THE BIRTH OF THE FREDERIC WOOD THEATRE

How The Early Development of the University of British Columbia Fostered the Establishment of the Theatre Department and the Frederic Wood Theatre

By

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B.F.A., The University of British Columbia, 1984

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

(Department of Theatre)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

July 1991

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The University of British Columbia
Vancouver, Canada

Date ____________________________

July 23, 1991
ABSTRACT

It has been said that the character of an institution is largely determined by its history and the personalities that shaped it. If this is so, the Frederic Wood Theatre has much to draw on, for it was founded in the spirit of cooperation and promise.

This thesis traces the beginning of the university from the original petition for its formation, through its early struggle to be established. Concurrent with this expansion is the growth of theatre at the university, a development which helped to introduce the institution throughout the province. The current Frederic Wood Theatre is the outgrowth of a tradition of theatre at the University of British Columbia.

The beginning of this historical retrospective is the original petition for the founding of the university. Subsequent to that initial and failed attempt, the University of British Columbia was created by legislation through the efforts of Henry Esson Young, the "Father of the university", and by organization through the works of Frank Fairchild Wesbrook, its first President. Professor Frederic
Wood, a founding member of the faculty in 1915, formed the Players' Club which provided the university its theatrical foundation for the next thirty years.

Dorothy Somerset, a Director of the Players' Club and the Vancouver Little Theatre (also co-founded by Prof. Frederic Wood) established accredited theatre courses at the university and founded the Summer School of the Theatre. In 1952, these achievements won her the university's first legitimate theatre: the Frederic Wood. With single-minded purpose, Dorothy Somerset further established the Department of Theatre in 1958, building the present 410 seat Frederic Wood Theatre five years later in 1963.

More than a physical building, the Frederic Wood Theatre is a dynamic process responding to the energies and influences of its principals. Seven individuals (out of hundreds) who were fundamental in contributing to the accomplishments of the Frederic Wood Theatre are introduced: Henry Esson Young, 'Father of the University'; Frank Fairchild Wesbrook, first President of the University of British Columbia; Professor Frederic G.C. Wood, founder of the Players' Club; Dorothy Somerset, founder of the Department of Theatre; Jessie Richardson, in whose honour years later, the Jessie Awards were created; Norman Young, stage manager, publicizer and lobbyist, and John
Brockington, Head of the Theatre Department for 23 years, the man who guided and developed its academic and degree granting programs.

Few people realize how great a role the theatre has played in the establishment of the University of British Columbia.
TABLE OF CONTENTS

Abstract ........................................ ii
List of Plates .................................... vi
Acknowledgements ................................. vii

CHAPTER ONE
Early Attempts to Establish a University ............. 1

CHAPTER TWO
The Founding of the University of British Columbia ........ 4

CHAPTER THREE
Frederic Wood and the Players' Club .................... 17

CHAPTER FOUR
Dorothy Somerset and the University of British Columbia .......... 38

CHAPTER FIVE
The Frederic Wood Theatre .......................... 62

APPENDICES ........................................ 88
A Faculty Hired by Wesbrook .......................... 88
B Players' Club Productions ........................... 90
C Cast of *Trial of a City* ............................ 93
D Original FWT Productions ............................ 94
E Faculty of Theatre Dept. ............................ 97
F Cast of *Salad Days* ................................ 117
G FWT Productions 1963-91 ............................ 119
H Former UBC Theatre Students ........................ 126

BIBLIOGRAPHY ....................................... 130


**LIST OF PLATES**

All photographs are reproduced courtesy of the University Archives, UBC.

<table>
<thead>
<tr>
<th>PLATE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>15</td>
</tr>
<tr>
<td>II</td>
<td>16</td>
</tr>
<tr>
<td>III</td>
<td>34</td>
</tr>
<tr>
<td>IV</td>
<td>35</td>
</tr>
<tr>
<td>V</td>
<td>36</td>
</tr>
<tr>
<td>VI</td>
<td>37</td>
</tr>
<tr>
<td>VII</td>
<td>57</td>
</tr>
<tr>
<td>VIII</td>
<td>58</td>
</tr>
<tr>
<td>IX</td>
<td>59</td>
</tr>
<tr>
<td>X</td>
<td>60</td>
</tr>
<tr>
<td>XI</td>
<td>61</td>
</tr>
<tr>
<td>XII</td>
<td>83</td>
</tr>
<tr>
<td>XIII</td>
<td>84</td>
</tr>
<tr>
<td>XIV</td>
<td>85</td>
</tr>
<tr>
<td>XV</td>
<td>86</td>
</tr>
<tr>
<td>XVI</td>
<td>87</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

I wish to thank Dorothy Somerset for her patience and generosity during our many interviews together. It was with kindness, humour and a sincere interest that she shared with me her knowledge and experience in the development of theatre at the university.

In addition, I would like to thank Beatrice Wood who likewise provided every possible assistance in researching her husband's long association with theatre at the University of British Columbia.

I also wish to thank Ione McIntyre and Stuart Jamieson for their encouragement when I needed it most.
CHAPTER ONE

Early Attempts to Establish a University

The first official request for a provincial university originated in 1872,(1) when Vancouver was a few shacks along the B.C. coast: a town with a jail but no school. At that time, John Jessop, Superintendent of Education and headmaster of the Boy's Department of Victoria Central School, expressed a need for a provincial university in his First Annual Report, made under the Public School Act of the same year.(2)

Nineteen years later, when Vancouver's population numbered 13,709, a group of citizens took it upon themselves to voluntarily meet and advocate the need for higher education in the province.(3) They signed a register in the

2. Ibid. p.2.
3. Ibid., p.3.
office of the Provincial Secretary, thereby constituting the first university convocation. The prerequisites for this task were that they all be graduates of a university in the Empire, and residents of British Columbia for a minimum of two months prior to December 31, 1891. The combined efforts of these men succeeded in persuading the Legislature in Victoria to pass an Act for the purpose of raising the standard of higher education in the Province.

One stipulation of the enactment was that the first meeting of the Senate would be held within one month. A bitter debate took place between the Islanders, who wanted the university in Victoria, and those from the Mainland who disagreed. Because of the controversy, the Chancellor waited until the last day to call a meeting, with the result that it was impossible to establish a quorum in attendance. Thus, the first attempt to establish a provincial university failed. This rivalry between Victoria and Vancouver

4. The Register of Members of Convocation, 1890, gives the permanent residence, degrees held, and universities of all who registered and is included in Frederic H. Soward, The Early History of the University of British Columbia, typescript, 1930. pp.380-8, UBC Special Collections.

5. For a more detailed discussion of the events that led to the demise of the first University Act, see Soward, "Early History," and Logan Tuum Est, pp. 8-12.
over the location of the permanent campus delayed the establishment of UBC for a quarter of a century.

Eight years later, a plan was conceived by the teaching staff of the Vancouver High School under the Principal J.C. Shaw, to make it possible for students to take McGill's First Year Arts courses at Vancouver High School. McGill agreed to the proposal, and the staff involved in this plan formed what was known as Vancouver College. In 1903, Victoria adopted a similar plan thus creating Victoria College which opened with a class of seven students, one of whom was Frederic Wood.(6)

In 1906, Lemuel F. Robertson, a McGill graduate who taught at Vancouver College, lobbied to form a University College of British Columbia which would grant degrees under the charter of McGill. As a result, McGill University College of British Columbia, was established. It remained in operation until the University of British Columbia opened in 1915, and in its last year of existence, it had 292 students enrolled in Vancouver, and 72 students in Victoria. Most of these people became the first students of the University of British Columbia.

6. Unless otherwise indicated, references to Frederic G.C. Wood are based upon numerous interviews conducted with his wife, Beatrice Wood in Vancouver, B.C., between September, 1987 and April, 1989.
CHAPTER TWO

The Founding of The
University of British Columbia

The University of British Columbia was founded primarily because of the efforts of two men - Henry Esson Young and Frank Fairchild Wesbrook - both of whom were medical doctors. The first man hired the second, and their combined determination to create this University was the force which ultimately nursed it into existence.

"The Father of the University" - Henry Esson Young:

Henry Esson Young, B.A., M.D., C.M., L.L.D. came to British Columbia when he was thirty-nine years old, and for the rest of his life he devoted himself to improving the quality of health care and education throughout the province.

Young was born in Quebec, on February 24, 1862. He graduated with a degree in Medicine from McGill University in 1888. After studying in Sir William Osler's clinics in
the U.K. and practicing medicine in the United States, he moved to British Columbia in 1901, where he was elected to the Provincial Legislature two years later at the age of 41. He accepted the position of Provincial Secretary and Minister of Education in the cabinet of Sir Richard McBride in 1907, with "the inducement held out to him by the Premier...that he should have a free hand in founding a University in British Columbia."(1) His first act was to introduce a bill which established and incorporated the university. Two of the provisions of this Act of 1908 (slightly amended in 1912) were that the instruction would be free to all students in the Arts classes, and that the female students would have equality of privilege with male students.(2)

News of the proposed university again triggered controversy as to its location, with Victoria, Vancouver and New Westminster being the hotly debated choices. The question was finally decided in 1910 when a University Site Commission recommended the Point Grey area. "The decision


2. The 1908 Act also stated that women were eligible for membership in the Board of Governors and the Senate. This was a bold decision since it was not until 1917 that women were allowed to vote.
was hailed with joy by Vancouver, with bitter disappointment by Victoria and with tolerant or unconcerned satisfaction elsewhere in the Province."(3)

In Search of a President:

In 1912, Dr. Young sailed to Europe to attend the First Congress of the Universities of the Empire. The purpose of his visit was clear: he was in search of a president for his nascent university. Months later, on the evening of Feb. 16, 1913, he was able to make the following announcement to the Legislature in Victoria:

What we wanted was first of all a Canadian, young enough to take charge vigorously, a man thoroughly capable for the hardest job outside that of the Premier in British Columbia. And I say tonight we are getting that man. He is a man in the prime of life. He is a Canadian. Dr. Wesbrook is his name, and he is at present Dean of the Medical Faculty of the University of Minnesota, a man who has fought his way up and holds an academical reputation second to none.(4)

Young felt that in finding Wesbrook his "dream was about to become a reality."(5) He immediately announced a Canada-wide architectural competition for the building plan

3. Ibid., p. 41
4. Ibid., p. 42
of the University. The committee adjudicators, chose Messrs. Sharp and Thompson of Vancouver as the winners of this competition.(6)

Great expectations were held by the Government and by the people of the Province for the creation of the university. Vancouver's population had grown to 120,000 in number, and the city was prosperous. Five years had passed since the University Act of 1908 had been approved, and the province was eager to have its own institution of higher learning. A generous budget, based on a five-year plan, was guaranteed from the government for the university: an amount of $7,500,000 was to be allowed for building and maintenance, in addition to which the Premier promised $2,800,000 over a two-year period. Furthermore, President Wesbrook had secured the promise "that the University would be completely immune from political influence."(7) It is not surprising with the conditions such as these that Dr. Wesbrook was willing to leave his respected position as Dean of Medicine of the University of Minnesota.

6. Framed pictures of their plan may be seen in the Student Union Cafeteria, and on the 8th floor of Main Library, University of British Columbia.

Born in Brant County, Ontario, on July 12, 1868, Frank Fairchild Wesbrook M.A., M.D., C.M., L.L.D., graduated from the University of Manitoba with a B.A. at the age of 19, and at the age of 22, with the degrees of Doctor of Medicine and Master of Arts. Before leaving to undertake post-graduate studies in surgery in Chicago, he took a summer job as a surgeon for the Canadian Pacific Railway in Banff. This minor decision was to change the course of events of his life. While attending an injured trainman, he incurred an infection in the third finger of his left hand which did not respond to treatment. When it was apparent there was no other solution, his finger was amputated: his career as a surgeon was over before it had begun. (8) Undaunted by this setback, he instead chose to study pathology and bacteriology in the U.K. "The ability to adapt to changing circumstances and a remarkably optimistic temperament were characteristic of Wesbrook throughout his life." (9)

While pursuing his studies in Europe, Wesbrook rarely missed a chance to attend the theatre. In New York, waiting to make his trans-Atlantic crossing, he saw Sarah Bernhardt in Cleopatra, and a London page from his diary reads, "Put on evening dress and went to Sims Reeves' farewell concert

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9. Ibid., p.4.
...heard Reeves and Henry Irving ... tremendous crowd.
Royal Albert Hall full."(10) He continued to see London plays, especially The Gondoliers which he saw three times.(11) Wesbrook's continuing love of the theatre later provided support and encouragement to the newly formed Players' Club.

At the age of twenty-four, he returned to Winnipeg where he was appointed Professor of Pathology at the Manitoba Medical College. Within months he was awarded the John Lucas Walker Fellowship at Gonville and Caius College, Cambridge, and so returned to England for three more years of study, after which in 1895, at the age of 28, he accepted an offer for the position of Professor of Pathology, Bacteriology and Public Health at the University of Minnesota.

His years at the Medical School at the University of Minnesota earned Wesbrook a reputation of renown. One who knew him then wrote of him in 1943:

I consider that Wesbrook was responsible more than any other man, living or dead, for medical undergraduate teaching in Minnesota ...

10. Ibid., p.8.
11. Ibid., pp.8-11.
He blueprinted the prospective development of our Medical School. The influence of this great character and personality became apparent early. ...He was the most attractive personality I have ever met...He was a gentleman to the core.(12)

The Early Days of the University:

Wesbrook arrived in Vancouver eager to set about building the university. He envisioned creating a first class school, in his own words - "a Cambridge on the Pacific". His first task upon arrival in 1913, was to take an office on Hastings Street.(13) In less than a year construction of the Science (now Chemistry) Building began on the Point Grey campus. Consideration was given to every aspect of the building of the university. After considerable deliberation Wesbrook chose a coat of arms and crest for the university, and after soliciting suggestions for a motto from several sources, he chose "Tuum Est" - 'It

12. Logan, "Makers of the University - Frank Fairchild Wesbrook," op. cit., p.16.

13. It is curious now, in the last decade of this century, with over 25,000 students at the University of British Columbia, to see the old envelopes in the library's archives with the printed address: University of British Columbia, 1130 W. Hastings Street, Vancouver. B.C.
is yours' - a fitting motto for a University that was to be free to all students in the Arts classes. (14)

The shot that was 'heard round the world' which killed the Archduke Franz Ferdinand, heir to the Austro-Hungarian empire, was fired in June, 1914. Austria-Hungary declared war on Russia; Germany attacked France through Belgium; and Britain joined France with her Commonwealth colonies soon to follow. Canada was at war and financial resources which were promised to the university now reverted to the Provincial Treasury. Work was stopped on the Science Building. Expenditures were cut. Hopes of building the university at Point Grey were destroyed.

Despite the setbacks created by the outbreak of war, Wesbrook was determined that the university would open the following September. Of paramount importance to him was the matter of scholastic standards, and the challenge of attracting a first-class teaching staff to a University which did not yet exist. He travelled across Canada and to the U.K. to recruit a teaching staff, and by dint of his reputation and personal charisma, he was successful in engaging a faculty of genuine excellence. (See Appendix A

14. Among "The President's Papers", U.B.C. Archives, are included Wesbrook's sketches and notations of different coats of arm, and Latin phrases. Wesbrook's translation of Tuum Est, "It is yours", has been modified through the years to "It's up to you."
for a list of distinguished faculty members hired by President Wesbrook.)

Before accepting the appointment to the Presidency, Wesbrook had made every effort to ensure that financial troubles would not be one of his concerns. Now, less than a year after he had assumed office, he was facing financial crisis. He urged the Legislature to allow him to build temporary wooden shacks on the Point Grey site. He was refused. Despite the promise made to him which guaranteed $2,800,000 to be spread over two years, and perhaps ten million if need be, in the end, he received $175,000. Wesbrook resigned himself to opening the university in the buildings in Fairview, by the Vancouver General Hospital between Oak and Laurel streets and Tenth and Twelfth Avenues - the same buildings which had been used by McGill College of B.C. Lectures commenced on Sept. 30, 1915.

A small newspaper item on page 9 of the next day's Vancouver Sun stated:

University Classes Assemble For Work

With 320 students enrolled, the University of British Columbia opened this morning without ceremony ... It was the wish of Dr. Wesbrook, President of the University, that no ceremony be performed at the opening of the classes this morning owing to war condition.
To the present day, in memory of this sad beginning, the undergraduate academic gowns have khaki braid on them as a reminder of the wartime conditions under which this university struggled to be born.

At the age of 50, barely three years after starting the university, President Wesbrook died on October 17, 1918, after an illness of several months. He did not live to see his university on the Point Grey site.

As to the faculty, it was a constant amazement throughout academic circles, that he could induce "so many scholars to come from assured and well paid positions to assume positions at a university which, in reality scarcely existed."(15) One of the faculty members hired by Wesbrook - and the only one native to British Columbia - was Frederic Gordon Campbell Wood, a recent Harvard graduate whose passion for theatre would soon influence countless people at the university, in the city of Vancouver, and throughout the province.

Wesbrook's philosophy that the university should serve the needs of the entire province, created a receptive environment in which the Players' Club could flourish and

It was the President who first suggested that the Players' Club go on tour. His love of theatre and his desire to make the university and its work accessible to those beyond academic circles created a strong endorsement from the President's office for the Players' Club - an endorsement which provided the encouragement and support for the club to grow successfully, as indeed it did. Wesbrook made countless speeches that portrayed UBC as "the people's university [which] must meet the needs of all the people." His efforts to democratize the appeal of the university, and Frederic Wood's desire to promote the Players' Club, created a climate which fostered theatre both at the university and throughout the province.


17. In its early history the majority of British Columbians believed the university was an elitist indulgence which cost taxpayers money to educate the sons and daughters of the rich.

President Westbrook during his first year at the University of British Columbia.
An early plan of Sharp and Thompson Architects showing proposed expansion of the University of British Columbia
CHAPTER THREE

Frederic Wood
and
The Players' Club

"I am sure too that the performance of the Players' Club has widened the interest in and made many staunch friends and supporters for our university."

Letter from F.F. Wesbrook to F.G.C. Wood June 13, 1916

Frederic G.C. Wood was constantly referred to as "Freddie" throughout his career although he was rarely, if ever, called this to his face by his students.

"He was a long drink of water. Very pedantic, but with a heart of gold," recalls one of his students.¹ A tall, thin man, Wood wore spectacles and had a centre part in his hair. He was famous for his biting sarcasm, and each freshman class could expect to be greeted by him leaning forward, arms down by his side, saying sternly, "You're as

¹. Interview with Margaret ("Marga") Lewis, Vancouver, B.C. April 23, 1987.
green as the bench you sit on!" (2) His tendency to be
caucistic was understood by most to be in the interest of
quality.

Three years after his family moved west from Nova
Scotia, Frederic Gordon Campbell Wood, B.A. (McGill), M.A.
(Harvard) was born January 26, 1887, in Victoria, British
Columbia. Throughout his long life, either by his own
creation or by close association, he was a part of the
beginning of many events and thus enjoyed a reputation for
being at the forefront of educational and theatrical
frontiers. As a youth, Wood was forced to earn the funds
for his further schooling because his father, who had been
in the hardware business, passed away when the boy was nine
years old. After one year at Victoria College where he was
a member of its first class, Wood taught at a one-room
school in Elk Lake on Vancouver Island. In 1910, after
three years of study at McGill University, Wood was elected
President of his graduating class, and winner of the
Shakespeare Medal. He received his Bachelor of Arts degree
in English that year, and returned to British Columbia to
teach at Victoria High School. Four years later, in 1914,
he attended Harvard University to study playwriting and

2. Interview with Lewis.
theatre history under Professor George Pierce Baker (1866-1935), a man who taught such notables as Eugene O'Neill and Robert Edmond Jones. Professor Baker proved to be a key influence not only on Frederic Wood, but also indirectly, on those whom Wood later taught. The renaissance of theatre in Europe, the theatre of Shaw, Galsworthy and Strindberg, was just then being felt in America. Following the example of the independent theatres of Europe, small theatres like the Provincetown Players (of Massachusetts and later New York), and the Washington Square Players (New York), were created to stage original plays. Wood was introduced to this "new stagecraft" as it was called in America, and in turn helped to introduce this movement to the West Coast.

The Players' Club:

In 1915, at the age of twenty-eight, Frederic Wood was hired by President Wesbrook as an Instructor in English. Five weeks after classes opened on Sept. 30, 1915, he started the Players' Club - a club which became the most popular and prestigious club at the university for the next forty years. Originally started with a membership of thirty-five, the Players' Club soon grew to a limited

3. In 1925, Professor Baker established the drama department at Yale where Wood's daughter Angela later studied.
membership of sixty students. The club produced four one-act plays at Christmas, and one full length play each spring. The club's first full length theatrical production, Jerome K. Jerome's comedy *Fannie and the Servant Problem*, was chosen because it had many female roles, a necessary consideration when so many male students were enlisted in the war. It was performed on Friday, February 18th, 1916, at the Avenue Theatre on Main Street in Vancouver, for the benefit of the University Red Cross. In its review of this student production, the *Vancouver Daily World* (Feb. 19, 1916, p.9.) published a photograph and stated, "Rarely has an amateur performance of so much merit been given in Vancouver." The play was repeated by popular request in Victoria, New Westminster and Vancouver, and another review in *The Daily Province* (Feb. 21) commented on the audience:

... the intellectuals were there in force, and the rest of the crowd were not frivolous, but good common sense citizens, their sons, wives and daughters. The only fault that could possibly be found with any members of the audience was that they sometimes laughed in the wrong place, and occasionally greeted the most delicately pathetic passages with a unified titter, if not with a guffaw. If there is anything that is disconcerting, it is this failure to recognize fine artistic touches of sentiment.

It was during the war years that the first Players' Club productions were performed, and as such, the club
raised over $6000 for the University Red Cross, the Western University Battalion and the Shaughnessy Military Hospital. The Players' Club later raised $1500 towards a University War Memorial.

In its second year of operation, President Wesbrook asked the Players' Club to take its spring play on tour. For the first three years, this tour consisted of Victoria and New Westminster, in addition to the Vancouver performances at the Avenue theatre. By 1920, however, the Players' Club had expanded its tour to include the Okanagan. The Kootenays were added two years later, and by 1928, the spring production toured 20 towns and cities throughout British Columbia.(4)

The club's 1923 production, George Bernard Shaw's You Never Can Tell, which toured for fifteen performances, was a memorable play not only because it enjoyed a successful run, but also because it ushered in two of the most prominent marriages to come out of the Players' Club. They were the marriages of Frederic Wood to Beatrice Fordham Johnson, a graduate of UBC's first Nursing class; and that of Jack Clyne, a man who ultimately became Chancellor of the University, to Betty Somerset, star of many plays and sister

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4. See Appendix B for a list of the annual Players' Club productions each year between 1916-1955.
to Dorothy Somerset, who later founded the Department of Theatre at the University of British Columbia.

In those early days when the activities of UBC were little known, the annual tour of the Players' Club through the province generated an awareness of the university in rural areas. The club won the hearts and approval of people because the tour gave them the only theatre they could attend. In the role of ambassador, the Players' Club generated an enormous amount of positive public relations for the university by showing plays like *The Importance of Being Earnest, The Playboy of the Western World*. All of these early tours were planned, conducted and accompanied by Prof. Frederic Wood.

**The Players' Club on the Point Grey Campus:**

The year 1925 marked the long awaited move to the Point Grey campus. Although it is now one of the most beautiful university campuses in the world, that year it was a sea of mud. The Players' Club made the transition with keen anticipation because they now had their own theatre - the New Auditorium. During its construction, Prof. Wood had been consulted extensively for suggestions about the design of the stage and the auditorium. The Players' Club had donated the blue and gold curtains for the stage. For their
first production at Point Grey, the Players' Club chose
George Bernard Shaw's *Pygmalion*. It was performed in the
New Auditorium on March 4th, 5th and 6th, 1926. Harry
Warren played Colonel Pickering and Isobel Barton (now
Morrison) played Eliza Doolittle. The production delighted
the audience not only because of the novelty of the new
theatre, but also because Wood insisted on realistic
effects: there was "real rain" on stage, and a real car.
Harry Warren met the challenge of the role of Col. Pickering
and, in addition, was chosen by Wood to be responsible for
making it rain on stage:

Freddie had to have it realistic, and in
the first scene in the church yard, Freddie
insisted on having proper rain. A veritable
downpour. And of course it couldn't harm the
stage. Freddie was very insistent on that.
Freddie was a hard taskmaster. Well, I devised
a canvas trough with big heavy ropes - and the
rain fell into that. On tour Freddie was very
insistent that we still have this rain... I
remember that I had to scrounge a hose from the
good citizens of Salmon Arm to bring water to
the stage. I'd stand outside and wave my arms
to have the water turned on at the right time.
I don't think many in the audience ever
realized what we all went through. I hauled
that contraption all over B.C. and we had rain
at every production except Britannia. There,
the stage was too small. Freddie reluctantly
agreed to no rain. We had to imagine it.(5)

5. Interview with Harry V. Warren, Professor Emeritus
of Geological Sciences, University of British Columbia,
(1973), Rhodes Scholar, 1926 Queen's College, Oxford.
(Vancouver, May, 1989.)
Isobel Barton recalled with delight this first production on the Point Grey campus: "It was exciting to be in that Auditorium. We were thrilled to have a Green Room and a real theatre. ... For the assembly in September, all the students sat on the sloping floors. I don't think the seats came in until Christmas."(6)

It is readily apparent that Wood did not hesitate to choose what was modern and controversial from the European theatre. The role of Shaw's Eliza Doolittle had been made famous only ten years earlier in London by Mrs. Patrick Campbell who shocked London audiences with Eliza's "coarse" language.

She (Mrs. Patrick Campbell) was now, perhaps, too old to look the part of Eliza the flower-girl, being forty-nine if she was a day. Yet no one who saw her in the first run, or even in the later revivals has ever remarked - leastaways to me - on this patent fact. The general tendency has been simply to say - she was marvelous in it.(7)

Indeed, as mentioned above, Mrs. Patrick Campbell was always annoyed at the reaction that the famous line, "not bloody likely" brought. She claimed, "The 'bloody' almost


ruined the play; people laughed too much."(8) Isobel Barton agreed.

Laugh? They roared and roared and stamped their feet with that line. In fact, the script called for her to respond to "May I walk with you across the park?" by saying," Not bloody likely, I'm going to take a taxi."

Well, there was pandemonium the minute I said, "Not bloody likely" and I had to wait too long to say "I'm going in a taxi," because we had a real car on stage and I got in a real taxi. So Freddie changed it to, "When there are taxis? Not bloody likely!"

It worked and I could just leave.(9)

Isobel Barton credits coaching from D'Arcy Marsh as being invaluable for the role. "D'Arcy Marsh taught me to speak with a cockney accent. I don't think we could have done that well without him. He played Doolittle, Eliza's father, the dustman. He was perfect." When asked to recall her memory of Wood's style of coaching, she replied unhesitatingly:

He ruled with a strong hand. We were all a little afraid of him. I laughed on stage once and got an awful calling down for that. He said that was the most unprofessional thing to do. I think it was Nelson... I had to say "you

8. Mrs. Patrick Campbell, My Life and Some Letters (New York, Benjamin Blom Inc.), p.375.

9. Interview with Morrison. (Vancouver, May 1989.)
great brute" and I started laughing. Freddie always was on hand to feed me my lines. I could hear him giving me my cue — but I couldn't speak, I was laughing so hard.(10)

Following the opening of Pygmalion, The Vancouver Province (March 5, 1926. p. 17) praised the production:

Welcoming the guests of the Players' Club of the University of British Columbia to the annual performance of the club in the New Auditorium at Point Grey on Friday night was perhaps the high water mark in the life of Professor F.G.C. Wood as a theatrical producer.(11)

The Vancouver Daily World (March 6, 1926) placed a headline on the society page stating: "Players Score Great Success In Pygmalion — a masterly affair, a sparkling comedy splendidly presented by the students at UBC." The Vancouver Province (March 6, 1926) devoted half a page and five photographs under the caption: "UBC PLayers in Pygmalion — Students Score Notable success in Clever Shaw Production."

The March 9th edition of The Ubyssey carried a headline stating: "Large Audiences Vote Pygmalion the Best Production Ever Put On by the University Players' Club." A review in the same edition praises Isobel Barton's performance in the role of Eliza:

10. Interview with Morrison. (Vancouver, May 1989.)
11. The Vancouver Province, November 20, 1925, p.9.
Isobel Barton took the leading role, and filled it not with capability but with genius .... Her performance was so good it dwarfed those of other members of the cast, whose renderings, if given in other years, would have stood out.

Not all the critics concurred however. In Grand Forks, the local newspaper, The Grand Forks Gazette, printed a damning review (May 7, 1926) after which the club was banned from performing in that town for several years. In the same way that the Players' Club generated positive public relations on behalf of the university, in this instance, the entire school was regarded with suspicion because of the club's performance:

Pygmalion Is Serious Reflection On the UBC

There was a fair-sized audience went to the Empress on Friday and witnessed amid shocks the presentation of Pygmalion by a group of stage artists from the UBC, styled the University Players. Let us assume their histrionic art was perfect.

To a person who had not made himself familiar with Bernard Shaw's type of literature and the degenerate character reflected by Pygmalion, the outbreaks of blasphemy and consistently suggestive characterizations of the show was the most amazing perpetration on one's conception of respectability and decency. Such a production might be excusable in a third or fourth class bowery theatre, but to have the guttersnipe language of lower London flaunted from a stage in the name of Art by a group of young university players, passeth understanding. Even if such life exists in any part of London, what excuse is there for
flourishing it in the face of people here? And presuming that the average audience will recover a single offence, it is inconceivable that an institution of learning would become a party to a group of its students becoming inoculated with such degenerate conception of existence which is of necessity theirs as they become saturated with *Pygmalion* tone by repeated performances ... it is time that the heads of a University that costs hundreds of thousands of people's money every year were acquainted with the fact that decent people seriously object to having this drab type of education inculcated in their children.

The Grand Forks reaction was singular in its disapproval. Headlines from other rural newspapers about the same tour read:

"Players Win Favour Again : Young People From University Present Witty Play." - *Salmon Arm News*, (May 3, 1926.)

"Pygmalion Excellent!" - *Cranbrook Herald*, (April 17, 1926)

"Big Attendance At *Pygmalion* Comedy" *Cloverdale News* (April 24, 1926)

"University Players Score Huge Success Last Night" *Trail Free Press*, (April 20, 1926)

News of the Grand Forks column reached Vancouver in *The Vancouver Province* (May 30, 1926, p.17.) in "The Common Round" by J.Butterfield:

The gifted dramatic critic of the valuable Grand Forks Gazette has burst upon an astonished world with the most remarkable piece of dramatic criticism... nothing less than nearly half a column of invective against the Players' Club of the university of this province for daring to assault the finer feelings of the people of Grand Forks by a presentation of their spring play, *Pygmalion*!
The Vancouver Province did not always defend the Players' Club. Although the high quality of the Players' Club productions almost always earned its members favourable reviews in the press, The Vancouver Province (March 8, 1935, p.3) printed a column by Edgar Brown about the social elitism of the club:

'UBC Players' Club Finds That Snobbery Pays'

Without a doubt the most snobbish group on the university campus is the Players' Club. For the greater part of twenty years the members of this dignified organization have maintained an attitude of condescending aloofness toward the other and less favoured students of the university. They have mingled Culture with Society and Art and Aristocracy. And they have made good their boast of social superiority by the delicate barometer of Greek letter societies. Let a freshman be admitted into membership in the Players' Club and he is immediately persona grata to all the fraternities on campus ... That is not to say that the club admits a socially prominent dumbell and excludes a talented nonentity. No, it ignores the socially prominent dumbells along with all the other dumbells. And the nonentities who are admitted are quickly raised to the status of the socially elect on campus. This attitude was fostered, perhaps unconsciously, by Professor F.G.C. Wood - the famous 'Freddie' - who began the club in 1915 and guided it with loving care until his retirement as honorary president in 1931. Freddie, long noted for his intellectual superiority complex, inoculated the club with the same philosophy and saw it flourish under the treatment. (12)

The above comments are not an exaggeration, for the Players' Club was not only the oldest club on campus, but also the club with the most sought-after membership by university students. Between the years 1919 to 1930, more than 2100 students graduated from UBC, of which seventy-five per cent were registered in the Arts. Among the varsity organizations on campus, the Players' Club occupied a position of unrivaled prominence as being the most desirable and exclusive club to join.(13) Full page announcements of the current spring production, including professional photographs of the "stars", were featured each year on the society pages of downtown daily newspapers. Each year headlines such as, "Players' Club Scores Again!, "Players' Club Presents Successful Comedy!", "UBC Players Score Hit in Light Comedy", continued to promote the success and popularity of the club.

Frederic Wood Retires:

In 1931, after being at the helm for seventeen years, Frederic Wood was forced to retire as Director of the Players' Club due to health reasons, although he continued to serve on its Board. After his retirement as the Director, an enormous job to which he had volunteered his

efforts, he was replaced by a paid Director and secretary. He continued to teach playwriting and the novel, with his acerbic humour and demand for the best. The 1942 *Totem*, the annual year book, reports:

Silent and stunned English 2 classes heard on Wednesday that there will be three instead of two lectures a week. Reasons for the change were given by Professor G. G. Sedgewick. "Results of the Christmas examinations were terrible," he said. "I warn you that the axe will fall in April unless most of you improve." Professor F. G. C. Wood also told the men that he would see to it that they improve. "You are lucky to have an intelligent person like myself in front of you," He said. "Many of you are in the last stages of paralysis and it will take me to pull you out of it."

As a member of the English Department during its "Golden Era" when the department included Garnet Sedgewick, Francis Cox Walker, and Ira Dilworth, Wood was famous for insistence on class attendance. The latter was assured by constant references to student absenteeism, for example, by opening a lecture with the salutation, "Students - and Miss Burns." On occasion, he asked students to applaud the return of an embarrassed truant. In addition to the good attendance his classes commanded, no one would dare to doze, whisper or slump, because his penetrating glance dominated every part of the room. His lectures were packed with solid
information which made note-taking a joy. He was merciless
to slackers, but kindly to those who worked hard.(14)

After he retired from the university in 1950, Wood
remained active in theatre, both in Vancouver in capacities
such as regional auditioner for the American Academy of
Arts, and at the Playhouse in Laguna Beach, California,
where he wintered each year. His wife Beatrice was also
very active in the theatre at Laguna Beach, and five times
won their "Victor" award for her performances.

Wood's pioneering efforts in starting the Players' Club
in 1915, and his co-founding the Vancouver Little Theatre in
1921, laid the cornerstone for theatre in British Columbia.
E. Blanche Norcross wrote in The Vancouver Province,
B.C. Magazine, (Aug.11, 1956, p.7) "To many generations of
UBC students, Professor F.G.C. Wood WAS drama."

On the opening night of the Frederic Wood Theatre in
1963, Professor Harry Warren, the man who made it rain in
the New Auditorium thirty-seven years earlier, and now an
esteemed faculty member of the Geology department said:

Freddie came out and gave a speech - and
I frankly wept. It was Freddie reincarnated
from years ago...(15)

Private papers of Mrs. F.G.C. Wood.

15. Interview with Harry Warren, (Vancouver, May 1989)
In 1971, Professor Frederic Wood was given an honorary degree by the university and a special reception in the Dorothy Somerset Studio.

Frederic Gordon Campbell Wood during the 'Fairview days' of UBC.
Prof. Wood (third from the left) on tour with the Players' Club in 1928.
D'Arcy Marsh as Alfred Doolittle, Isobel Morrison as Eliza, and Honor Kidd as Mrs. Pearce in the 1926 production of Pygmalion.
A line-up on Granville to see a Players' Club production at the Orpheum. (n.d.)
CHAPTER FOUR

Dorothy Somerset

and

The University of British Columbia

The thing that was paramount to all of us was the excitement! The discovery of theatre! It had happened in Europe - the new school of writers - and we were doing something for Canada! We were going to make it live. The best of its kind. People worked without pay. Actors worked without pay. We all of us, Sydney, Jessie, Norman, expended ourselves beyond any call of duty. The only word I have for it now is intoxication.

Dorothy Somerset
Interview, Oct. 29, 1987

The first head of the Department of Theatre of the University of British Columbia was Dorothy Somerset. It was under her direction that the original Frederic Wood Theatre was created in 1952. Eleven years later, the construction of the present 410 seat theatre of the same name was once again under her direction. Somerset's accomplishments in
the Players' Club, the Vancouver Little Theatre, the Dominion Drama Festival, the Extension Department, and the English Department culminated in both the creation of Canada's first university degree granting program in Theatre, and the establishment of the Frederic Wood Theatre at the University of British Columbia.

Anyone who has met Dorothy Somerset, or been fortunate enough to hear her teach, will attest to the magnetic quality of her personality, and particularly, to the beauty and strength of her speech. Her voice is rich, educated, and eloquent; her tone, surprisingly deep. Her stories sparkle with words like "thrilling", "splendid" and "magnificent." Her way of speaking - vibrant and smooth, with a suggestion of a British accent - brings vitality and life to anything she says.

Born June 9, 1900 in Perth, Australia, of Ontario born parents, young Somerset travelled extensively with her family. In addition to her early schooling in Australia, she attended school in Switzerland, where she took her studies in French, and in England, where she attended school in London. When she was fifteen, she moved to Vancouver with her sister Betty and their mother.
I guess perhaps it was a privileged childhood. It was the golden age of youth. We were secure, the world was wonderful. There was no worry.(1)

In Vancouver, her focus narrowed to a serious study of the piano with Mrs. Coulthard, mother of composer Jean Coulthard. At age seventeen, Somerset went to Radcliffe in Cambridge, Massachusetts, to enter university and continue piano studies. It was here that she first "trod the boards" by joining the Radcliffe Idler Society, a drama group which worked with the Harvard Dramatic Club.

Dorothy Somerset and the Vancouver Little Theatre:

Somerset graduated with a Bachelor of Arts, from Radcliffe College, and returned to Vancouver in 1921, where she became active in the Vancouver Little Theatre, a company in which Frederic Wood was one of the founders. After first using Templeton Hall, the company bought the York Theatre, at 639 Commercial, where they performed for forty-five years.

Dorothy Somerset acted in the Little Theatre's fifth production in May 1922, at Templeton Hall. No doubt due to

1. All quotations of Dorothy Somerset are from numerous interviews conducted with her between October 1987 and August 1990 in Vancouver, B.C.
her impressive diction and remarkable voice, she was asked to play the part of Harriet, "a cultured woman" in *Overtones* by Alice Gerstenberg. The year previous, she had accepted a position teaching First Year French at the University of British Columbia where she taught for two years at the 'Fairview shacks', and two years at the new campus at Point Grey. In addition to her teaching - both French at the University, and Mime at her studio in the West End, she continued to act and direct from 1921 to 1929.

In 1930, Somerset went to London where she studied at the London Central School of Speech Training, a school which has trained outstanding actors such as Peggy Ashcroft and Laurence Olivier. "I was older, so I took the classes in speech, movement and mime, more with a view to seeing how they were taught."

Somerset says of her class with Elsie Fogarty, who was head of the school:

> It was the most thrilling class I have ever taken in my life. Elsie Fogarty was the head of Central School, and as far as teachers go, she was outstanding. She was just as famous as a personality as she was a teacher. Her class was in the speaking of verse. It was in Albert Hall, in the side rooms going around Albert Hall. It was in a very, very long room. She sat down at one end. You got up at the other end, on a little platform, and you spoke that poem to Elsie Fogarty, and she would make criticisms on the interpretation of the poem, on your speech, on anything. She
gave me first of all a sonnet. And the thrill, the absolute thrill of conquering, at least making it your own - that particular poem. And then getting up there, free to speak your own soul through that poem - but make the poem as a poem live! I've never known anything like it. Eventually I moved up to a very long poem, and oh, I can't tell you how thrilling it was to feel that you were part of that poem, that you were speaking it. And she liked what I did. ... After she saw the scene, she said, 'It's good. You're very good. But you're too old to take up an acting career.'(2)

After two years abroad, where she studied under some of the leading actors and directors of the day, Somerset returned to Vancouver to the Vancouver Little Theatre, where she directed the Garden of Eden scene from Shaw's *Back to Methuselah*. This experience became one of the highlights of her career because the production won the Best English award in the Dominion Drama Festival, a nation-wide competition.

**The Dominion Drama Festival:**

The spirit of a nation, if it is to find full expression, must include a National Drama.

The Earl of Bessborough
April 24, 1933.

On October 29th, 1932, His Excellency the Governor General of Canada, the Earl of Bessborough, invited approximately sixty men and women who were interested in

theatre, to meet with him at Government House in Ottawa. A man with a keen interest in theatre, His Excellency chose to use his influence to encourage theatre groups throughout Canada to pursue a higher standard of excellence. His hope was to create a festival which would provide an incentive to study and produce a high quality of theatre. In addition, it was hoped that participation in a national competition would provide a focus to encourage and inspire amateur theatre groups in their activities. The festival was also intended to bring together members of the dramatic communities across Canada. In the minds of many, it was considered to be a stepping stone towards a national theatre.

At the meeting at Government House, the first step was taken by the appointment of a committee to create a drama festival for the Dominion of Canada. It was decided that each province would constitute a region, with Ontario being divided into three regions and Quebec two. Regional committees were subsequently formed to organize regional competitions. Frederic Wood was on the committee for British Columbia. The final competition was to take place from April 24th to April 29th, at The Little Theatre in Ottawa.
Initially, ninety one act plays in English and twenty in French were first performed at the level of regional competition. Adjudicators for these regional festivals were appointed by the Dominion Committee.

The winning entry for the British Columbia Dominion Drama Festival was the Vancouver Little Theatre entry directed by Dorothy Somerset. She cast three friends for this production: Beatrice Wood, wife of Professor Frederic Wood; Betty Somerset, her sister, who was now married to J.V. Clyne; and Jack (J.V.) Clyne, lawyer, and ultimately Chancellor of the University of British Columbia. Somerset recounted its beginning:

I remember very well - staying with my Aunt and Uncle on Beach Avenue, and Bea Wood and Jack and Betty were there. The Dominion Drama Festival was about to start. And Bea, of course, loved acting, and so did Betty and Jack. And one day at dinner, at my Uncle's table, Bea said, "Why doesn't the Little Theatre enter a play in the Dominion Drama Festival? Dorothy, why don't you direct a play?" So we thought - what should we do? And Bea said "Well I know what I think we should do, because I remember seeing it in London and it was a beautiful production. It was the Garden of Eden scene from Back to Methuselah. Why don't you direct it - with Betty and Jack and me?" And so we did. And we rehearsed in my billiard room studio. ... It was the Vancouver Little Theatre entry in the provincial elimination festival for the Dominion Drama Festival. Well, we won it. (3)

High praise was given this Vancouver Little Theatre production by the daily newspapers. But one of the most valued words of appreciation came to Bea Wood in a letter from Government House, in Victoria, written by Archie Fairbairn, Secretary to the Lieutenant Governor:

...the whole thing was one of those rare brilliant gems of production and acting which one is fortunate enough to see perhaps half a dozen times in a lifetime. It will always remain in my mind as perhaps the most vivid and flawless "one act" I have ever seen, and your own portrayal of the serpent was the keynote to the harmonic whole...

(Personal Papers of Beatrice Wood)

The B.C. winners travelled to Ottawa for the final Canadian competition where each night, after the audience was seated, a magnificent, Vice Regal chair was brought in and placed in the middle of the centre aisle to seat Lord Bessborough. Dorothy Somerset recalls that evening:

We had a very special setting - just curtains and this tree, that Isobel Wintemute designed for us. And it had to have special lights on it. I wanted the lights not to be real, but amethyst coloured. Now, the competition was at night. You had your dress rehearsal in the day, and you went on that night, and there were three plays each night. Well, Toronto Hart House had had their community theatre program for ages, and there was one "leading light" in Toronto who was the head of it. And he had his dress rehearsal before mine, and he said, "I want that light..."
there to fall here and so forth, and I want this colour gel and I want that colour gel'... well he got it all set up for him. Then we came on with our rehearsal, and we were supposed to have what we wanted, and I started in on the lighting. I said "I want a light on that tree, such and such a colour". They said, "I'm awfully sorry, you can't use that light because Mr. X has it for his show." I said, "What? Does he get what he wants, and I can't get what I want?" Well, I was furious, absolutely furious. And I spoke to a darling woman named Dorothy White, in charge of props. We had met socially, so she knew us and took an interest in us. I said, "Look this is not fair." And she said, "What do you want?" I said, "He won't give me the light I must have on the tree to create the feeling of the Garden of Eden." She said, "Tell me exactly what you want and I'll see if I can get it." Well, she didn't dare to over-ride the lighting man, so she went to a photographer in Ottawa who was a friend, and got his lights - four of them for us, and made the lighting man give me the coloured gels I wanted. She rescued our scene.

The winning entries from the regions across Canada were presented. Three prizes were the coveted honour: the Bessborough Trophy, the Best English and the Best French. British Columbia's entry of Back to Methuselah won the Best English, and all principals involved, Dorothy Somerset, Bea Wood, and Betty and Jack Clyne were alumni of UBC's Players' Club. Photographs by Karsh have recorded this historical moment. Fifty-five years later Dorothy Somerset suggested:

"I think the Dominion Drama Festival - the impetus it had in the thirties - was the beginning of professional Canadian Theatre."
The Players' Club:

Frederic Wood retired as director of the Players' Club in 1931 to be replaced by Sydney Risk. Because of an opportunity to try professional theatre in England,(4) Sydney Risk vacated the position in 1933, and recommended Dorothy Somerset for the position, largely due to her directorial success at the Dominion Drama Festival. Somerset recalled that when she was approached for the position, it was suggested that a meeting be held to discuss the matter on "neutral" ground at the Hotel Vancouver with a panel of three people from the Players' Club: Tommy Lea, Polly Sargent and Nancy Symes, who was the President. When asked if she would be prepared to direct Shaw's Caesar and Cleopatra, she said, "in silent fear and trembling I agreed." She was chosen for the directorship, a position which she held for five years, directing five major spring productions.(5)

4. Sydney Risk, Arts '30, author of Fog, a one act play which won the 1930 annual prize for the best written play by an undergraduate. Fog was produced by the BBC in London in 1935. Risk returned to become the Director of the Players' Club again in 1939-40.

5. These five productions were: Caesar and Cleopatra by George Bernard Shaw; Hedda Gabler by Henrik Ibsen; She Stoops to Conquer by Oliver Goldsmith; The Brontes by Alfred Sangster, and The Playboy of the Western World by J.M.Synge.
The Players' Club spring production of 1934 deserves special mention because it was a remarkably ambitious accomplishment. The production was so elaborate, and the cast so large, that it was impossible to tour that year. Furthermore, a technical milestone was achieved because it was the first time that the entire set was built by students. Tommy Lea, with the assistance of Pat Larsen, directed the lighting and the building of the set, which was an innovation, because Frederic Wood had always hired professionals to do the scenery.

The memory of the first Players' Club production which she had directed, prompted Somerset to recall:

It was beautifully done. I wanted pyramids - the general idea of pyramid forms; and I wanted texture. I'd seen a texture in Italy that I liked very much. Canvas with burlap on top of it, so that it picked up the light in a wonderful way. And we had a sphinx... And I had one big fight with Tommy. He won. I wanted red moonlight, and he wouldn't give it to me. (laughs) And I still want red moonlight - desert moonlight...

A further departure which marked this production as innovative was the fact that Frederic Wood and Sydney Risk's scenery had always been realistic. The European emphasis on realism had given rise to expressionism, a term originally coined in France to describe the work of Van Gogh and
Gauguin and later used to describe any departure from realism on stage. (6) Dorothy Somerset was part of this change: she did not want to restrict herself to "real" life. She wanted mood, a suggestion, a semblance of the pyramids — and red moonlight.

The University Extension Department:

By 1936-37, the University of British Columbia began to respond to the needs of adult education by expanding its curriculum to include a program to offer non-credit courses to people throughout the province. The formation of the Dominion Drama Festival had been the impetus for drama groups springing up in rural towns and cities. As a result, the Department of Education in Victoria employed Mr. Bullock-Webster, a retired actor from England, to form the B.C. Drama Association in order to organize theatre festivals. The festivals soon began to take place throughout the province, and triggered an even greater demand for help from the local theatrical groups, who in turn, contacted Frederic Wood because of the reputation he

had established during the years the Players' Club had toured the province. Wood subsequently passed these requests for assistance on to the newly formed Extension Department. Thus in 1937, Robert England, first Head of the Extension Department, asked Dorothy Somerset to travel to Invermere to teach "anything to do with theatre" for two weeks. She accepted and gave classes day and night in acting, directing, speech, the making of papier-mache masks, and properties. At the conclusion of these courses, Mr. Bullock-Webster visited Invermere to attend a final banquet, and the drama group's performance of a scene from Shakespeare's *Julius Caesar*. According to Dorothy Somerset, "The university paid my salary, my travel expenses, and my material expenses. The town provided me with my accommodation and my meals...and that was the beginning of the drama program of the Extension Department."

**Summer School of the Theatre:**

In 1937, Somerset continued to respond to appeals throughout the province for theatrical training: she travelled to rural communities staying in the homes of the local people, eating where and when they suggested, and offering classes in a number of dramatic disciplines day and night:
Everywhere I went they were asking for more instruction....I had model scenery, flats glue, a salt water dimmer where you put the two nodes an anti and a positive and tie it into a switchboard and then you can dim the lights. I had wig making supplies, paraphernalia for different scenes - and I had nothing in which to carry it all. Shoe-string budget! So, I got two big cartons that paper towels came in and one big wooden box. I remember once on a train when I had all my equipment in the section in front of me and a salesman approached me and said," What are you travelling in?"

Late in 1937, Somerset approached Dr. Gordon Shrum who had succeeded Robert England as Head of the Extension Department, and suggested that the university create a Summer School of the Theatre. "And so we had a six weeks Summer School of Theatre. I was given a budget of twelve hundred dollars; and we got a perfectly marvelous director - Ellen Van Volkenburg. We had eighty students turn up." Somerset taught mime and speech, and Ellen Van Volkenburg, a well known theatrical personality in the U.S., and an expert on Greek theatre, taught directing, and personally directed the students in Euripides' tragedy The Trojan Women. The Vancouver Province (August 12, 1938) stated "this was a landmark in the artistic development of Vancouver. " Somerset recalled, "It really was thrilling!"
Towards a National Theatre:

In addition to teaching at the Summer School of Theatre, and travelling around the province for the Extension Department, Dorothy Somerset continued with her involvement in the Dominion Drama Festival by working on the Board as one of the Governors of the festival. When World War II broke out, the Dominion Drama Festival was discontinued for several years, during which time Somerset participated in forming a Western Canada Theatre Conference, which held educational workshops for dramatic groups in the absence of the Dominion Drama Festival competition. After the war was over, the Dominion Drama Festival resumed its activities, at which time the Western Theatre Conference merged with them, on the condition that a conference be continued. For three years, Dorothy Somerset was Chairman of the Theatre Conference of the Dominion Drama Festival, which focused on scene design, children's theatre, and Canadian playwriting. She was also Vice Chairman of the Dominion Drama Festival.

As a consequence of her association with the Dominion Drama Festival, Somerset was selected to be a member of the Dominion Drama Festival committee which was chosen to set up the National Theatre School. This committee, which consisted of representatives from different provinces, met for several years at Stratford, Ontario. All agreed that
they wanted the new school based on the ideas of Michel Saint-Denis, (7) who in 1946 directed the theatre school of the Old Vic. Their recommended program was presented to the government, and later became the basis upon which the National Theatre School was established.

Rockefeller Foundation:

In the early 1940s, the Rockefeller Foundation funded a study of the role of theatre in the universities. As part of this study, they commissioned a report of the theatrical activities in Canadian universities. Subsequently, representatives from each province were invited to a theatre conference held in New York, with Dorothy Somerset, Sydney Risk and Mr. Bullock-Webster attending to represent British Columbia.

A primary interest of the Rockefeller Foundation was the role of theatre studies in a university curriculum. Based on Somerset's work for the Extension Department during the summer directing the Summer School of the Theatre, and in the winter, travelling "on the road" to towns throughout

7. Michel Saint-Denis was the nephew of Jacques Copeau who was a strong influence on French theatre between the War years. In the 1930s, the school - the Compagnie des Quinze - was formed and directed by Saint-Denis. After this school disbanded, he opened the Theatre Studio of London's Old Vic Theatre. He ultimately became a director of the Royal Shakespeare Company with Peter Hall and Peter Brook.
B.C. to offer theatrical workshops, coupled with her work for the Dominion Drama Festival, the Players' Club, and the Vancouver Little Theatre, the head of cultural programs for the Rockefeller Foundation travelled to the University of British Columbia to propose a grant to the university which would allow someone to travel in the United States and study American universities, on the condition that in turn, the University of British Columbia would henceforth give accredited courses in theatre. The individual selected to receive the Rockefeller grant was Dorothy Somerset.

The Rockefeller Foundation proposal was put to Garnet Sedgewick of the English Department who agreed to the plan. Frederic Wood made the formal proposal to the Senate, asking for their approval for university accreditation of theatre courses. Dorothy Somerset was also invited to speak before the Senate. "When asked... as to why we should offer theatre courses as part of an academic program, well, I found lots of answers for that." The Rockefeller proposal was passed.

For Wood, the new resolution was the successful completion of years of effort in introducing and promoting theatre at the University of British Columbia. For Somerset, it was yet another beginning. She recalled:
"So, I received my scholarship - eight hundred dollars for three months - and believe it or not, it was enough! Can you believe it in this day and generation? It paid for my fares and for my board and lodging. I visited five universities, some of them I stayed only for a week; in one I stayed ten days, when the program was very intensive and could see what they were teaching and how they were organizing."

The English Department:

In 1946, Somerset accepted the position of Assistant Professor in the Department of English to teach Theatre, which now received credit from the university. Initially, two courses were selected: History of Theatre and Speech and Acting. One course was taught each year, with the course subject alternating every other year. Sydney Risk took over the winter program in the Extension Department, but Somerset remained active in the Summer School of the Theatre.

As the instructor of theatre at the university, she was given a budget of $2000 a year to produce a play. Her first production, Man and the Masses by Ernst Toller, was staged in the Auditorium. Its popular success prompted President Norman MacKenzie to hang a picture of that production in his office.(8)

8. Norman A.M. MacKenzie was President of the University of British Columbia from 1944 - 1962.
Somerset's memories of the theatre productions of the English Department are warm:

Those were glorious days....the object was not only to give students a chance to act and to learn, but also to present plays that should be brought before the public. This incidentally, is part of the obligation of the Freddie Wood - to present plays for the interest of the general public as well as for training students.

Dorothy Somerset's love of theatre, and her unflagging devotion to promoting its cause had finally succeeded in the establishment of accredited theatre courses(9) at the University of British Columbia. By achieving this, she had completed the first step in creating what would be fulfilled six years later: namely, that in 1958, the University of British Columbia would become the first Canadian university which would offer a degree in Theatre.

9. Dorothy Somerset reacted strongly to the term "drama". On more than one occasion she said that "drama" referred to the written literature of the theatre. She felt that any course related to acting, directing, lighting etc. should be referred to as a "theatre" course.
Newspaper announcement of Dorothy Somerset and the Players' Club in 1938.
The original Frederic Wood Theatre created in 1952.
Tea party organized by Dorothy Somerset to pay tribute to the university staff who had devoted their time and labour to creating the original Frederic Wood Theatre. Second from the left is Beatrice Wood, wife of Prof. Wood who is standing fourth from the right.
Dorothy Somerset and Frederic Wood on the stage of the original Frederic Wood Theatre, 1952.
Frederic Wood and Earle Birney in front of the scroll of the names of friends and patrons of the original Frederic Wood Theatre.
CHAPTER FIVE

The Frederic Wood Theatre

"Would you object to having a theatre named after you?"

Telegram to Frederic Wood
at Laguna Beach, California
from Dorothy Somerset, 1952

The 1924 Players' Club tour of Shaw's You Never Can
Tell was distinguished circumstantially by the announcement of two marriages: Mr. and Mrs. Frederic Wood, and Mr. and Mrs. J.V. Clyne. Twenty-seven years later in 1951, the same play, staged by the Summer School of the Theatre and directed by Dorothy Somerset, again provided a memorable moment in the history of theatre at the University of British Columbia. As the curtain was about to go up for the production in the Auditorium one evening, Somerset recalled how Walter Gage, Dean of Arts, appeared at the stage door to speak to her:
'Dorothy, I want to show you something.' I said 'I can't go now, the curtain is about to go up in ten minutes.' He said, 'It won't take you more than five. Come with me.' He took me from the Auditorium up the West Mall where the Totem Canteen had been in those two huts, and he said, 'You've just been given this for a theatre, and you have two thousand five hundred with which to convert it.' And you can imagine how bowled over I was! There wasn't time to do much discussion there, but I could immediately see the possibilities; it was the proper shape for an auditorium and a stage.(1)

To a resourceful optimist, the Totem Canteen which consisted of two quonset huts positioned together to form a 'T' shape, could suggest a stage space with an auditorium. Somerset was given one year to transform the modest canteen into a theatre for the University: she accepted the challenge with enthusiasm. A grant from the University, donations from the Alumni Association, and funds from the patrons of the University and from the Leon and Thea Koerner Foundation made this transformation possible. Many people offered their assistance, but two individuals who devoted enormous energy into every aspect of the reconstruction were Sidney Risk and Cliff Robinson. A set painter, Robinson decided to paint the exterior of the hut green and the shutters Arbutus Red, a colour combination which aroused

considerable controversy. He painted the interior walls green as well. A counter at the back was built to sell tickets for latecomers, and serve coffee at intermission. The trunk of the T-shaped building held the foyer, audience and stage, and the wings hid sets, properties, lighting and two small dressing rooms. A large portrait of Professor Frederic Wood which had been painted at Laguna Beach was hung along with pictures of previous productions. Although darkness provided the stage curtain for the first year, curtains, a cyclorama, and a lighting system designed by Tommy Lea eventually were added.

The move to create a university theatre out of the Totem Canteen was acclaimed and won the support of everyone asked to assist: faculty members contributed advice, the Department of Buildings and Grounds generously gave their support, and the alumni of the Players' Club advised on lighting and stage design. With the common weal of volunteers and in particular, the carpenters, electricians, and painters of the University, Dorothy Somerset succeeded in producing a theatre that year — a year which she described long after as one of the most rewarding and exciting years of her life:

After the opening we had a special tea party at five o'clock for the workmen. I
wanted to pay tribute to them. If they hadn't done it, well - you see, they were on staff - so that all I had to pay was the materials. To me that's very important - the part those workmen played... We worked together and they were some of my best friends. (2)

One of the multitude of details to be considered was seating design. Somerset's hope was for something flexible which could convert into a theatre-in-the-round for experimental productions. This was achieved by working out a system of seating platforms which could be moved to the back of the auditorium.

We looked for chairs and we came across all sorts of chairs without arms, but finally in one of the wholesale, second-hand places downtown, we found about 120 chairs with a cushion at the back.(3)

To solicit further funds, Somerset made an application to the Board of Governors to create a Frederic Wood Theatre Foundation. She wrote to people, asking for a donation of fifty dollars to endow a chair for the new Frederic Wood Theatre. The response was forthcoming. Today the Frederic Wood Theatre Foundation still exists, having been part of

2. Dorothy Somerset's influence with President Norman ("Larry") MacKenzie resulted in favourable cooperation from a variety of needed sources.

the official funding appeal of the university for many years.

In total, the funding which was raised for the Frederic Wood Theatre was: $3500 from seventy donors who became patrons of the theatre; $1500 from the UBC Alumni Fund; and $2500 from the UBC Board of Governors.

So great was the need for this theatre, that before it was even completed it was in use. The Summer School of the Theatre used it regularly for classes, and with only temporary seating accommodation, the school presented one of its major productions, The House of Bernarda Alba. Winter theatre classes met there regularly and presented six performances of Shaw's Candida. In November, invitations went out for the official opening.

The official opening of the Frederic Wood Theatre was held on Saturday, December 6, 1952 at 8:30 p.m. and included the guests of honour: Professor and Mrs. Frederic Wood, Chancellor and Mrs. Sherwood Lett(4), President MacKenzie, and patrons and friends of the Frederic Wood Theatre."(5)


5. A large scroll of the names of friends and patrons who had endowed a chair or contributed in kind was made for this occasion.
One hundred and thirteen were invited to attend, which was the maximum seating once ten cushions were placed on the floor at the front.

A reading of a new play *Trial of a City*, written by Professor Earle Birney, was performed by members of the Players' Club Alumni, students from the Summer School of Theatre and downtown professional radio actors. Dorothy Somerset directed the cast. (See Appendix C for list of the members of the cast of this opening night production). A pressing demand for the Frederic Wood Theatre continued year round. In summer and winter, the English Department taught courses there and workshopped student shows. The university students were not the only benefactors of the new theatre: at the request of Parent-Teacher Associations, classes in creative theatre were offered every Saturday morning to elementary and high school students. The unexpected demand for its use surprised even those who had lobbied for its need.

In addition to being the theatre for the campus acting classes in the English department, and the Summer School of the Theatre, the Frederic Wood Theatre soon housed a third group: The Holiday Theatre, which was founded by Joy Coghill, Jessie Richardson and Sidney Risk in 1956. This theatre company, formed at Dorothy Somerset's invitation,
offered productions each Saturday for children. The intimate size of the Frederic Wood Theatre suited itself ideally for this purpose, since it allowed the young audience to be close to the scene of the action.

*Jessie Richardson:*

The success of the productions at the Frederic Wood Theatre was due in no small part to Jessie Richardson, who co-produced many productions with Dorothy Somerset. A versatile woman, Richardson was involved with numerous aspects of the productions. Her involvement went beyond producing and acting to include creating and personally sewing countless, elaborate costumes for the Summer School of the Theatre and the Frederic Wood Theatre, in addition to the Holiday Theatre For Children. As a member of the Holiday Theatre For Children, her part as costume mistress was essential. Costumes for children's productions proved to be challenging not only because they were frequently animal outfits, but also because they had to be well made to endure travelling in the tours.

Born Jessica Goford in 1896 in London, England, Jessie Richardson came to Canada in 1919 as the war bride of Herbert H. Richardson. She first acted in the Vancouver Little Theatre in 1937 at the age of forty-one, playing Mrs.
Higgins in Shaw's *Pygmalion*. The next year, while acting in *Arsenic and Old Lace*, her skill at producing a bishop's costume and mitres out of cardboard, prompted others to urge her to assume the position of wardrobe mistress of the company. In 1939, she undertook to create costumes for the Extension Department of the University of British Columbia and the Summer School of the Theatre. In time, her involvement increased until she was co-producing many productions. She remained vigorously active acting, producing and creating costumes for the Frederic Wood Theatre for the next 26 years. She was also instrumental in being a key support for Dorothy Somerset in many ways.

A small woman, Jessie Richardson was vivacious, energetic and resourceful. Striking in her personal dress, she was a familiar figure in evenings in her favourite, emerald green, velvet cape. "Whenever you went anywhere with her, everyone threw their arms around her."(6)

Whenever she was presented with any apparently "impossible" theatrical problem, "you could see the wheels turning, then suddenly - there was the solution."(7) In an


7. Interview with Geraldine Richardson, April 24, 1989, Vancouver.
interview in 1964 (Vancouver Times, Sept.30) Jessie Richardson said:

Every time a play is over I think I’ve finally solved every costuming problem that could ever come up, then a new play starts and brings problems I never dreamed of!

In addition to her indefatigable support of theatre at the University, Richardson also created costumes for the Vancouver International Festival, assisted by her daughter-in-law, Geraldine Richardson. Gerie, who says she's been answering to "Jessie" for years recalled:

We started in my basement at 13th and Sasamat, which worked out quite well. Jessie wouldn't work unless there was a window. In fact when they were building the Freddie Wood Theatre, it was discovered there wasn't a window in the wardrobe room. Norman Young had to go back to them and convince them to put a window in for Jessie.(8)

In 1965, Jessie Richardson retired from the Frederic Wood Theatre. She had been President of the Vancouver Little Theatre and Chairman of the Dominion Drama Festival, and had created costumes for the Vancouver International Festival, the Holiday Theatre For Children, the Playhouse Theatre, and both Frederic Wood Theatres. In recognition of

8. Interview with Geraldine Richardson, April 24, 1989.
her theatrical contributions and her generous spirit, Norman Young and others created the Jessie Awards in 1983 to be awarded annually by the Vancouver Professional Theatre Alliance for outstanding performances in major and supporting roles, direction, production of a play or musical, costume design, and set design. These awards are a coveted prize in the theatre world of Vancouver. Mentioned at the 1985 Jessie Richardson Awards was the following comment which encapsulates the essence of this woman:

Jessie Richardson was an extraordinary individual, whose supportive involvement in Vancouver theatre spanned over four decades... Jessie was known not only for her skill with needle and thread but also for her genuine love and support of the arts. Her contributions to the growth and vitality of Vancouver's theatre scene has enhanced the quality of the theatre we have today. Jessie was a woman of unfailing charm and energy; her warmth and generosity will not soon be forgotten.(9)

A member of the Arts '37 class of the University of British Columbia who worked with Jessie Richardson and Dorothy Somerset in properties was Nora Gibson. Originally active in the Players' Club, working with Somerset in Caesar and Cleopatra in 1934, Gibson's theatrical career continued with the Vancouver Little Theatre, the Extension Department

and the Dominion Drama Festival of which she became Vice President.

Dorothy Somerset recalled:

Nora was important. The handling of properties for those shows was a terrific job, because you had to get furniture, you had to borrow it, you had to see to getting it there. Sometimes you had to put on a meal with four courses for a particular play. And Nora Gregory was in charge of properties in the early days for a good many years. She can tell some hair-raising stories!

In 1987, Nora Gibson, now Mrs. Nora Gregory, active on behalf of the Koerner Foundation, was awarded The Vancouver Professional Theatre Alliance Award for her outstanding contribution to the theatrical community of Vancouver.

**Frederic Wood Theatre Productions:**

For eleven years, from 1952 until 1963, the Frederic Wood Theatre was home to over sixty adult plays and fourteen children's productions. The intentions of the Frederic Wood Theatre were stated clearly on a 1957 announcement of the season's plays:

It is with a feeling of affection that the Frederic Wood Theatre addresses itself at the beginning of a new season to the patron and friends who have so generously supported it in the past. It is with pride and gratitude that it welcomes the Vancouver directors and actors who will present the plays that have been selected for this year's workshop programme.
The Frederic Wood Theatre presents a "workshop" programme because, under that title, it hopes to preserve an adventurous spirit, to include among its offerings the infrequently seen, the unusual or the experimental. It is deeply grateful to the audiences, directors and actors who have encouraged it in this endeavour. (10)

If one considers the modest size of the facilities, the plays that were produced in the original Frederic Wood Theatre were remarkably ambitious. Furthermore, a first class professional degree of success was achieved. When asked to comment on a memorable production, Somerset offered:

I think John Brockington's production of Beckett's Waiting for Godot was outstanding. Absolutely outstanding! And the final production that we put on in the Freddie Wood Theatre, the closing production - again he produces it - it was Shaw's Misalliance. It was almost an entirely professional cast. A beautiful production! Beautifully acted! Those two productions of John's stand out in my mind.

Joy Coghill's production of The Seagull was absolutely fantastic! Marvelous, marvelous production. (11) There were lots of interesting productions. Venus Observed directed by Sam Payne, that was a very good show. And The Sleep of Prisoners, that I did, it was a good show.


11. By way of preparation for directing this play, Joy Coghill studied Konstantin Stanislavsky's prompt book of The Seagull for the Moscow Art theatre in 1896. It had been Stanislavsky's style to do a careful study, making detailed notes of each play before rehearsals began.
Joy Coghill directed Chekov's *The Seagull* for the Frederic Wood Theatre in 1953. The day after it opened, *The Vancouver Province* (Mar. 17) reported the following review:

...Artistically "The Seagull" was a thorough success... The theatre needs directors and actors like these to develop the medium... it is a splendid thing to see people who stress quality above everything else. What they offered was eagerly accepted by those out front.

Technical difficulties which occasionally arose because of uncontrollable circumstances did not deter Dorothy Somerset. In 1954, she directed the Players' Club production of O'Neill's *The Great God Brown* with Phil Keatley, Peter Haworth, Joanne Walker and Louise De Vick in the leading roles. On opening night, due to stormy weather, the power failed in the Point Grey area. Undaunted, Somerset alerted members of the cast to "Bring candles!" to serve as footlights. Costumes and makeup were done by flickering candlelight; however, ten minutes before the curtain was to go up, the power was restored.

The plays which were performed in the Frederic Wood Theatre were plays by Chekov, Ibsen, Beckett, Strindberg, Shaw, Brecht and O'Casey. They were plays that, according to Somerset, "the public should see." (See Appendix D for a
list of the plays which were performed in the original Frederic Wood Theatre.)

The professional quality of the productions, the bold choice of plays, supported by the enthusiastic response of the students and the general public, eventually led to the recognition of the need for a Theatre Department.

The Establishment of the Department of Theatre:

The initial impetus for the creation of a Theatre department was Dorothy Somerset's concern that so many of her students in the English department could not speak poetry.

Play texts are meant to be spoken. Poetry is vocal music, and speech is part of the need for bringing to life the poem.(12)

To address this need, she made a request to teach a course in spoken poetry in the English Department. This request was denied. As a consequence of this, Professor Roy Daniells of the English Department suggested to Somerset that she form a theatre department. With his encouragement, she made a formal application to the Faculty which went to the Senate to make a plea for the formation of such a department, stating that students studied Racine, Moliere, Shakespeare and Greek drama, all of which were written to be

12 Interview with Dorothy Somerset, October 29, 1987.
spoken. Despite an objection by Senate that a theatre department was a vocational endeavour and not suitable in a university setting, with the support of Gordon Shrum and Roy Daniells, the motion was ultimately passed. In 1958, Somerset was given a budget to appoint a secretary and two people to teach the History and Criticism of Theatre and Acting.

In 1959 the Department of Theatre came into being with Dorothy Somerset as its first head. Somerset retired from this position in 1965, after receiving an honorary Doctorate from the University of British Columbia, however she continued to lecture as Associate Professor Emerita for one more year. John Brockington, the following Head of the Theatre Department, held the position for the next twenty-three years.

Although Dorothy Somerset created the Theatre Department, John Brockington developed the academic program which ultimately offered undergraduate and graduate degrees in acting, directing, theatre history, theatre design and film. The development of the Theatre Department is evident by its steady growth in faculty size over the years. In 1959, it started with two people, Dorothy Somerset and her assistant, and gradually increased in size until by 1982, it
had nineteen faculty members on staff. For a list of faculty members from 1959 to 1991, see Appendix E.

In an interview in 1990, Somerset recalled:

I took the department so far, but it was under John that we got accredited for an M.A. and a Ph.D and the B.A. in Arts. The academic development was due to him. It was under John that the decision was made that future Freddie Wood productions would be students only. It was the right decision. And of course he was a superb director for the Freddie Wood productions....(13)

Somerset felt she had the two key people to nurture the development of the department. On the one hand, John Brockington who directed plays and established the academic programs, and on the other, Norman Young who produced the plays and became the voice of the university in the community off campus. In addition to this support, it must also be noted that Dorothy Somerset enjoyed a warm rapport with President MacKenzie who subsequently supported her endeavours. His endorsement helped to make possible the increased course offerings, the establishment of the Department of Theatre, and the building of both the original and the present Frederic Wood Theatres. The present Frederic Wood Theatre was in fact, part of a newly created Norman MacKenzie Fine Arts Centre named in honour of the

13 Interview with Dorothy Somerset, August 19, 1990.
President. It was planned that this centre would include the Frederic Lasserre Building for Architecture, the Frederic Wood Theatre, the proposed music building and a proposed art gallery and museum.

The New Frederic Wood Theatre:

Jack Richards in *The Vancouver Sun* (August 30, 1963) headlined his column, "It's An Old Name For A New Theatre." The opening night of the new "Freddie Wood" in some respects was a repetition of the opening of the original Frederic Wood Theatre. Once again, the Alumni Association, patrons of the University, and the Leon and Thea Koerner Foundation gave generously to the establishment of the theatre. Once again, Norman MacKenzie was present for the official opening, and again Frederic Wood was present to be honoured. To complete this synchronicity, the first actor to walk on the stage for the opening night performance was again Bill Buckingham.

September 19th, 1963 was the opening night of the new 410 seat theatre. It was very much a gala affair with an impressive list of platform guests including Dr. Norman A.M. MacKenzie, President Emeritus of the University, Dr. Phyllis G. Ross, Chancellor of the University, Dean Chant, Dean of
the Faculty of Arts, guest lecturer John Mason Brown(14) from New York and Professor Frederic Wood and Dorothy Somerset.

Much thought was given to the selection of the opening play to be performed. The original Frederic Wood Theatre with a seating capacity one quarter the size of the new theatre, had cultivated a reputation for "academic" plays which were patronized by a loyal and devoted following. With this thought in mind, coupled with the awareness that the opening night would be accompanied by numerous speeches, the decision was made to stage a play which was "lighter" in tone as a way of introducing the new Frederic Wood Theatre to a new and larger audience. The first choice considered was *The Threepenny Opera*, however, it was not possible to obtain the rights for this play. As a result, it was decided to produce *Salad Days*, by Julian Slade and Dorothy Reynolds. In an interview in April, 1987, John Brockington looked back at his decision:

Even though it is traditional to open a theatre with something like *Hamlet*, I thought, let's do something with a bit more entertainment value. Something frivolous and

14 John Mason Brown, distinguished American drama critic and author, published criticisms in the *New York World-Telegram*, the *Saturday Review* and *Theatre Arts Monthly*, and was a member of the New York Drama Critics' Circle.
lighthearted after all those speeches... It was the right show in retrospect.

His choice was applauded; it was 9:40 pm before the curtain went up. *Salad Days* which calls for a variety of roles to be performed by each member of the cast, proved to be the perfect vehicle to introduce people to the theatre. It was so well received that according to *The Vancouver Sun* (September 20, 1963) "the audience (a full house) was clapping in unison with the closing number for ten minutes." The newspaper column went on to state that the "cast was loaded with talented people who enjoyed their work." (See Appendix F for a list of the cast.) *Salad Days* was held over for one week, and many people who came to see it thus discovered the existence and the location of the Frederic Wood Theatre. There is little doubt that the popularity of this play established the "Freddie Wood" as a source of entertainment, a reputation which has continued to this day.

Since its opening night, the theatre has enjoyed a popular reputation and years of full houses to season ticket holders. (See Appendix G for a list of the plays produced by the Theatre Department at the present Frederic Wood Theatre.) It stands today, a monument to the efforts of countless individuals who offered their time because of their love of theatre. In an interview on Oct 18, 1990,
Dorothy Somerset summed up the historical progression which led to the Frederic Wood Theatre in the following words:

If it hadn’t been for Freddie’s productions throughout the province - the presentations of the plays - if it hadn’t been for the productions of the Vancouver Little Theatre, if it hadn’t been for my production of Back to Methuselah, if it hadn’t been for the Summer School of Theatre extension productions - there never would have been a Frederic Wood Theatre.

The Influence of the Frederic Wood Theatre:

Through the years, the Frederic Wood Theatre and the Theatre Department have provided excellent training for countless students. The first university to offer an undergraduate degree and later a graduate degree in theatre studies, UBC has proven itself to be a leader in generating students who have made significant contributions to professional or educational theatre in Canada. Although the early days of the Players’ Club were confined to an elitist group who enjoyed full page coverage in the society pages of the city newspapers, those days are in the past. Today, students at the Theatre Department of UBC reflect a wide cross section of cultures, and their impact, in turn, is ultimately felt in a multitude of theatrical disciplines: acting, directing, arts administration, set design, costume
design, theatre management, writing, broadcasting and teaching.

The early efforts of the pioneers of UBC - Young and Wesbrook - combined with the theatrical endeavours of Frederic Wood and Dorothy Somerset, succeeded in establishing the foundation for a university department which strongly influenced Canadian theatre. (15) The builders and supporters of the Frederic Wood Theatre can be proud of its contributions - not only to the academic community, but also to every category of theatrical production in Canada today.

15 This influence is acknowledged to the extent that the term "UBC mafia" is common in theatrical circles across the country. See Appendix H for a list of some of the students of the Department of Theatre who have gone on to make contributions in professional and educational theatre.
The Frederic Wood Theatre - University of British Columbia 1963.
The revolving stage of the Frederic Wood Theatre under construction.
Prof. F.G.C. Wood, Dr. Phyllis G. Ross, Chancellor of UBC, Dorothy Somerset, and Dr. Norman A.M. MacKenzie, President Emeritus, at the opening of the Frederic Wood Theatre.
Scene from *Salad Days*, the opening production of the Frederic Wood Theatre.
LOTs OF CHICKEN was provided for hit Salad Days by those three stars of the show which opened at Freddy Wood Theatre on UBC campus Thursday night—Marguerite Stanlow (with hat), Yvonne O'Sullivan and John Sparks. Audience applauded for 10 minutes during closing number.

Salad Days Proves Hit With Cast and Audience

By JACK RICHARDS

You can't make chicken and pleasant voiced Yvonne O'Sullivan as Jane, the police detective, Regan as the mute Troppo and accomplished Johnny Sparks as Timothy. Everyone else played a wide variety of roles, all of them with the opportunity to clown. No one passed up the chance to be comic in an evening which surrounded the overall air of mood and gaiety which preceded the opening of the theatre that was due to open by the end of October 5 and by some strange reason it is such a hit!}

It runs through Oct. 5 and for some strange reason it is such a hit! beginning at 8:30 each evening.

The Vancouver Sun Sept. 20, 1963.
APPENDIX A

Listed below are some of the notable faculty members hired by President Wesbrook.

H. Ashton, B.A. (Cantab.), Des L. (Univ. Paris). D.Litt. (Birmingham), Officier de l'Instruction Publique (France), Associate Professor of French.

Theodore H. Boggs, B.A. (Acadia and Yale). M.A., Ph.D. (Yale), Associate Professor of Economics.

P. A. Boving, Cand. Phil. (Malmo, Sweden), Cand. Agr., Alnarp Agric. (Sweden), Associate Professor of Agronomy.

Reginald W. Brock, M.A. (Queen's), F.G.S., F.R.S.C., Dean of the Faculty of Applied Science and Professor of Geology.

Robert H. Clark, M.A. (Tor.), Ph.D. (Leipzig), Associate Professor of Chemistry.

Mack Eastman, B.A. (Tor.), Ph.D. (Columbia), Associate Professor of History.

T. C. Hebb, B.Sc., M.A. (Dal.), Ph.D. (Chicago), Associate Professor of Physics.

Leonard S. Klinck, B.S.A. (Guelph), M.S.A., (Ames), Dean of the Faculty of Agriculture and Professor of Agronomy.

Harry T. Logan, B.A. (McGill and Oxon.), Instructor in Classics.

Isabel MacInnes, M.A. (Queen's), Instructor in Modern Languages.

John Ridington, Acting Librarian and Cataloguer.

Lemuel F. Robertson, M.A. (McGill), Associate Professor of Classics.
George E. Robinson, B.A. (Dal.), Dean of the Faculty of Arts and Associate Professor of Mathematics.

Garnet G. Sedgewick, B.A. (Dal.), Ph.D. (Harvard), Associate Professor of English.

J.M. Turnbull, B.A.Sc. (McGill), Professor of Mining and Metallurgy and Head of the Department.

APPENDIX B

PLAYERS' CLUB PRODUCTIONS

The following is a list of the annual productions performed by the Players' Club between 1916 - 1958. The numbers of performances are indicated wherever possible.

1916  Fanny and the Servant Problem, by Jerome K. Jerome - four times

1917  Merely Mary Ann, by Israel Zangwill - four times

1918  Alice Sit-by-the-Fire, by Sir James M. Barrie - four times

1919  The Importance of Being Earnest, by Oscar Wilde - three times

1920  Green Stockings, by A.E.W. Manson - ten times

1921  Sweet Lavender, by Sir Arthur Pinero - twelve times

1922  Mr. Pim Passes By, by A.A. Milne - seventeen times

1923  You Never Can Tell, by George Bernard Shaw - fifteen times

1924  The World and His Wife, by J. Echegaray - eighteen times

1925  You and I by Philip Barry - twenty times

1926  Pygmalion by George Bernard Shaw - eighteen times

1927  The Romantic Young Lady by G. Martinez Sierra - eighteen times

1928  Polly With a Past by George Middleton and Guy Bolton - twenty-three times

1929  Rollo's Wild Oat, by Clare Kumner - twenty times
1930 *Friend Hannah*, by Paul Kester – twenty-three times

1931 *The Young Idea*, by Noel Coward – twenty-five times

1932 *Alice Sit-by-the-Fire* by Sir James Barrie – nineteen times

1933 *Alibi* by Agatha Christie and Michael Morton – seventeen times

1934 *Caesar and Cleopatra* by George Bernard Shaw – four times.

1935 *Hedda Gabler* by Henrik Ibsen – eleven times.

1936 *She Stoops To Conquer* by Oliver Goldsmith – seven times.

1937 *The Brontes* by Alfred Sangster – nine times.

1938 *The Playboy of the Western World* by J.M. Synge – fourteen times.

1939 *The Curtain Rises* by Benjamin Kaye – fifteen times.

1940 *Pride and Prejudice* adapted by Helen Jerome.

1941 *Candida* by George Bernard Shaw.

1942 *The Rivals* by Richard Sheridan.

1943 *George and Margaret* by Gerald Savory.

1944 *Dover Road* by A.A. Milne.

1945 *The Taming of the Shrew* by William Shakespeare.

1946 *Berkeley Square* by John L. Balverston.


1948 *The School For Scandal* by Richard Sheridan.

1949 *Twelfth Night* by William Shakespeare.
1950  **An Inspector Calls** by J.B. Priestley.

1951  **The Male Animal** by James Thurber and Elliott Nugent.

1952  **Much Ado About Nothing** by William Shakespeare.

1953  **Shadow and Substance** by Paul Vincent Carroll.

1954  **Major Barbara** by George Bernard Shaw.

1955  **The Barretts of Wimpole Street** by Rudolf Besier.

1956  **A Hundred Years Old** by Serafin and Joaquin Quintero.

1957  **Twelfth Night** by William Shakespeare.

1958  **The Importance of Being Earnest** by Oscar Wilde.
APPENDIX C

Cast of *Trial of a City* written by Earle Birney and performed on the opening night of the original Frederic Wood Theatre on December 6th, 1952.

Directed by Dorothy Somerset

Ministry of History - William Buckingham
Clerk of the Hearing - Don Withrow
Miss Take, steno - Elizabeth Keatley
P.S.Legion, counsel - Phil Keatley
for Vancouver
Gabriel Powers, counsel - Don Erikson
for Future
Capt. George Vancouver - Allan Ainsworth
Headman of Snow-Kee Salish - Arthur Sager
Dr.E.O.Seen, Prof. Geology - Blair Baillie
Gassy Jack - Eric Vale
Longwill (author, "Piers - Ploughman") - James Johnston
Mrs. Anyone - Nancy Woodworth

Technical Assistance: Valentine Clyne and Donal Wilson
APPENDIX D

PRODUCTIONS IN THE ORIGINAL FREDERIC WOOD THEATRE

Listed below are plays which were produced in the original Frederic Wood Theatre which opened December 6, 1952. The complete program of plays offered in 1953-54 is not determined.

1954 - 1955

The Crucible by Arthur Miller
The Riverline by Charles Morgan
The Old Ladies by Rodney Ackland
Volpone by Ben Jonson
The Enchanted by Jean Giraudoux
The Spook Sonata by August Strindberg

1955 - 1956

Liliom by F. Molnar
Rosmersholm by Henrik Ibsen
Rheba Without Tears by Poppy MacKenzie
Colombe by Jean Anouilh
The Living Room by Graham Greene

1956 - 1957

Tartuffe by Jean-Baptiste Moliere
Venus Observed by Christopher Fry
The Cherry Orchard by Anton Chekhov
The Grass Harp by C. Richardson

Yerma by Frederico Garcia Lorca

1957 - 1958

Ever Since Paradise by J.B. Priestley
The Potting Shed by Graham Greene
The Chalk Garden by Enid Bagnold
A Sleep of the Prisoners by Christopher Fry
The Three Sisters by Anton Chekhov
Peer Gynt by Henrik Ibsen

1958 - 1959

No Exit by Jean Paul Sartre
Anatol by Arthur Schnitzler
Look Back In Anger by John Osborne
I Am a Camera by John van Druten
Little Eyolf by Henrik Ibsen

1959 - 1960

The Dinosaurs' Wedding by Donald Soule
Summertime by Ugo Betti
Martine by Jean Bernard
Waiting for Godot by Samuel Beckett
Arms and the Man by George Bernard Shaw
The Birds by Aristophanes
1960 - 1961

Separate Tables by Terence Rattigan
The Bacchae by Euripides
Heartbreak House by George Bernard Shaw
The Firstborn by Christopher Fry
The Good Woman of Setzuan by Bertolt Brecht

1961 - 1962

Cockadoodle Dandy by Sean O'Casey
Fable For Frauds by Donald Soule
You Never Can Tell by George Bernard Shaw
Five Finger Exercise by Peter Schaffer
The Winter's Tale by William Shakespeare

1962 - 1963

Two For The Seesaw by William Gibson
Rhinoceros by Eugene Ionesco
A Taste of Honey by Shelagh Delaney
Misalliance by George Bernard Shaw
Henry IV Part I by William Shakespeare
APPENDIX E

Members of the faculty of the Department of Theatre and Film from 1959 - 1991

1959 - 1960

Associate Professor and Head of the Department
Dorothy Somerset, A.B., (Radcliffe)

Technical Director and Lecturer
Sidney Bennett, M.F.A., (Boston)

1960 - 1961

Associate Professor and Head of the Department
Dorothy Somerset, A.B. (Radcliffe)

Assistant Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Technical Director and Lecturer
Darwin Reid Payne, B.Sc., M.F.A. (Southern Illinois)

1961 - 1962

Assistant Professor and Head of the Department
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Assistant Professor
John Brockington, B.A. (Brit. Col.)

Instructor

Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)
1962 - 1963

Assistant Professor and Head of the Department
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Assistant Professor
John Brockington, B.A. (Brit. Col.)

Instructor

Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)

1963 - 1964

Associate Professor and Head of the Department
Dorothy Somerset, A.B. (Radcliffe)

Associate Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Assistant Professor
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Instructor
Aristides Gazetas, B.A. (C.C.N.Y.), M.F.A. (Boston)

Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)

Part-time Lecturer
Joy Coghill, B.A. (Brit. Col.) M.F.A. (Art Institute, Chicago)

1964 - 1965

Associate Professor and Head of the Department
Dorothy Somerset, A.B. (Radcliffe)

Associate Professor
Donald Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)
Assistant Professor
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Instructor
Aristides Gazetas, B.A. (C.C.N.Y.), M.F.A. (Boston)

Technical Director and Lecturer
Joy Coghill, B.A. (Brit. Col.), M.F.A. (Art Institute, Chicago)

Senior Instructor
Janie Stevenson, L.R.A.M., L.G.S.M., A.L.A.M.

1965 - 1966

Associate Professor and Head of the Department
Dorothy Somerset, A.B. (Radcliffe)

Associate Professors
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Instructor
Aristides Gazetas, B.A. (C.C.N.Y.), M.F.A. (Boston)

Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)
Janie Stevenson, L.R.A.M., L.G.S.M., A.L.A.M. (London), Assistant Professor from the Faculty of Education

1966 - 1967

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Associate Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Assistant Professor
Klaus Strassman, Ph.D. (Stanford)

Instructor
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)

Lecturers
Dorothy Somerset, A.B. (Radcliffe), L.L.D. (Brit. Col.),
Associate Professor Emerita

1967 - 1968

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Associate Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D.
(Stanford)

Assistant Professors
Darwin Reid Payne, B.Sc., M.F.A. (Southern Illinois)
Klaus Strassman, Ph.D. (Stanford)

Technical Director and Lecturer
Moyra K. Mulholland, B.A. (Brit. Col.)

Lecturer

1968 - 1969

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Associate Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D.
(Stanford)

Assistant Professors
Klaus Strassman, Ph.D. (Stanford)
William Thomas Wheatley, B.A. (Jacksonville), M.F.A.
(Columbia), Ph.D. (NYU)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)

Part-time Lecturers
Jane Benson, L.G.S.M.
Peter Franklin White

1969 - 1970

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Associate Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Assistant Professors
Klaus Strassman, Ph.D. (Stanford)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)
William Joseph Louis, M.A. (Boston)

Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)

Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)

Part-time Lecturers
Sheila Ovens, L.A.A.M.
Peter Franklin White

1970 - 1971

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Associate Professors
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)
Klaus Strassman, Ph.D. (Stanford)

Assistant Professors
H. David Lumsden, M.A. (California)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)
Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
Kurt Wilhelm, Diploma (Goodman Memorial Theatre)

Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)

1971 – 1972

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Klaus Strassman, Ph.D. (Stanford)

Assistant Professors
Richard Hornby, B.S. (M.I.T.), M.A., Ph.D. (Tulane)
H. David Lumsden, M.A. (California)
Irene Prothroe, B.A.B.Ed. (Alberta)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
Kurt Wilhelm, Diploma (Goodman Memorial Theatre)

Technical Director and Lecturer
M. Norman Young, B.A. (Brit. Col.)

1972 – 1973

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Klaus Strassman, Ph.D. (Stanford)
Assistant Professors
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Irene Prothro, B.A.B.Ed. (Alberta)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
Kurt Wilhelm, Diploma (Goodman Memorial Theatre)

Technical Director and Lecturer
M.Norman Young, B.A. (Brit. Col.)

Associate Technical Director
Ian C. Pratt

1973 - 1974

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professor
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
A.Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Klaus Strassman, Ph.D. (Stanford)

Assistant Professors
Raymond Clarke, Diploma (R.A.D.A., London)
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Irene Prothro, B.A.B.Ed. (Alberta)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
David L. Lovett, N.D.D. (Wimbledon School of Art, London)
M.Norman Young, B.A. (Brit. Col.)
Lecturer
Ian C. Pratt, Associate Technical Director

1974 - 1975

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professor
Klaus Strassman, Ph.D. (Stanford)

Assistant Professors
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
David L. Lovett, N.D.D. (Wimbledon School of Art, London)
Irene Prothroe, B.A.B.Ed. (Alberta)
M. Norman Young, B.A. (Brit. Col.)

Lecturer
Ian C. Pratt, Associate Technical Director

Part-time Lecturer
Al Sens

1975 - 1976

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)
**Associate Professor**
Klaus Strassman, Ph.D. (Stanford)

**Assistant Professors**
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

**Instructors**
Jane Heyman, B.A. (Brit. Col.)
David Lovett, N.D.D. (Wimbledon School of Art, London)
Moyra K. Mulholland, B.A. (Brit. Col.)
David L. Lovett, N.D.D. (Wimbledon School of Art, London)
M. Norman Young, B.A. (Brit. Col.)

**Lecturer**
Ian Pratt, Associate Technical Director

**Part-time Lecturers**
Peter L. Bryant, B.A. (Simon Fraser)
Pamela Hawthorn, B.A. (Brit. Col.), M.F.A. (Yale)
David Latham
Doris Peyman, B.A. (Brit. Col.)
Al Sens

**1976 – 1977**

**Associate Professor and Head of the Department**
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

**Professors**
A. Joan Reynerton, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

**Associate Professors**
Klaus Strassman, Ph.D. (Stanford)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

**Assistant Professors**
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)

**Sr. Instructor**
M. Norman Young, B.A. (Brit. Col.)
Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
David L. Lovett, N.D.D. (Wimbledon School of Art, London)
Jane Heyman, B.A. (Brit. Col.)
Ian C. Pratt, Technical Director

Part-time Lecturers
Peter L. Bryant, B.A. (Simon Fraser)
David Latham
Doris Peyman, B.A. (Brit. Col.)
Al Sens

1977 – 1978

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
Klaus Strassman, Ph.D. (Stanford)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Assistant Professors
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)

Sr. Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
M. Norman Young, B.A. (Brit. Col.)

Instructors
Jane Heyman, B.A. (Brit. Col.)
Ian C. Pratt, Technical Director

Lecturer
David Latham

Part-time Lecturers
Peter Bryant, B.A. (Simon Fraser)
Al Sens
1978 - 1979

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
Klaus Strassman, Ph.D. (Stanford)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Assistant Professors
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Brigitte Sitte, M.F.A. (U.S. International University)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)

Sr. Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
M. Norman Young, B.A. (Brit. Col.)

Instructor
Ian C. Pratt, Technical Director

Part-time Lecturers
Elizabeth Ball, Assoc. in Drama, Licentiate in Drama (London)
Peter Bryant, B.A. (Simon Fraser)
Al Sens

1979 - 1980

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)
Associate Professors
Klaus Strassman, Ph.D. (Stanford)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Assistant Professors
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Brigitte Sitte, M.F.A. (U.S. International University)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)

Sr. Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
M. Norman Young, B.A. (Brit. Col.)

Instructor
Ian C. Pratt, Technical Director

Part-time Lecturers
Peter Bryant, B.A. (Simon Fraser)
Al Sens

1980 - 1981

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
Klaus Strassman, Ph.D. (Stanford)
Richard Kent Wilcox, A.B. (California), M.F.A. (Yale)

Assistant Professors
Peter Loeffler, D.Phil. (Basel, Switzerland)
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)

Sr. Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
M. Norman Young, B.A. (Brit. Col.)
Instructor
Ian C. Pratt, Technical Director

Part-time Lecturers
Raymond J. Hall
Ronald J. Precious
Linda D. Rubin
Al Sens
Joanne Yamaguchi B.A., M.A., Ph.D. (Colorado)

1981 - 1982

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
Klaus Strassman, Ph.D. (Stanford)
Peter Loeffler, D.Phil. (Basel, Switzerland)

Assistant Professors
Brian Jackson, (Old Vic Theatre School, London)
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)

Sr. Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
M. Norman Young, B.A. (Brit. Col.)

Instructor
Ian C. Pratt, Technical Director

Part-time Lecturers
Raymond J. Hall
Linda D. Rubin
Al Sens

1982 - 1983

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)
Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

Associate Professors
Peter Loeffler, D.Phil. (Basel, Switzerland)
Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie - Mellon), Diploma (Ecole Jacques Lecoq)

Visiting Professor
Terry Bennett, B.A. (Baylor) M.F.A. (Texas)

Assistant Professors
Don Davis, B.S. (Southwestern Missouri), M.S. (Southern Illinois)
Raymond J. Hall
Brian Jackson, (Old Vic Theatre School, London)
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
M.Norman Young, B.A. (Brit. Col.)

Sr. Instructors
Moyra K. Mulholland, B.A. (Brit. Col.)
Ian C. Pratt, Technical Director

Part-time Lecturers
Al Sens
Joanne Yamaguchi B.A., M.A., Ph.D. (Colorado)

Lecturer from another department
Errol Durbach, Associate Professor of English

1983 - 1984

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)
**Associate Professors**

Brian Jackson, (Old Vic Theatre School, London)
Peter Loeffler, D.Phil. (Basel, Switzerland)
Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie – Mellon), Diploma (Ecole Jacques Lecoq)

**Assistant Professors**

J.A. Darnall, B.Sc. (Southwestern Missouri), M.A. (Hawaii, Honolulu), M.F.A. (Southern Illinois)
Don Davis, B.S. (Southwestern Missouri), M.S. (Southern Illinois)
Raymond J. Hall
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
M. Norman Young, B.A. (Brit. Col.)

**Sr. Instructors**

Moyra K. Mulholland, B.A. (Brit. Col.)
Ian C. Pratt, Technical Director

**Part-time Lecturers**

Al Sens
Joanne Yamaguchi, B.A., M.A., Ph.D. (Colorado)

**Lecturer from another department**

Errol Durbach, Associate Professor of English

---

1984 – 1985

**Associate Professor and Head of the Department**

John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

**Professors**

Errol Durbach, M.A. (Rhodes), M.A. (Cantab.) Ph.D. (London)
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)
Donald E. Soule, B.A. (Yale), M.A. (Wisconsin), Ph.D. (Stanford)

**Associate Professors**

Brian Jackson, (Old Vic Theatre School, London)
Peter Loeffler, D.Phil. (Basel, Switzerland)
Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie – Mellon), Diploma (Ecole Jacques Lecoq)
Assistant Professors
J.A. Darnall, B.Sc. (Southwestern Missouri), M.A. (Hawaii, Honolulu), M.F.A. (Southern Illinois)
Don Davis, B.S. (Southwestern Missouri), M.S. (Southern Illinois)
Raymond J. Hall
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
M. Norman Young, B.A. (Brit. Col.)

Sr. Instructor
Ian C. Pratt, Technical Director

Instructor
Steven Thorne, B.F.A. (York)

Part-time Lecturers
Al Sens
Joanne Yamaguchi B.A., M.A., Ph.D. (Colorado)

1985 - 1986

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
Errol Durbach, M.A. (Rhodes), M.A. (Cantab.) Ph.D. (London)
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)

Associate Professors
Brian Jackson, (Old Vic Theatre School, London)
Peter Loeffler, D.Phil. (Basel, Switzerland)
Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie - Mellon), Diploma (Ecole Jacques Lecoq)

Assistant Professors
Don Davis, B.S. (Southwestern Missouri), M.S. (Southern Illinois)
Raymond J. Hall
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
M. Norman Young, B.A. (Brit. Col.)
Sr. Instructor
Ian C. Pratt, Technical Director

Instructor
Steven Thorne, B.F.A. (York)

Lecturer
Catherine Caines, B.A. (Brit. Col.), M.F.A. (Brit. Col.)

Part-time Lecturers
Al Sens
Joanne Yamaguchi B.A., M.A., Ph.D. (Colorado)

1986 – 1987

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
Errol Durbach, M.A. (Rhodes), M.A. (Cantab.) Ph.D. (London)
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)

Associate Professors
Brian Jackson, (Old Vic Theatre School, London)
Peter Loeffler, D.Phil. (Basel, Switzerland)
Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie – Mellon), Diploma (Ecole Jacques Lecoq)

Assistant Professors
Don Davis, B.S. (Southwestern Missouri), M.S. (Southern Illinois)
Raymond J. Hall
John Newton, M.A. (Berkeley, San Francisco State)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
M. Norman Young, B.A. (Brit. Col.)

Sr. Instructor
Ian C. Pratt, Technical Director

Lecturer
Rod Menzies

Part-time Lecturers
Al Sens
Joanne Yamaguchi B.A., M.A., Ph.D. (Colorado)
1987 - 1988

Associate Professor and Head of the Department
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)

Professors
Errol Durbach, M.A. (Rhodes), M.A. (Cantab.) Ph.D. (London)
A. Joan Reynertson, M.A. (California) Ph.D. (Stanford)

Associate Professors
Brian Jackson, (Old Vic Theatre School, London)
Peter Loeffler, D.Phil. (Basel, Switzerland)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie-Mellon), Diploma (Ecole Jacques Lecoq)

Assistant Professors
Don Davis, B.S. (Southwestern Missouri), M.S. (Southern Illinois)
Robert Gardiner, B.A. (California State), M.F.A. (Washington)
Raymond J. Hall
Rod Menzies, M.F.A. (York)
John Newton, M.A. (Berkeley, San Francisco State)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
M. Norman Young, B.A. (Brit. Col.)

Sr. Instructor
Ian C. Pratt, Technical Director

Part-time Lecturers
Al Sens
Joanne Yamaguchi B.A., M.A., Ph.D. (Colorado)

1988 - 1989

Professor and Head of the Department
Errol Durbach, M.A. (Rhodes), M.A. (Cantab.) Ph.D. (London)

Associate Professors
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)
Peter Loeffler, D.Phil. (Basel, Switzerland)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie - Mellon), Diploma (Ecole Jacques Lecoq)

Assistant Professors
Robert Gardiner, B.A. (California State), M.F.A. (Washington)
Mara Gottler, M.A. (Windsor)
Raymond J. Hall
Rod Menzies, M.F.A. (York)
John Newton, M.A. (Berkeley, San Francisco State)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
M. Norman Young, B.A. (Brit. Col.)

Sr. Instructor
Ian C. Pratt, Technical Director

Part-time Lecturers
Al Sens
Joanne Yamaguchi B.A., M.A., Ph.D. (Colorado)

1989 - 1990

Professor and Head of the Department
Errol Durbach, M.A. (Rhodes), M.A. (Cantab.) Ph.D. (London)

Associate Professors
John Brockington, B.A. (Brit. Col.), D.F.A. (Yale)
Peter Loeffler, D.Phil. (Basel, Switzerland)
Klaus Strassman, Ph.D. (Stanford)
Charles Siegel, B.A. (Brandeis), M.F.A. (Yale)
Arne Zaslove, B.F.A. (Carnegie - Mellon), Diploma (Ecole Jacques Lecoq)

Assistant Professors
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Robert Gardiner, B.A. (California State), M.F.A. (Washington)
Mara Gottler, M.A. (Windsor)
Raymond J. Hall
Rod Menzies, M.F.A. (York)
John Newton, M.A. (Berkeley, San Francisco State)
Stanley A. Weese, B.A. (Minn.), M.A. (Illinois)
John Wright, B.A. (Brit. Col.), M.A. (Stanford)
M. Norman Young, B.A. (Brit. Col.)
Sr. Instructor
Ian C. Pratt, Technical Director

Adjunct Professor
Philip Keatley, B.A. (Brit. Col.)

1990 - 1991

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Klaus Strassman, Ph.D. (Stanford)
Arne Zaslove, B.F.A. (Carnegie - Mellon), Diploma (Ecole Jacques Lecoq)

Assistant Professors
Chris Gallagher, B.F.A. (Brit. Col.)
Robert Gardiner, B.A. (California State), M.F.A. (Washington)
Mara Gottler, M.A. (Windsor)
Stephen Malloy, B.A. (Ottawa)
Brian McIlroy, B.A. (Brit. Col.), M.A. (Stanford)
Rod Menzies, M.F.A. (York)
John Newton, M.A. (Berkeley, San Francisco State)
John Wright, B.A. (Brit. Col.), M.A. (Stanford)
M.Norman Young, B.A. (Brit. Col.)

Sr. Instructor
Ian C. Pratt, Technical Director

Adjunct Professor
Philip Keatley B.A. (Brit. Col.)
APPENDIX F

The following is a list of the cast of Salad Days which was performed on September 19, 1963 for the official opening of the present day Frederic Wood Theatre.

Directed by John Brockington

Bill Buckingham  The Tramp
Yvonne O'Sullivan  Jane
Dean Regan  Troppo
John Sparks  Timothy
Alan Scarfe  Mr. Dawes, the Colonel, the Chelsea Pensioner, Augustine Williams
Marguerite Stanlow  Aunt Prue, Rowena, the Salvation Army Lass, Charmian, a Spinner
Mildred Franklin  Lady Raeburn, the Charlady, the Tarty Lady, Asphinxia, a Spinner
James Johnston  The Bishop, Uncle Clam, the Sailor, the Nightclub Manager, the Reporter, Uncle Zed.
Gail Hill  The Tennis Player, the Nanny, the Policewoman
Marjorie Le Strange  Mrs. Dawes, Heloise, the Arty Lady, the Hearty Lady, a Spinner, a Pianist, Anthea
John Brighton  P.C. Boot, the Drunk, Ambrose Gusset, Electrode
Karen James  The Manicurist, the Bather, the Ballet Girl, Fiona
John Wright  Fosdyke, Nigel Danvers, the Lamplighter
Roger Kennedy  The Butterfly Catcher, the Police Inspector, Tom Smith, the Minister

Musical Direction  by  John Emerson
Choreography  by  Dean Regan
Settings  by  Aristides Gazetas
Costumes  by  Jessie Richardson
Lighting  by  Norman Young
Technical Director & Stage Manager  Norman Young
Assistant Technical Director  Ian Pratt
Costume Execution  by  Geraldine Richardson
Jean Causey
Properties by Joyce Sobel
Musicians
Stan Perry - Piano
Jerry Fuller - Bass
Christine Chester - rehearsal piano

Assistant to Director
Jane Heyman
Assistant Stage Manager
Rae Ackerman
Stage Crew
Morris Archibald
Brian Bueckert
Joanne Carling
Douglas Higgins
Peter Luight
Anna-May McKellar
John Madill
John Walsh
Ron Whitcombe
Bunny Wright
Karl Wylie

Box Office
Marjorie Fordham
Usher
Peggy Sayle
Production
Jessie Richardson
Dorothy Somerset
Dorothy Somerset
APPENDIX G

PRODUCTIONS IN THE PRESENT DAY FREDERIC WOOD THEATRE

Listed below are the plays which were produced in the Frederic Wood Theatre by the Department of Theatre during the school terms between 1963 - 1991.

1963 - 1964
Salad Days by Julian Slade and Dorothy Reynolds
The Escape Artist by Donald Soule
Much Ado About Nothing by William Shakespeare
Hedda Gabler by Henrik Ibsen
Antigone by Sophocles

1964 - 1965
The Fantasticks by Tom Jones and Harvey Schmidt
Man and Superman by George Bernard Shaw
The Visit by Friedrich Durrenmatt
Hamlet by William Shakespeare
The Country Wife by William Wycherley

1965 - 1966
The Cocktail Party by T.S.Eliot
Mother Courage by Bertolt Brecht
Happy Days by Samuel Beckett
The School For Wives by Jean Baptiste Moliere
In the Rough by Eric Nicol, David Brock et al.
Love's Labour's Lost by William Shakespeare

1966 - 1967

In the Rough II by Eric Nicol, David Brock

The Servant of Two Masters by Carlo Goldoni

Marat/Sade by Peter Weiss

Long Day's Journey Into Night by Eugene O'Neill

La Parisienne by Henry Becque

Lysistrata by Aristophanes

1967 - 1968

Volpone by Ben Jonson

Measure For Measure by William Shakespeare

The Physicists by Friedrich Durrenmatt

Waiting For Godot by Samuel Beckett

The School For Scandal Richard Sheridan

1968 - 1969

The Homecoming by Harold Pinter

Man Is Man by Bertolt Brecht

Loot by Joe Orton

The Miser by Jean Baptiste Moliere

1969 - 1970

Boy Meets Girl by Bella and Samuel Spewack
The Crucible by Arthur Miller
Exit The King by Eugene Ionesco
As You Like It by William Shakespeare

1970 - 1971

Ghosts by Henrik Ibsen
Twelfth Night by William Shakespeare
Oedpius the King by Sophocles
Endgame by Samuel Beckett

1971 - 1972

The Three Sisters by Anton Chekhov
The Playboy of the Western World by J.M. Synge
The Birthday Party by Harold Pinter
The Duchess of Malfi by John Webster

1972 - 1973

The Tooth of Crime by Sam Shepard
Tartuffe by Jean Baptiste Moliere
Six Characters in Search of an Author by Luigi Pirandello
Macbeth by William Shakespeare

1973 - 1974

The Wild Duck by Henrik Ibsen
The Alchemist by Ben Jonson
The Misanthrope by Jean Baptiste Moliere
The Threepenny Opera by Bertolt Brecht

1974 - 1975

After the Fall by Arthur Miller

The Inspector General by Nikolai Gogol

The Philanthropist by Christopher Hampton

The Tempest by William Shakespeare

1975 - 1976

Misalliance by George Bernard Shaw

Dr. Faustus by Christopher Marlowe

Scapino! by Jim Dale & Frank Dunlop

Spring's Awakening by Frank Wedekind

1976 - 1977

When You Comin' Back Red Ryder? by Mark Medoff

The Boys From Syracuse by Rodgers and Hart

A Collier's Friday Night by D.H. Lawrence

The Revenger's Tragedy by Cyril Tourneur

1977 - 1978

A Moon for the Misbegotten by Eugene O'Neill

Much Ado About Nothing by William Shakespeare

Deus Ex Machina by Donald Soule

Purple Dust by Sean O'Casey
1978 – 1979

*No Man's Land* by Harold Pinter

*The Bacchae* by Euripides

*Three by Beckett* by Samuel Beckett

*All's Well That Ends Well* by William Shakespeare

1979 – 1980

*Rosencrantz and Guildenstern Are Dead* by Tom Stoppard

*Our Town* by Thornton Wilder

*The Father* by August Strindberg

*A Midsummer Night's Dream* by William Shakespeare


*Long Day's Journey Into Night* by Eugene O'Neill

*The Skin of Our Teeth* by Thornton Wilder

*Brecht On Brecht* by Brecht/Tabori

*The Rivals* by Richard Sheridan

1981 – 1982

*The Caretaker* by Harold Pinter

*The Italian Straw Hat* by Eugene Labiche

*The Firebugs* by Max Frisch

*King Lear* by William Shakespeare

1982 – 1983

*Entertaining Mr. Sloane* by Joe Orton
The Trojan Women  by  Euripides
Six Characters in Search of an Author  by Luigi Pirandello
The Ticket-of-Leave Man  by  Tom Taylor

1983 - 1984

Waiting For Godot  by  Samuel Beckett
Love's Labour's Lost  by  William Shakespeare
The Importance of Being Earnest  by Oscar Wilde
The Suicide  by  B.R.Erdman

1984 - 1985

Look Back in Anger  by  John Osborne
Twelfth Night  by  William Shakespeare
The Imaginary Invalid  by Jean Baptiste Moliere
Happy End  by  Brecht/Weill

1985 - 1986

The Glass Menagerie  by  Tennessee Williams
Love For Love  by  William Congreve
Major Barbara  by  George Bernard Shaw
As You Like It  by  William Shakespeare

1986 - 1987

Blood Relations  by  Sharon Pollock
The Crucible  by  Arthur Miller
The School for Wives  by Jean Baptiste Moliere
The Winter's Tale by William Shakespeare

1987 - 1988

A Doll's House by Henrik Ibsen
The Collected Works of Billy the Kid by Michael Ondaatje
Juno and the Paycock by Sean O'Casey
A Flea in her Ear by Georges Feydeau

1988 - 1989

Just Between Ourselves by Alan Ayckbourn
Jacques and His Master by Milan Kundera
Yerma by Frederico Garcia Lorca
Henry IV Part I by William Shakespeare

1989 - 1990

The Seagull by Anton Chekhov
Bloody Poetry by Howard Brenton
She Stoops to Conquer by Oliver Goldsmith
Herr Puntila by Bertolt Brecht
Sweeney Todd by Sondheim and Wheeler

1990 - 1991

A View From the Bridge by Arthur Miller
You Can't Take It With You by Kaufman and Hart
Our Country's Good by Timberlake Wertenbaker
Hamlet by William Shakespeare
APPENDIX H

ACTIVITIES OF FORMER UBC THEATRE STUDENTS

The following list comprised by Norman Young is a representative list, and is by no means complete. It is intended to illustrate the activities of former UBC Theatre students who are involved in professional and educational theatre in Canada from coast to coast.

Artistic Directors of Companies

Rex Buckle
John Cooper
Ian Fenwick
Dennis Foon
Ken Grass
Marcus Handman
Pamela Hawthorn

Jane Heyman
Ken Kramer
Larry Lillo
Kenneth Livingstone
Alan Lysell
Gordon McCall
Ray Michal

Bill Millerd
Richard Ouzounian
Brian Paisley
George Plawski
Scott Swan
Jace Vanderveen

Arts Administrators

Ray Ackerman
Brian Arnott
Bernie Bartlett
Ann Chislett
Stephen Chitty
Edgar Dobie
Robert Dubberley

Gillian Dusting
Wayne Fipke
Sue Bigson
Peter Guilford
Marti Kulich
Peter Laight
David Y.H.Lui

Douglas McCallum
Patrick Olenick
Nick Orchard
Gregory Plant
Gary Rupert
David Valdes
John Wright

Actors

Dave Adams
Ed Astley
Jane Baker
Rodger Barton
Gary Basaraba
Trish Barclay
Diana Belshaw
Sidonie Belshaw
John Brighton
Robyn Britton
Ken Brown

Gordon Cavers
Ann Chislett
Donna Christie
Anne Clark
Bruce Clayton
Kathryn Daniels
Craig Davidson
Richard Donat
Patricia Donovan
Ross Douglas
Todd Duckworth

Eric Epstein
Kevin Fatkin
Michelle Fisk
Ian Forsyth
Dena Foster
Angela Gann
Frank Glassen
Linda Goranson
Keith Gordey
Bruce Gordon
Robert Graham
Montgomery Brown
Robert Carey
Brent Carver
Nicola Cavendish
Betty Haworth
Pamela Hawthorn
Dermot Hennelly
Jane Heyman
Gail Hill
Scott Hylands
Susan Jones
Randy Kelm
Nicholas Kendall
Lorne Kennedy
Derek Keurvorst
Eliza Knott
Ken Kramer
Peggy Lewis
Larry Lillo
John Linton
Patricia Ludwick
Bridget Lunn
Chris Malcolm
Sam Mancuso
Judith Mastai
Gordon McCall
Maureen McRae
Steve Miller
Camille Mitchell
Chip Mitchell
Barbara Duncan
Anthony Dunn
Danielle Dunn
Roger Dunn
Hilmi Mohamed
Ann Mortifee
Jane Mortifee
Robin Mosley
Bill Murdoch
Elizabeth Murphy
Stuart Nemtin
Jeremy Newson
Ruth Nichol
Coleen O'Neill
Richard Ouzounian
Morris Panych
Susan Payne
Paul Persofsky
Eric Peterson
David Peterson
Michael Puttonen
Pamela Rabe
Nicholas Rice
Wayne Robson
Pat Rose
Bruce Ruddell
Robert Ruttan
Ken Ryan
Richard Sali
Alan Scarfe
Allan Gray
John Gray
Quinn Halford
Carol Harrison
Pamela Schwartz
Goldie Semple
Pia Shandel
Maureen Sheerin
Christine Smith
Miriam Smith
Anna Spencer
Kim Stebner
Hank Stinson
Jane Stokes
Virginia Stohlberg
Margaret Surtees
Scott Swanson
Laurie Thain
Colin Thomas
Reg Tupper
Mariko VanCampen
Roy Vine
Matthew Walker
Donna White
Netty Wild
Leueen Willoughby
Patricia Wilson
Colleen Winton
Victor Young
Karin Bergman

Designers
Michelle Bjornson
Phillip Clarkson
David Fischer
Stephen Geaghan
Brian Haigh
Douglas Higgins
Astrid Janson
John Madill

Directors
Rex Buckle
Catherine Caines
John Cooper
Kenneth Dyba
Eric Epstein
Dean Foster
Allan Gray
John Gray
Pamela Hawthorn
Jane Heyman
Larry Lillo
Alan Lysell
Richard Ouzounian
Michael Puttonen
Alan Scarfe
Svetlana Smith
Scott Swan
Jace Vanderveen
Harry Gadbow  Gordon McCall  Matthew Walker
Ken Gass  Bill Murdoch  Kathleen Weiss
Frank Glassen  Hillary Nicholls  John Wright
Kico Gonzalez

Stage Managers & Technicians

Derek Allen  Rae Ford  Christina MacLeod
Teddy Babichuck  Donald Griffiths  Cameron McGill
Janet Bickford  Richard Irwin  Brian Parker
Sherry Darcus  Marietta Kozak  Katherine Robertson
David Dewar  Kim MacKenzie  Peter Schell
Gayle Doren

Drama Critics, Writers, Playwrights

Bob Allen  Marcus Handman  Nicholas Read
George Bowering  M. Hollingsworth  Pat Rose
Kenneth Dyba  Christopher Miller  Bruce Ruddell
Dennis Foon  Grant Morrison  Cherie Stewart
Kico Gonzalez  Jeremy Newson  Peter Eliot Weiss
John Gray

Television and Radio Broadcasters

Michael Cliffe  Pia Shandel
Bruce Gordon  Sarah Warren

University and College Teachers

Tony Bancroft  Perry Long  V. Raghunathan
Bernard Bense  John Madill  John Rapsey
Penny Connell  Michael Matthews  Valerie Stuart
Ian Fenwick  Susan Mendelson  Lee Taylor
Frederick Galloway  Dawn Moore  Mariko VanCampen
Brian Haigh  Bill Murdoch  Kerry White
Robin Lake  Brian Parkinson  Karl Wylie
Kenneth Livingstone  Ellis Pryce-Jones  Christopher Johnson
FILM AND TELEVISION

Film/Television Studies courses within the Department of Theatre began in 1969. By 1971, the curriculum had been developed into a full major program, graduating its first student in 1974.

Executive Production Position in Film/Television

Anthony Baker  Robert Fredericks  Nicholas Orchard
Marion Barling  Laurence Keene  Robert Zajtmann
Thomas Braidwood  David Mauro

Production Position in Film/Television

John Buckley  Allan Jones  Richard Paris
Robert Cowan  Judy Koonar  William Roxborough
Peter Dashkewytch  Tenzin Lhalungpa  Stanley Sawczyszyn
Nathan Enns  Neil MacIvor  Richard Saxton
Douglas Field  Paul Martin  Cal Schumiatcher
Frederick Frame  Michael McGee  Brenton Spencer
Ian Gilmore

Regularly Make Films for CBC and/or NFB

John Cook  Richard Martin  Cal Schumiatcher
Sturla Gunnarson  Richard Payment  Kirk Tougas
Jan-Marie Martell

Working in Community Film/TV or BC Government Agency

Michael Black  Richard Paris  Peter Von Puttkamer
Robyn Britton  Kirk Tougas  Kenneth Webber
Judith Downes

Position in University or College

Patricia Knox
Jan-Marie Martell
Carole Trepanier
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