

PHOENIX



THEATRE @ UVic

Guys and Dolls



**A Musical Fable
of Broadway**

**Based on a Story
and Characters
by Damon Runyon**

**Music and Lyrics
by Frank Loesser**

**Book by Jo Swerling
and Abe Burrows**

**November 4 - 20
2004**



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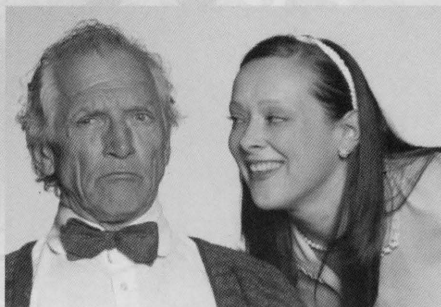


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SCOTT HYLANDS and MEG ROE in *Trying* / photo by TIM MATHESON

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Director's Notes



Eric Bentley as "possibly the best of all American musical comedies".

"Musicals aren't created, they're fixed!" George S. Kaufman, the original director of *Guys and Dolls*, once cracked. And no show confirms this more than the one you are about to see tonight. First thought of as a romance and then a comedy by its original producers, then working its way through two librettists (before Abe Burrows finally came on side and infused it with his vaudevillian use of wise-cracks), the work went through many incarnations before it landed on Broadway in 1950. It was quickly proclaimed by no less an eminence than

So, this raises the question, if it is the best of its kind, why have we decided to add our little "improvement" to tonight's production? Well, the simple answer is that we are not so presumptuous as to think that we can "improve" the musical at all, but we also know that we are not able to produce it in the manner originally intended by its creators. (Let's take the orchestra as an example—where on earth would we fit the 20-30 piece orchestra that gave the show its original big-band New York inspired sound in any of our theatres? Or the lavish sets and costumes that can only be funded by extended Broadway, London or Stratford runs?). But, as any experienced theatre director knows, the key to creativity is to make the best use of the resources that are on hand. In our case, this is the enthusiasm and talent of our students.

So, as you watch what I like to think of as a *sketchbook approach* to tonight's production, I would ask you to remember that the highest achievements in theatre never came out of the womb fully formed, but took time to emerge as the fully "fixed" icons that we think of them as today. This was true in the original creation of *Guys and Dolls* and, yes, the same is true for our students. I believe that all theatre artists understand the obligation to re-interpret, or "un-fix" assumptions about how a work should be interpreted to a new generation. The irony is that when we do this job properly, we do it to infuse productions with the spirit which they likely possessed in their original presentation. At least, this is what we attempt here tonight.

So sit back, enjoy and, hopefully, imagine the time before the world of *Guys and Dolls* became so "fixed".

Brian Richmond

VICTORIA *Arts*
M A R K E T I N G

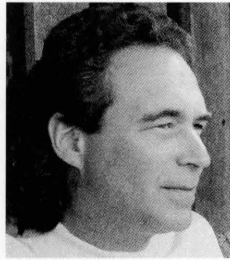
Programme Advertising, Design and Production

(250) 382-6188 • Publisher: **Philomena Hanson** • Design/Production: **Lyn Quan**



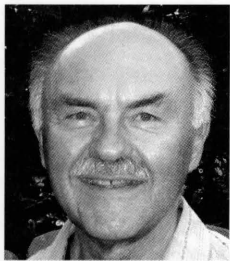
Brian Richmond *Director*

Current Chair of the Department of Theatre at UVic, Brian has directed over 100 productions for leading theatres and universities throughout Canada and the U.S., including the Dora Mavor Moore Award winning productions of *Fire* and *Lillies*. He was founding Artistic Director of Saskatoon's Persephone Theatre and served as AD for Montreal's Playwrights Workshop, Thunder Bay's Magnus Theatre and Toronto's Theatre Passe Muraille. Brian's most recent professional directing credits include his son Jacob's new play *Small Returns* for Infinit Theatre/November Co. in Montreal and *Proof* for the Belfry Theatre. For the Phoenix, Brian has directed *Frogs*, *Peer Gynt*, *The Resistible Rise of Arturo Ui*, *HE Who Gets Slapped* and *The Fever*. He will next direct his wife Thea Gill in the Vancouver Playhouse production of *Trying*.



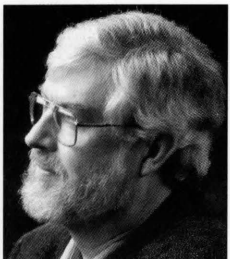
Don Horsburgh *Guest Musical Director*

Don's professional life is divided between music direction and providing original music for plays. Previous collaborations with Brian Richmond include *Pal Joey*, *Fire*, *Rigoletto*, *Butcher's Apron*, *Lillies*, *The Stone Angel* and *Billy Bishop*. These are regarded as his more significant professional experiences. In twelve seasons at Stratford he has music directed *The Threepenny Opera* and scored: *A Midsummer Night's Dream*, *Waiting for Godot*, *Two Gentlemen Of Verona*, *Glenn, Juno And The Paycock*, *Coriolanus*, *King John*, *As You Like It* and *A Winter's Tale* to name only a few. He has toured the U.S. and Canada extensively and will be in Alberta this winter music directing *West Side Story*. Don is the recipient of five Dora Mavor Moore Awards for his contributions to *Rigoletto*, *A Little Night Music*, *Fire* and *Lillies*, and a Stirling Award for outstanding music direction of *Cabaret*.



Ed Kotanen *Guest Set & Costume Designer*

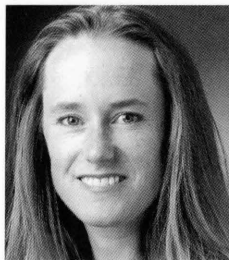
Ed has designed sets and costumes for more than 150 productions across Canada including *Madame Butterfly* and the *How Could You, Mrs Dick?* at Theatre Aquarium in Hamilton, *The Heiress* at Theatre Sheridan, *Are you Lonesome Tonight* at the Charlottetown Festival, *Fiddler on the Roof* at Rainbow Stage in Winnipeg and *Foxfire* at the Vancouver Playhouse, for which he received a Jessie Award nomination. He has co-ordinated costumes for Opera Ontario in Hamilton for ten seasons. He is a member of the Associated Designers of Canada.



Michael J. Whitfield *Guest Lighting Designer*

Michael comes to the University of Victoria with an extensive background as an international lighting designer. At the Stratford Festival, where he is the resident lighting designer, he has created the lighting for over 100 productions, including this past season's *Cymbeline*. His work has been seen at Canada's regional theatres from the Vancouver Playhouse in the west to the Neptune Theatre in the Maritimes. Among recent opera designs are *The Marriage of Figaro* for the Banff Centre and *Falstaff* for the Canadian Opera Company. His ballet credits include designs for the Finnish National Ballet, the National

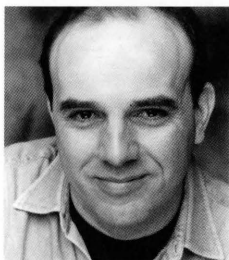
Ballet of Canada and the Royal Winnipeg Ballet. A regular guest artist at the Phoenix, Michael was last here working with students as lighting designer for *Rappaccini's Daughter*.



Gwen Dobie *Guest Choreographer*

Gwen is Co-Artistic Director of Out of the Box Productions. Their inaugural production *Opera Erotique* opened in Victoria in May 2003 and will tour the West Coast of British Columbia in November 2004. Gwen also choreographs and teaches movement at the Banff Centre for the *Opera as Theatre* program. From 1998 - 2003 Gwen acted as Stage Director and Manager of the Opera Studio at the Victoria Conservatory of Music. A graduate of the University of Windsor, School of Dramatic Art, Gwen received an Honours BA in Drama and Communications.

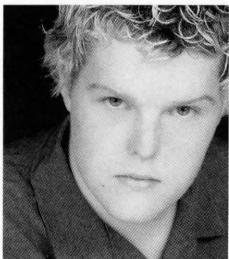
In 1989, she trained to become a certified Alexander Technique teacher at the Centro Italiano Tecnica Alexander in Tuscany, Italy.



Ned Vukovic *Dialect Coach*

Before joining UVic's Theatre faculty in July, Ned was one of Toronto's most in-demand coaches and acting teachers. As an actor he is a former member of both the Royal Shakespeare Company and Royal National Theatres. He was Artistic Director of Solar Stage Theatre in Toronto for three years and producer/director with his own company Lovers and Madmen with which he created numerous projects including the Dora Mavor Moore Award winning *Molly Wood* at Toronto's Bathurst St. Theatre. He has appeared in over seventy-five films and is one

of Canada's leading dialect coaches teaching various dialects to hundreds of actors including seven Academy Award winners to date.



Alistair Newton *Assistant Director*

Alistair is currently completing his fourth year in the directing program. Last year he directed a production of *Woyzeck* for the Student Alternative Theatre Company (SATCo) and a collaged version of Peter Wiess' *Marat/Sade*. Next year he hopes to travel to Germany to continue his education and pursue a career as a professional director. His next project is *Laughter!* by Peter Barnes for SATCo, opening on November 16. As Alistair prepares to leave the Department of Theatre and embark on his professional career he is inspired by Mayakovsky: "The smashed cities are awaiting new architects."



Jen Braem *Stage Manager*

Jen is graduating from UVic this fall with her theatre degree. Stage Management experiences include *Tortoise Boy*, *The Taming of the Shrew*, *Listen to the Wind*, *The Seagull*, *Bringing it all Back Home*, *Talk to me Like the Rain* and *Let me Listen* and *Peer Gynt*. This summer Jen directed *Lawrence and Holloman* for Sunshine Theatre in Kelowna. She also wrote and directed *Yellow Ribbon* in honour of the one year anniversary of the Okanagan Mountain Park Fire in Kelowna. Jen is a member of the BumbleBee Theatre

Collective, a recently formed theatre company that produced *Yellow Ribbon*. This December she will direct *The Monster Trilogy* for the BumbleBee Theatre Collective.

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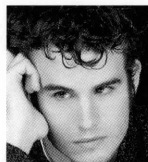
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Cameron Anderson

Cam's previous gangster credits include Greenwool in *The Resistible Rise of Arturo Ui*. He also appeared as Sly in *The Taming of the Shrew*. Outside the Phoenix, Cam has appeared in Theatre SKAM productions of *Lt. Nun* and *Unity 1918*. He has also appeared in productions of *The Who's Tommy*, *Woyzeck* and *West Side Story*.



Sebastien Archibald

This is Sebastien's third mainstage at the Phoenix. Previous credits include *HE Who Gets Slapped* and *Wanted*. Sebastien is also a playwright whose writing credits include *Casualties of Progress*, the Belfry Theatre's 2004 Incubator Project, and the upcoming *Sex on the Beach* premiering at the Solstice Cafe at the end of November.



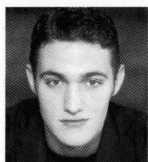
Melissa Bates

This is Melissa's fourth and final year at the Phoenix. Last season she was seen as the Pedant of Mantua in *The Taming of the Shrew* and as Clytemnestra in *Electra*. Past SATCo credits include *Woyzeck* and *The Anger in Ernest and Ernestine*. Recently, she appeared in an adaptation of *Low Level Panic* and in November she will be playing Else in Peter Barnes' *Laughter!*



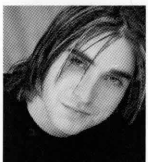
Anne-Marie de la Giroday

Anne-Marie is a third year acting student and has been seen in SATCo's *Death of a Clown* and *Laughter!* She was involved in last season's FIND Festival play readings of *The Island of Women* and *The Fall and Rise of Colin Jr.* She also performed last season in *HE Who Gets Slapped*.



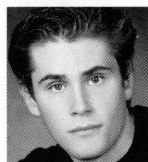
Victor Dolhai

This is Victor's first Phoenix mainstage production. A second year acting student, his favourite credits include *Pirates of Penzance* at the Chemainus Theatre Festival this summer, *The Lion, the Witch and the Wardrobe* for Kaleidoscope Theatre and the Victoria Fringe Festival.



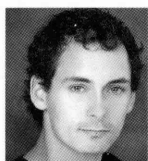
John Ellingson

Hailing from Oregon, John returns to the Phoenix for his second year of study at UVic. John was last seen in *Wanted* and spent his summer performing and teaching at the NorthWest Children's Theatre in Portland, Oregon. Past credits include (Bobby) *Crazy for You*, (Danny) *Grease*, (Mr. Mushnic) *Little Shop of Horrors* and (Rolfe) *Sound of Music*.



Mack Gordon

Helping to bring Damon Runyon's classic characters to life is Mack's first mainstage experience at the Phoenix. This summer he played A-rab in *West Side Story* for Viva Musica and Sebastien in *Twelfth Night* for Shakespeare Kelowna. Some of his favourite roles have included Holloman in *Lawrence and Holloman* for SATCo and Zalman in *Village of Idiots*. He is in his second year.



Trevor Hinton

This is Trevor's third year at the Phoenix and his fourth mainstage performance. He has performed in *The Resistible Rise of Arturo Ui*, *HE Who Gets Slapped* and *Rodeo Star*. Recent roles are Jerry in Itsazoo's production of *The Zoo Story*, Demetrius in *A Midsummer Night's Dream* and the Boss in SATCo's *Death of a Clown*.



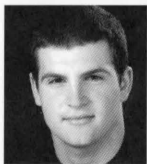
Katie Hood

Katie is in her final year of acting at the theatre department, a journey that has included work in *Electra*, *Peer Gynt*, *The Resistible Rise of Arturo Ui* and *The Taming of the Shrew*. She has spent the past year studying the Italian singing technique with Vikki Flawith.



Leah James

This is Leah's fourth year at the Department of Theatre in the acting specialization. Past appearances in Phoenix productions include *Rodeo Star*, *HE Who Gets Slapped* and *Rappaccini's Daughter*.



James Kot

A second year student from Calgary, James is making his second mainstage appearance at the Phoenix after making his debut in *HE Who Gets Slapped*. Recently, a Calgary based production company gave James a production grant for his screenplay *Coming and Going*.



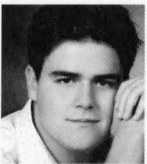
Éva Markvoort

After a summer of teaching children to act for the YMCA, the third year acting program is a welcome change of workload for Éva. Back on the Phoenix stage for her third mainstage, Éva's previous roles include the bumbling Biondello in *The Taming of the Shrew* and a wind blowing sound folley in *Listen to the Wind*.



Kathlene McGuinness

Kathlene is in her final year at the Phoenix. She has appeared as the Little Girl in *Circus Fire*, Ophelia in *The Marowitz Hamlet*, Chorus in *Electra* and recently as Helena in Itsazoo Production's *A Midsummer Night's Dream*. Her SATCo credits include *Woyzeck*, *After Liverpool* and *The American Dream*.



Jason Moldowan

Jason makes his Phoenix mainstage debut playing the role of Big Jule. Jason is a second year student at the Department of Theatre in the acting specialization.



Kaitlyn Regehr

In her pre-Phoenix life Kaitlyn attended The Etobicoke School of the Arts and The Stratford Festival's Shakespeare School. She also appeared at the Tarragon Theatre's spring arts fair and was a part of Toronto's Summerworks Festival for three years.



Kate Richard

This is Kate's third year at the Phoenix and her second mainstage performance. She appeared in last season's play readings and as Consuella in *HE Who Gets Slapped*. Musical theatre credits include *Rent*, *West Side Story* and *The Wizard of Oz*.



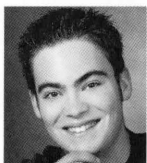
Karen Taylor

Karen is currently in her final year at UVic. Previous Phoenix credits include Mary in *Wanted*, Hortensio in *The Taming of the Shrew*, Harriet in *Listen to the Wind* and Dockdaisy in *The Resistible Rise of Arturo Ui*. She has sung in both Japan and England and recorded an independent album in 2001.



David Ward

This is David's fourth and final year at the Phoenix. David's mainstage production credits include *Wanted*, *The Marowitz Hamlet* and *The Imaginary Invalid*. SATCo credits include *Happy Endings* and *Woyzeck*. This summer he was involved in his first professional production, *Lawrence and Holloman*.



Kholby Wardell

Kholby is making the Phoenix his new home as a first year Theatre student. He attended Mission Secondary School where his credits included Malvolio in Shakespeare's *Twelfth Night* and Argan in Moliere's *The Imaginary Invalid*.



Kassia Warshawski

A second year acting student, Kassia is in her first mainstage production at the Phoenix. She has also been involved with SATCo and last season's FIND Festival play reading, *The Island of Women*. Outside the Phoenix, Kassia has performed in *As You Like It*, *A Comedy of Errors* and *Joseph and the Amazing Technicolor Dream Coat*.



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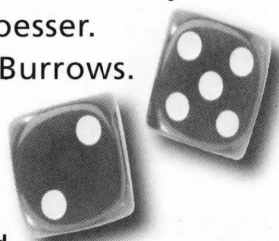
Guys and Dolls

A musical fable of Broadway

Based on a story and characters by Damon Runyon.

Music and Lyrics by Frank Loesser.

Book by Jo Swerling and Abe Burrows.



CREATIVE TEAM

Director	Brian Richmond
Musical Director	Don Horsburgh
Set and Costume Designer	Ed Kotanen
Lighting Designer	Michael J. Whitfield
Choreographer	Gwen Dobie
Dialect Coach	Ned Vukovic
Stage Manager	Jen Braem
Assistant Director	Alistair Newton
Assistant Lighting Designer	Eugene Mendelev

MUSICAL TRIO

Anita Bonkowski	Percussion
Don Horsburgh	Piano
Rhonda Leduc	Woodwinds

PROLOGUE

Written by Jacob Richmond

Anne-Marie de la Giroday	Moll
Victor Dolhai	Jo Mielziner
John Ellingson	Michael Kidd
Trevor Hinton	Lead Goon
Don Horsburgh	Frank Loesser
Alistair Newton	Abe Burrows
Kate Richard	Moll
David Ward	Gangster
Chris Wilson	Gangster
Colby Wilson	Gangster
Jesse Young	Gangster

CAST

Cameron Anderson	Benny Southstreet
Sebastien Archibald	Nathan Detroit
Melissa Bates	Movie Star, Moll, General Cartwright, Hot Box Doll, Street Walker
Anne-Marie de la Giroday	Mission Member (Agatha), Hot Box Doll, Havana Dancer, Pickpocket
Victor Dolhai	Joey Biltmore, Mission Member (Calvin), The Greek
John Ellingson	Havana Dancer, Lt. Brannigan, MC Hot Box, Prizefighter's Manager, Crapshooter
Mack Gordon	Chorus, Tour Guide, Brandy Bottle Bates, Liverlips Louie, The John, Another Player
Trevor Hinton	Harry the Horse, Havana Dancer, Drunk, Hot Box Patron
Katie Hood*	Sarah Brown
Leah James	Mimi, Hot Box Doll, Moll, Streetwalker
James Kot	Angie the Ox, Gangster, Texan, Hot Box Patron
Éva Markvoort*	Hot Box Doll, Moll, Bobby Soxer, Sophisticated Doll
Kathlene McGuinness	Miss Adelaide
Jason Moldowan	Big Jule, Gangster, Prizefighter
Alistair Newton	Rusty Charlie
Kaitlyn Regehr*	Hot Box Doll, Moll, Bobby Soxer, Sophisticated Doll
Kate Richard	Hot Box Doll, Bobby Soxer, Havana Dancer
Karen Taylor*	Sarah Brown
David Ward	Nicely-Nicely Johnson
Kholby Wardell	Chorus, Newsstand Boy, Society Max, Police Officer
Kassia Warshawski	Mission Member (Martha), Hot Box Doll, Moll
Chris Wilson	Texan, Traffic Officer, Scranton Slim, Hot Box Patron
Colby Wilson	Sky Masterson
Jesse Young	Arvide Abernathy, Crapshooter

* Katie Hood and Karen Taylor will perform the role of Sarah Brown on alternating performances.

* Éva Markvoort and Kaitlyn Regehr will perform their roles on alternating performances.



MUSICAL NUMBERS

Act I

Fugue for Tinorns
Follow the Fold
The Oldest Established
Follow the Fold - Reprise
I'll Know
Bushel and a Peck
Adelaide's Lament
Guys and Dolls
If I Were a Bell
My Time of Day
I've Never Been in Love Before

Act II

Take Back Your Mink
Adelaide's Second Lament
More I Cannot Wish You
Luck Be A Lady
Sue Me
Sit Down, You're Rockin' the Boat
Marry the Man Today
The Happy Ending

Place: New York Time: 1950

There will be one 15 minute intermission

Guys and Dolls is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, NY 10019
Tel.: (212) 541-4684 Fax: (212) 397-4684 www.MTIShows.com



Chris Wilson

This is Chris' first year and first mainstage role with the Theatre program at UVic. Previous credits include *Annie Get Your Gun*, *The Music Man*, *Divine Stella Divine* and *The Butler Did It*.



Colby Wilson

Colby is in his third year at the Department of Theatre. His previous credits include *HE Who Gets Slapped* at the Phoenix, *Casualties of Progress* for the Belfry Incubator Project 2004 and Itsazoo's production of *The Zoo Story*.



Jesse Young

This is Jesse's third mainstage production in as many years at the Phoenix. He appeared in last year's *Rodeo Star* and *HE Who Gets Slapped*. Previous musical theatre credits include *Bye Bye Birdie* and *Crazy for You*.

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If you have any comments or feedback you would like to share with us, please contact Ann Tanner at 721-7992 or atanner@finearts.uvic.ca. For tickets, please call our Box Office at 721-8000.

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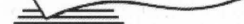
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Spotlight on Alumni:

Theatre SKAM's

hippies AND BOLSHEVIKS

(January 27 - February 5, 2005)

Written and directed by Amiel Gladstone, this new comic drama by Theatre SKAM flashes back to a 1970's commune in Vancouver where three young people are forced to confront the differences in themselves and a fast changing world. Theatre SKAM, founded by UVic theatre graduates in 1995, has received international acclaim for its original, provocative and entertaining productions including the recent outdoor hit *Lt. Nun*.

FIND 2005: Festival of Innovative & New Drama

Fen

by Caryl Churchill

(February 24 - March 5, 2005)

England's Fen Country is the setting for this gripping work by Caryl Churchill, author of *Top Girls* and *Cloud Nine*. In her inimitable rhythmic style, Churchill exposes the harsh struggles of women landworkers and delves into their private lives and dreams. Written in 1983, the Village Voice called *Fen* "a wonderful and strange play: passionate, tense, and eloquent."

That Elusive Spark

A new play by Janet Munsil

(March 10 - 19, 2005)

Janet Munsil, a UVic Theatre graduate and Artistic Director of Victoria's Intrepid Theatre, returns to the Department of Theatre following the successful run of her play *Circus Fire* at the Phoenix two years ago. This latest work is inspired by the true story of Phineas Gage, a New England construction foreman who, in 1848, survived a freak blasting accident that drove an iron spike through his skull. To this day, the Harvard Medical School keeps his skull and famous tamping iron on display as a reminder of the enduring and fascinating debate about how the brain works and what it means to be human.

Student *Production Team*

Senior Assistant Stage Manager
Assistant Stage Managers

Projections
Electrician
Lighting Board Operator
Sound Board Operator
Fly Crew
Running Crew

Set Design Assistant
Assistant Scenic Carpenter
Scenic Artists
Properties Assistants
Cutter
First Costume Assistant
Second Costume Assistant
Co-ordinating Wardrobe Maintenance Supervisor
Wardrobe Maintenance Supervisors

Hair Dresser
Hair and Make-up Co-ordinator
Dressers

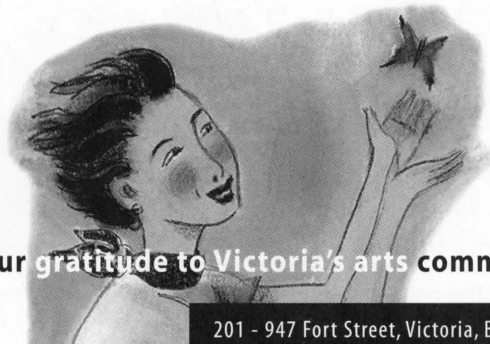
House Program Co-ordinator
Marketing and Communications Assistants
Front of House Managers
Box Office Staff

Opening Night Reception

Sarah Hutchison
Meredith Grantier, Quinn Harris,
George Robinson
Eugene Mendelev
Tim Herron
Amy Kirkpatrick
Ming Hudson
Michael Franzmann, Nick Ruskin
Bryce Makkinga, Chris Schonfeldt,
Carey Wass
Caroline Mitic
Jesse Young
Karyn McCallum, David Rayfield*
Edith Artner, Laurin Kelsey
Joanne Stichbury*
Micah Pridham
Natalie Rogers
Carla Orosz
Danielle Janess, Karen Kehoe
Kaitlyn Regehr, Kylie Shatz
Nancy Buchanan
John Ellingson
Rachel Aberle, Jennie Balcombe,
Kat Campbell, Nicole Fraissinet,
Kaeridwyn Newman, Dani Sanci,
Alex Sparling, Rachel Steele
Megan Gerla
Morgan Haigh, Colin Maishment
Graham Newmarch, Allan Warnock
Jennifer Abel, Martina Avis,
Melissa Bates, Claire Charland,
Jennifer Collins, James Kot,
Adam Pawlak, Heather Persoon
Mark Bensler, Heather Persoon

* guest production artists

And the Scenic Painting Class, Theatre 105 and Work Study students.



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Michael Booth, Professor Emeritus

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Bryn Finer, Properties Co-ordinator

Sandra Guerreiro,

Audience Services Manager

Linda Hardy (Acting, Voice)

Dr. Giles Hogya,

Dean of Fine Arts (Lighting)

Alan Hughes, Professor Emeritus

Mary Kerr (Design) *on leave*

Bridon Kinghorn, Theatre Manager

John Krich, Professor Emeritus

Scott Malcolm

(Acting, Movement) *on leave*

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(Applied Theatre)

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Karla D. Stout, Head of Wardrobe

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Communications Manager

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Steve Vrooman, Technical Director

Ned Vukovic (Acting, Directing)

W.D. West, Professor Emeritus

Dr. Jennifer Wise (Theatre History)

Jan Wood (Acting) *on leave*

Sessional Instructors

Leslie Bland

Pornrat Damrhung

Gwen Dobie

Fran Gebhard

Tamara Kucheran

Erin Ormond

Randy Poulis

Graduate Students

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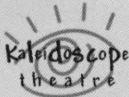
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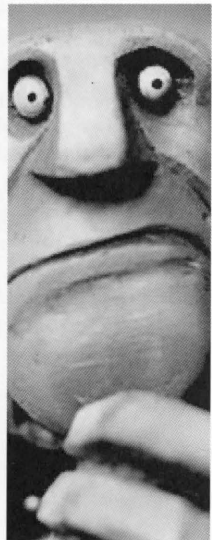
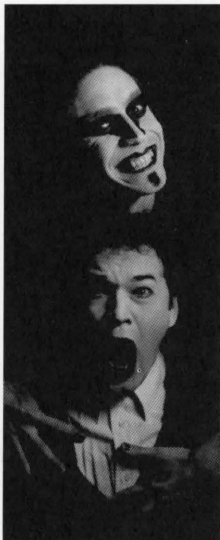
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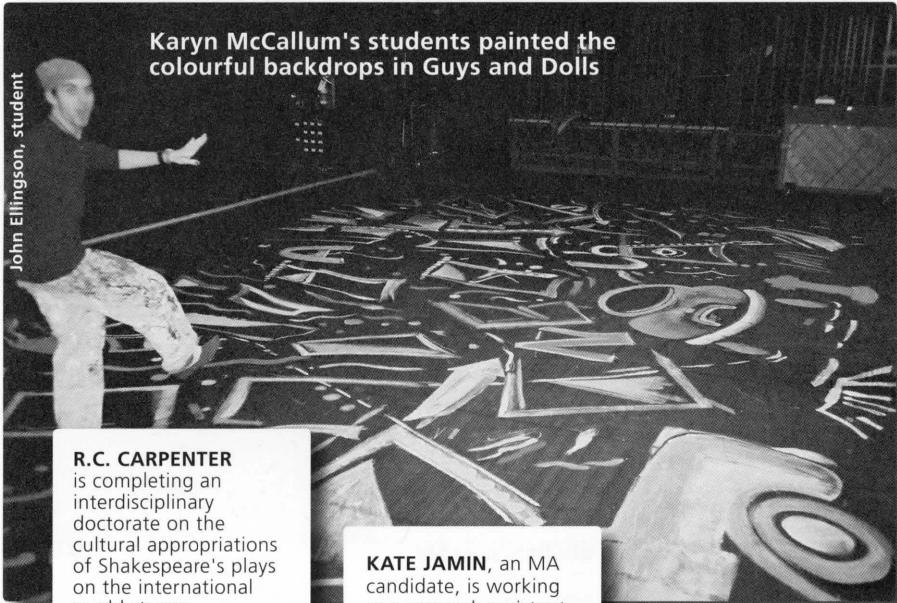
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Meet our Graduate Students

Graduate level research is a vital cornerstone of a university department. Our nine graduate students at the Department of Theatre are making a significant contribution to international scholarship and also share their expertise by teaching and mentoring our undergraduate students.



Karyn McCallum's students painted the colourful backdrops in *Guys and Dolls*

John Ellingson, student

R.C. CARPENTER

is completing an interdisciplinary doctorate on the cultural appropriations of Shakespeare's plays on the international world stages.

JAMES DOUGLAS is just back from Prague where he worked with Charles Marowitz on a Vaclav Havel play at the Czech National Theatre. His Master's thesis examines the use of theatre for historical interpretation as at Barkerville and other historical sites.

NELSON GRAY has written, directed and produced over 20 original performance works in as many years. He has returned to university to do his Ph.D. on the history of eco-theatre in Canada.

ANNIE HORODYSKI is doing her Master's degree in Theatre History specializing in First Nations theatre.

KATE JAMIN, an MA candidate, is working as a research assistant for Dany Lyne on the upcoming production of *Into the Woods* at the Stratford Festival.

YASMINE KANDIL has taught drama to under-privileged youth in the poor districts of her native Cairo. She is pursuing other social applications of drama in Victoria while she works on her MFA in Directing (watch for her production of *Fen* in the spring of 2005).

KARYN McCALLUM is an MFA Design candidate and will be designing the set for the last show of our season, *That Elusive Spark*. Her substantial talents as a scenic artist have enabled us to offer a first-ever undergraduate course in scenic painting.

CARLA OROSZ is working on her MFA in Design and will be joining Yasmine as the Costume Designer for *Fen*. Every summer she heads home to the prairies to work as Head of Wardrobe at The Shakespeare on the Saskatchewan Festival.

MONICA PRENDERGAST

is active as a producer and actor with WAVE Theatre (Workshop Actors of Victoria Ensemble). She is working on an interdisciplinary doctorate in theatre and education regarding curriculum theory for audience in performance.

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April 1, 2004 -
October 13, 2004

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The Department of Theatre is pleased to announce the establishment of a new DR. BARBARA MCINTYRE SCHOLARSHIP for graduate students in Applied Theatre, as a result of a generous gift from Dr. McIntyre. The award will commence in 2005. Dr. McIntyre has requested that her gift of life insurance to the University also be utilized to increase this award in the future. This new scholarship is in addition to the existing Barbara McIntyre Scholarship in Theatre, established for undergraduate students in her honour when she retired from the University.

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