 at City Stage
Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes - Margaret Ryan & Denise La Fortune / Stage Managed by Mary Lou White / Company - Daphne Goldrick, Drew Borland, Alan Anderson, Victor Young, Kim Cattrall, Gregory Reid
1974-75 Season

"Revue Sketches" by Harold Pinter
   September 13 - October 5, 1974 at City Stage
   Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes -
   Margaret Ryan & Denise LaFortune, Lighting - Neil Rutherford / Stage
   Managed by Mary Lou White / Company - Daphne Goldrick, Michael Franks,
   Trish Grainge, Matthew Walker

"Interview" by Jean Claude van Itallie
   October 16 - December 1, 1974 at City Stage
   Directed by Ray Michal / Lighting Designed by Neil Rutherford /
   Stage Managed by Mary Lou White / Company - Angela Slater, Robb Smyth,
   Kathryn Shaw, Allan Gray, Elizabeth Ball, Brian Brown, Terri Hiller,
   Guy Chamberlain

"How The World Wags" by Jack Edwards
   October 22 - 25, 1974 at City Stage
   Music Directed by Katherine Cernaukas & Brian Fitzgibbons /
   Performed by Jack Edwards

"The Way of Love - The Way of Strife" by David Schurmann
   November 19 - 30, 1974 at City Stage
   Directed by David Schurmann / Stage Managed by Mary Lou White /
   Company - Margaret Barton, Bernard Cuffling, Owen Foran, Brigid
   Johnston, Richard Partington, David Schurmann, Susan Wright

"Cowardy Custard" written and composed by Noel Coward
   December 11, 1974 - February 2, 1975 at City Stage
   Directed by Ray Michal / Music Directed by Lloyd Nicholson /
   Designed by: Set - Drew Borland, Costumes - Margaret Ryan, Lighting -
   Neil Rutherford / Stage Managed by Mary Lou White / Company - Drew
   Borland, Daphne Goldrick, Micki Maunsell, Gayle Roberts, Mel Erickson,
   Allan Gray, Fiona Law, Edd Wright

"The Art of The Minstrel" by Martin Best
   February 7, 1975 at City Stage
   Directed by Martin Best / Company - Martin Best, Edward Flower

"Farewell To Innocence" Written & Performed by David Watmough
   March 11 - 22, 1975 at City Stage

"The Trial of Jean-Baptiste M." by Robert Gurik
   April 4 - 19, 1975 at the Vancouver East Cultural Centre
   Directed by Mario Crudo / Designed by: Set - Drew Borland, Lighting -
   Jeffrey Dallas / Stage Managed by Mary Lou White / Company - Robert
   Carey, Murray Lowrie, Nicholas Rice, Sandy Kovack, Mario Crudo, Joe
   Sala, Beth Kaplan, Fiona Law, Kim Cattrall

"O Juan De Fuca" by Patrick Rose, Barry Healy & Richard Ouzounian
   April 30 - May 24, 1975 at City Stage
   Directed by Patrick Rose, Barry Healy & Richard Ouzounian / Designed by
   Ken MacDonald / Stage Managed by Mary Lou White / Company - Barry Healy,
   Jane Mortifee, Richard Ouzounian, Patrick Rose
"Mill Hill" by John Mortimer
  June 17 - July 12, 1975 at City Stage
  Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes -
  Margaret Ryan / Stage Managed by Mary Lou White / Company - Lally
  Cadeau, Allan Gray, Michael Ball

"Ways And Means" by Noel Coward
  July 16 - August 16, 1975 at City Stage
  Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes -
  Margaret Ryan, Lighting - David Pritchard / Company - Brigid Johnston,
  Drew Borland, Andrew Gillies, Michael Franks, Bonnie Worthington, Myra
  Harper, Marjorie Knowler, David Stein

"Miss Julie" by August Strindberg
  August 20 - September 13, 1975 at City Stage
  Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes -
  Margaret Ryan, Lighting - David Pritchard / Stage Managed by Mary Lou
  White / Company - Kate MacDonald, Asheleigh Moorhouse, Pia Shandel

1975-76 Season

"Bethune" by Rod Langley
  September 19 - October 4, 1975 at the Vancouver East Cultural Centre
  Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes -
  Margaret Ryan, Lighting - David Pritchard / Stage Managed by Mary Lou
  White / Company - Ken Kramer, Pamela Hawthorn, Sandy Kovack, Pat Barlow,
  Jerry Wasserman, Lisa Zucker, Robert Graham, Michael Ball, Leroy Schulz,
  Marjorie Knowler, Drew Borland, Joe Sala

"Beyond The Fringe" by Peter Cook, Jonathon Miller, Dudley Moore & Allan
  Bennett
  October 9 - November 29, 1975 at City Stage (Final production in the
  Howe Street theatre)
  Directed by Richard Ouzounian / Designed by Paul Ford / Stage Managed
  by Mary Lou White / Company - Christopher Gaze, Michael Franks, Barry
  Healy, Richard Ouzounian

Note: At this time City Stage was forced to re-locate, and took up residence
  at 751 Thurlow Street

"Herringbone" by Thomas Cone with Music by John Gray
  June 3 - July 3, 1976 at City Stage
  Also performed On Tour, at the Montreal Olympics, July 6 - 24, 1976
  Directed by Ray Michal / Music Directed by & Choreographed by Lloyd
  Nicholson / Designed by: Set - Glenn MacDonald, Costumes - Margaret
  Ryan, Lighting - David Pritchard / Stage Managed by Mary Lou White / Company -
  John Hamelin, Lloyd Nicholson

"Feiffer's People" by Jules Feiffer
  July 7 - August 7, 1976 at City Stage
  Directed by Kathryn Shaw / Designed by: Set - Drew Borland, Costumes -
  Margaret Ryan, Lighting - David Pritchard / Stage Managed by Mary Lou
  White / Company - Valri Bromfield, Andrew Gillies, Jane Mortifee, Jerry
  Wasserman
"Chinamen" by Michael Frayn  
August 11 - September 4, 1976 at City Stage  
Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes - Margaret Ryan, Lighting - David Pritchard / Stage Managed by Mary Lou White / Company - Jim McQueen, Goldie Semple

1976-77 Season

"Canadian Gothic" & "American Modern" by Joanna Glass  
September 15 - October 9, 1976 at City Stage  
Directed by Ray Michal / Designed by: Set - Paul Ford, Costumes - Margaret Ryan, Lighting - David Pritchard / Stage Managed by Mary Lou White / Company - Zoe Alexander, David Schurmann, Tim Sikyea, Donna White

"Beewine, Tiddles & The Boggart" by Henry Livings  
October 13 - 31, 1976 at City Stage  
Directed by Jace van der Veen / Designed by: Set - Paul Ford, Costumes - Margaret Ryan, Lighting - David Pritchard / Stage Managed by Paul Ford / Company - Andy Maton, David Schurmann, Brian Brown, Brigid Johnston

"Village Wooing" by George Bernard Shaw  
November 10 - December 4, 1976 at City Stage  
Directed by Ray Michal / Designed by: Set - Paul Ford, Costumes - Margaret Ryan, Lighting - David Pritchard / Stage Managed by Mary Lou White / Company - Diana Belshaw, Leroy Schulz

"Tonight! Noel Coward" by Noel Coward  
December 10, 1976 - January 13, 1977 at City Stage  
Directed by Lloyd Nicholson & Drew Borland / Designed by Drew Borland / Stage Managed by Mary Lou White / Company - Drew Borland, Mel Erickson, Daphne Goldrick, Lloyd Nicholson, Linda Kappus, Christine Anton

"Beauty And the Beast" adapted by Christopher Newton & Henry Salerno  
Co-produced with Carousel Theatre  
December 18 - 31, 1976 at City Stage  
Directed by Elizabeth Ball / Designed by: Set & Costumes - Paul Ford, Lighting - David Pritchard / Stage Managed by Elizabeth Ball / Company - Margaret Joyce, Allison Miller

"Canadian Skittish" by Mary Humphrey Baldridge  
January 19 - February 5, 1977 at City Stage  
Directed by Ray Michal / Designed by: Set - Ken MacDonald, Costumes - Margaret Ryan, Lighting - David Pritchard / Stage Managed by Paul Ford / Company - Guy Bannerman, Diana Belshaw, Kathleen Flaherty, Leroy Schulz

"Naked On the North Shore" Written & Performed by Ted Johns  
February 13 - 26, 1977 at City Stage  
Directed by Paul Thompson / Designed by Bill Acres
"Line" by Israel Horowitz
March 10 - April 2, 1977 at City Stage
Directed by Ray Michal / Designed by: Set & Costumes - Paul Ford,
Lighting - David Pritchard / Stage Managed by Paul Ford / Company -
Lawrence Benédict, Brian Torpe, Diana Belshaw, Richard Fowler, Peter Brockington

"Finding Out in Paris" Written & Performed by David Watmough
April 5 - 9, 1977 at City Stage

"Surprise, Surprise" by Michel Tremblay
May 4 - 21, 1977 at City Stage
Directed by Ray Michal / Designed by: Set & Costumes - Paul Ford,
Lighting - David Pritchard / Stage Managed by María Howard /
Company - Elaine Nalee, Karen Krauner, Angela Slater

"Tanned" by Brian Wade
Billed with "Surprise, Surprise"
Directed by Ray Michal / Designed by: Set & Costumes - Paul Ford,
Lighting - David Pritchard / Stage Managed by María Howard / Company -
Elaine Nalee, Karen Krauner, Angela Slater

"Doukhobors" by Theatre Passe Muraille
June 1 - July 2, 1977 at City Stage
Directed by Ray Michal / Designed by: Set & Costumes - Paul Ford,
Lighting - David Pritchard / Stage Managed by María Howard /
Company - Guy Bannerman, Jane Kalmacoff, Annabel Kershaw, Joe Sala,
Susan Shillingford, Pierre Tetrault, Glen Thompson, Jerry Wasserman

"1792 Etc" by Tom Cone, Joe Wiesenfeld & Brenda White, with Music by
David Smith
June 8 - July 2, 1977 at City Stage
Directed by Pamela Hawthorn / Designed by: Set - Jack Simon, Costumes -
Christina McQuarrie, Lighting - David Pritchard / Stage Managed by Paul Ford / Company - Diana Belshaw, Tom McBeath, David Peterson, Brian Torpe, Roger Rowley

"Chee-Chee" by Luigi Pirandello
July 26 - August 13, 1977 at City Stage
Directed by Ray Michal / Designed by: Set - Drew Borland, Costumes -
Christina McQuarrie / Company - Lorne Kennedy, Wally McSween, Brigid Johnston

1977-78 Season

"East of Ryga/ West of Cook" by George Ryga
October 5 - 22, 1977 at City Stage
Directed by Ken Smedley / Choreographed by Simone Jost /
Company - David Ross, Ken Smedley
"British Properties" by Richard Ouzounian
   Co-produced with the New Play Centre
   November 4 - December 3, 1977 at City Stage
   Directed by Robert Graham / Designed by: Set - Cameron Porteous,
   Costumes - Christina McQuarrie, Lighting - Jeffrey Dallas / Stage Managed
   by Sid Kozak / Company - Maggie Askey, Barney O'Sullivan, Diana Belshaw,
   Lorne Kennedy, Elaine Nalee, Paul-Emile Frappier

"Spokesong" by Stewart Parker with Music by Jimmy Kennedy
   Co-produced with Carousel Theatre
   December 9 - 31, 1977 at City Stage
   Directed by Ray Michal / Music Directed by Douglas Dodd / Choreographed
   by Lorraine Faulkner / Designed by: Set - Molly March, Costumes - Linda
   Morgan, Lighting - Don Halton / Stage Managed by Chris James / Company -
   Michael Fawkes, Brian Torpe, Elizabeth Ball, Thomas Hauff, Diana
Belshaw, Lorne Kennedy

Sexual Perversity in Chicago" by David Mamet
   January 17 - February 4, 1978 at City Stage
   Also performed by February 22 - April 1, 1978 at City Stage
   Directed by Ray Michal / Designed by: Set - Doug Welch, Lighting - Martin
   Gotfrit / Stage Managed by Drew Borland / Company - John Bryden,
   Michael Fawkes, Goldie Semple, Alisa Kort

"Bad Habits" by Terrence McNally
   April 13 - May 6, 1978 at City Stage
   Directed by Kathleen Weiss / Lighting Designed by Martin Gotfrit /
   Stage Managed by Debbie Boyko / Company - Goldie Semple, Elizabeth
   Rukavina, Reg Tupper, Matthew Walker, Drew Borland, Bernard Cuffling,
   Ian MacKenzie, Jackson Davies

"Piaf"
   June 14 - August 19, 1978 at City Stage
   Directed by: Robert Graham / Choreographed by Jamie Zagoudakis /
   Designed by: Set & Costumes - Judith Lee, Lighting - Martin Gotfrit &
   Ray Michal / Stage Managed by Drew Borland / Company - Pauline Libel,
   Victor Young, Jim McQueen, Rick Stojan
VANCOUVER REPERTORY THEATRE

1971-72 Season

"The Maids" by Jean Genet
April 9 - May 7, 1972 at the Arts Club Theatre
Directed by Lawrence Bantleman / Company - Andrew Czaplejewski, Gordon Fischer, Anna Hagan

"Impromptus For Leisure: by Rene De Obaldia
May 28 - June 17, 1972 at the Arts Club Theatre
Directed by Lawrence Bantleman, Gordon Fischer & John Ford / Company - Yvonne Adalian, Anna Hagan

"Three Modern Noh Plays" by Yukio Mishima, Adapted by Donald Keene
July 4 - 31, 1972 at the Vancouver Public Library
Directed by Lawrence Bantleman / Stage Managed by Karl Graber / Company - John Ford, Micki Maunsell, Andrew Czaplejewski, Goron Fischer, Daphne Goldrick, Karl Graber, Marti Maraden

1972-73 Season

"The American Dream" by Edward Albee
September 5 - October 14, 1972 at the Vancouver Public Library & in Vancouver Public Schools
Directed by Robert Graham / Company - Jackie Crossland, Wayne Robson, Micki Maunsell, Elizabeth Murphy, Alex Diakun

"I'm Really Here" by Jean Claude van Itallie
Billed with "The American Dream"
Directed by Jackie Crossland / Company - Janet Wright, Robert Graham, Alex Diakun

"Gargoyle Cartoons" by Michael McClure
November 8 - 30, 1972 at City Stage
Directed by Jackie Crossland, Corey Fischer & Robert Graham / Company - Andrew Czaplejewski, Janet Wright, Alex Diakun, Corey Fischer, Robert Graham
GENESIS THEATRE

1971-72 Season

"The Servant of Two Masters" by Carlo Goldoni
July & August, 1972 in Vancouver Parks & Community Centres
Directed by Gordon Cavers / Company - Harvey Alperin, Sharon Corder, Murray Blanc, John-Peter Linton, Ellen Matte, David Peterson, Leah Peterson, Alan Lysell

1972-73 Season

"Lifescenes" by the Company
September, 1972 at the Vancouver Art Gallery & Vancouver Community Centres
Company - Harvey Alperin, Sharon Corder, Leah Peterson, Alan Lysell, John-Peter Linton, Ellen Matte

"Hedda Gabler" by Henrik Ibsen
November 15 - 25, 1972 at the James Cowan Theatre, Burnaby

"The Dragon" by Yeveny Schwartz
April 12 - 21, 1973 at the James Cowan Theatre, Burnaby
Directed by John-Peter Linton / Designed by Leslie Payne / Company - Harvey Alperin, Sharon Corder, Richard Sutherland, Ellen Matte, Jon-Peter Linton

"North of the North Pole" by the Company
June 22,23, 1973 at the Vancouver Art Gallery
Also performed July & August, 1973 in Greater Vancouver Parks
Also performed on Saturdays in February & March, 1974 at the Arts Club Theatre
Directed by Harvey Alperin & John-Peter Linton / Costumes Designed by Barbara Clayden / Company - Harvey Alperin, Charles Lawther, Sharon Corder, Sergio Godhino, Leslie Payne, Angela Slater, Richard Sutherland

1973-74 Season

"Bob Gets A Job" by the Company
June 14 - July 16, 1974 at the Vancouver Art Gallery
Directed by John-Peter Linton / Designed by Barbara Clayden / Company - John-Peter Linton, Sharon Corder, Charles Lawther, Harvey Alperin, Leslie Payne, Sergio Godhino, Murry Blanc
THE NEW PLAY CENTRE

1971-72 Season

"A Compulsory Option" by Sharon Pollock
August 14 - 23, 1972 at the Vancouver Art Gallery
Directed by Pamela Hawthorn / Stage Managed by Paul Robillard / Company - Michael Ball, Jim McQueen, Frank Maraden

"The Helper" by Tom Grainger
August 24 - 30, 1972 at the Vancouver Art Gallery
Directed by Pamela Hawthorn / Designed & Stage Managed by Paul Robillard / Company - Derek Ralston, Al Kozlik, Doris Chillcott, Robert Graham, Richard Newman

"Dandelion" by Cherie Stewart
Billed with "The Helper"
Directed by Pamela Hawthorn / Designed & Stage Managed by Paul Robillard / Company - Debbie Roberts, Frank Maraden, Doris Chillcott, Al Kozlik, Barbara Gordon

1972-73 Season

"The Gook" by George Povey
Co-produced with Playhouse 2
March 26 - 31, 1973 at the Vancouver Playhouse Recital Hall
Directed by Pamela Hawthorn / Choreographed by David Latham /

"Bushed" by Margaret Hollingsworth
Billed with "The Gook"
Directed by Jane Heyman & David Latham / Choreographed by David Latham /
Designed by: Set - Jack Simon, Costumes - John Fenney, Lighting - Al Cushing / Stage Managed by Al Cushing / Company - Wayne Robson, Leo Burdak, Sheile Neville, Lendre Rodgers, Adele Melnyk

"Swordplay" by Leon Rooke
Billed with "The Gook"
Directed by Jon Bankson / Choreographed by David Latham / Designed by:
Set - Jack Simon, Costumes - John Fenney, Lighting - Al Cushing / Stage Managed by Al Cushing / Company - Peter Jaenicke, Yvonne Adalian, Marti Maraden, Rob Michael Graham
1973-74 Season

"Collage 3: 'Andrea Del Sarto'" by Elizabeth Gourlay, with Music by Anita Sleeman
September 6 - 11, 1973 at the Arts Club Theatre
Directed by Pamela Hawthorn / Designed by: Set - Crew Borland, Costumes - Sandi Walton, Lighting - Terry McLean / Stage Managed by Lynne Holmes / Company - Michael Ball, Mallie Bowman, Kim Horsman, Rob Michael Graham, Wayne Robson, Robert Graham, Jace van der Veen, Micki Maunsell, Doris Chillcott, Sam Payne, Jim McQueen, Jack Rigg

"Collage 3: 'Collection 1'" pieces by: Bette Speers, Don Stanley, Cherie Stewart, Anne Hungerford, Michael Bullock, Sheldon Rosen, Russell Fitzgerald
September 6 - 11, 1973 at the Arts Club Theatre
Directed by Jace van der Veen & Jane Heyman / Designed by: Set - Drew Borland, Costumes - Sandi Walton, Lighting - Terry McLean / Stage Managed by Lynne Holmes / Company - Micki Maunsell, Jim McQueen, Jack Rigg, Rob Michael Graham, Robert Graham, Doris Chillcott, Kim Horsman, Mallie Bowman, Wayne Robson, Michael Ball

"Collage 3: 'Collection 2'" pieces by: Sharon Pollock, Don Stanley, Leonard Angel, Jake Zilber, Betty Lambert, Marjorie Morris, Tom Cone, Anne Hungerford
In repertoire with Collection 1
Directed by Jace van der Veen, Jane Heyman & Pamela Hawthorn / Designed by: Set - Drew Borland, Costumes - Sandi Walton, Lighting - Terry McLean / Company - Rob Michael Graham, Mallie Bowman, Lee Taylor, Kim Horsman, Micki Maunsell, Michael Ball, Anne Hungerford, Doris Chillcott, Robert Graham, Jane Heyman, Jim McQueen, Jack Rigg

"The Organizer" by Tom Cone
March 14 - 23, 1974 at the Vancouver East Cultural Centre
Directed by Jace van der Veen / Designed by: Set - Glenn MacDonald, Costumes - Sandi Walton, Lighting - Glenn MacDonald & Richard Fahlman / Stage Managed by Lynne Holmes / Company - Robert Graham, David Stein, Nicholas Rice, Allan Gray

"The Box" by Sheldon Rosen
Billed with "The Organizer"
Directed by Jace van der Veen / Designed by: Set - Glenn MacDonald, Costumes - Sandi Walton, Lighting - Glenn MacDonald / Stage Managed by Lynne Holmes / Company - Tom Hauff, Allan Gray

"The DuMaurier Festival '74"
April 26 - May 4, 1974 at the Vancouver East Cultural Centre
Festival plays designed by: Sets - Glenn MacDonald, Costumes - Sandi Walton, Lighting - Glenn MacDonald / Festival Stage Managed by Marsha Sibthorpe
Plays featured:
"Cubistique" by Tom Cone
Directed by Jace van der Veen / Company - Trish Grainge, Pia Shandel

"The Great Grunbaum" by Tom Grainger
Directed by Jim McQueen / Choreographed by Gisa Cole / Company - Robert Graham, Lee Taylor, Shirley Broderick
"The Operators" by Margaret Hollingsworth
  Directed by Pamela Hawthorn / Choreographed by Gisa Cole / Company - Pia Shandel, Dorothy Davies, Doris Chillcott

"Frugal Repast" by Sheldon Rosen
  Directed by Jace van der Veen / Choreographed by Gisa Cole / Company - Micki Maunsell, Wayne Robson, Robert Graham, Shirley Broderick, Tom Hauff, Sam Payne

1974-75 Season

"The DuMaurier Festival '75"
  April 30 - May 10, 1975 at the Vancouver East Cultural Centre
  Festival plays designed by: Sets - Glenn MacDonald & David Fischer, Costumes - Sandi Walton, Lighting - Glenn MacDonald / Stage Managed by Mary MacLean
  Plays featured:
  "Herringbone" by Tom Cone with Music by John Gray
    Directed by John Gray / Performed by Eric Peterson
  "How We Killed The Moose" by John Lazarus
    Directed by Jane Heyman / Company - Wayne Robson, Robb Smyth, Margaret Wright, Jerry Wasserman, Allan Gray, Kathryn Shaw, Kayla Armstrong
  "The Working Man" by Tom Walmsley
    Directed by Pam Hawthorn / Company - Wayne Robson, Robb Smyth, Kayla Armstrong, Jerry Wasserman
  "Like Father, Like Son" by Sheldon Rosen
    Directed by Jace van der Veen / Company - Allan Gray, Micki Maunsell

"Squireux-de-Dieu" by Betty Lambert
  August 20 - 30, 1975 at the Vancouver East Cultural Centre
  Directed by Richard Ouzounian / Designed by: Set - David Fischer, Costumes - Ann Halle / Stage Managed by Sarah King / Company - Susan Wright, Michael Ball, Maggie Askey, Daphne Goldrick, David Glyn-Jones, Mario Crudo, Sharon Kirk, Lally Cadeau

1975-76 Season

"Whisper to Mendelson" by Tom Cone
  Co-produced with Westcoast Actors
  September 11 - 27, 1975 at the Arts Club Theatre
  Directed by Jace van der Veen / Designed by Jeffrey Dallas / Stage Managed by Mary MacLean / Company - Antony Holland, Sam Payne, Maggie Askey, Jim McQueen, Anna Hagan, Allan Gray, Micki Maunsell
"Ms. en Scene"
November 5 - 15, 1975 at the Vancouver East Cultural Centre
Plays designed by: Sets - Marti Wright & Alison Green, Costumes - Ann Halle, Lighting - Marsha Sibthorpe / Stage Managed by Celia Karston & Beverley Peacock
Plays featured:
"Rites of Passage" by Cam Hubert
Directed by Pamela Hawthorn / Company - Lani Reynolds, Terry Waterhouse, Kayla Armstrong, Doris Chillcott

"Waiting" by Lois Atkinson
Directed by Svetlana Smith / Company - Michelle Fisk, Lani Reynolds, Patricia Barlow, Andy Maton

"The Gathering" by Sheila Stowell
Directed by Kathryn Shaw / Company - Moira Mulholland, Jerry Wasserman, Lally Cadeau, Antony Holland, Andy Maton

"The DuMaurier Festival '76"
April 29 - May 15, 1976 at the Vancouver East Cultural Centre
Festival plays designed by: Sets - Glenn MacDonald & David Fischer, Costumes - Christina McQuarrie / Stage Managed by Jane Heyman
Plays featured:
"Incident After Antietam" by Leonard Angel
Directed by Kathryn Shaw / Company - Tom Wood, Lally Cadeau

"Peach" by Dennis Foon with Music by Ann Griffin & Dennis Foon
Directed by Jim McQueen / Music Directed by Ann Griffin / Choreographed by Syd Ralph / Company - Allan Gray, Carol Kennedy, Franklin Johnson, Syd Ralph

"The Whispering Time" by Sherman Snukal
Directed by Jace van der Veen / Company - Susan Wright, Brian Torpe

"Beautiful Tigers" by Tom Cone
Directed by Pamela Hawthorn / Company - Tom Wood, Syd Ralph, Ara Hovanessian, Lally Cadeau, Nicholas Rice, Michelle Fisk, Allan Gray

1976-77 Season

"Roundabout" by Tom Grainger
September 9 - 25, 1976 at the Vancouver East Cultural Centre
"Beautiful Tigers" by Tom Cone
   September 29 - October 2, 1976 readings at Simon Fraser University
   Directed by Pamela Hawthorn / Designed by: Set - David Fischer,
   Costumes - Christina McQuarrie, Lighting - David Fischer / Stage Managed
   by Beverley Peacock / Company - Wayne Robson, Syd Ralph, Ara Hovanessian,
   Lally Cadeau, Nicholas Rice, Michelle Fisk, Richard Fowler

"The DuMaurier Festival '77"
   May 12 - June 4, 1977 at the Vancouver East Cultural Centre
   Festival plays designed by: Sets - David Fischer & Richard Cook,
   Costumes - Phillip Clarkson, Lighting - Ian Pratt / Stage Managed by
   Ian Pratt
   Plays featured:
   "Shotglass" by Tom Cone
      Directed by Pamela Hawthorn / Company - Guy Banister, David Peterson,
      Tom McBeath, Brain Torpe, Kerry Shale, Diana Belshaw

   "The Frog Galliard" by Christopher Dafoe
      Directed by Jace van der Veen / Company - Tom McBeath, Diana Belshaw,
      David Peterson, Roger Rowley, Brain Torpe, Kerry Shale

   "Isadora And G.B." by Leonard Angel
      Directed by Kathryn Shaw / Company - Barbara Gordon, Antony Holland

   "Alli, Alli, Oh" by Margaret Hollingsworth
      Directed by Jane Heyman / Company - Anna Hagan, Barbara Gordon

1977-78 Season

"Ned And Jack" by Sheldon Rosen
   November 11 - 26, 1977 at the Vancouver East Cultural Centre
   Directed by Pamela Hawthorn / Designed by: Set - Richard Cook, Costumes -
   Christina McQuarrie, Lighting - Beverley Peacock / Stage Managed by
   Christopher James / Company - Guy Banister, Jan Muzynski, Tom Wood

"British Properties" by Richard Ouzounian
   Co-produced with City Stage
   November 5 - December 3, 1977 at City Stage
   Directed by Robert Graham / Designed by: Set - Cameron Porteous,
   Costumes - Christina McQuarrie, Lighting - Jeffrey Dallas / Stage
   Managed by Sid Kozak / Company - Maggie Askey, Barney O'Sullivan, Diana
   Belshaw, Lorne Kennedy, Elaine Nalee, Paul-Emile Frappier

"Midas" by John Lazarus
   Co-produced with Tamahnous
   December 28, 1977 - January 20, 1978 at the Vancouver East Cultural
   Centre
   Directed by Jackie Crossland / Designed by: Set - Ken MacDonald,
   Costumes - Phillip Clarkson, Lighting - Barbara Clayden / Company - Larry
   Lillo, David Peterson, Stephen Miller, Ed Astley, Barbara Williams, Sue
   Astley, Susan Payne
"Walls" by Christian Bruyere, with Music by Douglas Dodd
Co-produced with the Arts Club Theatre
May 5 - 26, 1978 at the Vancouver East Cultural Centre
Directed by Jace van der Veen / Designed by: Set - Cameron Porteous,
Costumes - Christina McQuarrie, Lighting - Marsha Sibthorpe / Stage
Managed by Paddy McEntee / Company - Winston Rekert, David Collins,
Robert John Wright, Susan Wright, Brian Torpe, Beth Kaplan, Terry Swada,
Richard Fowler, Scott Swanson, Ivan Horsky, David McCulley, Leon Pownall,
Patrick Paterson, David Longworth
DAVID Y. H. LUI PRODUCTIONS

1971-72 Season

"Jacques Brel Is Alive And Well And Living In Paris" Music by Jacques Brel, Adapted by Eric Blau & Mort Shuman
June 28, 1972 - January 13, 1973 at the Arts Club Theatre
Directed by Richard Ouzounian / Music Directed by Robert Delf /
Designed by: Set - Glenn MacDonald, Lighting - Don Briard / Stage
Managed by Bill Millerd / Company - Leon Bibb, Ann Mortifee, Patrick
Rose, Ruth Nicol, Deborah Tompkins

1972-73 Season

"Berlin to Broadway with Kurt Weill" Music by Kurt Weill
June 8 - July 13, 1973 at the Queen Elizabeth Playhouse
Directed by Richard Ouzounian / Music Directed by Bruce Kellett /
Choreographed by Virginia Cassiano / Designed by: Set - Richard Kent
Wilcox, Costumes - Klaus Wondra, Lighting - Richard Kent Wilcox /
Company - Ann Mortifee, Leon Bibb, Ruth Nicol, Patrick Rose, Brent Carver

1973-74 Season

"Godspell"
May, 1974 at Christchurch Cathedral

1974-75 Season

"Jacques Brel is Alive And Well and Living In Paris" Music by Jacques Brel,
Adapted by Eric Blau & Mort Shuman
July 20 - October 3, 1975 at the Queen Elizabeth Playhouse
Directed by Richard Ouzounian / Music Directed by Bruce Kellett /
Designed by: Set - Glenn MacDonald, Lighting - Richard Kent Wilcox /
Company - Ann Mortifee, Leon Bibb, Charlene Brandolini, Hank Stinson, Jane Mortifee

1975-76 Season

"Company" by George Furth, with Music by Stephen Sondheim
February 25 - April 10, 1976 at the David Y. H. Lui Theatre
Directed by Richard Ouzounian / Music Directed by Bruce Kellett /
Choreographed by Jeff Hyslop / Designed by: Set - Richard Kent Wilcox,
Costumes - David Lovett, Lighting - Richard Kent Wilcox / Company - Roma
Hearn, Patrick Rose, Roxanne Harper, Daphne Goldrick, Jim McQueen,
Valerie Easton, Alex McLeod, Lally Cadeau, Brent Carver, David Glyn-Jones,
Wanda Wilkinson, Ruth Nicol, Hank Stinson, Charlene Brandolini, Bill
Hosie, Camille Mitchell
"Cole Porter" Music by Cole Porter  
July 21 - August 21, 1976 at the David Y. H. Lui Theatre  
Directed by John Brockington / Music Directed by Bruce Kellett /  
Choreographed by Grace MacDonald / Designed by: Set & Lighting - Richard Kent Wilcox, Costumes - Christa Scholtz / Company - Roma Hearn, Ross Petty, Robert Jeffrey, Charlene Brandolini, Susan Anderson

1976-77 Season

"The Torch-bearers" by George Kelly  
November 22 - December 18, 1976 at the David Y. H. Lui Theatre  
Directed by Kathryn Shaw / Designed by: Set - David Fischer, Costumes - Phillip Clarkson / Company - Jackson Davies, Rita Howell, Micki Maunsell, Richard Fowler, Antony Holland, Anna Hagan, Alana Shields, Allan Gray, Gillian Neumann, Mario Crudo, Vince Metcalfe, Jane Mortifee

"White Tile Christmas" by Valri Bromfield  
Directed by Valri Bromfield / Comapny - Valri Bromfield, Jane Mortifee
WESTCOAST ACTORS

1973-74 Season

"Landscape" by Harold Pinter
August 19 - 31, 1974 at the Vancouver East Cultural Centre
Directed by Jace van der Veen / Designed by David Lovett / Company - Barney O'Sullivan, Maggie Askey

"The Conquest of Everest" by Arthur Kopit
Billed with "Landscape"
Directed by John Maunsell / Designed by David Lovett / Stage Managed by David Lovett / Company - Andy Maton, Allan Gray, Brigid Johnson

"No Quarter" by Barry Bermange
Billed with "Landscape"
Directed by Micki Maunsell / Designed by David Lovett / Stage Managed by David Lovett / Company - Peter Brockington, Robert Graham, Peter Jaenicke, Jim McQueen

1974-75 Season

"The Seagull" by Anton Chekhov
November 26 - December 7, 1974 at the Vancouver East Cultural Centre
Directed by Robert Graham / Designed by Lukas Burmat / Stage Managed by David Lovett / Company - Maggie Askey, Antony Holland, Peter Haworth, Anna Hagan, Shirley Broderick, Micki Maunsell, Sam Payne, Jim McQueen, Terry Waterhouse

"In Celebration" by David Storey
March 18 - 29, 1975 at the Vancouver East Cultural Centre
Directed by Jim McQueen / Designed by Paul Ford / Stage Managed by David Lovett / Company - Robert Graham, Allan Gray, Micki Maunsell, Barney O'Sullivan, Terry Waterhouse, Daphne Goldrick, Antony Holland

"Right You Are If You Think You Are" by Luigi Pirandello
July 4 - 19, 1975 at the Vancouver East Cultural Centre
Directed by Robert Graham / Designed by: Set & Costumes - Paul Ford, Lighting - David Pritchard / Stage Managed by Sarah King / Company - Jim McQueen, Shirley Broderick, Teresa Kierans, Sam Payne, Micki Maunsell, Brigid Johnston, Wally McSween, Bernard Cuffling, Maggie Askey, Daphne Goldrick, Trish Grainge, Peter Jaenicke, Mario Crudo, Andy Maton

1975-76 Season

"Whisper to Mendelson" by Tom Cone
Co-produced with the New Play Centre
September 11 - 27, 1975 at the Arts Club Theatre
Directed by Jace van der Veen / Designed by Jeffrey Dallas / Stage Managed by Mary MacLean / Company - Antony Holland, Sam Payne, Maggie Askey, Jim McQueen, Anna Hagan, Allan Gray, Micki Maunsell
"The Imaginary Invalid" adapted by Tom Cone & Music by John Gray  
Co-produced with the Arts Club Theatre  
November 20 - December 20, 1975 at the Arts Club Theatre  
Directed by John Gray / Music Directed by Roger Perkins / Designed by: Set & Costumes - Alison Green, Lighting - Marsha Sibthorpe / Stage Managed by Roger Perkins / Company - Brigid Johnston, Shirley Broderick, Jim McQueen, Antony Holland, Robert Clothier, Margaret Kyle, Robert Graham, Micki Maunsell

"The Sea" by Edward Bond  
February 6 - 21, 1976 at the Vancouver East Cultural Centre  
Directed by Jane Heyman / Designed by: Set & Costumes - David Lovett, Lighting - Jeffrey Dallas / Stage Managed by Mary Lou White / Company - Allan Gray, Antony Holland, Jim McQueen, Micki Maunsell, Shirley Broderick, Terry Waterhouse, Andy Maton, Bernard Cuffling, Dorothy Goldrick, Teresa Kierans, Barney O'Sullivan, Brigid Johnston, Beverley Peacock

"The Resistable Rise of Arturo Ui" by Bertolt Brecht with Music by Ann Griffin  
June 18 - July 3, 1976 at the Vancouver East Cultural Centre  
Directed by Paul Clements / Designed by: Set - David Fischer, Costumes - Paul Ford, Lighting - Jeffrey Dallas / Stage Managed by Mary Lou White / Company - David Akridge, Guy Bannerman, Mario Crudo, Trish Grainge, Allan Gray, Anna Hagan, Antony Holland, Brigid Johnston, Derek Keurvorst, Andy Maton, Jim McQueen, Barney O'Sullivan, Jack Rigg

"The Rehearsal" by Jean Anouilh  
July 16 - August 7, 1976 at the Vancouver East Cultural Centre  
Directed by Micki Maunsell / Designed by: Set - David Fischer, Costumes - Paul Ford, Lighting - Jeffrey Dallas / Stage Managed by Sarah King / Company - Jim McQueen, Barney O'Sullivan, Antony Holland, David Akridge, Trish Grainge, Terry Waterhouse, Brigid Johnston, Allan Gray, Andy Maton, Anna Hagan

1976-77 Season

"Charlie's Aunt" by Brandon Thomas  
December 26, 1976 - January 15, 1977 at the Vancouver East Cultural Centre  
Directed by Antony Holland / Designed by: Set & Costumes - Jack Simon, Lighting - David Pritchard / Stage Managed by Sarah King / Company - Derek Keurvorst, Peter Brockington, Lorne Kennedy, Andy Maton, Bernard Cuffling, Sam Payne, Brigid Johnston, Debra Violet Mylrea, Karen Kramer, Teresa Kierans

"The Merchant of Venice" by William Shakespeare  
February 10 - March 5, 1977 at the Vancouver East Cultural Centre  
Directed by John Sichel / Designed by: Set - John Sichel, Costumes - Jo Peters, Lighting - Gordon Long / Stage Managed by Mary Lou White / Company - Barney O'Sullivan, Allan Gray, David Diamond, Antony Holland, Lorne Kennedy, Derek Keurvorst, Andrew Czaplejewski, Terry Waterhouse, Jack Rigg, Sam Payne, Nicholas Rice, Trish Grainge, Micki Maunsell, Brigid Johnston
"Who's Afraid of Virginia Wolfe" by Edward Albee
April 22 – May 14, 1977 at the York Theatre

"The Merchant of Venice" by William Shakespeare
May 26 – June 25, 1977 at the David Y. H. Lui Theatre
Directed by Mary Lou White / Designed by: Set - John Sichel, Costumes - Lid Kellas, Lighting - David Pritchard / Stage Managed by Mary Lou White / Company - Barney O'Sullivan, Allan Gray, David Diamond, Antony Holland, Lorne Kennedy, Derek Keurvorst, Andrew Czaplewski, Terry Waterhouse, Robert Carey, Sam Payne, Nicholas Rice, Trish Grainge, Micki Maunsell, Brigid Johnston

1977-78 Season

"The Cherry Orchard" by Anton Chekhov
September 9 - October 8, 1977 at the Vancouver East Cultural Centre
Directed by Robert Graham / Designed by: Set - Richard Cook, Costumes - Christina McQuarrie, Lighting - Donald Halton / Stage Managed by Sid Kozak / Company - Trish Grainge, Bernard Cuffling, Brigid Johnston, Anna Hagan, Jim McQueen, Terry Waterhouse, Sam Payne, Micki Maunsell, Nicholas Rice, Debra Violet Mylrea, Antony Holland, Robert Carey, Brian Rideout

"What the Butler Saw" by Joe Orton
Directed by Mary Lou White / Designed by: Set - Richard Cook, Costumes - Christina McQuarrie, Lighting - Jim McManamy / Stage Managed by Sid Kozak/ Company - Trish Grainge, Allan Gray, Antony Holland, Andy Maton, Debra Violet Mylrea, Nicholas Rice

"Fallen Angels" by Noel Coward
April 7 – May 6, 1978 at the David Y. H. Lui Theatre
Directed by Bernard Cuffling / Designed by : Set - Paul Ford, Costumes - Christina McQuarrie, Lighting - Paul Davis / Stage Managed by Mary Lou White / Company - Micki Maunsell, Barney O'Sullivan, Trish Grainge, Nicholas Rice, Gillian Neumann, Allan Gray
CAROUSEL THEATRE

1974-75 Season

"Merlin" Music by Tim Fuller  
January 7 - February 28, 1975 at the Arts Club Theatre  
Directed by Elizabeth Ball / Choreographed by Mark Dovey / Designed by: Set-Reg Reynolds, Lighting - Marsha Sibthorpe / Company - Mario Crudo, Trish Grainge, Angela Slater, Lin Bennett, Mark Dovey, Peter Hall

"Pippi" by Tim Fuller  
March 8 - April 27, 1975 at the Arts Club Theatre  
Directed by Mario Crudo / Choreographed by Mark Dovey / Designed by: Set - Alison Green, Lighting - Marsha Sibthorpe / Company - Mark Dovey, Donna Herbert, Elizabeth Ball, Lani Reynolds, Dennis Austin, Joy McGregor, Brian Brown

1975-76 Season

"The Thirteen Clocks" by James Thurber with Music by Tim Fuller  
December 20, 1975 - January 3, 1976 at the Arts Club Theatre  
Directed by Bill Millerd / Choreographed by Mark Dovey / Designed by: Set - Alison Green, Lighting - Marsha Sibthorpe / Stage Managed by Sharon McInnis / Company - Peggy Lewis, Darryl Beschell, Lloyd Nicholson, Elizabeth Ball, Donna Herbert, Mark Dovey, Wayne Specht

"The Ice Wolf" by Joanna Halpert-Kraus  
May 22 - June 6, 1976 at the Arts Club Theatre  
Directed by Jane Heyman / Designed by: Set & Costumes - Paul Ford, Lighting - David Pritchard / Stage Managed by E.J. Ball / Company - Wayne Specht, Tim Fuller, Derek Keurvorst, Peggy Lewis, Elizabeth Ball, Donna Herbert, Darryl Beschell, Wendy Gorling

"Strings 'n Things" Music by Tim Fuller  
July 15 - 31, 1976 at the Arts Club Theatre  
Directed by Elizabeth Ball / Choreographed by Mary Lou White / Stage Managed by Garry Boon / Company - Barbara Duncan, Wendy Gorling, Sandy Kovak, Cheryl McGuire, Wayne Specht

1976-77 Season

"Beauty And The Beast" by Christopher Newton & Henry Salerno  
Co-produced with City Stage  
December 18 - 31, 1976 at City Stage  
Directed by Elizabeth Ball / Designed by: Set & Costumes - Paul Ford, Lighting - David Pritchard / Stage Managed by E.J. Ball / Company - Alison Miller, Margaret Joyce

"The Day Jake Made Her Rain" by W.O. Mitchell  
March 7 - April 16, 1977 at City Stage  
Directed by Elizabeth Ball / Designed by: Set & Costumes - Paul Ford, Lighting - David Pritchard / Stage Managed by Garry Boon / Company - Leroy Schulz, Bernie Coulson, Maria Howard, Scott Swanson, Margaret Joyce, Stephen Simpson
"More Strings 'n Things" Music by Tim Fuller
May 7 - June 6, 1977 at the Arts Club Theatre
Directed by Elizabeth Ball / Music Directed by Bruce Kellett /
Choreographed by Lorraine Faulkner / Designed by: Set - Alison Green,
Lighting - Marsha Sibthorpe / Stage Managed by Garry Boon / Company - Mel
Erickson, Christine Anton, Vince Metcalfe, Ruth Nicol, Lloyd Nicholson,
Gayle Roberts

1977-78 Season

"Nobody Wants A Princess With A Tree Growing Out Of Her Head" by Michael Brill
December 7, 1977 - January 21, 1978 at the Arts Club Theatre & at
Presentation House, North Vancouver
Directed by Susan Ferley / Designed by: Set - Alison Green, Lighting -
Marsha Sibthorpe / Stage Managed by Debbie Boyko / Company - Guy
Bannerman, Kathryn Daniels, Wendy Gorling, Vince Metcalfe, R.G.Miller,
Kerry Shale

"Spokesong" by Stewart Parker, with Music by Jimmy Kennedy
Co-produced with City Stage
December 9 - 31, 1977 at City Stage
Directed by Ray Michal / Music Directed by Douglas Dodd / Choreographed
by Lorraine Faulkner / Designed by: Set - Molly March, Costumes - Linda
Morgan, Lighting - Don Halton / Stage Managed by Chris James / Company -
Michael Fawkes, Brian Torpe, Elizabeth Ball, Tom Hauff, Diana Belshaw,
Lorne Kennedy

"Diary of Anne Frank" by Frances Goodrich & Albert Hackett
February 2 - 19, 1978 at Presentation House, North Vancouver & at
the Vancouver East Cultural Centre
Directed by Elizabeth Ball / Designed by: Set - Paul Ford, Lighting -
Marsha Sibthorpe / Stage Managed by Maria Spencer / Company - Allan
Gray, Kathryn Daniels, Susan Ferley, Nicholas Rice, Campbell Smith,
Donna Peerless, Pamela Harris, Chela Matthison, Mark Acheson, Leroy
Schulz

"Salt Water Follies" by Campbell Smith
April 17 - May 6, 1978 at City Stage
Directed by Campbell Smith / Music Directed by Douglas Dodd /
Stage Managed by Clint Duvall / Company - Judith Hogan, Stuart Nemtin,
Wendy Noel, Keith Thomas, Ray Wallis, Donna White

"High Wire" by Guy Robinson
May 29 - June 5, 1978 at the Vancouver International Festival for
Young People, Vanier Park
Directed by Jane Heyman / Designed by Della Johnson / Stage Managed
by Clint Duvall / Company - Barbara Duncan, Susan Ferley, Campbell
Smith, Mario Crudo, Nicholas Rice, Glen Thompson
JABBERWOCKY THEATRE

1974-75 Season

"The Pied Piper" Adapted by and Music composed by Marge Adelberg
Saturdays & Sundays only April 3 - May 10, 1975 in Greater Vancouver
Directed by Lloyd Berry / Music Directed by Marge Adelberg / Company -
Gary Heatherington, Judi Freiman, Terry McLoughlin, Maureen Murphy-Dyson,
Sherrill Woodman, David Akridge

"The Red Shoes" by Hans Christian Anderson, Adapted by Robin Short
Saturdays & Sundays from May 24 - June 15, 1975 in Greater Vancouver
Directed by Lloyd Berry / Choreographed by James Zagoudakis & Kay
Armstrong / Company - Maureen Murphy-Dyson, Sherrill Woodman, David
Akridge, Trevor Adams, Kathleen Varady, Gerry Claman

1975-76 Season

"The Mystery Rocket" by Faye Parker
Saturdays & Sundays October 5 - 26, 1975 in Greater Vancouver
Directed by Lloyd Berry / Company - John Destry-Adams, Sherrill Woodman,
Bill Murphy-Dyson, Tommy Wright, Donna Bain, Tony Austin, Sharon
Grossman, Tricia Morrison, Joanna Morrison, Jenny Boshier

"Snow White" Adapted by Jessie Braham with Music by Jerry Cohen
Saturdays & Sundays at the Metro Theatre and at the Centennial Theatre
Directed by Lloyd Berry / Music Directed by Jerry Cohen / Designed by:
Set - Glenn MacDonald, Lighting - Graham Cook / Company - Gerry Claman,
Maureen Murphy-Dyson, Sherrill Woodman, Grant Morrison, Stephen Aberle

"Dick Whittington & His Cat"
Saturdays & Sundays from Feb.13- March 25,1976 in Greater Vancouver
Directed by Graham Cook / Designed by: Set - Jack Simon, Lighting - Len
Wolfe / Company - Carol Coulson, Guy Chamberlain, Sherrill Woodman,
Maureen Murphy-Dyson, Virginia Stohlberg, Graham Cook, David Grove

"Rapunzel And The Witch" Adapted by Jack A.Melanos
Saturdays & Sundays from April 10 - May 10, 1976 in Greater Vancouver
Directed by by Graham Cook / Designed by Jack Simon, Lighting - Len
Wolfe / Company - Christopher McLoughlin, Janice Johnson, Sherrill Woodman,
Peter Burgis, Maureen Murphy-Dyson

1976-77 Season

"You're A Good Man, Charlie Brown" Music by Clark Gesner & John Gordon
October 3 - 11, 1976 at the Metro Theatre
Directed by Graham Cook / Music Directed by Rhoda Buhr / Designed by:
Set - Jack Simon / Lighting - Len Wolfe / Company - David Grove, Maureen
Paton, Maurice Verkaar, Claudia Blackwood, Bruce Gordon, Graham Cook

"Listen to the Drum" by Irene Watts
November,1976 - May, 1977 in Public Schools in Vancouver & the Lower
Mainland
Directed by Irene Watts / Designed by Jack Simon /
"Jack And The Beanstock" Adapted by and with Music by Marge Adelberg  
December 26, 1976 - January 9, 1977 at the Metro Theatre and at the  
Centennial Theatre  
Directed by Graham Cook / Music Directed by Rhoda Buhr / Choreographed  
by Carol Coulson / Designed by: Set - Jack Simon, Costumes - Margaret  
Underhill / Company - Keith Pearson, Peter Burgis, Claudia Blackwood,  
David Grove, Maureen Paton, Maurice Verkaar, Bruce Gordon, Carol Coulson

"A Dream of Sky People" by Isabel Ford  
January - May, 1977 in Public Schools in Vancouver and the Lower  
Mainland  
Directed by Irene Watts / Company - Claudia Blackwood, Theresa Good,  
Maureen Paton, Maurice Verkaar, Ray Wallis, Bob Ouellette, David Grove,  
Bruce Gordon

"When I Learn to Whistle" by Graham Cook  
March 25 - 30 in Greater Vancouver Public Schools  
Directed by Graham Cook / Company - Claudia Blackwood, Theresa Good,  
Maureen Paton, Maurice Verkaar, Ray Wallis, Bob Ouellette, David Grove,  
Bruce Gordon

"The Owl & The Pussycat Went to See"  
March 17 - 23, 1977 at the Metro Theatre  
Directed by Irene Watts / Company - Claudia Blackwood, Theresa Good,  
Maureen Paton, Maurice Verkaar, Ray Wallis, Bob Ouellette, David Grove,  
Bruce Gordon

"Cinderella"  
Saturdays & Sundays from April 4 - May 4, 1977 in Greater Vancouver  
Directed by Barb Carlin / Choreographed by Carol Coulson / Company -  
Graham Cook, Sherrill Woodman, Maureen Murphy-Dyson, Peter Burgis
GREEN THUMB PLAYERS

1974-75 Season

"Hokum, The Giant Spider" by Dennis Foon
May 9 - 28, 1975 in Richmond Public Schools
Directed by Dennis Foon / Designed by Phillip Clarkson / Company - Jane Baker, John Carroll, Scott Swanson, Jennifer Henry, Dennis Foon

1975-76 Season

"Hokum" (Revised) by Dennis Foon
November 24 - December 5, 1975 in Richmond Public Schools
Directed by Dennis Foon / Designed by Phillip Clarkson / Company - John Carroll, Jim Schaefer, Jane Baker, Rose Madore, Dennis Foon

"The Great Christmas Kidnapping" by Dennis Foon
December 18 - 23, 1975 in Richmond Public Schools
Directed by Dennis Foon / Designed by Phillip Clarkson / Company - Jane Baker, John Carroll, Jim Schaefer, Rose Madore

"The Nose Knows" by John Carroll
March 9 - April 9, 1976 in Richmond Public Schools
Directed by Ian Fenwick / Designed by Reg Reynolds / Stage Managed by Jon Lopston / Company - Lynn Woodman, Hilmi Mohamed, Colin Thomas, Jane Baker

"The Richmond Ditch Monster" by Jim Schaefer
March 30 - April 3, 1976 in Richmond Public Schools
Directed by Jim Schaefer / Designed by David Fisher / Company - Dennis Foon, John Carroll

"Turkey" by Jim Schaefer
May 11 - 27, 1976 in Richmond Public Schools
Directed by Jim Schaefer / Designed by Molly March / Company - Gordon McCall, Jane Baker, John Carroll

1976-77 Season

"The Nose Knows" by John Carroll
October 12 - November 12, 1976 in Greater Vancouver Public Schools
Directed by Ian Fenwick / Designed by Reg Reynolds / Stage Managed by Jon Lopston / Company - Scott Swanson, Colin Thomas, Hilmi Mohamed, Lynn Woodman

"The Great Christmas Kidnapping" by Dennis Foon
December 1 - 24, 1976 in Greater Vancouver Public Schools & at the York Theatre
Directed by John Crawford / Designed by Eva Kroll / Company - Peter Hall, Scott Swanson, Lynn Woodman, John Carroll
"Winter Tales" by John Carroll
January 12 - February 27, 1977 in Greater Vancouver Public Schools
Directed by Gordon McCall / Designed by Gordon McCall / Stage Managed
by Jon Lopston / Company - Nicola Cavendish, Steven Lake, Scott Swanson,
Stuart Nemtin

"The Last Days of Paul Bunyan" by Dennis Foon
March 16 - April 29, 1977 in Greater Vancouver Public Schools & at
the Arts Club Theatre
Directed by Dennis Foon / Designed by Peter Allen / Stage Managed by
John Martin / Company - Mark Acheson, Greg Dennett, Linnea O'Neill

"The Windigo" by Dennis Foon
May 18 - June 25, 1977 in Greater Vancouver Public Schools
Directed by Brian Richmond / Designed by Neil Rutherford / Stage
Managed by John Martin / Company - Alex Diakun, Richard Newman, Debra
Violet Mylea, Charles Gray

1977-78 Season

"Shadowdance" by Yurek Bogajewicz & Sheldon Rosen with Music by Michael
Richards
October 27 - December 24, 1977 in Greater Vancouver Public Schools & at
the Arts Club Theatre
Also performed June 3,4, 1978 at the Vancouver International Festival
for Young People, Vanier Park
Directed by Yurek Bogajewicz / Designed by: Set - Doug Welch, Costumes -
Christina McQuarrie, Lighting - Marsha Sibthorpe / Stage Managed by
David MacLean / Company - Stuart Nemtin, Patricia Best Robins, Menlo
Skye MacFarlane

"The Nose Returns" by John Carroll with Music by John Carroll, Hal Ober,
Scott Swanson & Giuseppe Verdi
January 11 - March 4, 1978 in Greater Vancouver Public Schools & at
the Arts Club Theatre
Directed by Ian Fenwick / Designed by: Set - Drew Borland, Costumes -
Catherine Barber / Stage Managed by David MacLean / Company - Kathleen
Hildebrandt, Elizabeth Fatja, Simon Webb, Scott Swanson

"1792 Etc." by Tom Cone, Joe Wiesenfeld, Brenda White, with Music by David
Smith
April 13 - May 18, 1978 in Vancouver Public Schools
Directed by Pamela Hawthorn / Designed by: Set - Jack Simon, Costumes -
Christina McQuarrie / Stage Managed by Guy Robinson / Company - Guy
Bannerman, Fran Gebhard, Simon Webb, David Diamond, Earl Klein

"Raft Baby" by Dennis Foon
March 14 - April 28, 1978 in Greater Vancouver Public Schools & at the
Arts Club Theatre
Directed by Pamela Hawthorn / Designed by: Set - Paul Ford, Costumes -
Phillip Clarkson / Stage Managed by David Pritchard / Company - Alec
Willows, Andy Rhodes, Kathryn Daniels, Leroy Schultz
"Heracles" by Dennis Foon with Music by Bruce Davis
Co-produced with Axis Mime Theatre
May 10 - 27, 1978 in Greater Vancouver Public Schools
Also performed May 29 - June 5, 1978 at the Vancouver International
Festival for Young People, Vanier Park
Directed by Brian Richmond / Designed by: Set & Costumes -- Marti Wright / Stage Managed by Garry Boon / Company -- Bob Collins, Alex Diakun, Wendy Gorling, Elizabeth Murray-Byers, Wayne Specht, Terry Waterhouse, Janet Wright
AXIS MIME THEATRE

1975-76 Season

"Ms. en Scene:'Mime Show!'" by the Company
Co-produced with the New Play Centre
November 11, 1975 at the Vancouver East Cultural Centre
Directed by Wayne Specht / Designed by Wendy Gorling / Company - Lin Bennett, Elizabeth Murray-Byers, Wendy Gorling

"Mime Zone" by the Company
March 4, 1976 at the Vancouver Art Gallery
Directed by Wayne Specht / Lighting Designed by Alan Pateman / Company - Elizabeth Murray-Byers, Lin Bennett, Wendy Gorling

"Rainy Days" by the Company
April 1 - 3, 1976 at Pacific Centre
Directed by Wayne Specht / Company - Elizabeth Murray-Byers, Lin Bennett, Wendy Gorling

"Crossroads of Mime" by the Company
June 1, 1976 at the Vancouver Art Gallery, sponsored by Habitat Festival
Also performed in June, 1976 in Greater Vancouver Public Schools
Directed by Wayne Specht / Company - Lin Bennett, Elizabeth Murray-Byers, Wendy Golring

"Mime 'n Strings & Other Things" by the Company with Music by Tim Fuller
August 17 - 19, 1976 On Tour
Directed by Wayne Specht / Costumes Designed by Ann Halle / Stage Managed by Serena Stone / Company - Barbara Duncan, Wendy Golring, Sandy Kovack, Elizabeth Murray-Byers, Wayne Specht

1976-77 Season

"Mime Time" by the Company
October 3, 1976 at Aberthau Cultural Centre
Directed by Wayne Specht / Company - Elizabeth Murray-Byers, Wendy Golring, Lin Bennett, Wayne Specht

"The Tinder Box" by Hans Christian Anderson, Adapted by Wayne Specht
October 18 - 29, 1976 at the Arts Club Theatre
Also Performed December 4 - 31, 1976 at Arts Club Theatre
Directed by Wayne Specht / Stage Managed by Garry Boon / Company - Lin Bennett, Elizabeth Murray-Byers, Wendy Gorling, Sandy Kovack, Wayne Specht

"Crossroads of Mime" by the Company
November 12, 1976 at the David Y. H. Lui Theatre
January 28, 1977 at Simon Fraser University
Directed by Wayne Specht / Company - Lin Bennett, Wendy Gorling, Sandy Kovack, Elizabeth Murray-Byers, Wayne Specht
"Mime Time '77" by the Company
February & March, 1977 in Greater Vancouver Public Schools
Also performed February 27, 1977 at the Aberthau Cultural Centre,
March 27, 1977 at Presentation House, North Vancouver,
April 17 - 19, 1977 at 'Performance 77' and August 14, 1977 at the UBC
Museum of Anthropology
Directed by Wayne Specht / Stage Managed by Don Heidman / Company - Lin
Bennett, Wayne Specht, Wendy Gorling, Elizabeth Murray-Byers

"B.C.Daze" by the Company
Saturdays in June, 1977 in Vancouver Parks, sponsored by Heritage
Festival
Directed by Wayne Specht / Company - Wendy Gorling, Don Heidman, Wayne
Specht, Elizabeth Murray-Byers

1977-78 Season

"Mime Over Matter" by Sheldon Rosen & the Company with Music by Bruce Davis
September 21 - October 4, 1977 at City Stage
Directed by Wayne Specht & Brian Richmond / Designed by: Set - David
Cooper, Costumes - Wendy Gorling, Lighting - Marsha Sibthorpe /
Stage Managed by Christopher James / Company - Wendy Gorling, Elizabeth
Murray-Byers, Wayne Specht, Gordon White

Fall Tour: "Mime Over Matter", "Spotlight On Mime" & "Mime Time" by the
Company
On Tour October 5 - November 11, 1977 in British Columbia
Also performed November 25 - December 18, 1977 in Vancouver Public
Schools
Directed by Wayne Specht / Company - Elizabeth Murray-Byers, Wendy Gorling,
Gordon White, Wayne Specht, Deborah Maizels

"B.C.Daze" by Elizabeth Murray-Byers with Music by Martin Gottfrit
January 30 - April 7, 1978 in Greater Vancouver Public Schools
Directed by Christopher James / Designed by: Set & Costumes - Doug Welch /
Company - Elizabeth Murray-Byers, Gordon White, Wayne Specht, Deborah
Maizels

"Heracles" by Dennis Foon with Music by Bruce Davis
Co-produced with Green Thumb Players
May 10 - 27, 1978 in Greater Vancouver Public Schools
Also performed May 29 - June 5, 1978 at the Vancouver International
Festival for Young People, Vanier Park
Directed by Brian Richmond / Designed by Marti Wright / Stage Managed
by Garry Boon / Company - Bob Collins, Alex Diákun, Wendy Gorling,
Elizabeth Murray-Byers, Wayne Specht, Terry Waterhouse, Janet Wright

"Dwelling" by Sheldon Rosen & the Company with Music by Bruce Davis
June 10, 1978 at the First Canadian Festival of Mime, Toronto
Directed by Brain Richmond / Designed by: Set - David Cooper, Costumes -
Wendy Gorling, Lighting - Marsha Sibthorpe / Stage Managed by Christopher
James / Company - Wendy Gorling, Elizabeth Murray-Byers, Wayne Specht,
Gordon White
"An Amazing Dance" by the Company
Co-produced with Doug And the Slugs
August 26, 1978 at the Jewish Community Centre
Directed by Wayne Specht / Company - Wendy Gorling, Gordon White, Elizabeth Murry-Byers
ACME

1975-76 Season

"Vancouver Revued" by the Company
  December, 1975 & January, 1976 in Vancouver Public Schools and at the
  Arts Club Theatre
  Directed by Mario Crudo / Designed by: Set - Alison Green, Lighting -
  Marsha Sibthorpe / Company - Mario Crudo, Alec Willows, Andy Rhodes
  Beth Kaplan, Lani Ashenhurst, Charles Gray

1976-77 Season

"El Grande De Coca Cola"
  December 15, 1976 - January 8, 1977 at the Arts Club Theatre
  Directed by Mario Crudo / Designed by: Set - Alison Green, Lighting -
  Marsha Sibthorpe / Company - Mario Crudo, Alec Willows, Andy Rhodes, Beth
  Kaplan, Lani Ashenhurst, Charles Gray

"Vancouver Revued Renewed" by the Company
  February, 1977 at the Vancouver East Cultural Centre & City Stage
  Directed by Mario Crudo / Designed by: Set - Alison Green, Lighting -
  Marsha Sibthorpe / Company - Mario Crudo, Alec Willows, Andy Rhodes, Beth
  Kaplan, Lani Ashenhurst, Don Adams, Charles Gray

"Hurray for Johnny Canuck" by Ken Glass
  April 13 - 30, 1977 at City Stage
  Directed by Brian Richmond / Designed by: Set - Mario Crudo, Costumes -
  Linda Morgan, Lighting - Marsha Sibthorpe / Company - Don Adams, Lani
  Ashenhurst, Mario Crudo, Annabel Kershaw, Andy Rhodes, Alec Willows

"The Primary English Class" by Israel Horowitz
  May, 1977 at the York Theatre
  Directed by Mario Crudo / Designed by: Set - Alison Green, Lighting -
  Marsha Sibthorpe / Company - Jon Bryden, Heidi Archibald, Margot
  Pinvidic, Alec Willows, Andy Rhodes, Beth Kaplan, Lani Ashenhurst, Charles
  Gray, Mario Crudo

1977-78 Season

"Save Some For Us" by the Company
  July & August, 1977 in Vancouver Parks
  Also performed February, 1978 in Vancouver Public Schools
  Directed by Mario Crudo / Designed by Alison Green / Company - Beth
  Kaplan, Lani Ashenhurst, Charles Gray, Andy Rhodes, Alec Willows,
  Mario Crudo
TOUCHSTONE THEATRE

1975-76 Season

"The Exception And The Rule" by Bertolt Brecht
May 1, 1976 at the Vancouver Art Gallery
Also performed June 7 - 17, 1976 at City Stage
Directed by Gordon McCall / Designed by Gordon McCall / Stage Managed by Jon Lopston / Company - Ian Fenwick, Karin Bergman, Vicki McCulloch, Don Griffiths, Susana Puttonen, Michael Puttonen, Gordon McCall

"The Farce of Pierre Patelin" Anonymous, Music by Harry Kirschrer
Billed with "The Exception and the Rule" at City Stage
Directed by Gordon McCall. Designed by: Set - David Fischer , Costumes - Phillip Clarkson / Stage Managed by Jon Lopston / Company - Tony Dawson, Sidonie Boll, Eric Epstein, Jon Lopston, Hilmi Mohamed, Ian Fenwick

"Summer Tales" by Gordon McCall
July 27, 1976 at the Vancouver Art Gallery

"Clem the Crab" by Gordon McCall
August, 1976 at the Vancouver Art Gallery
Directed by Gordon McCall / Stage Managed by Jon Lopston / Company - Jon Lopston, Eric Epstein

1976-77 Season

"King Stag" by Carlo Gozzi with Music by Charles Gray
March 29 - April 1, 1977 at the Vancouver East Cultural Centre
Also performed April 5 - 10, 1977 at the York Theatre

"Faces in the Fast Lane" by Colin Thomas
Co-produced with Golden Age Productions Co.
June 15 - 25, 1977 at the Flamingo Theatre
Directed by Gordon McCall / Stage Managed by Jon Lopston / Company - Colin Thomas, Susana Puttonen, Sidonie Boll, Vicki McCulloch, Hilmi Mohamed, Ian Fenwick

1977-78 Season

"Broken Dolls" by Howie Cooper & the Company with Music by Wyckham Porteous
November 18 - 27, 1977 at the Flamingo Theatre
Directed by Ian Fenwick / Designed by: Set - Jon Lopston, Costumes - Catherine Barber / Stage Managed by Catherine Barber / Company - Joni Anderson, Natino Bellantoni, Susanna Puttonen, Helene Deggan, Wyckham Porteous, Colin Thomas, Shelley Golstein
"Gullband" by Susan Musgrave  
Saturdays in January & February, 1978 at Pacific Centre  
Directed by Paully Jardine / Designed by Barry Dowden / Stage Managed by Jon Lopston / Company - Hilmi Mohamed, Wyckham Porteous, Max Cooper  

"The Unseen Hand" by Sam Shepherd  
May 19 – June 8, 1978 at the Flamingo Theatre  
Also performed August 22 – September 5, 1978 at the Vancouver East Cultural Centre  
Directed by Ian Fenwick / Music Directed by Barb McKinnon / Designed by: Set - Doug Ford, Costumes - Carol Boyce / Stage Managed by Christine Smith & Catherine Barber / Company - Colin Thomas, John Carroll, Hilmi Mohamed, John Taylor, Ian MacKenzie
VANCOUVER EAST CULTURAL CENTRE PRODUCTIONS

1976-77 Season

"Hosanna" by Michel Tremblay
November 3 - 28, 1976 at the Vancouver East Cultural Centre
Directed by Bill Glassco / Designed by: Set & Costumes - John Fergusson,
Lighting - Sholem Dolgary / Stage Managed by Raymond Burton Early /
Company - Richard Monette, Richard Donat

1977-78 Season

"The Dream Play" by August Strindberg, Adapted by Jean Herbiet
March 3 - 25, 1978 at the Vancouver East Cultural Centre
JANUS THEATRE

1976-77 Season

"Our Town" by Thornton Wilder
January 11 - 29, 1977 at the York Theatre
Also performed February 1 - 17, 1977 at the David Y. H. Lui Theatre
Directed by Simon Webb / Designed by Robert Birch / Stage Managed by
Bruce Ward / Company - Matthew McGarry, Greg Dennett, Mark Acheson,
David Akridge, Linda Third, Ines Buchli, Michael Kelly, Pamela Harris,
Alana Shields

"Rusty Nails And Dandelions" by Alana Shields
July 7 - August 10, 1977 in Vancouver Parks
Directed by Gordon McCall / Company - Michael Kelly, Mark Acheson,
Ines Buchli, David Akridge, Pamela Harris, Murdine Hirsch

1977-78 Season

"The Good Doctor" by Neil Simon
September 8 - October 1, 1977 at Presentation House, North Vancouver
Directed by Simon Webb / Designed by: Set - Roger Rowley, Lighting -
Teresa Callan / Stage Managed by Teresa Callan / Company - Mark Acheson,
Michael Kelly, David Akridge, Ines Buchli, Murdine Hirsch

"Mother Courage And Her Children" by Bertolt Brecht
November 17 - December 12, 1977 at Presentation House, North Vancouver
Directed by Bernard Cuffling & Ines Buchli / Designed by: Set - Bernard
Cuffling & Mark Acheson / Lighting - Robin Farmer / Company - Heidi
Archibald, David Akridge, David Collins, Pamela Harris, Michael Kelly,
Earl Klein, Colin Mochrie, Linnea O'Neill, Simon Webb

"Butterflies Are Free" by Leonard Gershe
April 6 - May 6, 1978 at the Iron Horse Dinner Theatre
Directed by Mark Acheson / Company - David Akridge, Murdine Hirsch,
Ines Buchli, Michael Kelly
SPECTRUM THEATRE

1976-77 Season

"Under Milkwood" by Dylan Thomas
August 4 - 27, 1977 at Presentation House, North Vancouver
Directed by Kathryn Shaw / Designed by: Set & Costumes - Michael Nemirsky, Lighting - Robin Farmer / Stage Managed by Dee Dee Thorn /
Company - Pat Best, Greg Dennett, Shelora Fitzgerald, Judith Goodwin, Matthew McGarry, Melanie Ray, Alana Shields, John Skae, Brian Tremblay

1977-78 Season

A Trilogy: plays by Beverley Simons, David Watmough & Dorothy Parker
February 15 - March 11, 1978 at Presentation House, North Vancouver
Also performed May 13 - 20, 1978 at Studio 59
Directed by Jane Schoettle & Robert Birch / Designed by Robert Birch /
Stage Managed by Brian Linds / Company - Alana Shields, Matthew McGarry